Institute of Distance and Open Learning
Gauhati University

M.A. in Sanskrit
1st Semester

Paper II
VEDÂṄGA

Contents:

Introduction:

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Block Introduction

The Paper-II is titled as Vedânga comprises three subjects, viz. *Nirukta* (Chapter I (1-11) and Chapter VII(1-13), *Ṛkprâtiśâkhya* and Essay in Sanskrit. *Nirukta* composed by Yâksa, is a book on etymology on the vedic words. There are fourteen chapters in the *nirukta*. In your syllabus only a few portions from the two chapters are recommended. As a Vedânga literature, *Nirukta* is related with the Vedas. So, in the first unit of this paper a brief discussion on Vedic literature has been made. *Veda* is the most ancient literature of the world. For proper understanding the Vedas, a particular type of literature, called Vedânga, was composed. As such Vedânga is an auxiliary type of literature. Among the six Vedângas, *Nirukta* occupies a prominent place. In the second unit of this paper, a general characteristic feature of *Nirukta* and its importance have been discussed. The contents of the chapter I and chapter VII of the *Nirukta* have been delineated in the next unit.

Under *Śzikṣâ* Vedânga two types of composition, viz, *Prâtiśâkhya* and *Śzikṣâ* have come down to us. Prâtiśâkhyas are the most important and authentic treatises on the ancient Indian science of phonetics. Among the Prâtiśâkhyas, the oldest one is the Ṛkprâtiśâkhya. The fourth unit help you to acquaint with the Prâtiśâkhyas in general and the Ṛkprâtiśâkhya in particular. The Vedic metres are very essential to understanding the Vedic mantras. The principal Vedic metres are seven in numbers. In the fifth unit, three major Vedic metres, viz., Gâyatri, Uṣnik and Anuṣtup have been treated. Sanskrit composition on various topics ancient as well as modern have been dealth with in the last unit. This will help you to compose few lines on different themes.

There are six units in this paper. Distributions of each unit is as follows :

Unit 1 :   Introduction to the Vedic Literature

Unit 2 :   The Vedânga Literature

Unit 3 :   The Nirukta of Yâksa: Chapter I (1–11) & VII (1–13)

Unit 4 :   Prâtiśâkhya Literature: Ṛkprâtiśâkhya

Unit 5 :   Ṛkprâtiśâkhya : Vedic Metres-Gâyatri, Uṣnik and Anuṣtup

Unit 6 :   Essay in Sanskrit

Unit-2

The Vedāṅga Literature

Contents

2.0 General Introduction to the Vedāṅga literature :

The Vedāṅgas are a class of literature closely connected to the Vedas. While the Vedas are the revealed texts, the Vedāṅgas are the compositions of some celebrated scholars of post– Vedic period. The six Vedāṅgas viz, the *Sikṣā* (Phonetics), *Kalpa* (Ritual), *Vyākaraṇa* (Grammar), *Nirukta* (Etymology), *Chandas* (Metres) and *Jyotiṣa* (Astronomy), are originally six distinct subjects revealed in the Brāhmaṇas. The complex prose passages of the Brāhmaṇas were tried to be simplified by these wisemen. As the Vedas are the source of valid knowledge, as these are the source of Indian religion, culture and philosophy and many other things so with a view to know the meaning of Vedas as well as for the protection of this knowledge, the above mentioned six subjects have been developed considerably to make them as separate treatises. Thus the six Vedāṅgas have been emerged as complementary to Vedic knowledge. The style, in which this literature, has been composed is the *sūtra* or aphoristic style. Shortness is the feature of this style. It was such a compressed style that the grammarians of the time felt extreme happiness by reducing a half of a *mātrā* of a syllable in their compositions.

2.1 Objectives

In this unit you are going to be introduced to a very special branch of literature and that is none other than the Vedāṅga literature. The Vedāṅgas are regarded as bridge between the Vedas and the classical Sanskrit literature. It is a prose literature peculiar to see anywhere in the world. It is called as *Sūtra* composition. Its date goes back to the last era of the vedic revelation and prior to the Christian era. These are authored by illustrious seers of post Vedic period. A vast literature

comes out of the Vedāṅga literature. All these texts are invaluable source of knowledge of the Vedic and post Vedic Indian society, religion, philosophy and many more things. For the protection of Vedic knowledge these were composed and these have great impact on the post Vedic Sanskrit language and literature. By this write-up you will be able to learn :

(a) The meaning of the word Vedāṅga

(b) Style of the Vedaṅgas

(c) Contents of Vedāṅgas

(d) Importance of Vedāṅgas

2.2 Meaning of the word Vedāṅga :

The word 'Vedāṅga' consists of two words viz, *Veda* and *aṅga*. The word *Veda* means the different texts of the *Veda* and the word '*aṅga*' denotes parts. So after the combination of the two words it means a kind of literature that is the part of the Veda. This is a general concept of the word 'Vedāṅga'. But scholars have explained it in a different way. According to them Vedāṅgas are very useful books for the study of Vedas. Their explanation is put forward as follows. Aṅgyante jñāyante amībhiriti aṅgāni, i.e., as because taking the help of these books Vedas can be known properly, therefore these are called as Vedāṅgas. In Indian tradition the six Vedāṅgas are called as six limbs of the Vedapuruṣa i.e., the Veda. The verse in which such an idea is expressed with a view to show its importance, is expressed in the Pāṇinīyaśikṣā written by the great grammarian Pāṇini. It runs as follows :

> *chandaḥ pādau tu vedasya*
>
> *hastau kalpo' tha paṭhyate*
>
> *jyotiṣāmayana cakṣur*
>
> *nirukta śrotramucyate//*
>
> *śikṣā ghrāṇa tu vedasya*
>
> *mukhaṁvy karaṇa smṛtam//*
>
> *tasmāt sāṅgamdhītyaiva*
>
> *brahmaloke mahīyate//*   (Pāṇinīyaśikṣā, 41-42)

i.e., the *Chandaḥ* is called the feet of the Veda, the *Kalpa* is the hands, the *Jyotiṣa* is the eyes, the *Nirukta* is the ears, *Śikṣa* is the nose or breathe, the *Vyā karaṇa* is called the mouth of the Veda. Thus by studying the Veda along with the Vedaṅgas one attains the *Brahmaloka* or the place of Supreme Reality. By this composition Pāṇini, the greatest grammarian of all times, wanted to show the importance of this literature that comprises six distinct books. According to him

metre (Chandas) is a very important subject to get the knowledge of Veda. With the help of the metres, a knower of Veda can easily proceed in his pursuit of knowledge. The Vedic metre is determined by numbers of syllables. So it has been rightly called as the feet of the *Vedapuruṣa*. The Kalpa Vedāṅga has been said as hands of the *Vedapuruṣa*. Just like with our hands we can do anything so also the Kalpa, and its different texts related to Vedic rituals help a knower of the Veda or a sacrificer to perform Vedic sacrifices in proper way. If the sacrifices are properly performed then the sacrificers can expect to get their desired objects. The *Jyotiṣa* is a subject that involves the observation of the position of the stars and planets on the sky. For a correct observation of the stars and their positions and movements the eyes are the best means. So also the knowledge required for the performance of Vedic sacrifices the sacrificers shall go through the texts of the Jyotiṣa i.e., astronomy. This book helps a lot in the proper performance of the sacrifices and other activities. Therefore the astronomy has been said as eyes of the *Vedapuruṣa*. The ears are the parts by which one can hear and learn things easily. So also the *Nirukta*, the science of etymology is a book on the science of semantics. Semantics has the sense 'of meaning in language'. The *Nirukta* was composed with a view to give the meaning of Vedic words. The meaning of word is understood at the moment of its utterance and that too after its hearing. So the *Nirukta* has been given the status of ears. Just without ears one cannot understand the meaning of words or anything so also without the *Nirukta* or etymology, nobody is able to learn the Veda properly. The *Śikṣā* is the breathe of the Vedapuruṣa. Just without the breathe one is unable to live or sustain, so also without the knowledge of the accent, letter, mātrā, etc. one is unable to go through the proper meaning of Vedas. *Vyākaraṇa* or the grammar is the mouth of the *Vedaparuṣa*. By the grammar is meant the analysis of words. The analysis of words is necessary in the process of learning the meaning of words or in the process of the utterance of verses in the Vedic sacrifice. Just without the mouth one is unable to take anything for life sustenance, so also without proper knowledge of the grammar a person cannot learn the Veda. Patañjali the great exponent of the Veda, also the illustrious commentator of the *Aṣṭādhyāyī* written by Pāṇini also lays emphasis on the study of the Vedāṅgas along with the Veda. He says : 'Brāhmaṇena niṣkāraṇo dharmaḥ ṣaḍaṅgo vedo'dhyeyo jñeyaśca (Paspasāhnika, Mahābhāṣya).

2.3 Style of the Vedāṅgas :

As is already expressed that Vedāṅgas were written in the 'sūtra' style or aphoristic style. This style is quite different from the metrical as well as accented Vedic style. The scholars of ancient India described this style as highly enigmatical. According to them a 'sūtra' style is that wherein the ideas of an author are expressed in a few syllable, unambiguous in sense, substantial in disseminating knowledge to all, unsurpassed in expression, and that are too undoubtedly faultless. The expression of these ideas is made in the following way :

(25)

> *alpākṣaramasandigdham*
> *sarāvadviśvato mukham*
> *astobhamanavadyañca*
> *sūtra   sūtravido viduḥ //*

Regarding this style V.S. Sukthankar very rightly observes thus, "The grammar aphorisms of पाणिनि are the most typical product of the सुत्र style. Brevity was valued more than everything else. The saving of but one syllable was regarded as a matter of greater joy than even the birth of a son." (V.S. Sukthankar : Ghate's Lectures on Ṛgveda, pg., 42- 43). He thereby argues that the Br   hmaṇas and related works on sacrifices became so voluminous and bulky that it became almost impossible to remember them and utilize them. Hence arose the necessity of short and convenient treatises which could be easily committed to memory.

2.4 Contents of Vedāṅgas

Content of Vedāṅgas can be dealt with separately as each of these six texts holds different subject matter.

The *Śikṣā* Vedāṅga deals mainly with the correct pronunciation of Vedic sounds, accents, *mātrā* (correct measure of time of pronunciation of syllable), and other related things. The first occurrence of the word *Śikṣā* in its primary meaning is seen in the *Taittiriyopaniṣad* (1.2). Here it is said that the *Śikṣā* consists of six things viz., *varṇa* (individual sound), *svara* (accent), *mātrā* (quantity), *bala* (organ of pronunciation), *sāman* (delivery), and *sāntāna* (euphonic laws). *Śikṣā* contains mainly two types of texts viz the *Prātiśakhya* and *Śikṣā*. There are texts of *Pr   tiśakhya* and *Śikṣā* attached to each of the four Saṁhitās. While the *Prātiśakhya* works deal extensively with accents, the features of *Saṁhitāpāṭha, kramāpaṭha, pragṛhya* vowels, padapāṭha belonging to different schools of Vedas the *Śikṣā* texts are confined merely to the general rules of pronunciation of words, m   tr   s, accent, metres and so on. There are, different Pr   tiśakhya works of the four Vedas. Among these, the *Ṛgvedaprātiśākhya* (Ṛgveda), *Vajasaneyi Prātiśākhya* (White Yajurveda), *Taiātiriyaprātiśākhya* (Black Yajurveda), and the *Atharvavedaprātiśākhy*a are worthy to mention. Besides, *Śikṣā* works like the *Yājñavalkya Śikṣā, Vyāsaśikṣā, Bharadvājaśikṣā* are important.

The *Kalpavedāṅga* deals exclusively with the minute details of the sacrificial paraphernalia of Vedic times. As because the performances of sacrifice should be done with the rules laid down by these texts therefore these are called as 'Kalpa'. The word 'Kalpa' expresses the sense of support. Thus goes the saying –"Kalpo *Vedavihitānāṁ karmaṇāṁānupūrvyeṇa kalpanāśāstram.*" There are four types of Kalpas and there are the Srautas   tras, Grihyas   tras, Dharmas   tras and Śulvas   tras. In short, the Kalpas deal with the rules for the

performance of Vedic sacrifices, duties of Aryan householders, rules to be obeyed by the Aryans in their day today life and the rules for correct measurement of land of sacrifice, the sacrificial house etc. There are a great number of Kalpa texts available in the Sanskrit literature.

The analysis of Vedic languages begins in a systematic way with the composition of the *Vyākaraṇa Vedāṅga*.

This book is a masterpiece in the analysis of both Vedic and classical Sanskrit literature. This *Vedāṅga* is undoubtedly the best of its type. This *Vedāṅga* serves the purpose of protecting the Vedic language with its accent, helps in the understanding of the meaning of Vedas, helps in understanding Vedas by directing separately the root, suffix, nature of words, inflection of words both nouns and verbs and many other things. A special Ṛgvedic verse conveys the importance of analysis of words in the following way.

> *catvāri śṛṅgāḥ trayo 'sya pādā*
>
> *dve śīrṣe sapta hastā so 'sya/*
>
> *tridhā vaddho vṛṣabho*
>
> *roraviti mahādevo martyamāviveśa //*

i.e., the *vṛṣabha* (i.e., *Vyākaraṇa*) has four horns i.e., four words (*nāma, ākhyāta, upasarga, and nipāta*), it has three feet (i.e. present tense, past tense and future tense), two heads (i.e *sup* suffix and *tiṅ* suffixes), seven noun suffixes are its seven hands. And with its neck and chest, the *vṛṣabha* having three fold forms is tied. Such a subject shall be read compulsorily. For the protection of the *Veda* it shall be studied.

The *Vedāṅga Nirukta* written by Yāska deals extensively with the etymology of Vedic words. It mainly aims at giving meaning to Vedic words. This Vedāṅga will be treated in a separate unit. The word 'Nirukta' is derived from the √vac, to speak with the prefix *nir*, meaning completely. Thus the word expresses the sense of speaking or explaining words completely so that no meaning can remain unexplained. Yāska is the author of this *Vedāṅga* that comprises twelve chapters. Two additional chapters are found to be appended to it.

The 'Chandas' *Vedāṅga* discusses at length the Vedic metre, their character and importance. The only representative work of this *Vedāṅga* is the *Piṅgalachandaḥsūtram*. Piṅgala is the author of this book. Besides, this book treats the classical Sanskrit words too. Vedic chandas are determined by the number of letters and not mātrās. There are seven principal metres found in the Veda. These are *Gāyatrī, Uṣṇik, Anuṣṭup, Bṛhatī, Paṅktī, Triṣṭup* and *Jagatī*. These have also other sub varieties. The knowledge of metres is necessary for proper pronunciation of Vedas. The scholars have maintained that without the proper knowledge of metres, if a person studies Vedas, or he sacrifices or take the task of conducting sacrifices, then this person will fail in attaining desired results. Such an idea is expressed beautifully by the author of *Sarvānukramaṇi*,

i.e Kātyāyana, (*Sarvānukramaṇi*, 1/1)

Jyotiṣam (Astronomy) is the last *Vedāṅga* that deals with the rules of time for the performance of various sacrifices. The scholars who were engaged in the study of the position of stars and planets thought that the success of the institution of sacrifice did not depend on the rules that are followed during the performance but on the correct time and the position of a particular star in the sky. The four Vedas have their own astronomical *Vedāṅga*, but the astronomical book belonging to the *Sāmaveda* is unavailable. Tradition ascribes the authorship of all these books to the great scholar 'Lagadha'. It has been beautifully expressed in the following verse as :

> "Praṇamya śiras k lamabhivadya sarasvatīm
>
> K laj   na   pravakṣ mi mahātmānaḥ lagadhasya"

<div align="right">(rcajyotiṣa verse.2)</div>

2.5 Importance of the Vedā gas

This six Vedāṅgas are important works in the bulk of the Sanskrit literature in many ways. At first it may be pointed out that the Ved   gas helped a lot to know the meanings of the *Veda* in a very simple way. Although these are written in a very compressed style yet these were proved to be easily memorised by Vedic students. There was a very well-known dictum during the Vedic age that the Vedas are to be recited and studied along with the Vedāṅgas . There goes the saying like this made by Pata   jali in the beginning of his work *Mahābhāṣya* as follows :

> brāhmaṇena niṣkāraṇo dharmaḥ
>
> ṣaḍa   go Vedo' dhyeyo
>
> j   eyaśca (Paspaszāhnika, Mahābhāṣya).

Besides, the recitation of Veda was compulsory to the Vedic students. The oftquoted statement carrying this idea is *svādhyāyo adhyetavyaḥ*. Like the Vedas, the Ved   gas were also subjects of recitation.

Secondly, the importance of Vedāṅgas is felt in the performance of the Vedic sacrifices. The Vedic sacrifices were instituted and performed to obtain desired objects by Aryans. The desired fruit of the sacrifice can be obtained only through the correct process of functioning of the sacrifice. A sacrifice was performed with the recitation of verses from the Vedas. With a view to get the fruit of the sacrifices, a priest had the great responsibility of performing the rites following the ritual books like the Śrautas tras. The recitation of the verses need proper knowledge of accent, metres, language etc. So also a sacrificial priest is sought to be well versed in the Arthaśāstras like the *Nirukta*. In this way the knowledge of the Vedāṅgas are felt to be very important during the Vedic age.

Thirdly, the importance of the Vedāṅgas are felt in the study of the Indian history of religion, philosophy and culture. In this way it may be viewed that the Vedāṅga literature is very important to trace the Indian heritage.

2.6 Summing up :

A study of the Vedāṅgas or Vedāṅga literatue shows that this literature holds a very important position in the bulk of the Sanskrit literature. Although this literature is developed out of the Veda, yet it deals with the systematic studies of certain important subjects already revealed in the Veda, without this knowledge, the knowledge of Veda cannot be acquired. The Vedāṅgas are also taken as bridge between the Vedas and classical Sanskrit literature. The style of this literature is also very peculiar. It is known as the *sutra* style. It is a style characterised of compressed prose style. You are also aware of the fact that the separate texts of the Vedāṅgas are invaluable records of Indian language, society as well as culture.

Check Your Progress

1. Write a note on the meaning and scope of the word *Vedāṅga* (in 200 words)

2. What is meant by the word '*Sūtra*' ? Give an account of the *Sūtra* style'. (in 200 words)

3. Assess upon the importance of the *Vedāṅga* literature. (in 200 words)

2.7 Suggested Books :

1. Upadhyaya Acarya Baladev : Vaidik Sāhitya Aur Saṁskriti, Varanasi, 1973

2. Radhakrishnan, S : The Cultural Heritage of India, Vol-I, 1993 (chairman of the Editorial board) (Reprint)

3. Winternitz. M. : History of Indian Literature, Volume-I, 1926

Unit-1

Introduction to the Vedic Literature

Contents :

1.0. General Introduction :

Towards the end of the revelation of Vedas there emerges a class of literature auxiliary to the proper cultivation and understanding of the Vedas. This literature has been named as Vedāṅgas or the Vedāṅga literature. This literature comprises six distinct books viz the Śikṣā (Phonetics), Kalpa (Ritual), Vyākaraṇa (Grammar), Nirukta (Etymology), Chandas (Metres) and lastly Jyotiṣa (Astronomy). This literature was written in S tras or aphoristic style. Of these six texts, the Nirukta written by Yāska is a representative work of the fourth Ved ga i.e., the Nirukta. The period in which these were composed is known as the S tra period. Scholars of the world opine that this style is very peculiar and it stands unrivalled in the history of all the literatures of the world. As the Vedāṅgas were written as auxiliary texts of the Vedas therefore it is here necessary to go through the meaning and importance of the Veda. But before going to this discourse, the objectives of this write- up will be mentioned as follows.

1.1 Objectives :

In this unit we are going to introduce you to the Vedas, the source of Indian religion and philosophy. It is here intended to show that the Vedas are not ordinary texts. Indeed they are characterized of Divine revelations. Besides, the Vedas were handed down in accented forms. By this write-up you will be able to learn

(a) The meaning of the word 'Veda'

(b) The definition of the word 'Veda'

(c) Greatness of the Veda

(d) Vedic Accent

(e) Vedic Language

(f) Contents of the Veda

(g) Importance of the Veda

1.2. Meaning and definition of the word 'Veda' :

The word 'Veda' is derived from the ✓vid, to know with the suffix 'ac'. – Veda means knowledge. The knowledge as it is derived with the help of eyes, ears, nose, tongue and skin, is called as earthly knowledge. But the knowledge that cannot be attained through these sense organs is called as Supernatural. This type of knowledge can be attained only through this revealed text i.e., the Veda. This has been very aptly stated by Yᾱjῆavalkya as follows:

> pratyakṣeṇānumityā vā
>
> yastᾱpāyo na vidyate/
>
> enaṁ vidanti vedena tasmᾱd
>
> vedasya vedatā

Thus it is clear that the Veda means knowledge revealed by seers who were credited with intuitive powers. Besides, the Veda is stated as the revelation of both essence of religion and knowledge of Brahman, i.e. Supreme Reality. Thus there goes the saying like this – "*dharmabrahman Vedaikavedye.*" i.e., the dharma (religion, duty etc.) and Brahman, these two are to be known from the Veda. The Veda is the source of religion or duty – thus expresses the author of the Manusaṁhitā, a Smṛiti work composed by the celebrated seer Manu. (Manusaṁhitā, II-6) By the Veda one can learn religion, the different duties assigned to the householders belonging to different castes, in ancient India. Moreover the Veda is the source of the knowledge of the Ultimate Reality.

The word 'Veda' has certain synonyms such as Śruti, Trayῑ, Āgama, Chandas etc. But as a literature the Veda has been defined as the sum total of the Mantra and Brāhmaṇa. The definition thus put forward by two great ancient Indian seers Kātyāyana and Āpastamba is taken to be an appropriate one. It goes as follows : *mantrabrāhmaṇayor vedanāmadheyam*. Of the two parts of the Veda, the mantra is characterized of metrical composition with euphonic forms, but for which this is called by another name and that is Saṁhitā. The Brāhmaṇas are the explanatory parts of the Mantras or Saṁhitās. Besides, the Mantras are characterized of expressions of ideas like that of praise, eulogy of Gods (the deified Natural objects, benediction, censure, curse, oath-taking, lamentation, philosophical thoughts and so on. The Brāhmaṇas are characterized of six subjects such as the *vidhi* (injunction)

arthavāda (explanatory remarks over the meaning of word to be applied in sacrifices), *nindā* (censure) *praśaṁsā* (praise), *purākalpa* (myths and legends– or ideas relating to former creation) and *parakṛti* (glorification of priests, kings, great personalities etc.). The Vedas as a literature has a distinct quality unseen in any other literature and that is its accentuation mode. The Vedas are revealed in accent mode. The Brāhmaṇas have two other parts viz the Āraṇyakas and Upaniṣads. While the Āraṇyakas are forest revelations or revelations of knowledge in the dense forests, the Upaniṣads are mystic revelations made between teacher and pupil. These two latter texts are the most important parts of the Veda, because, the Indian religion and philosophy owe their origin to these two literatures. These two literatures too are accented texts and mostly the combination of verse and prose.

Scholars of East and West express that the Brāhmaṇas are model of later Indian classical prose. As to the metre of Vedic composition this may be said that the Vedic metres are marked by the number of letters whereas the classical metres are marked by that of mātrās. In the continuation of the Indian religion and philosophy the myths and legends of the Brāhmaṇas play a vital role.

Thus it is seen that the Mantras and Brāhamaṇas constitute the Veda. In Indian tradition there are four main Saṁhitās or Mantra texts viz the Ṛgveda or Ṛk Saṁhitā, Sāmaveda or Sāma Saṁhitā, Yajurveda or Yajus Saṁhitā and Atharvaveda or Atharvasaṁhitā. Among these four Saṁhitās, the Ṛk Saṁhitā is regarded as the oldest. Each of the four Saṁhitās has its Brāhmaṇa texts, Āraṇyakas and Upaniṣads. Thus, we have Brāhmaṇa texts like the *Aitareya*, *Kauṣitaki* (or the *Śāṅkhāyana*)–(both belonging to the *Ṛk Saṁhitā*), the *Tāṇḍya* or *Pañcaviṁśa*, *Ṣadviṁśa*, *Chāndogya*, *Jaiminiya* etc. (belonging to the Sāma Saṁhitā), *Śatapatha* (belonging to the White Yajurveda), *Taittiṛiya* (belonging to the Black Yajurveda), Gopatha (belonging to the Atharvasaṁhitā). Besides, each of these Brāhmaṇas has Āraṇyakas and Upaniṣads. The Gopatha Brāhmaṇa has no Āraṇyaka. Some of the foremost Āraṇyakas and Upaniṣads are as follows : Aitareya Āraṇyaka and Aitareyopaniṣad, Kauṣitaki Āraṇyaka and Kauṣitaki Upaniṣad, Chāndogya Upaniṣad, Bṛhadāraṇyaka Upaniṣad and Taittiṛiya Āraṇyaka and Taittiṛiyopaniṣad.

All these different Vedic texts are invaluable records of Indian religion, philosophy and culture. The Upaniṣads are known also as Vedānta because it is the last revelation of the Vedas. In the Upaniṣads one will come across knowledge revealed on the *Brahmavidyā* (knowledge of the Ultimate Reality), Ātmatattva (the knowledge of the Self), Sṛṣṭirahasya (mystic ideas relating to the creation of the Universe), *Paralokatattva* (knowledge regarding the other world), *Kāryakā raṇavāda* (deliberations on the cause effect Relation) and *Jīva-Brahma Aikya* (Unification of the Individual soul and the Ultimate Reality or Supreme soul) and so on.

1.3 Contents of the Vedas :

Among the different Saṃhitās, the Ṛk Saṃhitā, the oldest one is a book on the eulogy of different powers of nature which are called as deity or God. Besides these, many other subjects have been revealed here. Through the verses benediction, praise, censure and certain subjects including revelations on frogs, philosophy are beautifully expressed in the Ṛgveda. The Sāmaveda is the Veda of sāmans i.e., the Ṛk verses sung with musical notes. The Yajurveda in its two texts is a book on Vedic liturgy or sacrifices. The verses of this Veda are seen to be recited in various sacrifices during the Vedic age. The Atharvaveda is the Veda of Atharvan and Aṅgiras. The revelations of the seers Atharvan and Aṅgiras comprise of the holy and unholy charms. It is often said as a Veda of common people. Here the life of common people is well revealed. So also the Brāhmaṇas are revelation on the Vedic sacrifices and the other two texts Āraṇyakas and Upaniṣads are the texts revealing the philosophy of life of Aryans.

Now the contents of different texts of the Veda will be given below.

The Ṛgveda :

The Ṛgveda is the oldest among all the texts of the Veda. It is also known as the Ṛk-saṃhitā. This Veda consists of ten books or ten maṇḍalas. Here the word 'maṇḍala'denotes 'circumference'. As to the reason why it is called so, it can be said that the collection of revelations of poet-seers of the Veda are enclosed in certain particular method in this veda. It is a book practically of prayers of different powers of nature. Also other things are revealed here. The work 'ṛk' is derived from the √ṛc meaning to praise, extol, or celebrate. As because this is a book mainly of praise and exaltation or prayer, therefore it is called as the Ṛgveda. This Veda is handed down in two different forms. One is called the Ṛgveda of *maṇḍala* division and the other is known as the *aṣṭaka* division.

Of these two divisions, the *aṣṭaka* division is regarded as modern one. In this particular division we see that the contents of this Veda are arranged in eight parts, each part of which consists of eight chapters. Each chapter consists of several *vargas* and each *varga* consists of five ṛks (verse) or sometimes more than five ṛks. Thus there are in total, 65 adhyāyas in the aṣṭaka division and several vargas.

The *maṇḍala* division of the Ṛgveda shows that this Veda consists of ten maṇḍals, which are again devided into of certain anuvākas (sections) and each *anuvāka* consists of certain sūktas (hymns) and each sūkta consists of certain ṛks (verses). There are altogether 1028 hymns in the Ṛgveda. This division is said as suitable to the recitation purpose.

Each of the verse of this Veda has its seer, metre, and deity. These are to be known compulsorily by a Vedic student.

Now we shall describe the contents of this Veda according to its maṇḍala division.

We come across here the revelations of different revealers of Vedic age. The Ṛgveda is full of praise for the Gods Agni, Indra, Sūrya, Uṣā, Varuṇa, Vāyu, Mitrāvaruṇau, Aśvins, Ṛtavaḥ (seasons), Kālaḥ (Time), Grāvāṇaḥ (stones), Chandramāḥ (Moonbeam), Dyāvāprathivī (Heaven and Earth), Parjanyaḥ (Rain deities), Puṣā, Pṛthivī, Vāk, Viśvedevāḥ, Sarasvati, Soma, and many more. Besides, the seers have revealed the knowledge of bad effect of playing the game of dice (Akṣasūktam), about the utility of the frogs (Maṇḍuka sūktam), Praise of knowledge (Jñānasūktam). the creations of the creator God (Hiraṇyagarbhasūktam) etc. Certain philosophical ideas also are seen being revealed in this Veda. Here we see the greatness of a God Viśvakarma (R-V *X*. 81-820) Besides, dialogue hymns also form a great revelation in this Veda. This Veda is full of mythological ideas. Through the praise of Gods, many myths have been revealed. These are interesting source of Indian religion. The marriage of Sūryā, revealed in the tenth Maṇḍala is an important revelation regarding the ancient Indian marriage ceremony.

Among the different gods praised in this Veda Agni stands at the head from the view point of utility. But the god Indra is praised in highest number of verses. The revelations on the god Sūrya bears a great significance among the revelations of the Ṛgveda. The famous Gāyatrī mantra occurs in this Veda. This is as follows :

(ओं) तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि ।

धियो यो नः प्रचोदयात् ।

"The seer of this verse is Viśvāmitra, the metre is Gāyatrī, and the god is Savitā. The meaning of the verse is this, he is the god Savitā who inspires our actions and we meditate upon the great laudable lustre of the God." The idea is this it is known to all that the Sun is the source of energy. It is also the source of light and heat. Without this star there will be no leaving things on the earth. Knowing these aspects of the Sun, the revealers of ancient India worshipped it to get its inspiring lustre so that they can be inspired to do their activities regularly like the Sun. The two words वरेण्यं भर्गः need explanation. The word वरेण्यं as an adjective denotes the sense of "to be wished for" desirable, or eligible. Or it may mean 'best', most excellent, pre-eminent and so on. The word 'bharga' has been interpreted as the lustre of the Sun equal to that of 'Brahma', the 'Puruṣa' hymn is also a very important hymn of this Veda from the view point of sacrifices. It is here worth noticing that the Ṛgveda is a fine example of poetic beauty. Most of the verses of it are revealed with exquisite beauty, specially the hymns addressed to the Deity Dawn (Uṣā). Varuṇa is the personification of the sky.

In this way the Ṛgveda may be said as the most important scripture from the viewpoint of religion and philosophy of Aryans of ancient India. There are certain hymns remarkable for their revelation on the donations of the kings towards poet seers who praised their lords for their gifts. These are called as the *Dānastutis*. The conflict between the Aryan and Nonaryan people was seen being revealed in the famous battle of ten kings (non Aryan) with the Aryan king Sudās. This

battle is called as *Dāśarāj ayuddhaḥ*. (Ṛgveda, VII.33) The appeal for unification of different people living in the society is seen in the revelation of the seer Samvanana. This is the last hymn of this Veda.

The Sāmaveda :

The Sāmaveda has been handed down in many recensions. The word 'recension' denotes 'branch' or school. Whenever it is applied to the Veda, it will mean the different branches or schools, under which a particular text has been preserved, delivered and so on. The Sāmaveda is said as being handed down under different recensions among which, the Sāmaveda of the Kauthumas consists of two parts, the 'Ārcika' or the 'verse collection' and Uttarārcika, the 'second verse-collection'. In all there are 1810 verses collected in this Veda, out of which 75 verses have been said as untraceable to other three Saṃhitās. Most of the verses of this Veda is said to be taken from the Ṛk-saṃhitā. From the collection of verses in this, it is understood that these are collected will a view to sing in the sacrifices with melody. The very name 'sāma' is explained as a verse of the Veda with 'melody'. Most of the verses here in this 'Veda' are in 'Gāyatri'metre and Pragāthas, i.e. the mixture of 'Gāyatri' and 'Jagati' verses. The great sage Jaimini, the author of the great work Pūrvamimāṃsā, explained the word sāma as follows : 'gītiṣu sāmākhyā (Jaiminisūtram. II.1.36). It is here notable that the Ārcika part of this Veda contains 585 single stanzas, to which the various melodies or tunes belong, which are used at the sacrifice. Each of these verses (stanzas) is said as the 'Yoṇi'i.e the womb, out of which melody comes forth. That is 'melody' cannot be reparated from the verses of the Ārcika. The verses herein it is, as per direction, sung to about double the number of different tunes. The Uttarārcika part of this Veda consists of four hundred verses mostly of three verses. These are in general sung at the chief sacrifices of the Vedic age. Besides, it is to be noted here that verses of the first part of this Veda are arranged partly according to the Vedic metre and partly according to the gods. The verses of the second part are arranged according to the order of the principal Vedic sacrifices. There are, in all seven tunes or melodies in which the verses are sung. These are, of course, controversies regarding the number of Vedic tunes. Some hold it to be of four types such as ṣaḍajaḥ, ṛsabhaḥ, and nisād aḥ, and some hold it be ṣaḍajaḥ, gāndhāraḥ, and pa camaḥ. But in a later stage of the Vedic period, the scholars have identified these as seven in numbers and there are saḍajaḥ, ṛsabhaḥ, gā ndhāraḥ, madhyamaḥ, pa camaḥ, dhaivataḥ, and niṣādaḥ. The famous scholar Sāyaṇa, the commentator of the Veda, took the seven Sāman tunes as prathamaḥ, dvitīyaḥ, tṛtiyaḥ, Caturthaḥ, Pa camaḥ, ṣaṣthaḥ and saptamaḥ. Whatever it may be, the scholars of ancient India have recognised seven tunes of the Sāmaveda such ṣaḍajaḥ, ṛsabhaḥ, gāndhāraḥ, madhyamaḥ, pa camaḥ, dhaivata and niṣā dha which are in short called as सा, रि, गा, मा, पा धा, and नि.

Regarding this Veda, another important thing is to be noted down. The priests of

this Veda have followed four auxiliary song books at the time of performing different sacrifices or at some other occasions. These are as follows : Grāmageyagāna, Araṇyageyagāna, Ūhagāna and Ūhyagāna. In the book ग्रामगेयगान, village songs are collected, in the Araṇyagāna, that of forest songs are seen being collected, in the Ūhagāna and Ūhyagāna books the songs to be sung at the Vedic sacrifices are collected according to the process of singing of both grāmya and āraṇyagānas.

The Yajurveda

This Veda has been handed down traditionally into two texts viz the White Yajurveda or Vājasaneyi Saṁhitā, and Black Yajurveda or the Taittirīya Saṁhitā. The chief difference between these two 'Vedic texts' lies in the fact that the former one is revealed in verses and contains revelations on Vedic sacrifices, the latter one is revealed in both mantras and prose passages having theological discussion on the Vedic sacrifices. The contents of the two texts could be best understood merely by the contents of the Vājasaneyi Saṁhitā.

