THE BRĀHMĪ

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Editor in Chief

Prof. Subash Chandra Dash

Editorial

Inaugural Volume of "The Brāhmī"

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It is with great pleasure and anticipation that we introduce the inaugural volume of "The Brāhmī": International Multidisciplinary Research Journal. As we embark on this journey, we are filled with excitement and a profound sense of responsibility to contribute meaningfully to the global academic community.

The Brāhmī is envisioned as a beacon of scholarly excellence, fostering interdisciplinary dialogue and facilitating the dissemination of cutting-edge research across various domains. The name "Brāhmī" pays homage to the ancient Indian script, symbolizing our commitment to the timeless pursuit of knowledge and wisdom through language and enormous literature.

In this digital age marked by rapid advancements and interconnectedness, the need for multidisciplinary collaboration has never been more pressing. Our journal aims to serve as a platform for researchers, scholars, and academicians from diverse backgrounds to engage in cross-disciplinary discourse, transcending conventional boundaries and fostering innovative insights.

The articles featured in this volume represent a rich tapestry of research endeavours spanning a myriad of disciplines, like – language and literature, social sciences, humanities, and the arts. Each contribution is a testament to the dedication and expertise of our esteemed authors, whose rigorous scholarship and intellectual curiosity continue to push the boundaries of knowledge.

As editors, we are deeply committed to upholding the highest standards of academic integrity and rigor. Every manuscript submitted to "The Brāhmī" undergoes a thorough peer-review process, ensuring the quality and credibility of the research published within our pages.

We extend our heartfelt gratitude to the authors, reviewers, editorial board members, and staff who have contributed to the realization of this inaugural volume. It is through your collective efforts and unwavering support that "The Brāhmī" has come to fruition.

As we embark on this voyage of discovery and enlightenment, we invite you, our readers to join us in exploring the boundless realms of human knowledge. May "The Brāhmī" serve as a catalyst for intellectual exchange, innovation, and transformation, inspiring generations to come.

Prof. Subash Chandra Dash

Editor-in-Chief

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Akṣaya Tṛtīyā Festival of Odisha: Celebrating Divine Beginnings with Lord Jagannātha

Prof. Subash Chandra Dash

Adjunct Professor

Department of Sanskrit, F.M. University, Nuapadhi, Baleswar, Odisha

Abstract:

Akṣaya Tṛtīyā, a significant festival celebrated in the Indian state of Odisha, marks the auspicious beginning of various endeavors, including agricultural activities and religious observances. Central to the cultural fabric of Odisha is Lord Jagannātha, the presiding deity of the famous Jagannātha Temple in Puri. This research paper explores the intertwining of the *Akṣaya Tṛtīyā* festival with the worship of Lord Jagannātha, shedding light on the religious, cultural, and socio-economic dimensions of this sacred occasion. By examining the rituals, traditions, and beliefs associated with *Akṣaya Tṛtīyā* and its connection to Lord Jagannātha, this paper seeks to provide insights into the profound spiritual significance and enduring cultural heritage of the festival in Odisha.

Keywords

Akṣaya Tṛtīyā, Odisha, Lord Jagannātha, Divine Beginnings, Hindu festival, Cultural significance, Hinduism, Religious observances, Temple traditions, Sacred ceremonies, Spiritual practices, Devotion, Festive customs, Agricultural rituals

Introduction:

Akṣaya Tṛtīyā, celebrated on the third lunar day of the bright half *(Śukla Pakṣa)* of the Indian month of *Vaiśākha*, holds immense importance in the religious and cultural calendar of Odisha. Concurrently, Lord Jagannātha, the beloved deity of the region, is worshipped with great fervor. This paper explores the rich tapestry of traditions that intertwine the *Akṣaya Tṛtīyā* festival with the veneration of Lord Jagannātha, elucidating their profound significance in the lives of Odia people.

The *Akṣaya Tṛtīyā* comes every year on *Vaiśākha Śukla Pakṣa Tṛtīyā* as it has been traditionally fixed. This day is very significant and several auspicious works have been attached with traditional acceptance as per *Śāstras* and *Purāṇas*. The mother Earth brings endless (*Akṣaya*) glory (*yaśa*) today to the person one who toils the land for agriculture purpose. The mother earth becomes happy today by her sacred *pūjā* as the agriculturist sow the first fistfull of paddy (*akṣi muṣṭi*) today. The villagers in Odisha considers this day as extremely auspicious day as he will be successful in gathering more paddy by the grace of Goddess Lakṣmī and hence pray in the paddy field by ploughing and sowing the paddy after the ritual is finished. This has to be performed in the paddy field only in the early morning.

Historical and Cultural Significance:

The roots of *Akṣaya Tṛtīyā* can be traced back to ancient Indian scriptures and mythology. It is believed to be the day when Lord Paraśurāma, an avatar of Lord Vishnu, was born. Additionally, it marks the day when the *Tretā Yuga* began, making it auspicious for new beginnings and ventures. In Odisha, the festival is celebrated with fervor, accompanied by rituals, prayers, and offerings to deities. Communities come together to participate in various cultural events, further strengthening social bonds.

According to the *Purāṇas*, that this day is again auspicious as the text *Mahābhārata* was composed between Ṛṣi Vedavyāsa and Lord Gaṇeśa. On this very day the *Satyayuga* and *Tretayā yuga* started. Lord Śrī Kṛṣṇa met his childhood friend and removed his poverty. As per the Śāstras this day was the auspicious day for many historical events. This day is the birth day of Lord Paraśurām, appearance of Mā Annapūrṇā, birth day of Akṣayakumāra the son of Lord Brahmā, the custodian of wealth Lord Kuvera received all the secret sources of wealth deposits, Mā Gaṅgā decended on earth, Lord Śrī Kṛṣṇa offered unending support of cloth for keeping the prestige of Draupadī at the *Kurusabhā*, king Janaka ploughed the field and and Jānakī emerged from the Earth, the birth day of Bhakta Kavi Śrī Jayadeva, the author of Śrī Gīta Govinda *Kāvyam* and the famous *Candanayātrā* takes place at Puri. This *yātrā* (festival) is being done with grand celebration for 42 days at Puri. From *AkṣayaTṛtīyā* to *Jyeṣṭha Śukla* Caturdaśī the 42 days are divided in to two major celebrations (a) first 21 days out side of the temple i.e. at Narendra Pond and (b) 21 days inside the Śrīmandira temple, This *yātrā* is celebrated throughout Odisha where Śrī Jagannātha temple is there.

So this day of *Akṣaya Tṛtīyā* is so popular among the people of Odisha that it is the starting point of many auspicious celebrations of Indians and particularly the people of Odisha.

Cultural Significance:

The Akṣaya Tṛtīyā festival, with its association with Lord Jagannātha, transcends religious boundaries and permeates various facets of Odia culture. It serves as a unifying force, bringing communities together in celebration and collective worship. The festival also provides an economic boost to the region through tourism and associated industries, contributing to its socio-economic development.

According to the *Muhūrtaśāstra*, this day is very auspicious and is called *svayam siddha muhūrta.* It means, any kind of new activity or beginning, auspicious events of *pūjā*, marriage, any ritual can be easily taken up and performed which will yield good result. Hence, one can start any good beginning on this day as it offers desirable result. One will attain unbreakable result or effect through the performance of *dāna*, *dharma* and new beginning of any activity. One gets *soubhāgya* 'good luck' also by doing so on this particular day.

The three chariots namely *Nandighoṣa*, *Tāḷadhvaja* and *Devadalana* of Śrī Jagannātha, Śrī Balabhadra and Devī Śrī Subhadrā at

the Śrī Jagannātha Dhām Puri, Odisha starts their beginning on *Akṣaya Tṛtīyā*. The *Śrotrīya* Brahmins by touching the sacred axe starts the new making of the three chariots on this day after receiving the *ājñamāḷa* from the Śrī Jagannātha temple by three *pūjā pandās* by performing the required rituals. The three pieces of *Dhaurā* log of wood has been kept already in the *Rathakhaḷā* at the Grand Road of Puri. The Śrī mandira Purohita, Rājaguru and *Śrotrīya* Brahmins do perform the entire ritual by *Vanayāga* tradition while initializing the process of new beginning of three chariots. All the *sevāyatas* related to the making of chariots undergo *sādhibaṇḍhaā nīti* (a special ritual of the service providers for making the chariots).

Agricultural Importance:

Akṣaya Tṛtīyā heralds the onset of the agricultural season in Odisha. Farmers view this day as highly auspicious for initiating farming activities, particularly the sowing of paddy. Paddy cultivation is the backbone of Odisha's economy and sustains the livelihoods of a significant portion of the population. The festival symbolizes the renewal of agricultural activities after the dry season, offering hope for a bountiful harvest.

Rituals and Traditions:

The festival is marked by various rituals and traditions that are deeply rooted in the agricultural ethos of Odisha. One of the central rituals is the ceremonial sowing of paddy seeds in the fields. This act is performed with utmost devotion and is believed to invoke the blessings of the deities for a successful harvest. Additionally, prayers are offered to agricultural implements, cattle, and nature spirits, seeking their benevolence for a fruitful farming season.

Ritual of Akṣaya Tṛtīyā

The farmers celebrate this day with utmost purity and the day of success. The early morning becomes so graceful by the early rising sun; the farmer collects the basket full of paddy beasmeared with saffron, sandalwood paste, vermilion in a pleasantful ceremonial enthusiasm with the sounds of conch-shell and *huḷahuḷi* (a sound created by the movement of the toungue by the women especially in Odisha). He takes the basket on his head and another basket full of rice-cakes to be offered to Goddess Lakṣmī on the paddy field with plough. He offers the rice cakes and other offering prepared there with full devotion by performing a ritual to Mā Annapūrṇā (Lakṣmī) in the *aiśānya Koṇa* of the paddy field. After this, he starts ploughing the field and sow the paddy seeds in the field.

Socio-economic Impact:

The *Akṣaya Tṛtīyā* festival plays a crucial role in the socio-economic fabric of Odisha. It not only fosters a sense of community and cultural identity but also stimulates economic activity, particularly in

rural areas. The timely commencement of agricultural activities ensures food security, employment generation, and overall economic prosperity. Furthermore, the festival boosts tourism as people from neighbouring regions visit Odisha to witness its vibrant celebrations and agricultural practices.

Contemporary Relevance:

In the contemporary context, *Akṣaya Tṛtīyā* continues to hold significance as a harbinger of hope and prosperity, especially in the face of modern challenges such as climate change and fluctuating market conditions. Efforts are being made to integrate traditional wisdom with modern agricultural practices to enhance productivity and sustainability. Additionally, initiatives aimed at preserving indigenous seeds and promoting organic farming align with the ethos of the festival, emphasizing the importance of preserving agricultural heritage for future generations.

Conclusion:

The *Akṣaya Tṛtīyā* festival of Odisha, intertwined with the worship of Lord Jagannātha, epitomizes the profound connection between faith, culture, and community. Through its rituals, observances, and festivities, the festival reaffirms the timeless bond between humanity and divinity, fostering spiritual growth and societal harmony. As Odia people continue to celebrate *Akṣaya Tṛtīyā* with reverence and devotion, they honor their heritage and uphold the values cherished by their ancestors, ensuring that the legacy of Lord Jagannātha endures for generations to come.

The *Akṣaya Tṛtīyā* festival of Odisha stands as a testament to the enduring connection between culture, spirituality, and agriculture. Beyond its religious connotations, the festival serves as a catalyst for socio-economic development, particularly in rural agrarian communities. By honoring age-old traditions and embracing innovation, Odisha continues to uphold the spirit of *Akṣaya Tṛtīyā*, ensuring that the bonds between humanity and nature remain strong, resilient, and ever-renewing.

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SOUND THEOLOGY OF OṀ AS THE CORE OF SYMBOLISM
MYSTERY OF THE UNIVERSE EXISTENCE

I Ketut Donder
Universitas Hindu Negeri IGB Sugriwa, Denpasar, Bali, Indonesia
Ni Ketut Ratini
STAH Dharma Sentana, Palu, Sulawesi Tengah, Indonesia
Prasanthy Devi Maheswari
Universitas Hindu Negeri IGB Sugriwa, Denpasar, Bali, Indonesia

ABSTRACT

Sanatana Dharma is the original name of the Hindu. The Hindus have received their religion through revelation, the Vedas. These are direct intuitional revelations and held to be *Apurusheya* or entirely superhuman, without any author in particular. The Vedas is the glorious pride of the Hindus, nay, of the whole world. So, the Hindu teaching which based on the *Vedas* consist of four *Vedas* it's called *Catur Veda*. The four *Vedas* are *Rigveda*, *Yajurveda*, *Samaveda* and *Atharvaveda*, then for implemented practically of *Catur Veda*, then it given theological and philosophical explanation in the term of *Brahmanas*, *Upanisad* and *Aranyaka*, beside of them also completed by *Vedangga* and *Upaveda*.

There are six *Vedanggas* or explanatory limbs to the *Vedas*, namely; the *Siksha* and *Vyakarana* of Panini, the *Chandas* of Pingalacharya, the *Nirukta* of Yaska, the *Jyotisha* of Garga, and the *Kalpa* (*Srauta*, *Grihya*, *Dharma* and *Sulba*) belonging to the authorship of various Rishis. And then, there are four *Upa-Vedas* or subsidiary *Vedas*, namely the *Ayurveda*, the *Dhanurveda*, the *Gandharvaveda* and then *Arthasastra*, forming auxiliaries to the four *Vedas*, which mean, respectively, the science of health, the science of war, the science of music and science of polity.

Based on the above description, known that the Vedas is very large scriptures it will not completely study in one time of born. Therefore, *Canakya Niti Sastra* states that one should selected only some of Vedic scriptures to read which it can quick help to reach the goal of life. Although the Vedic scriptures are very large, but, there is one mystery in the Vedic teaching, as mentioned in some of Vedic teaching that by chanting one syllable of OM only, then one will complete know of all Vedas and mystery of the universe.

This research based on qualitative, especially the library research which all of the data sources from literatures. Then all of the data in the form words and no any data as a numbering. The analysis of data uses qualitative analysis which is used argumentation and interpretation related to literatures argumentation or texts argumentation.

Keywords: symbolism, Oṁ, core, mystery, universe,

INTRODUCTION

One of the very important general terminology of the definition of theology, namely, whatever is called "theology" should base on the logical think to analysis of scripture or always refer to the scripture's argumentation. This general definition has accepted by theologians as the scientific knowledge, related to the general definition is very relevant to the *Brahma Sutra*'s. Every scientific knowledge should have minimum three reasons, namely, reason of ontological, epistemological, and axiological. According to these reasons, then in the Vedic scientific that reason can find in the *Brahma Sutra* I.1.3 which stated "*Sastra Yonitvaat*" as Sankara give its meaning 'Since the scriptures are Its valid means (of knowledge).

And Sankara give the complete meaning of "*Sastra Yonitvaat*" as follow '(*Brahman* is not known from any other source), since the scriptures are the valid means of Its knowledge' (Sankara in Gambhirananda, 2011: 18). Sankara's statement also relevant to the statement of *sloka Bhagavadgita* XVI.24 which stated: *tasmàc chàstraý pramàóaý te kàryàkàrya-vyavasthitau, jñàtva úàstra-vidhànoktaý karma kartum ihàrhasi*. Its meaning 'Therefore let the scripture be thy authority for determining what should be done and what should not be done. Knowing what is declared by the rules of scripture, thou should do thy work in this world (Radhakrishnan, 2014; 403). For make clearly the epistemological of the theology which is stated among of generally definition, *Brahma Sutra* and *Bhagavad Gita*, then Donder etal (2020) wrote one journal entitle "Epistemological Framework of Hindu Theology: A Study in Vedic Herme-neutic Perspective" as explained follow.

There are at least five elements that create the basic framework of Hindu Theological epistemology; they are, (1) starting from the Holy Scriptures, (2) using the Holy Scriptures, (3) respecting the Holy Scriptures, (4) for the glory of the Holy Scriptures, and (5) as the intellectual responsibility of every believer, mainly religious scholars. Using the Holy Scriptures to understand God or Divinity is the original rule of the theological subject, as illustrated by one of the theologians, Dr Nico Syukur Dister OFM in his book entitled *Pengantar Teology*, published by Kanisius Publishers.

I. DISCUSSION

1.1 Framework of Theology

Dister as theologian, declares that theology is a science of faith, theology studies God's revelation; then the material object of theology is what God states in the Holy Scriptures. However, the content of one's beliefs depends on the religion of the person concerned. Then, it can be asserted that theology is a scientific reflection of that faith, therefore, theology must be perceived from faith at the beginning. So, theology is a scientific argument of faith. What Dister defined above is closely related to the Hindu Theological Epistemological Framework which can be found in the *Brahma Sutra.* The Holy scriptures affirm that: *sastra yonittvat,* it means: "the holy book (itself) becomes a source of real knowledge (with regard to Brahman), (scriptural text, *Taittirya Upanishad* III.1., is evidence from Brahman)". According to the Epistemology Framework of Hindu Theology, it is fully described as follows.

Picture of Epistemological Framework of Theology by Donder et al (2020: 317-318) above then they explain as follow: (1) Theology Begins with the Holy Scriptures: As a rule, when discussing God, one must start it with the Holy Scriptures according to religion being discussed. Remarkably, people need to understand them deeply. If someone finds it tough to understand that, or even not to believe that, it is better that he does not discuss it. It is because according to Dister, as stated above, that in theological studies, one must put the faith first, and then the second is theology. So, in other words, faith is the principal study in the perspective of theological analysis. The reason is that the Holy Scriptures consist of revelations given by God to saints and are a source of trust for followers. Faith is a hugely powerful and

quite fundamental point of every religious adherent. Don't address a contradictory interpretation of faith in one belief. The conflicts that arise most often are those associated with misunderstandings when someone directly or indirectly transfers a negative interpretation.

(2) Theology Uses the Holy Scriptures; The rule is, when discussing further theological polemics or theological analysis perspectives, we must complete the analysis with material cited from the Holy Scriptures. This is a primary subject of theology. If it does not use the Holy Scriptures, whatever their analytical intelligence, that is not theology. That's a philosophical perspective that only applies lively minds. These discrepancies must be noted and underlined so that anyone who requires to discuss topics correlated to theology will be accurate in his analysis. In short, the text of the Holy Scriptures is the basis of theology. Accordingly, each case must be acknowledged with a text from the Holy Scriptures. So, whoever claims to be a theologian, he must thoroughly read the Holy Scriptures whose interpretations are provided by experts in the subject.
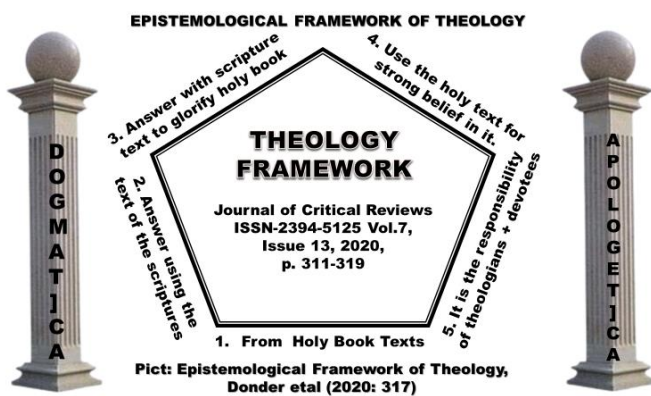
Pict: Epistemological Framework of Theology, Donder etal (2020: 317)

In the field, numerous people asserted that their discussions were aimed at theological subjects, yet, all of them did not know the source of the texts they discussed. Therefore, the assumption arises that the people who are proficient in the discussion are those who are theologians. The untrue assertion if because it only applies the text of the Holy Scriptures, then it can be assumed to be theology. This rule must be comprehended by anyone who will uphold theology. Subsequently, the core of the theological subject is the text of the Holy Scriptures.

(3) Theology Respects the Holy Scriptures: Whatever the term, theology is an attempt to respect the Holy Scriptures. In other words, the essence of the theological subject is respect for the Holy Scriptures. That happened because, from the first time, the first followers accepted and believed the text as Scripture. Then, their trust flows from generation to generation. When the age of the Holy Scriptures is quite old, it makes anyone afraid to address an interpretation. Though, the interpretation of it is really necessary so that it can be universally performed in accordance with the times. The world must accept that religion, including theology which has significance for human life. If humanity lived on earth without religion, maybe they would be the same as Hobbes's theory which states that humanity is like an animal. In the wild world, the rule is that strong animals will kill those which are weak. In the animal world, there are no ethics and no morals. Since humans as the upper level of creation, God gives instructions namely the Holy Scriptures to guide them to the right path that humans might return to God or achieve self-realization. This

will function maximally when there are people who respect it and look for all the values that can guide them to become good people.

(4) Theology Constructed for Glories of the Holy Scriptures: The ultimate goal in theological studies is incredibly strong and rigid from scientific knowledge of God. The method is, how theologians can explain very intelligently all the pages of the Holy Scriptures. Therefore, every theologian must possess competence linked to theology. Without a broad understanding of the theological framework, it will take it out of the original box. This is similar to playing soccer, where all teams must be present and stand on the soccer field. There is no one on the team who can play off the field, who comes out of the boundary line will get a penalty. Also, when someone commits a violation in the competition, the referee will give a penalty according to the level of the violation. Minor violations will get a yellow card, and the major one will receive a red card. That means he can't play soccer anymore. This case is comparable to the study of theological subjects; every person who studies in theology must develop his knowledge rightly and follow scientific rules, namely: (1) clear objects, there are two objects of knowledge, namely material objects (physics), non-material objects (metaphysics); (2) systematically built up; (3) using a methodology; (4) built coherently; (5) consistent; (6) logically constructed; (7) built rationally; and (8) the final nature of the construction is universal. So, if it is built following the above eight scientific rules, then that knowledge will become scientific.

(5) Theology as Intellectual Responsibility: As explained earlier, theology is the study of understanding God referred to in the Holy Scriptures. Every religious community holds numerous religious intellectuals and scholars in various fields of science; they all possess a sacred duty to interpret religious texts into their scientific subjects. This is highly relevant to Albert Einstein's statement, namely: "Science without religion is blind, and religion without science will be weak". In the Hindu Manuscript, what Albert Einstein stated is relevant to *Mundaka Upanisad.* Hindus are particularly proud of their Holy Scriptures for they believe that their Holy Scriptures are strong in knowledge. As mentioned in the *Manava Dharma Sastra Script slokas* II.6,7, and 10, that the Vedas are the source of all knowledge. Vedic knowledge is based on harmony and there is no contradiction between material and spiritual. This is also mentioned in *Mundaka Upanishad* I.1.4, as follows: … *dve vidye veditavye iti ha sma yad brahmavido vadanti, parā caivāparā ca*…, it means that two kinds of knowledge are to be known, as, indeed, the knowers of *Brahman* declare – the higher as well as the lower).

According to the above verse, although the forms of the two types of knowledge are diverse, they are aware that *parāvidya* is the highest knowledge. Therefore, *parāvidya* is sometimes called *Atmavidya* to enable humans to achieve self-realization or eternal

1.2 Theological Sound of *OM*

In the Hindu symbology the 'OM' is the most pronounced sacred sound-symbol or nada-brahman. All the Vedic mantras are product of this monosyllabic which, it is believed, existed before the world was created. Thus 'OM' is referred to as the supreme mantra of Hindu scriptures (Chatterjee, 1996: 33). Related to the sound of *OM*, Donder (2006) in *Brahmavidya Teologi Kasih Semesta*, and in *Teologi Paradigma Sanatana Dharma* (2010) and then in *Glimpses of Hindu Rituals in the Logic Perspective: An Analysis of Theology, Philosophy, Science and Technology Approach* (2019), stated that in the "theology of *Saguna Brahmān,* by and large, the Lord is believed to have three manifestations namely Lord *Brahmā,* Lord *Viṣṇu* and Lord *Śiva*. These three manifestations of God are generally understood as the *Tri-Mūrti* or the Holy Trinity of the Hindu Belief. Although, all the three deities are taken to be the actual representations of the Supreme Being it is an uphill task to reveal its true manifestation within the psyche of the common man. The general devotees have a lot of duties to attend and look after: he or she hardly has enough liberty to look for the actual manifestation in a way that an ascetic or learned believer can. Hence, the ancient seers (the *maharṣis*) found out a solution to assist the general devotees worshipping God in the abstract by going into deep meditative research. As a result, they found out that traces of God's voice are being hinted at the three kinds of manifestation, which speaks for God's omnipotence i.e. as the Supreme Creator, the Great Preserver, and the Supreme fuser.

The ancient seers (*maharṣis*) heard the sound of the Lord Almighty's footsteps and echo in the form of '*AUM'*, which gradually came to be understood as "Om" – the sound of His deep exhalation. God does not have any name, and at the same time, God has infinite names. So, all names belong to Him.

Therefore there is no name of God as complete and perfect as OM (A.U.M)
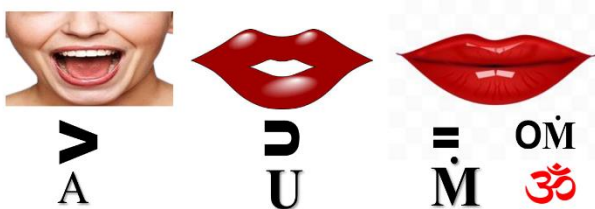
AUM (OM) represents all the letters within the articulatory region of speech. Therefore there is no name of God as complete and perfect as OM (A.U.M)
Donder (2006), Burde (2007), Iyer (2010)

Therefore, it becomes extremely difficult to address Him by any particular name at all. On the other hand, if he has got innumerable names (since all the sounds that occur in this universe is nothing but phonologically representative manifestations of Him), each and every droplet from the sea would be insufficient to prepare the ink with which we could write His name. The believers and devotees may address God in many different ways. However, from the point of view of precision and phonetic speech articulation '*AUM'* ('*Om'*), it is felt, would be the most appropriate as it covers the entire area of articulation or *Hindu Rituals in The Logic Perspective* speech (this has been a point of discussion amongst linguists and phoneticians for several decades). The letter 'A' represents the area of articulation in the open mouth position (>), 'U' represents the position of articulation in the mouth half open and half closed like a superset symbol (⊃) and the letter 'M' represents the area of articulation in the tightly closed mouth position as a symbol of "equals" (=). This is the name of God who, therefore, it seems, is manifested in almost all the known and understood languages (Donder, 2006; 2010; 2019: 63;).

Also, related to the sound of Om (¥), Buckland (2005:137-138) in the book called "*An Illustrated Guide to Magical and Spiritual Symbolism*", outlines that: Om or '*AUM*', is believed to be the one eternal symbol incorporating past, present, and future. Some say the three letters of '*AUM*' stand for *Brahmā*, *Viṣṇu*, and *Śiva*; the Creator, the Preserver, and the Destroyer. When properly pronounced according to the several different types as understood, it produces different results, each differing from the other according to the intonation as required by the different given formulas and its syllables. This mystic sentence above all refers to the indissoluble union between man and the universe, and thus conveys 'I am in thee and thou are in me'. Each of us is within Him like a jewel in the lotus or divine self within each of us. When understood in a cosmic sense, it signifies the divine cosmic self within, inspiring all beings within the range of that cosmic divinity.

Related to the *Tri Murti*, there is explanation in *Upaniṣad*, namely in *Maitrī Upaniṣad* V.1 which stated as follow:

> *atha yatheyaṁ kautsyāyanì stutiḥ; tvam brahmā tvañ ca vai viṣṇus tvaṁ rudras tvam prajāpatiḥ; tvam agnir varuṇo vāyus tvam indras tvaṁ niśākaraḥ; tvam annas tvam yamas tvam pṛthivī tvaṁ viśvam tvam athācyutaḥ; svārthe svābhāvike 'rthe ca bahudhā saṁsthitis tvayi; viśveśvara, namas tubhyam, viśvātmà viśva-karma-kṛt; viśva-bhug viśvamāyus tvaṁ viśva-krìḍā-rati-prabhuḥ; namaḥ śāntātmane tubhyam, namo guhyatamāya ca, acintyāyāprameyāya anādinidhanāya ca*

Now then this is Kutsayana's hymnm of praise:

Thou art Brahmā and verily thou art Viṣṇu, thou art Rudra and thou Praja-pati; thou art Agni, Varuna, Vayu, thou art Indra and thou art the moon. Thou art food, thou art Yama, thou art the earth, thou art all, thou art the Imperish-able. All things exist in thee in many forms for their own or for their natural ends. Lord of the universe, salutation to thee, the self of all, the maker of all, the enjoyer of all, thou art all life and the lord of all pleasure and delight. Salutations to thee, the tranquil self, salutations to thee, the deeply hidden, the incomprehensible, the immeasurable and without beginning and without end (Radhakrishnan, 2010: 814).

The Vedas which are famous as the Hindu scripture consist of very large knowledges, so the Vedic scriptures can guide and give solve all of human problems both physical problems and metaphysical problems. Chatterjee (1996) in his book entitle *Sacred Hindu Symbols* explained, that in the Hindu symbology the *'OM'* is the most pronounced sacred sound-symbol or *Nada-Brahman*. All the Vedic mantras are product of this monosyllable which, it is believed, existed before the world was created. Thus *'OM'* is referred to as the supreme mantra of Hindu scriptures. *Katha Upanishad* has explained the very essence of this supreme mantra. It says that "The goal which all the *Vedas* declare, which all austerities aim at, and which men desire when they lead the life of continance, I will tell you briefly: it is *OM*. This syllable *OM* is indeed *Brahman*. This syllable is the Highest. Whosoever knows this syllable obtains all

the desires. This is the best support; this is the highest support. Whosoever knowns this support is adored in the world of *Brahmā*."