The *Vājasaneyi Saṁhitā*, which has been found revealed under the schools of Kāṇva and Mādhyandina, consists of forty chapters. The first two chapters reveal about minute details of the New Moon and Full Moon sacrifices (Darśapūrṇamā sayāga) with the oblations to the Fathers (Piṇḍapitṛ yajṅa). The third chapter reveals about the Agnihotra and Cāturmāsya sacrifices. The Chapter IV to VIII deal with the Soma sacrifices and animal sacrifice. The chapters IX and X are revelations on the prayers for two Soma sacrifices the Vājapeya and the Rājasū ya. In the chapter XI-XVIII are revealed numerous prayers for the Agnicayana sacrifice. The Sautramoni sacrifice has been revealed through verses in the chapters XIX to XXI. The chapter XXII to XXV contain the prayers for the Horse sacrifice, one of the most popular sacrifices of Vedic age. In the chapters XXVI to XXXV are regarded as supplementary to the previous revolutions. The chapter XXX is revelation towards the things subject for human sacrifice. The chapter XXXI also contains prayers meant for Puruṣa who offers himself to the cosmos. The creator God Prajāpati is identified with the Puruṣa and the Brahman and such ideas are revealed in the chapter XXXII. The chapter XXXIV consists of prayers whose six verses are taken as a Sŕivasaṁkalpa Upaniṣad. All other verses are recited at the 'Sarvamedha' sacrifice. A few funeral hymns, collected from the Ṛgveda and which are applicable in the Vedic sacrifices like Piṇḍapitri yajṅa forms the revelation of the chapter XXXV. The following four chapters viz XXXVI to XXXIX contain the prayers for the sacrifice 'Pravargya' in which a cauldron is made red-hot on the sacrificial fire, to represent symbolically the sun in which, again milk is boiled and offered to the Aśvins. The last chapter, i.e. the XL, is an excellent Upaniṣad, known as the Īśa Upaniṣad, which reveals the idea of the philosophy of life and that is too, to live the life of hundred year with a sense of renunciation i.e. the sacrifice.

The Atharvaveda

The Atharvaveda, also known as the Atharvasaṁhitā, is a Veda propounded by two seers Athravan and Aṅgiras. Scholars take this Veda as the source of knowledge of Magic Formulas. You will be surprised to know that here in this Veda you will be acquainted with subjects manifold in character.

It is important to note here that the two words atharvan and aṅgiras designate two different species of magic formulas. While the 'atharvan' is taken as the holy magic, bringing happiness, the 'aṅgiras' is taken to mean the unholy magic brining unhappiness.

Taking into these two types of hymns, the Atharvaveda seers reveal in its twenty chapters subjects like, the Bhaiṣajya hymns, Āyuṣya hymns, Pauṣṭika hymns, Prāyascita hymns, hymns relating to duties of women, duties of a king and so on. This Veda contains 731 hymns and is full of revelations for a householder in ancient India. There are some synonyms of this Veda such as Kṣatraveda, Brahmaveda, the Atharvāṅgiras Veda etc. The importance of this Veda lies in the fact of its being the source of knowledge for the common lives of ancient India and also being the source book for the Āyurveda Śāstra and Governance in ancient India. Certain philosophical hymns are also revealed in this Veda.

The Brāhmaṇas

The Brāhmaṇas are the other part of the Veda. These are regarded as explanatory part of the Saṁhitās. But that is not true. The importance of the Brāhmaṇas are realized in understanding the implications lying under the performance of Vedic sacrifices and thereby understanding the socio-cultural lives of ancient Indian people. Winternitz has rightly pointed out the importance of this literature in the following words : " The Brāhmaṇas are as invaluable authorities to the student of religion, for the history of sacrifice and of priesthood, as the Saṁhitās of the Yajurveda are for the history of prayer ". (Winternitz, M., *History of Indian Literature*, pg., 164)

The word 'Brāhmaṇa' at first revealed the sense of explanations of the verse of Saṁhitā part of the Veda. But later on it is used to denote the collection of these explanations. Thus the Brāhmaṇas are regarded as explanation of the words of the Saṁhitās. But in the process of explanation of words, this literature shows certain unique characteristics of its own such as : vidhi (rule relating to the performance of sacrifice etc), arthavāda (explanations regarding the meaning of Vedic verses in the context of Vedic sacrifices), nindā (censure), praśaṁsā (praise), purākalpa (discussion on sacrifices performed by Gods), and Parakṛti. (revelations on the achievements of priests of Vedic age)

Each of the four Saṁhitās has one or more than one Brāhmaṇas. Thus, the leading Brāhmaṇa texts available in the tradition are as follows :

1. Ṛk-Saṁhitā :   Aitareya Brāhmaṇa

                      & Kauṣītaki Brāhmaṇa

                      (also known as Śaṅkhyāyana Brāhmaṇa)

2. Sāma–Saṁhitā :   Tāṇḍya or Pañcaviṁśa

                      Ṣaḍviṁśa

                      Chāndogya

                      Jaiminīya or Talavakāra

                      Sāmavidhāna

                      Ārṣeya

                      Vaṁśa

                      and Devatādhyāya

3. Yajus–Saṁhitā :

   (a) Vājasaneyi Saṁhitā – Śatapatha Brāhmaṇa

   (b) Taittirīya Saṁhitā – Taittirīya Brāhmaṇa

4. Atharva Saṁhitā :

   (a) Gopatha Brāhmaṇa

The Brāhmaṇas are revealed in prose style and these have been regarded as the first specimen of prose style in the Indian Literature.

Āraṇyakas

This literature reveals the deliberations made on spiritual knowledge, theory of self, theory of knowledge of Brahma, mystic ideas of the creation of the Universe. These knowledges had been revealed in the forests during the Vedic age. The sacrifice of material objects performed in the sacrifices had been replaced by that of knowledge. Here in this literature everything has been seen to be revealed under the knowledge. The word आरण्यकम् has been defined as अरण्ये उक्तमिति i.e. that 'which has been told in the forest'.

The chief subject of this literature is not to explain the Vedic sacrifices but to reflect on the philosophical implications behind the performance of the sacrifices. For example the *Prāṇavidyā* can be referred to. Prāṇavidyā , the knowledge of the vital air is revealed in many ways in the Āraṇyakas. For a clear understanding of the greatness of Prāṇa as revealed in the Bṛhadāraṇyaka you may acquaint yourself with such a revelation as follows–

प्राणो वै ब्रह्मेति यथा मातृमान्पितृमाना

चार्यवान्ब्रूयात्तथा तच्छौल्वायनोऽब्रवीत्प्राणौ

वै ब्रह्मेत्यप्राणतो हि किं स्यादित्य

ब्रवीन्तु..... इति ।

As the revealed mother, father, Acārya say that Prāṇa or the vital air are Brahma, so also Śaulvāyana spoke that Prāṇa is Brahma, and from that which is devoid of Prāṇa nothing can be derived – thus say others.

(Bṛhādrāṇyakopaniṣad, 4/3)

Almost all the things worshiped and revealed in the Brāhmaṇa has been philosophised in the Āraṇyaka . All the Brāhmaṇas except the Gopatha has Āraṇyaka texts.

Upaniṣads

The Upaniṣads are the last part of the Brāhmaṇas. The Āraṇyakas or the Upaniṣads are closely related to the Brāhmaṇas or the Brāhmaṇa literature. The style of this literature (the Upaniṣad) is a mixture of both verse and prose. While the Āraṇyakas reveal mainly the philosophy behind the performance of sacrifice etc., the Upaniṣads reveal chiefly the philosophy behind the creation of the Universe, the Relation between the creator and created things, the Jīva-Brahman relation, the knowledge about the Supreme Reality, the Ātmatattva and so on. You shall know that this knowledge had been delivered by teachers to their students who were keen to know about the Brahma and the causes of liberation etc. in dense forests during the Vedic age. With a view to this, the word has been explained as follows : i.e. the knowledge which had been taken by a student by sitting at the feet of the preceptor. The root implies to sit. The other explanation of the word is :

the knowledge is called as Upaniṣad because by this knowledge the teacher tried to destroy ignorance of the students and cutting of them from the bondage of worldly miseries or existences. There are one or more Upaniṣads of the Brāhmaṇas and we come across a large number of Upaniṣads. But from the viewpoint of subjects there are as many as ten Upaniṣads which were commented upon beautifully by the great philosopher Acārya Śankarācārya. To name a few Upaniṣads are as follows

(1) the Aitareyopaniṣad and the Kauṣitaki Upaniṣad (belonging to the ṚK Saṁhitā)

(2) Chāndogya, Kena (belonging to the Sāma Saṁhitā)

(3) Kaṭha, Śvetāśvatara, Taittirīya (all belonging to the Taittirīya Saṁhitā)

(4) Bṛhādaranyakopaniṣad, Īśa (belogning to the Vājasaneyi Saṁhitā)

(5) Praśna, Muṇḍaka, Māṇḍūkya (belonging to the Atharva Saṁhitā)

The greatness of this literature lies in its being the source of all the six systems of Indian philosophy that advocate the existence of a Supreme Reality and also the theory of the Soul. One sweet expression from the Īśa upaniṣad will show you that the Supreme lord or the Supreme Soul or the Brahma governs this entire Universe. Knowing this, everybody shall lead his life with a sense of sacrifice and he shall never be covetous of other's wealth. The words in this Upaniṣadic expression are as follows :

ईशा वास्यमिदं सर्वं यत्किञ्च   जगत्यां जगत्।

तेन त्यक्तेन भुञ्जीथा मा गृध: कस्य स्विद्धनम्॥ (ईशोपनिषत् १।१९)

1.4 Vedic language

The language in which the Vedas are revealed is very peculiar. This language is an accented language. It was Yāska, the author of the Vedāṅga work, Nirukta, who for the first time draws a distinction between the Vedic language and popular language. But he sees a good similarity between the two languages. (Nirukta, 1.4.). Pāṇini, the author of the Aṣṭādhyāyī, a book on grammar of both Vedic and classical languages, also a Vedāṅga work, has drawn many similarities and dissimilarities between the two. In fact he has formulated special rules for analysis of Vedic words. He admitted that Vedic words are mostly of archaic and these may be analyzed from this view point. Among the ten verbal forms (lakāras) the verbal form '*let*' is absent in the classical literature. The use of this verb is seen in Vedas only.

1.5 Vedic Accent :

Accent occupies a prominent place in the Veda. All its texts are accented texts. Such a thing is rare to see in other literatures of the world. Both Mantras and Brāhmaṇas are revealed with three types of accent. These are Udātta (acute accent, a high or sharp tune), Anudātta (grave accent, not elevated or raised), and Svarita (sounded as a note). The importance of these accents are realized particularly in the prose passages delivered at the time of sacrifices. Without the correct pronunciation of Vedic words, nothing can be attained, because meanings of words are guided by accents. Correct pronunciation of Vedic words are particularly necessary for smooth conduct of sacrifices and obtaining desired result. This has been stated by Pāṇini who views that very often it is very difficult to get the appropriate meaning of Vedic verses without proper knowledge of accents. This has been referred to by Prof. Jogirāj Basu as follows :

svaro varṇo' kṣara
mātrā viniyogo'rtha eva ca/
mantraṁjijñā samānena
veditavyā pade pade//   (Basu Jogiraj, *Vedar Paricaya,* pg., 84)

The *udātta* accent has been defined as *uccairudāttaḥ* by Pāṇini (Aṣṭādhyāyi, I.2.29). He is of opinion that when at the time of utterance of a syllable the body rises up, then that syllable will be accented as the *Udātta*. Śaunaka calls it as *'āyāma'* in his Prātiśākhya book (cf. Ṛgvedaprātiśākhyam, III.1, उदात्तश्चानुदात्तश्च स्वरितश्च त्रयः स्वराः । आयामविश्रम्भाक्षेपैस्त उच्यन्ते । 2 ॥). The other two accents are called by him as the *viśrambha* and *ākṣepa*. *Anudātta* accent has been defined as the *'nīcairnudāttaḥ'* (Pāṇini, I.2.30), that is the vowel when uttered with a low tone, it is called *Anudātta*. The accent Svarita has been defined as *samāhāraḥ svarita* i.e. when a vowel is uttered in both high and low tones, then it is said as Svarita As a rule, the first half of a Svarit accent is known as *Udātta*. Pāṇini has pointed out another accent used in the Veda. It is called as *Ekaśruti*. When someone addresses another from a distance, then the tone is called as *Ekaśruti*. The authors of the Pratiśākhya works call it as *pracayaḥ*. The utterance of the *'pracayaḥ'* is equal to an *'udātta'*.

As to the importance of the svaras in the Veda, a story is very often referred to. Indeed in the revelation of seers, it is expressed beautifully that a reciter of verses should know very well about the use of svaras and its movement. As per rule, the verses, accented with three accents a reciter must maintain it. This is, because accents guide the meaning of words or meaning of words are determined by accent. With even a silly mistake in the utterance of words with its accent, a reciter or a performer of sacrifice is deprived of its desired fruit. This has been expressed through a verse as found in the Nirukta as follows :

<div style="text-align:center">

मन्त्रो हीनः स्वरतो वर्णतो वा

मिथ्याप्रयुक्तो न तमर्थमाह ।

स वाग्वज्रो यजमानं हिनस्ति

यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥

</div>

<div style="text-align:center">(This has been quoted from the Vedar Paricayah, p.85)</div>

That is : a verse uttered without accent and uttered with fault accent never reveals the actual meaning. Such a word acts like a thunderbolt and harms a sacrificer just like the injury caused to the father of Vṛtra who uttered the word *'Indraśatruḥ'* wrongly. Actually, this word is uttered in the veda in two fold meanings. When it is uttered with acute accent in the last vowel of the word then it will mean the enemy of Indra (i.e. इन्द्रस्य शत्रुः – इन्द्रशत्रुः). But when the word is uttered with acute accent in the first vowel of the word then it will mean 'one whose enemy is Indra' (इन्द्र एव शत्रुर्यस्य = इन्द्रशत्रुः) . Tvaṣṭā, the father of Vṛtra uttered the word with acute accent in the first vowel. His desire was to make his son mighty, and to kill Indra, but his own son was killed by Indra, who received the oblation to become mighty. Ultimately Indra killed Vṛtra and Tvaṣṭā lost his son. This story is indicative of the worst result of uttering Vedic words with wrong accent.

There are certain varieties of the three principal accents of words revealed in the Veda.

Special care was taken during the Vedic age regarding the maintenance of correct pronunciation of words with accents. It was a mechanism developed by Vedic seers with a view to preserve the Saṁhitā texts, Padatexts and Brāhmaṇa texts. But in the compilation period of Vedas it is seen that the texts like all the Vedic samhitā, the Brāhmana texts like the Taittiriya and Śatapatha and their Āranyakas were compiled with accents and other Vedic texts are compiled without accents. The Vedic accents have their special marks. The Anudātta is marked by the sign '—' under the vowel and the Svarita is marked by the sign ' | ' above the vowel. The udātta has no 'mark'. Generally there is one udātta in a single word. It is followed by the 'anudātta' accent. The first verse of the 1st Sūkta of the 1st Maṇḍala of the Ṛgveda is cited as an example of accented vedic text–

<div align="center">

अ॒ग्निमी॑ळे पुरोहि॑तम् य॒ज्ञस्य॑ देवमृ॒त्विज॑म्

होता॑रं रत्न॒धात॑मम्। (R.V. I. 1.1)

</div>

1.6 Vedic Metre

Metre is the fifth part of Vedas. It is regarded as most essential for the recitation of vedas. Without the correct knowledge of metre it is impossible to recite Vedic verses correctly. Showing the necessity of the knowledge of metre along with that of the seer and god, Kātyāyana, a celebrated grammanrian of ancient India, who also wrote vārttikas, (explanatory notes) to supplement the sūtras of Pāṇini, very apply says as follows :

<div align="center">

यो ह वा अविदितार्षेयच्छन्दोदैवतब्राह्मणेन

मन्त्रेण याजयति वा अध्यापयति वा

स्थाणु वच्छति गर्तं वा पात्यते

यो पापीयान् भवति (सर्वानुक्रमणी ॥)

</div>

That is, an Aryan who performs sacrifice for others or teaches others Vedic verses or prose passages without knowing the seer, metre, and deity his works become futile or he falls into ditch or becomes a sinner. Such a necessity of the study of metre is also seen in the writing of other scholars both past and present.

As to the probable reason of composing or revealing ideas in metre the scholars express differently. Most of the revelations of Vedas are in metre.

The scholars are of opinion that the ideas, if expressed in metres, are easily understood than those expressed in prose. Besides, the Vedic seers, preferred mostly the metres because Vedic verses were revealed for sacrificial purposes, and that is too with a view to propitiate the gods. Thus they thought that the metrical composition could please the gods better than the prose formulae. Another reason, behind the expression of ideas in metre is thought to be of practical purpose and this is for preserving and remembering easily the ideas of seers, expressed by them.

The word छन्दस् is derived from the ✓ छद् 'to please'. This is a widely accepted derivation of this word. Yāska, the author of the Nirukta, has traced this word to the ✓ छन्द 'to cover'. As because the ideas of the Vedic revealers were covered by number of syllables, therefore it is called as छन्द: . As because, the ideas of seers and metre are inseparable therefore the Veda has been often said as the छन्दस्। There comes the oftquoted expression, छन्दोमयवेद: ।Thus the chandas became a synonym of 'Veda'. From the viewpoint of its importance in the Vedic literature it has been developed into a Vedāṅga work, which has been represented by the work of sage Piṅgala, and it is titled as the Piṅgalachandaḥsūtram.

There are altogether seven metres in the Veda. There are as follows : Gāyatri, Uṣṇik, Anuṣṭup, Bṛhati, Paṅkti, Triṣṭup and Jagati. The Vedic metre has been characterised of numbers of letters which is not seen in the classical literature. The metre in later literature is characterised of three mātrās viz. hrasva, dīrgha and pluta. It is notable that Vedic metres are much less regular than the classical metres.

The seven metres with the numbers of letters are mentioned below :

गायत्री   –   24 syllables

उष्णिक्   –   28 syllables

अनुष्टुप्   –   32 syllables

बृहती   –   36 syllables

पंक्ति:   –   40 syllables

त्रिष्टुप्   –   44 syllables

जगती   –   48 syllables

There are many subvarieties of there metres formed by the alteration made in the order of various feet.

Generally Vedic metres are of four feet. Here the word 'feet' denotes 'sentence'. Each of these seven metres are differentiated by 4 letters. Thus the metre Gāyatri consists of 24 letters and the next metre Uṣṇik is of 28 letters. In this way each of the following metres is attached with 'four' more letters. The authorities on Vedic metres like Śaunaka, the author of the Ṛgveda Prātiśakhya has pointed out that the Vedic metrical revelations possess certain specail characters which are to be carefully observed. Thus he has laid down that if a metre of fixed syllables are seen to be less or more in numbers then they are to be specified. Because if metres of Vedas are determined by number of letters, then in the revelations this is to be maintained. But actually this is not maintained. This is because the Vedas are only revealed texts, so metres or metrical compositions show certain irregularities. Hence, different names have been given to these metres, where syllables are seen to be less or more in numbers, such as Nicṛt Gāyatri or Bhurik Gāyatri. If the number of syllables of the Gāyatri metre is seen to be less than

24 syllables, then it is called as the Nicṛt Gāyatri and if the Gāyatri metre, which consists of 24 syllables is revealed with two more letters then it is called as the Bhurik Gāyatri. This is applicable to other six metres also. Besides, Śaunaka has pointed out the different Gods and colours attached to these seven metres. (Ṛgvedaprātiśākhya Written by Śaunaka, Paṭala – 17-18, Chandaḥ Paṭala, 2 & 3)

In this a lot of knowledge has to be gathered regarding the metres of Vedas.

1.7 Greatness of Vedas :

The greatness of Vedas is expressed variously by scholars both ancient and modern. The text of the Veda itself expresses it beautifully. In the Śatapatha Brāhmaṇa we come across the idea that by the study of Vedas a man can get as much result as by the donation of the earth. Even more he gets it by the study of Vedas. Such a person attains the supreme place of Brahman. Knowing thus a person studies Vedas everyday. Therefore all should study the Vedas. (cf. यावन्तं ह वै इमां पृथिवी वित्तेन पूर्णां ददत् लोकं जयति-त्रिभिस्तावन्तं जयति; भूयांसं च अक्षय्यम्; च य एवं विद्वान् अहरह: स्वाध्यायमधीते तस्मात् स्वाध्यायोऽध्येतव्य: । शतपथब्राह्मणम्, ११।५।६।३). Manu, the great sage of ancient India, also the reputed author of the Manusaṁhitā, asserted it by saying that the Veda is the source of all religion. (cf. Manusaṁhitā, II.6, वेदोऽखिलो धर्ममूलम्) By the word dharma he means the 'conduct'. He further expressed that a man, versed in the meaning of Vedas, even living in a hermitage, if executes his duties, he realizes the Brahman by staying on this earth. Here Manu hints upon the merit of a knower of the meaning of the Vedas. His words are as follows :

वेदशास्त्रार्थतत्त्वज्ञो यत्र कुत्राश्रमे वसन् ।

इहैव लोके तिष्ठन् स ब्रह्मभूयाय कल्पते ॥   (Manusmṛti, 12/102)

It is clear from the above mentioned statements that the study of the Vedas is most essential for the knowledge of Vedic religion. The greatness of the Vedas lies in the fact that it reveals, in such a remote past, about the essential things of Indian civilization and also the human civilization. This civilization was based on the principle of enjoying the earth with sharing the happiness and sorrows of entire community. It believes in the leading of life with a sense of sacrifice for others. The Śruti thus expresses : तेन त्यक्तेन भूञ्जीथा: मा गृध: कस्य स्विद्धनम् । (Īśzopaniṣad, V.N.1). One of the main aims of a particular literature is to codify the cult of a nation in it. So also the Veda reveals very faithfully the culture of Aryan people. It is here observed that the Aryans were great admirers of nature. They showed their full faith upon the nature by eulogizing the different powers of natures. They conveyed the message to the human that everybody should love nature. Because it is such a thing by which human as well as the creatures in general are created, and sustained.

Its greatness is released through its revelations as to what a man should do or do not. When in the problem sometimes a man doesnot find the way to overcome the problems, the Veda guides him to come out of such problems. The Veda also advocates that for a better life on this earth all people should go forward together, should speak in oneness, and should maintain oneness in their thinking too. Otherwise sense of separateness would destabilise them. (Ṛgveda, X.191)

From the viewpoint of language too, the language of the Vedas is taken as one of the most important languages of the world. The scholars find a little difference between the Vedic and non Vedic languages. As the Veda is a revealed text, so the language shows certain features unseen in later developed classical Sanskrit language. In fact, the latter language is a refined form of the Vedic language. This language has shown certain peculiarities of Indo-European and old-Indo-Aryan languages too. This has been brought out by the stalwarts of comparative philology. Besides, the antiquity of the Vedic language has been accepted by the philologists of the world. This language is seen to be ornamented with accents. Without a little knowledge of the accent, the meaning of the Vedas cannot be known. It was Yāska, the author of the Vedāṅga work 'Nirukta' who maintained that both the Vedic and non Vedic languages are meaningful words. (Nirukta, Chapter I)

In this way, the greatness of the Vedas is realised differently by different scholars of the world.

It is needless to say that the Veda is an important text not only to the Indian history but also to the human history. It is a revelation that covers thousand of years. Its probable period of compilation may be 2500 B.C. In this context the view of Prof Max Muller who held that 'whether the Vedic hymns were composed in 1000, or 1500,or 2000, or 3000 B.C., no power on earth will ever determine' (Gilford Lectures on Physical Religion, 1889) can be taken into account.

Importance of the Vedas :

The Veda is regarded as a Divine revelation. The revealers of the Veda were scholars of great intuition. The great importance of the Veda lies in the fact that the religion, philosophy, ritualistic practices, civic conduct, and even religion of India are beautifully revealed in the Veda. In short it is the source of everything that has been necessary for Indians. Therefore, with a view to know the history of India, the study of Veda is necessary. But as this is an accented literature therefore it is very difficult to understand it and feeling this as a great inconvenience, the seers of post Vedic period felt the necessity of composing certain auxiliary texts for proper study of Vedas and get their meanings in a easier way.

1.8 Summing up :

In this unit you are aquainted with the meaning and derivation of the word Veda; Besides, the contents of different divisions of the Veda, its language, accent,

metre are also given to you so that you can have a comprehensive account of this literature. The greatness and importance of this literature is also introduced to you.

Check Your Progress :

(Attempt answers on these topics about 500 words on each)

1. Show the derivation of the word 'veda' with its meaning.
2. Write on the contents of the Veda.
3. Show your aquaintance with the language and accent of the Veda.
4. Write in short about the Vedic Metre.
5. Give an account of the greatness and importance of the Veda.

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Unit 3

The Nirukta of Yāska

Contents :

3.1 Introduction to the *Nirukta* written by Yāska :

Yāska's *Nirukta* has been regarded as the representative work of the Nirukta Vedāṅga among the six Vedāṅgas. Traditionally, it is given the fourth place and it has been said as the *śrotras* or ears of the *Vedapuruṣa*. It is because the *Nirukta* is written as running commentary on certain Vedic vocabularies and as because it relates itself to the science of meaning, therefore, it has been described as ears and by ears only something can be heard. The meaning of Vedas can be heard and understood easily by this Vedāṅga and as such it has been called by the word *śrotras*. The *Nirukta* comprises twelve chapters and these chapters have been divided into three great parts viz the *Naighaṇṭuka kāṇḍa*, the *Naigama kāṇḍa* and the *Daivata kāṇḍa*. The first part deals with the explanations of Vedic synonyms, the next part with that of the homonyms and the third deals with names of Vedic divinities. Two more chapters are found to be appended to the main text. The *Nirukta* has been commented upon by many erudite scholars of India. But the commentary written by *ācrya Durga* is regarded as the best one. The simplicity of *ācrya Durga's* commentary made it easy in understanding the text in a very good way by the scholars. Different scholars around the world have remarked over the merit of this text. Prof Lakshman Sarup, the author of the book titled The "*Nighaṇṭu and the Nirukta*" remarked that "Yāska's work is important for the history of philology and etymology. And as the representative record of the researches of ancient Indians, it is of considerable interest for a comparative study of the Indian and Greek achievements in those two branches of knowledge in the earliest period of their history" (Sarup. L., The Nighantu and the Nirukta, Introduction, pg. 54).

SAQ :

Why the introduction part of a subject is useful to a learner in distance education?

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3.1 Objectives :

In this unit under the Block II, we are going to introduce you to the book *Nirukta* written by Yāska. Yāska flourished during the period of seventh century B.C. The Nirukta was written as a running commentary on certain lists of Vedic vocabulary which were collected from time to time during the Vedic age. These lists of words were known as the *Nighaṇṭu* or the *Samāmnāya*. Yāska has clearly hinted upon the nature of his work at the beginning of his work that the *samāmnāya* will be explained by him and this *samāmnāya* is called as the *Nighaṇṭu*. The Nirukta consists of 12 chapters which are broadly divided into

three great divisions which are given the little, the *Naighaṇṭuka kāṇḍa* the *Naigama kāṇḍa* and the *Daivata kāṇḍa*. Thus taking into account all the important subjects discussed in this book including its characteristics and importance you will be tried to acquaint yourself with this masterpiece of the Sanskrit literature. This work was written in the s   tra style. Hence after going through this write up which is divided into two units, you will be able to

(a) understand the meanings of the *Samāmnāya* and the *Nighaṇtu*

(b) the fourfold division of words viz the noun, verb, preposition and particles.

(c) Discourse on the meaning of vedic words

(d) Characteristics of the *Nirukta*.

(e) Characteristics of vedic divinities

(f) Nature of vedic divinities

(g) Summary.

3.3 The Nighantu and the Samāmnāya :

The *Nighaṇṭu* is a Vedic lexicon. It is also known as the *samāmnāya*. The *Nighantu*, upon which Y   ska had commented upon is a book consisting of five chapters. Y   ska had clearly stated that the *Nighantu* is called the *samāmnāya*. He thus said, *tamimaṁ samāmnāyaṁ nighaṇṭava ityācakṣate* (Nirukta: 1.1) Although Y   ska does not define the word *samāmnāya* in his work yet the definition of the word is available in its tradition. Skandswami has defined it as follows : "*samāmnāya śabdenātra gav   dirdevapatnyantaḥ śabdasamud   yaḥ ueyate na vedaḥ*, i.e by the word sam   mn   ya is understood a list that begins with the word gauḥ and ends with the word devapatnī, and not the veda". But Y   ska has explained the word 'Nighaṇṭu' in the very beginning of his work. He put forwarded threefold explanations of this word. According to Y   ska the word Nighaṇṭu denotes lists of vedic words taken in a book form. These lists of words are called so because these words are taken directly from vedas with their meanings. Indeed these are meaningful words which were collected from time to time during the vedic age. Secondly, the collection of words are called the *Nighaṇṭu* because these were compulsorily made to be recited by vedic students. Thirdly, as because the words of the *Nighaṇṭu* were collected from vedas, therefore, these are called as the *Nighaṇṭu* (*Nirukta, 1.1*). Thus the roots from which this word is derived are the √*gam*, to know with the suffix *tun*, and with the prefix '*ni*' or the √*han*, to recite, with the prefixes sam and *ā* and the suffix tun, or   the√*hr*, to collect, with the prefixes sam and a, and the suffix '*tun*'. These explanations of the word '*Nighaṇṭu*' put forward by Y   ska seems to be logical as it is in conformity with Panini's rules "*auṇādika tun*' and '*pṛṣodā radini yathopadiṣṭam*'

The *Nighaṇṭu* or the *Samāmnāya* consists of five chapters, since it is a Vedic lexicon it is seen to be a collection of three types of vedic words viz synonyms, homonyms and names of Vedic gods. The first three chapters, called as the Naighantuka Kᾱṇḍa, consist of Vedic synonyms. The next division that contains other three chapters (i.e the fourth) contains the Vedic homonyms or single underivable Vedic words, and it is called as the *Naigama*. The fifth chapter is a collection of names of Vedic gods and it is called the *Daivata*. The feature of the fifth chapter is that here names of gods are mentioned according to three spheres viz earth, atmosphere and the heaven.

Regarding the authorship of the *Nighaṇṭu,* scholars are not unanimous. Some scholars hold that Yᾱska, the author of the Nirukta was the author of the *Nighaṇṭu.* Other scholars opine that *Prajapati Kas′yapa* was the author of the *Nighaṇṭu.* But it must be admitted that there was more than one author of the Nighaṇṭu. This is supported by Yᾱska who referred to many Nighaṇṭus by using the plural form of the word. (*Nirukta* 1.1) and once he made a passing reference to the author of the *Nighaṇṭu*. (Nirukta, 1.2.0)

Regarding the authorship of the Nighaṇṭu Prof Lakshman Sharup thought that it is not the compilation of a single author but of authors of several generations. He thus expressed : The Nighaṇṭu is probably not the production of a single individual, but the result of the united efforts of a whole generation, or perhaps of several generations. (Introduction to the Nighaṇṭu, The Nighaṇṭu and the Nirukta, pg, 14). Besides, the division of the chapters of the Nighaṇṭu, according to him, maintains some sort of a principle discernible in the arrangement of the synonyms in the first three chapters (I bid, pg, 13). He stated that the compilation of the *Nighaṇṭu* is the earliest known attempt in lexicography. In India it marks the beginning of the kos′a literature, and later kos′as have sometimes been called Nighantavas. (Ibid., pg, 14) He is of opinion that the *Nighaṇṭu* contains only a small number of the words of the *Ṛgveda*, and it does not contain any explanations of the words collected in Sanskrit or any other language, the modern term 'dictionary' cannot be applied to it, although the kos′as can be so called. It should rather be called a vocabulary, which is a book 'containing' a collection of words of a language, dialect, or subject'– when they are given without explanation,or some only are explained, or explanations are partial (loc cit.)

SAQ :

Prepare a note on the concepts of the word Nighantu and Samamnaya and show their difference with modern concept of 'dictionary.'

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3.4 Contents of the Nirukta

Before going to the contents of the Nirukta, let us have an introduction to the author of the Nirukta.

3.4.1 Author of the Nirukta

Little information has been gathered by scholars about Yāska, the author of the Nirukta. Yāska has frequently mentioned names of certain authorities on the school of grammar and etymology with a view to support his opinions in matters of establishing theories relating to language. Yāska has been said as predecessor to Pāṇini, as the latter has referred to the name Yāska in his sūtra '*yaskādibhyo gotre*'. This aphorism is made with a view to show that there are some gotras such as Yaska etc. and in this sense the word looses its affix. When 'Yāska' denotes a name then it will be Yaska + an = Yāska. Otherwise it will be Yaska only. As this word along with other words in the sūtra II.4.63 (Aṣṭādhyāyī) written by Pāṇini is featured therfore scholars tried to establish that Yaska was familiar to Pāṇini. At the same time it is also not just that the references to the authorities of grammar made in the *Nirukta* are enough to state that Pāṇini was known by Yāska. Yāska infact was well versed in grammar and he categorically stated that the knowledge of the *Nirukta* fulfills the knowledge of grammar (Nirukta, I.15). At the end of the *Nirukta*, there is a statement like '*namo yāskāya*'. This occurs sometimes after the twelvth chapter of the *Nirukta* and sometimes after the fourteenth chapter (appendix) of the *Nirukta.*ā Regarding the personality and scholarship of this celebrated scholar of ancient India, Prof Lashman Sarup writes as follows: "On the contrary, he has been acknowledged to be the preeminent authority on etymology." (The Nighaṇtu and the Nirukta, Introduction to the Nirukta, pg.49) Nothing can be deduced from the external as well as internal references about the personal life of Yāska. Yet it can be said that Yāska is the patronymic name of the *Yaska gotra*. Ācārya Durga also refrained from commenting upon the authorship of the *Nirukta*. However, scholars have put the date of Yāska sometime between seventh century and the six century B.C.

3.4.2 Contents of the *Naighaṇṭuka Kāṇḍa*

The *Naighaṇṭuka Kāṇḍa* of the Nirukta comprises three chapters. i.e. the first, the second and the third. The first chapter is an extensive introduction to Vedic words,– their classification, definitions , compilation of Vedas and Vedāṅgas, praise of knowledge, the verbal origin of nouns, Kautsa cantrovercy on the meaningful character of Vedic words, the aim and objectives of the Nirukta, and the threefold character of the Vedic words. At the beginning his work, Yāska refers to the traditional list of Vedic words i.c *Samāmnāya*, upon which he wrote his *Nirukta* as a running commentary. This '*Samāmnāya*' has a synonym which is called as the '*Nighaṇtu*' Yāska has given threefold derivation of the word '*Nighaṇtu*' which expresses that the term was orignially used in the tradition

as a synonym of the word '*veda*'. Durga too clearly stated that the word '*nighaṇṭu*' means the vedic word or word belonging to the veda.(Durgvṛtti, I.1.) He further opines that the words collected in the *Nighaṇṭu* are called Nigamas. This is so because when these Nighantu words whose meaning is altogether hidden are fully comprehended, they make us know with certainty the meanings of Mantras (Rajavade. V. K. Yāska's Nirukta pg 217). Nirukta, Durga's commentary, niścayen rdhika   v niṣkṛsya niguḍh rth etc parij   t ḥ santo mantr rth n gamayanti j ap yanti, tato nigamasa j   ime bhavanti.

To support his explanation he quoted the views of the Aupamanyava, the disciples of the sage Upamanyu, who held that the words in the Nighaṇṭu are collected from Vedas repeatedly. Here it is necessary to know the etymology of the word '*nighaṇṭu*' as putforwarded by Y   ska.

The Etymology of the word *Nighṇṭu* :

Y   ska has traced the word *nighaṇṭu* firstly to the $\checkmark$ *gam*, meaning to know. Taking the prefix ni, meaning completely, and the affix 'tun' belonging to the Uṇ disutras, the word is formed as follows : ni + gam + tun. Thus it becomes nigantu. After changing the dental 'n' and 't' to nasal sound n and 't' it becomes '*nigaṇtu*'. Y   skas hereby justifies the explanation by saying that as because, the collected words of the *Nighaṇṭu* are meaningful words therefore these are called as the *Nighaṇṭu* or '*Nigaṇṭavaḥ*' Later on it has been uttered as *Nighaṇṭu* Nighantavah. Justifying this inpretation, Prof V.K. Rajavade states that "The word Nighaṇṭu conveys the idea of (1) being fetched, (2) compiled or classified and (3) being guides in the interpretation of Ṛks. Durga calls these three ideas as समाहरण, समाहनन and निगमन; the explanation given by औपमन्यव conveys these three ideas; but prominence is given by him to निगमन " (Y   ska Nirukta volume-I, written by V.K. Rajavade, Bhandarkar Oriental Research Institute, Poona, 1940, pg 217). Another important subject discussed in the first chapter is the "*इन्द्रियनित्यं वचनमौदुम्बरायण:।*" (Nir. 1.1) It is a statement made by the disciples of the sage-cum-teacher Udumbara who held that "speech or words are premanent only in relation to sense organs only." Here an opinion was raised as to the permanent character of words and Y   ska had discared this view by saying that words could not be related to sense organs and these are eternal utterances. Words are permanent and they existed even without the very existence of creatures like men.

In the second chapter of the Nirukta Y   ska discusses about the principles of etymology, phonetic rules, and he deals with derivation of single, double or compounded words separately at length. Actually Y   ska begins explanation on etymology of vedic words only in the fifth section of the second chapter. From the fifth section of the second chapter upto the last of the third chapter he deals with the explanation of the Vedic synonymous terms only. Some of the important

words explained in the second chapters are, *gauḥ, Nirritiḥ, Vāk, udaka, hiraṇya, apatya, yajñaḥ*, and *striyaḥ*. The important subject discussed here in the third chapter is division of paternal poperty i.e dāyavibhāga.

In the third chapter Yāska putforwarded the derivation of some important vedic words such as *karma, apatya, manuṣya, khala*, all the sanskrit numerals such as *eka, dvi* etc, *medhāvī, yajña* and *striyaḥ*. The most important subjects discussed here is related to the word *apatya* and this is nothing but the division of property among the legal children of Aryan householders. The discussion on the ancient Indian numerals as well as the figure speech used in the vedic verses also occupy important place in the third chapter of the Nirukta.

3.4.3 Cotents of the *Naigamakāṇḍa*

The *Naigamakāṇḍa* of the *Nirukta* comprises three other chapters viz the fourth, fifth and the sixth. In these three chapters Yāska deals with the etymology of the Vedic homonymous words as well as single underivable words. This kāṇḍa is also called as the *Aikapadikakāṇḍa*. This is because here single underivable vedic words are explained. Yāska calls the homonymous words as *anekārāthāḥśabdāh*. The peculiarity of the explanation of vedic words here in this kāṇḍa is that Yāska discusses the etymology of single words having different meanings individually. Seeing the nature of explanations, **Durgācaryā** says that in the previous *kāṇḍa*, words are mentioned and explained in groups and in the present *kāṇḍa* words are explained individually and that is why this *kāṇḍa* is named also as *aikapadikakāṇḍa*. Yāska, the author, explained the words according to their utterance in the original Nighaṇṭu. (Durga's commentary on the Nirukta, IV.4)

Under this *kāṇḍa* Yāska has discussed about the underivable vedic words whom he called as *anavagatasaṁskāranigama*. This word means a word whose formation cannot be shown or made. Durga says – *anavagatasaṁskārān avijñātasaṁskārānityarthaḥyesām prakrtipratyādisaṁskāro na sākalyena jñāyate*. (Nirukta, IV.3) Out of the 278 words collected in the original Nighaṇṭu under the fourth chapter, Yāska has explained almost all words. Among these, the following are mentioned with their meanings :

jāhā: it means 'killed'. This word is called as underivable word. But by comparing the probable meaning of this word with other words where it occurs Yāska says that this word means 'having killed'. This is expressed as जघान 'killed'. Thus Yāska explained this word as being traced to the √hā or √han 'to kill'.

nidhā means 'net':

This is also another underivable word. According to Yāska this word is called by this name because something is caught by it. He says *nidhā pāśyā bhavati, yannidhīyate*. (Nirukta, IV. 2.8)

dāvane/akupārasya :

These two words are underivable as well as homonyms. According to Yāska dāvane was used in the veda in the sense of 'payable', and Akūpāra has the sense of Āditya, Samudra, and Kaccha (tortoise).

3.4.4 Contents of the Daivatakāṇḍa

This kāṇḍa comprises six chapters in which names of Vedic gods have been fully explained by Yāska. These explanations are of immense value to the study of religion and society of ancient India. Among the chapters under this kāṇḍa, (from the seventh to the twelfth chapter) the first i.e the seventh chapter is an introduction to the nature and features of Vedic gods. This kāṇḍa gets its name 'Daivata' because here characteristics of Vedic gods have been expressed by following certain principles. According to Yāska, as 'Agni' is the nearest god for people on earth therefore this god shall be explained first. With a view to know his character, the derivation of the word is most essential. He thus etymologised this word differently. Among the subjects discussed in the seventh chapter, the definition of the words 'mantra', 'devatā', threefold nature of vedic verses, subjects of vedic verses and Brāhmaṇs, determination of god's in verses where they are not revealed, the greatness of vedic gods, their classification according to their place and action, the anthropomorphic character of vedic gods are noteworthy. From the later part of the seventh chapter upto the end of the ninth chapter, the earthly gods, other deified objects have been beautifully explained by Yāska. The chapter tenth and eleventh deal at length with the atmospherie divinities and the twelfth chapter is an entensive study made by Yāska in regard to the celestial divinities. In all, the entire third kānda of the Nirukta is a great contribution towards the vedic divinities which are the guiding force behind the Indian religion and philosophy. Here we come across the vedic concept of pluralistic worship together with the monism.

Stop to Consider :

The word 'deva' has been traced to three roots by yaska. These are : deva is called so because it makes gift (√dā) or because it is brilliant (√dip) or from being radiant (√dyut), or because his phere is heaven)

SAQ :

Give a brief sketch of the contents of the Nirukta.

....

....

....

3.5 Characteristic of the Nirukta

The Nirukta written by Y   ska is one of the finest works in the world literature. Due to its manyfold characters and merits it has been studied, edited and commented upon by different erudite scholars around the world. Prof Lakshman Sarup has for the first time, transtated the Nirukta into English language, and edited cretically the text with Introduction, Exegetical and critical Notes, Indexes and Appendices. In the eyes of the scholars, the Nirukta has a twofold character. On the one hand it is the first systematic study of ancient Indian phonetics and is credited with certain principles of etymology and on the other hand it is a beautiful piece of work that reflects on the vedic divinities. Thus by way of etymologising vedic words and vedic divinities the Nirukta contributed generously to the study of Indian religion, culture and philosophy. The following are the notable features of the Nirukta.

(a) Although the *Nirukta* of *Yāska* is a vedāṅga work written in *sūtra* style, yet the prose of the work is as simple as the classical Sanskrit, because the Nirukta was written as a running commentary on the ancient lists of vedic vocabulary, which is known as the Nighaṇtu or the Sam   mn   ya.

(b) The principles of etymology as putforwarded by Y   ska are noteworthy contributions to the science of philology. The phonetic principles as pointed out by Y   ska are Syncope, Metatheses, Anaptyxix, haplology and so on.

(c) Y   ska also advocates certain principles of etymology. The word etymology has been rendered by him as '*nirvacanam*' or '*vyātpattiḥ*'. He shows his concern in the explanation of words by pointing out the root of a particular word keeping intact the similarity between the root and the derived word. He clearly states that not all words are subject to derivations. Only the words whose accent and grammatical forms are regular and are accompanied with a radical modification in the usual manner i.e in accordance with the laws of phonology, are to be etymologised. In doing so accents shall be maintained, because the vedic words are only 'accented' words. This is to be maintained and Y   ska has maintained it. The second principle advocated by him is that in case the accent and grammatical form are not regular, and are not accompanied with a radical modification, one should always take his stand on the meaning of the word and endeavour to derive it from some similarity of forms, or if there is no such similarity of form, even from the similarity of a single letter or syllable. One should not give up the attempt at etymologising words. Otherwise the real sense of the word uttered will remain unintelligible. The third principle formulated by Y   ska is that one should derive words in accordance with their meanings.

(d) It was Y   ska who, for the first time, put forward the theory of verbal origin of nouns.

(e) Y   ska classified the vedic divinities into three parts and this is made in regard to the spheres where the activities of these gods are confined and the nature of their services rendered to the earthly creatures. Here in the Daivatak   nda which consists of six chapters, Y   ska has reduced the innumerable vedic gods into

only three gods viz the Agni, the Indra or Vāyu and the Surya, all of these are taken as the lords of three spheres of the universe i.e the earth, the atmosphere and the heaven. His interpretation of the Vedic gods is seen to be based on the nature.

These are some of characteristics important to note with regard to the Nirukta written by Yāska.

3.6.0 Fourfold division of words

Yāska was a follower of the school of etymology. The advocates of this were called as the Nairuktas. These scholars aimed at the interpretation of vedic words on the basis of the meaning of words. Meaning, therefore, has taken utmost priority in the hands of these scholars who were best known authorities on grammar too. The main distinction between the Nirukta and Grammar lies in its treatment of the explanation of words. While the followers of the *Nirukta* aimed at interpreting vedic words from the viewpoint of meanings, the Grammarians or the followers of the school of grammar aimed at the formation of words in their interpretation. The followers of the school of the Nirukta are called as *arthavādin* and that of the grammar are called as *śabdavādin*. Yāska as a Nairukta first of all advocated the theory of the verbal origin of words. According to him all words are derived from verbs or roots. He viewed that the words colleted in the Nighantu are of four types. These are the nouns, the verbs, the prepositions and the particles. He thus expressed – tadyāni catvāri padajātāni nāmākhyāte copasarganipātāscatāni nimāni bhavanti. (Nirukta, I.1)

3.6.1 Discourse on the Ākhyāta (Verb)

Yāska defines *ākhyāta* i.e verb as a word where becoming as its fundamental notion predominates. *Ākhyāta* is a big process which begins sometime and ends as so. The *ākhyāta* or the sense of becoming predomionates in a sentence. For example, he goes, she eats etc. According to Vārṣyāyaṇi, there are six modifications of becoming. These are genesis (जायते), existence (अस्ति), alteration (विपरिणमते), growth (वर्धते), decay (अपक्षीयते) and destruction (विनश्यति). Yāska has explained each of these six modifications and tries to express their importance. According to him genesis is such a modification of verb where only the commencement status of the becoming is indicated. It neither affirms nor denies its later stage. Existence affirms a being that has been produced. Alteration is a modification of elements of a non-decaying being. Growth denotes the increase of one's own parts or limts of objects associated with it. For example a man grows by means of victory or with his body. The next modification i.e. decay denotes its antithesis. The last modification is vināśah or destruction. It indicates the commencement of a later state, but neither affirms nor denies the former. There are certain other modifications that are developed from these six. (modifications)

3.6.2 Discourse on the nāma or Noun

Nouns are such words where 'being' is taken as their fundamental notion. But where both 'being' and 'becoming' exist, the becoming gets the predominence. Examples of being are 'man', 'cow', horse etc. In being the number and gender get priority. But in the becoming, case, number and time get priority. In the course of discussion on verbs and nouns Yāska refers to the view of the disciples of the sage Udumbara who held that words are permanent only in relation to its sense organs. His statement in this context goes as follows :

"इन्द्रियनित्यं वचनमौदुम्बरायण" (Nirukta, I.3.1)

3.6.3 Discourse on the statement

–इन्द्रियनित्यं वचनमौदुम्बरायण :

The meaning of the statement is that *Audumbarāyana*, or the disciples of the sage Udumbara regarded speech or word as subject to the permanence of sense organs. That is , speech exists as far as the sense organs exist or in other way, speech exists as far as the sense organs or life is there in persons. That is to say the speech is a impermanent thing like the imparmanent human life. Audamrbaras sought to establish that words or speech are imparmanent.

Yāska has refused and discarded this view of Audumbaras on the ground that if words are taken as imparmanent then the fourfold division of words will not exist. Besides, the gramamatieal connexion and the mutual reference of sounds not produced simultaneously will not hold good.

After discarding the view of Audunbara, Yāska has very beautifully reflected on the character of words. He thus stated that words are used to designate objects, with regard to everyday affairs in the world. This is possible because of their comprehensiveness and minuteness. Like the word– beings the words used by human– belonging to vedas are too used to designate the deities and many more things. Those days (during the Vedic age) it was thought and realised that human knowledge was subject to disappearance and that trancendital knowledge , was also apprenended of disappearance. Therefore, with a view to preserve this knowledge, the seers had compiled it in the form of mantras and later on taken in the form of books such as Vedas and Vedāgas. Here the compilation of the Vedic knowledge has been hinted upon.

3.6.4 Discourse on the Upasargas (Prepositions)

Among the four words, as pointed out by Yāska, the prepositions occupy a prominent place. Yāska has discussed about the vedic Upasargas by referring to the view of Śakatāyana, an ancient scholar cum grammarian. Śakatāyana expressed that the prepositions when not connected to the nouns and verbs, do not express any meaning. But they express the subordinate meanings only. The

upasargas thus do not have individual meaning. When these will be prefixed to verbs and nouns, then only they express the meaning of these words. Thereafter Yāska refers to the view of another scholar, Gārgya by name, who held that the Upasargas have different meanings. These Upasargas bring about modification in the sense of the nouns and verbs to which these are prefixed. Yāska seems to support the view of Gārgya, a great grammarian of ancient India, as because he is found to express the individual meaning of the prepositions expressed in the Veda. The Vedic preposition has the character of being expressed sepearately or being affixed to the nouns and verbs, which is not seen in the classical Sanskrit literature. The different uses of preposition as pointed out by Yāska are as follows : ā means 'hiltrto' or hither ward, pra and parā are its antitheses, abhi denotes 'towards', prati is its antitheses; ati and su denote the sense of approval; nir and dur are its antitheses' ni and ava have the sense of downwards, 'ud' is its antitheses; 'anu' denotes 'similarity' and 'succession'; api expresses the sense of 'contact'; upa is that of 'accession'; pari denotes the sense of 'being all around'; adhi is a upasarga that expresses the sense of 'being above', or 'supremacy'. In this way it is seen that the upasargas (prepositions) have different meanings and uses in the Vedic literature.

3.6.5 Discourse on Vedic particles

Yāska derives the word 'nipāta' meaning particle from the √pat, meaning to use with the preposition ni, meaning completely. There are a great number of nipātas mentioned in the Nighaṇṭu.Therefore Yāska has taken the task of explaining the nipātas very carefully in his Nirukta. Accroding to him the nipātas have various uses. Yāska has classified these Nipātas mainly into three. He thus says : *apyupamartheapi karmopasaṁ grahārthe apipadapūraṇāḥ* (Sarup. L., The Noghantu and the Nirukta, pt III, pg 30) i.e. both in a comparative sense, in a conjunctive sense and as expletives. (The Nighantu and the Nirukta, pt II, 7). Among these, the nipātas used to mean the sense of comparision are called the *upamārthiyanipātaḥ*. Thus, Yāska has mantioned four nipātas. They are iva, na, cid and nu. These four are seen to be revealed in the Veda in the sense of comparison. Following are example of these nipātas–

(a) *iva*– अग्निरिव इन्द्र इव meaning 'like Agni and like Indra'. In the classical literature too 'iva' is used in the same sense.

(b) *na*– durmādaso *na* suryām, meaning is, like hard drinkers of wine, but in classical Sanskrit literature 'na' is used in the sense of negation. Also, the same particle is used in the sense of both (i.e comparison and negation) in the vedic literature. e.g., नेन्द्रं देवमगंसत i.e they did not recognise Indra as a god.

(c) *cid* : Although this particle is used in the sense of comparison in the Veda, yet it is used variously. The Vedic expression where 'cid' is used in the sense of comparison is, दधिचित्– meaning is 'like curd'. The other uses of the particle '*cid*' are as follows :

(1) *आचार्यश्चिदिदं ब्रूयात्। इति पूजायाम्।*

Here the cid is used in the sense of honour. The important of the expression is that a teacher, who is an object of honour is requested to speak.

(2) *कुल्माषांश्चिदाहर इत्यवकुत्सिते।*

i.e. bring even the sour (waste) gruels. Here in this expression a sense of conmtempt is expressed when someone asked a beggar to take the sour gruels only.

(d) **nu** = it is a nip t (particle) that expresses primarily the sense of comparison. For example,

वृक्षस्य नु ते पुरुहूत वया:।

i.e. Oh, widely invoked Indra, your (arms) are like the branches of a tree. Here, the word 'nu' is used in the sense of comparison. Besides, the word is used in other senses also. Thus,

(1) in the expression इदं नु करिष्यति इति हेत्वपदेशे। i.e. in the expression 'therfore he will do it' nu is used in the sense of reasons.

(2) *'कथं नु करिष्यति' इत्यनुपृष्टे*

च 'नन्वेतदकार्षीत्' इति च।

in the two expressions such as, "how he will do it and has he really done it", nu is used in the sense of asking questions.

<center>कि</center>

(2) *Karmopasa grāharthiyanipātah :*

The word 'karma' is used here in the sense of 'artha' i.e sense. By the word कर्मोपिसग्रहार्थीयनिपात: we understand the particle that is used to conjunct more than one sense of words. Therefore these words are called conjunctive particles. Y ska explained it in a different way. He says that these are the particles by whose advent or use, the separateness of senses are recognised. Thus he says, ''अथ यस्यागमादर्थपृथक्त्वमह विज्ञाते न त्वोद्देशिकमिव विग्रहेण पृथक्त्वात् स कर्मोपसंग्रह: ।'' That separation in the senses is not like an enumerative one i.e. separation made by way of isolation. Y ska has mentioned the following conjunctive particles– 'ca' , 'v ' aha 'ha', 'u', 'hi', kila, m , khalu, śaśvat and n nam, etc. Following are some of its uses in the vedas.

(a) ca = 'ca' is a conjunctive particle. e.g., aha ca tva ca vrtrahan. i.e. oh, Indra, the killer of vṛtra, I and you; here 'ca' is used twice, i.e. after the pronoun अहं and त्वम्

(b) is also used to denote conjunction or combination. e.g. devebhyaśca pitṛbhyas ety k raḥ, here is used once only.

(c) v = this particle is used in the sense of consideration. e.g., hant ham

<center>(43)</center>

pṛthivimim ṁ nidadh n ha vehaveti, the particle v   is twice mentioned here. The underlying idea is that a pereson could not decide whether he would take on the earth here or in some other place.

v   is used as the conjunctive particle in the following sentence– V   yurv   tv   manurv   tveti.

(d) Aha and ha are two particles that denote 'mutual opposition' and these are combined with the former word. e.g.

ayamaheda   karotvayamidam.

ida   ha kariṣyatīda   na kariṣyatiti

(e) the particle 'u' is too used in the sense mentioned above, i.e mutual opposition. e.g. mṛṣeme vadanti satyamu te vadantī ti.

This particle is used in the sense of pada pūraṇa i.e to fillup the p   das or sentence. Here the word pada puraṇa or p   dapūraṇa is used to mean that as the Vedic metres are determined by number of letters, and as these verses were traditionally handed down, sometimes the sentences lack certain letters or sometimes they are of excess letters. With a view to make the sentences under metres some letters are to be inserted into vedic verses. These additional letters or words are called as padapūraṇa words. Sometimes particles are used to make a complete sentence or complete sense. e.g.

idamu/tadu. etc.

(f) *hī* = This particle has different uses e.g.

(1) it is used to denote the sense of reason. e.g. ida   h   kariṣyati.

(2) Katha   h   kariṣyati ityanupṛṣte, here h   is used in the sense of asking question.

(3) Katha   h   vy   kariṣyati   tyas y   y   m, here 'h ' is used to denote the sense of jealousy.

(g) Kila-this particle is used in the veda to mean the excellence of knowledge. e.g., eva   kīleti.

When it will be used with the two words 'na' and 'nanu' then it will denote the sense of 'asking question'. e.g. *na kilaivaṁ, nanu kilaivaṁ*

(h) m   denotes prohibition. e.g.,

m   karṣīḥ

m   harṣīriti.

meaning "do not do it", and "do not take";

(i) Khalu means too prohibition. e.g.,

Khalu kṛtv , enough of doing this,

Khalu kṛtam, have done with it,

(44)

Besides, khalu is used to fillup the vedic sentences (padap raṇa) e.g., eva khalu tad babh va eti. meaning, Thus it happened.

(j) Śaśvat– it is used to interrogate something e.g., शश्वदेवम् इत्यनुपृष्टे but in the classical Sanskrit it is used to denote uncertainty. e.g., eva śaśvat. i.e; was it ever so. The interrogation type of sense in not towards oneself.

(k) n nam is a particle that has also the sense of uncertainty in the classical Sanskrit. It is to be noted here that the sense of uncertainty and that of expletive is seen in the Veda. e.g.,

　　　na n namasti no śvaḥ kastadveda yadudbhutam.

meaning is : there it seems, it does not exist; there is no to-morrow; who knows that which is not past? It is used here in the sense of uncertainty, Besides, it also used in the sense of expletive or padapūraṇa.

(3) *Padapuran rthiyaḥ Nip taḥ :*

According to Y ska those Nip tas which are used, as well as to fill up a sentence in a poetic compositions, are called as expletives such as kam, im, id and u. These will be discussed as follows :

(a) *Kam–* this particles is used in the following vedic expression only as an expletive.

　　　bibhyasyanto vav śire

　　　śiśira j van ya kam,

The second p da of the Ṛgvedic verse (8.8.19.1) ends with the word 'kam'. Here, this last word 'kam' is used or uttered with no sense. Only for *padapuraṇa* it is uttered as such. Y ska considers it as अनर्थक (i.e. meaningless).

(b) ईम्– This is also another Vedic expletive. e.g. in the following Vedic expression,

　　　emena sṛjat sute.

meaning is he emitted it for pressing (of soma juice)

(c) इद्

　　　tamidvardhantu no giraḥ

i.e. may our hymns make him grow.

(d) u =

　　　ayamu te samatasi

i.e., this person, whom thou approachest, is for thee. Sometimes 'iva' is used as expletive. e.g. su *viduriva/su vijñāyeto iva*

(45)

(e) Sometimes 'na' and 'id' – these two particles are used to mean apprehension. e.g.

nejjihmāyanto narakaṁ patā ma.

i.e., lest we should fall into hell.

(4) Yāska has discussed, under the content of the use of vedic particles, the issue of taking '*tva*' as a particle. Also he discussed about the word *sīm*.

(a) *Sīm* has the sense of totality (*parigrahārthiyaḥ*) and sometimes is used as expletive (*padapuraṇo vā*).

e.g., (i) parigrahārthiyaḥ pra sīmāditya asṛjat. i.e Āditya sent them forth.

(ii) or the word sim is used as an expletive. This word is used with ablative case. i.e. vi sīmātaḥ suruco vena āvāḥ, itica.

Thus it may be used in this sense in its different forms such as,

sīmātaḥ – sīmātaḥ – sīmātaḥ which mean 'form the boundary'. For sīmā means boundary, i.e., it forms the seam between two countries.

From the exposition of Yāska it seems that Yāska was not confirmed about the use of the word as a vedic expletive.

(b) *Tva.*

According to Yāska '*tva*' is a pronoun with the sense of 'opposition', and it is an unaccented word. Some hold it be a synonym of 'half'.

(i) *tva* as a pronoun is revealed in the following vedic expression –

ṛcāṁ tvaḥ poṣamāste pupuṣvān

gāyatraṁ tvo gāyati śakvarīṣu

Here in it, the word '*tva*' is seen to be revealed in unaccented form, '*tva*' has the sense of 'one'.

(ii) Some take the word 'tva' as a particle. As such there arises a doubt as to the nature of this word.

It is rather seen being clearly infleeted. Yāska further states that this can be solved by citing a vedic expression where *tva* is used as a 'particle' meaning 'aggregation'. e.g.

paryāyā iva tvadāśvinam.

meaning is : recurrences and possession of Aśvins. i.e., possession of Asvins and recurrences.

3.7.0 An Introduction to Vedic Divinities : It nature and Characteristics

Yāska has putforwarded an important introduction on the vedic divinities covering their nomenclature, nature, classification, greatness and anthropomarphic aspects under the seventh chapter of his work.

The names of vedic gods are seen to be collected in the fifth chapter of the book on vedic vocabulary, that is known as the Nighaṇṭu or the Samāmnāya. With a view fo explain the names of gods, Yāska at first wants to appraise that the gods are invoked in verses with certain desires. Through these verses the worshippers wishes to obtain their desired objects. Here Yāska speaks about three types of vedic verses.

3.7.1 (1) Three types of Vedic Verses :

Yāska says that there are three types of vedic verses. His expression goes as such –

> *tā strividhā ṛcaḥ/parokṣakṛtāḥ*
> *pratyakṣakṛtāḥ/ādhyātmikyaśca*

i.e. the vedic verses are of three types viz parokṣakṛta i.e., indirect verses, pratyakṣakṛtāh, i.e. direct verses and the ādhyātmikyaḥ i.e., self expression or self made verses. Now let me explain all these expressions to you one by one.

(a) *Pārokṣakṛta ṛcaḥ :*

As has already been said that the vedic verses are invocation to gods who are expected to bestow the desired objects to the invokers. As such we see some invocations that are made in indirect manner. These expressions are chacterised of having the use of the verb in its third person and the subjects are in all seven case endings of noun inflection. Following are the examples of various uses –

(47)

(i) इन्द्रो दिव इन्द्र इशे पृथिव्या: ।

 i.e. Indra is the lord of heaven and earth.

(ii) इन्द्रमिद्गाथिनो बृहत् । i.e.,

 The worshippers (chanters) invoke alone the god Indra.

(iii) इन्द्रेणैते तृत्सवो वेविषाणा: । i.e.,

The Tritsus being active with Indra.

(iv) इन्द्राय साम गायत । i.e.,

 Chant the sᾱmaverses for Indra.

(v) नेन्द्राढृते पवते धाम किं चन । i.e.,

 Without Indra, no place is seen to be pure.

(vi) इन्द्रस्य नु वीर्याणि प्र वोचम् । i.e.,

 Now I will reveal the heroic exploits of Indra.

(vii) इन्दे कामा अयंसत । i.e.,

Our desires rest on Indra.

In all these seven invocations made by vedic seers, the god Indra has been seen to be invoked in all seven singular case endings. Thus these expressions are said as indirect expressions of vedic seers. ᾱn

(b) *Pratyakşakŗta ŗcaḥ* :

By this expression we understand that vedic verses are sometimes revealed directly. These are expressions made by the poetseers to the Gods. These are characterised of verbs in their second person and the subjects are in their pronoun form i.e 'yuvan'. i.e., you. Thus Yᾱska says :

"*atha pratyakşakŗtā madhyamapuruṣayogāḥ/tvaniti caitena sarvanāmnā*" (*Nirukta VII. 2*).

Example of these verbs are :

(i) *tvamindra balādadhi*

(ii) *vi na indra mŗdho jahi* etc.

In the first sentence Indra has been directly addressed by the seer as being born of strength. The words '*tvam*' and adhi (*jāyase*) are expressed in the pronoun form and in second person singular respectively. So also in the second sentence, Indra has been asked by the seer to kill the enemies.

There are certain verses where the worshippers are directly addressed by gods and these gods became objects of indirect invocation. For example,

(i) *mā cidanyadvi śᾱ sata.*

(ii) *kaṇvā abhi pra gāyata*

(iii) *upa preta kuśikaścetayadhvam*

(i) In the first sentence, the gods who are objects of worship addressed the seers not to praise other deities than themselves.

(ii) In the second sentence, kaṇvas, certain ancient vedic poets, are asked by gods to sing for them.

(iii) Kuśikas, some other seers, are asked to approach to them– (gods) and asked to be careful.

(c) *Ādhyātmika Ṛcaḥ (Self invocations)* :

There are certain vedic verses where self invocations are made by gods. Here in these verses the use of the pronoun '*aham*' and the verb in its '*first person*' are seen. The following are the examples :

(i) pra vāt iva doghata

　　　unmāpitā aya sata

　　　kuvitsomasyāpāmiti (R.V.X. 119.2)

i.e. Indra expresses his feeling as such – like the shaking air, the soma drinking shatters me. Here, Yāska mentions the first verse of the Labasūkta, as

　　　iti vā iti me mano

　　　gā maśvā sanuyamiti

　　　kuvitsomasyā pā miti. (R.V. X .119.1) i.e.,

Taking the form of Laba Indra drank severly; after that he realised that the seers were looking at his drunken face and behaviour, therefore he felt ashamed of it and said to himself– "my mind is not within my control (Therefore, my condition is not so good. My mind is not cooperating me). As such I said I shall give cow I shall give horse etc." As because Indra had gone through heavey drinking many times, therefore he had a mind to give cow etc to other with a view to favour them.

Here the word 'aham' is in the sixth case-ending therefore it is called as self invocation.

(ii) an example is given from the Indra Vaikuntha hymn by Yāska, it runs as follows : (Indra Vaikuntha hymn. R.V., X. 48-50) one expression from R.V.X. 48.1., as :

　　　aha bhuva vasunaḥ

　　　pūrvyaspatiraha etc. i.e.

I became the chief lord of wealth. Yāska has referred to another famous self invocation and that is known as vā gāmbhṛṇeyam etc. In this hymn the speech

(49)

deity praises herself. So she is the revaler as well as the deity of the hymn.

Among the three types of vedic verses, the direct and indirect verses are more in number than the self invocations.

SAQ :

Prepare a note on the types of Vedic divinities.

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3.7.2 Subjects revealed in the Vedic verses :

In the three types of vedic verses various subjects have been revealed. These are discussed below for your better information.

1. Yāska has pointed out that the vedic seers have revealed mostly about the eulogy of vedic gods. Thus, eulogy is a subject of most of the vedic verses.

e.g., in the following expression the seer has eulogised the god Indra and he maintains that he will describe the heroic activities of Indra. He thus says : इन्द्रस्य तु वीर्याणि प्रवोचम्।

2. In some verses the seer is seen to seek benediction or blessing of gods. e.g.,

sucakṣā ahamakṣībhy

bhūyā sam/suvarcā mukhena

suśrutkarṇ bhyām bhūyā sam etc.

i.e. it means : may I see well with my eyes, may I be radiant in my face, may I hear well with my ears.

3. Oath taking and curse are the subjects revealed in the veda. e.g.,

अद्या मुरीय यदि यातुधानो अस्मि।

अधा स वीरैर्दशभिर्वियुयाः।

(i) The first sentence reveals the act of taking oaths. It says that – if I am a evil spirit then I will die today.

(ii) The second sentence reveals the act of cursing others. It says that 'he may be deprived of ten sons.'

4. Yāska has pointed out that some verses of vedas have expressed some kind

of special thought. Or some special querries regarding certain things occupy prominent place in vedic verses. e.g.,

na mṛtyur s damṛta

na tarhi/tama sittamas

g ḥamagre (R.V.X. 129.2,3)

the meaning is of this revealation is : "then there was no death, nor indeed immortality. In the beginning of creation, there was darkness, everything remained hidden in darkness."

5. In some vedic verses, paridevan i.e lamentation has been revealed. This lamentation was due to some serious thought. The seer thus says, about the lamentation made by the king Pururavas in a particular verse of the *Ṛgveda*. It is revealed as follows :

(i) Sudevo adya prapatedan vṛt.

"The god shall favour me, so that I can falldown from the mountain and never alive"– thus lamented the king Pururavas who was separated from his nymph wife Urvasi. Without her he could not live. This was his lamentation.

(ii) na vij n mi yadi vedamasmi.

or na vij ni mi yadi v ida asmi.

i.e., here the lementation of the seer Dīrghatamas is revealed. The hymn is known as the 'Asyav mīya'. The great sage Dīrghatama lamented over the issue whether he was a Brahmarṣi or not. He was a great devout scholar of ancient India.

6. Praise and censure are too revealed in the veda. Following are examples by which we come to know that the vedic seers revealed subjects like praise and censure.

(i) Kev lagho bhavati keval di :

It means 'he who eats himself becomes a sinner.' By this revelation we understand that a man shall not be too much selfish. He shall share everything of his life with his fellow beings. Thus this is a subject that mattered with censure.

(ii) bhojasyeda puṣkariṇiva veśma.

it means : A person who eats or shares with others had a free and fare life, just like a transperant lake. Similarly, censure of the game of dice and praise of the plough work have occupied a prominent place in the vedic revelation.

SAQ :

Show your acquaintance with the subjects of vedic revelation. (in 500 words)

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3.7.3 *अनादिष्टदेवता मन्त्राः*

Examination of deities in vedic verses where gods are not revealed directly.

Yāska has called some vedic verses as an diṣṭadevat mantrāḥ. The word *ādiṣṭa* means that which is revealed. It is sadi as '*anādiṣṭa*' when it is used to mean that which is not revealed. The expression '*anādiṣṭa mantrā*' means verses where gods are not directly revealed. In the course of study of the Ṛgveda Yāska found that there are certain verses in the Ṛgveda where no deity has been revealed. With a view to determine the deity of these verses he has proceeded for close scruting of these verses and after due scrutiny he arrived at certain conclusions which are expressed by him as follows–

(i) yad devataḥ sa yaj ov yaj āṅg ṁv taddevat bhavanti/ath nyatra yaj tpr j paty .

The deity of such the verses will be the deity of a chief sacrifice or part of main sacrifice. That is, if a verse does not have a deity then the deity of a main sacrifice or related sacrifice in which such a verse is applied, will be the deity of such a verse.

(ii) if such a verse is not applicable to the sacrifice, then the deity of such a verse will be Prajapati. This is the view put forwarded by the authorites on the sacrifices.

3. According to the etymologists (nairukt ḥ) the deity of such verses is the Nar sa śa i.e Agni. This is viewed so because Agni is the presiding deity of all vedic sacrifices. Without the kindling of fire, no sacrifice can be performed.

4. Or the deity may be a optional one or it may be according to the desire. Yāska thus says, 'api v s k madevat syāt.' or even a group of deities. That is the deity of such verses may be a group of deities.

The word '*prāyodevatā*' mentioned in the context needs explanation. Durg c rya, the commentator of the Nirukta, explains the word *prāya* firstly as the *adhikāra*, i.e. subject to the contextor the superintendedness. e.g. if a अनादिष्टदैवतः मन्त्रः i.e. a verse in which the deity is not mentioned, belongs to a

ceremony like the beginning of veda study presided over by a deity, then this (presiding) deity will be the deity of such a verse. Thus the deity varries according to the context. So also the deity of such verses varies according to different context. Like the uses of different subjects in vedic verses, so also in everyday life, there is a prevalent practice in the world that this is the deity of this thing, the presiding of this thing is *atithi,* the presiding deity of this thing is fathers, in the way after separate directions of separate deities of things on the earth, the things that will be left have their deity as all gods. Thus all gods will be the deity of the verses where gods are not mentioned. Here the word 'pr ya' has been explained by Y ska as bahula i.e. many e.g अनृतप्राय is अनृतबहुलम्

5. Finally Y ska concluded on the context by stating that the presiding deity of sacrifices i.e Agni or Nar sa śa will be the deity of the vedic verses where gods are not revealed. He thus expresses–

yājñadaivato mantra iti. (Nirkuta VII.4.7)

SAQ :

Tell about the reasons by which the presiding deity of verses of vedas, that do not have deity, can be ascertained with the help of this write up. (in 500 words)

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3.7.4 Supereminence of Gods

माहाभाग्यादि‍द‍वताया एक आत्मा बहुधा स्तूयते।

With a view to introduce the nature of vedic gods, Y ska has very beautifully showed the superminent personality of gods revealed in the veda. When Y ska had thoroughly studied about the gods, he found that the gods are revealed as sentient things. For example Indra is described as a great king of the Heaven or Atmosphere who was used to ride on his two tawny horses and he travelled the three *lokas* freely. He had his wife Sacī, a benevolent lady. She was the beauty of the house and so on soforth. But interestingly Y ska found that insentient things as well as mortal things were also worshipped in the veda as deified objects as well as insentient things. He thus referred to sentient creatures. Besides, eight pair of words that are mostly insentient objects were also invoked as deified

objects. The Nighaṇṭ records these earthly things as revealed in the Śruti. (Nighaṇṭu, V chapter, 3).