He also explained, that in order to understand the meaning, purpose and mysticism of *OM*, one should delve into it philosophically. According to the Hindu philosophy the world of the Universe had Nama (name) and Rupa (shape) which are the conditions of manifestations. Swami Vivekananda had perfectly analysed the theme as he wrote. "In the human microcosm, there cannot be a single wave in the mind-stuff (*chittavritti*) unconditioned by name and form. If it be true that nature is built throughout on the same plan, this kind of conditioning by name and form must also be the plan of the building of the whole of the cosmos. The body is the form, and the mind or the *antahkarana* is the name, and sound-symbols are universally associated with *nama* (name) in all beings having the power of speech. In the individual man the thought-waves rising in the limited *Mahat* or *Citta* (Mind-stuff) must manifest themselves, first as words, and then as the more concrete forms." (Chatterjee, 1996: 33).

1.3 The Big Bang Theory and *OM* Sound

Related to the big bang theory, Burde (2009) in his book entitle *Sunya* and Nothingness in Science, Philosophy and Religion, stated: that the big bang theory in astrophysics maintains that the universe was infinitesimally small and infinitely dense about 10-15 billion years ago. The theory implies that space, time, and the universe can be supposed to have begun at that instant. The theory is based on Edwin Hubble's discovery of the expanding universe. By extrapolation "back in time" scientists have determined the instant when the universe was almost a point of infinite density. Not every scientist accepts this theory. Its serious fault is extrapolation over 10-15 billion years, which gives a mathematical "zero space": from the standpoint of physics, this appears to be a dubious epistemology. What is more astonishing that some Indians claim that the big bang theory was known to the Vedic civilization. In his book *Vedanteel Vidnyan*, ("The Vedic Science") Dhananjay Deshpande interprets the *Nasadiya Sukta* embodies the big bang theory. His interpretation is based on the following arguments.

1. There was neither existence nor non-existence then (RV 10-129-1). This verse clearly suggests the description of the stage before the universe was born.
2. "One breathed without air with its own vibrations (RV 10-129-2). Deshpande finds breathing without air quite significant since it denotes the state when the universe, and hence the air, did not exist. The vibration without air is interpreted as the appropriate description of the cause of the big bang, because without vibration there cannot be an explosion.

Burde also stated that, there are also other parallels between the *Sukta* and the big bang theory. It must however, be mentioned that this Creation Hymn has been interpreted in several ways. The poetry of the distant past appears obscure and interpreted affords us and opportunity to prove almost anything. The Creation Hymn in undoubtedly profound philosophically, but there is no reason to interpret it as

description of scientific theory. There is neither internal (intra-Vedas) not external evidence to suggest that the Vedic society was advanced in science or technology. Nevertheless, one does not deny the acuity of the mind which describes the prenatal stage as "neither existence nor non-existence". If the *Sukta* really refers to the creation of the universe, the hymn has a rare philosophical insight (Burde, 2009: 257).

1.4 An Example Theological of *OM* (*AUM*) Sound in Few of *Upanishads*

Was mentioned in the epistemological framework of theology above, that, whatever discussing of theology it should refer to the scripture texts. Also, whatever the smart of discussion about the God, but has not using argumentation of scriptures, then all of that are not theology subject, but philosophy of God. One of the very significant to noted, that very different between subject of theology and subject of philosophy. In shorth, theology based on the scriptures and philosophy based on the smart of speculation views of philosophers. Because, of this article discuss around subject of theology, then it should be cited few of Vedic scriptures as the proof of characteristic' theology subjects, as follow.

1.4.1 Theology of OM (AUM) in *Chandogya Upanishad*

AUM is symbolism of three places which are icluding of the material place and spiritual place. The places are *Bhur*, *Bhuvah*, and *Suvah*, which is *Bhur* means the human body, earth, physical realm, existence; and *Bhuvah* means the vital energies, heaven, consciousness. And then *Suvah* means the soul, inner space, spiritual realm, bliss. Tat, That. In the Vedic teaching is belief that AUM as the source of all creations. Therefore, the sound of AUM is believed as God Itself. The Upanishad mentioned as follow:

prajā-patir lokān abhyatapat; tebhyo abhitaptebhyas trayī vidyā samprāsravat, tām abhyatapat, tasyā abhitaptāyā etāny akṣarāṇi-saṁprāsravanta bhūr bhuvaḥ svar iti (Chandogya Upanisad II.23.2).

'Prajā-pati brooded on the world. From them, thus brooder upon, issued forth the threefold knowledge. He brooded on this. From it, thus brooded, upon, issued forth the syllables, *bhūh*, *bhuvaḥ*, *svaḥ*.' (Radhakrishnan, 2010: 375)

tān abhyatapat, tebhyo' bhitaptebhya auṁkāraḥ samprāsravat, tad yathā saṅkunā sarvāṇi parṇāni saṁtṛṇṇāny evam auṁkareṇa sarvā vāk saṁtṛṇṇauṁkāra evedaṁ sarvam, auṁkāra evedaṁ sarvam (Chandogya Upanisad II.23.3).

He brooded on them and on them, thus brooded upon, issued forth the syllable Aum. As all leaves are held together by a stalk, so is all speech held together by *Aum*. Verily, the syllable *Aum* is all this, yea, the syllable *Aum* is all this (Radhakrishnan, 2010: 375)

What was described by two of *Chandogya Upanishad* verses is symbol of God as Creator, Custodian, and Smelter (some translator used the synonym word as destroyer). Actually, it is an explanation of the *Nirsaguna Brahman* theology, who is God without any form. From the concept of God

as creator, custodian and smelter then appear the concept of *Tri Murti* (*Brahma*, *Vishnu* and *Shiva*) as the *Saguna Brahman* theology. It is the method how to help general people whoever the level of their spiritual knowledge they can reach the God conscious. God in the simply of the *Saguna Brahman* theology, has three personal form as His manifestation. Its manifestation is call *deva*, *Deva Brahma* (Creator), *Deva Vishnu* (Protector), and *Deva Shiva* (Destruction). *Brahma, Vishnu* and *Shiva*, are not three God, but the three manifestation of God for help lest people reach the God. So, physically sound of AUM maybe only as natural sound, but behind of it there is the source of all creations, that is God Almighty.

1.4.2 Theological of *OM* (*AUM*) Sound in *Kaṭha Upanishad*

The characteristic of theology subject and its analysis, should use of the scriptures. Therefore, to explained of theological of Om (AUM) should use Vedic scriptures, in this case it will be used is *Upaniṣad* as part of Vedas. *Upanishad* which is known as *Vedanta* too, is smart analysis to Vedic teachings whose done by *maharshis* which is beyond to the analysis of positivistic paradigm which is based on material evidence or empirical evidence. It is called so, because the maharishis used of *parāvidyā-aparāvidyā* paradigm approach which mean using both physic material and metaphysic approach. It is a perfect approach which is not denying something behind of the physic evidence. Therefore, many of West scholars confuse when they read of the *Upanishads*, to have of clear understanding of the *Upanishads*, then *Upanishads* suggested who one want to study *Upanishad* should study from the true teachers. The existence of *Upanishad* in Vedic teaching is both of theology and philosophy, even is mix both of them. So, in the Upanishadic analysis far from dogmatic and apologetic approach. This is *Katha Upanishad* I.2.15, 16, 17, stated about *AUM*:

sarve vedā yat padam āmananti, tapāṁsi sarvāṇi ca yad vadanti, yad icchanto brahmacaryaṁ caranti, tat te padaṁ saṁgraheṇa bravīmi: **aum** *ity etat*
(*Katha Upanishad* I.2.15)

(Yama says:) That word which all the Vedas declare, which all the austerities proclaim, desiring which (people) live the life of a religious student, that word, to thee, I shall tell in brief. That is **Aum** (Radhakrishnan, 2010: 615)

etadd hy evākṣaram brahma, etadd hy evākṣaram param. etadd hy evākāaraṁ jñātvā, yo yad icchati tasya tat (*Katha Upanishad* I.2.16)

This syllable (*aum*) is, verily, the everlasting spirit. This syllable (*aum*), indeed, is the highest end; knowing this very syllable (*aum*), whatever anyone desires will, indeed, be his (Radhakrishnan, 2010: 616).

etad ālambanaṁ śreṣṭham etad ālambanam param. Etad ālambanaṁ jñātvā brahma-loke mahīyate (*Katha Upanishad* I.2.17).

This support (*aum*) is the best (of all). This support (*aum*) is the highest; knowing this support (*aum*), one becomes great in the world of *Brahmā* (Radhakrishnan, 2010: 616).

Based on described above is clear that theologically of Oṁ Sound is the core of symbolism mystery of the universe existence and also God existence who dwell in the universe. In other term, this matter it called as the pantheistic theology too and sometime one called pantheistic philosophy. Whatever is the term, but the essence is the existence of God and also the existence of the universe. The difference is, that the God as the source of all existence, and the existence of the universe is because of God existence.

1.4.3 Theological of OM Sound in *Maitri Upanisad*

The sound of OM also mentioned in *Maitri Upanisad* IV.6, which has little described of *Brahmarasyavidyam* or the confidential of knowledge of God. It called as only the little description, because the confidential of God is very wide, in no enough describe by this verse. The verse as follow:

brahmaṇo vā vaitā agryās tanavaḥ parasyāmṛtasya śarīrasya tasyaiva loke pratimodatī ha yo yasyānuṣakta ityevaṁ hy āha; brahma khalv idaṁ vā va sarvam, yā vā'syā agryā stanavas tā abhidhyāyed arcayen nihnuyāc ca, atas tābhiḥ sahairvopary upari lokeûu carati, atha kṛtsna-kṣaya ekatvam eti puruṣasya, puruṣasya.

Its means: "These are but the chief forms of the Supreme, the immortal, the bodiless *Brahman*. To whichever one each man is devoted here, in his world he rejoices. For it has been said, 'Verily, this whole world is *Brahman*.' Verily, these, which are its chief forms one meditates upon, worships and discards. For with these one moves higher and higher in the worlds. And when all things perish (in universal dissolution), he attains unity of (with) the person, yea, of the person (Radhakrishnan, 2010: 812).

Through the verse of the *Upanisad* above it can clearly, that the sound OM is the chief forms of the Supreme in the form of Voice, this is the immortal God, the God bodiless Brahman. Therefore, the sound of OM sometime one called as Nada Brahman, this the universal name of God which cover all of sounds. It is called so, because the sound of OM which is created from A, U, M, and the three sounds representative of all sound. Because the sound of OM as the representative of all sounds, therefore in some of scriptures mentioned, that even people who is very less its knowledge will reach God by chanting of OM's sound. It is very simple, but perfect, it is a part of *Brahma rahasyam vidyam* or the sacred knowledge of the God.

And then, the sound of OM also mentioned in the *Maitri Upanisad* VI.3, in this verse of *Maitri Upanisad* describe that there are, assuredly, two forms of *Brahman*, the formed and the formless. In this verse of *Maitri Upanisad* describe that there are, assuredly, two forms of Brahman, the formed and the formless. It is relevant to the Vedic theology which generally has two kinds theology namely, first *Nirguna Brahman* theology (Theology which God without form), then the second, *Saguna*

Brahman theology (Theology which the God have uncountable forms in the form of Deva and Devi (god and goddess) as manifestation of God). This *Upanisad* stated as follow:

dve vāva brahmaṇo rūpe mūrtañ cāmūrtañ ca; atha yan mūrtaṁ asatyam, yad amūrtam tat satyam tad brahma, taj jyotiḥ, yaj jyotiḥ sa ādityaḥ, sa vā eṣa aum ity etad ātmābhavat, sa tredhātmānaṁ vyākurutā, aum iti, tisro mātrā, etābhiā sarvam idam otam protaṁ caivāsmīti, evaṁ hy āhaitad vā āditya aum ity evaṁ dhyāyata ātmānaṁ yuñjīteti.

      Its means: There are, assuredly, two forms of Brahman, the formed and the formless. Now that which is formed is unreal; that which is the formless is the real; that is the *Brahman*, that is the light. That which is the light is the Sun. Verily, that came to have *AUM* as Its Self. He divided himself threefold (for *AUM* consists of three letters (*A*, *U*, *M*). By means of these all this (world) is woven, warp and woof, across Him. For thus has it been said, 'One should meditate on the Sun as *AUM* and get united to it.' (Radhakrishnan, 2010: 817).

There are some of other verses which are explain about the essence of OM, but because of limited time and space, then it will be cited one verse, namely the *Maitri Upanisad* VI.5 which also give advance explanation of OM as follow:

      athāyatrāpy uktam, svanavaty eṣāsyaḥ tanūḥ ya aum ity strī-pun-napumsaketi-liṅgavatī, eṣa'thāgnir vāyur āditya iti bhāsvatī, eṣā atha brahma rudro viṣṇur ity adhipativatī eṣā'tha gārhapatyo dakṣiṇāgnir āhavanīyā iti mukhavatī, eṣātha ṛg yajus-sāmeti vijñānavatī, eṣā bhūr bhuvaḥ svar iti lokavatī, eṣātha bhūtam bhavyam bhaviṣyad iti kālavatī, eṣātha prāṇo'gniḥ sūrya iti pratāpavatī, eṣāthānnam āpas candramā ity āpyāyanavatī, eṣā'tha buddhir mano'haṁkārā iti cetanavatī, eṣā'tha prāṇo'pāno vyāna iti prāṇavatì, eṣety ata aum ity uktenaitāḥ prastutā arcitā arpitā bhavantīti evaṁ hy āhaitad vai satyakāma parañ cāparañ ca brahma yad aum ity etad akṣaram iti.

      Its means: And then it has been said elsewhere, 'This *AUM* is the sound form of this (the self). Feminine, masculine and neuter (this) is the sex form. Fire wind and sun; this is his light form. Brahma, Rudra and Visnu, this is his lordship form. The *Garhapatya*, the Daksinagni and the Ahavaniya sacrificial fires – this is his mouth-form. Rg, Yajus and Saman (Vedas) this is his knowledge-form. Earth, atmosphere and sky, this is his world-form. Past, present and future, this is his time-form. Breath, fire and Sun, this is his heat-form. Food, water and moon, this is his growth form. Understanding, mind and self-sense, this is his thought-form. The *prāna* breath, the *apāna* breath and the *vyāna* breath, this is his breath, this is his breath form. Therefore, by the utterance of the syllable *AUM* all these (forms) are praised, worshipped and ascribed. For thus it is said, 'This syllable AUM, verily, is the higher and the lower Brahman.' (Radhakrishnan, 2010: 818-819).

      Based on the description of the *mantram* in the Upanishads above, it can be stated that it is true that the sound OM (AUM) is the source of the Universe and all its contents. This can be seen from the explanation of the *Upanisad mantram* above that the sound of OM (AUM) is a form of the sound of the Self (Atman or Brahman). As the Self, He has all the qualities of sex as male, female and neutral. The

sound OM (AUM) also has the properties of all elements of the Universe, as *Vayu* (Wind), *Raditya* (Sun); OM (AUM) is also a manifestation of *Brahman* (Almighty God), namely *Brahma*, *Visnu*, *Rudra*. The sound OM (AUM) is also the form of the Three Holy Sacrifice Fires, namely the *Garhapatya*, *Daksinagi* and *Ahavaniya* Sacrifice Fires. The sound of OM (AUM) is also a form of the sacred literature *Rigveda*, *Yajurveda* and *Samaveda*, all of which are forms of His knowledge. Other worldly forms of the sound OM (AUM) are the earth, atmosphere, and sky; The past, present, and future are manifestations of the sound OM (AUM). Furthermore, the sound OM (AUM) also manifests as breath, fire and the Sun, this is the form of heat. The sound OM (AUM) also manifests as Food, water and the moon, this is the form of growth. The sound of OM (AUM) also manifests into understanding, thoughts and feelings of self, this is the form of thinking. The sound OM (AUM) also manifests as *prana* breath, *apāna* breath and *vyāna* breath, this is the breath, this is the form of the breath. Therefore, with the pronunciation of the syllable OM (AUM) all these (forms) are praised, as the source of all thing in the Universe. That is the theological reason that the sound OM (AUM), which consists of three letters, namely A, U, and M, is declared as Brahman which covers the entire Universe from the highest to the lowest.

Through the explanation of some of the *Upanisad* mantras above, a small part of God's secrets regarding the existence of the Universe and its contents can be understood little by little. Therefore, the more we read the *Upanisad* literature, the more we can understand God's secrets in the Universe. This is in accordance with the statement of the *Brahmasutra* I.1.3 which states that reading and believing in sacred literature is the best way to understand God.

1.5 *Oṁ* Sound as the Core Mystery of the Universe Existence with its Contents

The voice of OM (AUM) in the Vedas is believed to be the source of everything, including the source of all kinds of knowledge, as stated explicitly in the mantram Mundaka Upanisad I.1.4, that the essence of the statement is as follows: "There are two kinds of knowledge that humans should understand, namely knowledge as understood by people who understand Brahman. The two knowledges are, firstly higher knowledge and secondly lower knowledge.

The explanation of the two knowledges, namely higher knowledge and lower knowledge is outlined in the mantram Mundaka Upanisad I.1.5, that lower knowledge includes knowledge in the *Rigveda*, *Yajurveda*,

Samaveda, and *Atharvaveda*; also Phonetics, Rituals, Grammar, Etymology, Metrics and Astrology, all belong to the *Aparavidya* type of knowledge. Meanwhile, higher knowledge, even the highest, is knowledge that discusses something about the Eternal, namely *Paravidya* knowledge which explores the Self which is also known as *Atmavidya* or *Brahmavidya*.

Regarding the knowledge of *Paravidya* and *Aparavidya*, apart from being described in the *Mundaka Upanisad mantram* I.I.4-5, it is also explained implicitly in the *Mundaka Upanisad mantram* II.2.12, as well as the *Swetasvatara Upanisad mantram* IV.5-6. Apart from that, it is also explained in sloka of *Bhagavadgita* X.26; sloka of *Bhagavadgita* XV.1 and *sloka* of *Bhagavadgita* XV.2.

The description above is a comprehensive theological, philosophical and scientific explanation which provides an explanation of how important it is to understand the existence of the Universe and all its contents which has two aspects, namely the physical and metaphysical aspects. The implementation of these two aspects of knowledge will build harmony in the world. Therefore, the hegemony of the positivism paradigm must be balanced by a holistic paradigm, namely the paradigm of the unity of physical and metaphysical science under the *Paravidya-Aparavidya* paradigm.

CONCLUSION

Based on the descriptions above, it can be understood that the Vedas and all their derivatives very clearly state that Brahman or the Almighty God, symbolized by the letters OM (AUM) or Brahman, is the source of the existence of the universe and all its contents. The conclusion about this is also found in the *mantra* of Kaivalya *Upanisad* I.7, 8, 9, 10, 11, which stating as follow: "Him who is without beginning, midle or end, who is one, all-pervading, who is wisdom and bliss, who is formless, wonderful, who has Uma as his companion, the highest Lord, the ruler, who is the three-eyed, who has a dark throat, who is tranquil; by meditating on him the sage reaches the source of beings, the witness of all, who is beyond (all) darkness" (*Kaivalya Upanisad* I.7).

"He is Brahma (the Creator); He is Siva (the Judge), He is Indra, He is the impressible, Supreme, the Lord of Himself. He is Visnu (the preserver), He is life, He is time, He is fire, he is the moon" (*Kaivalya Upanisad* I.8). "He is all, what has been and what shall be. He is eternal. By knowing Him one conquers death. There is no other way to liberation" (*Kaivalya Upanisad* I.9). "By seeing the Self in all beings and all beings in the Self one goes to Brahman, not by any other cause" (*Kaivalya Upanisad* I.10). And the last *mantra* related to this subject, is the *Kaivalya Upanisad* I.11, which stating: "Making one's body the lower firestick and the syllable **AUM** (ॐ)the upper firestick, by the effort of kindling (the flame of) knowledge, the knower burns the bond (of ignorance) (Radhakrishnan, 2010: 928-929).

Based on the Upanishad explanation that God is the source of the Universe and all its contents; after God created the Universe and all its contents, God permeated all of His creation. This statement is also stated

in sloka of *Bhagavadgita* IV.11, also the core teaching of *Tattvam Asi* in the *Upanishads*. Therefore, Vedic theology teaches humanity to worship God whatever His form and wherever He is as seen at letter of OM at the picture.

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Exploring the Timeless Artistry: The Essential Elements of Sanskrit Drama

Laxman Majhi

Ph.D. Research Scholar, Department of Sanskrit

Utkal University, Vani Vihar, Bhubaneswar, Odisha-751004

Abstract:

Sanskrit drama, an integral part of India's cultural heritage, has enriched the world of performing arts with its distinctive elements and profound thematic depth. This research paper delves into the fundamental components that constitute Sanskrit drama, shedding light on its historical significance and artistic excellence. It explores the intricacies of Sanskrit drama's structure, aesthetics, and themes, highlighting its enduring influence on modern theater and cultural traditions. Through an in-depth analysis of key elements such as *Rasa, Bhāva, Nāṭaka*, and *Sūtradhāra*, this paper provides a comprehensive understanding of the essence of Sanskrit drama and its timeless relevance.

Keywords:

Sanskrit drama, classical Indian theater, *Rasa, Bhāva, Nāṭaka, Sūtradhāra, Pūrvaraṅga, Nāndī,* performing arts, cultural heritage, aesthetics, thematic depth, artistic excellence.

Introduction:

Sanskrit drama, a form of classical Indian theater, holds a distinguished place in the annals of world literature and performing arts. Rooted in ancient Indian traditions, it exemplifies a rich cultural heritage and has significantly contributed to the global appreciation of theater as an art form. This research paper aims to dissect the essential elements of Sanskrit drama, revealing the intricate nuances that make it an enduring masterpiece. These elements encompass the aesthetics, structure, emotions, and themes that form the backbone of Sanskrit drama. Sanskrit drama is often celebrated for its ability to evoke *Rasa*, the aesthetic essence of emotional experience, in its audiences. This exploration will elucidate how *Rasa* and *Bhāva*, the emotional states, are expertly crafted to elicit profound sentiments in the spectator. Furthermore, we will delve into the conventions and roles of characters, the development of the *Nāṭaka*, and the pivotal role of the *Sūtradhāra*, the director and narrator of the play. By examining these elements in detail, we will gain a comprehensive understanding of the profound artistic depth of Sanskrit drama.

Aristotle[1] listed the six elements of a tragedy—plot, character, diction, thought, spectacle, and song - that define its excellence in the Greek or Western theories of drama. These six components are now recognised as the six components of drama.

We cannot discover any explicit reference of the fundamental components of theatre in Sanskrit dramaturgy. In his *Dasarūpaka*, Dhanañjaya[2] lists three elements - *Vastu, Netā*, and *Rasa* - that set one type of drama apart from another. It was agreed that these three components were necessary for a play. Regarding the components of drama, neither Western thought nor Sanskrit theory offers an agreement. The aspects of a drama are generally agreed to include the story, characters, dialogue, moral or message, and stage direction.

Even if the fundamental components of theatre aren't listed in Sanskrit dramaturgy texts, we may nonetheless deduce them from practical plays and the writings of Dhanañjaya and Bharata.

Drama must be portrayed on stage, which is the first thing to be aware of. It is distinct from other genres of poetry because it is visible[3]. Both Bharata and Dhanañjaya have emphasised this point, with Bharata writing, 'we seek that form of entertainment which would be seen and aural both'. As Dhanañjaya put it, 'It is called *Rūpa* because it is seen.'

The inclusion of an entertaining aspect in drama is the second factor that has to be emphasised.[4] Its primary goal is to satisfy, as both Bharata and Dhanañjaya attest to. It is evident that all plays, be they realistic, humorous, spooky, or serious, amuse us. Every playwright has taken the audience's pleasure into mind.

Now, let us consider *Nāndī* to be the first fundamental component of Sanskrit theatre, as no Sanskrit play starts without a prayer to the gods and an invocation for their favours. Alternatively, we could claim that practically every play opens with some sort of invocation to the gods. The remark made by Bharata[5], "First, I have made *Nāndī* consisting of words of blessings, having eight *padas*," confirms it as well. The reason *Nāndī*, or benediction, gets its name is that it has to have the consent of monarchs, Brahmins, and gods at all times. It is composed of eight or twelve *padas* and should be spoken in a medium tone.

We might address the introduction as the second crucial component. Almost all plays include an introduction, which can be either extremely short or very long; before the play's real subject matter begins. Either the poet or the *Sūtradhāra* may have written it. An overview of the poet and his work is provided in the introduction, and the subject matter is symbolically hinted at by using the *Aṅgas* of *Vīthī* or the actors' conversation. The audience's curiosity is piqued at the introduction. When talking about *Pūrvaraṅga*, Bharata introduces the topic with complex guidelines. As per the perspectives[6] of Bharata and Dhanañjaya, following the completion of *Pūrvaraṅga's* rites, an additional actor, dressed similarly to *Sūtradhāra*, joins the stage and introduces himself appropriately to set the scene for the play in question. He can take on the form of a mortal, divine, or both, depending on the subject matter of the play. He charms the audience with his beautifully worded stanzas before endearing the poet and his creation and hinting at the topic at hand in a few different ways before leaving to introduce the play. This is true for plays in general as well as Sanskrit dramas. Prologues can also be found in Western plays.

We may interpret the third crucial component as the general division of the subject matter of Sanskrit tragedies into two categories:

(a) To have a stage presence.

(b) To be made clear.

It is not feasible to cover every topic on stage. Every play has a section of the tale that must be understood in order to understand the rest of the play. It is not feasible to depict every episode on stage since some have occurred in the past or in far-off places. There are also other acts that are necessary but not good enough to perform on stage. Different gadgets indicate all of this stuff. The term *Arthopakṣepaka*[7] in Sanskrit dramaturgy refers to all of this superfluous material. Five types of *Arthopakṣepakas*, or *Viṣkambhakas* and *Praveśakas*, are employed to designate the topic. Both Bharata and Dhanañjaya have provided guidelines about the subject to be indicated[8] as well as methods for doing so. The most important thing to know about this is that Sanskrit plays never depict the hero's death[9]. In addition to Sanskrit plays, methods were used in Western drama to signify the subject.

Acts represented the division of the subject to be directly depicted.[10] Bharata and Dhanañjaya have indicated that 'whatever was intriguing, leading to feeling, including Hero and his activities, or individuals associated to him, sweet, and possessing *Bīja* and *Bindu*, was displayed into Acts'. We also see this in plays. At the conclusion of the Act, every character made their escape. Acts and scenes are the divisions used in English plays, and the characters leave at the conclusion of each act.

The storyline or subject matter is the second most important component, without which no play can be created. It was Aristotle's first priority. It was considered as the drama's body in Sanskrit as well. Additionally, the narrative has three crucial components that are necessary for the drama to be complete. *Avasthās*[11] are highly important in a drama; all actions up to the achievement of the ultimate goal must follow these five stages in the sequence described, from Bharata's and Dhanañjaya's points of view. There are five *Avasthās*: the *Phala's* achievement, beginning, effort, possibility of attainment, and certainty of accomplishment. Not all of the *avasthās* can be found in short plays. For instance, not all of the five *avasthās* can be found in Bhāsa's one-act dramas, such as *Ūrubhaṅga* and *Dūtavākyam*. However, Bhāsa has not adhered to Bharata to the letter.

Arthaprakṛtis is another crucial component of the drama. Even though it is claimed that they number five, not every one of them may appear in a play. However, the *Arthaprakṛtis* will indeed be present. Bharata and Dhanañjaya mentioned the following Arthaprakṛtis[12]: *Bīja*, *Bindu, Patākā, Prakarī*, and *Kārya. Patākā* and *Prakarī* might not appear in every play, but *Bīja* and *Kārya* are almost always present. The ways by which the *Phala's* aim is realised are called *arthaprakṛtis*.

Sandhis are the third crucial component of the play's storyline, following these two. *Sandhis* are the divisions made of a play after its stages. Even though *Sandhis*[13] are said to be five, plays could not have all of the entire *Sandhis* because of the demands of the play. Five *Sandhis* are listed by Bharata and Dhanajaya: *Mukha, Pratimukha, Garbha, Vimara, and Nirvahaṇa*. You can find *Mukha* and *Nirvahaṇa* in one-act dramas as well. Therefore, a drama would not be complete without these three *Avasthās*, *Arthaprakṛtis*, and *Sandhis*, even if their numbers may vary. They are the fundamental components of the story.

Characterization comes after the story. It is also among a drama's most crucial components. Characterization is a prerequisite for a plot as the characters are vital to the *Vastu* tale. Plot is made up of happenings, and as incidents can never happen in a vacuum, characters are created to bring a tale to life. 'Hero' in Sanskrit refers to all the characters; it should be interpreted as meaning characterisation. "Hero" refers to the heroine, her helpers, messengers, his helpers, and his entourage. Three[14] different types of characters are thought to exist in Sanskrit, based on the three aspects of human nature: (a) *Uttama*, or best; (b) *Madhyama*, or medium; and (c) *Adhama*, or low.

Characters in Sanskrit theatre come in a wide range. For Dhanañjaya, the play's "*Netā*" is what sets it apart. Characterization has received a lot of attention in contemporary Western plays.

Following characterization, *Rasa*, or feeling, is the most important component of Sanskrit play. Its significance in Sanskrit thought and practice has been acknowledged in full. Critics from the West have also acknowledged its force. It is in a special place. A play's feeling or spirit is its *Rasa*. It is indeed the fundamental tenet of Sanskrit play, and Bharata[15] states that "No *Artha*" advances without *Rasa*. Upon witnessing a play being performed, an audience member experiences a unique and pleasurable aesthetic high that lifts their spirits above the everyday grind of life and allows them to bask in a completely other kind of experience. We may characterise it, in general, as the spectator's emotional response. In Sanskrit dramaturgy, there are supposedly eight feelings, however there could be more. Every drama has a dominant feeling and a submissive sentiment. The play's portrayal of sentiment[16] stirs up emotions in the audience by arranging *Vibhāvās* (determinants), *Anubhāvās* (consequences), and *Vyabhicārins* (transient psychological states). The persistent psychological states that practically all people have are essential to the arousal of emotion.

The effectiveness of the play's performance now largely on how much emotion is aroused. The production and *Vṛttis* are closely connected. The types of behaviour or styles of procedure are known as the *Vṛttis*. In Sanskrit Dramaturgy, four *Vṛttis*[17] are usually recognised: *Sāttvatī, Bhāratī, Kaiśikī*, and *Arabhaṭī*. One or more of these *Vṛttis* may be present in a play. Depending on each character's sentiment in the play, the *Vṛtti* will change. Since feeling, or *Rasa*, is the most crucial component of drama, *Vṛtti* follows suit as a crucial component of play since the two are intimately related.

While *Vṛtti* is strongly associated with the four varieties of representation[18] that are recognised in Sanskrit Dramaturgy, it is also tied to feeling. Whereas the *Ahāryabhinaya* is significant in *Kaiśikī*, the *Āṅgika*, or the portrayal of limbs, is dominant in *Arabhaṭī*, the *Sāttvika Abhinaya* is prominent in *Sāttvatī*, the representation of words, or *Vācikābhinaya*, is prominent in *Bhāratī*. These four *Vṛttis* are all made up of word and limb representations. The play is performed and created on stage with the aid of four kinds of *Vṛttis* and four varieties of representation; these two components contribute to the play's delight as well as that of *Rasa*, one of its key features.

After these, comes the element of dialogue or speech. Dialogue or speech is an essential element of the drama, because it is through speech that the characterization finds its expression. In Sanskrit Dramaturgy and Drama, there are various modes[19] of speech. Dhanañjaya[20] has divided all the subject-matter of the play into three, keeping in view the element of speech. This three-fold division is 'audible to all, audible to the limited and not audible.' The speech audible to certain persons is again of two kinds, *Janāntika* and *Apavārita*. There is a slight difference between these two. In Janāntika[21] a particular position of the hand is made, called *tripatākā*. In Sanskrit drama, there is also another popular technique of speech, often used in dramas called, '*Akāśabhāṣita*' or 'speech made in the void or vacuum'. In this technique a character utters questions and answers supposing another character to be present but not really present and the speaker is shown as facing the sky. 'Inaudible or '*aśrāvyam*' is that speech which a character utters to him and which is not supposed to be heard. This '*Svagatabhāṣaṇa*' or speaking to oneself is essential to reveal the inner thought or emotion or certain idea passing through the mind of the character concerned, and so the dramatist has to resort to this technique. We also find this mode of speech employed in English and other Western dramas in the form of soliloquy. In the element of speech we may include the text or recitation of the play. In Sanskrit dramas both the '*Saṁskṛta*' and '*Prākṛta*' recitations are used in the plays as the need be. In dialogue or speech of the characters Sanskrit dramas freely employ prose and verse equally well. Although not so much important, yet we may include modes of address also in speech.

The final verse of the Sanskrit theatre, *Bharatavākya*, comes last yet is just as significant as the speech. Although it isn't specifically addressed in either the Bharata's *Nāṭyaśāstra* or Dhanañjaya's *Daśarūpaka*, it is described as a subdivision[22] of the last section, the *Nirvahaṇa Sandhi*, whereby a hope for the welfare of the country, or the people, is conveyed. Nearly all Sanskrit plays conclude with *Bharatavākyam*, also known as "*Praśasti*"; the epilogue in Western plays is comparable to this.

The essential elements of Sanskrit drama are, therefore, the Prologue or *Prastāvanā*, which includes *Nāndī, Prarocanā* and *Āmukha*, division of subject matter into two, Acts and *Arthopakṣepakas*, or, in other words, worth representation and not worth representation, Plot or *Vastu*, which includes *Avasthās, Arthaprakṛtis* and *Sandhis, Netā* or characterization, *Rasa* or sentiment, and associated with it *Vṛttis* and *Abhinaya*, or representation, speech or dialogue, and the Epilogue, which includes

Kāvyasaṁhāra, or attainment of *Phala* and *Praśasti*, the prayer for the general well-being. A Sanskrit play looks incomplete without them. Even though they aren't specifically stated in any text of Sanskrit dramaturgy, these components might be thought of as the fundamental aspects of Sanskrit play, and they also encompass the fundamental components of Western drama.

Conclusion:

In conclusion, the essential elements of Sanskrit drama, as explored in this research paper, showcase a remarkable fusion of artistry and cultural wisdom. The intricate web of *Rasa* and *Bhāva*, combined with the meticulously structured *Nāṭaka* and the guiding hand of the *Sūtradhāra*, underlines the sophistication of Sanskrit drama. This art form not only captivates the imagination but also imparts moral and ethical values, rendering it timeless and relevant even in contemporary society. Its influence on modern theater, literature, and cultural traditions is a testament to its enduring legacy. To preserve and celebrate this invaluable heritage, it is crucial to continue studying and appreciating the essential elements of Sanskrit drama, ensuring that its brilliance continues to shine in the world of performing arts for generations to come.

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3. Bharata, *N.Ś.,* Supra, Int. Ref. I, Dhanañjaya, *D.R.*, I. 7, *'rūpam dṛśyatayocyate'*.

4. Bharata, *N.Ś.,* Ch. I, 11, 114.

5.   *pūrvaṃ kṛtā mayā nāndī hyāśīrvarcanasaṃyutā ।*

   aṣṭāṃgapadasaṃyuktā vicitrā vedanirmitā ॥

   āśīrvacanasaṃyuktā nityaṃ yasmātprayujyate ।

   devadvijanṛpādīnāṃ tasmānnāndīti saṃjñitā ॥

   sūtradhāraḥ paṭhettetra madhyamaṃ svaramāśritaḥ ।

   nāndī padairdvādaśabhiraṣṭabhirvāpyalaṃkṛtām ॥ Bharata, *N.Ś.*, Ch.V, 56−57, Ch.V ,24, 104.

6. Bharata, *N.Ś.*, Ch. V, 162-169, Ch. XX, 30, 31, Dhanañjaya, *D.R.*, III, 2-8, 21, 22.

7.   *arthopakṣepakaiḥ sūcyaṃ paṃcabhiḥ pratipādayet /*

   viṣkambhacūlikāṃkāsyāṃkāvatārapraveśakaiḥ // Dhanañjaya, *D.R.I*, 56, 57,58.

8. Bharata, *N.Ś.*, Ch. XVIII, 26, 35-38, Dhanañjaya, *D.R.*, I, 59-63, III, 34, 35.

9. Bharata, *N.S.*, Ch. XVIII, 39, Dhanañjaya, *D.R.*, III 36.

10. Bharata, *N.Ś.*, Ch. XVIII, 13-25, Dhanañjaya, *D.R.* III 30-31, 36-37.

11. Dhanañjaya, *D.R.,* I, 19

saṃsādhye phalayāge tu vyāpāraḥ kāraṇasya yaḥ ।

tasyānupūrvyaṃ vijñeyā paṃcāvasthāḥ prayoktṛbhiḥ ॥

prārabhaśca prayatnaśca tathā prāpteśca saṃbhavaḥ ।

niyatā ca phalaprāptiḥ phalayogaśca paṃcamaḥ ॥ Bharata, *N.Ś.*, Ch. XIX. 7, 8

12. Bharata, *N.Ś.*, Ch. XIX, 20-21, Dhanañjaya, *D.R.*, I.18.

13. Dhanañjaya, *D.R.*, I. 22-24.

pūrṇasandhiśca kartarvya hīnasandhyāpi vā punaḥ |

niyamāt pūrṇasāṃndha syāddhīnasandhyathkāraṇāt || Bharata, *N.Ś.*, Ch. XIX.17, 37.

14. *samāsatastu prakṛtistrividhā parikīrtitā |*

puruṣāṇāmatha strīṇāmattumādhamamadhyamā || Bharata, *N.Ś.*, Ch. XXIV. 1.

jyeṣṭhamadhyādhamatvaina sarveṣāṃ ca trirūpatā |

tāratamyādyathoktānāṃ guṇānāṃ cottamāditā || Dhanañjaya, *D.R.*, I.45-46.

15. Bharata, *N.Ś.*, Ch. VI, p. 272 *'na hi resāṛte kaścidarthaḥ pravartate'*.

16. Bharata, N.Ś., Ch. VI, p. 272, Dhanañjaya, *D. R.,* I. 7, IV. 1.

17. tadvayāpāratmikā vṛttiścaturthā | Dhanañjaya, *D. R.,* II. 47-62.

nāṭyavedasamutpannāvāgaṃgābhinayātmikā |

evametā budhairjñeyā vṛttayo nāṭyasaṃśrayā || Bharata, *N.Ś.*, Ch. I. 41-42, Ch. XX. 20-74.

18. Bharata, *N.Ś.*, Ch. VIII, 9-10.

19. Bharata, *N.Ś.*, XXV, 86-94.

20. Dhanañjaya *D. R.*, I. 63-67.

21. Bharata, *N.Ś.*, Ch. XIV, 5; Dhanañjaya, *D. R.,* II. 64-65.

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Language Endangerment in Odisha

Dr. Kailadbou Daimai
Assistant Professor, Department of Linguistics
Utkal University of Culture, Madanpur, Bhubaneswar-752054

Abstract:

The present work discusses language endangerment of the lesser-known languages spoken in the state of Odisha, India. The study tries to determine the factors leading to the endangerment of these languages. Though the people continue to speak the language, there is gradual loss of significant indigenous vocabularies as the younger generation has ceased learning age-old traditions. Minority community, such as the Juang are experiencing enormous pressure of language assimilation by surrounding dominant languages. The domains for language used are limited and the people have to often rely on code-mixing and code-switching to communicate. The loss of language also causes the loss of other culturally significant practices that are dependent on the language. The present study provides some steps to be taken to preserve and revitalize these lesser-known languages of Odisha.

Keywords:

Lesser-known language, language endangerment, vitality, mother-tongue, language attitudes, documentation

Introduction

Language is the backbone of people's culture and identity. A language reflects a unique world-view and culture of a speech community, and "formulated its thinking, its system of philosophy and understanding of the world around it. Each language is the means of expression of the intangible cultural heritage of the people…" (Wurm, 2001). Turin provided four solid reasons for supporting, preserving and documenting endangered languages: "first, each and every language is a celebration of the rich cultural diversity of our planet; second, each language is an expression of an unique ethnic, social, regional or cultural identity and world view; third, language is the repository of the history and beliefs of a people; and finally, every language encodes a particular subset of fragile human knowledge about agriculture, botany, medicine and ecology" (2005:5).

The current Ethnologue language database (Eberhard et al, 2021) listed 7139 distinct languages spoken in the world today; out of which roughly 40% of the languages are now endangered. A language that is at risk of losing all of its native speakers and falling out of use within the next generations is

referred to as an 'endangered language'. If a language loses all of its speakers, it becomes an extinct language. That means more than 3000 world's languages are at risk of dying out in the coming century if nothing is done. According to Krauss (1992:6), as many as 50% of the world's languages are no longer being learned by new generations of speakers, which leads him to conclude that "the number of languages which, at the rate things are going, will become extinct during the coming century is 3000 of 6000". Krauss estimated the world's languages in active use to be around 6000

While language endangerment typically involves a process of language shift, the number of users who identify with a particular language, and the number and nature of the users or functions for which the language is employed are two dimensions to characterized the nature of endangerment (Lewis et al, 2015). Another important factor that contributes to language endangerment and vitalization is the attitude of the speakers towards its native language. Many linguists, on the other hand, are of the view that the number of speakers hardly matters for determining the viability of any endangered language. There are cases where a small group of speakers successfully manage to maintain their native languages intact, where as some larger groups fail to pass on their native languages to new generations. The intensity of language contact is a crucial factor too. Studies have shown that prolonged contact leads to change in phonological, lexical and syntactic levels.

Language Endangerment in Odisha

The UNESCO Interactive Atlas of the World's languages in Danger (Moseley, 2010) has classified 197 languages of India as vulnerable or endangered. Odisha, a state rich in tribal culture and heritage, also faces a severe threat of language and cultural endangerment and extinction. The state that is home to about 62 tribes, including 13 Particularly Vulnerable Tribal Groups (PVTGs), is also home to 21 tribal languages and 74 dialects, which immensely contribute to the linguistic diversity of the state. These tribal languages and dialects belong to Dravidian and Mundari language group. Most of these languages are endangered and ways to protect and preserve them should be implemented.

Owing to the threat of extinction of these languages, the Odisha government appointed 3,385 tribal language teachers for the Multi-Lingual Education (MLE) programme introduced in 2006, to address the issue of language barriers faced by tribal children. This is a commendable job done by the Odisha government. However, much more is needed to be done to preserve and promote these languages and cultures. Ministry of Tribal Affairs also envisages to identify and enlist endangered tribal languages across the country in consultation with the State Governments / Union Territories (UTs) with a view to preserve

and promote the same. Presently, Ministry of Tribal Affairs extends support to State Governments / UTs for development of bilingual Primers under the Scheme 'Support to Tribal Research Institutes' for enhancement of learning achievement level amongst the Scheduled Tribe Students. According to Press Information Bureau (2019), the state of Odisha has developed Primers in 5 tribal languages of the state, namely, Juang, Kisan, Koya, Oram and Saora.

In Odisha, besides the steps taken by the government to address this issue, institutes like Kalinga Institute of Social Sciences (KISS) have been filing up the gap in the learning process among tribal children by implementing a robust Mother Tongue Based Multi-Lingual Education (MTBMLE) approach. It has introduced 'Transition Curriculum' — an innovative pedagogic initiative, teaching and learning tools in 10 tribal dialects of the state. The Department of Linguistics and Culture Studies of the Utkal University of Culture have also upcoming projects which will assist in the preservation and protection of endangered languages and cultures of Odisha.

Attitudes towards Mother Tongue

The above initiatives being said, there are gaps to be filled when it comes to preservation of endangered languages and cultures. The attitudes of the native speaker towards their mother tongue is one important factor to preserve and protect one's language. Preliminary study conducted among the Juang in Keonjhar district indicated that community members have a very positive attitude towards their mother tongue and are ready to learn and preserve it (Daimai & Parhi 2023). All the respondents in a survey said they are proud of their language and expect that their children will speak and use Juang when they grow up. However, they feel that one language is not enough for carrying out various activities in life and believe that learning other language can improve their knowledge. All the respondents desire their children to learn Juang well at the same time they want their children to learn Odia, English and Hindi. They cited better opportunities in job, employment and business for opting other languages. Therefore, equal opportunities for employment have to be created for those from different language medium.

Steps for Protection and Preservation

During fieldtrips to some Juang villages, I encountered lack of expertise in traditional and cultural practices and knowledge. Vast majority of the villagers have discarded cultural practices. In each village, just a handful of old patrons have knowledge about culture and tradition and most of them are in their twilight years. It is now time to document the fading cultural legacy as much as possible while they are still alive and educate the younger generation about their culture. Once the younger generation is taught

about the vibrant nature of their language and culture, they will be enthusiastic to learn more about it. The role of speech community in monitoring the degree of language loss is important in maintaining and revitalizing mother tongue. In order to preserve and revitalized the language, the following steps need to be reinforced in the speech community.

Documentation and Description

Documentation and description of language is important because it will facilitate the process of sharing and preserving the cultural heritage of the community which would otherwise be lost. Linguists and wide range of community members should be encouraged to participate in documentation and description of the language. Initially, focus can be given to document the age-old oral literatures which are at risk of complete loss. The speech forms of both young and old should be documented to get the full linguistic resource of the community.

The level of documentation in Juang is fragmentary. I have collected word-lists and some texts for linguistic research but with inadequate coverage. Presently, I am undertaking projects for documentation of oral literatures and folksongs. Few linguistic papers are available currently; however, no good grammar book and dictionary is published so far. With access to smart phones, numbers of people are recording audio and video documents with varying quality, but without any annotation. Therefore, good quality documentation with proper annotation should be encouraged. Documentation should be done with the aim of producing accessible language description and pedagogically oriented materials.

Documentary and descriptive linguists, especially working in close collaboration with endangered language communities like Juang, need to guide and train community people in the preparation of appropriate and useful materials in support of teaching and learning. At present, development of pedagogical grammar and other teaching materials is often undertaken by individuals with no training for these tasks. Though their effort is appreciable, the materials produced are often inapplicable. The act of documentation also impacts language attitudes and heighten awareness of language endangerment within the community.

Language Planning

Development of specialized curricula concerning the teaching of the language and teaching in the language is very essential as the existing ones lack specialization. In order to avoid lack of uniformity, normalization and standardization of one particular variety to be considered the basic and uniform version

of the language, whether acting as an official or literary, teaching curricula, normative grammar, dictionaries, handbooks of orthography, publishing books, etc. should be the aim of language planning.

The use of endangered languages in media and cyberspace should be supported and promoted. Assisting such programs will strengthen the role of native language in the transmission of local and indigenous knowledge. Creation of pictorial glossary and addition of cultural materials will help children and younger people learn indigenous terms and use it in their discourse. It will also be crucial for bridging between their ancient and contemporary cultures.

And most importantly, get the young people interested to use mother tongue in different ways and platforms. Provide venues for them to creatively use their mother tongue by conducting literary activities like writing poems, essays, songs, stories, etc., in the language. Also encourage young people to get involve in traditional cultural activities like singing folksongs, learning folk dances, practicing arts and crafts and narrating folktales. There is a general consensus that culture plays a key role in assisting language revival. This can be done through creating real life situation or a natural context by choosing one of the cultural aspects mentioned to aid in revitalizing endangered tribal languages of Odisha.

Conclusion

Language is closely tied with identity. The language you speak defines who you are in a major way. Your native language also binds you to others and creates a community of speakers. Experts believe that when a language dies, the knowledge system around also dies and becomes extinct. Thus, the unique way of looking back on the world is also lost. With the language being lost, the speakers start migrating to different languages and regions.

The loss of language also causes the loss of other culturally significant practices that are dependent on the language. Oral histories are lost if no one can speak the language any more. Likewise, traditional songs, poetry, and other verbal art forms are lost. Even if the language has been written down, language loss may cause written tales to be lost as well, if they were not translated into another language first. When a community loses its language, it also loses many other aspects of its culture. Language loss has a significant impact on both the collective and the individual identities of a community. Now is the time to act and record their voices before they die and the rich language and cultural legacy is lost. Unless we preserved these the next generations will have no knowledge of their cultural heritage. The oral traditions are repository of indigenous knowledge which has been in practice since ages and that knowledge should be preserved and pass on to the generations to come.

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A Critical and Thematic Study of Banamali Biswal's "Bubhukṣā"

Dr. Richa Biswal
Assistant Professor
P.G. Department of English
Maharaja Purna Chandra Autonomous College
Takhatpur, Baripada, Mayurbhanj, Odisha

Abstract

Prof. Banamali Biswal is one of the prolific writers of Sanskrit. His writing involves every sphere of human lives. This paper examines his narrative style, themes, his ways of characterization, human psychology and the different layers of emotion used in his stories. The best part of his stories is his plot setting. Some of his stories are set up in villages while some others in cities. He gives every small and minute detail of his surroundings. He talks about the people who lived on that particular region, their culture, their tradition in his writings in general and stories in particular. His characterization is very much grounded with the involvement of common societal structures. Banamali Biswal's stories revolve around the themes of the common man and society. He deals with the struggles, aspirations and dilemmas faced by ordinary people in the backdrop of societal structure. Issues like poverty, social injustice and the clash between tradition and modernity are recurrent in his works, reflecting a deep understanding of the complexities within the Indian Society of today's time. The common man is typically depicted grappling with economic hardships, caste discrimination and the oppressive nature of societal norms. The narrative often portrays characters from diverse backgrounds, highlighting the disparities prevalent in Indian society during the early to mid 20th century. Banamali Biswal's characters often face financial struggles and difficulties, showcasing the harsh realities of agrarian life and the challenges posed by economic disparity. He explores the impact of poverty on individuals and families, emphasizing their resilience and determination to overcome adversity. He also talks about the discrimination faced by lower caste and poverty stricken people. He critiques the social hierarchy and advocates for social equality. His characters suffer badly due to the deep-rooted prejudices prevailing in the society. The writer addresses the issues of social injustice, portraying instances where the underprivileged are exploited by those in power. Through his stories he also criticizes the inequalities in the justice system and societal structures and perpetuates oppression. Many of his stories explore the tension between traditional values and the influence of modern ideas. Characters often find themselves caught between adhering to traditional norms and embracing progressive thoughts, reflecting the hanging dynamics in Indian society. Family also plays a major role in his stories. His narratives are full of intricate portrayals of familial relationships and the challenges faced within the family unit. He explores themes of filial piety, generational conflicts and the evolving role of woman within traditional households.

Keywords:

Bubhukshā, women, poverty, child issues

Introduction:

Bubhukṣā contains 24 Sanskrit short stories by the esteemed contemporary poet, storyteller, and critic, Banamali Biswal. In the preface of Bubhukṣā, the renowned author and thinker, Devrishi Kalanath Shastri, states, "Bubhukṣā represents the contemporary trend of writing in a simple and innovative style,

reflecting the narrative literature in modern social settings. Banamali Biswal has undertaken the important task of creating a representation of contemporary life through his stories using new expressions and words that resonate with the realities of modern society. In the first story of Bubhukṣā, titled 'Apurvam Pārishramikam', the author portrays the victimization of Papunā, a simple-hearted laborer who resorts to polishing shoes to earn his living, becoming a target of atrocities by the immoral goons. The narrative sheds light on the ethical degradation prevalent in our society. The story brings to the forefront the societal paradox where a thirteen-year-old boy, Papunā, compelled by the need to sustain his starving family, resorts to dishonest means for survival. The story emphasizes the stark realities of moral decline. The story illustrates the plight of an innocent boy, Papunā, who is compelled to polish shoes to support his family. While one side of the story depicts the luxurious life of upper-class youth, the other side portrays Papunā's struggle as a victim of poverty. Misuse of wealth on one hand and a dream shattered under the burden of basic life necessities on the other. While some young men in an air-conditioned room watch inappropriate films, in the same room, Papunā, a poor boy, dreams and struggles, facing the ups and downs of life. It skillfully highlights the stark contrast between the cultures and mentalities of two different classes. This story conveys the message of familial responsibilities to the reader through the remarkable sacrifice of a lower-class boy. In the story the narrative delves into the profound understanding of socio-economic inequalities, struggles, and disparities arising from social discrimination. The story contrasts the luxurious lifestyle of upper-class youth with the destitution and struggles of lower-class youth. It highlights the misuse of wealth on one hand, and on the other, the dreams of fulfilling life's basic necessities for an impoverished boy. The narrative underscores the clash between a luxurious lifestyle devoid of moral values and the daydreams of fulfilling familial duties. In this story he talks about the challenges faced by a young boy named Papunā. With no support, he faced exploitation as a teenager. However, he was trying his hard to hope up the irumstanse but all his efforts were going into vain. He was a boy of merely 13 years and he had to take care of his ill mother as well as his younger sister. Because of poverty he was forced to become a child laborer. He was leaving his home early morning to polish shoes. He was doing his work with full dedication still people were not ready to give him proper wages. This shows how people are becoming so selfish. They are only worried about themselves.

The story 'Kadā āgamiṣyati Durabhāṣaḥ' portrays the false pretense and helplessness of the middle class. The storyteller, with a compassionate view, emphasizes that no oppressed or neglected character in society could escape notice. This story depicts the paradox of a telephone connection obtained through a loan, where the protagonist has no real need for it, showcasing the absurdity of societal expectations and desires. The story portrays the realistic perspective of a clerk, leading a meager life, and presents the tragic life of a lower-middle-class character involved in a whimsical incident. In the story 'Kinnaraḥ', the mental, physical structure, and natural activities of a eunuch are depicted. The story presents the harrowing experiences of Dāmodara, who is forced to endure discrimination due to his caste. The story provides a psychological analysis of the character, a eunuch, and portrays the societal biases and difficulties he faces. In 'Paradharmo Bhayāvahaḥ', tells us that the Indian culture, which attracts foreigners and draws them away, has not been able to bind even the Indians themselves. This paradox forms the basis of the story, where the author has woven the narrative intricately with his imaginative power. Here the author gives special importance to the attraction of ancient Indian culture and emphasizes the practice of one's dharma. This story illustrates the contemporary youth disrespecting their civilization and culture. Alongside, the courageous decision of a foreign woman, Ileana, to live permanently in India by breaking off her love relationship is an ideal situation, promoting the development of modern youth towards their own culture. The story humorously depicts the ignorance of Indians about the virtues of their own culture and the fascination of foreigners with Indian culture.

The event-based story 'Tamasācchannā Dīpāvalī' is written on the subject of social oppression, presenting a poignant image of capitalist society's heartless division. The storyteller, through subtle observation, has given shape to stories using natural storytelling techniques to depict the subtle characteristics of various characters and situations. This story is based on the subject of social oppression, providing a poignant depiction of the heart-wrenching reality of a ruthless capitalist society. The story 'Dushcharitrā' portrays the character of the heroine realistically and straightforwardly. In this story the protagonist Saudāminī adopts the modern liberated behavior of attracting multiple men, eventually leading to her humiliation. This story comments on the contemporary societal trend where women, with their liberated behavior, attract men of various age groups. In this story, Biswal criticized the wrong notion prevailing about woman in the society. Through the character of Saudāminī the writer wants to give a message that instead of judging others wives one should remain happy and pay attention to their own wives. And we are no one to raise finger on the character of any woman. The story 'Vāsudevasya Janmadinam' is an expression of the suppressed motherhood of the victim Śankarī, which leaves an indelible mark of suffering. This is a story of a self-centered husband sending a gift to his superior, accusing his innocent wife, marrying another woman while neglecting the pain of a mother, and simultaneously expressing the desire for the bright future of the child through the appropriate arrangement of taking him away from prison portrays both reality and an ideal situation. The story narrates how the protagonist Śankarī, manipulated by her husband Pundarika. This poignant tale portrays the sacrifices made by a simple and honest woman to uphold her virtue, eventually leading to her imprisonment and the birth of a son behind bars. He even shows the pitiable situation of Śankarī who is exploited by her own husband Pundarika. The narrative highlights the theme of social injustice and the struggle of marginalized communities for basic rights and dignity.

'Rājadhāni-Yānena Rājadhāni-Yātrā' features two friends who become the butt of humor due to ignorance and lack of experience. In the story two naive villagers, unfamiliar with modern systems, unwittingly become subjects of societal ridicule. The narrative showcases the challenges faced by the characters due to their ignorance. In the story "Abhiśaptaḥ Devadāsaḥ," despite being neglected and adorned with numerous inauspicious titles by society, Devadas maintains a non-attached perspective like a selfless karma yogi. The author's focus on the protagonist's individualistic philosophy reflects a broader critique of the prevailing capitalist system. The story exposes the poignant life story of Devadāsa, an unfortunate unmarried and childless individual, cursed by destiny. The intense flame of superstitions in society engulfs him, and his inner turmoil permeates every part of his being. Enduring pain becomes his nature, and even in his final moments, this cursed Devadāsa covers his face with a handkerchief. It reveals the dreadful consequences of blind faith, depicting the tragic transformation of Devadāsa into a victim of superstitions. Meanwhile, 'Pratiśodhaḥ' skillfully narrates a murder committed out of revenge as an unfortunate accident. The story 'Lobhāsaktaḥ Kathākāraḥ' describes the greediness of a writer. The story hints at the negative aspects of literature and society, reflecting the author's concern for the malpractices prevalent in both. The story tells the tale of a storyteller driven by the desire for prestige more than his talent, ultimately facing humiliation. This story serves as a warning to literary figures engaged in manipulating and breaking bonds for fame. 'Ādhunikācāryaḥ' presents a stark portrayal of the widespread blindness in society, showcasing the intense inclination towards irrational beliefs. Even a teacher is unable to escape from this societal mindset.

In 'Balidānam', the narrative describes the extraordinary sacrifice made by an individual for their family. The story addresses social responsibilities, affection, poverty, and the exploitation of life struggles arising from dowry. On one hand, it depicts the life struggle of Raju, and on the other hand, the mother's concerns for her young daughter portray an ideal situation. In 'Sanāthoapi Anāthaḥ', the leprosy-stricken couple, out of natural affection for their son's bright future, are compelled to leave him in an orphanage.

This story depicts the daily routine of a couple suffering from leprosy, begging in front of the temple, expressing mutual feelings, and the compassionate attitude towards relationships and children. The story presents a truthful portrayal along with an idealistic view towards the well-being of the child. The narrative in 'Aśubhamukhaḥ' vividly portrays the anguish of a youth grappling with the repercussions of societal superstitions. It's a poignant depiction of the harsh reality of social injustice. 'Adhyāpaksya Karuṇakathā' describes the dire situation of the family and social life of today's private college teachers. In 'Viśvāsaghātopi Sukhāya', the act of betraying trust for the sake of a friend's well-being is considered praiseworthy. Through this message, the author establishes the ideal of friendship. The story demonstrates that sometimes betrayal of trust for the well-being and happiness of a friend is praiseworthy. The story conveys the ideal of friendship through this message. In ''Dīpaśikhāyāḥ Sanskrita-śikṣā, the lack of attention to time in the absorption of teaching, the patience and seriousness of the teacher (not responding to Dasgupta's criticism immediately), and the suspension of teaching in accordance with social norms present an ideal situation for shaping life. This story depicts the torment of a wife at the hands of her husband. This tale sheds light on the prevalent subjugation of women's desires in society, illustrating the cultural norm where wives suppress their wishes for their husband's desires. 'Apurvaḥ Tyāgaḥ' endeavors to consolidate social responsibilities. It portrays the freedom of modern society's lifestyle. The narrative portrays the realistic fulfillment of physical ambitions and the simultaneous collapse of ethical values. Following this, the author presents a scenario of unparalleled sacrifice, turning the story towards an ideal situation.