Thus the words numbered as 22 ari aśva, śakuni, maṇḍ ka, akṣ ḥ, grāvāṇaḥ, narāśa saḥ, rathaḥ, dundubhiḥ, isudhiḥ, hastaghnaḥ, abhiśavaḥ, dhanuḥ, jy , iṣuḥ, aśv jani, ul khalam, vṛṣabhaḥ, drughaṇah, pituḥ, nadyaḥ, paḥ and oṣadhayaḥ.

So also the eight pairs of words are– ul khalamusale, habirdh ne, dy v pṛthiv , Vip tcchutudrī, Ārtnī, sun śirau, devijoṣtri and dev rj huti.

After going through these two lists you will feel that most of these words are familiar to you. But interestingly these objects are deified in the veda along with other gods. Here Y ska felt the necessity of exposing the true character of vedic gods. He told the readers that these deified earthly objects both sentient and insentient should not be taken as adventitious as it were. Here the word '*āgantūnīvārthān*' is to be understood carefully. All earthly things are subject to two things i.e, birth and death. But when these will be worshipped along with gods then these shall be treated as immortal only. In the earthly life the horses are all additional things to the mortal human beings. If all these mortal things be attached to the immortal gods then the prayers will be meaningless – thus opines Durg c rya. If mortal things such as the horses etc will be taken as so then everything will be meaningless. Apprehending this Y ska made the people aware by saying that there is a great distinction between men and gods. He thus expressed

माहाभाग्यादेवताया एक आत्मा बहुधास्तूयते ।

एकस्यात्मनोऽन्ये देवा: प्रत्यङ्गानि भवन्ति ॥

As because the gods are attached with supereminence therefore one single soul has been extolled in many ways. The gods are as if parts of that great soul. That the gods like Agni, Indra, V yu, S rya, Varuṇa, Uṣ are parts of that soul and each of these gods is worshipped as soul of the Universe. This is idea is beautifully laid down in a verse of the Ṛgveda. It is revealed as, (R.V.1.164.46)

इन्द्रं मित्रं वरुणमग्निमाहुरथो दिव्य: स सुपर्णो गरुत्मान् ।

एकं सद्विप्रा बहुधा वदन्त्यग्निं यमं मातरिश्वानमाहु: ॥

 the meaning of the verse is : "the wisemen call the yonder sun as Indra, Mitra, Varuṇa and Agni. That sun is divine and it can go everywhere and has rays as its wing. The wisemen call this Āditya or S rya, (the Supreme Soul), in many ways. That Supreme Surya is the soul of the Universe and is called as Agni, Yama and M tariśv i.e V yu (Vital Air)."

Stop to consider :

Lokas : This word implies three words

There goes the saying "*ekaiva vā mahānātmā devatā sa sūrya ityācakṣate*" By this verse the seer intends to say that there is no difference between the Brahma and Sun. The Sun is the soul of this Universe.

Here is this context the word '*Māhābhāgyād*' needs explanation. This word is formed of two words viz., mahān and bhāga. The former word denotes the sense of 'great' and the later denotes 'aiśvaryam' i.e. Supermacy. The gods are credited with superme power and that is why they are worshippable. Durgācārya expreses it as: *bhajyate sevyate it bhāga aisvaryam*.

As because the gods are attached with supreme power therefore one soul is invoked variously. The idea is this Yāska takes the words ātmā, paramesvara and devata as synonāyms. The soul is one, but as because this soul is one and it is attached with supreme power therefore it is worshipped variously in the veda.

All other gods are regarded as its (soul's) parts only. By this we understand that as the limbs are attached with the body, so the gods are intimately attached to the Soul. Thus Agni, Indra, Vāyu, Sūrya are attached to the great soul of the Universe, i.e. Brahma or Supreme Reality. Yāska thus says : *ekasyātmano 'ney devāḥ pratyaṅgāni bhavanti*.

(ii) Yāska refers to the view of the Ātmavidins with a view to show the necessity of worshipping sentient and insentient earthly things in the veda. The Ātmavidins are the advocates of the supreme entity of the soul in the Universe. These wise men view that all the created things in the Universe are manifold forms of the nature. Nature is mainly responsible for creating things in the earth. Here the word '*pṛakrti*' is used in the sense of *paramātmā*. All the things created in the Universe are only modificatiions of the Nature. Taking into account this idea, the seers worshipped the earthly things like horse, mortar and pestle as deity in the veda. They saw no difference between the creator and the created things in the Universe.

(iii) Yāska has referred to another view putforwarded by naturilists. The naturilists are the advocates of accepting the Nature as the supreme entity. According to these advocates *prakṛti* or *Paramesvara* is the cause of the entire creation of the Universe. Here the word *Prakrti* connotes the *Parameswara* i.e. the supreme soul. In this sense every created things can be called as *prakṛti* related things. As because there is no difference between the prakṛit and its created things therefore the seers worshipped the created objects like the horse, motar-pestle as deified objects in the veda. By worshipping horses and others actually the seers aimed at worshipping the creator God of all these objects. This is really a way to look at the creator god in all created things.

(iv) The gods are attached with certain supreme powers. With a view to show it in a befitting way Yāska has felt the necessity of putting the characters of gods as such – the gods are produced from one another and they mutually are dependant on one another. Besides, it is also maintained by Yaska that the gods are gifted with the quality of originating owing to their duties. And they can give birth to

themselves. The idea behind this is that gods are created out of themselves. They do not depend on others. Also they were created due to their activities, these two things are not seen in earthly things. An earthly object is subject to birth and death. Such an object can not be the cause of some other things. Indeed the created thing expects and depend on other things on the Universe.

In order to show the inseparableness of the soul and gods, Yāska has quoted a vedic sentence that reveals thus

atmaivaiṣ   ratho bhavati   tm

as/va   tm yudham   tmeṣava

  tm   sarva   devasya devasya.

i.e., ātm (soul) eva ( ) eṣ   (of these) rathaḥ (chariot) bhavati (is or becomes).   tm (soul) is as/va (horse), atm (soul) is their   yudham (weapon) atm (soul) is their iṣavaḥ (arrows),   tm   is sarvam (everything) of gods, gods. The meaning of this sentence is this :

The soul is the chariot of gods, the soul is their as/va i.e. horse driving force, the soul is their weapons, the soul is the arrows of gods, the soul is everything for gods.

SAQ :

Show your acquaintance with the greatness of divinities as pointed out by Yāska. (in 500 words)

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3.7.5 Views of the Naruktas on the classification of Vedic gods into three only

It is known to all that the vedas are revealing innumerable gods and their nature has been beautifully laid down by the vedic seers. Yāska has reduced all these innumerable gods into three categories viz the earthly gods, atmospheric gods and the heavenly gods. He thus says –

''तिस्र एव देवता इति नैरुक्ताः ।

अग्निः पृथिवीस्थानो वायुर्वेन्द्रोवान्तरिक्षस्थानः सूर्यो द्युस्थानः ।''

i.e. The Nairuktas held that there are only three gods. Agni belongs to this earth,

Vāyu or Indra belongs to the atmosphere and the Sūrya belongs to the heavenly reason.

The word *nairukta* means *nirukta kartāraḥ* i.e. the author who are used to explain vedic words from the viewpoint of etymology. The two words 'nirukta' and 'Vyutpattiḥ' are synonyms.

As to the reason for classifying the vedic gods Yāska holds that the gods are attached with supreme powers and because of this each of these three gods hold many names.

(ii) or owing to the discharge of different duties, each of these three gods holds separate appelations. This has a similarity to the duties of a person, who although one, yet he had to discharge the duties of four priests viz Hotā (Ṛgvedic priest), Adhvaryu (Yajurvedic priest), Brahmā (Atharvavedic priest) and Udgātā (Sāmavedic priest) and by virtue of these duties that one priest held the four names such as the Hotā, Adhvaryu, Brahmā and Udgātā.

(iii) Yāska here, refers to a view made by the *Ātmavids*. The *Atmavid*s were advocates of the Supremacy of the soul. These authorities held that the gods differ among themselves, because they are worshipped separately. Each god is separate from the other because of separate eulogy. And thus they have different appellations. But they are created by the Greator God, and there is no difference between the creator and the created thing. As such by the eulogy of different things actually the creator God or the Soul is worshipped.

Yāska was against the separate entity of gods. Therefore, criticising the view of the authorities on the sacrifices, he mantains that the view that gods have their different appellations due to their different activities is not hold good, because different gods or many gods can do their duties by sharing their duties among themselves.

He thus expressed his view as follows–

तत्र संस्थानैकत्वं सम्मोगैकत्वञ्चोपेक्षितव्यम्।

i.e. here in this matter observation should be made on the community of jurisdiction and enjoyment of the three spheres by the gods.

The two words संस्थानैकत्वं and सम्मोगैकत्वम् need explantion. स्थानेन सह वर्त्तमानं संस्थानम् i.e. living in the same place. एकत्वं means sameness. Thus by the first word we understand that if there is sameness regarding habitate among different things or objects or creatures then the matter shall be called as that there is संस्थानैकत्वं among these things.

By the word सम्भोगैकत्वं we understand sameness regarding the nourishment of something by something else. This word is formed of two words सम्भोग and एकत्वम्. Here the word सम्भोग means complete or good enjoyment. The word 'एकत्व' means sameness. Thus when there is sameness in the act of enjoyment of some object by some other objects then that act is called 'सम्मोगैकत्वञ्च'

The underlying idea of the sentence *तत्र संस्थानैकत्वं सम्भोगैकत्वञ्चोपेक्षितव्यम्* is that although there are many gods and although one god has many appellations due to their manifold activities as revealed in the veda, yet the matter of संस्थानैकत्वं and सम्भोगैकत्वं of the gods are to be considered. With a view to show the unity in the diverse activities of gods Yaska has expmplified it as follows :

"यथा पृतिव्यां मनुष्याः पशवो देवा इति

स्थानैकत्वम्। सम्भोगैकत्वं च दृश्यते। यथा पृथिव्याः पर्जन्येन च वाय्वादित्याभ्या च सम्भोगः। अग्निना चेतरस्य लोकस्य।"

There is community of jurisdiction among men, animals and gods on the earth. That is men, animal, gods like plants, etc live together on the earth. This is called संस्थानैकत्वम्। So also there is seen community of enjoyment or nourishment among these things on the earth. As for example, the god *Parjanya* (rain) *Vāyu* and Āditya enjoy the earth mostly. This is called *सम्भोग* of the these things of the earth. The god Agni infact enjoys the other worlds viz the atmosphere and the heaven.

Such type of community of jurisdiction and enjoyment is seen not only on the earth and related gods but also on the other two spheres of the world i.e. the atmosphere and heaven. Therefore Yāska concludes by saying that 'तत्रैतन्नरराष्ट्रभिव।' (Nirukta VII.5). This sentence may be read as, तत्र एतत् नरराष्ट्रम् इव.

i.e. this types of community (in respect of jurisdiction and enjoyment) is seen in the case of people and its state. As the state without its subjects is inconceivable and vice-verse, so also the Brahma is inconceivable without the natural objects like the Agni Indra Sūrya and Vāyu, and also the earth is conceivable without its surrounding things like light, air, water etc. Therefore, it can be concluded that although there are innumerable gods worshipped in the veda, yet these can be known from the worship of the three gods mentioned above.

SAQ :

Assess the statement of Yāska as to the three types of gods. (in 500 words)

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3.7.6 Appearance of Gods

Yāska has taken up an important discussion on the appearance of vedic gods in the seventh chapter of his work. Yāska express about two diverse views in this matter. On the one hand some scholars hold that the gods are anthropomorphic and on the other hand they are unanthropomorphic.

(a) The word पुरुषविधाः in the statement पुरुषविधाः स्युरिति एकम् means पुरुष प्रकाराः, i.e. the gods are revealed as human being in the Veda. They are worshipped and revealed as sentient beings. In this context, Yāska has referred to certain vedic verse where gods are revealed with all those things a man possess. e.g.

(i) the gods are worshipped as possessing limbs like that of human being. e.g.,

ṛṣvā ta indra sthavīrasya bāhū. ऋष्वा त इन्द्र स्थविरस्य बाहू।

i.e., O Indra, your two mighty hands are very beautiful.

(ii) यत्सं गृभ्णा मघवन्काशिरित्ते।

O lord of wealth (i.e. Indra), that you have seized the earth and the heaven is thy fist.

(iii) The gods are attached with material objects like those of human being e.g.

आ द्वाभ्यां हरिभ्यामिन्द्र याहि।

च कल्याणीर्जाया सुरणं गृहे ते।

i.e. o Indra come to us with your two baysteeds, and o Indra, you have a beautiful and delightful wife in your house.

(iv) The gods are revealed as doing their activities like those of human beings. e.g.,

अद्धीन्द्र पिव च प्रस्थितस्य।

च आश्रुत्कर्ण श्रुधी हवम्।

i.e. O Indra, eat and drink (soma) placed before you, and O Indra hear our call with your ears.

(b) Some other scholars opine that gods were of unanthropomorphic, because, whatever is seen of them is unanthropo morphic. The following are some of these sentences where such idea is revealed.

(i) The gods are unanthropomorphic because it is perceived so, as for example, fire, air, the sun are not seen with similar to human physique.

(ii) As to the view that like the eulogy of sentient creatures , the insentient things are also worshipped so in the veda. For example

(iii) As to the view that the gods are worshipped as having limbs, it can be said that the insentient things are also praised as having limbs etc. e.g., अभिक्रन्दन्ति हरितेभिरासभिः इति.

i.e. the grinding stone shout with their green mouths.

(iv) As to the view that like the sentient creatures the gods are attached with certain material objects, the insentient objects are also praised as having attached to objects. e,g., सुखं रथं युयुजे सिन्दुरश्विनम्। इति नदीस्तुति:।

In an eulogy of the river, the seer addressed the river god who yoked the comfortable car drawn by a horse.

(v) As to the view that the gods are praised with regard to anthropomorphic actions, the same things is seen with regard to the insentient objects too. e.g., होतुश्चित्पूर्वे हविरद्यमाशत इति ग्रावस्तुतिरेव।

Which means, even before the sacrificer, the grinding stones taste the delicious oblations.

Thus after going through all these expressions revealed by vedic seers, Yāska concludes by saying that the gods are of both forms. That is, the gods must be both anthropomorphic or unanthropomorphic. In other words the unanthropomorphic gods are the guiding or working force behind the activities of the anthropomorphic gods. Actually all visible gods or powers in nature have their presiding deities. The presiding deities have actually make the anthropomorphic god to work for the earth and its creatures. This relation between the gods and their presiding deities has been illustrated by the stories of the great epic *Mahābhārata*.

ā

SAQ :

State with the help of this write up, about the forms of vedic gods. (in 500 words)

....

....

....

....

....

3.7.7 "Shares and companions of the three lords of the three spheres of the earth.viz Agni, Vāyu or Indra and the Sūrya."

Yāska has reduced innumerable vedic gods into only three gods. These three gods viz Agni, Vāyu or Indra and Sūrya are the lords of the three places, viz the earth, the atmosphere and the heaven respectively. Now he feels the necessity of explaining the shares and companions of these three gods separately so that a clear picture of their activities and service to the world can be understood. Actually

the working forces of the nature are seen deified in the veda. He thus says–
"bhaktis hacarya vy khy sy maḥ" (Nirukta, VII.8)

Now we shall discuss the shares and companions of the god Agni. The following are its main features.

(i) Agni belongs to the earth. To him are attached, the morning libation (प्रातःसवनम्), the vernal reason (वसन्तऋतुः) G yatr metre (गायत्रीछन्दः), Ṭrivṛt stoma and rathantaras ma. Besides, the earthly gods are attached to Agni. The goddesses Agnāyī, Pṛthivī, Il – these wives gods are attached to the god Agni. Regarding the activites of Agni, Y ska states that Agni's primary duty is to carry the oblations offered to him to other gods and to call upon these gods to the sacrifices performed on the earth. Besides, all the splendourous activities are related to Agni, the god of light.

There are certain gods on the earth who are intimately connected to Agni and they are worshipped with him. These are – Indra, the god of lightning, Soma, Varuna, Parjanya, and Ṛtavas. It is here pointed out by Y ska that Agni and Viṣṇu are the objects of joint oblation but not that of joint panegyric. So also Agni and Puṣan are offered joint oblations but not the joint panegyric.

(ii) Indra has been asrigned the atmospheric region, the mid-day libation, the summer season, the triṣṭubh metre, the pa cadaśastoma, Bṛhats ma, the gods belonging to the atmospheric region and their wives. The main function of this god is to shower rain and the killing of the demon Vṛtra. The chief activities of Indra are related to strength. The gods who are worshipped with this god are Agni, Soma, Varuṇa, P ṣan, Bṛhaspati, Brahmaṇaspati, Parvata, Kutsa, Viṣṇu and V yu. These gods are infact, jointly worshipped with Indra. Moreover, Mitra with Varuṇa, Soma with Puṣan and Rudra, Puṣan with V yu and Parjanya with V ta – all these are deified jointly in the Veda.

(iii) Regarding the share of Āditya, Y ska informs us that Āditya is the lord of the heaven, he is the presiding deity of the third Soma libation; the rainy season belongs to him; he is extolled mostly in the Jagati metre, the Saptadas'a stoma and Vairupa S ma are excuusively attached to Āditya. Besides, the gods residing or extolled with respect to the heaven and the goddesses are also subject to take share with the Āditya. The chief function of this god is to collect the essence of earth and other stars by its rays and to keep those with it. Whatever work is there for outshining other stars etc on the firmament or in the heaven that can be done by the Āditya only. Regarding to collective eulogy of the Āditya it is here stated that Āditya is seen being worshipped along with Chandram , V yu and Sa vatsara.

Stop to consider :

Stomaḥ means 'praise'. The verses belonging to the Sāmaveda are called by this name because, the verses containing praises of gods are here sung many time. Such as saptadaśastoma.

After reflecting on the share and eulogy of the three principal gods of the world Yāska also intends to reflect on the other seasons, metres, stomas or sāmns which are here left but they are attached directly or indirectly to these three gods in his Nirukta. He discusses the matter with the following statement–

eteṣveva sthānavyuheṣvṛtucchandah stomapṛṣṭhasya bhakliśeṣamanu kalpayita. (Nirkta, VII. 11.4.)

This means that 'one should frame the remaining portions of seasons, metres, hymns etc. in accordanc with the distribution of the places i.e. three devas belonging to the three places viz., Agni, Vāyu or Indra and Āditya.

The word 'स्थानव्यूहेषु' in the above mentioned statement needs explanation. Durgācārya takes the word 'vyūha' to mean vistāra. i.e. extension and स्थानं to mean three worlds. But L. Sarup puts it as circumference of places. Thus he has pointed out the things that are worshipped within the circumference of the earth are, the autamn season, Anuṣṭup metre, Ekaviṁśa stoma and Vairaja sāma. So also the Hemanta season, Pankti metre, Triṇavastoma, Śākvara sāma are belonging to the atmospheric region. The things that are worshippable in the heavenly region are the Śiśira season, Aticchanda metre, Trayastriṁśa stoma and the Raivata sāma.

3.7.8 Etymologies of certain important words related to Vedic Divinities

In the twelfth and thirteenth Pariceheda i.e. section, seventh chapter of the Nirkta, Yāska has putforwarded the etymology of the words related to vedic divinities. As the metres are an important aspect of learning the Vedas and as because the vedic verses have been revealed in metres therefore with a view to learn the vedas and get that knowledge the knowledge of metres shall be acquired. In this context he gives the etymology of certain important words as follows :

(i) मन्त्रः = Yāska derives this word from the root √मन् to think. According to him the words or sententences that are full of thoughts are called mantras. Skandswami spoke about it as "mantavyā hi te". e. g. there are to be thought of . According to Durgācārya, the thoughtful persons regarded the expressions of seers as full of philosophical ideas, these are filled up with knowledge of supreme deities as well as of knowledge of vedic sacrifices.Yāska's statement is

'mantrā mananāt.'

i.e mantras are derived from the√ man, to think over.

(ii) छन्दांसि छादनात् । This is the derivation of the word 'chandas' meaning metre. Yāska derives this word from the √ छद् to cover. This root belongs to the curādiganiya verbs or roots. Mantras are revealed in metres. Durgācārya, by quoting the view q.a Brāhmaṇa passages wants to says that the root chad is present in the word छन्दः । The sruti thus says : once the gods being afraid of death

covered themselves with the vedic verses, therefore they (the revealations) are called as chandas. In fact the vedas are called *chanda*s. The vedas cannot be separated from the metres. A great portion of vedas are revealed texts on metres. (cf., *yadebhirātmānamācchādayan dev mṛtyorvibhyatastacchandasāṁ chandastvam*).

(iii) स्तोम: स्तवनात् (Stomaḥ stavan t)

This is the etymology of the word stoma. Stoma means praise. It is traced to root√stu to praise. The word 'stoma' is very much related to the Sāmaveda. The suffix is 'man'.

(iv) यजुर्यजते: Yajuryajateḥ.

The word yajus is derived from the√ yaj to sacrifice. As because by this veda sacrifices are performed, therefore this is called Yajurveda or the veda of Yaju (formulae)

(v) साम सम्मितमृचास्यतेर्वर्ची– समं मेन इति नैदाना:

– समं मेन इति नैदाना: ।

The analysis of the statement is साम सम्मितम् ऋचा, अस्यते: वा ऋचा समं मेने इति नैदाना.

Here Yāska has shown threefold explanation of the word साम.

(a) S ma means the veda of S ma. But as a word, it is traced to the√ m to measure with the prefix सम . The idea is this – the verses which are equal in status to the ṛks are called s ma. Or by the ṛks, the verses of the S aveda are measured, therefore the latter is called as the s ma. The idea is that the ṛks, the verses of the Ṛgveda are sung with music or musical notes. Therefore the verses are called s ma and collection of these verses is known as the S maveda.

(b) Or, the word 'साम ' is derived from the √as, meaning to send forth or √सो meaning to complete. By the first derivation we understand that the verses which are sung by taking the contents of the Ṛgveda are called as s ma, or by the word we understand that as because the samans are compeleted with the ṚK verses, therefore these are called as साम.

(c) The third derivation is given by Naid n ḥ.

The word nid na is famous for its being a book on pathology. But here it is used in the sense of knowledge. The scholars who advocate the theory of the source of uttered words are called Naid n ḥ and the book where their views are expressed is called the Nid na. Durg c rya says like this –

nidānamiti granthaḥ, tadvido naidānāḥ.

By this we understand the *Nidāna* is a book and its authors or advocates are called the *Naidānas*. It is a book that treats about the source of words.

(d) **गायत्री गायतेः स्तुतिकर्मणः**

This is the derivation of the word 'Gāyatrī' Yāska derives this word to the √gai to worship. Perhaps Yāska realised that as because by the metre gāyatri which consists of 24 syllables, and in which metre the worship of the Sun is revealed that begins with the word om tat savitur etc, therefore Yāska traces this word to the √gai maning to worship.

Or the word may be formed out of the fact that it was originated from the mouth of a singer or it is formed of reverse utterance of the words त्रिगमना विपरीता i.e. त्रिगमना becomes गायत्री by reverse order of letters. Thus त्रिगम =त्रिगाय गायत्री Skandaswami, a commentater on the Nirkuta thus observes :

"त्रिमिः पादैर्गमनं वर्त्तनं सा

त्रिगायेति विपरीताक्षरा गायत्री " (स्कन्दस्वामी)

(e) उष्णिगुत्स्नाता भवति। स्निह्यतेर्वा स्यात्

कान्तिकर्मणः। उष्णीषिणी वेत्यौपमिकम्।

उष्णिषं, स्नायतेः।

This is the derivation of the metre 'uṣṇik' as pointed out by Yāska. According to him, the metre is so called because it is invested with four more letters. That is, the metre Gāyatri consists of 24 syllables and Uṣṇik, the next one consists of 28 syllables. The word 'utsnāta' means उद्देष्टिता i.e.invested. Or, the word may be traced to the √snih, meaning to shine. The idea underlying the explanation is that this metre is the favourite one to the gods. Gods love it. Here the root is √snih, meaning to love, to favour etc. Or the explanation of the word is that it is called as *Uṣṇik* in a comparative sense to a *Uṣṇiṣa* i.e the turban or head-dress. The word *Uṣṇiṣa* is traceable to the √snai, meaning to wrap round.

(f) ककुप् ककुभिनी भवति ककुप्च कुजतेर्वोब्जतेवा॥

Yāska explains the word ककुप differently. This word meaning splendour is same as ककुम्. Both these two words ककुप् and ककुम् are traced to the roots. √कुज् or to √उब्ज् meaning to bend, to curve and to subdue.

The metre Kakup contains 24 syllable. But it contains eight syllables each in the first and third sentance, the second one has twelve letters. The excess four letters in the second sentence seems to be a *kakup* i.e. slight curve one. According to Skandaswami the word *kakup* is same as the kakud, meaning a hump. The word कुब्ज is also derived from the √कुज meaning to bent down or from the √उब्ज, meaning to subdue.

(g) अनुष्टुवनुष्टोभनात्। गायत्रीवेव त्रिपदां सती चतुर्थेन पादेनानुष्टोभतीति च ब्राहनणम्

Yāska derives the word *अनुष्टुप*from the root *स्तुभ्*, meaning to enlarge, to extol

with the prefix अनु. In the Br hmaṇa text it is expressed that the metre which extolls the *Gāyatrī* metre that contains three sentences, by the fourth sentence with other eight letters is called the Anustubh metre. The idea is this, –

The *Gāyatrī* metre generally consists of 24 letters divided into three sentences with eight letters each. The Anuṣṭup metre contains thirty two letters in four sentences with eight letters each. The root 'stubh' here denotes ' to extol'.

(h) *बृहती पुरिबर्हनात्*

The metre *Bṛhati* contains 36 letters equally divided with eight letters in three sentences and twelve letters in one sentences. The word बृहती is traced to the √bṛha, meaning 'to grow'. This is a metre that is quite big in numbers of letters.

(h) *Paṅktiḥ pañcapadā.*

Y ska derives the word 'pa kti' as consisting of five p das or sentences. There is a √पच् which is an *ubhaya pada* root. In its *ātmanepada* form it denotes to spread. As because it is spreaded over all its previous metres, therefore Y ska seems to derive the word from the √पच्.

(i) *त्रिष्टुप् स्तोभत्युत्तरपदा।*

का तु त्रिता स्यात्, तीर्णतमं छन्द: ॥

त्रिवृद्व्रस्तस्य स्तोभनीति वा।

यति रस्तोभत्तति ष्टुभस्त्रिष्टुपत्त्वमिति विज्ञायते ॥   वे

(a) According to Y ska the word *triṣṭup*, which is the name of a vedic metre, is called so because it is attached to the word 'stobhati'. This word (स्तोभति) means to extol, or is extolled. The first word त्रि is said to be derived from the √तृ to spread. As because this metre is very big compared to the other previous metres, therefore people used the verb तृ. The idea is this – this metre consists of 44 letters in five sentences. In one sentence there are the uses of four more letters. It is a very precise metre. Or it is a metre consisting of four sentences with eleven letters each. Y ska calles it as a most precise metre (*तीर्णतमं छन्द:*).

(b) Or it may be formed of two words, त्रिवृद् and स्तोभ:. That is. त्रिवृद means vajra, the thunderbolt used by Indra. Infact the vedic seers saw no difference between Indra and Vajra. So the metre that extols the *vajra* may be called as *त्रिष्टृप्* i.e. that which extols the vajra is called त्रिष्टुप्. The Śruti or the veda also reveals that the metre is called त्रिष्टुप् because it worships gods in threefold ways. Thus it may be formed of the word त्रि meaning three and स्तुभ् (स्तुप्) .Durg c rya explains the metre as :

> तीर्णतमं स्तृततमं गायत्र्यादिग्यो
>
> बहुत्वात् सेय तीर्णतमा च
>
> स्तोभति चेति त्रिष्टुप्।

the word तीर्णतम means 'crossed mostly'. The metre 'tristup' crossed mostly the previous metres such as गायत्री, उष्णिक्, अनुष्टुप, बृहती and पंक्ति:.

(j) *जगती गततमं छन्द:*,

जलचरगतिर्वा, जल्गल्यमानोऽ सृजदिति च ब्राह्मणम्।

Yska says that the Jagati is the gatatama i.e metre, i.e., the last among the seven principal metres of the veda. Or, it is called जलचरगति: i.e. its course is like that of an aquatie animal. There is a reveation regarding this metre that 'the creator god emitted it when he was disinclined to do anything'.

(k) विराड्विराजना द्वा। विराधनाद्वा।

विप्रापनाद्वा. विराजनात्संपूर्षाक्षरा।

विराधनादूनाक्षरा। विप्रापनादधिकाक्षरा।

पिपीलिकामध्येत्यौपमिकम्।

पिपीलिका पेलतेर्गतिकर्मण:।

Yska has derived the word 'virat' variously. He thought that as because this metre excells other metres therefore it may be derived from the √राज to excell with the prefix 'VI' or as because this meter is at variance with others, therefore it may be derived from the √राध् 'to vary' with the prefix 'vi' or it may be derived from the √प्राप् 'to extend' with the prefix 'वि', because it is much extended. Yska further justifies his explanation of the word Virt, a type of vedic metre, by saying that the virt is derived from √rj to excell because the syllables here are complete to express anything; or it is derived from the √राध to vary, because here the number of syllables varies; or it is derived from the √प्राप् to extend because the number of syllables is very large.

Figuratively this metre is called as *Pipīlikā*, ant-waisted. This word is derived from the √pel, to go.

3.7.9.

Yska concludes his introduction to vedic gods by saying that the deities have been introduced to you. Here it is notewarthy to mention that some gods are only worthy of worship by mere recitation of hymns. These are called as *सूक्तभाज:* देवा: । On the other hand some gods are worthy of worship by mere oblations of offerings. These are called as हविर्भाज: देवा:. Some gods are worthy of worship by mere recitation of verses. These are called as the ऋग्भाज: देवा. Out of these three varieties of gods, the gods worshipped through verses outnumbered the other two varieties. There are certain gods which are seen to be incidentally worshipped. These are called निपातभाज:.

Yska also points out to certain characteristics in the mode of recitaiton of verses

to gods.

(i) A sacrificer offers oblations to gods, having announced their name with their appellations.e.g.,

इन्द्राय वृत्रघ्ने । i.e. oblation to Indra, the killer of Vṛtra.

Some make a list of these also. But they are too numerous to be collected together in a list. Yāska here explained ony those appellation which become conventional epithets .

(ii) A seer worships gods accodring to their manifold duties. e.g., वृत्रहा पुरन्दरः i.e. Indra is called so because he killed Vṛtra, He is called purandara, because he shattered the cities.

Some make a list of these epithets too, but they are too numerous to be collected in a list. These epithets are mere appellations of gods as in the expression, give food to a hungry Brāhmaṇa or unguents to one who has taken bath or water to one who is thirsty. Yāska's expressions made here are as follows :

यथा ब्राह्मणाय बुभुक्षितायौदनं देहि ।

स्नातायानुलेपनम् ।

पिपासते पानीयमिति ।

All these are common statements made so far in day to day life. These are not subject to worth recording, so there is no need of accounting of these works. Only the important appellations of work and service are to be noted to regard with the vedic divinities. Yāska has done it with commendable effort.

3.7.9 Summary

In this unit you are acquainted with the book Nirukta written by Yāska. This book is written as a running commentary on a book of vedic vocabulary known as the Nighantu or the Samamnaya. The Nirukta in its twelve chapters deals extensively with the explanations of vedic synomyms, homonyms and names of gods. Besides, it also shows principles of etymology of the vedic words. Moreover the discourse on vedic gods through etymologies also is a great contribution towards the field of vedic studies. You will learn a lot about the veidc gods discussed in this work.

Reference Books :

1. Niruktam : With the commentary of Durgācārya, published in two volumes under Anadāśramagrantha series, Book nos 87 & 88.

2. Niruktam, edited by Prof Amareswar Thakur, in 4 volumes, University of Calcutta, 1970

3. Yāska's Nirukta, Vol-I, edited by V. K, Rajavade, with Introduction, texts, of the Nighaṇtu and the Nirukta. (Chapters I, II & III). Poona, Bhandarkar Oriental Research Institute, Poona, 1940.

4. The Nighaṇtu and the Nirukta, critically edited by Lakshman Sarup in 3 parts, Part-I- Introduction; Part-II- English Translation and Part- III, Sanskrit Text Published by Motilal Banarsidass, Delhi, Reprint : 1984.

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2. Thakur Amareswar Editor of the Niruktam, Yāska's Nirukta, pt I : IV, 1970 University of Calcutta.

3. Rajavade V. K. Editor of Yāska's Nirukta, Vol-I, Introduction, The text of the Nighaṇtu and the Nirukta (Chapters I-III) Poona, Bhandarkar Oriental Research Institute, Poona, 1940.

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Appendix 1

THE NIRUKTA

CHAPTER I

A TRADITIONAL list (of words) has been handed down (to us). It is to be (here) explained. This same list is called *Nighaṇṭavas*. From what (root) is (the word) *Nighaṇṭavas* derived? They are words quoted from the Vedas (*nigamāḥ*). Having been repeatedly gathered together from Vedic hymns, they have been handed down by tradition. Aupamanyava holds that, as these are the quoted words of the Vedas, they are called *Nighaṇṭavas* on account of their being quoted (*nigamanāt*). Or else (the word *Nighaṇṭavas* may be (so called) from being fixed only (*√han*), i.e. (a list, in which) they (the words) are fixed together, or collected together (*√hṛ*).

Now, what (are) the four classes of words? They are the following: noun and verb; prepositions and particles. With reference to this, they thus prescribe the definition of noun and verb; the verb has becoming as its fundamental notion; nouns have being as their fundamental notion. But where both are dominated by becoming, a becoming arising from a former to a later state is denoted by a verb, as 'he goes', 'he cooks', &c. The accomplishment of the whole process from the beginning to the end, which has assumed the character of being, is denoted by a noun, as 'going', 'cooking', &c. The demonstrative pronoun is a reference to 'beings, as 'cow', 'horse', 'man', 'elephant', &c., 'to be', is becoming, as 'he sits', 'he sleeps', 'he goes', 'he stands', &c.

According to Auḍumbarāyaṇa speech is permanent in the organs only.

(Here ends the first section.)

In that case the fourfold division (of words) will not hold good, nor the grammatical connexion, nor the mutual relation of sounds which are not produced simultaneously. Words are used to designate objects, with regard to everyday affairs in the world, on account of their comprehensiveness and minuteness. They, too, are the names of gods as well as of human beings. On account of the impermanence of human knowledge, the charm, (directing) the accomplishment of action, is (to be found) in the Veda.

According to Vārṣyāyaṇi, there are six modifications of becoming: genesis, existence, alteration, growth, decay, and destruction. Genesis denotes only the commencement of the first state, but neither affirms nor denies the later. Existence affirms a being that has been produced. Alteration connotes the modification of elements of a non-decaying being. Growth denotes the increase of one's own limbs or of objects which are connected (with one's self), as he grows by means of victory, or he grows with his body. The verb decay denotes its antithesis. Destruction denotes the announcement of the later state, but neither affirms nor denies the former.