The story titled 'Bubhukṣā' depicts a beggar among a group of beggars stealing a coin from a blind girl's alms. This narrative brings forth a thought-provoking subject, as the beggar, desperate to feed his starving family, resorts to the act of stealing from a beggar girl. The story adds depth to the societal issue of robbing the destitute. The stories such as ''Dīpaśikhāyāḥ Sanskrita-śikṣā', 'Ādhyunikācāryaḥ' 'Abhishapto Devadāsaḥ', 'Balidanam', 'Adhyāpakasya Karuṇakathā', 'Bubhukṣā,' etc., all reveal the multi-dimensional and expansive thinking of the author. They serve as a medium for readers to understand the pain of various classes across different sectors and situations in society. The extraordinary qualities of characters experiencing personal, familial, or social pain are vividly presented in these stories. The tales of "Adhyāpakasya Karuṇakathā" Sukharāmasya Sukhanidrā," etc., laden with pathos, captivate readers' hearts and offer profound insights into the culture, ethics, and philosophy of modern society. Through these varied emotions, the stories become a catalyst in introducing the richness of contemporary literature in Sanskrit. The language and narrative style of these stories provide an easily relatable and profound experience for the readers. The flow of language and the artistic expression in the stories create an engaging and emotionally resonant reading experience.

Prof. Banamali Biswal leaves an indelible mark on readers' minds with his insights into the struggles of common people, particularly those in rural areas. Through his stories in the book *Bubhukṣā*, Biswal explores human relationships, poverty, caste discrimination, and social injustices prevailing in the society. He talks about all the human conditions dealing with women's issues, child issues in his literary works. His stories resonate with readers, capturing the essence of life and the unwavering human spirit in the face of adversity. He even talks about the financial hardships that are generally faced by people. It seems from his writing as if he has experienced everything himself. He talks about the struggles of ordinary people in his stories. In many of his stories Banamali Biswal fearlessly challenges the societal norms, advocating for social justice and shining a spotlight on issues of caste, gender, and poverty.

In the present literary landscape, the most influential and expansive form of expression in Sanskrit is through short stories or narratives. Banamali Biswal's stories have the power to captivate the hearts of many readers. Not only he is a renowned storyteller, but he is also recognized as a proficient poet,

introducing new idioms and expressions. Each literary work today reflects the turmoil of contemporary times. However, the stories of Bubhukṣā by Banamali Biswal present a vivid picture of absolute truth. The storyteller skillfully weaves simplicity, sincerity, and emotional expression in his narratives. Truly, these stories engage and hold the reader's attention with their gripping plots and events. It is widely acknowledged that storytelling in Sanskrit has gained popularity as a form of literature capable of representing the eternal tradition. Since the publication of 'Shivarājavijaya' by Pt. Ambikādatta Vyāsa in contemporary style. Banamali Biswal's stories have resonated with numerous readers, establishing him not only as a storyteller but also as a skilled craftsman in creating new proverbs and narratives. His works have been published in various newspapers and magazines. Banamali Biswal's stories have the ability to touch the hearts of many readers, serving as a harbinger of the flourishing modern Sanskrit literature. Banamali Biswal's stories embody realism and ideals, both in individual and societal contexts. The first prerequisite for a vigilant, insightful, and conscious writer is to remain connected to contemporary circumstances. Life is perpetually changing, rendering any specific thoughts, reflections, or principles irrelevant for all time. In the context of the ever-evolving conditions of life, reconsideration of specific thoughts becomes crucial. Analyzing modern fiction, it becomes evident that successful authors are adapting fundamental ideas to the current circumstances. His thinking can be categorized into two parts: Realism and Idealism, Individualism and Socialism. Bubhukṣā feature numerous stories that vividly depict the reality of everyday life. The foundation of these stories is rooted in reality, but many stories, such as 'Paradharmo Bhayāvahaḥ,' 'Vāsudevasya Janmadinam,' 'Duścharitrā,' 'Sanātho'pi Anathaḥ,' 'Dīpaśikhāyāḥ Sanskrita-śikṣā,' 'Balidānam,' 'Bubhukṣā,' etc., also incorporate the sentiments of ideals alongside reality. Through realism, the author has made an effort to understand the problems of society, while ideals envision the appropriate development of society.

Banamali Biswal's stories connect with the common man, vividly portraying fear, deception, despair, and defeat. The connection with ordinary people is the secret to the success of his stories, and this connection is evident in the broad acceptance of his narratives. The depiction of various characters' development in natural circumstances showcases his skill in handling different narrative roles. The storyteller has depicted the multi-dimensional relationships between individuals and society by understanding and introspecting them, expressing them through narratives based on emotional imagination, creativity, and self-realization. The author has delved into the pitiable condition of the common man and explored the intricacies of their struggles. These stories attempt to peek into the dark lives of many characters that exist on the margins of society. This category includes characters that are oppressed, marginalized, deprived, and resilient for their existence. These characters in the all-encompassing category exhibit their vulnerabilities, thoughts, and values beyond moral and immoral considerations. The author, through a simple, compassionate, and empathetic perspective, has introduced readers to new dimensions of human compassion in these narratives. Numerous stories depict the struggles of common people, the breakdown of values on the family level, selfish behaviors in the professional field, and the revelation of society's flaws. They aim to expose the societal issues prevalent in contemporary Indian life, such as the exploitation of social inequality, economic disparities, and the transformation of ideologies. In these stories, the author has portrayed various aspects of different situations, presenting the diverse perspectives of ordinary people. Overlooking neutrality and impartiality, the narratives emphasize connectedness with the world of life.

These stories depict the contemporary society with a realistic portrayal of simple and familiar scenes, incorporating the various characteristics of modern short fiction. The concise and powerful narratives, along with skillful style, language, and emotional understanding, illuminate the literary path. The stories make an effort to bring forth the realities of the present time, blending the straightforwardness of common life with a humanistic perspective. In the narratives, one can observe the underlying theme of

existentialism, reflecting the struggle within a capitalist framework. The dominance of materialism and the inclination towards individualism are evident in the stories, portraying the consequences of the capitalist system's downfall. The stories emphasize the detachment of various characters from societal norms, showcasing the author's inclination towards portraying unconventional and rebellious figures. Several characters in these stories represent the struggles of the middle class, faced with economic crises, exploitation, and challenges in fulfilling basic necessities. The author's perspective is primarily realistic; portraying the harsh realities of life, yet an optimistic view emerges at times, offering a glimmer of hope amidst the bleakness. The narratives often present a vivid picture of the contradictions and complexities in the relationships between individuals and society. The profound sensibilities of the author shape the extensive horizons of his stories. The stories touch upon various subjects, conveying simplicity, social consciousness, and a compassionate outlook. These tales serve as a testament to the author's vision, where the ability to comprehend the intricate relationships between individuals and society is evident. The stories represent the socially oppressed, marginalized, and characters struggling for their existence, bringing forth their simple yet complex expressions. The author's writing reflects a blend of realism and humanism, portraying the agony of truth and, at times, offering a ray of positive realization

Banamali Biswal's stories are, in essence, a vast canvas depicting practical views of life in various forms and colors. They do not portray the triumph of any ideology but rather portray characters struggling for the fulfillment of basic necessities of life. These stories depict the ever-changing moments of human life, reactions, and actions, rather than advocating for any specific philosophy. The narrative is an extremely intimate form of human life, delving into the depths of human existence, rising and falling, striving to understand the world, making mistakes, and rectifying them. It encompasses victories and defeats, gains and losses, truth and falsehood. Its scope is vast and all-encompassing. Banamali Biswal's stories are rooted in the universal human experience. They focus on the struggle for survival and the primal need for sustenance. The author's worldview is inspired by the basic necessities of life. The stories depict characters from different backgrounds striving in their own ways to fulfill these fundamental needs. The narrative, being an integral part of human life, explores the values within the context of life philosophy. The author's perspective seems to lean towards a pragmatic humanism rather than an intellectual development beyond the intellect. The author's life philosophy is rooted in the essentials of life. Inspired by the fulfillment of basic needs, the stories attempt to explore values that different sections of society pursue in their own ways. The narrative provides an insight into the efforts of various components of a specific class striving to acquire those values. The majority of the stories reflect a sense of hopelessness, despair, and a lack of responsibility. The narratives portray characters who navigate the challenges of life solely relying on the strength of survival. The stories present an extraordinary saga of beings living in a different world, where humanity's cries for compassion are heard. The stories give importance to human efforts like never before.

Banamali Biswal's stories embody realism and ideals, both in individual and societal contexts. The first prerequisite for a vigilant, insightful, and conscious writer is to remain connected to contemporary circumstances. Life is perpetually changing, rendering any specific thoughts, reflections, or principles irrelevant for all time. In the context of the ever-evolving conditions of life, reconsideration of specific thoughts becomes crucial. This article attempts to explore the thinking behind the stories of Banamali Biswal. His thinking can be categorized into two parts: Realism and Idealism, Individualism and Soialism. He adapts fundamental ideas from the current circumstances.

The stories portray the struggles and challenges faced by individuals from marginalized and neglected sections of society. The narratives highlight the author's empathetic perspective towards the pain and suffering of such characters. The stories also employ humor and satire to depict the complexities of

life and societal problems. Through these narratives, the author explores the intricacies of human nature, personal struggles, and societal issues with a profound understanding of the human condition. The language used is simple yet expressive, capturing the essence of contemporary life and the author's compassionate view of the world. The stories cover a wide range of themes. The author's deep socio-cultural perspective is evident in these stories, where the deplorable conditions of society, the impact of superstitions, and the inhumane outlook of society are portrayed vividly. Overall, the author skillfully intertwines the socio-cultural fabric with the narrative, creating stories that not only entertain but also provide a deep insight into the human experience. The language is rich yet accessible, and the storytelling reflects a blend of modernity and tradition, making these narratives a poignant reflection of contemporary life. By addressing prevalent insecurities, complex issues, and profound contradictions in society, the author often appears to be influenced by a realistic life philosophy. The narratives showcase self-struggle and self-realization. This self-realization seems to be inspired by a blend of worldly wisdom, behavior, humanity, and the portrayal of emotions. In this regard, these stories appear to reflect the author's multidimensional thinking and active participation in various segments of society. The author has presented the necessities, hopes, expectations, sorrows, and helplessness of various characters in an experiential and empathetic manner. By self-experiencing the situations of the lower-middle-class, the author has unfolded the entire spectrum of the world in the stories.

Banamali Biswal is a straightforward, eloquent, and conscious storyteller. The collection of stories, 'Bubhukṣā,' highlights all the characteristics of modern short story style. These stories reflect the continuous flow of contemporary consciousness. The characters of Bubhukṣā are connected with the modern thinking of humanity. Almost all the characters in the collection, navigate through their surroundings, struggling, and encountering new challenges and elevations. The stories portray the destitute class, crushed and scattered under the weight of poverty and social inequality. It is essential for any writer to understand social behavior and depict it realistically. The stories not only present problems but also make an effort to provide subtle and empathetic solutions in an idealistic or principle-oriented way.

Theme of Middle class families:
Banamali Biswal's stories often delve into the themes related to middle-class families, providing insightful portrayals of their struggles, aspirations, and dynamics. Banamali Biswal explores the aspirations and ambitions of middle-class individuals, depicting their desire for social mobility and a better life for their families. Characters often navigate the tension between personal dreams and societal expectations, reflecting the evolving nature of middle-class aspirations. Education is a significant theme in Banamali Biswal's stories about the middle class. Parents often harbor hopes for their children to receive a good education, viewing it as a pathway to a brighter future. Characters grapple with the challenges of providing quality education while managing financial constraints. Banamali Biswal portrays the professional struggles of middle-class individuals, highlighting the pressures of maintaining a respectable status and meeting societal expectations. Characters may face dilemmas related to career choices, job stability, and the pursuit of success in a competitive environment. Middle-class families in Banamali Biswal's stories are often depicted as repositories of traditional values and cultural norms. The narratives explore the tensions arising when traditional values clash with the demands of a changing society, particularly in urban settings. Financial stability and the challenges associated with managing a household on a middle-class income are recurrent themes. Banamali Biswal portrays characters navigating economic uncertainties, balancing the desire for comfort with the constraints of their financial situation. Middle-class families navigate complex social dynamics, including interactions with neighbors, relatives, and the broader community. Banamali Biswal explores how societal expectations and judgments impact the choices and behaviors of individuals within middle-class households. Gender roles within middle-class families are often explored, depicting the expectations placed on men and women. Banamali Biswal's

narratives may highlight the evolving roles of women within middle-class households and the challenges they face in balancing traditional expectations with personal aspirations. Through these themes, Banamali Biswal provides a nuanced portrayal of middle-class life, capturing the intricacies of relationships, societal expectations, and the pursuit of a better future within the constraints of a middle-class existence.

Theme of Plight of Women:

Banamali Biswal's work often portrays the plight of women in the socio-cultural context of today's time. He delves into the challenges, restrictions, and vulnerabilities faced by women, shedding light on their struggles for autonomy and recognition. Banamali Biswal's stories reflect the deeply entrenched patriarchal norms in Indian society during the early to contemporary society. Women are often depicted as subservient to male authority figures, facing limitations in decision-making and societal expectations. He explores the social restrictions imposed on women, particularly in terms of education, career choices, and freedom of movement. Characters grapple with societal norms that confine them to traditional roles, limiting their opportunities for personal and professional growth. Banamali Biswal's narratives delve into the complexities of marital relationships, portraying instances of arranged marriages, and the impact of societal expectations on women's lives. Women characters navigate the challenges of maintaining their identity within the confines of marital structures. Many stories highlight the economic dependence of women on male family members, showcasing the vulnerability that arises from financial constraints. Characters often face dilemmas related to financial autonomy and struggle against economic disparities. Despite the hardships, Banamali Biswal's female characters exhibit resilience and occasional acts of resistance against societal norms. Some stories depict women challenging oppressive traditions and striving for personal agency. The theme of motherhood is significant in Banamali Biswal's work, with women often portrayed as self-sacrificing mothers who endure hardships for the well-being of their families. These narratives explore the societal expectations placed on women as caregivers and nurturers. Overall, Banamali Biswal's portrayal of women reflects a nuanced understanding of the challenges they faced within a patriarchal framework. Through his stories, he aimed to raise awareness about gender inequalities and advocate for social reforms that would empower women in Indian society.

Theme of Poverty:

Poverty is a central theme in many of Banamali Biswal's stories, reflecting his deep concern for the socio-economic challenges faced by the common man in contemporary society. Banamali Biswal often depicts characters grappling with extreme poverty, struggling to make ends meet in an agrarian society marked by economic disparities. The narratives explore the impact of poverty on individuals and families, portraying the harsh realities of a subsistence-based livelihood. Characters in poverty are frequently victims of exploitation, whether by landlords, moneylenders, or those in positions of power. Banamali Biswal critiques the systemic injustices that perpetuate poverty, highlighting the struggles of the underprivileged against oppressive structures. Poverty often leads to limited access to education and opportunities, trapping individuals in a cycle of deprivation. Banamali Biswal underscores the importance of education as a means to break the chains of poverty and uplift the marginalized sections of society. Characters facing poverty also deal with social stigma and prejudice. Banamali Biswal explores how societal attitudes toward the poor contribute to their marginalization. The narratives shed light on the challenges individuals face when trying to overcome poverty while dealing with societal judgment. Poverty affects family structures, leading to strained relationships, conflicts, and difficult choices. Despite the dire circumstances, Banamali Biswal's characters often retain their dignity and resilience in the face of poverty. The narratives celebrate the strength and tenacity of individuals who maintain their integrity even when confronted with extreme economic challenges. Banamali Biswal's exploration of poverty goes beyond a mere portrayal of financial hardship; it delves into the human aspects, revealing the resilience

and spirit of those living in impoverished conditions. Through his stories, he aimed to create awareness and advocate for social reforms to address the root causes of poverty in Indian society.

Theme of child issues:

Banamali Biswal's work also provides a poignant portrayal of the plight of children in the socio-economic landscape of his time. Many of Banamali Biswal's stories feature children from impoverished backgrounds, highlighting the harsh realities of economic struggles and deprivation. Characters often endure hardships, scarcity of resources, and lack of access to education, emphasizing the impact of poverty on their lives. Banamali Biswal addresses the issue of child labor, depicting children engaged in laborious tasks due to economic necessity. Characters often face exploitation in the workplace, reflecting the prevalent social and economic conditions of the time. The limited access to education for children, especially those from marginalized communities, is a recurring theme. Banamali Biswal underscores the importance of education as a means to uplift children from their circumstances and break the cycle of poverty. Family structures play a crucial role in Banamali Biswal's narratives, with children often caught in the complexities of familial relationships. Orphaned or neglected children are portrayed navigating a world where they seek love, care, and a sense of belonging. Banamali Biswal critiques social injustice through the lens of children, showcasing instances where they become victims of discriminatory practices or systemic failures. Characters grapple with the consequences of societal prejudices and the challenges of asserting their rights. Despite their challenging circumstances, children in Banamali Biswal's stories often embody innocence and resilience. The narratives highlight the strength and adaptability of children as they navigate the complexities of an adult-dominated world. Through his portrayal of children, Banamali Biswal aimed to draw attention to the pressing issues of his time, including poverty, child labor, and the need for social reforms. His stories evoke empathy and compassion, urging readers to reflect on the conditions faced by children in a society undergoing significant socio-economic changes.

Conclusion:

Banamali Biswal's stories often focus on characters facing severe economic struggles, highlighting the challenges of poverty in an agrarian society. The narratives provide vivid descriptions of the daily hardships, such as the inability to afford basic necessities, lack of resources, and constant financial insecurity. Characters from impoverished backgrounds frequently encounter exploitation from landlords, moneylenders, and those in positions of authority. Banamali Biswal critically examines the systemic injustices that perpetuate poverty, shedding light on the power dynamics that keep the underprivileged in a perpetual state of vulnerability. Poverty often leads to a lack of access to education, trapping individuals in a cycle of limited opportunities. Banamali Biswal underscores the transformative potential of education, portraying characters who aspire to break free from poverty through learning but face numerous obstacles. Characters facing poverty contend with social stigma and prejudice, reflecting societal attitudes toward economic status. Banamali Biswal explores the psychological impact of societal judgment, showing how it adds an extra layer of difficulty for individuals trying to overcome poverty. Poverty disrupts family structures, leading to strained relationships, conflicts, and difficult decisions for characters. Banamali Biswal skillfully depicts the familial bonds, exploring the resilience and solidarity within families facing economic adversity. Despite the dire circumstances, Banamali Biswal's characters often maintain their dignity and integrity in the face of poverty. The stories emphasize the human spirit's resilience, portraying individuals who, despite economic challenges, hold onto their principles and values. Banamali Biswal's nuanced exploration of poverty goes beyond surface-level portrayals, delving into the psychological, social, and familial dimensions of the experience. Through his detailed and empathetic storytelling, he provides readers with a profound understanding of the multifaceted impact of poverty on individuals and society.

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संस्कृतशास्त्रेषु नारी

Dr. Sushree Sasmita Pati

Assistant Professor,

School of Sanskrit, G.M.University, Sambalpur, Odisha,

उपक्रमः-

विश्वनिर्माणे स्त्रीणां विशिष्टं योगदानं विद्यते, यथा पुरुषाणाम्। एवमपि वक्तुं शक्यते यत् स्त्रीपुरुषयोः परस्परसहयोगेनैव विश्वनिर्माणं कल्पते। अतएव सामाजिकव्यवस्थायाः परिकल्पना अपि द्वयोरधीनैव इति ज्ञेयम्। संस्कृतवाङ्मये नारी क्वचित् देवतारूपेण क्वचित् शक्तिरूपेण क्वचित् मातृरूपेण क्वचित् प्रकृतिरूपेण क्वचित् अर्धाङ्गिनीरूपेण क्वचित् धात्रीरूपेण क्वचित् अबलारूपेण च यथोचितं यथावसरं परिलक्ष्यते। वैदिककालीना नारी सामाजिकव्यवस्थायां पुरुषसमाना आसीत् इति गार्गी मैत्रेयी लोपामुद्राप्रभृतीनां वर्णनानुसारं ज्ञायते। परं तु स्मृतिकालीना नारी तु अस्वतन्त्रा पठनपाठनादिशैक्षणिकक्षेत्रे वञ्चिता उपवर्णिता अस्ति ।

स्त्रीणामधिकारचिन्तनम् –

बालया वा युवत्या वा वृद्धया वापि योषिता।

न स्वातन्त्र्येण कर्तव्यं किञ्चित् कार्यं गृहेष्वापि।

बाल्ये पितुर्वशे तिष्ठेत् पाणिग्रहणस्य यौवने।

पुत्राणां भर्तरि प्रेते न भजेत् स्त्रीस्वतन्त्रताम्॥[1] इति

मनुस्मृतिवचनेन स्त्रीणां स्वतन्त्रः अधिकारो वर्जितः।

स्त्रीणां श्रेष्ठता –

यद्यपि अधिकारे स्वातन्त्र्यं वर्जितं स्त्रीणां तथापि स्मृतिकारैः तासां श्रैष्ठ्यं समुपवर्णितम् । तदाह गौतमः आचार्यः श्रेष्ठः गुरूणां मातेत्येके इति। एवं मनुरब्रवीत् –

उपाध्यायान् दश आचार्य आचार्याणां शतं पिता।

सहस्रं तु पितॄन् माता गौरवेणातिरिच्यते॥[2] इति

अन्यदपि मनुराह –

यत्र नार्यस्तु पूज्यन्ते रमन्ते तत्र देवताः।

यत्रैतास्तु न पूज्यन्ते सर्वास्तत्रा फलाः क्रियाः॥[3] इति

अनेन स्त्रियः देवताकल्पा इति ज्ञायते।

स्त्रीणां कर्तव्यपरायणता –

स्मृतिकाराः स्त्रीणां कर्तव्यपरायणतामधिकृत्य बहु प्रकाशयन्ति।तत्र मनुवचनमेवं भवति -

अर्थस्य संग्रहे चैनां व्यये चैव नियोज्यते।

<div align="center">शौचे न्रपङ्क्त्यां च परिणाह्मस्य वेक्षणे॥[4] इति</div>

अर्थसंग्रहे, तस्य व्ययीकरणे, आतिश्यसेवने, गृहसज्जीकरणे गृहशुद्धिकरणे च स्त्रीणां विशिष्टकर्तव्यता विद्यत इति तदर्थः। अतएव गृहिणी गृहमुच्यते इति मनुराह-

<div align="center">अरक्षिता गृहे रुद्धाः पुरूषैरासकारिभिः।</div>

<div align="center">आत्मानमात्मना यास्तु रक्षेयुस्ताः सुरक्षिताः॥[5] इति</div>

स्त्रीणां कर्तव्यपरके कर्मणि पतिसेवनं मुख्यामिति श्रीमद्रामायणम् अनवरतं प्रकटयति। कौसलया सीतां प्रति कथयति - <div align="center">मितं ददाति हि पिता माता मितं सुतः।</div>

<div align="center">अमितस्य हि दातारं भर्तारं का न पूजयेत्।</div>

<div align="center">स्त्रीणां पवित्रं परमं पतिरेको विशिष्यते॥[6] इति</div>

एवं सीता अनसूयां प्रति आह –

<div align="center">विदितं तु मयाप्येतह यथा नार्याः पतिर्गुरः।</div>

<div align="center">पतिशुश्रूषणात् नार्या तर्पा नान्यत् विधीयते॥</div>

<div align="center">सावित्री पतिशुश्रूषां कृत्वा स्वर्गेमहीयते।[7] इति</div>

अनसूया ब्रवीति सीतां प्रति –

<div align="center">नगरस्थो वनस्थो वा पापो वा यदि वा शुभः।</div>

<div align="center">यासां स्त्रीणां प्रियो भर्ता तासां लोका महोदयाः॥[8] इति</div>

एवं वनं प्रस्थातुं रामः प्रक्रमते तदा स सीतां नेतुं नैच्छत्। तदा तं प्रति आह सीता –

<div align="center">यस्त्वया सह स स्वर्गः निरयो यस्त्वया विना।</div>

<div align="center">इति जानन् परां प्रीतिं गच्छ राम मया सह॥[9] इति</div>

इदं च दिव्यचरितं स्त्रीणां समस्तसंस्कृतवाङ्मये पुष्कलं दृश्यते। मनुरपि वदति -

<div align="center">वैवाहिको विधिः स्त्रीणां संस्कारो वैदिकः स्मृतः।</div>

<div align="center">पतिसेवा गुरौ वासो गृहार्थोग्नि परिक्रिया ॥[10] इति</div>

गृहस्थः पतिः पत्नीं विना यज्ञादिकर्मसु योग्यः न भवति। अतएव पाणिनिरपि पत्युः नो यज्ञसंयोगे इति पत्नीशब्दनिर्वचनावसरे यज्ञादिकरणे योग्या सहभागिनी स्त्री एव पत्नी इति निरूपयति। अयज्ञो वा एषः यो पत्नीकः इति श्रुतिरपि अनुमेव विषयं द्रढयति।

दायभागः –

दायो नाम सम्पत्तिविभाजनम्। सम्पत्तिविभाजनं स्त्रीणां विषये कथमस्तीति संस्कृतवाङ्मये धर्मशास्त्रे बहु विचारितमस्ति। अत्र सम्पत्तिः पैतृकसम्पत्तिरिति श्रुतिषु कथितमस्ति।

स्त्रीधनं षोढा वर्णितमस्ति मनुस्मृतौ याज्ञवल्क्यस्मृतौ च । तथा हि

1-अध्याग्नि, 2- अध्यवाहनिकं, 3- प्रीतिकर्मणि प्रदत्तं, 4- भ्रातृद्वारा प्राप्तं, 5- पितृद्वारा प्राप्तं , 6- मातृद्वारा प्राप्तम् इति। यथा-

पितृ मातृ पति भ्रातृ दत्तमध्यग्न्युपागतम्।आधिवेदनिकाद्यं च स्त्रीधनं परिकीर्तितम्।

बन्धुदत्तं तथा शुल्क ------ इति॥[11]

एतदपि वर्णितमस्ति स्मृतिग्रन्थे यत् मातुः पितुश्च सम्पत्तौ पुत्रवत् पुत्रीणां समः अधिकारः विद्यते इति। तत्र मनुः प्राह –

जनन्यां संस्थितायां तु सम सर्वे सहोदराः

भजेरन्मातृकं पित्र्यं स्यात्तस्य गृह्णीत नेतरः।

यास्तासां स्युर्दुहितरस्तासामामपि यथार्हतः

मातामह्या अन्यकिञ्चित्प्रदेयं प्रीतिपूर्वकम्॥[12] इति

किं च मातुः धनं तन्मरणादनन्तरं तया कृतस्य ऋणस्य अपाकरणं कृत्वा पुत्र्यै दातव्यमिति स्मृतिकाराः ब्रुवन्ति। तथा चोक्तं –

मातुर्दुहितरः शेषमृणात्। ताम्य ऋतेन्वयः।[13] इति

एवं विज्ञानेश्वरोपि मन्यते यत् मातुः सम्पत्तिः पुत्र्या एव भवति, तत्रापि अविवाहितायै प्रथमं दद्यात् तदनन्तरं विवाहिताभ्यः स्त्रीभ्य इति।

किं च नारदस्मृतिकारः प्रकटयति-

पुत्रश्च दुहिता चोभौ पितुः सन्तानकारकौ॥

या तस्य दुहिता तस्याः पित्र्यंशो भरणे मतः।[14] इति

एवं पितुः मरणानन्तरं पत्युः मरणानन्तरं वा अधिकारविवेचनं बहु उपलभ्यते स्मृतिग्रन्थेषु। मिताक्षरायां अविवाहितकन्या, निर्धनाविवाहिताकन्या, सधनविवाहितकन्या इति अधिकारक्रमोपि वर्णितः।

उपसंहारः-

संस्कृतवाङ्मये धर्मशास्त्रग्रन्थे काव्यजगति च स्त्रीणां स्थानं समृद्धं सुपुष्कलं समग्रविकसितं दैवविलसितं सर्वपूज्यं च वर्णितमस्ति। नारीणां प्रसङ्गे संस्कृतशास्त्रेषु विविधालोचनं प्राप्यते। विविधशास्त्रेषु नारीचरित्रस्य समाजे परिवारे च वर्धनम् अधिकारादयश्च सम्यक् तया वर्णनम् अस्ति।

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Ancient Indian Science and Technology in Sanskrit Texts (śāstras)

Rutam Biswal

Research Scholar, Centre of Material Sciences

University of Allahabad

Abstract:

To celebrate India, the best way is to remember all the times we have contributed to the scientific and technological advancement of the human race. Our ancient science was so developed that if anyone tries to study it, a lifetime would prove small. However, the problem with us is that we have not stored our heritage of knowledge properly. Hence, now we are almost forced to find Western sciences as more advanced than that of us.

Keywords:

Vimāna Śāstra, Maharṣi Bharadvāja spectrometer, Yantras, Rasaśālā, Agastya's battery

Introduction:

In Mahābhārata, the Kauravas were born by assisted reproductive technology (ART) in which the embryo was formed inside Gāndhāri's uterus. After about two years she gave birth to a lump of living meat which was divided into 101 pieces by Sage Vyāsa and placed in different pots inside a cave that replicated the inside of a womb. The Kauravas were born from these pots. It is believed that the daśāvatāra of Viṣṇu was nothing but a concept of evolution. Charles Darwin is world famous as Father of Evolution but Indians were well-known of evolution many thousand years ago. Starting from Matsya (fish), Kūrma (giant tortoise), Varāha (boar), Narasimha (the half-man/half-lion), Vāmana (the dwarf), Paraśurāma, Rāma, Kṛṣṇa or Balarāma, Buddha or Kṛṣṇa, and Kalki. Ancient India was better known as Viśvaguru due to its contributions to many fields such as astronomy, mathematics, metallurgy, *yoga*, medicines and many such arenas.

Figure 1: Similarity between Darwin's evolution and daśāvatāra of Viṣṇu

Some of the principles of metallurgy which are brought out in the textual description indicate an advanced development in technology and engineering in ancient India. About 31 machines (*yantras*) are also described with their construction procedures. Experimental investigation has been conducted for the material part of the text. Several materials can be reproduced in the laboratory. By proper investigation, it was found that they have special properties that are not available in any known materials of modern times. One machine "*Vakra-Prasāraṇa-yantra*" was reproduced as a working model and is found to be novel gear mechanism with sixteen gear wheels. In addition, "*Agni-Sthambana*", a fire proofing spray, "*Anāhāra*" a food substitute have also been produced. Patents are also being obtained for some of these items.

1. **Evidence of ancient Scientific Sanskrit texts (śāstras)**

There are several Sanskrit Śāstras which deal with the Ancient Scientific elements:

- **Vimāna Śāstra (or Vaimānika-Prakaraṇam)** and **Amsu-Bodhini**– by Maharṣi Bharadvāja
- **Rājya-tantra**- by Maharṣi Yānjyavalkya
- **Kṛtakavajra-Nirṇaya (of Ratna-Pradīpikā), Jalatattva-prakarṇa and Āpatattva-upanyāsa-** Authorship not known

Our ancient seers knew the technology for radars and laser weapons as given in the Sanskrit text Samarāṅgaṇa-Sutradhara.

Similarly, Āyurveda ('āyur' means life, and Veda means knowledge) is most probably the oldest structured system of medical science in the world containing proper knowledge of various ailments, diseases, symptoms, diagnosis and cure. Many scholars like *Charaka* and *Suśruta* have made invaluable contributions to Āyurveda. Suśruta mentions about various surgical procedures and surgical instruments in his Suśruta-Saṃhitā.

Ancient India not only had a medical science for the humans (Ayurveda) but also for plants, called *Vṛkṣāyurveda*. A Sanskrit text of *Vṛkṣāyurveda* of Surapala is a systematic composition starting with the glorification of trees and tree planting. The text discusses about various topics connected with the science of plant life such as procuring, preserving, and treating seeds before planting; preparing pits for planting saplings; selection of soil; method of watering; nourishments and fertilizers; plant diseases and plant protection from internal and external diseases; layout of a garden; agricultural and horticultural wonders; groundwater resources; etc. The topics are neatly divided into different sections and are internally correlated.

The other texts like *Atharvaveda*, *Bṛhatsaṃhitā* of Varāhamihira, *Sārṅgadharapaddhati* of Sārṅgadhara, etc. also deal with the botanical and agricultural aspects. The *Saṃhitās* of Caraka and Susruta deal with the medicinal aspect; and works such as *Gṛhyasutras*, *Manusmṛti*, *Arthaśāstra* of Kautilya, *Śukranīti*, *Krishisaṅgraha* of Parāśara, *Kāmandakīya Nītisāra*, *Buddhist Jātakas* and the *Purāṇas* like *Matsya, Varāha, Padma, Agni*, etc.

The *Vṛkṣāyurveda of Surapal (a text on plant science composed in the 10th century)* gives us a rare insight into extensive mathematical calculation techniques of the times, involving in particular fractions, progressions, measures of time, weight and money.

During the first war between the Indians and the British at Mysore during reign of Hyder Ali, the Indians had rockets and missiles besides guns and cannons. Śatāgni is a missile containing 100 bullets (śata means 100 and Agni means fire). It is launched from a cannon and explodes after reaching its destination. *Śukra-nītiśāstra* contains several formulas for making gunpowder. The first item exported by the then East India Company was Indian nitre or saltpeter. Śuśruta is treated as the **"Father of surgery"** and **"Father of Plastic Surgery"**". He successfully performed the nose surgery. *Śuśrutasaṃhitā* is one of the oldest treatises dealing with surgery in the world.

Brahmagupta (AD 628) defined zero and its operation for the first time and wrote rules for mathematical operations (addition and subtraction) using zero. His ***Brahmasphuṭasiddhānta*** deals with mathematical astronomy containing significant mathematical content, including understanding the role of zero, rules for manipulating both negative and positive numbers, methods for computing square roots, methods of solving linear and quadratic equations, and rules for summing series. Then Āryabhaṭṭa a great mathematician and astronomer used zero in the decimal system and wrote *Āryabhaṭīya*.

Maharṣi Gautama mentioned 32 models of aircraft used in Tretā-yuga of which only one model (Puṣpaka-vimānam) became popular in the Rāmāyaṇa. The *Vaimānika-śāstra* describes *Tripura-vimānam* which uses solar-powered engine to travel at three levels: on the land, under the surface of water and in the air. Śakunavimānam is a cross between an aircraft and a rocket (space shuttle).

Figure 2: Model of Vimāna and aircraft

In 1895, Shivashankar Bapuji Thalpad of Bombay constructed an
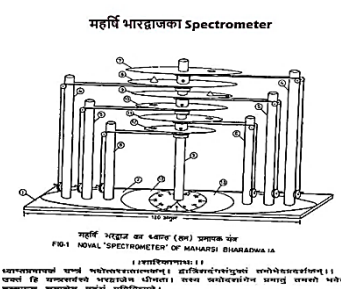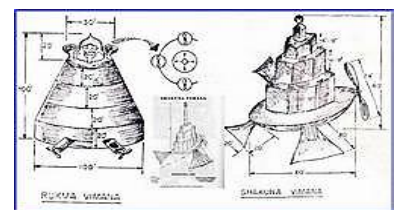
aircraft with an engine that flew to an altitude of 1500 feet. He was a Vedic scholar and used to teach at the J.J. School of Arts and he obtained the technology from some rare Sanskrit texts. He also wrote a book in Marathi named *Prācīna-Vimāna Vidye Chā śodha*. Lalaji Rayanji, Maharaja of Baroda, was one of the many witnesses who had seen the flying of that aircraft. After the untimely death of Prof. Thalpad, his legal heirs sold all his scripts and materials to the British.

The earliest known spectrometer (study of the interaction between matter and radiation which is used as a tool for studying the structures of atoms and molecules) was recorded by that of Maharṣi Bharadvāja.

Figure 3: Ancient spectrometer

Agastya-*saṁhitā* (written by Rishi Agastya around 7000 years ago) explains the methodology involved in the construction of an electric battery (with copper as cathode and zinc amalgam as the anode). Here it is described that water can be split into oxygen and hydrogen. Thus, Agastya battery (having components like Copper plate, Earthen pot, Copper sulphate, Wet sawdust, Zinc amalgam), claimed to be the oldest battery and the oldest manifestation of electro-chemical knowledge.

Figure 4: Agastya's battery

An earthen pot is taken and covered with a clean copper plate. On the copper plate is copper sulphate above which moist sawdust is placed. On top of all these, a zinc amalgam sheet is placed on the energy known as Mitra – Varuṇa. Here Mitra means the cathode and varuṇa means anode. To intensify the power of electricity a hundred of such jars known as Shata Kumbha are connected in series. When the reaction takes place water is split into *Prāṇavāyu* (Oxygen) and *Udānavāyu* (Hydrogen). The floating hydrogen is air-tight cloth and can be further used in aerodynamic applications. This proves that, the making of dry cells was definitely a contribution by the great ancient sage Agastya.

2. **Yantras (instruments) used in Chemical Practices in *Rasaśālā*:**

The *Yantras* were the appliances required to prepare the standard quality of chemical substances, materials or medicines. These were designed specifically for certain procedures. Chemical treatises of ancient India refer to various types of *Yantras* for different applications. Some of these *Yantras* and their applications are given below:

Svedani-Yantra:*Svedana* in Sanskrit means sweat. The material after
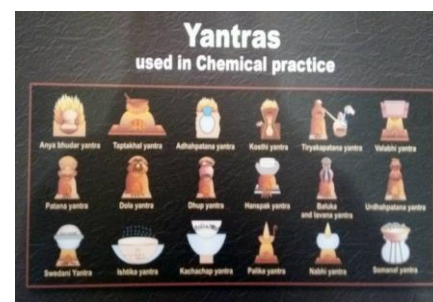
heating process looks covered by water as if it had sweated, this is called *svedani-yantra*. It was used for softening of substances, *Svarasa* extraction, *Pārada-saṁskāra*, *Rasa-dravya-śodhan* and continuous slow heating of ingredients.

Dolā-Yantra (Swing apparatus): The material for purification is kept swinging in the liquid in a pot, this is named as *Dolā-yantra*.

It was used for *Rasa-dravya-śodhana, Pārada*-śodhana, Pottali preparation, purification of crude drugs, etc.

> *Dravadravyeṇa bhāṇḍasya pūritārdhodarasya ca/*
> *Mukhasyobhayataḥ dvāradvayaṁ kṛtvā prayatnataḥ//*
> *Tayostu nikṣiped daṇḍaṁ tanmadhye svedyapoṭṭalīm/*
> *Pralambya sūtrayogena svedayecca yathāvidhi//*
> *Dolāyantram idaṁ khyātaṁ munibhiḥ sūtravedibhiḥ//5*

***Sthāli-Yantra*:** In any earthen or metallic vessel, the metallic and mineral drugs are filled with specified '*amla-dravya*'. The mouth of the vessel is closed and sealed with a suitable lid. The vessel is placed over fire and the contents are cooked up to the stipulated time.

This yantra is called "*Sthāli-yantra*" which is used for heating various *Rasadravya* and for *Somanathi Tāmra Bhasma* preparation.

Ulukhala-Yantra: A deep vessel shaped wooden, stone or iron mortar, having height of 16 *aṅgula*, width of 10 *aṅgula* and depth of 13 *aṅgula* is identified

as '*ulukhala'*. It should be very soft, shiny and strong. The pestle used should be of wood, stone or iron with enough thickness and length of 20 *aṅgula*.

It is used for powdering purpose.

Khalva-Yantra:It is used for *Bhāvanā*, preparation of Khalviya formulations, *Pārada-Sanskāra*, powdering, *Bhasma*-preparation etc. There are two types of *khalva-yantra* used for all the pharmaceutical procedures:

*1) **Vartulākāra-(Circular)-khalva-yantra:*** used for triturating different types of herbal and mineral drugs during pharmaceutical procedures. The circular shaped iron or stone mortar with width of 12*aṅgula*, depth of 9 *aṅgula* and height of 11 *aṅgula* is identified as *Vartula-khalva*.

*2) **Droṇirūpa-(Elliptical)-khalva-yantra:*** The elliptical shaped iron or stone mortar
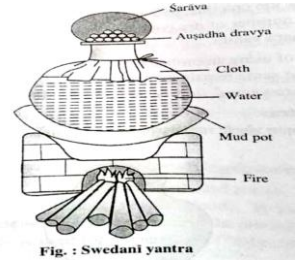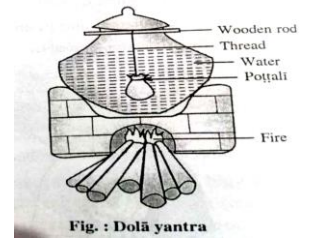

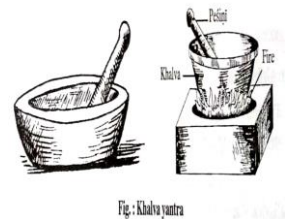Fig. : Swedani yantra

Fig. : Dolā yantra

Ulūkhala yantra

Fig : Khalva yantra

Vartula khalva yantra

with height of 7 *aṅgula*, length of 16 *aṅgula* and width of 12*aṅgula*

is identified as *Droṇirūpa-khalva*. This *khalva-yantra* is used for pounding

or triturating different types of herbal and mineral drugs during pharmaceutical

procedures.

Taptakhalva-yantra: Prepared by iron, measuring 9 *aṅgula* length, 6 *aṅgula*

in width and depth. The pestle is also made of iron and it should be 8 *aṅgula*

length.

Kachchhapa-Yantra: A wide circular vessel measuring 15 to 20 *aṅgula*

width is selected. Half of the vessel is filled with water. Now the crucible

filled with the medicine is placed in the middle of the smaller vessel and it is

covered inverted with a strong earthen lid, the edge of the lid is properly

sealed with wet mud. Above the lid on all sides of the small vessel, the

charcoal is filled and ignited. By doing so the *gandhaka-jāraṇa*takes place.

This *Kacchapa-yantra* was used for Bid *Jāraṇa* in *Pārada* and *Gandhaka-Jāraṇa*.

Ūrdhva-pātana-yantra: The word *pātana* means distillation. The apparatus

in which distillation is carried out is called *pātanayantra*. It was used for extraction of

Pārada from Hingul**,** for *Hartāla*, *Mānaśilā*

Sattva-Pātana and other sublimation purpose.

Adhaḥ-Pātana-yantra: Since mercury falls down from the upper pot in

this apparatus, this is called *adhaḥpātanayantra*. It was used for *Adhaḥpātana*

Sanskāra of *Pārada* and for Gandhaka-śodhana.

Jāraṇārtha-Tulā-Yantra (Balance)**:** It was used for Gandhaka-Jāraṇa

In *Pārada* and for *Dvandamelāpan* of *Dhātu*.

***Pātanayantra*- Damaru Yantra:** Used for extraction of

Pārada from Hingul, for Hartal, Manashila Sattva-patana, for other

sublimation purpose, purification and distillation of Mercury.

Vidyādhara-Yantra: Used for sublimation of hard material and in *Pārada-Saṁskāra.*

Tīryakpātanayantra: Utilized for Distillation of *Pārada*, purification of Mercury and extraction of herbal
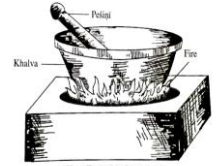
volatile oils.
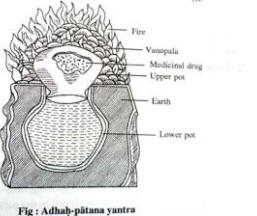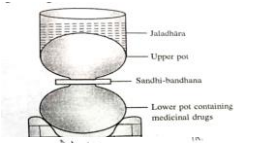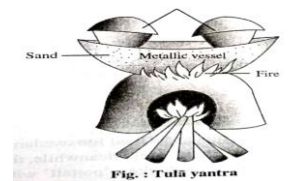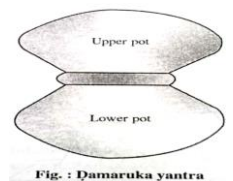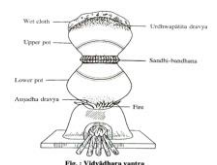
Rasaratnasamuccaya - 9.47-49says *Tīryakpātanayantra* is generally used for the collection of rasa:

Kṣipedrasaṁ ghaṭe dīrghe natādhonālasanyute.

Tannālaṁ nikṣipedanyaghaṭakukṣyantare khalu..

Tatra ruddhvā mṛdā samyag vadane ghaṭayor adhaḥ.

Adhastād rasakumbhasya jvālayet tīvrapāvakam..

Itarasmin ghaṭe toyaṁ prakṣipet svāduśītalam.

Tīryakpātanametaddhi vārtikair abhidhīyate..

(Chemicals are to be placed in a vessel having a long tube immersed in an inclined position which enters into another vessel arranged as a receiver. The mouth of the vessel along with the joints should be sealed with clay and cloth. Strong fire blown at the bottom of the vessel containing the chemicals, while, the other vessel was placed in cold water. This apparatus (used for distillation) is called *Tīryakpātanayantra* which in modern chemistry has been scientifically modified and improved as shown below:

Figure 5: Ancient *Tīryakpatana-yantra* is similar to modern distillation process

*Koṣṭhīyantra***:** Furnace having width of 16 *aṅgulas*, length and height of one *hasta* and uniform on all sides is called *koṣṭhīyantra* which is used for extracting the *Sattva* (metal content) from *Dhātus* (ores and minerals). Fill good quality Charcoal in the furnace, blow air in sufficient quantity through the lower opening burning fire:

ṣoḍaśāṅgulavistīrṇāhastamātrāyatāśubhā.

ṣoḍaśāṅgulavistīrṇā hastamātrāyatā śubhā.

Dhātusattvanipātārthaṁ koṣṭhikā parikīrtitā..

Vanśakhādiramādhukavadarīdārusambhavaiḥ.

Paripūrṇaṁ dṛḍhāṅgārair adhovātena koṣṭhake.

Bhastrayācāntaramārgeṇa jvālayecca hutāśanam..

Ḍheki-Yantra **:** Below the neck of the pot is a hole into which is introduced the upper end of a bamboo tube, the lower end of it fitting into a brass vessel
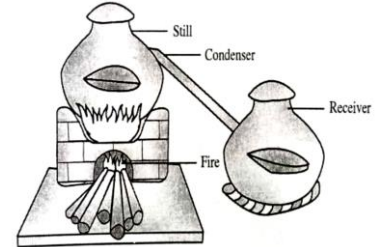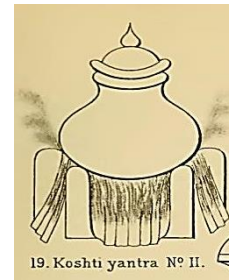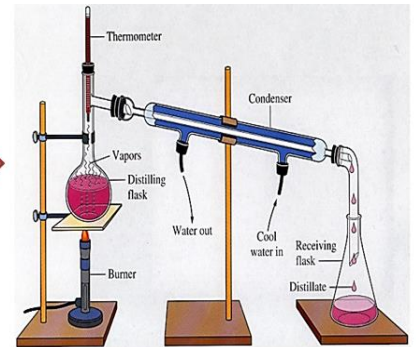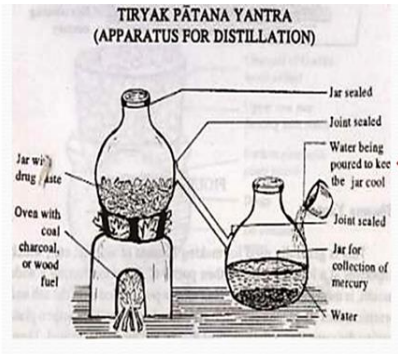
filled with water and made of two hemispherical halves. Mercury mixed with the proper ingredients is subjected to distillation till the receiver gets sufficiently heated.

***Pālikā-Yantra*:** This had been used for Parpati-preparation**,** during preparation of various formulations and for stirring purposes.

***Pātāla-Yantra*:** Used for Oil-extraction e.g. Bhalattaka oil

***Puṭa-Yantra*:** Utilised for Bhasma**-**preparation, Jāraṇa, Bhasma-testing, Sattva-pātana and for Amritikaraṇa

Vālukā-Yantra (Sand-apparatus)**:** Used for *Kūpi***-***Pakva-Kalpa* preparation

***Lavaṇa-Yantra*:** Similar to '*vālukā-yantra*'. Here instead Of 'vālukā' (sand), *Lavaṇa* (salt) is filled around the bottle in the cylindrical iron vessel. The procedure of heat application is same as the preparation.

***Bhudhārā Yantra*:** A wide and circular earthen vessel of cylindrical Bucket-like structure is selected. At its base, two *aṅgula* sand is spread. Above that, the tightly enclosed and sealed crucible containing medicine is firmly placed. Above and on all sides of the crucible, two-*aṅgula* thick sand is filled. Above this sand the specified number of dry cow-dung-cakes are placed and ignited. This '*Bhudhārā-yantra*' is used for *Pāradasaṁskāra* and *Gandhaka-jāraṇa* in *Pārada.*

Ghaṭa-yantra: A pot with capacity of 'four *prastha*' of water having neck of 4 *aṅgula* circumference is called *ghaṭa-yantra* or *āpyāyanakayantra*.

   ***Khalva-Yantra*-** pestle and mortar

Figure 6: Ancient and modern mortar and pestle
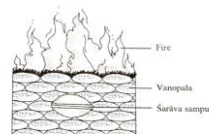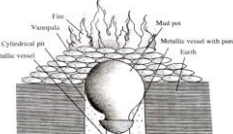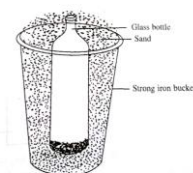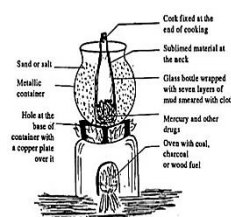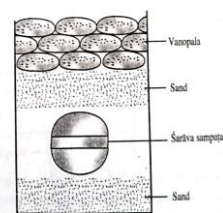
Figure 7: Different types of Yantras

   Similarly, a few other *yantras* like *Bakayantram* (used as a retort for distillation), Vidyādhara-yantram (used for purification of Mercury), Bālukā-yantram (used for
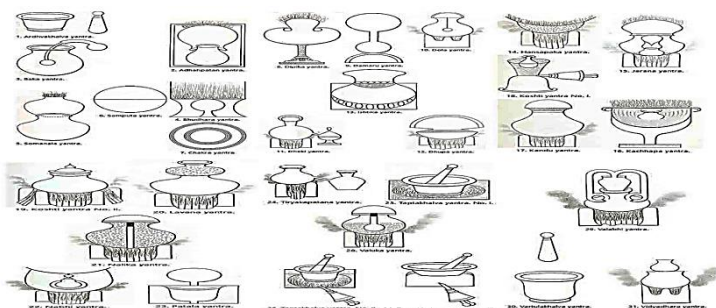
purification of Medicines), Bhudhana-yantram (used for extraction of Mercury), Tapta Khalla Yantram (used for slow heating of Mercury), Vidyādara-yantra and Pātana-yantra are also described in Sankrit Texts.

3. **Comparative Aspects of the Study**

Ancient Indian texts pertaining to Science and Technology have been studied with the aim to decipher and decode formulae for making new materials like alloys, ceramics and glasses. A formula for making protein-rich food extract from common Indian grasses also has been deciphered. A formula for producing a protein-rich food extract (powder) from specific Indian grasses is also deciphered. The Central Food Technological Research Institute, Hyderabad has certified that the powder extracted from the specified grasses shows about 13% protein content. Other tests from nutrition and medical angles are to be taken up. This activity is aimed at producing low-cost protein rich food products (as powder, biscuits, malt etc.) based on this formula.

The modern Chemistry laboratory was utilised and the melting and cooling procedures were performed according to the directions given in Sanskrit texts. The mixing proportions were given in terms of relative units in weight. The units of temperature used were in `Kakshyas' and the exact interpretation of `Kakshya' is not yet known, though roughly it has been equated (as 1 Kakshya = 12.5 °C) at low temperatures (this scale may not be linear at higher temperatures). The procedure for heat treatment was also available in Sanskrit sources in terms of either sudden pouring gradual cooling or slow pouring to produce various effects and different properties. As regards the equipment to be used, in all experiments only the modern laboratory equipment was used, though descriptions in Sanskrit were varied as various types of crucibles (mooshas), bellows (bhastris) and furnaces (kundas) of ancient times (which are not available now).

Agni Sthambhana or Fire Resistance is a technique for preventing and resisting fire and burning is also developed. Two techniques/solutions have been developed for this.

- for preventing the burning of inflammable objects such as paper, cloth and wood
- for preventing burning of human body.

It has been noted that in both the above cases the fire will not be allowed to be caught (or burning to start) even after continuous exposure to flame for up to 30 seconds. (Normally fire catches any inflammable material within 0.5 seconds and any moist material within 3dampened with this liquid does not catch fire and can also be used to put off fire or escape unburnt in fire even after long exposure to flame). A patent has been obtained for this invention from Madras Patent Office.

Recently, the Birla Science Centre at Hyderabad has produced some alloys after studying some Hindu manuscripts like "**Vimāna-śāstra**" and "**Amsu-Bodhini**". The alloys possess some extraordinary properties that are unknown to Western countries. Bharadvāja's Vimāna-śāstra deals with advanced metallurgy, material science, machine design, mechanical engineering and rocketry. The text describes detailed procedures in the preparation of several hundreds of materials such as Alloys and Glasses which are unknown to modern science. Most of these materials can be reproduced in the laboratory even now.

Conclusion

India is so rich in the field of science and technology that even the foreigners extracted our knowledge to become modern inventors. Due to negligence most important aspects of our knowledge are either lost or stolen. Whatever is remaining there also we either lack proper technique or manpower to extract and utilise them. So, it is high time to trace the Sanskrit-based Indian knowledge system related to Ancient Indian Science and Technology which may require lots of projects to be carried out both by Sanskrit Pundits and the modern Scientists.

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An Exploratory Analysis of the Causes of Metaphorical Rhythm in Indian Music: A Lyrical Controversial Rhythm

Sri Binod Bihari Rout
Lecture in Tabla
Utkal Sangeet Mahavidyalaya, Bhubaneswar, Odisha

Abstract:

The grand edifice of Indian music, Taal, stands firmly on a solid foundation. The verse, "Geetam Vadyam Tatha Nrityam, Sthale Pratishthitam Tatha, Yatoh Sthalam Na Janati Na Cha Gayako Na Cha Vadakah," emphasizes the importance of Taal. However, while ancient music theorists have written many chapters on Taal, some practitioners use Taal according to their convenience, sometimes outside prescribed norms.

Equality should be maintained in both creative and scholarly aspects in vocal, instrumental, or dance forms. Emotion is necessary in art, but if it deviates from scholarly principles, it may appear disordered. Therefore, preserving this art requires a scientific approach.

The prevalent Taal theory of the medieval era suggests that vocalists and instrumentalists modify Taal theory according to their preferences, evident upon investigation. Rupak Taal, prominent in vocal, instrumental, and dance music, especially in percussion instruments like Tabla, has been studied as an independent subject from elementary to university levels. It reveals scientific problems associated with it in the Middle Ages when Indian Taal theory deviated from tradition. In the ancient system, the rhythm pattern was 2+2+3, now practiced as 3+2+2. The first beat of every Taal rhythm is studied as either *khali* or filled, raising questions about the prevalent perception of Taal. What constitutes the rhythm of Rupak Taal? How is the first beat scientifically considered Phaank or Khaali? Where should phaank or khaali beats be positioned in a Taal? These questions need addressing.

From regional to global levels in Indian music, it extends its presence as an independent subject from elementary to university levels. Therefore, opinions based on scientific theories should be considered. Given Indian music encompasses thousands of Taals rooted in various theories, the structure of Rupak Taal needs to adhere to those rules. Making scientific alterations to a Taal's theory which has existed for thousands of years, encompassing numerous theories, is practically impossible. Researching prevalent and non-prevalent theories of Taals and their implications on music theory could prevent adverse effects on the science of Taals or misinterpretations.

In ancient practices, prevalent theories actively followed in contemporary Tabla and other percussion instruments are dynamic, leading to eternal harmony, making uniformity necessary. The permanent solution to the aforementioned problem requires thorough research. Various authentic facts found in different books related to the research work form the basis for addressing numerous alternative questions. Secondary data, along with primary data, structural questions, and quantitative data, are being considered together to solve the research topic. Data were collected using a self-administered questionnaire distributed to students in their classrooms. Keeping the appropriate objective in mind, I have selected the research topic "An exploratory analysis of the causes of metaphorical rhythm in Indian music" for further exploration.

In a well-established rhythmic instrument like the Tabla, the rhythm of the Kheyal singer in the Rupak Taal is somewhat inconsistent. To rectify this inconsistency according to necessity, the rhythm of the Tabla in the Rupak Taal, when merged with the traditional rhythmic confusion, will need to be adjusted based on evidence, such as eliminating the Sam phase. This will ensure its future stability. The traditional rules of Taal science have been prevalent within a certain boundary. Previously, the form of the Rupak Taal was not widely practiced but has undergone changes in recent times and is now prevalent towards the end of its era.

Keywords: Taal, Matra, division, Tali, Paat, Khaali, Sam, rhythm, Sashabdh, Nishabdh.

Introduction

The combination of vocal, instrumental music, and dance is called music. Music comprises two main elements: Swara creates the melody, while Laya creates the rhythm. In this world, Laya cannot exist without rhythm. Just as in literature, rhythm is used to measure time, similarly, in music, rhythm works to measure time. The task of binding Laya and measuring music is accomplished through Taal, established by Taali, Vadya (instrument), and Sam (clap). Through Taal, Laya is regulated, and the measurement of music is done by creating Sam.

In Indian music, various singing styles are practiced according to different rhythmic patterns. From the perspective of classical music, all Taals have their set principles. In ancient times, different aspects of prevalent Taals were researched through various means. According to the rhythm of music, Taal's rhythm was prevalent. Music theory, as described by K. Basudev Shastri, employs a systematic metric system to measure time in Taal.[1] This aspect was highlighted through the medium of ancient rhythm and was researched in the early medieval period. At the beginning of the medieval period, music treatises were written, such as Rana's work in 1238, describing the style of ancient rhythmic patterns. However, in modern times, this has been lost. It has not been practiced in North Indian Taal but is practiced in South Indian Taal through the medium of rhythm.

Many expert musicians have been engaged in various activities in Taal. Currently, among the prevalent Taals, only one Taal, Rupak Taal, is being experimented with in the position of Sam. However, any work perspective different from the established theory of Rupak Taal has not been noticed, resulting in this Taal becoming controversial in Indian music and deviating from the principles of Taal theory. This poses a problem for every music learner, with various opinions from different expert musicians. The form of this Taal in the medieval period, which was prevalent, is not practiced in the current context, as the established theory of the prevalent Taal is being modified and practiced. The question arises: is it appropriate for Rupak Taal's Sam to be placed somewhere? Where is the position of phaank in Indian Taals? In Rupak Taal, is it appropriate to place the first Matra with Phaank? Therefore, what change can be made to the established and unestablished theory of Taal by placing phaank in the first Matra?

The above problem requires careful consideration for a permanent solution. Various books and authentic secondary data were used for the research, addressing alternative questions, corroborating facts, and gathering primary data for structural and quantitative analysis. The data, collected using a self-administered questionnaire distributed among students in their classrooms, was researched across various institutional levels. Inputs from students, music educators, and gurus were gathered to determine desired research outcomes. A conclusive conclusion is sought by integrating research findings from a pragmatic perspective, crucial for both students and the music community. This ensures continuity in music education, preserving traditional solutions for future generations.