(Here ends the second section.)

Now, other modifications of becoming are only further developments of those (enumerated above), and should be referred according to the occasion. 'Unmeaning prepositions', says Śākaṭāyana, 'have no meaning, but only express a subordinate sense of nouns and verbs.' 'They have various meanings,' says Gārgya; 'hence, whatever their meaning may be, they

Now, therefore, (we shall explain) the section (of the *Nighaṇṭu*) relating to deities. The section, which enumerates appellations of deities, to whom panegyrics are primarily addressed, is called daivatam, i.e. relating to deities. The following is the detailed examination of the same. A particular stanza is said to belong to a deity, to whom a seer addresses his panegyrics[1] with a particular desire, and from whom he wishes to obtain his object.[2] The stanzas to which reference has just been made,[3] are of three kinds: (1) indirectly addressed, (2) directly addressed, (3) and self-invocations. Of these, the indirectly addressed stanzas are composed (lit. joined) in all the cases of nouns but the verb of the third person (only).

(Here ends the first section.)

Indra rules heaven, Indra the earth.[4]
The chanters (praise) very much Indra alone.[5]
These Tritas being active with Indra.[6]
Chant the man-stanzas for the sake of Indra.[7]
Without Indra, no place whatsoever is pure.[8]
I will indeed proclaim the heroic exploits of Indra.[9]
Our desires rest on Indra.[10] And so on.

Now the directly addressed stanzas are compositions in the second person and are joined with the word 'thou' as the pronoun.

Thou, O Indra, (art born) from strength.[11]
O Indra, slay our enemies.[12] And so on.

Moreover, the praises are directly, while the objects of praise are indirectly, addressed.

Do not praise any other.[13]
Sing forth, O Kaṇva.[14]

Approach, O Kṛtikas, be careful.[15]

Now self-invocations are compositions in the first person and are joined with the word 'I' as the pronoun, e.g. the hymn of Indra Vaikuṇṭha,[16] the hymn of Lava,[17] or the hymn of Vāk, daughter of Ambhṛṇa, and so on.

(Here ends the second section.)

Indirectly addressed and directly addressed stanzas are by far the most numerous. Self-invocations are few and far between. Moreover, (in some stanzas) there is only praise (of the deity) without any laudation (being invoked), as in the hymn: I will indeed proclaim the heroic exploits of Indra. Further, (in some stanzas) there is only benediction without any praise (being offered), as: May I see well with my eyes, may I be radiant in my face, may I hear well with my ears. This is mostly found in the Yajurveda (adhvaryus) and sacrificial formulas. Further, (in some stanzas) there are imprecations and impressions:

May I die to-day, if I be a juggling demon.[3]
Now may he be deprived of ten heroes.[4]

Further, (in some stanzas) there is an intention of describing a particular state:

There was no death, nor indeed immortality.[5]
In the beginning (of creation) there was darkness, hidden in darkness.[6]
Further, (in some stanzas) there is apprehension arising from a particular

state:

"The benevolent god may fly forth to-day and never return."[19]

"I do not know whether I am this or (that)."[20] And so on.

Further, (in some stanzas) there are censure and praise:

"He alone is guilty who eats alone."[21]

"This dwelling-place of a liberal person is (beautiful) like a lotus-bed."[22]

Similarly, there is censure of gambling and praise of agriculture in the dice-hymn.[23] In this manner and with various intentions, men have visions of their poetic compositions (mantras).[24]

(Here ends the third section.)

With reference to this, the following is the ascertainment of the deity of those stanzas whose deity is not specified. Such stanzas belong to the same deity to whom that particular mantra, or a part of the mantra, is offered. Now sometimes then the mantras they belong to Prajāpati according to the ritualists; and to Nārāyaṇa according to the etymologists.

Or else the deity may be an optional one, or even a group of deities. It is, indeed, a very prevalent practice (in everyday life) in this world, (to dedicate things in common) including what is sacred to gods, to giants, and to the manes. As to the view that a stanza belongs to the deity to whom the sacrifice is offered, (it may be objected) that non-deities are also praised like deities, e.g. the objects beginning with trees and ending with herbs, together with the night pairs. But he (the student) should not think that matters relating to gods are adventitious as it were. This is to be clearly seen (by the following) On account of the supereminence of the deity, a single soul is present in various ways. Other gods are the individual limbs of a single soul. Or else, as people say, men praise objects according to the multiplicity of their original nature as well as from the universality. They are produced from each other. They are the original forms of each other. They are produced from (action (karma)) they are produced from the soul. Soul is even their chariot, their horse, their weapon, their arrows; soul is indeed the all-in-all of gods.[25]

(Here ends the fourth section.)

There are three deities only,[26] say the etymologists: (1) Agni, whose sphere is earth; (2) Vāyu or Indra, whose sphere is atmosphere; (3) the sun, whose sphere is heaven.[27] Of these, each receives many appellations on account of his supereminence, or the diversity of his functions, just as a priest, although he is one, is called the sacrificer (hotṛ), the director of the sacrifice (adhvaryu), the possessor of the sacred lore (brahman), and the chanter (udgātṛ). Or else they may be distinct, for their panegyrics as well as their appellations are distinct.[28] As to the view that (one receives many appellations) on account of the diversity of functions, (it may be remarked) that many men also are in the stanzas, having divided them among themselves. With regard to it, the community of jurisdiction and enjoyment should be noted, as for instance, the community of men and gods, with regard to earth. Community of enjoyment is seen in the following, i.e. the enjoyment of earth by the about, together with air and the sun, and of the other world together with Agni. There everything is like the kingdom of men also.

(Here ends the fifth section.)

(84)

Now (we shall discuss) the appearance of the gods. Some say that they are anthropomorphic, for their panegyrics as well as their appellations are like those of sentient beings. Moreover they are praised with reference to anthropomorphic limbs:

O Indra, the two arms of the mighty one are uplifted.[1]

That (heaven and earth), which thou hast united, is thy fist, O lord of wealth.[2]

Moreover (they are praised) as associated with anthropomorphic objects:

O Indra, come with thy team of two bay steeds.[3]

A beautiful wife and delightful things are in thy home.[4]

Moreover (they are praised) with regard to anthropomorphic actions:

O Indra, eat and drink the (soma) placed before (thee).[5]

Hear our call, O God that hast listening ears.[6]

(Here ends the sixth section.)

Others say that they are not anthropomorphic, because whatever is seen of them is unanthropomorphic, as for instance, fire, air, the sun, earth, the moon, &c. As to the view that their panegyrics are like those of sentient beings, (we reply) that inanimate objects, beginning from dice and ending with herbs,[1] are likewise praised. As to the view that they are praised with reference to anthropomorphic limbs, (we reply) that this (treatment) is accorded to inanimate objects also:

They shout with their green mouths.[2] This is a panegyric of stones.

As to the view that (they are praised) as associated with anthropomorphic objects, (we reply) that it is just the same in the case of inanimate objects:

Hasten ye thither, the comfortable car, drawn by a horse.[3]

This is a panegyric of a river. As to the view that (they are praised) with regard to anthropomorphic actions, (we reply) that it is exactly the same (in the case of inanimate objects):

Even before the sacrifice, drip into the devotion oblations.[4] This too is a panegyric of stones. Or else they may be both anthropomorphic and unanthropomorphic. Or else the unanthropomorphic appearance of the gods, who are really anthropomorphic,[5] is their command in the form of action. (Having) as sacrifice is that of a sacrificer. This is the well-considered opinion of those who are well versed in legendary lore.

(Here ends the seventh section.)

It has been said before that there are three deities only. Now we shall explain their places and companions. Now the following are the places of Agni: this world, the morning illumination, spring, the Gāyatrī metre, the triple hymn, the rāthantara chant, and the group of gods who are enumerated in the first place.[1]

Agnāyī (wife of Agni), Prthivī (earth), and Iḍā (praise) are the women. Now the function is to marry oblations and to invoke the gods. And all that which relates to vision is the function of Agni also. Now the gods with whom Agni is jointly praised are (1) Indra, (2) Soma, (3) Varuṇa, (4) Parjanya, and (5) the Maruts. There is a joint oblation offered to, but no joint panegyric addressed to, Agni and Viṣṇu in the ten books (of the Ṛgveda).[2] Moreover there is a joint oblation offered to, but no joint panegyric addressed to, Agni and Parjanya. With regard to this, the following stanza is cited (in order to show) their separate union.

(85)

'May Pūṣan, the wise, the guardian of the universe, whose cattle are never lost, cause thee to move forthwith from this world. May he hand thee over to these routes, and (may) Agni (convey) thee to the immortal gods.'

'May Pūṣan, the wise, whose cattle are never lost, who is the guardian

of the universe, i.e. he, the sun, is indeed the guardian of all created beings, forthwith cause thee to move from this world. The third verse, 'May he hand thee over to the routes', is doubtful. According to some, it refers to Pūṣan (mentioned in the preceding hemistich); according to others this article Agni (mentioned) subsequently. (May) Agni (convey) thee to the immortal gods.

Rariḍhvam means wealth: it may be derived from (the root) vid (to find) with one preposition (ni) or from dā (to give) with two prepositions (ni and vi).

Now the following are the shares of Indra: the atmosphere, the midday libation, the summer, the triṣṭubh metre, the fifteenfold hymn, the great chant, and the gods who are enumerated in the middle place as well as the waters. Now his function is to release the waters and to slay Vṛtra. And all action that relates to strength is Indra's function also. Now the gods with whom Indra is jointly praised are Agni, Soma, Varuṇa, Pūṣan, Bṛhaspati, Brahmaṇaspati, Parvata, Kutsa, Viṣṇu, Vāyu. Moreover, Mitra is jointly praised with Varuṇa; Soma with Pūṣan and Rudra; Pūṣan with Vāyu; and Purandhi with Vāta.

Now the following are the shares of Āditya: that world (i.e. heaven), the third libation, the rainy season, the jagatī metre, the seventeenfold hymn, the Vairūpa chant, and the gods enumerated in the highest place as well as the women. Now his function is to draw out and hold the juices with his rays. All that relates to greatness is Āditya's function also. He is jointly praised with Candramas, Vāyu, and Saṃvatsara. Out should form the remaining portions of seasons, metres, hymns, &c in accordance with the distribution of the plants (already mentioned). Autumn, the anuṣṭubh metre, the twenty-fold hymn, the Vairūpa chant are terrestrial. Winter, the paṅkti metre, the twenty-seventh hymn, the Śākvara chant are atmospheric. The dewy season, the atichandas metre, the thirty-threefold hymn, the Raivata chant are celestial.

Seasons are (so called) from thinking, metres from winning, hymns from praising. Vāyu is derived from (the root) vā (to smell). Māsa is (so called because) it is measured out by the moon, or it may be derived from (the root) as (to throw). 'He thought it equal to the moon,' say they who are well versed in Vedic metres.

Gāyatrī is derived from (the root) gai, meaning to praise, or from gam with try by metathesis, i.e. three-secured.

There is a Brāhmaṇa passage, 'It fell out of (Indra's) mouth while he was singing'. Uṣṇih is (so called because) it has stepped out, or it may be derived from (the root) uṣ, meaning to shine. Or comparatively speaking, (it is so called) as if furnished with a head-dress. Paṅkti (itself

Unit-4
Prātiśākhya Literature with Special Reference to the Ṛkpratiśākhya

Contents

4.1 Introduction

In ancient times for preserving the texts of the Vedas, the teachers of the Vedic texts took recourse to two ways one practical and the other theorical. When the texts of the Vedas were orally transmitted to the students by the teachers, the teachers took great care in teaching the Mantras with correct pronunciation of each and every word as every well as syllable with proper use of accents. In course of time when the Vedas were written down, the teachers took measures for preserving the written texts by formulating rules for accurate pronunciation of the words and syllables. These rules were discussed in the Pariṣads i.e., assemblies of learned Vedic scholars. The discussions carried out in these Pariṣads led to the creation of particular texts called the Prātiśākhyas. As these texts came into being in the Pariṣads (assemblies) of learned Barhmins, they became known also as *pārṣada* texts. From the point of view of their subject matter these texts are akin to *Śikṣā Vedāṅga*.

4. 2 Objective

Pr tis̄ khyas are the most important and authentic treatises on the ancient Indian Science of phonetics. As the very name *Pr tis̄ khya* suggests, these are the only treatises dealing with the correct pronunciation of the Mantras of the Vedas of different S̄ kh s or recensions. Every Vedic recension has its own *Pr tis̄ khya*. The oldest of the Pr tis̄ khyas is the *Ṛkpr tis̄ khya*. From the point of view of its contents, it is the foremost of all the Pr tis̄ khyas. The objective of this unit is to enable the students to acquaint themselves with the Pr tis̄ khyas in general and the *Ṛkpr tis̄ khya* in particular.

4.3   *Śikṣ* and *Pr tis̄ khya*

The word *SÇikṣ* means phonetics. The *Ved ga* text which teaches the science of phonetics is also known as *Sikṣ*. The word *SÇikṣ* has been defined by S yaṇa as शिक्ष्यन्ते वेदनाय, उपदिश्यन्ते स्वरवर्णादयो यत्रासौ शिक्षा। Thus, *SÇikṣ* is a name given to works which contain rules for correct pronunciation of *svara*, *varṇa* etc. of a written text. The difference between a *SÇikṣ* and a *Pr tis̄ khya* lies in the fact that the rules of pronunciation taught in the former are common to Vedic as well as secular texts and are applicable to all the S̄ kh s of the Vedas, whereas the latter selects or specifies only those sounds which are peculiar to its own *S̄ kh*. The word *pr tis̄ khya* may be explained as follows – शाखायां शाखायां भवं प्रतिशाखम्। प्रतिशाखं भवं प्रातिशाख्यम्। So far as the pronunciation of Vedic texts is concerned, Pr tis̄ khyas are more authentic than the Sikṣ s. Should there be any difference of opinion between a *Pr tiś khya* and a *Śikṣ* on some phonetic peculiarity of a Vedic text, the *SÇikṣ* is looked upon as less authoritative. The scope of the Pr tis̄ khyas is much wider than that of the Śikṣ s because, these works besides dealing with rules of pronunciation have also included in their fold grammatical and metrical aspects of the Vedas.

Stop to consider

The word *ś kh* applies to the text of a *Veda* as read and handed down in a particular school corresponding to our modern 'reading'. It has been said अध्ययनभेद एव शाखाभेदे निदानम्।

4.4. The number of Prātiśākhyas and their approximate date

As each *Prātiśākhya* deals with the phonetic peculiarities of the text of a particular *Śākhā* of a particular *Veda*, there should have been a large number of Prātiśākhyas corresponding to the Vedic texts of various Śākhās. But we have only six treatises which can be called Prātiśākhyas in the true sense of the term. These are –

1. The *Ṛgvedaprātiśākhya*

2. The *Taittirīya Prātiśākhya*

3. The *Vājasaneya Prātiśākhya*

4. *Śaunakīya Caturādhyāyikā* of the *Atharvaveda*

5. *Atharvavedaprātiśākhya*

6. *Ṛktanatra* of the *Sāmaveda*

Only an approximate date can be stated for these Prātiśākhyas. As Patañjali knew the *Taittirīya Prātiśākhya* and as his date has been accepted as 150 B.C., the lower limit for the age of the Prātiśākhyas can be stated as 150 B.C. The author of the *Ṛgvedaprātiśākhya* has quoted Yāska the author of the *Nirukta*. The approximate date of Yāska, according to scholars is 800 B.C. to 500 B.C. Hence, the upper limit for the age of these treatises can be fixed at 800 B.C. The language of the *Ṛgvedaprātiśākhya* and the *Vājasaneya Prātiśākhya* is found to be crude in contrast with the concise style of Pāṇini's *Aṣṭādhyāyī*. Pāṇini is placed in about 400 B.C. Therefore, these two treatises are admitted as pre-Pāṇinian. So far as the *Taittirīya Prātiśākhya* is concerned, a few grammatical terms used by Pāṇini are found in it. However, the substance of this work appears to be pre-Pāṇinian. This is because, in its treatment of subject matter there is no trace of any influence of Pāṇini. The core of the *Atharva Prātiśākhya* was probably earlier than Pāṇini and in no case later than the *Vājasaneya Prātiśākhya*. However, it is possible that some parts of the *Taittirīya Prātiśākhya* and

(3)

the *Atharva Prātiśākhya* are post Pāninian. The *Śaunakīya Caturādhyāyikā* seems to be later than the *Atharva Prātiśākhya* because, as can be seen, this work is indebted to the latter for its contents. Last of all comes the *Ṛktanatra* which is clearly post-Pāṇinian.

SAQ :

Discuss the probable age of the Prātiśākhyas.

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4.5 Subject matter of the Prātiśākhyas

Among the six branches of learning know as the Vedāṅgas, developed and treated as essential for Vedic studies, phonetics (*śikṣā*), grammar(*vyākaraṇa*) and prosody (*chandas*) got prominence. This was because, the Vedas could be preserved only with the help of these three. In earlier times the Prātiśākhyas might have consisted of all these three branches of learning in order to give a Vedic scholar the required minimum materials for safeguarding the text and form of the Vedas. In the *Ṛkprātiśākhya* which is supposed to be the oldest of such works, are found topics on *śikṣā*, *vyākaraṇa* and *chanda*. In the other Prātiśākhyas there is no mention of *chanda*. In the two Prātiśākhyas of the *Atharvaveda*, *śikṣā* too has not been included. These two works have preserved only the grammar-part of the original system.

As we knew phonetics is the declared objective of *Vedāṅga Śikṣā*. But it is only in the Prātiśākhyas that we find some very interesting observations on the ancient Indian science of phonetics. In the Prātiśākhyas we come across technical terms like *samānākṣara*, *sandhyakṣara*, *sasthāna*, *padavat*, *visarajnīyavat*, *pluti-plavana*, etc. We also learn from these texts about the different phonetical categories. Studies on *uccāraṇa doṣa* i.e. faulty pronunciation may also be mentioned as a noteworthy contribution of the Prātiśākhyas to the science of linguistics. So far as *Vyākarana* is concerned these works have minutely dealt with the Sanhis that occurred during the formation of the *Saṁhitā* text of recension (*śākhā*) of a *Veda*. These treatises have also taken into consideration topics like cerebralisation (*ṇatva* and *ṣatvavidhi*) phonetic doubling (*yamavarṇa*) metrical lengthening and shortening of vowels, general principles of accentuation, formation of

compounds and their identification in Vedic texts and so on. It should however, be remembered that in these works no attempt has been made to present structural analysis of Vedic words. We find the words *prakṛti* and *pratyaya* in Prātiś khyas, but these words are used in them not in the senses in which these have been used in the later treatises on grammar. Similarly, topics like tenses, numbers, genders etc.have remained almost out of their purview. Furthermore, as the Prātiś khyas have dealt with the linguistic peculiarities of particular texts belonging to particular Vedic Śākhās, there was no scope for any kind of general consideration of the structural aspect of the Vedic language as a whole.

Prosody, as it has been already mentioned is dealt with only in the *Ṛkprātiśākhya*. Prosody has been included in this Prātiśākhya because, prosody forms an integral part of any attempt at the preservation of Vedic Mantras. *Pāda* or the quarter of a metre is a constituent of a *mantra* or a *ṛk.* Two such quarters make up an *ardharca* or a half-*ṛk* and two such Ardharcas make a *ṛk*. The *mantra*-text can be preserved from omissions only when these constituents are well taken care of. In order to be able to do this knowledge of phonetics, grammar and prosody are equally necessary. This is because, phonetic change might occur in the text of a *mantra* due to the requirements of the metre in which it has been composed. Again metrical change might occur because of phonetic or grammatical regulations. Even accentual changes might take place because of euphonic combinations.

SAQ :

1. Show your acquaintance with the general subject matter of the Prātiś khyas.

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   ....

2. What is the difference between the grammatical topics dealt with in the Prātiś khyas and those found in works on grammar?

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4.6 Some other works which bear the stamp of Prātiśakhyas

There are a few other works which bear the stamp of phonetic treatises of the Vedic age. However, these cannot be called Prātiśākhyas in the true sense of the term. These works are –

1) *Puṣpasūtra* of Maharṣi Puṣpa – This is a work consisting of ten parts and is a valuable treatise on accentuation.

2) The *Pratijñāsūtra* and the *Bhāṣikasūtra* of Kātyāyana – These two works teach phonetic elements regarding the general Vedic language.

3) *Sāmatantra* written by Audavrajī – This work deals with phonetic rules of Vedic music and rules of accentuation of the *Sāmaveda.*

4) *Akṣaratantra* of Āpiśali – The subject matter of this work is similar to that of the *Sāmatantra*.

4.7. The *Ṛkprātiśākhya*

4.7.1 The *śākhā* of the *Ṛkprātiśākhya*

The *Ṛgvedaprātiśākhya* also known as *Ṛkprātiśākhya* belongs to the *śaisīrya Upaśākhā* of the *Śākalaśākhā* of the *Ṛgveda*. This *Upaśākhā* has been named after its teacher Śaiśirī who was a disciple of Śākala. The contents of this *Prātiśākhya* however, are equally applicable to the Ṛgvedic texts belonging to both the Śākalas and the Bāṣkalas. This is so, because there existed very little difference between the texts of these schools of *Ṛgveda*, barring of course differences in the number of Mantras and in the chronological order of some of the Mantras.

Stop to consider :

The *Śākala Samhitā* of the *Ṛgveda* consists of 1017 hymns. As can be learnt from works like *Aśvalāyana Gṛhyasūtra, Sāṃkhāyana Gṛhyasūtra, Bṛhaddevata* etc the *Bāṣkala Saṃhitā*, which is no longer available to us, consisted of 1025 hymns.

4.7.2 The author of the *Ṛkprātiśākhya*

The author of the *Ṛkprātiśākhya* was śaunaka, a learned teacher of the *Ṛgveda*, Viṣṇumitra the *Vṛttikāra* of this *Prātiśākhya* has made the following observation about the author of the work अत आचार्यो भगवान् शौनको वेदार्थवित् सुहृद् भुत्वा .....

पुरुषहितार्थम् ऋग्वेदस्य शिक्षाशास्त्रं कृतवान् । According to this statement $\bar{A}c$ rya S/ aunaka who was well versed in the Vedas composed the treatise on Vedic phonetics in the best interest of posterity. For the preservation of the text and form of the *Ṛksaṁhit*, S/aunaka wrote as many as ten treatises. These are follows –

1. *$\bar{A}rṣ$ nukramaṇ*
2. *Chandonukramaṇ*
3. *Devat nukramaṇ*
4. *Anuv k nukramaṇ*
5. *S kt nukramaṇ*
6. *Ṛgvidh nam*
7. *P davidh nam*
8. *Bṛhaddevat*
9. *Ṛkpr tiś khya*
10. *Śaunaka Smṛti*

5.7.3 Date of Śaunaka

Just as it has not been possible to determine the exact dates of the great scholars and authors of ancient India, so also scholars have not been able to determine the exact date or period when Śaunaka flourished. The upper limit of his time may be stated as after 800 B.C. The reasons for making such a statement may be given as follows – (a) Śaunaka in his *Ṛkpr tiś khya* has referred to Y ska the author of the *Nirukta*, by name and has quoted Y ska's views on the nature of the Vedic metres which have only one *p da.* (b) In his *Bṛhaddevat* Śaunaka has on a number of occasions mentioned Y ska's name and has refuted some of his views on the deities of the *Ṛgveda*. He has even used sentences from Y ska's *Nirukta* in toto. (c) Scholars have placed Y ska between 800 B.C. to 500 B.C. Hence, Śaunaka must have flourised at least after 800 B.C.

The lower limit of S/aunaka's time may be same as the time of K ty yana the author of the *Sarv nukramaṇ*. This K ty yana was a disciple of Śaunaka. He has in his *Sarv nukramaṇ* incorporated as many as thirty verses from S/aunaka's *Bṛhaddevat*, with very little changes in the text. According to scholars, K ty yana the author of the *Sarv nukramaṇ* is different from K ty yana the *V rtikak ra* of P ṇini's *Aṣṭ dhy y* and is a predecessor of P ṇini. His time has been approxmately fixed in 600 B.C. Therefore, the lower limit of Śaunaka's time may be some where between 800 B.C. to 600 B.C.

SAQ :

What do you know about Śaunaka?

....

....

....

4.7.4 The literary style of the *Ṛkprātiśākhya*

In the *Ṛkprātiśākhya* the Sūrtas are presented in stanzas written in the *kārikā* style. The stanzas have been composed in three metres viz, *Anuṣṭup*, *Triṣṭup*, and *Jagatī*. Most of the verses are in *Anuṣṭup* and *Triṣṭup* metres. There are a few irregular compositions. On the basis of the number of the Pādas in them, these can be assinged to one or the other of the above mentioned three metres. All the verses in the eleventh chapter of the work are in the *Jagatī* metre.

Barring the fact that the use of the metres have at times led to some obscure constructions in the text, the style of the *Ṛkprātiśākhya* is on the whole a clear one. The Sūrtas have been presented in it in the form of strings of short sentences which are often without any finite verb. On many occasions the absence of a verb is the result of the requirements of the metre. Numbers of Sūrtas dealing with facts or topics which are not connected with one another are some times put together in the same sentence. And such sentences often do not have any word to indicate the transition from one fact or topic to another. Over and above this, in this *Prātiśākhya* no attempt has been made to use words at the expense of the meaning. Neither artificial nor any conventional technical terms like the one found in Pāṇini's *Aṣṭādhyāyi* are seen in the *Ṛkprātiśākhya*. As a matter of fact, this treatise represents a stage in the *sūtra* style of compositions which is pre-Pāṇinian. It can be regarded as belonging to a transitional stage of the development of the later *sūtra* style of writings used by authors like Pāṇini and others.

Stop to consider :

A *kārikā* is a concise statement in verse and has for its subject matter topics related to some doctrines or Śāstric views or opinions. Treatises on philosophy, grammar, phonetics are written in this style of composition. In a *kārikā* can be presented a number of Sūtras which are as we know, by nature expressive of a number of meanings. *Kārikā* is defined as– संक्षिप्तसूत्रवह्वर्थसूचकः श्लोकः कारिका।

4.7.5 The arrangement of the *Ṛkpratiśākhya* and its contents

The *Ṛkprātiśākhya* consists of 429 verses and as may as 1067 Sūtras. The contents have been broadly arranged into three Adhyāyas. Each of these Adhyāyas comprises six sections called Paṭalas. Thus, there are eighteen Paṭalas in the work. A brief description of the contents of these Paṭalas is given below –

The first *Paṭala* is known as *Sajñā Paribhāṣa Paṭala*. In it phonetic terms like *svara, vyanjaṇa, svarabhakti, rakta, nāmin, pragṛhya* etc. have been discussed.

The second *Paṭala* is called *Sahitā Paṭala*. In this *Paṭala* has been described with apt examples different types of euphonic combinations like *prasˊliṣṭa, kṣaipra, padavṛtti, udgrāha, bhugna, abhinihita* and the like.

The third *Paṭala* is known as *Svarapaṭala*. This *Paṭala* presents a comprehensive discussion on the various aspects of Vedic accents such as the number of accents, the process of their production, the definitions of the accents the nature of *svarita* etc.

The three Paṭalas from the fourth to the sixth are known respectively as *Sandhi Paṭala*, *Nati Paṭala*, and *Dhvanyāgama Paṭala*. The next three Paṭalas are collectively known as *Pluti* Paṭalas. These six Paṭalas (from fourth to the ninth) have dealt with topics like the production of sounds, changes of the *visarga*, and of the *s* and the *r̄* into *ṣ* and *ṇ* under different circumstances and describes some rules of euphonic combinations like *karma, vyanjaṇa, pluti* etc.

The tenth *Paṭala* is known as *Krama Paṭala* and the eleventh is called *Kramahetu Paṭala*. These two Paṭalas deal with *Kramapāṭha* and have described in a scientific manner the rules regarding the changes in the alphabets and the accents in the words in *Kramapāṭha*.

The twelfth *Paṭala* is known as *Sāmā Paṭala* and the thirteenth is called *Sˊikṣā Paṭala*. These two Paṭalas deal with the morphology of consonants.

The fourteenth *Paṭala* is known as *Uccāraṇadoṣa Paṭala*. In this section Sˊaunaka has made some striking observations on the flaws of pronunciation of various sounds.

The fifteenth *Paṭala* is called *Oᵐkāra Paṭala*. It deals with the rules to be followed by both the teacher and the student at the time of studying the *Veda*.

The last three Paṭalas i.e. the sixteenth, seventeenth and the eighteenth Paṭalas are known as the *Chandaḥ* Paṭalas and in them have been discussed in detail the rules of Vedic prosody.

4.7.6 The importance of the *Ṛkpratiśākhya*

From the point of view of its antiquity and authority the *Ṛkpr tis′ khya* is the foremost of all the Pr tis′ khyas. No other work dealing with Vedic grammar, phonetics and prosody which is older than this *Pr tis′ khya* has come down to us. While preparing his work S′anauka has taken into consideration every possible grammatical and phonetic characteristic and every metrical peculiarity found in the *Ṛksaṁhit* . As a large number of Mantras from the *Ṛksaṁhit* are found in the other three Vedas, the rules of grammar and phonetics formulated by Saunaka are equally applicable to the *Sa hit* texts of these Vedas also.

For covering all the aspects of the language of the *Ṛksaṁhit* S′aunaka has prepared three types of rules– (1) general rules (S m nyas tras) (2) exceptions (Apav das) and (3) the incidental rules (Nip tanas) for explaining irregular formations. For preserving the textual form of the *Ṛksaṁhit* the author of this treatise has prepared his s tras with great care and in a scientific manner. A reader of the *Ṛksaṁhit* the author of this treatise has prepared his S tras with great care and in a scientific manner. A reader of the *Ṛkpr tis′ khya* can see that the S tras are all based on minute observations of language. A study of this work also shows that since the time of S′aunaka till date the text of the *Ṛksaṁhit* has remained free from textual corruptions.

4.7.7 Commentaries on the *Ṛkpratiśākhya*

Four commentaries on the *Ṛkpr tis′ khya* are avilable. These are– (1) *P rṣada Vṛtti* (2) Uvaṭa's commentary called *P rṣada Vy khy* (3) Viṣṇumitra's *Vargadvaya Vṛtti* and (4) the *Vy khy* written by Pashupatinath Shastri. Of these the *P rṣada Vṛtti* is available only in manuscript from. It appears that this *Vṛtti* has been closely followed by Uvaṭa in his own work. Barring the first ten Karikas Uvaṭa's commentary is available on the entire *Ṛkpr tis′ khya*. It is an exhaustive work which has taken into account all the aspects of S′aunaka's treatise. In respect of its merit Uvaṭa's *P rṣada Vy khy* stands at par with works like the *Mah bh ṣya* of Pata jali and the *Bh ṣya* of S′abara on the *Mim s S tras* of Jaimin . Viṣṇumitra composed his *Vṛtti* on the first ten K rik s

of the *Ṛkprātiśākhya*. According to Baladev Upadhyaya a hand written manuscript containing Viṣṇumitra's *Vṛtti* on the entire *Ṛkprātiśākhya* has been kept preserved at the Deccan Collage. And this *Vṛtti* is known as *Rjvarthvṛtti*. Pashupatinath sastri's *Vyākhyā* is based on the commentary of Uvaṭa. It is a modern work published in 1927 from Calcutta.

SAQ :

1. Show your acquaintance with the characteristic features of the *Ṛkprātiśākhya*.

   ....

   ....

   ....

2. Why is this *Prātiśākhya* looked upon as the foremost of all the Prātiśākhyas?

   ....

   ....

   $\overline{a}$

   ....

3. Give a brief introduction to the commentaries on the *Ṛkprātiśākhya*

   ....

   ....

   ....

Suggested Readings –

1. ऋग्वेद प्रातिशाख्य (एक परिशीलन), वीरेन्द्र कुमार वर्मा, काशी हिन्दु विश्वविद्यालय शोध प्रकाशन, वारानसी।

2. Sanskrit Phonetics, Dr. Vidhata Misra, Chowkhamba Publication, Varanasi.

Unit-5

Ṛkprātiśākhya : Vedic metres- *Gāyatrī*, *Uṣṇik* and *Anuṣṭup*

Contents

5.1 Introduction

The Vedic metres are Akṣaravṛttas. In case of these metres, the only criterion for distinguishing one metre from another is the number of syllables (Akṣaras) contained in the metres. There is no hard and fast rule for taking into account the order of syllable in a verse and it is also immaterial whether a vowel is long or short, heavy (*guru*) or light (*laghu*) as is the case with the metres used in classical Sanskrit poetry. The number of syllables in each succeeding metre increases by four syllables. Thus, while *Gāyatrī* is made up of twenty-four syllables, *Uṣṇik* consists of twenty eight syllables and in *Anuṣṭup* metre the number of syllables becomes thirty-two. The principal Vedic metres are seven in number. Those are *Gāyatrī, Uṣṇik, Anuṣṭup, Bṛhatī, Paṅkti, Triṣṭup* and *Jagatī*. Each of these seven metres has a number of sub-varieties. The sub-varieties are determined on the basis of the number of *Pādas*, the number of syllables in each *pāda* and the total number of syllables in the metre.

The *Ṛksanihitā* is made up of hymns or Sūktas meant for praising the deities. Each *Sūkta* comprises a number of Ṛks. And every *ṛk* is made up of a number of Pādas. These Pādas are made up of words, which in turn are made up of syllables. Thus the syllable is the basic unit of a *ṛk*.

Stop to consider :

In the *Ṛksaṃhitā* there are a few Ṛks which have only one *pāda*. Examples are *RV*, IV.17.15; V.41.20; V.42.17; X.20.1 etc.

5.2 Objective

The devout seers of the Vedas chose to extol the gods through metrical compositions. They did so, perhaps because of the fact that deep emotions are best expressed through poetry. Secondly, the primary aim of the hymns was to propitiate the gods and nothing could have been more pleasing to the gods than prayers clothed in a rhythmic language. Thirdly, the metrical limitations of the verses served the most practical purpose of memorising and preserving the hymns especially at a time when the art of writing was not in vogue. Hence, in ancient India it was mandatory for a reciter of Vedic Mantras to know the metre of each and every *ṛk* recited by him. As the metres like the accents formed an integral part of Vedic hymn poetry it is important for a student of the Vedas to have knowledge of the Vedic metres. The objective of this unit is to provide the students some ideas of the nature of the Vedic metres in general and of the three metres *Gāyatrī, Uṣṇik* and *Anuṣṭup* in particular as these have been treated in *Paṭala* sixteen of the *Ṛkprātiśākhya*.

5.3 Meaning of the word *chandas*

The Sanskrit word used to mean a metre is *chandas*. The word is derived from the root *cad* – to gladden. It is the same root form which the word *candra* (the moon) comes. A metre is called *chandas* because, a composition clothed in it gladdens the heart of the listener. Yāska in his *Nirukta* has derived the word from the root *chad* to cover because, the Vedic hymns are covered by metres. According to a myth found in the *Chāndogya Upaniṣad* the deities seeking protection from death covered themselves with the metres and therefore, the metres are called *chandas*. This myth may be interpreted as implying that the Vedic deities are *mantramayā* i.e. they reveal themselves only through the Mantras of the Vedas. In this context it should be mentioned that the *mantra*-texts of the Vedas are metaphorically called *chandas*, because of the fact that their outer form is metrical.