Origin of Taal

Taal's origin dates back to the dawn of civilization. Laya, a natural rhythm, has existed since creation. Early human civilizations witnessed rhythmic phenomena: flowing rivers, swaying trees, vibrant animal colors, and birdsong. These observations led to an understanding of Taal. It's confirmed that Taal emanates from Laya; Taal without Laya is inconceivable. While Taal is scarcely mentioned in Vedic texts, the 30th chapter of the Vedas contains "Talabam," guiding rhythm keepers. In Vedic literature's Samgaan era, Taal was handily employed to regulate rhythm and meter. It's noted that sages' wives engaged in Samgaan during rituals, fostering musical discussions. Terms like "Ganak" or "Panigha" facilitated these activities. Thus, the principle of "Taal Kaalakriyamaan Laya Samya" indirectly surfaces in Vedic texts.[2]

Abhinav Taal Manjari mentions that :

Sadasibo haribrahma bharatah kashyapo munih /
Drigashaktimatascha yaskashardashulakohalah //
Hanumānagadashchaiva nāradastumbharusthathā /
Etesangītasarvajñāh budhāsthālapanchakamuh //5//

Lord Shiva, Vishnu, Brahma, Bharatmuni, Sage Kashyap, Primordial Energy Durga Bhavani, Matang Rishi, Yaskamuni, Shardula Rishi, Kohal Rishi, Hanumanji, Angadaji, Naradaji, and Tumbaru Muni are all considered to be the creators of the rhythm of music. [3]

Taalashaddhasya nishpatih pratishtaarthanadhātunā /
gītam, vādyam cha nrityam cha bhāti tāle pratishtitam //

The Sanskrit scholar emphasizes various forms of taal with different presentations, stating that the word derived from the quantifier "ma" becomes matra and the word derived from "chand" becomes chhand. According to the scholar, the root form of taal is tala. This is the foundation upon which songs, musical instruments, and dance, all esteemed, are based. Perhaps for this reason, the esteemed form of taal is being crafted from the basic or foundational form tala. In essence, Sangeet Ratnakar by Sarang Dev mentions –

Taalashaddhasya nishpatih: pratishthaarthanadhatuna /
Geetam, vaadyam cha nrityam cha bhaati tale pratishthitam // [4]

In the domain of music, when the sound 'dhann' is affixed to 'tal' alphabet, it metamorphoses into taal. Laghu, guru, plut combined with various shashabd and nishabd actions, through songs, instruments, and dance, is governed by kaal or time which is known as taal. [5]

Historical and Structural analysis of Rupak Taal

In Indian music, the tabla complements the singing of kheyal to the rhythm of the Rupak taal. This taal, prevalent in Indian music, has seen changes over time, contradicting traditional rules and prompting investigation. Structurally, it follows a 3+2+2=7 beat pattern, with the first beat falling on sam, khaali, or phaank. Unlike most taals, where the first beat typically falls on sam only from khaali or phaank, Rupak taal maintains the 1st and 2nd taalis on the 4th and 6th beats, respectively.

According to classical principles, the first beat of any taal is considered sam. Acharya Girish Chandra Shastri defines sam as any first beat of a taal, emphasizing its significance in compositions.[6]
Bhagavat Sharan Sharma, in Taal Prakash, equates sam with the point where the theka on the tabla begins or where emphasis is placed by musicians. [7]

Khaali, a significant concept, represents a moment in a taal where a specific action or gesture denotes the first beat. While its practice has persisted over time, it is noteworthy that the symbol for khaali isn't found in Sangeet Ratnakar, showing variance across musical texts. In South Indian music, khaali is referred to as visarjitam kriya. [8]

According to Abhinav Taal Manjari –

Taalah saptakalojhatra rupaka iti khyaatojasthi lokesu yaha /
Shastrejhasai kathitasmutiyaiti nishankane ratnaakare //
Nishaddha drutato druto drutaviraamosthiiha ghaatadwayam /
Geeteshu pravilambitadrutalayayaih paṭai kalam baadyate // [9]

Current form of Rupak taal has been referred to as 'Tritiya' by Sarang Dev in Sangeet Ratnakar. It has a drut (2 matra including khaali), followed by another drut (2 matra), followed by a drut viram (3 matra). It is skilfully played in vilambit or drut laya by artists.

Finding 1: The Tritiya taal in Sangeet Ratnakar has the following characteristics:

"Dritad-dritai viramanto tritiyahsyat" [10]

It means, in the Tritiya taal, there are two "drut" and one set of "drut-virama" (2+2+3=7). The structure of the third tala is as follows according to the "Theka," "Tabla Anga," and "Tala Prakasha":

Dha Ge | Ti Ta | Ka Ta Ka |
X | 2 | 0 | [11]

Tritiya and Antarkrida - If the characteristics of the two taals are the same, then why have they been treated differently? The answer to this is provided by Kallinath himself, who states that due to the uncertain situation and evidence within the prevalent form of taal, differences arise in its form.[12] This is not a repetition error. But at present, taal of equal measure is prevailing, which is being practiced according to various singing styles.

Finding 2: In "Geet Vadya Shiksha Ba Tabla Shiksha", a book written in 1315, the definition of Rupak taal is as follows. Here, there are 3 padas (vibhaags), 2 taalis, and one khaali. The only khaali remains in the third section. The first two sections have 2 matras each, and the third section has 3 matras (totaling 7 matras)(drut + drut + drutviram).

Theka: Dhina Dhage | Dhina Dhage| Tin Tin Taak|
X | 2 | o | [13]

According to the principles of Prabonanda Saraswati, "Rupake Swadddritam Laghu" has been established as a standard. The current Rupak in circulation is transformed into chhand (3+2+2) from (2+2+3), which was more suitable and recognized by musicology. Taals with chhand with 3+2+2 is Tibra or Teura, Tripura, Antarkrida[14] have remained consistent since the time of Sangeet Ratnakar. Various institutional schools, colleges, and universities, along with teachers and professors from different departments, have made efforts to consolidate different perspectives based on these facts regarding the scientific revolution of Rupak taal.

In music, taal is a crucial component, where the song, instrument, and dance are coordinated. This has been practiced since Vedic times through actions that demonstrated both impact (aghat) and non-impact (anaghat). This method continues to be used to this day. From Bharata's time, the system of chhand usage in taal was investigated, as evidenced by Chapter 31 of Natyashastra from the chapter Taal Vidhanadhyaya. The knowledge was obtained. The present-day handling of taal through hand gestures is maintaining its significance in Indian music, where its components such as sam and khaali or Phaank are displayed, as we use them, which was prevalent in Vedic times. Taal, along with singing, was presented through its rhythmic medium.

In Indian music, Rupak taal is quite prevalent for kheyal singing, using the rhythmic pattern or chhanda (3 + 2 + 2). Interestingly, it contradicts traditional taal theory by starting with Phaank, compared to traditional taal theory which denotes the starting matra of a taal to be a sam. Identifying its historical rhythm evolution is vital, as it hinders discussions on taal theories. Adherence to these principles is necessary within this rhythmic framework. Taal remains a contentious aspect, with scholars often assuming taal theories' equivalence, despite historical differences. Resolving this controversy requires acknowledging and implementing historical changes. It becomes imperative to dig through the history of this taal a little bit, to identify in which time frame it evolved to its correct form.

The need for a permanent solution to the aforementioned problem requires careful consideration, gathering various authentic facts from different books and secondary data, structuring questions, and assembling quantitative data for research purposes. The data was collected using a self-administered questionnaire, which was distributed to students in their classrooms. It was ensured that no alterations or additions were made by any other means. Initially, this data was collected for research purposes from various institutional schools, colleges, and universities, gathering

a wide range of questions and answers from students and teachers through the medium of a highly versatile questionnaire. This collected data is being compiled together to derive specific outcomes for the research work.

A. In ancient times, what is the chhand of the Rupak Taal?
1) 3 + 2 + 2
2) 4 + 2 + 1
3) 2 + 2 + 3
4) 4 + 1 + 2

In this survey, 250 people participated. Among them, 26 people chose option 1, 3 people chose option 2, 220 people chose option 3, and 1 person chose option 4.
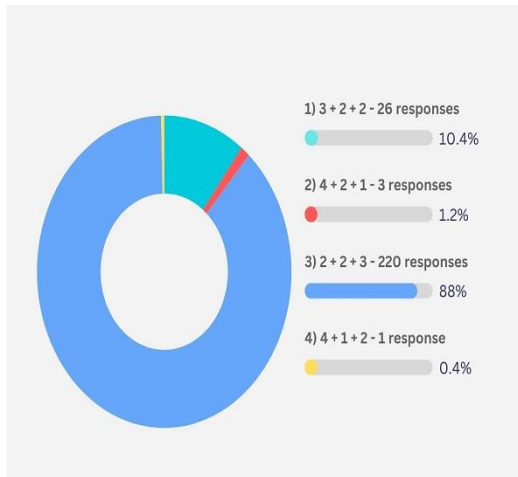
At that time, the theka system was not prevalent in the taal, rather it was presented through anga. Currently, in the theka system, sam, taali, and khaali are being used for performance.

Justification – The report received for this multiple-choice question had 250 participants who correctly answered according to their preference. Out of 4 options, option (3) 2+2+3, was chosen by 220 people, making up 88 percent of the community participating, which is the highest among the respondents. Therefore, we conclude that it is the appropriate chhand for Rupak Taal in modern era and it should be performed this way.

1) 3 + 2 + 2 - 26 responses — 10.4%
2) 4 + 2 + 1 - 3 responses — 1.2%
3) 2 + 2 + 3 - 220 responses — 88%
4) 4 + 1 + 2 - 1 response — 0.4%

Q1. In ancient times, what is the chhand of the Rupak Taal?

Finding – 1: Rupak Taal's ancient form was not very good. Its primary form is 2+2+3, which is mentioned in 'Gita Vadya Sikshya Va Tabla Sikshya, 8th edition', a Bengali book collected by Kedarnath Gangopadhyay in 1315 A.D, published by Priyanath Dutta, Kolkata, and printed by Nirbaran Chandra Dey. On page 10, the Rupak Taal is given as follows:

Dhin Dhaage | Dhin Dhaage | Tin Tin Taake |

The said book contains the form of the taal, where the first vibhaag has only 2 matras, the second vibhaag has 2 matras, and the third vibhaag has 3 matras sequentially, each group consists of 7 matras. It is mentioned that it is accompanied by vocals in the Kheyal music. This book is difficult to procure, and I only have the first part of the eighth edition.

Finding – 2: In 1834, the Abhinav Taal Manjari by Pandit Appatulasi Kashinath was first published by the Hathras, Uttar Pradesh, which compares the taal as mentioned in Abhinav Taal Manjari and Sangeet Ratnakar. Its form or chhand is 2+2+3 (drut drut & drutaviram). At that time, according to ancient tradition, taal was represented via anga, showing the performance of taali and khaali. [15]

Finding – 3: The book Tala Prakash by Bhagwat Sharan Sharma defines Rupak tala as a rhythm of 7 beats, 2+2+3=7 beats. The last part of it is either *khali* or filled with claps. It's divided into 3 sections, with 2 talis and one khaali. In the 1st and 3rd sections, taali are given, and khaali is shown on the 5th beat. Its composition is as follows:

Dhin S | Dha Ge | Tin S Traka |
X | 2 | 0 | [16]

The evidence from ancient times, indicating the representation of taal through anga, prevalent until a certain historical period, highlighted the use of chhand as the unit of measurement in taal's division. The book mentions this method, referring to anga in the usage of taal. The chhand of Rupak Taal has been originally represented as 2+2+3. In ancient times, taal was represented through anga as taali and khaali, displaying complete maatra through taali in chhand measurement, thus referring to Pushkar as chhandvadya.

This tradition was significant during Bharat's era. Subsequently, during the Middle Ages, the practice of theka prevailed, facilitating a better manifestation of taal's form. This practice displayed the maatra unit of chhand completely. Evidence indicates that the chhand of Rupak Taal originally comprised 2+2+3; however, modern representations show 3+2+2. Rectifying this discrepancy is imperative for curriculum establishment.

In general, the first matra in all taals is sam, but in this particular taal, it's represented as khaali. To understand this discrepancy, during a community event on 6-4-2024, 250 individuals were presented with questions, including students aged 16 to 25 and teachers aged 30 to 60 from various disciplines, along with highly respected artists.

B. Is the first matra of Rupak Taal a phaank or khaali?
   1) Yes
   2) No

1) Yes - 31 responses   12.8%

2) No - 211 responses   87.2%
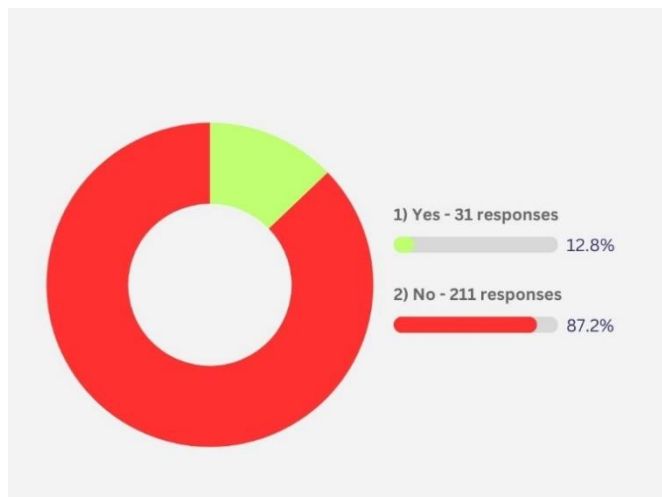
Q2. Is the first matra of Rupak taal a khaali?

In this survey, 250 people participated, amongst which 39 chose option 1 and 211 chose option 2.

In Indian music, where the first matra of the taal is not left *khali*, Rupak taal places a phaank. In classical terms, this first matra is called sam, marking the beginning or end of a performance. Sam always starts with a strong note, especially emphasized during instrumental performances. It's inappropriate to substitute light notes for sam, as it undermines its importance. During performances accompanied by taali (clap), this action is prohibited. In classical music, it's appropriate for khaali to be in the middle and at the end of the taal, a practice maintained in all taals in Indian music, except currently in Rupak taal. Khaali is denoted by movement of hand only without a sound, and is divided into 4 types – Aabap, Nishkaam, Vikshepa, and Praveshaka. [17]

However, it is not mandatory for a taal to have a khaali, for example Tewra or Tibra taal doesn't have one. If there is, it is not on the first beat. It is common for presenting khaali physically in North Indian music, however it is not denoted by any symbol in Carnatic music, as mentioned in Sangeet Ratnakar. It is known as Visarjitam kriya in Carnatic music. [18]

The theka of Rupak Taal in the past and present differs. In the original Theka, the khaali was marked during the 5th beat, whereas in the modern Theka, khaali is marked in the first beat. Among scholars, 84.4% stated that it is inappropriate for the first beat to hold a khaali. It is appropriate for the phaank of this rhythm to be in any other position. So, to define its position, the following questions were asked through various music students and teachers and their opinion sought among various options.

C. According to texts, where should khaali be placed in a taal?
   1) Towards the end
   2) In the beginning

1)Towards the end - 6 responses   2.4%

2)In the beginning - 3 responses   1.2%

3) In between the taal - 241 responses   96.4%
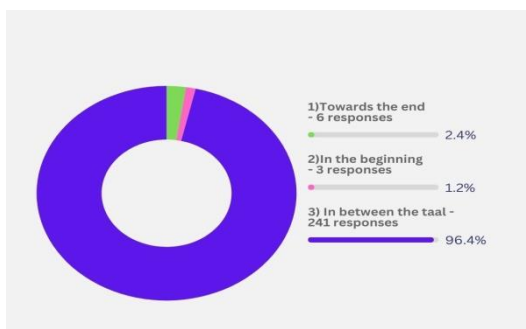
Q3. According to texts, where should khaali be placed in a taal?

   3) In between the taal

Out of these 3 options, 6 people chose option 1, 3 people chose option 2, and 241 people chose option 3. From the results, it is apparent that least amount of responses agree with the first beat of a taal pertaining to khaali. The book written in 1315 AD follows the theka:

Dhin Dhage | Dhin Dhage | Tin Tin Take | It mentions sam on the first matra and khali on the fifth matra. This is also followed by mention in Taal Prakash and Sangeet

Ratnakar, which also mentions the existence of taal Tritiya, which is of the structure (2+2+3). [19]

In Indian music, taals are widely used. Specifically, in the Rupak Taal, the khaali position replaces sam. This departure from tradition has sparked debate within the music community, questioning the placement of sam and the treatment of khaali as sam in the Rupak Taal, undermining established theoretical principles and leading to fragmented understanding of theory beyond traditional boundaries. This has raised questions across various forums. Studying diverse books and validating facts, gathering opinions from students, teachers, and experts, and synthesizing research results for conclusive outcomes are essential for a permanent solution to the problem. Participants include students aged 16 to 25, teachers, and experts aged 30 to 60, who provide their preferences and responses.

D. Where is the sam placed in the taal?
   1) First matra
   2) In the middle
   3) In the middle and the end
   4) Nowhere in the taal

1) First matra - 239 responses — 95.6%
2) In the middle - 8 responses — 3.2%
3) In the middle and the end - 3 responses — 1.2%
4) Nowhere in the taal - 0 response — 0%
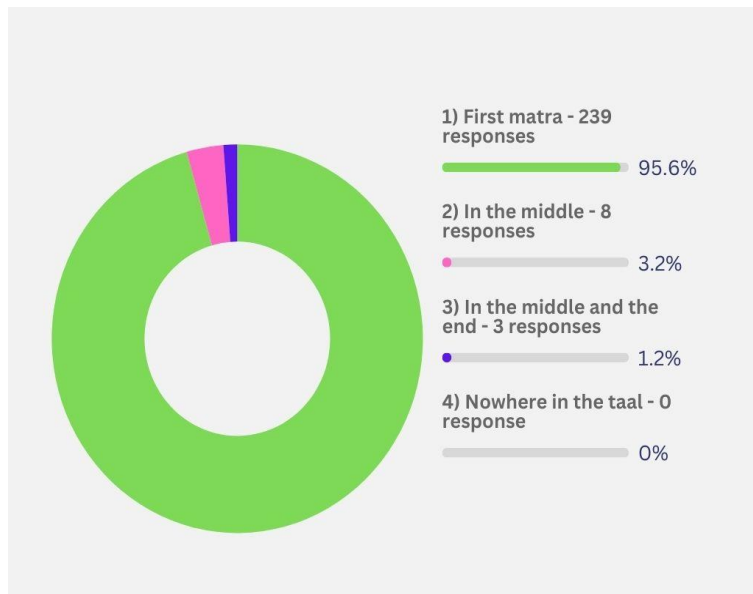
Q4. Where is the sam placed in the taal?

Out of these 4 options, 239 people chose option 1, 8 people chose option 2, and 3 people chose option 3. No one chose option 4. From the majority of votes, it is clear that the first matra of a taal should remain as the sam.

In various books, the definition of sam is provided. In Taal Kosha, author Acharya Girishchandra Shrivashtav mentions on page 328 that, in some cases, the first matra of taal is referred to as sam. In vocal and instrumental music, when a specific place is stressed or given more emphasis, it is termed sam. This marks the beginning of taal.[20]

In "Taal Prakash", author Pandit Bhagabat Sharan Sharma mentions on page 42 that taal begins from that point. In singing, when a particular place is stressed or emphasized in a specific manner, it is called sam.[21]

Dr. Basudha Saksena mentions in her book "Taalke Laksh - Lakshan Swaroopme Ekroopata" on page 143 that this opinion prevails in all current books: from the first matra of taal, which is the beginning of taal, it is called sam. This convention is currently applied in music, leaving no room for ambiguity.[22]

The above-mentioned multiple-choice questions from 95.6% of people who prefer answers to this survey from a scientific perspective are included in almost all textbooks. Therefore, it is appropriate for Sam to be in the first matra in Taal. Following this, in the notation Rupak, the first matra of Taal is considered as Sam, so it is written in 1315 AD in the book "Geet Badya Shiksha O Tala Shiksha", the form of Taal given in accordance with the Sangeet Ratnakar written by Sarangdev and Pandit Appatulsi Kashinath's "Abhinav Taal Manjari" should be popularized in chhand format (2+2+3), the definition of which is -

Dhin Dhaage | Dhin Dhaage |Tin Tin Taake |
X | 2 | o

```
Dhi Na | Dhi Na | Tin Tin Na |
X      | 2      | o          |
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So, no influence should be exerted on any existing theory. It should be included in the practice of all musicians and current students.

Conclusion:

In Indian classical music, Taal is an indispensable element. Swar, Taal, and lyrics are emphasized in singing, while in instrumental music, Swar and Taal are given priority. In dance, importance is given to Taal, Laya, Mudra, and other elements. The absence of Taal can make the success of these three doubtful. Without Taal, establishing music is impossible. It is used as a measure in music along with promoting singing, instrumental music, and dance.

Since ancient times, the complete understanding of Taal has been presented through hand gestures and percussion instruments. Therefore, Acharya Bharata in Natyashastra dedicates the first Shloka to describing the characteristics of Taal, including percussion instruments and hand gestures like Kala (Sashabdha Kriya) and Paat (Nishabda Kriya). Sarangadeva further elaborates on the definition of Taal in his treatise, recognizing it through various aspects such as Margakala, Matra, Chatushra, Trishra, Tishra, Tisra, Khanda, and Sankirna classifications, along with discussions on Laya, Yati Graha, and Taal Deshi, distinguishing between Margi and Deshi Taals, with each unit named Laghu, Guru, Pluta, and so on, derived from Chhandas. However, there is a distinction in the measurement of Taal and Chhandas units.

In ancient and medieval times, various scholars such as Acharya Bharata and Sarangadeva have documented the principles of Taal in their written works on Natyashastra and musicology. The practice of Taal through hand gestures, known as Taali, dates to Vedic times and has been constructed by various scholars. The tradition of singing with Taal in Samagan can be traced back to the Vedas, where it is certified from Chapter 19/20 of the 30 chapters of Yajurveda. This tradition continued, and Taal played a significant role in Indian music, especially during the time of external invasions, influencing various aspects of Indian music. The impact of these invasions is evident in the problems seen in Indian music, particularly on the science of Taal. One such impact is on Rupak taal's theka –

```
Ti Ti Na | Dhi Na | Dhi Na |
o        | 1      | 2      |
```

3+2+2 - In chhanda, the initial use of khaali through nishabda kriya is controversial. According to rhythm and Indian music theory, all taals traditionally begin with the first matra being khaali, excluding the form taal. This exclusion has never been used in the first section of any other taal, remaining in the middle and last parts. This traditional interpretation of taal is significantly influenced when the first matra remains khaali. However, maintaining khaali in the first matra of the form taal contradicts traditional usage. Since khaali always remains in the middle and last parts of taal, changing it in the middle necessitates adjustments, which isn't feasible for all taals. Consequently, the form of taal in Indian music poses a scientific problem, sparking research in music to resolve controversies. A historical, scientific approach is being attempted to solve this taal problem, based on the foundation of Indian music.

The problem's evidence dates back to the beginning of the medieval era. It was published in the book "Geetvadya Shiksha or Tabla Shiksha," written around 1315 AD. In the first part of the eighth edition, this book mentions the usage of Rupak taal in kheyal music. This taal comprises three sections, each addressed as 'pada'. Here, two taalis and one khaali are present. The first two sections have two matras, while the third section has three matras, with the first matra being a khaali. The chhanda is (2 + 2 + 3).

Theka - Dhin Dhage | Dhin Dhaage | Tin Tin Taake |

This is consistent with the principles of each taal of Indian music. The theka tradition starts from this beat. This taal has been present since the beginning of the medieval period, making it the earliest evidence of all.

Similarly, in another significant reference, on page 7 of Pandit Appatulsi Kashinath's Abhinava Tāla Manjari book, it is found that this book was first written in 1834. Its rhythm pattern is Drut + Drut +Drut-viram (2+2+3). The beat of this taal is mentioned with the Drut Drut Drut Biram at the beginning of the section. Along with the form of taal and chhanda, Sharang Dev's musical treatise, Sangeet Ratnakar, demonstrates that the rhythm pattern of the taal in their composition is consistent with 2+2+3. Despite this, the characteristic of the third taal in their composition is also the same. The rhythm pattern in the third taal is also 2+2+3. Why are two taals named the same? In response to the question, Kallinath mentions that there is an uncertain situation and difference in evidence regarding the form of taal prevalent in folk music, especially in terms of laghu and others. This ambiguity is not a fault of repetition. As the creation of taal in contemporary music is done according to the singing style, a difference in the form may arise, which can be rectified. On page 154 of Pandit Bhagabat Sharan Sharma's book Taal Prakash, the rhythm pattern of taal is described as 2+2+3, combined with the chhanda Theka. It is noted that its initial matra is khaali. Changes in the Theka are observed, but it dates to the 13th century.

The complete structure and characteristics of the taal, including the syllabic arrangement, are entirely preserved. In the current form of taal, the khaali position features Pandit Bhagabat Sharan Sharma as an illustration. All the evidence suggests that from ancient times to 1981, the form of taal has been authenticated according to traditional musical theories and has not deviated. Various taals of Indian music have been prevalent in different books. At present, it is authenticated by all observations. In the present time, in various guru and student communities, it is accepted that the first matra of taal is *khali*. But in rhythmic fields, using it as *khali* in the first matra contradicts the rules of taal theory. Accordingly, it is necessary to amend it according to the mentioned rules and to establish it at various introductory levels so that the propagation of its scientific theories and its implementation in this taal arrangement can be ensured, and the dispute existing here can be resolved. Because today's taal has remained ahead of everyone in the world forum, so the taali, khaali, chhanda, and sum arrangements of taal are safely preserved here, to strengthen its future development in assisting the advancement of indigenous musical instruments.

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5. Bharat ka Sangeet Siddhant, p. 234
6. Taal Kosh, p. 328
7. Taal Prakash, p. 42
8. Taal Kosh, p. 68
9. Abhinav Taal Manjari, p. 15
10. Sangeet Ratnakar, p. 159
11. Taal Ke Laksh Lakshan Swaroop Me Ek Roopata, p. 153
12. Abhinav Taal Manjari, p. 15
13. Gita Vadya Sikshya Va Tabla Sikshya, p. 10
14. Taal Prakash, p. 161
15. Abhinav Taal Manjari, p. 7
16. Taal Prakash, p. 154
17. Natyashastra, p. 118
18. Taal Kosh, p. 68
19. Sangeet Ratnakar, p. 159

20. Taal Kosh, p. 328
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ଗଣକବି ବୈଷ୍ଣବ ପାଣିଙ୍କ ସାହିତ୍ୟ ସର୍ଜନାରେ ଭାଷା ପ୍ରୟୋଗର ବିଭିନ୍ନତା

ଡ଼. ଇତିଶ୍ରୀ ଦାଶ

ଓଡ଼ିଆ ଅଧ୍ୟାପିକା, ଉତ୍କଳ ସଙ୍ଗୀତ ମହାବିଦ୍ୟାଳୟ,

ଭୁବନେଶ୍ୱର, ଓଡ଼ିଶା

ଶୋଧସାର:

ଗଣକବି ବୈଷ୍ଣବପାଣି ଭାଗବତ, ରାମାୟଣ, ମହାଭାରତ,ବିଷୟବସ୍ତୁକୁ ମୁଖ୍ୟ ଆଧାର ରୂପେ ଗ୍ରହଣ କରି ଗୀତିନାଟ୍ୟ ରଚନା କରିଥିଲେ ହେଁ ସେଥିରେ ବ୍ୟବହୃତ ଭାଷାର ସ୍ୱତନ୍ତ୍ରତା ପୃଥକ୍ ଭାବରେ ଅଲଗା ହୋଇପଡ଼େ । ଶୁଦ୍ଧ ଭାଷା ସହିତ ସରଳ ଗାଉଁଲି ଶବ୍ଦକୁ ମଧ୍ୟ ପ୍ରୟୋଗ କରୁଛନ୍ତି ଏତଦ୍ ବ୍ୟତୀତ ତତ୍ସମ, ତଦ୍ଭବ ଓ ଦେଶଜ ଶବ୍ଦ ସହିତ ବିଭିନ୍ନ ବୈଦିକ ଭାଷା ଯଥା ଇଂଗ୍ରାଜୀ, ଯାବନିକ, ଦ୍ରାବିଡ, ଆଦି ଭାଷାର ସଂଯୋଗ ମଧ୍ୟ ତାଙ୍କ ରଚନାରେ ଦେଖିବାକୁ ମିଳେ । ଏହି ଶୋଧପତ୍ରରେ ଗଣକବି ବୈଷ୍ଣବପାଣିଙ୍କ ସାହିତ୍ୟରେ ବ୍ୟବହୃତ ଭାଷା ତଥା ଶବ୍ଦ ପ୍ରୟୋଗର ବିଶଦ ଆଲୋଚନା ପ୍ରତିପାଦିତ ହୋଇଛି ।

କୂଟଶବ୍ଦ

ଓଡ଼ିଆ ସାହିତ୍ୟ, ବଡ଼ଛତା, କୋଠପଦା, ଲୋକଭାଷା, ପୂର୍ବସୂରୀ, ଯାତ୍ରାଭାଷା, ଶିଶୁଭାଷା, ତତ୍ସମ ଶବ୍ଦ, ତଦ୍ଭବ ଶବ୍ଦ, ଦେଶଜ ଶବ୍ଦ, ଗଣକବି ।

ଉପକ୍ରମ

ସାହିତ୍ୟ ସର୍ଜନାର ସଫଳତାରେ ଭାଷାର ଭୂମିକା ଅତି ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ । ସାହିତ୍ୟ ହେଉଛି ଭାଷାର ଏକ ବ୍ୟକ୍ତିଗତ କସରତ୍ ଉପଯୁକ୍ତ ଶବ୍ଦ ଚୟନ କରି ସେଗୁଡ଼ିକର ସଂଯତ ଉପସ୍ଥାପନ କରିବା ସହିତ ଅର୍ଥଗତ ପ୍ରାଞ୍ଜଳତାକୁ ଗୁରୁତ୍ୱ ଦେବା ସାହିତ୍ୟକାରଙ୍କର ଦାୟିତ୍ୱ । ଚିନ୍ତନ ଓ ପ୍ରକାଶ ମଧ୍ୟରେ ସାମଞ୍ଜସ୍ୟ ରକ୍ଷାକରି, ଭାଷା ପ୍ରୟୋଗ କରିବା ଉତ୍ତମ ଲେଖକଙ୍କ ସଦାସର୍ବଦା କର୍ତ୍ତବ୍ୟ ।[1] ଏହିପରି ଏକ ଉତ୍ତମ ଲେଖକ ହେଉଛନ୍ତି କଟକ ଜିଲ୍ଲାର ମାହାଙ୍ଗ ଥାନା ଅନ୍ତର୍ଗତ, ବିରୂପାନଦୀ କୂଳରେ ଅବସ୍ଥିତ କୋଠପଦା ଗ୍ରାମରେ ୧୮୮୬ ମସିହା କୁମାର ପୂର୍ଣ୍ଣିମା ଗୁରୁବାର ରାତ୍ରିରେ ଏକ ଗରିବ ବ୍ରାହ୍ମଣ ପରିବାରରେ ଜନ୍ମ ନେଇଥିବା ସାହିତ୍ୟର ଅମ୍ଳାନ ପ୍ରତିଭା ବୈଷ୍ଣବ ପାଣି । ପିଲାଦିନୁ ଅତ୍ୟନ୍ତ ଦୁର୍ବଳ ଓ ରୋଗାକ୍ରାନ୍ତ ଥିବା ବୈଷ୍ଣବ ପାଣିଙ୍କର ବାଲ୍ୟ ନାମ ଥିଲା ଶତୃଘ୍ନ । ପିତା ସୁଦର୍ଶନ ପାଣି ଓ ମାତା ଚାନ୍ଦଦେବୀ, ଜଗନ୍ନାଥଙ୍କ ବଡ଼ଛତା ତଳେ ଶତୃଘ୍ନଙ୍କୁ ବୈଷ୍ଣବ କରି ଦେବା ପରଠାରୁ ସେ ବୈଷ୍ଣବ ପାଣି ନାମରେ ପରିଚିତ ହୋଇ ପରବର୍ତ୍ତୀ କାଳରେ ଓଡ଼ିଶାର ପୁରପଲ୍ଲୀରେ ପ୍ରତିଷ୍ଠା ଅର୍ଜନ କରିଥିଲେ ।

ସାରଳା ଦାସ, ଜଗନ୍ନାଥ ଦାସ, ବଳରାମ ଦାସ ପ୍ରମୁଖ ପଞ୍ଚସଖା ଯୁଗୀୟ ସାହିତ୍ୟକାର; ଦୀନକୃଷ୍ଣ, ଅଭିମନ୍ୟୁ ସାମନ୍ତସିଂହାର ପ୍ରଭୃତି ରୀତିଯୁଗୀୟ ସାହିତ୍ୟିକମାନେ ଓଡ଼ିଆ ଭାଷାରେ ବଳିଷ୍ଠ ଓ ପ୍ରାଣବନ୍ତ ସାହିତ୍ୟମାନ ରଚନା କରି ଓଡ଼ିଆ ସାହିତ୍ୟ କ୍ଷେତ୍ରରେ ଯେଉଁ ଆଲୋଡ଼ନ ସୃଷ୍ଟି କରିଥିଲେ, ପରବର୍ତ୍ତୀ କାଳରେ ସେହି ଓଡ଼ିଆ ଭାଷା ଘୋର ସଙ୍କଟ ଅବସ୍ଥା ମଧ୍ୟଦେଇ ଗତି କରିଥିଲା । ଏହିପରି ଏକ ଗଢ଼ିସନ୍ଧି ମୁହୂର୍ତ୍ତରେ ବଙ୍ଗାଳୀମାନେ ଏହାକୁ ବଙ୍ଗଳା ଭାଷାର ଏକ ଉପଭାଷା ବୋଲି ପ୍ରମାଣ କରିବାକୁ ଚେଷ୍ଟା କରିଥିଲେ । ଇଂରେଜମାନେ ଓଡ଼ିଶା ଶାସନ କରିବା ଅବସରରେ ବଙ୍ଗାଳୀମାନେ ଓଡ଼ିଶାର ଶାସନ କ୍ଷେତ୍ର ପ୍ରଧାନ ପଦପଦବୀରେ ଅଧ୍ୟୁଷିତ ହୋଇ 'ଉଡ଼ିଆ ଏକଟା ସ୍ୱତନ୍ତ୍ର ଭାଷା ନୁହେଁ' ବୋଲି ସ୍ୱର ଉତ୍ତୋଳନ କରିଥିଲେ । ଓଡ଼ିଶାରେ ସେମାନେ ବଙ୍ଗଳା ଭାଷାର ପ୍ରଚଳନ କରିବା ସଙ୍ଗେ ସଙ୍ଗେ ଓଡ଼ିଆ ଭାଷାକୁ ସମ୍ପୂର୍ଣ୍ଣରୂପେ ଧ୍ୱସ ମୁଖକୁ ଠେଲି ଦେବାପାଇଁ ଅପଚେଷ୍ଟା ଚଲାଇଥିଲେ ।

ଓଡ଼ିଆ ଲୋକମାନଙ୍କର ଭାଷା ଓ ସଂସ୍କୃତିଗତ ଅଧଃପତନ ଲକ୍ଷ୍ୟକରି ପରିବର୍ତ୍ତିତ ସାମାଜିକ ପରିସ୍ଥିତିରେ କେତେକ ଲୋକପ୍ରିୟ ଓଡ଼ିଆ ଲେଖକ ଲୋକସାଧାରଣଙ୍କ କଥିତ ଭାଷାରେ ବିଭିନ୍ନ ଯାତ୍ରା, ଲୋକନାଟକ, ସ୍ୱାଙ୍ଗ, ପ୍ରହସନ, ଫାଶ ଆଦି ରଚନା କରି ମନୋରଞ୍ଜନର ଯଥୋଚିତ ବ୍ୟବସ୍ଥା ସ୍ୱରୂପ ସେ ଗୁଡ଼ିକୁ ମୁକ୍ତାକାଶ ରଙ୍ଗମଞ୍ଚରେ ପ୍ରଦର୍ଶନ କରାଇ ସାଧାରଣ ଜନତାଙ୍କ ମାନସିକ ଆନନ୍ଦ ବୃଦ୍ଧି କରିବାରେ ସହାୟକ ହୋଇଥିଲେ । ସେମାନଙ୍କ ମଧ୍ୟରେ

ଗଣକବି ବୈଷ୍ଣବ ପାଣି ଅନ୍ୟତମ । ତାଙ୍କର ଭାଷା ଉପରେ ଯଥେଷ୍ଟ ଜ୍ଞାନ ଥିଲା । ସେ ସାଧାରଣରେ ପ୍ରଚଳିତ ନିରୋଳ ଲୋକମୁଖର ଓଡ଼ିଆ ଭାଷାକୁ ଅତି ଚମତ୍କାର ଭାବେ ସାହିତ୍ୟିକ ଅଭିବ୍ୟକ୍ତିର ଶ୍ରେଷ୍ଠ ମାଧ୍ୟମରୂପେ ପ୍ରୟୋଗ କରିଛନ୍ତି । ତାଙ୍କର ସଂଳାପ ଗୁଡ଼ିକ ସଂସ୍କୃତ ଛାଞ୍ଚରେ ଢଳା ନୁହେଁ କିମ୍ବା ପୂର୍ବସୂରୀମାନଙ୍କ ପରି ଦୀର୍ଘ ସମାସ ବହୁଳ ନୁହେଁ ।

ଭାଷା ଦୃଷ୍ଟିରୁ ଚିନ୍ତାକଲେ ବୈଷ୍ଣବପାଣିଙ୍କ ରଚନା ସରଳ, ସାବଲୀଳ, ସହଜ ଓ ବାଗାଡ଼ମ୍ବର ରହିତ ଭାବ ଅନୁଯାୟୀ ଭାଷାର ସୃଷ୍ଟି । ଭାବଠାରୁ ଭାଷାକୁ ପୃଥକ୍ କରି ବିଚାର କରିବା କଠିନକର ବ୍ୟାପାର । ତାଙ୍କ ସୃଷ୍ଟିର ପାତ୍ରମାନଙ୍କର ସାମାଜିକ ସ୍ଥିତି, ଅବସ୍ଥା ଓ ପାରିପାର୍ଶ୍ୱିକୁ ଦୃଷ୍ଟିରେ ରଖି ଗଣକବି ଉପଯୁକ୍ତ ଭାଷାର ବ୍ୟବହାର କରିଛନ୍ତି । ତେବେ କେତେକ ସ୍ଥାନରେ ସେ କଠିନ ଶବ୍ଦର ବ୍ୟବହାର ମଧ୍ୟ କରିଛନ୍ତି ।

> "ମନ୍ତ୍ରୀ! ମନୋହର ଏ କାନନ ଭୂମି
>
> ଲତର କୁଞ୍ଜେ କୋକିଳ କୂଜିତ
>
> ଫୁଲ ଗୁଚ୍ଛେ ଭ୍ରମର ଗୁଞ୍ଜିତନ
>
> ମନ୍ଦ ମନ୍ଦ ମରୁତ ସଞ୍ଚରି
>
> ମନ ପ୍ରାଣ କରୁଛି ହରଣ ॥ [2]

ରାବଣ ପରି ଜଣେ ପଣ୍ଡିତ ମୁଖରେ ଏପରି ଭାଷା ଅନୁପଯୁକ୍ତ ହୋଇନଥିଲେ ହେଁ ସାଧାରଣ ନିରକ୍ଷର ଗ୍ରାମବାସୀଙ୍କ ପାଇଁ ଏପରି ଶବ୍ଦ ସଂଯୋଜନାକୁ ବୁଝିବା ଦୁର୍ବୋଧ ହୋଇପଡ଼ିଛି ।

ବୈଷ୍ଣବ ପାଣି ଗାଁରେ ଜନ୍ମଲାଭ କରି, ସେହିଠାରେ ହିଁ ତାଙ୍କର ଜୀବନ ବିତାଇଥିଲେ ଏବଂ ସେହି ଗ୍ରାମର ନିରକ୍ଷର ଲୋକଙ୍କ ଉଦ୍ଦେଶ୍ୟରେ ନାଟକ ମଧ୍ୟ ରଚନା କରିଥିଲେ । ତେଣୁ ସେହି ଗ୍ରାମୀଣ ଭାଷା ଥିଲା ତାଙ୍କ ଯାତ୍ରାର ଭାଷା । ଯେଉଁ ଭାଷା ଥିଲା ସର୍ବସାଧାରଣଙ୍କର ସମ୍ପଦ, ସର୍ବବୋଧ ଓ ସର୍ବଗ୍ରାହ୍ୟ ତାହାକୁ ହିଁ ଗ୍ରହଣ କରି ବୈଷ୍ଣବ ପାଣି ରଚନା କଲେ ଅନେକ ଯାତ୍ରା, ସୁଆଙ୍ଗ । ବୈଷ୍ଣବ ପାଣିଙ୍କର ଏପରି ଦକ୍ଷତା ଓ ଶିଳ୍ପନୈପୁଣ୍ୟ ସାଧାରଣ ନିରକ୍ଷର ଦର୍ଶକ ତଥା ପାଠକଠାରୁ ଆରମ୍ଭ କରି ବୁଦ୍ଧିଜୀବି ପର୍ଯ୍ୟନ୍ତ ସମସ୍ତଙ୍କୁ ମୁଗ୍ଧ କରିପାରୁଥିଲା । ସାଧାରଣ ଜନତା ଯେଉଁ ଭାବରେ ଆମୋଦିତ ହୋଇପାରିବେ ସେହି ଭାଷା ବିନ୍ୟାସରେ ସେ ଥିଲେ ଅପ୍ରତିଦ୍ୱନ୍ଦୀ । ଶୁଦ୍ଧ ଭାଷା ସହିତ ସରଳ, ଗଉଁଲି ଶବ୍ଦର ପ୍ରୟୋଗ ପୁଣି ବିଭିନ୍ନ ଯାବନିକ ଓ ଇଂରାଜୀ ଶବ୍ଦ, ତତ୍ସମ, ତଦ୍ଭବ ଓ ଦେଶଜ ଶବ୍ଦର ବ୍ୟବହାର ତାଙ୍କ ଗୀତାନୟଗୁଡ଼ିକୁ କରିଛି ଅଧିକ ରସାଳ ଓ ଜୀବନ୍ତ, ଅଣ ଓଡ଼ିଆ ଚରିତ୍ରମାନଙ୍କ ମୁଖରେ ହିନ୍ଦୀ, ବଙ୍ଗଳା ମିଶ୍ରିତ ଭାଷା ଖଞ୍ଜିବାରେ ଗଣକବି ବେଶ୍ ସଫଳତା ଅର୍ଜନ କରିଛନ୍ତି । ବୈଷ୍ଣବ ପାଣିଙ୍କ ସାହିତ୍ୟରେ ବ୍ୟବହୃତ ବିଭିନ୍ନ ଭାଷା ସମ୍ବନ୍ଧରେ ନିମ୍ନରେ ଆଲୋଚନା କରାଗଲା ।

ତତ୍ସମ ଶବ୍ଦ :

'ତତ୍' + 'ସମ' = ତତ୍ସମ । ଅର୍ଥାତ୍ ସଂସ୍କୃତ ଭାଷାରେ ବ୍ୟବହୃତ ଯେଉଁ ଶବ୍ଦଗୁଡ଼ିକର କୌଣସି ପରିବର୍ତ୍ତନ ନହୋଇ ଅବିକଳ ଭାବରେ ଓଡ଼ିଆ ଭାଷାରେ ବ୍ୟବହୃତ ହୁଅନ୍ତି ତାହାକୁ 'ତତ୍ସମ' ଶବ୍ଦ କୁହାଯାଏ । କାଳକ୍ରମେ ସଂସ୍କୃତ ଭାଷା ଲୋକମୁଖରେ ପରିବର୍ତ୍ତିତ ହୋଇ ପ୍ରାକୃତ ଭାଷାରେ ପରିଣତ ହେଲା । ଏହି ପ୍ରାକୃତ ଭାଷାରୁ ଓଡ଼ିଆ ଭାଷାର ସୃଷ୍ଟି ହେଲା । ତେଣୁ ବହୁତ ସଂସ୍କୃତ ଶବ୍ଦ ଓଡ଼ିଆ ଭାଷାରେ ବ୍ୟବହୃତ ହୋଇ ଓଡ଼ିଆ ଶବ୍ଦ ରୂପେ ଗ୍ରହଣୀୟ ହେଲା ।[3] ଏହିଭଳି କେତେକ ତତ୍ସମ ଶବ୍ଦ ପାଣି କବିଙ୍କ ସାହିତ୍ୟ ସର୍ଜନା ମଧ୍ୟରେ ଦୃଷ୍ଟିଗୋଚର ହୁଏ । ଯଥା :- ଶ୍ରବଣ, ନୃଶଂସ, ଅଙ୍କୁର, ସନ୍ଦେହ, ପୁରୋହିତ, ଶୂଦ୍ର, ଭଦ୍ର, ବଂଶ, ପୂଜା, ଚରଣ, ଅବଜ୍ଞା, ଆଜ୍ଞା, ଗିରି, ଧୂଳି, ଆଦିତ୍ୟ, ପ୍ରାଚୀନ, ଦକ୍ଷିଣ, ପ୍ରତ୍ୟାବର୍ତ୍ତନା, ବିବାହ, କର୍ପୂର, ଚକ୍ରବର୍ତ୍ତୀ ଇତ୍ୟାଦି ।

ଅର୍ଦ୍ଧତତ୍ସମ :

ଯେଉଁ ଶବ୍ଦଗୁଡ଼ିକ ସଂସ୍କୃତ ଭାଷାରୁ ଉଚ୍ଚରିତ ହୋଇ ପ୍ରାକୃତ ଭାଷା ମଧ୍ୟ ଦେଇ ନ ଆସି ସିଧା ସଳଖ ଓଡ଼ିଆରେ ସାମାନ୍ୟ ପରିବର୍ତ୍ତିତ ରୂପରେ ବ୍ୟବହୃତ ହେଇଥାନ୍ତି ସେଗୁଡ଼ିକୁ 'ଅର୍ଦ୍ଧତତ୍ସମ' ଶବ୍ଦ କୁହାଯାଏ ।[4] ଏଭଳି ଅନେକ ଅର୍ଦ୍ଧତତ୍ସମ ଶବ୍ଦାବଳୀ ଗଣକବିଙ୍କ ଗୀତା ଭିନୟରେ ଦେଖିବାକୁ ମିଳେ ।

ଯଥା :- ଗରମ (ଗର୍ବ), ସରବେ (ସର୍ବେ), ଯତନ (ଯତ୍ନ), ଅଲପ (ଅଳ୍ପ), ବଇଷ୍ଣବ (ବୈଷ୍ଣବ), ଜନମ (ଜନ୍ମ), ରକତ (ରକ୍ତ), ଅରଜନ (ଅର୍ଜନ) ମାଉଁସ (ମାଂସ), ଓଷଦ (ଔଷଧ), କଉଶଳ (କୌଶଳ), କରତା (କର୍ତ୍ତା), ମୂରତି (ମୂର୍ତ୍ତି), ଗାଆନ୍ତି (ଗାବନ୍ତି), ମନ୍ତର (ମନ୍ତ୍ର), ଧରମ (ଧର୍ମ), ସ୍ବରଣ (ସ୍ବର୍ଣ), ବରତ (ବ୍ରତ), ଦରଶନ (ଦର୍ଶନ), ପରବତ (ପର୍ବତ), ଜଉତିଶ (ଜ୍ୟୋତିଷ) ଇତ୍ୟାଦି ।

ତଭବ ଶବ୍ଦାବଳୀ :

ତଭବର ବ୍ୟୁତ୍ପତ୍ତିଗତ ଅର୍ଥ ହେଉଛି ତତ୍ + ଭବ, ଅର୍ଥାତ୍ ତହିଁରୁ ଜାତ ବା ସଂସ୍କୃତରୁ ଜାତ । ଆଧୁନିକ ଭାରତୀୟ ଆର୍ଯ୍ୟଭାଷା ମାନଙ୍କରେ ବ୍ୟବହୃତ ଯେଉଁ ଶବ୍ଦଗୁଡ଼ିକ ପ୍ରାଚୀନ ଭାରତୀୟ ଆର୍ଯ୍ୟଭାଷା ଯଥା : ସଂସ୍କୃତ ଭାଷାରୁ ଉତ୍ପନ୍ନ ହୋଇଥିଲେ ହେଁ ଉଚ୍ଚାରଣରେ ପରିବର୍ତ୍ତିତ କିମ୍ବା କ୍ଷୟପ୍ରାପ୍ତ ହୋଇଯାଇଛି ସେଗୁଡ଼ିକୁ କୁହାଯାଏ 'ତଭବ' ।[5] ଏଭଳି ଅନେକ ତଭବ ଶବ୍ଦକୁ ବୈଷ୍ଣବପାଣି ତାଙ୍କ ସୃଷ୍ଟି ମଧ୍ୟରେ ସ୍ଥାନ ଦେଇଛନ୍ତି । ଯଥା:- ବିଜେ (ବିଜୟ), ଆଠ (ଅଷ୍ଟ), ଘିଅ (ଘୃତ), ଚଉଷଠି (ଚତୁଃଷଷ୍ଟି), ହାତ (ହସ୍ତ), ପାନ (ପର୍ଣ୍ଣ), ଡାହାଣ (ଦକ୍ଷିଣ), ମୁଠା (ମୁଷ୍ଟି), ଅଠ (ଅଷ୍ଟିକ), ବିଛା (ବୃଶ୍ଚିକ), ଦଇତ (ଦୈତ୍ୟ), ଦୁବ (ଦୂର୍ବା), ଭିତର (ଅଭ୍ୟନ୍ତର), କେଉଟ (କୈବର୍ତ୍ତ), ଦିଅଁ (ଦେବତା), କଉଡ଼ି (କପର୍ଦ୍ଦିକା), ବିନୋଇ (ବିନୟୀ), କୁହୁଡ଼ି (କୁଜ୍ଝଟିକା), କଠଉ (କାଷ୍ଠପାଦୁକା), ପାଟଣା (ଗ୍ରାମ), ସଜ (ସଦ୍ୟ) ଇତ୍ୟାଦି ।

ଦେଶଜ :

ଯେଉଁ ଶବ୍ଦଗୁଡ଼ିକର ମୂଳ ରୂପ ସଂସ୍କୃତ ଭାଷା କିମ୍ବା ପ୍ରାକୃତ ଭାଷା କେଉଁଥିରେ ମିଳେ ନାହିଁ । ସେଗୁଡ଼ିକୁ ଦେଶଜ ଶବ୍ଦ କୁହାଯାଏ । ଏହି ଶବ୍ଦଗୁଡ଼ିକ ବିଭିନ୍ନ ଦେଶର ଅଧ୍ୟବାସୀମାନଙ୍କ ଦ୍ଵାରା ସୃଷ୍ଟ ବା ପ୍ରାଚୀନ ଭାଷାରୁ ଗୃହୀତ ହୋଇ ବ୍ୟବହୃତ ହୋଇଥାଏ ।[6] ଏହିପରି ବହୁ ଦେଶଜ ଶବ୍ଦରେ ଗଣକବିଙ୍କ ସାହିତ୍ୟ ଭରପୂର । ଯଥା:- ଛୁଟେଇ, ଦହଦହ, ଫାଙ୍କଡ଼େ, ଟୋଲା, ଟୋକା, କୁଟା, ଛପର, ଖାର୍ଣ୍ଟି, ଟମଟମ, ଡିବିଡ଼ିବ, ବୋବାଳି, ଆଭିସା, ଏଣ୍ଡୁରି, ଅଟେଇ, ଟାଙ୍ଗିଆ, ବଟୁଆ, ଅଲରା, ଆଟିକା, ଝାମ୍ପୁରା, ଉଜାଣି ଇତ୍ୟାଦି ।

ବୈଦେଶିକ :

ଭାରତ, ବିଭିନ୍ନ ପ୍ରଦେଶ ତଥା ଅନ୍ୟାନ୍ୟ ଦେଶର ଲୋକଙ୍କ ସଂସ୍ପର୍ଶରେ ଆସିବା ଫଳରେ ଓଡ଼ିଆ ଶବ୍ଦ ଭଣ୍ଡାରକୁ ସେହିମାନଙ୍କ ଭାଷା ପ୍ରଭାବିତ କରିଛି । ସେହି ଭାଷାଗୁଡ଼ିକ ଓଡ଼ିଆ ଭାଷାର ବ୍ୟାକରଣ ଦ୍ଵାରା ପ୍ରଭାବିତ ହୋଇ ପରିବର୍ତ୍ତିତ ରୂପ ଗ୍ରହଣ କରି ଅନେକ କ୍ଷେତ୍ରରେ ବ୍ୟବହୃତ ହୋଇଛି । ଏଗୁଡ଼ିକୁ 'ବୈଦେଶିକ ଶବ୍ଦ' କୁହାଯାଏ । ବୈଷ୍ଣବ ପାଣି ସାହିତ୍ୟ ସୃଷ୍ଟି କରିବା ସମୟରେ ଅନେକ ବୈଦେଶିକ ଶବ୍ଦ ଯଥା :- ଯାବନିକ, ପର୍ତ୍ତୁଗୀଜ, ଇଂରାଜୀ ଆଦି ଶବ୍ଦକୁ ଗ୍ରହଣ କରିଛନ୍ତି ।

୧.   **ଯାବନିକ :** ଜବତ, ଚାକର, ଗୋଲାମ, ଫରକ, ମରଦ, ଗରିବ, ହଜୁରୁ, ଗୁହାରି, କାଇଦା, ତରଫ, ଗରଦ ସବାରି, କିଲ୍ଲା, କୁହାର, ଖଲାସ୍, ହୁକୁମ୍, ବଜାର, ତାମସା, ତହବିଲ, ଦଉଲତ୍, ଫିରିଙ୍ଗି, ପୁରୁସତ୍, ମୁରବି, ଇତ୍ୟାଦି ବହୁ ଯାବନିକ ଶବ୍ଦର ବ୍ୟବହାର ବୈଷ୍ଣବପାଣିଙ୍କ ସୃଷ୍ଟି ସମ୍ଭାର ମଧ୍ୟରେ ଦେଖିବାକୁ ମିଳେ ।

୨.   **ପର୍ତ୍ତୁଗୀଜ :** ବାସନ, କାମିଜ, କିରାଣୀ, ତମାଖୁ, ନୀଳା, ନିଲାମ, ପିତ୍ତଳ, ମାସ୍ତୁଲ, ବୋତଲ, ମୋଜା, ମେଜ, ରସିଦ, ସପେଟା, ସାଗୁ, କପି, ଚାବି, ବୋମା, ଇସ୍ତରୀ ଇତ୍ୟାଦି ଅନେକ ପର୍ତ୍ତୁଗୀଜ ଶବ୍ଦ ବୈଷ୍ଣବପାଣିଙ୍କ ସୃଷ୍ଟି ସମ୍ଭାର ମଧ୍ୟରେ ଦେଖିବାକୁ ମିଳେ ।

୩.   **ଇଂରାଜୀ :** ବାଣିଜ୍ୟ କରିବା ଉଦ୍ଦେଶ୍ୟରେ ଭାରତ ବର୍ଷକୁ ଆସିଥିବା ଇଂରେଜମାନେ ଭାରତ ତଥା ଓଡ଼ିଶାକୁ ବହୁବର୍ଷ ଧରି ଶାସନ କରୁଥିଲେ । ତେଣୁ ଓଡ଼ିଆ ଭାଷା ଉପରେ ଇଂରାଜୀ ଭାଷାର ପ୍ରଭାବ ପଡ଼ିବା ସ୍ଵାଭାବିକ । ପେନ୍‌ଡ୍ରନ୍, ପୋଲିସ୍, କୋର୍ଟ୍, ଟ୍ରେଜେରୀ, ଟାଇମ୍, ପାସ୍, ପିନ୍, ଭୋଟ୍, ମାଷ୍ଟର, ମନିଅର୍ଡର, ମେସିନ୍, ସମନ୍, କୋଟ୍, ପ୍ୟାଣ୍ଟ, ଫଟୋ, ଟିକେଟ, ପିସ୍, ଫେଲ୍, ହୁଇସିଲ୍, ଜେଲ୍, ୱାରେଣ୍ଟ ଇତ୍ୟାଦି ଅନେକ ଇଂରାଜୀ ଶବ୍ଦ ବୈଷ୍ଣବ ପାଣିଙ୍କ ସାହିତ୍ୟିକ କୃତି ମଧ୍ୟରେ ଦେଖିବାକୁ ମିଳେ ।

ହିନ୍ଦୀ ଭାଷା :

ବୈଷ୍ଣବ ପାଣିଙ୍କ ବିଭିନ୍ନ ଯାତ୍ରାରେ ହିନ୍ଦୀ ଭାଷାର ପ୍ରୟୋଗ ଦେଖାଦେଇଛି । ପୌରାଣିକ ଯାତ୍ରାଭିନୟରେ ଏପରି ହିନ୍ଦୀଭାଷାର ପ୍ରୟୋଗ ଅପ୍ରାସଙ୍ଗିକ ମନେ ହେଲେ ମଧ୍ୟ ଏଗୁଡ଼ିକ ଚରିତ୍ରମୁଖୀ ହୋଇଥିବାରୁ ଅଶ୍ରାବ୍ୟ ହୁଏ ନାହିଁ । 'ନିଷାଦର ହରିପଦ ଲାଭ' ଗୀତା ଭିନୟରେ ଗୋବିନ୍ଦ ଜୀଉଙ୍କ ମନ୍ଦିର ପ୍ରାଙ୍ଗଣରେ ସେର୍ଥଲି ଖାଁ ଏବଂ ପୁରୋହିତ ମଧ୍ୟରେ କଥୋପକଥନ, ଗଣକବି ହିନ୍ଦୀ ଭାଷାରେ ବର୍ଣ୍ଣନା କରିଛନ୍ତି । 'ଭକ୍ତ ସୁଦମା' ଗୀତିନାଟ୍ୟର ଦସ୍ୟୁନାୟକଙ୍କ ମୁଖରେ ମଧ୍ୟ ଗଣକବି ହିନ୍ଦୀ ଭାଷା ଖଞ୍ଜି ଦେଇଛନ୍ତି ।[7] 'ଅଶ୍ୱମେଧ ଯଜ୍ଞ ବା ସୀତାବନବାସ ଗୀତାଭିନୟରେ ଲବକୁଶ ହିନ୍ଦୀ ଭାଷାରେ ରାମାୟଣ ଗାନ କରିଛନ୍ତି । ଏହାଛଡ଼ା କୋନ୍, ହମ୍, ନୌକର, କାହାଁ ସେ, ଆୟା ତୁମ୍, ଲୋକ, ଛୋଡ଼ୁ କେ, ଔରଙ୍କା, ହମାରା ପକଡ଼ୋ, ପକଡ଼ୋ, ଇନ୍କା, ଲେକିନ୍, ହୁସିଆର, କିଏ, ମାଫ୍, ଯାଏଙ୍ଗୋ, ମାନତେ, ଦେଖେଁ, ମେରା ଇତ୍ୟାଦି ଅନେକ ହିନ୍ଦୀ ଶବ୍ଦକୁ ଗଣକବି ତାଙ୍କ ସର୍ଜନା ମଧ୍ୟରେ ଗ୍ରହଣ କରିଛନ୍ତି । ତେବେ କେତେକ ସ୍ଥାନରେ ଟିକିଏ ବିକୃତ ଭାବେ ବର୍ଣ୍ଣନା କରିଛନ୍ତି ।

ବଙ୍ଗାଳୀ ଭାଷା :

ବୈଷ୍ଣବ ପାଣିଙ୍କ ଯାତ୍ରା ସମୂହରେ ବଙ୍ଗଳା ଭାଷାର ପ୍ରଭାବକୁ ଏଡ଼େଇ ଦିଆଯାଇ ନପାରେ । ବୈଷ୍ଣବ ପାଣି ଓଡ଼ିଆ ମାଟିରେ ଯାତ୍ରାଭିନୟ ଦେଖାଇବା ସହିତ କଲିକତାରେ ମଧ୍ୟ ଯାତ୍ରାଭିନୟ କରାଇଛନ୍ତି । ତେଣୁ ତାଙ୍କ ଉପରେ ବଙ୍ଗଳା ଭାଷାର ପ୍ରଭାବ ପଡ଼ିବ ସ୍ୱାଭାବିକ । ଅନେକ ସ୍ଥାନରେ ସେ ବଙ୍ଗାଳୀ ଭାଷା ସହିତ ଶବରୀ ଭାଷାର ମିଶ୍ରଣ ମଧ୍ୟ ଘଟାଇଛନ୍ତି । 'ଯଦୁବଂଶ ଧ୍ୱଂସ' ଗୀତାଭିନୟରେ ଜରାଶୁରଙ୍କ ମୁଖରେ ଗଣକବି ବଙ୍ଗାଳୀ ଭାଷାର ପ୍ରୟୋଗ କରିଛନ୍ତି । ସେହିପରି 'ହରିଶ୍ଚନ୍ଦ୍ର' ଗୀତିନାଟ୍ୟରେ ବାଣଭଦ୍ର ସଂଳାପରେ ବଙ୍ଗଳା ଭାଷାର ଛାପ ଦେଖିବାକୁ ମିଳେ । 'ନିଷାଦର ହରିପଦ ଲାଭ'ରେ ବେଦିନୀଗଣ କାଙ୍ଗିନୀ ଓ ତା'ର ପୁତ୍ରଦ୍ୱୟ, କଳକା ଆଦି ଚରିତ୍ରମାନଙ୍କ ମୁଖରେ ଶବରୀମିଶା ବଙ୍ଗଳା ଭାଷାର ପ୍ରୟୋଗ କରିଛନ୍ତି । ଏତଦ୍ୱ୍ୟତୀତ ମାନୁଷେର୍, ହବେନା, ପାରଲେନା, ଏଖାନେ, ଆମି, ପାବେନା, ଗାଛେର, ନଭର, ମାଝେ, ଜଲ୍, ଆନିତେ, ଏସେଛି ଇତ୍ୟାଦି ଅନେକ ବଙ୍ଗାଳୀ ଶବ୍ଦକୁ ସେ ଗୀତାଭିନୟରେ ଗ୍ରହଣ କରିଛନ୍ତି ।

ଗାଉଁଲି ଭାଷା :

ଭାଷା ଦୃଷ୍ଟିରୁ ଦେଖିଲେ ଜଣାଯାଏ ବହୁ ଗ୍ରାମୀଣ ଭାଷା ବୈଷ୍ଣବ ପାଣିଙ୍କ ଗୀତିନାଟ୍ୟରେ ସଂଯୋଜିତ ହୋଇଅଛି । ବୈଷ୍ଣବ ପାଣିଙ୍କ ଅଧିକାଂଶ ଗୀତାଭିନୟ ପୌରାଣିକ, ଐତିହାସିକ ଓ କିମ୍ବଦନ୍ତୀମୂଳକ ହୋଇଥିଲେ ହେଁ ଏଥିରେ ସେ କେତେକ ନିମ୍ନ ସ୍ତରର ଚରିତ୍ର ସଂଯୋଗ କରିଛନ୍ତି ସେମାନଙ୍କ ମୁଖରେ ଗାଉଁଲି ଭାଷା ଖଞ୍ଜି ଦେଇଛନ୍ତି । ଯାହା ଲୋକ କଥିତ ଭାଷା, ଭାଷାର କୌଣସି ଆଡ଼ମ୍ବର ନାହିଁ । ଯାହାକୁ ନିପଟ ଗାଉଁଲି ଠାରୁ ଆରମ୍ଭ କରି ସହରୀ ପର୍ଯ୍ୟନ୍ତ ସମସ୍ତେ ବୁଝିପାରନ୍ତି ।

> "ରାଜରାଣୀ ଆସିଅଛି ବାବାଜୀ ଗୋଟା
> ଷଣ୍ଢ ପରେ ଚଢ଼ି ଗୋଟା ଧରିଛି ସୋଠା ।
> ଦେହେ ତାର ସାପଗୁଡ଼ା, ପିନ୍ଧିଛି ବାଘଚମଡ଼ା
> ହଡ଼ାମୁଣ୍ଡ ମାଳ ଗଳେ ହାତେ ଚୁମୁଟା ।"[8]

ରାଣୀଙ୍କ ପାଶେ ଡଗରର, ଗାଉଁଲି ଭାଷାରେ ଶିବଙ୍କର ଏତାଦୃଶ ବର୍ଣ୍ଣନା ବେଶ ମାର୍ମିକ ହୋଇପାରିଛି । ଗ୍ରାମର ବୃଦ୍ଧ ବୃଦ୍ଧାଙ୍କ ମୁଖରେ ବିକୃତ ଉଚ୍ଚାରଣକୁ ଗଣକବି ନିଖୁଣ ଭାବେ 'ନଳ-ଦମୟନ୍ତୀ'ରେ ବର୍ଣ୍ଣନା କରିଛନ୍ତି ।

"ଆଜିତ ଗୋଟା ଦିନ କାଠ କାଟିଲି - ଚାରିଟା ପଇସା ହେବ । ନା ଯଦି ତିନି ପଇସା ହେବ ? ଗୋଟା ପଇସାରେ •ଉର, ଗୋଟା ପଇସାରେ ହରଦି, ଆଉ ଗୋଟାକରେ ନୂନ ତେଲ ହେବ । କୁରୁକୁରୟେ ତ ଏଠାରେ ମତେ ଦେଖାପାରିବେ ନାହିଁ । ମୋରି ଠେଙ୍ଗ ଆଖି, କାଠ ଭାଙ୍ଗି ଭାଙ୍ଗି ବେର ମୁହଁକୁ ମାରିଲାନି, ମଦୟ ଜର ବି ପିଇନାହିଁ ।"[9]

ଏଠାରେ ବୃଦ୍ଧା ଜଣକ ଚାଉଳକୁ ଚାଉର, ହରଡ଼ ଡ଼ାଲିକୁ ହଦର, ଲୁଣକୁ ନୁନ, କୁଲବୁଡ଼ାକୁ କୁତୁବରାଏ, ବେଲକୁ ବେର, ମାରିଲାଣିକୁ ମାରିଲାନି, ଜଳକୁ ଜର, ଆଦି ବିକୃତ କରି ଉଚ୍ଚାରଣ କରିଛି ।

ସେହିଭଳି ବାଣାପରାଜୟ, ସାକ୍ଷୀଗୋପାଳ ବାଲ୍ୟବିନୋଦ, ହରିଶ୍ଚନ୍ଦ୍ର, ଚୌରଚନ୍ଦ୍ର ଚୁଡ଼ାମଣି ପ୍ରଭୃତିରେ ବିଭିନ୍ନ ଚରିତ୍ର ମୁଖରେ ଗଣକବି ଗାଉଁଲି ଭାଷାର ପ୍ରୟୋଗ କରି ଗୀତାଭିନୟକୁ ଅଧିକ ପ୍ରାଣବନ୍ତ ଓ ଜୀବନ୍ତ କରି ଗଢ଼ି ତୋଳିଛନ୍ତି । ଗାତୁଆ, ଉଚ୍ଚୁର, ତୁଚ୍ଛେଇ, ଛି, ଗାତପଶା, ଚୁଲିପଶା, ଅକାଳ, ମାଇପ, ଘଇତା, ମୋ ମାଆଲୋ, ମଲା ଶୋଇବାକୁ କ'ଣ ମିଳିବ ନାହିଁ ଥାନ, ଏଡ଼େ ହଲକ କାହାର ହେବରେ, ଆଗତ କଥା, ବଇଷମ, ସବାଗାଇ, ଆଷ୍କୁଡ଼ୀ, କଲି ହୁଡ଼ି ଇତ୍ୟାଦି ବହୁ ଗାଉଁଲି ଶବ୍ଦ ବିନ୍ୟାସ ଓଡ଼ିଶାର ଗ୍ରାମ୍ୟ ପରିବେଶକୁ ମନେ ପକାଇ ଦିଏ ।

ଶିଶୁ ମୁଖର ଭାଷା :

ସାଧାରଣତଃ ଶିଶୁମାନେ ଭାଷାକୁ ଠିକ୍ ଭାବେ ଉଚ୍ଚାରଣ କରିପାରନ୍ତି ନାହିଁ । କେତେକ ଶବ୍ଦ ଉଚ୍ଚାରଣ ବେଳେ ସେମାନଙ୍କ ପାଟି ଲାଗିଯାଏ ତ କେତେକର ଉଚ୍ଚାରଣ ସେମାନଙ୍କ ପାଇଁ କଷ୍ଟସାଧ୍ୟ ହୁଏ । ତେବେ ଏହି ଶିଶୁ ସୁଲଭ ଦରୋଟି ଭାଷାକୁ ଗଣକବି ଅତି ଜୀବନ୍ତ ଭାବେ ବର୍ଣ୍ଣନା କରିଛନ୍ତି । 'ବାଲ୍ୟବିନୋଦ' ଏବଂ 'ବ୍ରଜଲୀଳା' ଗୀତା ଭିନୟରେ ଶ୍ରୀକୃଷ୍ଣ ଏବଂ ସୁଦାମଙ୍କ ଚରିତ୍ର ମୁଖରେ ଶିଶୁମାନଙ୍କ ମୁଖରେ ଅତି ଜୀବନ୍ତ ଭାବରେ ଗଣକବି ଶବ୍ଦ ସଂଯୋଜନ କରିଛନ୍ତି । ଯାହାକୁ ଶୁଣିଲେ ଦର୍ଶକ ତା'ର ସମ୍ମୁଖରେ ଏକ ଛୋଟ ଶିଶୁକୁ ଦେଖିବାକୁ ପାଏ ।

ଛାଲିଦେ (ଛାଡ଼ିଦେ), କାତୁଚି (କାତୁଛି), ମାଉଚି (ମାଉସୀ), ନୁଚୁକାଲି (ଲୁଚକାଲି), ଖୁଲିପିଥା (ଖୁରିପିଠା), ଛାନଭାଇ (ସାନଭାଇ), ମାଟିଗୁଲା (ମାଟିଗୁଡ଼ାକ) କଇଲେ (କହିଲେ), ବେଚ୍ଛି (ବେଶୀ), ଏଥଲ (ଏଥର) ଇତ୍ୟାଦି ଶିଶୁ ମୁଖର ଭାଷାକୁ ଗଣକବି ତାଙ୍କ ସାହିତ୍ୟରେ ଗ୍ରହଣ କରିଛନ୍ତି । ସାଧାରଣତଃ ଶିଶୁମାନଙ୍କ ଡ଼, ଢ଼, ଣ, ର, ଳ, ଉଚ୍ଚାରଣ କରିପାରି ନଥାନ୍ତି । ତେଣୁ ସେମାନଙ୍କ ଭାଷାରେ ନ୍, ଟ୍, ଛ, ଲ୍ ଆଦିର ବହୁଳ ବ୍ୟବହାର ଦେଖାଯାଏ ।

ଉପସଂହାର:

ଗଣକବି ବୈଷ୍ଣବପାଣି ବିଂଶ ଶତାଦ୍ଧୀର ପ୍ରାରମ୍ଭରୁ ପ୍ରଥମାର୍ଦ୍ଧ ଶେଷ ପର୍ଯ୍ୟନ୍ତ ଲେଖନୀ ଚାଳନା କରି ବହୁ ଯାତ୍ରା, ସ୍ୱାଙ୍ଗ, ଭଜନ ଇତ୍ୟାଦି ରଚନା କରିଥିଲେ । ଏହି ସମୟ ଥିଲା ସମଗ୍ର ଭାରତ ତଥା ଓଡ଼ିଶାର ସଙ୍କଟ ଓ ସଂଘର୍ଷର ସମୟ । ଏହିଭଳି ଏକ ଘଡ଼ିସନ୍ଧି ମୁହୂର୍ତ୍ତରେ ବୈଷ୍ଣବ ପାଣି ଦର୍ଶକମାନଙ୍କ ମନ ଜାଣି ସେମାନେ କ'ଣ ଚାହୁଁଛନ୍ତି ତାକୁ ବୁଝି ସେମାନଙ୍କ ରୁଚିକୁ ସମ୍ମାନ ପ୍ରଦର୍ଶନ କରି ସାହିତ୍ୟ ରଚନା କରିଛନ୍ତି । ଖାଣ୍ଟି ଓଡ଼ିଆ ଭାଷାରେ ଏଗୁଡ଼ିକର ଉଲ୍ଲେଖ କରି ଜନସାଧାରଣଙ୍କ ମଧ୍ୟରେ ମାତୃଭାଷା ପ୍ରୀତି ବୃଦ୍ଧି କରିବା ପାଇଁ ସେ ଚେଷ୍ଟା କରିଛନ୍ତି ।

ସେଥିପାଇଁ ଗଣକବି ବୈଷ୍ଣବପାଣିଙ୍କ ସମୟକୁ ଓଡ଼ିଆ ଗୀତିନାଟ୍ୟ ସାହିତ୍ୟରେ ସୁବର୍ଣ୍ଣ ଯୁଗର ଆଖ୍ୟା ପ୍ରଦାନ କରାଯାଇଛି । ତାହା ସହିତ ଗଣକବି ବୈଷ୍ଣବପାଣିଙ୍କ ପ୍ରୟୋଗିତ ଶବ୍ଦସମ୍ଭାର ସହୃଦୟ ପାଠକ ତଥା ଅଗଣିତ ଦର୍ଶକଙ୍କ ମନରେ ହୃଦୟଗ୍ରାହୀ ତଥା ଭାବଗମ୍ୟୀର ହୋଇପାରିଛି । ଏହି ଶୋଧପତ୍ରଟି ସାହିତ୍ୟିକ ଗବେଷକ ତଥା ପାଠକମାନଙ୍କ ଦ୍ୱାରା ଆଦୃତ ହୋଇ ପରବର୍ତ୍ତୀ ଗବେଷଣା ନିମନ୍ତେ ମାର୍ଗପ୍ରଦର୍ଶନ ହୋଇପାରିବ ବୋଲି ମୋର ଆଶା ଓ ବିଶ୍ୱାସ ଅଟେ ।।

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India's E-waste Challenge: Strategies for a Sustainable Future

Dr. Bikashdev Chhura

Assistant Professor

Department of Political Science and Public Administration

NIMS University Rajasthan-Jaipur

Abstract