5.4 The procedure of counting the syllables in a metre

The counting of syllables is done only in the *Saṃhitā pāṭha* and not in the *Padapāṭha* of the Vedas in which the words stand by themselves without being joined together by the rules of *Sandhi*. As the basis of a syllable is the vowel, it is the number of vowels which decides the number of syllables in a word. For meeting the required number of syllables in a verse sometimes it becomes necessary to separate euphonically combined syllables. Thus, for example the word प्रेता may be read as प्र इता; the word सास्माकेभिः may have to be separated as स अस्माकेभिः; the word स्वस्मै may be separated into two words as सु अस्मै and so on and so forth. On some occasions in between the यकार and the consonant to which it has been added is inserted an इकार i.e. the य् is read as इय् as in अश्व्यानाम् < अश्वियानाम्. In the same way the व् is read as उव् as in पर्व < परुव. In this context we draw the attention of the students to the following observations made by Max Muller–``If a syllable was wanted to compete the metre, a semi vowel, might be pronounced as a vowel, many a long vowel may be protracted so as to count for two syllables and short vowels might be inserted between certain consonants, of which no trace exists in the ordinary Sanskrit. If on the contrary, there were too many syllables, then the rules of Sandhi were observed or two short syllables were contracted by rapid pronunciation into one: nay in a few cases, a final *m* or *s* it seems, was omitted.''

5.5 The *Gāyatri* metre

Scholars believe that *Gāyatrī* is the oldest of all the Vedic metres. The standard *Gāyatrī* consists of twenty four syllables and three Pādas. The twenty four syllables are equally distributed in the three Pādas as 8+8+8=24. A number of sub-varieties of *Gāyatrī* are created by either reducing or increasing the number of syllables as well as the number of Pādas.

5.5.1   Definition of *Gāyatrī*

In the *Ṛkprātiśākhya.*, *Gāyatrī* has been defined as follows –

गायत्री सा चतुर्विंशत्यक्षरा।

अष्टाक्षरास्त्रयः पादाश्चत्वारो वा षळक्षरा॥

The *anvaya* (prose order) of the verse is as follows–

[या] चतुर्विंशत्यक्षरा सा गायत्री [उच्यते]

[अस्याम्]अष्टाक्षराः त्रयः पादाः षड्क्षराः चत्वारो वा [पादाः भवन्ति]।

(4)

So number of syllables are 8+8+8 or 6+6+6+6.

The metre known as *G yatr* is generally made up of twenty four syllables. In it there are either three P das of eight syllables each or four P das each consisting of six syllables. Thus, from the point of view of the number of P das standard *G yatr* can be either *tripad* or *catuṣpad*. In both the types the total number of syllables remains the same. In the *Ṛksanihit* of the *S̒ kala S kh* we find only *tripad G yatr*. No example of *catuṣpad G yatr* occurs in it.

An example of *tripad G yatr* –

अग्निमीळे पुरोहितम्। यज्ञस्य देवमृत्विजम्।
होतारं रत्नधानमम्॥

In this verse the number of syllables is to be counted as follows–

अ – ग्नि – मी – ळे – पु – रो – हि – तम्। य – ज्ञ – स्य – दे – वम् –
ऋ – त्वि – जम्। हो – ता – रम् – र –त्न – धा – त – मम्॥

An example of *catuṣpad G yatr* as given in the *Ṛkpr tis̒ khya*–

इन्द्रः शचीपतिः। बलेन वीळितः।
दुश्च्यवनो वृषा। समत्सु सासहिः॥

In this examples the syllables are counted as follows–

इ – न्द्रः – श – ची – प – तिः। ब – ले – न – वी – ळि – तः।
दु – श्च्य – व – नो – वृ – षा। स – म – त्सु – सा – स – हिः॥

5.6 Sub-varieties of *G yatr*

There are as many as nine sub-varieties of the *G yatr* metre. These are –
(1) *Padapaṅkti* (2) *Bhurikpadapaṅkti* (3) *Bhurik* (4) *Vir ṭ* or *P danicṛt*
(5) *Atinicṛt* (6) *Vardham n* (7) *Dvipad* (8) *Yavamadhy* and
(9) *Uṣṇiggarbh*.

5.6.1 *Padapaṅkti* and *Bhurikpadapaṅkti*

These two sub divisions of *G yatr* are defined in a single verse as follows–

पञ्चकाः पञ्चः षड्वान्त्यः पदपङ्क्तिर्हि सा भुरिक्।
द्वौ वा पादौ चतुष्कश्च षट्कश्च एकस्त्रि पञ्चकाः॥

The *anvaya* of the verse is as follows–

[यस्यां गायत्रयाम्] पञ्चकाः पञ्चः [पादाः सन्ति सा] पदपङ्क्तिः [उच्यते];[यदि पञ्चपादानाम्] अन्त्यः [पादः] षड्[अक्षरपुक्तः स्यात्]सा हि मुरिक्[पदपङ्क्तिः उच्यते];[यदि] वा द्वौ पादौ एकः चतुष्कः [अपरः] षट्कः[तथा अवशिष्टाः] त्रिः पञ्चकाः[इत्येवं पादव्यवस्था भवति तदा अपि सा पदपङ्क्ति नामिका गायत्री भवति]

The *Gāyatrī* metre which consists of five Pādas and in each *pāda* there are five syllables, it is known as *Pdapaṅkti. Padapaṅkti* consists of twenty five syllables. Again if any one of the five Pādas consists of four syllables and another *pāda* has six syllables and the remaining three Pādas have five syllables each, then too the metre is called *Padapaṅkti*. Thus, in *Padapaṅkti* the arrangement of the Pādas can be follows–

(a)   5+5+5+5+5=25

(b)   4+6+5+5+5=25

       or

    4+5+5+5+6=25

       or

    5+5+5+4+6=25

       and so on.

So far as *Bhurik Padapaṅkti* is concerned in it each of the first four Pādas is made up of five syllables and the fifth *pāda* has six syllables. This makes the total number of syllables in *Bhurik Padapaṅkti Gāyatrī* twenty six. (5+5+5+5+6=26)

Examples–

(A)   *Padapaṅkti-I*

इन्द्र जुषस्व। प्र वहा याहि।
शूर हरिह। पिबा सुतस्य। मतिर्न मध्व।

    Padapaṅkti-II

(a) अधा ह्यग्ने। क्रतोर्भद्रस्य। दक्षस्य साधो:।
     रथीर्ऋतस्य। बृहतो बभूथ॥

In this example the first and the fifth Pādas have respectively four and six syllables and the rest of the Pādas have five syllables each.

(b) अग्ने तमद्य। अश्वं न स्तोमै:। क्रतुं न भद्रम्। हृदिस्पृशम्। ऋध्यामा त ओहै: ॥

In this example the first three Pādas have five syllables each, the fourth consists of four and the fifth *pāda* is six syllabic.

(B)   *Bhurik Padapaṅkti-I*

घृतं न पूतम् । तनुररेपा:। शुचि हिरण्यम्।
तत् ते रुक्मो न। रोचत स्वधाव: ॥

5.6.2 *Bhurik G yatr* **(8+10+7=25)**

The definition of *Bhurik G yatr* isf as follows–

> अष्टको दशक: सप्ती विद्वांसविति सा भुरिक्।

The *anvaya* of the passage is–

> [यदि प्रथमपाद:] अष्टक: [द्वितीयपाद:] दशक:[तृतीय] सप्ती [इत्येवम् पादव्यवस्था भवेत् तर्हि] सा भुरिक्[उच्यते]. विद्वांसा इति [अत्र उदाहरणम्].

The metre in which the first *p da* is eight syllabic *(aṣṭaka),* second *p da* is ten syllabic (*daśaka*) and the third is seven syllabic (*sapt*), is known as *Bhurik G yatr*. Thus, *Bhurik G yatr* is *tripad* and the total number of syllables in it is twenty five.

The example of this metre given in the *Ṛkpr tiś khya* is–

> विद्वांसाविद् दूर: पृच्छेत्। अविद्वानित्थापरो अचेता:। नु चिन्नु मर्ते अक्रौ॥

5.6.3 *Viraṭ G yatr* (also known as *P danicṛt G yatr*) (7+7+7=21)

In the *Ṛkpr tiś khya* this metre is defined as follows–

> युवाकुहीति गायत्री त्रय: सप्ताक्षरा विराट्।   ā
> सा एषा पादनिचृत् नाम गायत्री एकविंशिका॥

The *anvaya* of this verse will be as follows–

[यस्या: गायत्र्या:] सप्ताक्षरा: त्रय: [पादा: सन्ति सा] विराट् गायत्री [इति उच्यते] सा [एव] एषा एकविंशिका गायत्री पादनिचृत् नाम। युवाकुहि इति [अत्र उदाहरणम्]

The *G yatr* metre in which there are three P das and in each *p da* there are seven syllables is called *Vir ṭ*. This very metre consisting of a total number of twenty one syllables is also known as *P danicṛt*.

Example–

> युवाकु हि शचीनाम्। युवाकु सुमतीनाम्। भूयाम वाजदाव्नाम्॥

5.6.4 *Atinicṛt G yatr* **(7+6+7)**

Atinicṛt is defined as

> षट्क: सप्तकयोर्मध्ये स्तोतॄणां विवाचीति।
> यस्या: सा अतिनिचृत् नाम गायत्री द्विर्दशाक्षरा॥

Anvaya : यस्याः [गायत्र्याः] सप्तकयोः [पादयोः] मध्ये षटकः [पादः वर्त्तते] सा द्विर्दशाक्षरा अतिनिचृत् नाम गायत्री: [इति वेदितव्या] । स्तोतॄणां विवाचि इति [अत्र सप्तकयोर्मध्ये षटकस्य उदाहरणम्].

The *Gāyatrī* metre which has a *pāda* of six syllables between two Pādas of seven syllables each, is known as *Atinicṛt*. It consists of a total number of only twenty syllables. The word *dvirdaśa* means two tens which make twenty. (10+10=20)

The example given in the *Ṛkprātiśākhya* is

पुरुतमं परुणाम् । स्तोतॄणां विवाचि ।
वाजेभिर्वाजयताम् ॥

5.6.5 *Vardhamānā Gāyatrī* (6+7+8=21)

The definition of *Vardhamānā* runs as follows–

उत्तरोत्तरिणः पादाः षट्सप्ताष्टौ इति त्रयः ।
गायत्री वर्धमाना एषा त्वमग्ने यज्ञानामिति ॥

Anvaya : [यस्याः गायत्र्याः] षट्-सप्त-अष्ट इति त्रयः [अनुक्रमेण] उत्तरोत्तरिणः पादाः [सन्ति] एषा वर्धमाना गायत्री [भवति] । त्वमग्ने यज्ञानामिति [अस्याः उदाहरणम्].

The *Gāyatrī* metre which is made up of three consecutive Pādas (*uttarottarinaḥ pādāḥ*) of six, seven and eight syllables respectively is called *Vardhamānā*. It is called *Vardhamānā* because, the number of syllables in the Pādas gradually increases by one syllable. The total number of syllables in the metre is twenty one.

Example–

त्वमग्ने यज्ञानाम् । होता विश्वेषां हितः ।
देवेभिर्मानुषे जने ॥

According to the *Ṛkprātiśākhya*, there can be yet another type of arrangement of Pādas in *Vardhamānā Gāyatrī* (8+6+8) in which the first and the third Pādas have eight syllables each and the middle *pāda* consists of six syllables.

In the *Ṛksaṁhitā* of the *Śākala Śākha* this kind of *Vardhamānā Gāyatrī* is not found. Hence, the author of the *Ṛkprātiśākhya* has not cited any example.

5.6.6 *Dvipad Gāyatrī* (12+12=24)

As its very name suggests this variety of *Gāyatrī* is made up of two Pādas. *Dvipad Gāyatrī* is defined as follows–

सा नो वाजेषु पादौ द्वौ जागतौ द्विपदा उच्यते।

The *anvaya* of this passage is as follows–

[यस्याः] द्वौ जागतौ पादौ[भवतः, सा गायत्री] द्विपदा उच्यते। स नो वातेषु [इति अत्र उदाहरणम्].

As stated in the definition *Dvipad Gāyatrī* consists of two *jāgata* Pādas. The word *jāgatapāda* means a *pāda* with twelve syllables. Here a twelve syllabic *pāda* has been referred to as *jāgata* because, in the *Jagatī* metre each of its four Pādas consists of twelve syllables. Thus, *Dvipad* is a metre consisting of twenty four syllables and two Pādas.

An example is–

स नो वाजेषु अविता पुरुवसुः।

पुरःस्थाता मघवा वृत्रहा भुवत्॥

5.6.7 *Yavamadhyā Gāyatrī* (7+10+7=24)

This variety of the *Gāyatrī* metre has been defined in the *Ṛkprātiśākhya* as follows–

आद्यन्तौ सप्तकौ यस्या मध्ये च दशको भवेत्।

यवमध्या च गायत्री स सुन्व इति दृश्यते॥

The *anvaya* of this verse is as follows–

च [यस्याः] आद्यन्तौ [पादौ] सप्तकौ [भवेताम्] मध्ये च दशकः [पादः] भवेत् [सा] गायत्री यवमध्या [इति उच्यते],[अस्या उदाहरणम्] स सुन्व इति [मन्त्रे]. दृश्यते।

The *Gāyatrī* verse in which there is a ten syllabic *pāda* is known as *Yavamadhyā*. The word *Yavamadhyā* means that which has a bigger mid-region in comparison to its two ends just like a grain of *yava*. From the point of view of the number of syllables the middle *pāda* of *Yavamadhyā Gāyatrī* is bigger than the first and the last Pādas and hence, the name *Yavamadhyā*.

An example is–

स सुन्वे यो वसूनाम्।

यो रायामानेता य इळनाम्।

सोमो यः सुक्षितीनाम्॥

5.6.8 *Uṣṇiggarbhā Gāyatrī* (6+7+11=24)

The definition of this metre runs as follows–

षडक्षरः सप्ताक्षरः तत एकादशाक्षरः ।

एषा उष्णिग्ग्भॉ गायत्री ता मे अश्व्यानामिति ॥

Anvaya :   [प्रथम पादः] षडक्षर, [द्वितीयापदः] सप्ताक्षरः ततः [तृतीयापादः] एकादशाक्षरः [इत्येवं पादव्यवस्था यस्यां दृश्यते] एषा उष्णिग्ग्भॉ गायत्री। ता मे अश्व्यानामिति [अस्या उदाहरणम्].

That variety of *Gāyatrī* in which the first *pāda* has six syllables, the second has seven and the third *pāda* consists of as many as eleven syllables is called *Uṣṇiggarbhā*. This metre is called so probably because of the fact that just like the *Uṣṇik* metre which has four more syllables than the first and second pādas in its third *pāda*, here too the third *pāda* consists of four more syllables than the second *pāda*. The example of this metre given by Śaunaka is as follows–

ता मे अश्व्यानाम्। हरीणां नितोशना। उतो कृत्याना नृवाहसा ॥

In this example in order to get six syllables in the first *pāda* the word अश्व्यानाम् is read as अश्वियानाम् And in the last *pāda* in order to get eleven syllables the word कृत्व्यानाम् is read as कृत्वियानाम्

5.6.9. Summing up

From the discussions made above we learn the following–

1. The sub-varieties of *Gāyatrī* metre are made (a) by increasing or decreasing the number of syllables in the Pādas and also (b) by increasing or decreasing the number of Pādas.

2. The highest number of syllables found in *Gāyatrī* is twenty six and the lowest is twenty.

3. When considered from the point of view of the number of Pādas *Gāyatrī* can be of four types (a) *dvipadā*, (b) *tripadā*, (c) *catuṣpadā* and (d) *pañcapadā*.

5.7 *Uṣṇik* metre

Just like *G yatr* the standard *Uṣṇik* consists of three P das. In fact *Uṣṇik* has been created just by adding four more syllables to the third *p da* of the *G yatr* metre. Thus, while *G yatr* has twenty four syllables, *Uṣṇik* has twenty eight.

5.7.1 Definition of *Uṣṇik* (8+8+12=28)

In the *Ṛkpr tiś khya Uṣṇik* is defined as follows–

अष्टाविंशत्यक्षरा उष्णिक् सा पादैर्वत्तते त्रिभि: ।

पूर्वौ अष्टाक्षरौ पादौ तृतीयो द्वादशाक्षर: ॥

When rendered into prose order this verse is read as follows–

उष्णिक् अष्टाविंशत्यक्षरा [भवति] । सा त्रिभि: पादै: वत्तते । [तस्या:] पूर्वौ पादौ अष्टाक्षरौ [भवत:],तृतीय:[पाद:] द्वादशाक्षर: । As stated in this definition *Uṣṇik* consists of a total number of twenty eight syllables. It has tree P das. Of these the first and the second P das have eight syllables each and the third *p da* consists of twelve syllables.

An example is–

अग्ने वाजस्य गोमत: । ईशान: सहसो यहो ।

अस्मे धेहि जातवेदो महि श्रव: ॥

(11)

5.8 Sub-varieties of *Uṣṇik*

A number of subvarieties of *Uṣṇik* have been created on the basis of (a) the position of the twelve syllabic *pāda* of the standard *Uṣṇik* metre; (b) by increasing or decreasing the total number of syllables and also (c) by increasing or decreasing the number of Pādas. There are six subvarieties of *Uṣṇik*. These are 1. *Purauṣṇik* 2. *Kakup*, 3. *Kakumnyaṅkuśīr Nicṛt*, 4. *Pipīlikamadhyā*, 5. *Tanuśīr* and 6. *Anuṣṭubgarbhā*.

5.8.1 *Purauṣṇik* (12+8+8=28) and *Kakup* (8+12+8=28)

For defining these two sub-varieties of *Uṣṇik* it is necessary to recall the arrangement of the Pādas in the standard *Uṣṇik* metre. As it is seen in the definition of *Uṣṇik*, the first two Pādas are eight syllabic and the last *pāda* is twelve syllabic. *Purauṣṇik* is created by rearranging these Pādas as 12+8+8=28. And *kakup* is created by rearranging the Padas as 8+12+8=28.

In the *Ṛkprātiśākhya*. these two metres are defined as follows - पुरउषिणक् तु सा तस्मिन् प्रथमे गध्यमे ककुप्।

The *anvaya* of this passage will be as follows - तस्मिन् [द्वादशाक्षरे पादे] प्रथमे [सति] सा पुरउष्णिक् [भवति], तु [द्वादशाक्षरे पादे]मध्यमे [सति] ककुप् [भवति]।

This means that when the twelve syllabic *pāda* of *Uṣṇik* is the first is the first *pāda* and by implication the eight syllabic two Pādas are the second and the third, the metre is known as *Purauṣṇik*. But when this twelve syllabic *pāda* is placed between the two eight syllabic Pādas, the metre becomes known as *Kakup*.

Examples -

Purauṣṇik–

तच्चक्षुर्देवहितं शुक्रमुच्चरत्। पश्येम शरदः शतम्। जीवेम शरदः शतम्॥

Kakup -

सुदेवः समहासति। सुवीरो न रो भरुतः

स मर्त्यः। यं त्रायध्वे स्याम ते॥

In this example for getting the required number of twelve syllables the word मर्त्य should be broken up as मर्तिय।And in the last *pāda* in order to get eight syllables the word स्याम is broken up as सियाम.

2.8.2 *Kakumnyaṅkuśrī Niçṛt* (11+12+4=27)

Kakumnyaṅkuśrī (Kakup Nyaṅkuśir) Niçṛt is defined as followed –

दृदी रेक्ण इति तु एषा ककुम्न्यङ्कुशिरा निचृत्।

एकादशोऽस्याः प्रथमः उत्तमः चतुरक्षरः ॥

The *anvaya* of the verse is as follows –

दृदी रेक्ण इति एषा [ऋक्] तु ककुप् न्यङ् कुशिरा निचृत् [इति विज्ञेया] । अस्याः
[ऋचः] प्रथमः [पादः] एकादशः, उत्तमः [पादः] चतुरक्षरः ।

The *ṛk* दृदी रेक्ण etc. is in the metre called *Kakup Nyaṅkuśir Niçṛt*. In it the
first *p da* is made up of eleven syllables, the last *p da* of four syllables. So far
as the number of syllables in the middle *p da* is concerned, because of the word
kakup in the name of the metre, the number should be twelve. Thus, in this metre
the P das are arranged as 11+12+4 and the total number of syllables in the
metre is twentyseven. In this connection we may refer to Uvaṭa who says - नाम्नि
ककुप् शब्दात् द्वितीयो द्वादशाक्षरः । The verse दृदी रेक्ण etc. is the only example of this
metre found in the *Ṛksaṁhit . The complete verse is as follows –

दृदी रेक्ण तन्वे ददिर्वसुः । ददिर्वाजेषु परुहूतः वाजिनम् । नूनमथ ॥

ā

Stop to consider

Whenever the world *nicṛt* is seen in the name of a metre, it should be known
that the metre consists of a lesser number of syllables. The word *nicṛt* is derived
as *ni-√cṛt-kvip.* The root *cṛt* is used in the sense of cutting off.

5.8.3. *Uṣṇik Pip likamadhy (11+6+11=28)

In *Uṣṇik Pip likamadhy   the first and the third P das have eleven syllables
each, but the middle *p da* consists of only six syllables. The definition of this
metre is as follows –

एकादशाक्षरौ च द्वौ मध्ये च एकः षळक्षरः ।

उष्णिक् पिपीलिकमध्या हरी यस्य इति दृश्यते ॥

The *anvaya* of the verse is as follows – [यस्या उष्णिहः] एकादराक्षरौ च द्वौ [पादौ
भवतः] मध्ये च एकः [पादः] षड़क्षरः [स्यात्, सा] उष्णिक् पिपीलिकमध्या [इति जानीयात्] ।
हरी यस्य इति [मन्त्रे अस्या उदाहरणम्] दृश्यते । This sub-variety of *Uṣṇik* is called
*Pip likamadhy   because just like an ant which always has a thinner

midregion, so also the middle *pāda* of this metre is considerably smaller than the first and the last *pāda*. The example of this metre given in the *Ṛkprātiśākhya* is as follows –

हरी यस्य सुयुजा विव्रता वे: ।

अर्वन्तानु रेपा ।

उभा रजी न केशिना पतिर्दन् ॥

5.8.4 *Tanuśirā Uṣṇik* (11+11+6=28)

This metre is called *Tanuśirā* because, one of its end (*śira*) is thin (*tanu*). This sub variety of *Uṣṇik* has been created by re-arranging the Pādas of the *Pipīlikamadhyā Uṣṇik*. *Pipīlikamadhyā* is made up of three Pādas. Of these the first and the last Pādas are of eleven syllables each whereas ,the *middle pāda* is six syllabic. In *Tanuśirā* the first two Pādas have eleven syllables each and the last *pāda* is of six syllables.

The definition of *Tanuśirā Uṣṇik* is as follows –

ताभ्यां पर: षळक्षर: प्र या तनुशिरा नाम ।

The *anvaya* of this passage will be–

ताभ्यां [पिपीलिकमध्यगताभ्याम् एकादशाक्षराभ्यां पादाभ्यां] पर: [यदि] षड़क्षर: [पाद: स्यात् तर्हि सा] तनुशिरा नाम [उष्णिक् भवति] । प्र या [इति अत्र उदाहरणम्]

The example given in the *Ṛkprātiśākhya* is

प्र या घोषे भृगवाणे नशोभे ।

यया वाचा यजति पज्रियो वाम् ।

प्रैषयुर्न विद्वान् ॥

5.8.5. *Anuṣṭup Garbha Uṣṇik* (5+8+8+8=29)

Anuṣṭup Garbhā Uṣṇik is called so because, as in the *Anuṣṭup* metre so in it there are four Pādas.

This metre has been defined as follows–

आद्य: पञ्चाक्षर: पाद: उत्तरे अष्टाक्षरा: त्रय: ।

अनुष्टुब् गर्मा उष्णिक् सा आगस्त्ये अस्ति पितुं नु इति ।

Anvaya of the verse will be -

[यस्याः] आद्यः [पादः] पञ्चाक्षरः [भवति तथा] उत्तरे त्रयः [पादाः] अष्टाक्षराः [भवन्ति, सा] अनुष्टुप् गर्भा उष्णिक् [इति उच्यते] सा पितुं नु इति [ऋक्] आगस्त्ये [सूक्ते] अस्ति।

Thus, in this metre the first *pāda* is made up of five syllables. It is followed by three Pādas, each of which consists of eight syllables. This makes the total number of syllables in this metre twentynine.

The example is –

पितुं नु स्तोषम् । महो धर्माणं तविषीम्।
यस्य त्रितो व्योजसा। वृत्रं विपर्वमर्दयत्॥

In the *Ṛksaṁhitā* this is the only verse composed in *Anuṣṭup Garbhā Uṣṇik*. It occurs in *ṚV,* I.1.87 and the seer is Agastya. In this verse in order to get the required number of eight syllables in the third *pāda* the word व्योजसा should be read as वि ओजसा।

5.8.6. Summing Up

From the above discussions it is seen that –

1. The standard *Uṣṇik* metre and five of its varieties viz. *Purauṣṇik, kakup, Kakumnyanikuśir Nicṛt, Pipīlikamadhyā* and *Tanuśir* are *tripadā*.

2. Only *Anuṣṭup Garbhā* is *catuṣpadā*.

3. The only sub-variety of *Uṣṇik* with lesser number of syllables is *kakumnyaṅkusʹir*.

4. *Anuṣṭup Garbhṛ* is the only sub-variety with a greater number of syllables.

SAQ
1. Show your acquaintance with the *Uṣṇik* metre and its sub-varieties.
....
....
....
2. What is the relation between *Pipīlikamadhyā* and Tanuśir Uṣṇik?
....
....

5.9 *Anuṣṭup* metre (8+8+8+8=32)

Anustup metre occupies a significant place among the Vedic metres. This metre was created simply by adding an eight syllabic *pāda* to the three light syllabic Pādas of the *Gāyatrī* metre. This fact has been taken note of in the *Nirukta* of Yāska. Yāska has explained the significance of the word *anuṣṭup* as अनुष्टुबनुष्टोभनात्, गायत्रीमेव त्रिपदां सतीं चतुर्थेन पादेन अनुष्टोभति।

Thus, the word is derived from the root *stubh* (to praise, to enhance). *Anuṣṭup* is called so for, it enhances the *Gāyatrī* with an additional eight syllabic *pāda*. In the *Aitareya Brāhmaṇa* also it has been said that *Anuṣṭup* was born form *Gāyatrī* .

Stop to consider :

The root *stubh* is listed in the *Nighaṇṭu* 3.14. It is not used in classical Sanskrit, although the word *stobha* derived form it is in use.

5.9.1 Definition of Anuṣṭup metre

The metre known as Anuṣṭup is made up of four Pādas and thirty two syllables. Each *pāda* consists of eight syllables. In the *Ṛkprātiśākhya, Anuṣṭup* is defined as–

द्वात्रिंशदक्षरा अनुष्टुप् चत्वारोऽष्टाक्षरा: समा:

When rendered into prose order the passage runs as follows –

अनुष्टुप द्वात्रिंशदक्षरा [भवति] । [अस्या:] चत्वार: अष्टाक्षरा: समा: [पादा: सन्ति] ।

In this definition the Pādas are referred to as समा: i.e. of equal dimension. This is because, all of them are made up of eight syllables. An example of *Anuṣṭup*–

गायन्ति त्वा गायत्रिण: । अर्चन्ति अर्कमर्किण: ।

ब्रह्माणस्त्वा शतक्रतो । उद्वंशमिव येमिरे ॥

5.10   Sub-varieties of *Anuṣṭup*

There are six subvarieties of *Anuṣṭup*. These are 1. *Kṛti*, 2. *Pipīlikamadhyā* 3. *Kākvirāt*, 4 *Naṣṭarūpā* , 5. *Virāṭ* and 6. *Mahāpadapaṅkti*.

5.10.1 Kṛti *Anuṣṭup* (12+12+8=32)

Kṛti consist of three Pādas. The definition of *kṛti* is as follows –

कृतिर्द्वौ द्वादशक्षरौ एकश्च अष्टाक्षरः परः ।

The *anvaya* of the passage is as follows –

[यस्याः अनुष्टुभः] द्वौ द्वादशक्षरौ [पादौ भवतः, तथा] एकः अष्टाक्षरः [पादः] परः [भवति, सा] कृतिः [इति उच्यते]. As stated in this passage the first Pādas of *Kṛti* consist of twelve syllables each and these are followed by a *pāda* of eight syllables. In the entire *Ṛksaṁhitā* there is only one *ṛk* (I.120.8) composed in *Kṛti Anuṣṭup*. The *ṛk* is as follows –

मा कस्मै धातमभ्यमित्रिणे नः ।

मा कुत्रा नो गृहेभ्यो धेनवो गुः ।

स्तनाभुजो अशिश्वीः ॥

In this verse in order to get the required number of twelve syllables in the first *pāda* the word अभ्यमित्रिणे should be broken up as अभि अमित्रिणे. Similarly, in the second *pāda* the word माकुत्रा should be separated as मा अकुत्रा. In the last *pāda* to get eight syllables the word अशिश्वीः should be pronounced as अशिश्वीहि i.e., the *visarga* should be lengthencd.

चा

5.10.2 *Pipīlikamadhyā Anuṣṭup* (12+8+12=32)

The arrangement of the Pādas in *Kṛti* is 12+12-8=32. When these very Pādas are re-arranged as 12+8+12=32, we get the metre called *Pipīlikamadhyā*

In the *Ṛkprātiśākhya*. this sub-varieties of *Anuṣṭup* is defined as follows –

यस्यास्तु अष्टाक्षरो मध्ये सा पिपीलिकमध्यमा.

The *anvaya* of this passage is as follows–

तु यस्याः [अनुष्टुभः द्वादशाक्षरयोः पादयोः] मध्ये अष्टाक्षरः [पादो भवति] सा पिपीलिकमध्यमा [इति विज्ञेया].

The word *tu* has been used in the definition of this metre to indicate its relation with as well as its difference from *Kṛti*.

An example of *Pipīlikamadhyā Anuṣṭup*–

परि तु षु प्र धन्व वाजसातये ।

परि वृत्राणि सक्षणिः ।

द्विषस्तरध्या ऋणया न ईयसे ॥

(17)

5.10.3 *Kāvirāṭ Anuṣṭup* (9+12+9=30)

Kāvirāṭ Anuṣṭup consists of thirty syllables and three Pādas.

In the *Ṛkprātiśākhya*, it is defined as follows –

नवकौ द्वादशी द्यूना ता विद्वांसा इति काविराट्

The *anvaya* of this passage is as follows –

[यस्या:] नवकौ [द्वौ पादौ भवत:] द्वादशी [एक: पाद:, सा अनुष्टुप्]काविराट् [इति वेदितव्या] । [एषा] द्यूना [भवति] । ता विद्वांसा इति [अस्या: उदाहरणम्] ।

In this metre any two of its three Pādas can have nine syllables each. And the remaining *pāda* is made up of twelve syllables (*dvādaśī*). It has two syllables less. Hence, it has been referred to as द्यूना which means द्वाग्याम् अक्षराभ्याम् ऊना. ऊना means हीना ।

The only example of *Kāvirāṭ* found in the *Ṛksanihitā* is I.120.3. The verse runs as follows –

ता विद्वांसा हवामहे वाम् ।
ता नो विद्वांसा मन्म वोचेतमद्य: ।
प्रार्चत् दयमानो युवाकु: ॥

In this verse the first *pāda* is nine syllabic, so is the last *pāda*, whereas the middle *pāda* is twelve syllabic.

2.10.4 *Naṣṭrūpā Anuṣṭup* (9+10+13=32)

For creating this sub-variety of *Anuṣṭup* the Pādas of the metre called *Kāvirāt* are arranged as 9+9+12=30. Then the number of syllables in the second and the third Pādas are increased by one syllable each as follows–

9+10+13=32

The definition of *Naṣṭrūpā* is stated in the *Ṛkprātiśākhya* as follows–

तेषाम् एकाधिकौ अन्त्यौ नष्टरुपा वि पृच्छामि ।

Its *anvaya* is as follows–

तेषां [काविराट् गतानां नवकद्वादशीनां पादानाम्] एकाधिकौ अन्त्यौ [यदि भवत:, तदा सा] नष्टरुपा [नामिका अनुष्टुप् भवति] । वि पृच्छामि [इति अस्या: उदाहरणम्] ।

Thus, it is said in this passage that when the syllables of each of the last two Pādas of the metre called Kākuvirāṭ are increased by one syllable, the metre becomes known as Naṣṭarūpā. In this definition it has not been stated that the Pādas of Kākuvirāṭ have to be arranged as 9+9+12 before increasing the number of syllables of the last two Pādas of the metre. It is from the commentary of Uvaṭa we learn that the Pādas of Kākuvirāṭ have to be rearranged as the first step towards creating the metre Naṣṭarūpā. Uvaṭa says–

नवाक्षरः प्रथमः पादः, दशाक्षरो द्वितीयः, त्रयोदशाक्षरोऽन्तिमः, सा अनुष्टुप् नष्टरुपा।

The only example of this metre found in the *Ṛksaṁhitā* is I.120.4. The verse is as follows–

वि पृच्छामि पाक्या न देवान्।

वषट्कृतस्याद्भूतस्य दस्र।

पातं च सह्यसो युवं च रभ्यसो नः॥

5.10.5 *Virāṭ Anuṣṭup* (10+10+10=30 or 11+11+11=33)

In *Virāṭ Anuṣṭup* there are either three Pādas of ten syllables each or three Pādas of eleven syllables each. The first type of *Virāṭ* is called *daśākṣarā* and the other is known as *ekādaśākṣarā*. From the point of view of the total number of syllables *Virāṭ* can thus be either of thirty syllables or of thirty three syllables.

Virāṭ Anuṣṭup is defined as follows–

दशाक्षराः त्रयो विराट् त्रयो वा एकादशाक्षराः।

The *anvaya* of the passage is–

[यस्याः अनुष्टुभः] दशाक्षराः त्रयः [पादाः सन्ति] वा एकादशाक्षराः त्रयः [सा अनुष्टुप्] विराट् [इति उच्यते]।

An example of thirty syllabic *Virāṭ*

श्रुधी हवं विपिपानस्यद्रेः।

बोधा विप्रस्यार्चतो मनीषाम्।

कृष्वा दुवांस्पन्तमा सचेमा॥

An example of the thirty three syllabic *Virāṭ*

अग्न इन्द्रश्च दाशुषो दुरोणे।

सुतावतो यज्ञमिहोप यातम्।

अमर्धन्ता सोमपेयाय देवा॥

5.10.6 *Mahāpadapaṅkti Anuṣṭup* (5+5+5+5+5+6=31)

This subvariety of *Anuṣṭup* metre consist of as many as six Pādas but the number of syllables in it is thirty one. Of the six Pādas each of the first five Pādas are of five syllables. And the sixth *pāda* consists of six syllables.

Mahāpadapaṅkti is defined in the *Ṛkprātiśākhya.* as follows–

षण् महापदपङ् क्तिस्तु षट्कोऽन्त्य: पञ्च पञ्चका: ।

When rendered into prose order the passage runs as follows–

तु [या अनुष्टुप्] षट् [पदा, सा] महापदपङ्क्ति: [इति उच्यते] । [अस्या:] अन्त्य: [पाद:] षटक: [भवति] । [आद्या:] पञ्च [पादा:] पञ्चका: ।

Example–

तव सादिष्ठा। अग्ने संदृष्टि:। इदा चिदह्ण:। इदा चिदक्तो:। श्रिये रुक्मा न। रोचत उपाके॥

5.10.7 Summing up

Although the standard *Anuṣṭup* metre is made up of four Pādas, majority of its subvarieties is of three Pādas. The only subvariety with a greater number of Pādas is *Mahāpadapaṅkti* which has three Pādas. Two of the subvarieties viz. *Kāvirāṭ* and *Daśākṣarā Virāṭ* are thirty syllabic. *Ekādaśākṣar Anuṣṭup* comprises thirty three syllables. Rest of the varieties are all of thirty two syllables each. It is the standard *Anuṣṭup* metre which has been extensively used in the *Ṛksaṁhitā*

SAQ :

1. How was the *Anuṣṭup* metre created?

   ....

   ....

   ....

2. What is the derivative meaning of the word *anuṣṭup*?

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   ....

   ....

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3. Define *Anuṣṭup* with an illustration.

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4. Show your acquaintance with the sub-varieties of *Anuṣṭup*.

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5. How was the *Naṣṭrūpā Anuṣṭup* created?

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....

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6. What is the relation between *Kṛti* and *Pipīlikamadhyā Anuṣṭup*?

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UNIT : 6

Essay in Sanskrit

Contents :

6.1 Introduction

This unit is designed in such a way as to help you in getting acquainted with essay. The essay is a branch of literature. It is a literary composition or a treatise, usually in prose which may be of varying length and it discusses a topic or varieties of topics. The word 'essay' has been developed from the original French word 'essai'. Different scholars like Bacon, Montaigne, Addison, Johnson, Murry, Goldsmith, Charles Lamb etc. have expressed their views regarding the form and characteristics of essay. Most of them became famous by writing some popular essays. The essay, as a literary form was firmly established by Joseph

Addison. It is distinguished from other branches of literature as it posseses the essential quality of persuasion. There is a continuous flow of writing essay not only in English, but also in some other languages from a very long time. This branch is available in Sanskrit literature also. A number of valuable essays has written in Sanskrit. By studying these valuable writings the students may acquire a detail knowledge for writing निबन्ध in Sanskrit.

6.2.1 What is an Essay?

An essay is a written composition giving expression to our personal ideas or opinions on some topic. Etymologically the word 'essay' connects the trail (प्रेचष्टा) of a subject or an attempt (प्रयास) towards it, and not a final and thorough examination of it. According to Britannica Ready Reference Encyclopedia, essay is an analytic, interpretative or critical literary composition, usually dealing with its subject from a limited and often personal point of view. The essay has been the vehicle of literary and social criticism for some, while for others it could serve semi political nationalistic, or polemical purposes and could have a detached, playful earnest or bitter tone.

6.2.2 Synonymous words for essay in Sanskrit:

The Sanskrit synonyms of the word essay are प्रबन्ध, निबन्ध, रचना etc,. Amongst these the word प्रबन्ध is found to be mostly used. The derivation of the word प्रबन्ध is प्रकृष्टं (superior, excellent) बन्धनम् (binding or tying). Again it can be said that स्वाभिप्रायस्य निबन्धनमेव निबन्ध which means binding of someone's own ideas or thinking i.e. the ascertainment of what is intended to state about a subject is called निबन्ध.

Generally men are attached with nature, they are investigators, thoughtful, considerate and searching after knowledge. As a result of this some ideas, opinions and facts appear in their minds. When these ideas and facts about something, after proper examination are expressed in words in a systematic way it is called a निबन्ध.

6.2.3 Some essay-writers in English and Sanskrit:

Like Bacon, Gold Smith, Charles Lamb etc, who became famous by writing essays in English, some Sanskrit scholars also have popularized this branch of literature by their valuable contributions to it. Some of these निबन्धकारs are– Dr. R.C. Shukla, Dr. K.D. Dvivedi, K.K. Avasthi, Dr. B.S. Pandey, Dr. G. Pathak etc.

6.1 Objectives:

This unit will help you to know about an essay and how to write it (निबन्ध) in Sanskrit. After going through this unit you will be able to-

1. understand the meaning of essay

2. be acquainted with the Sanskrit synonyms of essay

3. know the names of some essay-writers in English and Sanskrit.

4. classify the different निबन्धऽ into different categories.

6.3 How to write an essay (निबन्ध)

6.3.1 Selection of topics:

At first you should select the subject or topic on which you are eager to write. In one essay one topic should be discussed.

6.3.2 Preparation of an outline

After selecting the topic you think over it and plan out what you want to write on the topic. Thus you are to prepare an outline of the essay.

6.3.3 Arrangement of the points

You should have a clear observation of the topic because observation makes the description beautiful and interesting. You should think over the topic again and again until some points appear your mind. Note down the points. Arrange your points in their natural order.

6.3.4 Elaboration of the headings

Include the points under some headings systematically. After this arrangement you are to elaborate each heading in clear and simple language. Each heading should have at least one paragraph itself. You begin a new paragraph when a new heading is entered upon.

6.3.5 Revision and correction

After finishing the essay it should be revised and all the errors of spelling and grammar should be corrected.

6.4 Language of the निबन्ध

Language is the carriage of the feelings or ideas. Generally writing about anything is more difficult than talking. During conversation one can use some signs of expressions. But it is difficult to express one's feelings in writing. A student has to express his ideas in words. Therefore, the student should know proper words to fit the expressions. The language of a निबन्ध should not be rigid. It should be simple, precise and within the reach of the ordinary students. Every word should be used carefully so that the language becomes charming, clear and attractive. It will enable the student to master it without much effort. The repetition of words or ideas should be avoided.

6.5 Parts of a निबन्ध

You can divide the contents of a निबन्ध into three main parts viz. Introduction, Discussion and Conclusion.

The Introduction of a निबन्ध which is termed as सूचना, परिचय:, भूमिका, प्रस्तावना, अवतरणिका, विषयावतरणी etc. should be in short. A paragraph of a few sentences is sufficient for introduction. Generally it is started with the definition, very short description, a hint to the usefulness and sometimes with certain important part of the selected topic. You should try to make it attractive and meaningful.

Excluding the Introduction and the Conclusion, the remaining portion of a निबन्ध is considered as main body (शरीर or मध्यभाग). This section may be subdivided into some heads namely प्रकार, प्रकृति, महत्व, गुणदोषौ, उपयोगिता etc. as required by the subject. In this portion the description is found to be developed in proper order and proper place.

Like the Introduction the Conclusion, which is denoted by the term उपसंहार, निष्कर्ष etc., also should be attractive and short. The writer may express his own comment with arguments. मधुरेण समापयेत् i.e. the निबन्ध should be concluded with sweet remark indicating bright future.

6.6 Kinds of निबन्ध

Like other essays, the essays in Sanskrit are also divided mainly into three classes namely Descriptive (वर्णनात्मक), Narrative (विवरणात्मक) and Reflective (विचारात्मक). But some divide those into five classes adding two classes to the earlier group, namely. Imaginative (कल्पनात्मक) and Mythical (आख्यानात्मक).

Again some other divisions of निबन्ध are Literary (साहित्यिक), Philosophical (दार्शनिक) etc. But all other types are included in the aforesaid three main groups.

6.6.1 Subject of the Descriptive निबन्ध

The subject of a describtive essay may be some natural objects animate or inanimate such as– creature (प्राणी), thing (पदार्थ), plant (उद्भिद्), nature (प्रकृति), season (ऋतु), time (काल) etc, some place (स्थान) or country (देश), or some subject of interest.

6.6.2 Subject of Narrative essay

The subjects relating to some incidents or interesting experience of the writer like worship (पूजा), ceremony or festival (उत्सव-पार्वन), some legendary (पौराणिक) and historical (ऐतिहासिक) incident or any current event e.g. journey (भ्रमण) and the life and works of some eminent person etc, may be the subject of a narrative essay.

6.6.3 Subject of Reflective निबन्ध

Reflective essays are the writer's reflections or thoughts on any subject which is generally of an abstract nature. In such essays the opinions expressed by the writer must be supported by arguments and illustrations and the essay should end with a definite conclusion. The subjects of this class are, as a rule, of an abstract or general character or proverbial truths. For example, knowledge (विद्या), honesty (साधुता), good conduct (सदाचार), the concept regarding Health is the chief element for achieving duty (शरीरमाद्यं खलुधर्मसाधनम्) etc. are included in this section.

SAQ :

How are निबन्धs classified ?

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....

....

6.7 A General Scheme of some निबन्धऽ :

Descriptive essay (वर्णनात्मकनिबन्धः)

वसन्तःऋतु :

सूचना– वसन्तस्य आविर्भावकालः वसन्ते प्राकृतिकशोभा– मनुष्येषु वसन्तप्रभावः– उपसंहारः।

आदिकाव्यं रामायणम्

साधारणपरिचयः – रामायणशब्दस्यार्थः – रामायणस्याविर्भावः – रामायणस्य रचनाकालः – रामायणस्य कलेवरः कथावस्तु च – रामायणस्य काव्यसौन्दर्यम् – रामायणस्य महत्वं लोकप्रियता च – उपसंहारः।

महाभारतम्

परिचयः – महाभारतस्य विकाशे त्रयः स्तराः – महाभारतस्य प्रतिपाद्यविषयाः – महाभारतस्य रचनाकालः – महाभारतस्य विशिष्टता – उपसंहारः।

Narrative essay (विवरणात्मक निबन्धः)

असमस्य जातीय उत्सवः विहुः

सूचना– विहुशब्दस्य उत्पत्तिः – विहूत्सवस्य त्रयः प्रकाराः – विहुपालनप्रक्रिया – विहूत्सवस्य तात्पर्यम् – उपसंहारः।

कविकुलगुरुः कालिदासः

परिचयः – कालिदासविषयकजनश्रुतिः – तस्य स्थितिकालः – कालिदासस्य कृतयः – ग्रन्थानां संक्षिप्तं विवरणम् – कालिदासस्य काव्यशैली – उपसंहारः।

Reflective essay (विचारात्मकनिबन्धः)

विद्या परमं धनम् – का नाम विद्या ? – वेदानुसारं विद्यायाः प्रकारद्वयम् – विद्याधनं महाधनम् – विद्यायाः प्रभावः – विद्यायाः परमं लक्ष्यम् – उपसंहारः।

सदाचारः को नाम सदाचार ? – सदाचारान्तर्गताः सद्गुणाः – समाजे सदाचारिणां स्थानम् – सदाचाररहितानां सामाजिकस्थितिः – सदाचारस्य महत्वम् – साम्प्रतिककाले सदाचारस्य उपयोगिता – उपसंहारः।

वसन्तर्तुः

सूचना :

अस्माकं देशे भारतवर्षे एकस्मिन् वर्षे षट् ऋतवो भवन्ति। एते ऋतवः क्रमेण ग्रीष्मः-वर्षा-शरत्-हेमन्तः-शिशिरः-वसन्ताश्च।। एतेषु वसन्त ऋतुः (वसन्तर्तुः) अतीव मनोहरोऽस्ति। अस्य रमणीयता अनुपमा। अतो वसन्त ऋतुराज कुसुमाकरश्च इति उच्यते।

वसन्तस्य आविर्भावसमयः

द्वयोः द्वयो मासयोः एक ऋतु भवति। वैशाखमासादारभ्य चैत्रमासपर्यन्तेषु द्वादशमासेषु द्वौ द्वौ मासौ क्रमेण ग्रीष्मादिऋतूनामाविर्भावकाल इति निर्धार्यते। तदनुसारं फाल्गुनचैत्रे तिमासद्वयं वसन्तस्य आविर्भावसमयः। शिशिरऋतोरनन्तरं वसन्तस्य आगमनं भवति। वसन्तागमनस्य वर्णनं कृतं महाकविना कालिदासेन तस्य ऋतुसंहारनाम्नि गीतिकाव्ये–

प्रफुल्लचूताङ्कुरतीक्ष्णसायकः

द्विरेफमालाविलसद्धनुर्गुणः।

मनांसि वेद्धुं सुरतप्रसङ्गिनां

वसन्तयोद्धा समुपागतः प्रिये॥

यथा कश्चन वीरः धनुर्गुणस्योपरि शरं निधाय हृदयानि वेद्धुं समायाति तथैवायं वसन्तः भ्रमरमालारूपधनुर्गुणोपरि प्रफूल्लिताम्रमुकुलरूपं शरं निधाय सुरतप्रसङ्गिनां मनांसि प्रहर्तुं समागतः।

वसन्ते प्राकृतिकशोभा :

शिशिरऋतौ वृक्षाः पत्राणां निपतनेन नग्ना इव प्रतिभान्ति। आगते सति वसन्ते तरवः लताश्च सर्वे नवजीवनं नवशोभां च प्राप्नुवन्ति। वृक्षे वृक्षे नूतनानि पल्लवानि विकसन्ति, नवीनानि कुसुमानि अङ्कुरितानि सन्ति। कुसुमे कुसुमे अपूर्वः सुगन्धः आयाति। सर्वेषामेव वृक्षाणां पुष्पसमृद्धिः अस्मिन् समयेऽएव भवति। पवनविक्षिप्तेषु पादपेषु षट्पदाः गुञ्जनं कुर्वन्ति। वने वने कोकिलाः कुजन्ति। सर्वेषु क्षेत्रेषु सर्षप–आतसी–चणक–यव–गोधुमानाम् अन्येषां धान्यपादपानां च पुष्पराशयो विलसन्ति। अस्मिन् समये मदलोलुपाः भ्रमराः रसान्वेषणाय रसपानाय च स्वकीयाभिः भ्रमरीभिः सह पुष्पेषु गुञ्जन्त्यः भ्रमन्ति। अतो माघेनोक्तम्–

मधुरया मधुबोधितमाधवीमधुसमृद्धिसमेधितमेधया।

मधुकराङ्गनया मुहुरुन्मदध्वनिभृता निभृताक्षरमुज्जगे॥

वसन्तसमये वनेषूपवनेषु च मयूराः स्वपक्षान् प्रसार्य नृत्यन्ति। सर्वत्रैव प्रकृतेः प्रफुल्लता दृश्यते। एवं प्रतीयते यत् वसन्तवनस्थल्योः परिणयः सम्पद्यते, पिकद्विजाश्च मंगलमन्त्रान् उच्चारयन्ति इति अनुभूयते।

वसन्तर्तौ प्रातः सायं शीतलः मन्दः सुगन्धिश्च समीरः सर्वत्र प्रवहति। दिवसाः परमरमणीयाः

भवन्ति। इदानीं नाधिकं शीतत्वं नवा अधिकंम् उष्णत्वं भवति। प्रकृतिशोभा प्रतिक्षणं नवनवतामुपैति। वसन्ते ग्रामाः नगराणि, क्षेत्राणि उपवनानि च नवरूपाणि धारयन्ति। वनश्रीः नवयौवनं लभते।

मनुष्येषु वसन्तप्रभावः :

अस्मिन् रमणीये वसन्ते प्रकृत्याः सर्वत्र अपूर्वं सौन्दर्यं दृश्यते। जडे चेतने च सर्वत्र नवोल्लासोऽवलोक्यते। जड़वृक्षादीनां का कथा, प्राणिनां शरीरेष्वपि नवीना उद्दीपना भवति। नरेषु नारीषु बालकेषु वृद्धेषु च कापि अपूर्वा मादकता समायाति। ऋतुराजे वसन्ते समागते मानवशरीरेऽपि नानाविधपरिवर्तनं भवति। नातिशीतोष्णेऽस्मिन् समये भ्रमणे खेलने कूदने च मानवानां महान् आनन्दो जायते। वसन्ते भ्रमणं विशेषलाभदायकं भवति। परमं सुन्दरं परमाकर्षकञ्च रूपं धृत्वा प्रकृतिः सर्वेषां पथिकानां मनांसि आकर्षयति। कृषकाः सम्प्रति प्रफुल्ललतानि धान्ययुक्तानि स्वक्षेत्राणि पश्यन्तो हर्षिताः भवन्ति। अस्मिन् समये विविधसुगन्धियुक्त पुष्पगन्धिपवनः सर्वेषां चित्तमुन्मादयति। अस्माकं देशस्य प्रसिद्धः वसन्तोत्सवः होलिका इति अस्मिन्नेव ऋतौ पालितो भवति। वसन्ते एव आर्याणां प्रायेण सर्वाणि संस्कारयोग्यानि कार्याणि प्रारभ्यन्ते। साहित्ये पृथक् पृथक् त्वपेक्षया वसन्तस्य वर्णनमधिकं दृश्यते।

उपसंहारः

एवं षट्सु ऋतुषु अन्यतमो ऋतुराजइत्याख्यातवसन्तः प्रतिवर्षे समागत्य जनान् मोदयति प्राणिनां हृदये च नवचेतनां जनयति। सौन्दर्यदृष्ट्या जलवायुदिशा कार्यसौकर्यदृष्ट्याच अयम् ऋतुः सर्वोत्तम इति प्रतीयते। अतएव अयं ऋतूणां मध्ये राज्ञः पदे अभिषिक्तो वर्तते। एवं प्रतीयते यत् ईश्वरोऽपि सृष्टेः सुन्दरतमं रूपं वीक्ष्य अस्मिन्नेव ऋतौ आत्मानं प्रकटयति। स्वयं भगवता श्रीकृष्णेन गीतायामुक्तमस्ति–

'..... अहमृतूनां कुसुमाकरः' इति।

एवंप्रकारेण ऋतुवर्षलः प्राणिभ्यो नवोल्लासं नवोत्साहं नवजीवनञ्च प्रदाय अस्माकं हृदये आनन्दकारणरूपेण तिष्ठति।

आदिकाव्यं रामायणम्

साधारणपरिचयः :

महर्षिवाल्मीकिविरचितं रामायणं संस्कृतसाहित्ये आदिकाव्यमित्यभिधीयते, पुनः तत्प्रणेता वाल्मीकि आदिकविरूपेणाख्यायते। रामायणात् प्राचीनः काव्यलक्षणोपपन्नः कोऽपि ग्रन्थः न प्राप्यते। ग्रन्थस्यास्य आदिकाव्यत्वं रामायण एवोल्लिख्यते–

आदिकाव्यमिदं चार्षं पुरा वाल्मीकिना कृतम्।

रामायणशब्दस्यार्थः :

रामस्य अयनम् रामायणमिति रामायणशब्दस्य व्युत्पत्तिः। भगवतः श्रीरामचन्द्रस्य निवासस्थानं चरित्रवर्णनञ्च यत्र सुविराजते तदेव रामायणमिति कथ्यते।

रामायणस्याविर्भावः

श्रूयते यत् तपःपूतमानसः महर्षिः वाल्मीकि एकदा पुण्यसलिलतमसानदीतीरे विचरणकाले युग्मचारिणोः क्रौञ्चयोरेकं निषादेन वध्यमानमपश्यत्। तदा शोकाविष्टहृदयस्य तस्य मुखात् स्वतःस्फूर्तभावेन निःसृता कारुण्यपूर्णा तेजोमयी वाक्–

मा निषाद। प्रतिष्ठां त्वमगमः शाश्वतीः समाः।

यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥

(वालकाण्डम् १-२-१५)

तदनन्तरं तत्रोपस्थितेन ब्रह्मणा प्रेरितः सन् वाल्मीकि रामचरितसम्वलितं रामायणाख्यं महाकाव्यमरचयत्।

रामायणस्य रचनाकालः

उपयुक्तप्रमाणसौलभ्याभावात् रामायणरचनाकालंनिर्णयो यद्यपि अतिदुष्करस्तथापि अस्यान्तरंग– वहिरंगविषयकाभिर्युक्तिभिरेतत् पर्यवसितं भवति यत् ख्रीष्टपूर्वपञ्चमशतकात् प्रागेव रामायणस्य रचना अभवत्। पाणिनिकृतव्याकरणलक्षणरहितभाषायाः प्रयोग एव सिद्धान्तमिमं पोषयति।

रामायणस्य कलेवरः कथावस्तु च

साम्प्रतमुपलभ्यमानं रामायणं चतुर्विंशतिसहस्रश्लोकनिबद्धसप्तकाण्डात्मकञ्च। एतानि सप्तकाण्डानि क्रमेण यथा– बालकाण्डम् अयोध्याकाण्डम् अरण्यकाण्डम् किष्किन्धाकाण्डं सुन्दरकाण्डं युद्धकाण्डम् उत्तरकाण्डञ्च। अत्रेदमुल्लेखनीयं यत् याकोविमहोदयेन सह कैश्चित् पण्डितैः वालकाण्डमुत्तराकाण्डञ्चेति काण्डद्वयं गच्छति काले प्रक्षिप्तमिति मन्यते।

रामायणे मर्यादापुरुषोत्तमस्य श्रीरामचन्द्रस्य लोककल्याणकरं समुज्ज्वलं चरितं सरलभाषया चित्रितं दृश्यते। अत्रोपवर्णिता: प्रमुखा: कथा: यथा- रामस्य जन्म तद्विवाह:, तदीय: राज्याभिषेक:, सीतया लक्ष्मणेन च सह रामचन्द्रस्य वनगमनम्, पञ्चवटीवर्णनं खरदूषणादिराक्षसवध: हनुमत: समुद्रसन्तरणं लंकावर्णनं हनुमता अशोकवाटिकायां सीतादर्शनं समुद्रे सेतुनिर्माणं युद्धे रामेण रावणवध: सीताया उद्धार अग्निपरीक्षा च अयोध्यायां पुनरागमनं रामस्य राज्याभिषेक: सीतापरित्याग: रामेण सह लवकुशयो: सम्मेलनं सीताया: भूमिप्रवेश इति प्रकारका:।

रामायणस्य काव्यसौन्दर्यम् :

रामायनस्य काव्यसौन्दर्यमपि अतुलनीयम्। अत्र शव्दार्थयोर्ललितसन्निवेशो माधुर्यप्रसादादिगुणानामुपगुम्फनं च दृश्यते। रामायणी भाषा सहजा सरला विशुद्धा परिष्कृता च। क्वचित् क्वचिच्च उपयुक्तालंकारमण्डितापि वर्तते। अत्र यथास्थानम् उपयुक्त रसानामभिव्यक्ति: अस्माकं दृक्पथमायाति। उक्तञ्च-

'हास्य-शृङ्गार-कारुण्य-रौद्र-वीर-भयानकै: ।

विभत्साद्भूतसंयुक्तं काव्यमेतदगायताम्॥' (बालकाण्डम् ४-९)

रसान्तरविद्यमानत्वेऽपि अत्र करुणरसस्य प्राधान्यं दृश्यते। स्वभावचित्रणे चरित्रचित्रणे मानवमनोगतभावविलासप्रदर्शने वन-पर्वत-सरिताश्रमादि- प्रकृतिचित्रणे च कवे: नैपुण्यं परिलक्ष्यते। सुशोभितप्रकृतेरपरूपा वर्णना यथा-

'खर्जूरपुष्पाकृतिभि: शिरोभि: पर्णतण्डुलै: ।

शोभन्ते किञ्चिदालम्बा: शालय: कनकप्रभा: ॥' (अयोध्याकाण्डम्-२६)

रामायणस्य मधुस्राविन्यां काव्यधारायां मज्जनं कृत्वा सहृदयानां हृदयानि आप्लुतानि भवन्ति।

रामायणस्य महत्वं लोकप्रियता च :

काव्यमिदं विविधविषयविभूषितं कविकर्म। अत्र आगम-उपनिषत्-स्मृति-धर्मनीति-दर्शन-विज्ञान-आयुर्वेद-धनुर्वेद-तन्त्र-मनोविज्ञान-ज्योतिषादीनाम् अनेकानां विषयानां सारस्तथा तत्सम्पर्किता उपयोगिनो विषया: समुपस्थाप्यन्ते। विविधविषयसंवलिते अस्मिन् महाकाव्ये भारतीयसंस्कृते: तत्कालिकसभ्यतायाः समुज्ज्वलं मनोहारि सुस्पष्टं स्वाभाविकञ्च चित्रं प्रतिफलितं वर्तते। अत्र सामाजिकदृष्ट्या दम्पत्यो: पितापुत्रयो: गुरुशिष्ययोश्च सम्बन्धा:, भातृणां पारस्परिकसम्बन्ध: पितृभक्ति: भातृप्रेम सुहृत्प्रेम देशप्रेम जनानां पारस्परिकसौहार्द्यञ्च सुन्दररूपेण चित्रितानि दृश्यन्ते। भातृप्रेम्न आदर्शप्रकाशिका रामस्योक्ति: रामायणे प्रकाश्यते यथा-

देशे देशे कलत्राणि देशे देशे च बान्धव: ।

तं तु देशं न पश्यामि यत्र भ्राता सहोदर: ॥ (युद्धकाण्डम् १०१-१५)

'जननी जन्मभूमिश्च स्वर्गादपि गरीयसी' इत्यादिरूपाणि धर्म-नीति-कर्तव्यविषयकानि वहूनि सुभाषितानि पाठकानाकर्षयन्ति। रामायणस्योच्चतमशिखरासीनं महत्त्वमवलोक्य भास-कालिदास-भवभूति-दिङ्नाग-भट्टि-मूरारि-क्षेमेन्द्रप्रभृतय: परवर्तिन: नाट्यकारा: कवयश्च रामायणकथामुपजीव्य नाटकानि काव्यानि च रचयन्ति।

उपसंहार: :

वाल्मीकिकृतमिदं रामायणम् पुण्यसलिला गंगा इव भुवनत्रयं पुनातीति अस्य महिमा प्रशस्यते–

> वाल्मीकिगिरिसभ्भूता रामाम्भोनिधिसङ्गता।
>
> श्रीमद्रामायणी गंगा पुनाति भुवनत्रयम्॥

ईदृशं पावनं रमणीयं रामायणं सवत्र सर्वै आद्रियते। रामायणस्य स्थायित्वविषये सत्यमेव उक्तमस्ति अस्मिन्नेव महाकाव्ये–

> यावत् स्थास्यन्ति गिरय: सरितश्च महीतले।
>
> तावत् रामायणकथा लोकेषु प्रचरिष्यति॥ (बालकाण्डम् २–३६)

महाभारतम्

परिचयः :

महाभारताख्यं महाकाव्यम् भारतीयानां राष्ट्रियेतिहासः । विविधविषयात्मकं धर्मार्थकाममोक्षाख्य पुरुषार्थचतुष्टयस्य वर्णनेन रमणीयमुपादेयञ्च महाकाव्यमिदं 'पञ्चमो वेद' इति नाम्नाऽपि आख्यायते । लक्षश्लोकविद्यमानत्वादयं ग्रन्थः शतसाहस्त्रीसंहितेत्यपि अभिधीयते । ग्रन्थस्यास्य कर्तृत्वेन कृष्णद्वैपायनव्यासः संक्षेपेण व्यास इति प्राधान्येन प्रकीर्त्यते । वेदानां यथायथविभाजनात् स वेदव्यास वेति नाम्नाऽपि ज्ञायते । व्यासो वर्षत्रयेण विशालकायां महाकाव्यमिदं रचितवानिति उक्तमस्ति अस्मिन्नेव महाकाव्ये–

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त्रिभिर्वर्षैः सदोत्थाय कृष्णद्वैपायनो मुनिः ।

महाभारतमाख्यानं कृतवानिदमुत्तमम्॥   (महाभारतम् १–५६–३२)

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महाभारतस्य विकाशे त्रयः स्तराः :

महाभारतस्य प्रौढिप्राप्तिः अवस्थात्रयपूर्विकेति ज्ञायते । अस्य विकासे त्रिस्र अवस्था: त्रयः स्तराः वा सन्ति– जय–भारतं–महाभारतञ्चेति । महाभारतस्य प्रथमे श्लोके 'ततो जयमुदीरयेत्' इति महाभारतस्य जयशब्दव्यवहार्यतामाह । व्यासोऽमुं जयनामकं ग्रन्थं तस्य पञ्चसंख्यकेषु शिष्येषु अन्यतमं वैशम्पायनमध्यापयामास । जयाख्यं काव्यं सूक्ष्मकलेवरम् आसीत् । तत्र ८८०० श्लोका आसन् । मौलिके काव्येऽस्मिन् इतिहासस्य प्राधान्यम् आसीत्, न तु उपदेशप्रधानता । पाण्डवानां विजय एव काव्यस्यास्य जयनाम्नः सार्थकता इति वक्तुं शक्यते । ततः वैशम्पायनः जयकाव्ये स्वरचितसंवादादीनां संयोजनं कृत्वा चतुर्विंशतिसहस्त्रश्लोकयुक्तं भारताख्यं काव्यं जनमेजयस्य नागयज्ञे श्रावयामास । इयं द्वितीया अवस्था । पुनः तृतीयपर्याये महाभारतनामकमहाकाव्यमेतत् एकलक्षश्लोकपरिमितं नैमिषारण्ये यज्ञकाले सौतिना शौनकादिभ्य ऋषिभ्यः श्रावितमभवत् । भारतीग्रन्थश्रवणकाले तत्पृष्टप्रतिवचनैः लक्षश्लोकसंवलितं कृतामदं महाकाव्यम् ।

महाभारतस्य प्रतिपाद्यविषयाः :

महाभारतस्य प्रतिपाद्यविषयाः प्रधानतः कौरवपाण्डवानामितिवृत्तं विवादश्च, युद्धविमुखं अर्जुनं प्रति भगवतः श्रीकृष्णस्य तात्त्विकोपदेशः कुरुक्षेत्रयुद्धे कौरवानां पराजयः पाण्डवानां विजयप्राप्तिश्च सन्ति । मूलकथायाः आनुषङ्गिकरुपेण वहूनि आख्यानोपाख्यानानि अत्र संयोज्यन्ते । तेषु शकुन्तलोपाख्यान–मत्स्योपाख्यान–रामोपाख्यान–शिविकथा–सावित्रीकथा–गङ्गावतरणोपख्यान– नलोपाख्यानादीनि महाभारते वर्णितानि वर्तन्ते । महाभारतीयकथावस्तु अष्टादशसु पर्वसु विभक्तं वर्तते । तानि खलु आदि–सभा–वन–विराट्–उद्योग–भीष्म–द्रोण–कर्ण–शल्य–सौप्तिक–स्त्री–शान्ति– अनुशासनाऽश्रमवासि–मौसल–महाप्रस्थानिक–स्वर्गारोहणाख्यानि अष्टादशपर्वाणि । अथ अष्टादशपर्वव्यतिरिक्तं हरिवंशंनामकं परिशिष्टभूतमिव एकोनविंशपर्व महाभारतमन्वीयते यत् खिलपर्व इत्यपि उच्यते ।

महाभारतस्य रचनाकालः

एतस्य विशालकायमहाकाव्यस्य रचनाकालसम्बन्धे पण्डितेषु मतानैक्यं दृश्यते यतः तिस्रः अवस्थाः समनुभूय महाभारतस्य सामग्रिकं रूपं जातम्। सम्प्रत्युपलभ्यमानं महाभारतं जयाभिधानात् मूलकाव्यात् परतः वहुषु शतकेषु व्यतीतेष्वेव निर्मितं स्यात्। पण्डितानां समीक्षया महाभारतम् ५०० ई.पू. समयतः परतो न निर्मितं किन्तु तत् पूर्वमेव निर्मितमिति प्रतीयते।

महाभारतस्य विशिष्टता :

व्यासकृतं महाभारतं सुन्दर इतिहासो रुचिरं धर्मशास्त्रं रमणीयञ्च काव्यं वर्तते। ग्रन्थोऽयं मानवान् बहुधा उपकरोति। इतिहासत्वादयमस्माकं समक्षे पूर्वजानामितिवृत्तं वीरगाथां च उपस्थापयति, धर्मशास्त्ररूपेण ऐहिकामुष्मिकनिःश्रेयसमार्गं प्रदर्शयति, ललितया काव्यशैल्या भारतीयसंस्कृतेः सभ्यतायाश्च मनोज्ञं रुपं निदधाति। ग्रन्थस्यास्य महत्वं अभिदधाति यथा—

> धर्मे ह्यर्थे च कामे च मोक्षे च भरतर्षभ।

> यदिहास्ति तदन्यत्र यन्नेहास्ति न तत् क्वचित्।

व्यासदेवो विविधै आख्यानै रत्र उपस्थापयति यत् धर्म एव भारतीयसंस्कृतेर्मूलम्। अधर्मेण राष्ट्रस्य विनाशस्तथा धर्मेण च तस्योत्थानं भवति। धर्मस्य अत्याज्यतां तेन वर्ण्यते यथा—

> 'न जातु कामान्न भयान्न लोभाद्
>
> धर्म जह्याज्जीवितस्यापि हेतोः।
>
> धर्मो नित्यः सुख-दुःखे त्वनित्ये
>
> जीवो नित्यो हेतुरस्य त्वनित्यः॥'

पुनः 'प्रकाशलक्षण देवा मनुष्याः कर्मलक्षणाः' इत्यादिवाक्यद्वारा मानवान् कर्म प्रति चोदयति। महाभारते अन्तर्भूक्तं गीतारत्नं न केवलं अर्जुनं प्रति परन्तु समस्तान् मानवान् प्रति श्रीकृष्णस्य अमृतमयोपदेशोऽप्यस्ति। महाभारते राजधर्मस्य सविस्तरवर्णनेन ज्ञानं सञ्जायते यदस्मदीयपूर्वजानां राजनीतिविद्यायां विशिष्टं ज्ञानमासीत्। ग्रन्थेऽस्मिन् अहिंसायाः शोभा दयाया आभा तपसः प्रभा दानस्य वन्धुरता त्यागस्य पेशलता इत्यादयः रमणीयरूपेण प्रकाश्यन्ते। अस्य कवेः चरित्रचित्रणमपि प्रशंसनीयम्। अत्र स्वाभिमानशालिनः प्रेमपरायणाः धर्मनिष्ठाः ज्ञानवन्तः पुरुषार्थिनः भाग्यवादिनश्च इत्यादीनि भिन्नरुचिपरायणानि चरित्राण्युपलभ्यन्ते।

उपसंहारः

महाभारतम् भारतीयसंस्कृतेः दर्पण इव। अस्य विविधविषयावगाहि ज्ञानम् अर्थगौरवं भावगाम्भीर्यं च प्रति आकृष्टो भूत्वा बहवः कवयः महाभारते वर्णितां कथामवलम्ब्य काव्यानि नाटकानि च रचयन्ति। ज्ञानाग्निसमेधितत्वाच्च एतस्य महत्वं कर्थंचिदपि अल्पयितुं न शक्यते। अतएव अस्य महत्वमुद्गायता प्रोच्यते—

> महत्वाद् भारवत्वाच्च महाभारतमुच्यते।

असमस्य जातीयोत्सवः विहुः

सूचना :

यदि विविधभाषाभिः बिभिन्नवर्णसम्प्रदायादिभिः परिपुष्टा काचित् जातिः कंश्चिद्विशिष्टमुत्सवं सार्वजनीनरूपेण हृदयेन आलिङ्गयति, तदा स उत्सवः जातीयोत्सव इति कथ्यते। साम्प्रतिककाले असमप्रदेशे विहुः निःसन्देहेन जातीयोत्सवस्य मर्यादां लभते। विहुः 'असमीयजनानां वापति-साहोन्' इत्यभिधीयते। सौन्दर्यमण्डितायाम् असमभूमौ स्थितानां विभिन्नानां भाषा-धर्म-सम्प्रदाय-भूतानां मानवानां समन्वयेन पालित एष विहूत्सवः जातीयोत्सवमर्यादां प्रापृवान्।

विहुशब्दस्य व्युत्पत्तिः :

विहुशब्दस्य व्युत्पति: विभिन्नैः पण्डितैः भिन्नरूपेण प्रदीयते। संस्कृतविषुवशब्दात् विहुशब्दस्योत्पत्तिर्भवतीति युक्त्या विषुव अर्थात् अहोरात्रं यदा समपरिमाणं भवति तस्मिन् समये वहागविहुः कातिविहुश्चेति विहुद्वयं उद्याप्यते इति यद्यपि उल्लेखं कर्तुं शक्यते, माघविहुपालनविषये इयं युक्तिः निराधारा। कैश्चिदन्यैश्च वडोभाषायाः वैचागुशब्दात् वैशाखशब्दाद्वा विहुशब्दस्योत्पत्तिरिति मन्यते। तिवालोकाश्च विहुं 'विचु' इति वदन्ति। तेषां भाषानुसारेण 'विचु'शब्दस्य अर्थः 'वसुमत्याः पूजा' अथवा 'भूमिपूजा' अस्ति। यथा तथा अस्तु, असमप्रदेशे आर्या अनार्याश्चेति उभयश्रेण्याः लोकाः विहूत्सवं जातीयोत्सवरूपेण पालयन्ति।

विहूत्सवस्य प्रकाराः :

प्रतिवत्सरं त्रिधा उत्सवोऽयं पाल्यते। यथा चैत्रवैशाखमासयोः संक्रान्तौ 'वहागविहुः' आश्विनकार्तिकमासयोः संक्रान्तौ 'कातिविहुः' तथा पौषमाघमासयोः संक्रान्तौ माघविहु उद्यापिताः भवन्ति। एतेषां त्रयाणां विहूत्सवानां पालनसमये असमीयलोकानां मानसिकसामाजिकावस्थाविषयकचिन्तनेन एतत् विहुत्रयं क्रमेण 'रङाली विहुः' कडलीविहुः भोगालीविहुश्चेति नामभिः आख्यायते।

विहुपालनप्रक्रिया

रङाली कडली भोगालीति विहूत्रयस्य पालनप्रक्रियासु यद्यपि भिन्नता अवलोक्यते परन्तु त्रिषु विहुषु सकलानाम् असमीयजनानां आनन्दोत्साहौ परिलक्ष्येते एव। वहागविहुरेव रङालीविहुः। शीतकाले गते वसन्तकालस्य समागमकाले जनानां मनःसु अधिकतरोत्साहः उद्दीपना च संजायते। प्रकृतिजगत् सुशोभिता भवति। अस्मिन् सौन्दर्यमण्डिते पर्यावरणे मानवाः विशेषतः युवकाः युवत्यश्च आनन्दाप्लुता भवन्ति, गायन्ति नृत्यन्ति च। चैत्रसंक्रान्तिदिवसात् आरम्भ वैशाखमासस्य षष्ठिदिनपर्यन्तं जनैः रङालीविहुरुद्याप्यते। अस्य विहूत्सवस्य प्रथमं दिनं 'गरु विहु' इत्युच्यते। अस्मिन् दिवसे गोस्वामिनः प्रातरुत्याय गवां शरीरे मासहरिद्राख्यद्रव्यद्वयं विलेपयन्ति, तदनन्तरं ग्रीवायां मालां विधाय ताः जलाशयं नीत्वा स्थानं कारयन्ति। सन्ध्याकाले ताः नूतनरज्जुभिः गोशालासु बध्नन्तियच।

वहागविहो: द्वितीयं दिनं 'मानुहविहु' इति कथ्यते। तद्दिनं प्रत्येकम् असमीयजन: नूतनं वस्त्रं धारयति, कनिष्ठजन: गुरुजनान् ज्येष्ठजनांश्च प्रति सन्मानं प्रदर्शयति, ज्येष्ठजना: कनिष्ठजनान् प्रति आशीर्वचनानि उच्चारयन्ति। असमीयस्त्रिय: सन्मानीयजनान् आत्मीयजनान् प्रति 'विहुवान' इत्याख्यातानि वस्त्राणि उपहरन्ति। मध्याह्नसमये देवालया: कीर्तनध्वनिभि: मुखरिता: भवन्ति। तद्दिनात्परवर्तिदिवसषट्कं जना: मित्राणि आमय सुस्वादु द्रव्यादिभि: भोजनं कारयन्ति आन्तरिकं स्नेहमभिनन्दनञ्च ज्ञापयन्ति। वर्तमानकाले रङलीविहूत्सवपालनावसरे सांस्कृतिकानुष्ठानानामपि आयोजनं क्रियते।

द्वितीयविहु : अर्थात् कातिविहु: एकस्मिन्नेव दिने आश्विनकार्तिकमासयो: संक्रान्तिदिवसे उद्यापितो भवति। (तत्समये शस्यक्षेत्राणि धान्यशस्येन श्यामलानि भवन्ति।) तदा लक्ष्मीदेव्या आमन्त्रणार्थं पूजनार्थं वा शस्यक्षेत्रे गृहे च प्रदीपा: प्रज्वालिता: भवन्ति। सन्ध्यासमये स्वीयांगनरोपिततुलसीवृक्षसमीपे नामकीर्तनं भवति। अस्मिन्समये साधारणत: कृषिजीविनोऽ समीयजना: आर्थिकभावेन दुर्बला जायन्ते। अत अस्यामवस्थायां पालित: विहु: कडलीविहु: इति नाम्नाऽपि प्रथितोऽस्ति।

तृतीयविहु: माधविहु: अथवा भोगालीविहु: अस्ति। पौषमाघमासयो: संक्रान्तिदिवस: माघविहुरूपेण उद्यापितोऽस्ति। अस्मिन् समये असमीयजना: कियद्दिनपर्यन्तं कृषिकार्यात् विरता: सन्त: विश्रामं लभन्ते। शस्यक्षेत्रे वालका: मेजिनिर्माणं कृत्वा विहुदिवसात् पूर्ववर्तिरात्रे: उत्तरार्धे स्नानं कृत्वा मेजिं प्रज्वाल्य तत्समीपे भोजनं कुर्वन्तीति प्राचीना रीति:। साम्प्रतिककाले प्राय: स्वगृहे एव भोजनं चलति। ऊषा काले मेजिदाहनसमये बहव: ग्रामवासिन: मिलित्वा अग्निसेवां कुर्वन्ति। स्थानविशेषे विभिन्ना: कीड़ा अपि क्रीड्यन्ते। माघविहुसमये गृहे गृहे भोजनव्यवस्था आयोजिता भवति, आनन्देन गच्छन्ति दिवसा:। जना: मन्दिरेषु भगवन्तमपि पूजयन्ति।

विहूत्सवस्य तात्पर्यम् :

असमीयजना: प्राय: कृषिजीविन: सन्ति। अयमुत्सवोऽपि कृषिणा सहैव विशेषभावेन सम्पर्कित:। कृषिकार्यस्य विभिन्ने पर्यायेषु अस्य उत्सवस्य पालनं प्राचीनकालादेव प्रचलितं वर्तते। विहुपालनसमये नृत्यगीतवाद्यादिभि: पृथिवी अधिकतरा उर्वरा भवतीति लोकविश्वासोऽस्ति।

उपसंहार:

अनेन उत्सवेन असमीयजना: ऐक्यसूत्रेण वद्धा: भवन्ति। साम्प्रतिककाले अनुष्ठित: मञ्चविहु: असमस्य प्रत्येकं जनगोष्ठीं निकटतरमाकर्षयति तथा सर्वेषु ऐक्यभावं जनयति। असमस्य सामग्रिकस्वार्थरक्षार्थम् अयमेक: वलिष्ठ: पदक्षेप इति वक्तुं शक्यते।

अयमुत्सव: प्रतिवत्सरं यद्यपि पाल्यते तथापि वर्तमानसमये विहूत्सवपालने विसंगति: अपि परिलक्ष्यते। कुरुचिपूर्णपरिस्थितेरपि उद्भव: परिलक्ष्यते कदाचित्। दुष्कार्यं विहाय सुचिन्तया प्रकृतम् आदर्शम् अग्रे कृत्वा विहूद्यापनस्य चेष्टा वर्तते चेत् एष विहु: प्रकृतत: जातीयोत्सवरूपेण सम्यक् पालितो भवतीति वक्तुं शक्यते।

कविकुलगुरुः कालिदासः

परिचयः

संस्कृतसाहित्ये कालिदासः कविषु मूर्धन्योऽस्तीति सर्वैः स्वीक्रियते। भारतीयैः पण्डितैः आलंकारिकैश्च 'महाकविः' 'कविकुलगुरु' 'कविशिरोमणि' 'कविसम्राट्' इत्यनेकैउपाधिमिरलंकृतो भवत्येष कविः। आंगलसाहित्ये शेक्सपीयेइत्यस्य यत् स्थानमस्ति संस्कृतसाहित्ये कालिदासस्यापि तदेव स्थानं वर्तते। अतः स भारतीयशेक्सपीयेर इति नाम्नापि आख्यायते।

कालिदासविषयकजनश्रुति :

अयं महाकविः कदा कुत्र अजायत एतद्यावधि निश्चितरूपेण न ज्ञायते। जनश्रुत्यनुसारेण प्रारम्भिकावस्थायां स अतीव मूर्ख आसीत्। तस्य विदुष्या पत्न्या विद्योत्तमया (विद्यावत्या वा) अपमानिकः स गृहात् निरगच्छत्। ततश्च कालिस्वरूपायाः भगवत्याः सरस्वत्याः प्रसादेन सोऽचिरादेव विद्वान् अभवत्। परवर्तिकाले स बहूनां ग्रन्थानां ग्रन्थकाररूपेण तथा श्रेष्ठनाटककाररूपेण ख्यातिं लब्धुं समर्थोऽभवत्।

तस्य स्थितिकाल :

कालिदासस्य आविर्भावकालमधिकृत्यापि निश्चितं विवरणं न प्रदत्तम्। तथापि ख्रीष्टपूर्वप्रथमशताब्दाः ख्रीष्टानन्तरं चतुर्थशाताब्दाश्च अन्तर्वर्ती कालः तस्य समय इति स्थिरीक्रियते। स द्वितीयचन्द्रगुप्तस्य (विक्रमादित्यस्य) राजसभायाः नवरत्नानामन्यतमं रत्नमासीत् इति स्वीक्रियते।

कालिदासस्य कृतय :

महाकाव्य–गीतिकाव्य–नाटकेतित्रिविधकाव्यस्य कर्ता आसीत् कालिदासः। तस्य सप्तसंख्यकाः कृतयः प्राधान्येन स्वीक्रियन्ते। महाकाव्यद्वयम्–कुमारसम्भवम् रधुवंशश्च, गीतिकाव्यद्वयम्–मेघदूतम् ऋतुसंहारञ्च नाटकत्रयञ्च अभिज्ञानशकुन्तलम् विक्रमोर्वशीयम् मालविकाग्निमित्रञ्च।

ग्रन्थानां संक्षिप्तं विवरणम्

कालिदासरचितं कुमारसम्भवं सप्तदशसर्गनिबद्धं महाकाव्यमस्ति। अत्र उमाशंकरयोः विवाहस्य कार्तिकेयजन्मनः कुमारेण कार्तिकेयेन तारकासुरवधस्य च कथा वर्णिताः सन्ति। अस्य ग्रन्थस्याद्या अष्टौ अध्याया एव कालिदासेन रचिता इति केषांचित् पण्डितानां मतम्। एकोनविंशतिसर्गात्मकं रधुवंशमहाकाव्यम् कालिदासस्य चरमा तथा श्रेष्ठतमा काव्यकृति इति मन्यते। अत्र राज्ञः दिलीपादारभ्य अग्निवर्णपर्यन्तम् उनत्रिंशत्संख्यकानाम् ईक्ष्वाकुवंशीयसम्राजां वर्णनमुपलभ्यते। मेघदूतमशंसयं हि कालिदासस्य प्रौढं गीतिकाव्यम्। अस्मिन् काव्ये विरहसन्तप्तस्य यक्षस्य मानसी व्यथा अतीव मार्मिकतया वर्णिता। पूर्वमेघम् उत्तरमेघञ्चेतिखण्डद्वयस्य मध्ये पूर्वमेघे वाह्यप्रकृतिः

चित्रिता तथा उत्तरमेघे अन्तःप्रकृतिः। ऋतुसंहारे ग्रीष्मादारभ्य वसन्तपर्यन्तं षट्संख्यकानाम् ऋतूनां सुन्दरं वर्णनमुपलभ्यते। सर्वेषु ऋतुषु परिवर्तितानि विभिन्नानि चित्राणि कविनात्र प्रस्तूयन्ते यानि पाठकानां हृदयानि रञ्जयन्ति एव।

कालिदासस्य नाटकेषु अभिज्ञानशकुन्तलमित्याख्यं नाटकं श्रेष्ठतममिति परिगण्यते। निखिलायां नाटकजगत्येव नाटकमिदं दिनमणिरिव विभासते। अस्मिन्नाटके दुष्यन्तशकुन्तलयोः मिलन-विरह-पुनर्मिलनादयः कथाः रोचकशैल्या वर्णिताः सन्ति। तदेव उक्तमस्ति–

काव्येषु नाटकं रम्यं तत्र रम्या शकुन्तला।

तत्रापि च चतुर्थोऽङ्कस्तत्र श्लोकचतुष्टयम्॥

मालविकाग्निमित्राख्ये लघुकाये नाटके विदर्भराजकन्यामालविकायाः शुङ्गवंशीयराज्ञोऽग्निमित्रस्य च प्रेमकथा मनोहरया शैल्या उपनिबद्धा। पुनः विक्रमोर्वशीये नाटके उर्वशीपूरुरवसोः प्रेमकथा चित्रिताऽस्ति। अत्र नाटके प्रायशः दिव्यानि पात्राणि सन्ति। इदं नाटकं महाकवेः नाटकेषु आद्या कृतिरित्युच्यते।

कालिदासस्य काव्यशैली :

कालिदासकृतानि काव्यानि स्वकीयानवैशिष्ट्येन रमणीयानि सन्ति। तस्य काव्येषु नैसर्गिकं सौन्दर्यम् अकृत्रिमा सुषमा मनोरमं चारुत्वञ्च प्रतिपदं संलक्ष्यन्ते। कालिदासेन तस्य रचनायां सा भाषा प्रयोज्यते या जनताया विद्वन्मालायाश्च हृदयमाह्लादयति। तस्य भावाभिव्यक्त्यां मधुरता सरलता निरभिमानभाव जनमानसमाकर्षयितुं समर्थो भवति। तस्य नैतिकतायाः उज्ज्वलतमं रूपं जीवननिर्माणकारिणामाचाराणां दिव्या चारुता आत्मतत्त्वस्य हृदयङ्गमं स्वरूपं निरवधि प्रवहति। तस्य काव्येषु याःखलु सूक्तयः प्रयुक्ताः सन्ति ता मधुराः सरसा मञ्जर्य इव सचेतसां चेतांसि हरन्त्येव। तदिदं सत्यमुक्तं वाणभट्टेन–

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु।

प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते॥   (हर्षचरितम्, श्लोक-२६)

कालिदासस्य काव्यस्य सर्वश्रेष्ठं वैशिष्ट्यमस्ति– उपमालंकारस्य प्रयोगः। तथा ह्युक्तमस्ति–'उपमा कालिदासस्य ....' इति। तस्य उपमा सहृदयानां रसज्ञानां च कृते विशेषरूपेण आह्लादकारिणी वर्तते। तस्य उपमासु न केवलं रमणीयता यथार्थता विविधता पूर्णता च विद्यन्ते अपि तु सर्वत्रैव लिंगसाम्यम् औचित्यं चापि प्राप्येते। तस्य मनोवैज्ञानिक्या उपमायाः निदर्शनं प्राप्यते श्लोकेऽस्मिन् यथा–

गच्छति पुरः शरीरं धावति पश्चादसंस्थितं चेतः।

चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य॥

(अभिज्ञानशकुन्तलम् १-अन्तिमः श्लोकः)

रघुवंशमहाकाव्ये दीपशिखेत्युपमया इन्दुमत्याः वर्णनेन स कविः 'दीपशिखा कालिदास' इत्यभिधानमवाप। उपमां व्यतिरिच्य रूपकयमकोत्प्रेक्षार्थान्तर न्यासादय अलंकारा अपि

कालिदासेन निपुणतया प्रयुक्ताः ।

कालिदासस्य काव्यं ध्वनिप्रधानम्। तस्य वर्णने व्यञ्जनायाः श्रीः समवलोक्यते। तस्य भाषा रसानुकुला भावानुसारिणी च। तस्याः पदमाधुर्यं लयात्मकत्वं संगीतात्मकत्वं च पदे पदे अवलोक्यते। तस्य कविता प्रसादगुणगुम्फिता वैदर्भीरीत्या ललिता च। तस्य काव्ये तस्य रससिद्धताऽपि पर्यवलोक्यते। संयोगविप्रलम्भश्चेति उभयप्रकारौ शृङ्गारौ तेन चारु चित्रितौ। कथावस्तुनिर्माणे चरित्रचित्रणे च कालिदासस्य महत्पाटवमवलोक्यते।

उपसंहार :

महाकवेः कालिदासस्य कवित्वविषयकेन अनेन वर्णनेन तस्य सुनिपुणकाव्यकुशलता प्रकटिता भवति। तस्य कलात्मिका तुलिका नीरसेऽपि सरसताम् कठिनेऽपि सुकुमारतां कोमलतां वा, दुर्बोधेऽपि सुबोधताम् आपाद्य काव्यमतीव मधुररूपेण प्रकाशयति। अस्मादेव कारणात् अद्यप्रभृति तस्य कविचक्रवर्तित्वं सिद्धं वर्तते। तदुक्तमस्ति–

> पुरा कवीनां गणनाप्रसंगे कनिष्ठिकाधिष्ठितकालिदासः ।

> अद्यापि तत्तुल्यकवेरभावात् अनामिका सार्थवती बभूव॥ इति।

विद्या परमं धनम्

का नाम विद्या ?

विद्ज्ञाने इति धातो: निष्पण्णस्य विद्याशब्दस्य अर्थोऽस्ति ज्ञानम्। कस्यचिद् वस्तुन: विषयस्य वा ज्ञानं विद्या इत्याख्यायते। वेदादिशास्त्राणां साधु अनुशीलनं तत्वार्थज्ञानञ्च विद्या इति स्वीक्रियते।

वेदानुसारं विद्याया: प्रकारद्वयम् –

विद्याया: परापरेति प्रकारद्वयं वेदे निर्दिश्यते। मुण्डकोपनिषदि उक्तमस्ति–

'द्वे विद्ये वेदितव्ये परा चैवापरा च। तत्रापरा ऋग्वेदो यजुर्वेद: सामवेदोऽथर्ववेद: शिक्षा कल्पो व्याकरणं निरुक्तं छन्दो ज्योतिषमिति। अथ परा यया तदक्षरमधिगम्यते। (मु. उप. १-१-४५)

वेद वेदाङ्गादिकोऽपरविद्याविषय:, परन्तु ब्रह्मविषयकं ब्रह्मप्राप्तिविषयकं वा ज्ञानं पराविद्या इत्युच्यते। लौकिकी विद्या यथा साहित्य-विज्ञान-राजनीति-भूगोल-शिल्प-वाणिज्यशास्त्रादीनां विद्या अपराविद्यायामन्तर्भूक्ता अस्ति। निरन्तरम् अभ्यासहेतो: द्वयो: विद्ययो: साफल्यं लब्धुं शक्यते। अपराविद्याया 'अविद्या' इत्यपि नाम अस्ति।

विद्याधनं महाधनम् –

विद्यारूपं धनं महाधनमस्ति। जगति ईदृशं किमपि वस्तु नास्ति यत् विद्याया: समानतां कुर्यात्। यद्यपि संसारे धनस्य महती प्रतिष्ठा वर्तते तथापि धनात् विद्या गरीयसी इति सूक्ति: सर्वजनसम्मता वर्तते। धनानि बहुप्रकारेण विनष्टानि भवन्ति। तानि आत्मीयेषु विभज्यन्ते, चौर-लुण्ठक-शासकादिद्वारा अपहृतानि भवन्ति, भूकम्पप्लावनादिभिरपि विनष्टानि भवन्तीति धनिकानां हृदयेषु धनविषयिकी भीति: सर्वदैव विद्यते। परन्तु विदुषाम् एतादृश्य: भीतय: न सन्ति। विद्याधनं न भ्रातृभाज्यं न नृपहार्यं न च भारकारि वर्तते। अन्यानि धनानि व्यये क्रियमाणे क्षीणानि भवन्ति, परन्तु विद्या यथा दीयते विभज्यते व्ययीक्रियते वा, विद्याया: भण्डार: तथातथैव बृद्धिमश्नुते। उक्तं च सुभाषितग्रन्थे–

न चौरहार्यं न नृपहार्यं न भ्रातृभाज्यं न च भारकारि।

व्ययंकृते वर्धत एव नित्यं विद्याधनं सर्वधनप्रधानम्॥

विद्याया: प्रभाव:–

विद्याया: गुणा: लाभाश्च अगणयीया: सन्ति। विद्यया हृदये मनसि वचसि च प्रकाश: भवति। विद्या विनयं ददाति। विनयेन पात्रतां पात्रत्वाद्धनं धनाद्धर्म: धर्मप्रभावेन च सुखलाभो भवति। तदुक्तं–

विद्या ददाति विनयं विनयाद् याति पात्रताम्।

पात्रत्वाद् धनमाप्नोति धनाद्धर्म: तत: सुखम्॥ इति।

विद्याप्रभावेन मानवानां कर्तव्याकर्तव्यज्ञानं धर्माधर्मपरिज्ञानं पुण्यापुण्यविवेक: लाभालाभवोधश्च भवन्ति। सैषा विद्या पितृ-मातृ-कान्तावत् हितकारिणी, वैभवकीर्तिप्रदायिनी। इत्थं सर्वमनोरथपूरणात् सा विद्या कल्पलतया उपमीयते।

'मातेव रक्षति पितेव हिते नियुङ्क्ते

कान्तेव चाभिरमत्यपनीय खेदम्।

लक्ष्मीं तनोति वितनोति च दिक्षु कीर्तिम्

किं किं न साधयति कल्पलतेव विद्या ?' (भोजपबन्ध-५)

विद्याधनं गुप्तं धनम्। विदेशगमनसमये विद्या वन्धु इव सहायिका भवति यतो विद्या अपरिचितान् जनान् परिचितानिव निर्मीति। विद्याधिष्ठात्री देवी प्रसन्ना सती मनुष्यं सफलं करोति। विद्वान् राजभिरपि सम्मानं लभते। विद्यायारभावे एतेषां गुणानामपि अभाव: परिलक्ष्यते, अत: विद्याहीनजन: पशुतुल्यो भवतीति उच्यते भर्तृहरिणा–

'विद्या नाम नरस्य रूपमधिकं प्रच्छन्नगुप्तं धनम्

विद्या भोगकरी यश:सुखकरी विद्या गुरूणां गुरु: ।

विद्या वन्धुजनो विदेशगमने विद्या परं दैवतम्

विद्या राजसु पूजिता न तु धनं विद्याविहीन: पशु: ॥'

(नीतिशतकम् श्लोक २०)

विद्यायाः परमं लक्ष्यम्

विद्याया: परमं लक्ष्यमस्ति भौतिकसुखसाधनेन सममेव मुक्ते: संसाधनम्। विद्या वै ज्ञानावाप्तिसाधनम्, ज्ञानेनैव मोक्षाधिगम:। पक्षान्तरे यथा मोक्षाधिगभ: सैव विद्या। अतएव उच्यते 'सा विद्या या विमुक्तये'। विद्यया तत्वज्ञानमधिगम्यते। तेन ज्ञानेनैव ब्रह्मज्ञानम् अमरत्वं च प्राप्येते। अतो उच्यते– 'विद्यया ज्ञानमश्नुते', 'विद्यया विन्दतेऽमृतम्।'

उपसंहार :

जगति विद्याया: अपरिसीम: प्रभाव: परिलक्ष्यते। विनय: विवेक: शीलं सदाचार: शिष्टता सहृदयता चेति गुणसमूहोऽपि विद्याप्रभावेनैव मनुष्ये समागच्छति। अतएव विद्वान् सर्वत्रैव पूजित: प्रतिष्ठितश्च भवति। पृथिव्यां यदि विद्याया: प्रकाशो न स्यात् तदा समग्रमपि विश्वम् अज्ञानान्धकारे निमग्नं जायेत तथा मानवजीवनं पशुजीवनसमानं सम्पद्येत। अत: स्वस्य सफलतायै तथा मानवानां मध्ये सुखशान्तिसमृद्धये च विद्याया: प्रसारोनीव आवश्यक इति वक्तुं शक्यते।

सदाचारः

को नाम सदाचारः

सतां सत्पुरुषाणामाचारः सदाचारः अर्थात् सज्जनाः यथैवाचरन्ति व्यवहरन्ति च तद्धदाचरणं सदाचार इति कथ्यते। य आचार उत्तमो भवति, येन मनुष्याणां जीवनं सफलं भवति स एव सदाचारधर्मः। वेदस्मृत्यादिषु 'आचारः परमो धर्मः' 'आचाराल्लभते चायुः' इत्यादिभिः उक्तिभिः आचारः सदाचारो वा प्रशस्यते। सदाचारस्य श्लाघा सर्वेष्वपि शास्त्रेषु कृता दृश्यते। विद्वांसः साधवो महात्मानो धर्मात्मनश्च सर्व एव सदाचारं प्रशंसन्ति। सदाचारी जनः कुरूपो निर्धनो दुर्बलो वा भवति चेत् स सर्वेषामपि मानवानाम् आदरास्पदं प्रशंसापात्रञ्च सञ्जायते।

सदाचारान्तर्गताः सद्गुणाः

सदाचारे प्रायः सर्वेषामेव सद्गुणानां समावेशो दृश्यते। सच्चरित्रं सत्संगतिः स्वाध्यायः इन्द्रियसंयमः भगवद्भक्तिः त्याग-दान-धैर्य-विनयाः कृतज्ञताप्रकाशनम् मानवसेवा अहिंसा तपः सत्कर्मप्रवृत्तिः दुष्कर्मनिवृत्तिश्च एतेषांगुणानां प्राधान्येन सदाचारे समावेशोऽभीष्यते। महात्मना बुद्धेनापि निर्दिश्यते यत् योऽधर्मात् विरमति इन्द्रियाणि संयच्छते ब्रह्मचर्यमुपास्ते वाक् कायमनोभिश्च सुसंयतः स सदाचारवान् इति।

समाजे सदाचारिणां स्थानम्

मानवजीवने सदाचार एव सर्वार्थसाधकोऽस्ति। अतः सदाचारी पुरुषः समाजे सम्मानीयं स्थानमधिकरोति। यो जनः गुरुजनान् सेवते, श्रेष्ठजनस्य सत्कारं करोति, मातुः पितुश्च आज्ञायाः पालनं करोति, सत्पुरुषैः सह सम्मिलति, स्वाध्याये रतो भवति, इन्द्रियाणि वशे रक्षति, भगवद्भक्तिपरायणोऽस्ति, सदा सत्यं वदति, मानवसेवासु तत्परोऽस्ति, संकटे अपि सन्मार्गं न परित्यजति तस्य जीवनं सुखमयं शान्तिमयं श्रेष्ठं वरिष्ठं च भवति। एतादृशाः सदाचारपरायणाः यत्रैव गच्छन्ति तत्रैव सत्कारं प्रतिष्ठां सर्वोत्तमं च पदं प्राप्नुवन्ति। सदाचारिणः दीर्घायुष्यमुक्तमस्ति विष्णुस्मृतौ–

'सर्वलक्षणहीनोऽपि यः सदाचारवान् नरः।

श्रद्दधानोऽनसूयश्च शतं वर्षाणि जीवति॥'

सदाचारी: स्वदेशे परदेशे परलोके वा निर्भयं निरापदञ्च विचरितुं समर्थो भवति।

सदाचाररहितानां सामाजिकस्थितिः

ये जनाः सदाचार विरुद्धमाचरन्ति गुरुजनानां प्रति सेवारहिताः भवन्ति मातापित्रोः आदेशमुलङ्घ्यन्ति सन्मार्गं परित्यज्य कुमार्गे चलन्ति सदा असत्यं वदन्ति परधनेषु परस्त्रीषु च लोलुपाः भवन्ति तेषां जीवनं सर्वथा गर्हितमपमानितं सुखशान्तिरहितञ्च भवति। दुराचारी ऐश्वर्यवान् सन्नपि सर्वत्र विभेति। इह जगति परलोके वा न तेषां सद्गतिर्भवति। सदाचार- विमुखितायाः फलमुक्तमस्ति यथा–

'य सदाचारमुत्सृज्य वर्तते कामतो जनः।

श्रियं स लभतां काम श्रेयस्तस्य न विद्यते॥' इति

सदाचारस्य महत्त्वम्

जगति सदाचारस्य महत्त्वमपरिमितम्। सदाचारादेव समुन्नतिः साधिता भवति श्री-धन-आयुष्प्राप्तिर्भवति कुलक्षणनिवृत्तिश्च भवति। सदाचारप्रसङ्गे सच्चरित्रस्य प्रभाव अपरिसीमः। चरित्रमेव पुरुषस्य सर्वस्वम्। सच्चरितस्य मानवस्य समाजे याहृशी प्रतिष्ठा वर्तते न तादृशी अन्यस्य। विनष्टे चरित्रे सर्व विनष्टं भवति। आंगलभाषया सूक्तं केनापि–

> 'If wealth is lost nothing is lost
>
> If health is lost something is lost.
>
> If character is lost everything is lost.'

सदाचारस्याभिगमनार्थं तत्साधनरूपायाः सत्संगतेः फलं वर्ण्यते भर्तृहरिणा–

> 'जाड्यं धियो हरति सिञ्चति वाचि सत्यम्
>
> मानोन्नतिं दिशति पापमपाकरोति।
>
> चेतः प्रसादयति दिक्षु तनोति कीर्तिम्
>
> सत्संगतिः कथय किं न करोति पुंसाम्॥'

स्वाध्यायस्यापि प्रकृष्टतरमुपादेयत्वमस्ति सदाचारे। स्वाध्यायात् ज्ञानशक्तिर्वर्धते विविधा विषया वैशद्येन अवगम्यन्ते। हृदयस्य संकीर्णता च अपह्रियते।

सदाचारस्यान्यतमो साधनोऽस्ति त्यागः येन मानवः अतीव शोभितः सञ्जायते। त्यागीः दीनदुःखितानाम् उद्धर्ता असहायानां रक्षिता चास्ति। केनापि विद्वद्वरेण साधु स्तूयते एष त्यागः–

> 'त्याग एको गुणः श्लाघ्यः किमन्यैर्गुणराशिभिः।
>
> त्यागाज्जगति पूज्यन्ते पशुपाषाणपादपाः॥'

ईशोपनिषद्यपि त्यागार्थ प्रचोदयति यथा–

> 'ईशा वास्यमिदं सर्वं यत्किञ्च जगत्यां जगत्।
>
> तेन त्यक्तेन भुञ्जीथाः मा गृधः कस्यचिद्धनम्॥'

तथा सदाचाराङ्गीभूतेन इन्द्रियसंयमनेन सर्वाभीष्टावाप्तिः मनोरथानां सिद्धिश्च भवति। अजितेन्द्रियजनः भौतिकीमुन्नतिम् आमुष्मिकीञ्च उन्नतिं कर्तुं न प्रभवति। पुनः भगवत्कृपां विना सत्कर्मसु प्रवृत्तिर्न जायते। मानवजीवने कल्याणमपि भगवत्प्रेमापेक्षम्। अतो भगवत्चरणयोः प्रणतिः सर्वदा आवश्यकीया। तथा सतता-विनय-धैर्य-क्षमोदारतादयः गुणाः मानवानां भूषणानि यैः नराः श्रेष्ठत्वं प्राप्नुवन्ति।

साम्प्रतिककाले सदाचारस्य उपयोगित्वम्

अस्माकं देश: सदाचारप्रधानोऽस्ति। दधीचि-शिवि-दीलिप-रघु-रामादय राजान: ऋषयश्च तथा तिलक-मालव्य-माहात्मागान्धीप्रभृतय: महापुरुषा: सदाचारभूषणेनैव विश्वविख्याता अभवन्। परन्तु सम्प्रति केषाञ्चिज्जनानां सदाचारपालनं प्रति शिथिलता परिलक्ष्यते। बहुषु स्थानेषु दुराचारस्य एव प्रसक्ति: दृश्यते। चौर्य-लुण्ठन-हिंसा-वञ्चना-व्यभिचारसंयोगात् अस्मिन् भारतीये समाजे संकटावस्थायास्तथा अशान्ते: पर्यावरणं विराजितं वर्तते येन देशस्य समुन्नयनकार्यं विघ्नितं जातम्।

उपसंहार :

'सदाचाराद् यशो लोके सदाचारात् सुखं दिवि।

सदाचाराद् भवेन्मोक्ष: सदाचारो हि कामधुक् ॥' इति

सदाचारपालनेन जन: श्रेष्ठत्वं गुणोत्कृष्टत्वं प्राप्नोति। सदाचारसहायेन सिद्धिसमुदायम् अधिगन्तुं शक्नोति। सदाचारिण एव सर्वत्र आदरं लभन्ते। अत: समाजे सदाचारस्य सम्यक् परिणालनाय यथाशक्ति सर्वै: प्रयत्नं कर्तव्यम्।

6.8 Summing up :

At the end of this unit you have got an idea on

1. origin of the English word 'essay'.
2. the equivalent words of essay in Sanskrit
3. how to write an essay i.e essential elements for writing an essay such as selection of the topic, arrangement of the subject into some headings and the placement of the topics.
4. the language of an essay
5. various types of essay

6.9 Sample Essays in Sanskrit

दीपावली :

का नाम दीपावली- कदा पाल्यते-कथम् उद्यापितास्ति-दीपावल्या: शोभा- उपयोगिता-उपसंहार:

वेदानां महत्त्वम् :

वेदशब्दस्यार्थ : वेदानां पौरुषेयत्वमपौरूषेयत्वश्च-वेदानामाविर्भावकाल:-वैदिकं साहित्यम्-विभिन्नविषयेषु वैदिकसाहित्यस्य महत्त्वम्-निष्कर्ष:।

संस्कृताध्ययनस्य प्रयोजनीयता

किं नाम संस्कृतम्-बहुभाषाया: जननीरूपा संस्कृतभाषा-संस्कृतसाहित्यम्-संस्कृताश्रया भारतीया संस्कृति:-समाजसंस्कारकसंस्कृतसाहित्यम्-उपसंहार:

दूरदर्शनम्

किं नाम दूरदर्शनम्-दूरदर्शनस्य आविष्कारक: आविष्कारकालश्च-दूरदर्शनमाध्यमेन प्रचारित: कार्यक्रम:-जनसमाजे दूरदर्शनस्य प्रभाव:-दूरदर्शनस्य अपकार:-उपसंहार: ।

प्रदूषणम्

किं नाम प्रदूषणम् ? -मुख्यप्रदूषणानि- प्रदूषणस्य कारणानि-प्रदूषणनिरोधोपाया:-उपसंहार: ।

२. आवश्यकीयशीर्षकानि उल्लिख्य निम्नोलिखितेषे विषयेषु कंचिदेकं विषयमवलम्ब्य एको नातिदीर्घो निवन्ध: लिख्यताम् ।

दोलिकोत्सव:, छात्रजीवनम्, महाकवि: भास:, उपमा कालिदासस्य, जननी जन्मभूमिश्च स्वर्गादपि गरीयसी, शरीरमाद्यं खलु धर्मसाधनम्

6.10 Sample Questions:

१. निर्दिष्टशीर्षकानि अधिकृत्य अधस्तनेषु विषयेषु कंचिदेकं विषयमबलम्व्य एको नातिदीर्घो निबन्ध: लिख्यताम् ।

6.11 Suggested Readings:

1. Dvivedi, B. : Bāla-nibandha-mala, Varaṇasi

2. Dvivedi, Dr. K.D., Samskrta-nibandha-satakam. Varaṇasi, 2007

3. Pandey, Dr. B.S. & Pathak, Dr. G. Samskṛta-nibandha-makaranda-Varaṇasi, 2001

4. Shukla, Dr. R.C. Prabandha-ratnākara, Varaṇasi.

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