Over the past few decades, there has been growing concern among scientists and diplomats about pollution stemming from municipal solid waste. However, in recent years, there has been a resurgence of concern regarding electronic waste (E-waste). E-waste has emerged as one of the fastest-growing pollutants globally, posing increasingly complex challenges day by day. Despite this, there have been limited efforts to address E-waste management comprehensively This issue affects the entire world, including both developed and developing countries like India and China. International and national agencies such as IAER, UNO, CAG, CPCB, and ELCINA have highlighted in their reports that up to 400 million tons of E-waste were generated worldwide by 2010, with 20-50 million tons being disposed of annually. According to ELCINA, India generated 4.34 lakh tons of E-waste by 2012, amounting to 0.800 million tons per day. Remarkably, only 10 states and 65 cities in India contribute to 70% of the nation's total E-waste Developing countries face immense challenges in managing E-waste, whether it's domestically generated or illegally imported. E-waste from the Americas, European Union, and Australia is illegally imported into countries like China, India, and other Asian nations. India, in particular, stands out as one of the largest importers of waste globally, often acquiring it as cheap raw material. According to the Indian customs department, around 50,000 tons of E-waste are illegally imported from the European Union (specifically Germany, Netherlands, and Denmark) every year. To effectively manage E-waste in developing countries like India, a shift in government attitudes, the enactment of appropriate legislation specifically targeting E-waste, control over electronic waste dumping, implementation of Extended Producer Responsibility (EPR), and the transfer of technology for sound E-waste recycling are crucial issues that need urgent attention.

Keywords:

Electronic Waste, E-waste Management, Developing Countries, Municipal Solid Waste Pollution, Extended Producers Responsibility (EPR), International Organization

Introduction

Throughout the 20th century, scientists and policymakers focused on combating various forms of pollution, including air, water, and soil contamination from municipal solid waste. This problem is projected to worsen, with estimates suggesting a potential rise to 2.2 billion tons of municipal solid waste

generated annually by 2025 [1]. However, as the 21st century dawned, a new type of pollution emerged – electronic waste, or E-waste. This rapid growth coincides with the advancements in information and communication technology. Increased affordability, wider functionality of electronic devices, and shorter lifespans all contribute to a surge in E-waste generation The demand for electronic and electrical equipment (EEE) – laptops, mobile phones, refrigerators, LED TVs, and microprocessors – has skyrocketed in recent decades. Consequently, E-waste production has seen exponential growth. Estimates suggest 20 to 50 million tons of E-waste are generated globally each year, with an annual increase of 3 to 5% [19]

The objective of this review study is to document the extent of the generation and improper handling methods of the E-waste on the world transient economic.

Categories of E-waste

It can be categories on the basis of hazardous and non- hazardous waste and more than one thousand e-

No. Category	Label	Major electric and electronic equipment
1.Large household appliances	Large HH	Refrigerators, washing, cooking machines, electric fans, air conditioners.
2.Small household appliances	Small HH	Vacuum cleaners, irons, toasters, grinders, coffee machines, electric knives, clocks, watches
3.IT and telecommunications equipment	ICT	Mainframes, data processing, personal computers, laptops, notepads, Calculators, printers, copying equipment, telephones.
4. Consumer equipment	CE	Television and radio sets, video cameras, recorders, amplifiers.
5. Light equipment	Lighting	Luminaires for fluorescent lamps, straight or compact fluorescent lamps High-intensity discharge lamps, low-pressure sodium lamps.
6. Electrical and electronic tools	E&E tools	Drills, saws, sewing machines.
7. Toys, leisure, and sports equipment	Toys	Electric trains or car racing sets, computers for biking,
8. Medical devices	Medical equipment	Radiotherapy, cardiology and dialysis equipment, pulmonary ventilators.
9. Monitoring and control instruments	M&C	Smoke detectors, heating regulators, thermostats.
10. Automatic dispensers	Dispensers	Automatic dispensers for hot or cold drinks, solid products

Waste comes under this category (Wath *et.al*, 2010).According to the European Union electrical and electronic equipment available on the market have divided e-waste types into ten categories. The E-waste have a wide range so make it in the concept easy the e-waste divided into ten different categories on the basis label and size.

Generation of waste in developed and developing country

E-waste, the fastest-growing waste stream globally, is estimated to exceed 50 million metric tons annually. This explosive growth and the subsequent rise of the e-waste recycling market can be attributed largely to the rapid obsolescence within the electronics industry [5]. Consumer electronics are frequently replaced, often within a two-year timeframe. These discarded devices are then either thrown away or exported to developing nations where there's still a demand for used electronics.

The volume of electronic waste (e-waste) generated in developed nations such as the USA and the European Union (EU) has witnessed a significant surge over the past two decades. According to the Environmental Protection Agency (EPA), the EU annually produces 7×10^6 metric tons of e-waste, while the USA generates 5×10^6 metric tons. This trend highlights e-waste, a category encompassing electronic and electrical equipment waste (WEEE), as one of the fastest-growing waste streams, already constituting approximately 8% of municipal waste. In emerging economies like India and China, the per capita production of e-waste remains relatively low at around 1 kilogram per year. However, this figure is escalating rapidly. Given their vast populations, the total e-waste output in these nations is expected to surpass that of Western countries in the near future. Furthermore, newly industrialized and developing countries are experiencing a rise in e-waste levels, partly due to the import of e-waste from developed nations. Research indicates that a significant portion, ranging from 50% to 80%, of e-waste generated in developed markets is being transported to emerging economies for purposes of reuse and recycling. This practice often infringes upon international regulations and standards.

The Growing Challenge of E-waste in India

E-waste, one of the fastest-growing pollutants globally, presents an increasingly complex challenge. The annual global generation of electronic waste (WEEE) is estimated to be around 40 million tons [3]. While developed countries grapple with 1-2% of their solid waste being e-waste, developing nations like India face a double threat. They already struggle with existing waste management issues, and a report by the United Nations Environment Programme (UNEP) in 2007 predicted a staggering 500% increase in e-waste from old computers in India by 2020.India's rapid growth as an IT hub and a modernizing lifestyle contribute significantly to its high e-waste generation rate. Estimates suggest that India generated approximately 1.46 million tons of e-waste annually in 2010 [4]. The Comptroller and Auditor General's (CAG) report further highlights that India produces around 4 lakh tonnes of e-waste each year.Government, public, and private sectors are the primary sources of e-waste in India, accounting for nearly 70% of the total. However, current e-waste management practices in this emerging economy are largely disorganized, potentially causing severe health and environmental consequences.

In India, Maharashtra state tops the rank among 10 states in E-waste generation

The Toxic Threat of E-waste

E-waste poses a significant challenge due to its complex composition. It's a mix of various components, somecontaining hazardous substances. Improper handling and mixing with municipal waste can have detrimental effects on human health and the environment [8]. The use of toxic materials in electronics manufacturing is a primary cause of widespread environmental damage from e-waste. Electronic equipment often contains hazardous materials like:

- **Lead and Cadmium:** Found in circuit boards, these elements can cause serious health problems like neurological damage and developmental issues in children.

- **Lead Oxide and Cadmium:** Present in monitor cathode ray tubes (CRTs), cables, and PVC cable insulation, these substances release highly toxic dioxins and furans when burned for copper extraction. Printed circuit boards, a ubiquitous component in all electronics, are particularly hazardous due to their lead content.

Pollutant	Occurrence
Arsenic	Semiconductors, diodes, microwaves, Light-emitting diodes, solar cells
Barium	Electron tubes, filler for plastic and rubber, lubricant additives
Brominated flame-proofing agent	Casing, circuit boards (plastic), cables and PVC cables
Cadmium	Batteries, pigments, solder, alloys, circuit boards, computer batteries, monitor cathode ray tubes (CRTs)
Chrome	Dyes/pigments, switches, solar
Cobalt	Insulators
Copper	Conducted in cables, copper ribbons, coils, circuitry, pigments
Lead	Lead rechargeable batteries, solar, transistors, lithium batteries, PVC, stabilizers, lasers, LEDs, thermoelectric elements, circuit boards
Liquid crystal	Displays
Lithium	Mobile telephones, photographic equipment, video equipment (batteries)
Mercury	Components in copper machines and steam irons; batteries in clocks and pocket calculators, switches, LCDs
Nickel	Alloys, batteries, relays, semiconductors, pigments
PCBs	Transformers, capacitors, softening agents for paint, glue, plastic
Selenium	Photoelectric cells, pigments, photocopiers, fax machines
Silver	Capacitors, switches, batteries, resistors
Zinc	Steel, brass, alloys, disposable and rechargeable batteries, luminous substances

Landfilling e-wastes can result in the leaching of lead into groundwater, posing environmental hazards. Additionally, crushing and burning cathode ray tubes (CRT) can release toxic fumes into the atmosphere, as documented in sources (10, 11). These electronic products often contain various types of rechargeable batteries, all of which harbor toxic substances that can contaminate the environment when

incinerated or disposed of improperly in landfills. The presence of significant quantities of cadmium in landfill sites leads to substantial toxic contamination, particularly as cadmium can gradually leak into the surrounding soil, as noted in references (12, 13, 14, 15). Furthermore, electronic products' printed wiring boards and housings, containing brominated flame retardants due to the flammability of plastics, can have detrimental effects on human health and the environment, as several studies have indicated.

Techniques used to handle E-waste

There are four primary techniques commonly employed for handling e-waste, yet none has been deemed entirely satisfactory.

The **first** and widely used method involves storing e-waste in landfills, but this approach poses significant risks of leaching, especially in older or poorly maintained landfill sites.

The **second** method involves incineration or burning of e-waste, which unfortunately releases heavy metals like lead, cadmium, and mercury into the atmosphere.

The **third** and fourth methods focus on reusing and recycling e-waste. These methods are preferable as they extend the lifespan of products, leading to reduced waste generation over time. While these methods are prevalent worldwide, each has its drawbacks and limitations. For instance, landfilling contributes to a substantial portion, about 70%, of heavy metal contamination in the US and European Union from e-waste. Incineration, on the other hand, is a major source of dioxins in the US and Canadian environment.

The reuse of second-hand electronic goods in developing countries like India often faces challenges due to inadequate local facilities and expertise to handle them properly. While recycling seems like a safe method for managing e-waste, it can be misleading as it encompasses various practices such as dismantling, shredding, burning, and exporting, many of which are unregulated and can create additional hazards. The term "recycling" of hazardous wastes, even when done under optimal conditions, offers limited environmental benefits as it merely shifts the hazards into secondary products that will eventually require disposal. Some argue that unless products are redesigned to use nonhazardous materials, recycling may not be a genuine solution. However, recycling is not only environmentally beneficial but also a sound business practice. It is an important solution, especially considering that e-waste contains valuable and rare materials. Recycling involves reprocessing waste materials for their original purpose or for other purposes, contributing to sustainable resource management

Handling techniques for E-waste in the transient countries

In transient economies such as China and India, e-waste management utilizes more elaborate processes compared to processes used in developing nations, e.g. in Africa.

In both developing and emerging countries there is little awareness of the hazardous compounds being released during these practices. (modified the sentence)

More recently, developing countries like India have also created e-waste regulations. Nevertheless, most of developing countries do not control state of the art technologies (especially in recycling). As there is no separate collection of e-waste in India. The preferred practice to get rid of obsolete electronic items in India is to get them in exchange from retailers when purchasing a new item. Obsolete e-waste from the business sector is sold by auctions.

Regulation on e-waste is, worldwide, still in process. Differences on regulations can be observed comparing countries with asymmetric economic situation.

There are three main kinds of partnerships for the construction of sustainable innovation systems: a) collaborative projects; b) organizational learning systems; c) governance networks.

Developed and developing countries have different levels on technology development and legislation about e-wastes, but international regulation affects the competitiveness of their electronics industry equally.

In a few of the developed countries charge the fee from the consumers to cover costs of e-waste management, but in many developed countries this is not allowed.

Recommendation:

(1) Educating consumers about the dangers of dumping e-waste and the social benefits ofrecycling it properly;

(2) Making producers responsible for the endof-life of their products;

(3) Creating economic incentives to fosterrecycling;

(4) Passing regulations to ban the improper disposalof e-waste.

Conclusion

Solid waste management in India is already a significant challenge, further complicated by the influx of e-waste, including computer waste, televisions, and refrigerators. Academic institutions play a crucial role in addressing this issue, particularly through the development of clean technologies, life cycle analysis methods, eco-design techniques, and technologies for disassembling and recovering minerals from e-waste. There is an urgent need for a comprehensive assessment of the current and future e-waste scenario, including quantification, characteristics, existing disposal practices, and environmental impacts. Institutional infrastructures, encompassing e-waste collection, transportation, treatment, storage, recovery, and disposal, must be established at national and grassroots levels for environmentally sound e-waste management. Promoting the establishment of e-waste collection, exchange, and recycling centers through

public-private partnerships is essential. Model facilities employing environmentally sound technologies for recycling and recovery should be set up, with strict licensing regulations for imported e-waste. Policy interventions should focus on developing e-waste regulations, controlling the import and export of e-waste, and holding producers accountable for designing long-lasting and recyclable products. Providing incentives to producers for eco-friendly product design, imposing collection and recycling targets, enforcing reporting requirements, and implementing deposit/refund schemes can encourage consumers to return electronic devices for proper disposal and reuse. Initiating awareness programs for consumers regarding product lifespan, recyclability, and reusability is also vital in promoting responsible e-waste management practices.

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चित्तप्रसादनाय मैत्रीकरुणामुदितोपेक्षाणामपरिहार्यता

सस्मिता सेठी

अध्यापिका, कुन्तलाकुमारीसावत

महिलामहाविद्यालयः, वालेश्वरम्

शोधसारः

भारतीययोगपरम्परायां पातञ्जलयोगसूत्रं प्राणिनां भव्यजीवनचर्यायाममृतमयं परिणामं प्रकामं प्रयच्छति ।तत्र आपादमधुरचाकचक्यविलासकलाकलापपूर्णचित्तस्य वैमनस्यं नैरस्यमपाकर्त्तुं चित्तप्रसादनस्य परमं प्रयोजनं निश्चीयते ।तस्मात् मया शोधनिबन्धेऽस्मिन् चित्तप्रसादननिमित्तं प्रक्रमेण उपक्रमे मनसः स्वरुपं, तस्य विषयवतीप्रवृत्तिः, चित्तस्थिरस्योपायाः, निर्वितर्कसमाधिप्रभृतिविषयान् सन्निवेश्य विषयस्य सारनिर्यासमुपसंहारे मया समुपनिवद्धः विद्यते । तथाहि संप्रज्ञातसमाधौ चेत् श्रद्धापूर्वकम् एकस्मिन् आत्मतत्त्वे चित्तं युज्यते तथा च मैत्री–करुणा–मुदित–उपेक्षा इति अभ्यसते ।तर्हि साधकस्य साधिकायाः वा चित्तं प्रसीदति ।व्यासभास्यदिशा सर्वप्राणिषु सुखसम्भोगापन्नेषु मैत्रीं भावयेत् । दुःखितेषु करुणम्, पुण्यात्मकेषु मुदिताम्, अपुण्यशीलेषु उपेक्षाम् ।

कूटशब्दाः

मैत्री, करुणा, मुदितः, उपेक्षा, चित्तप्रसादनम् ।

उपक्रमः

चित्तस्य एकाग्रतानिमित्तं प्राणायामानुष्ठानस्य विधिः पतञ्जलिना अभिधीयते यथा–प्रच्छर्दनविधारणाभ्यां वा प्राणस्य ।[1] अत्र उपायद्वयमालक्षते प्राणायामकाले 1-प्रच्छर्दनम्, 2-विधारणम् ।प्रच्छर्दनं नाम श्वासस्यवहिर्मुखिता तथा प्रश्वासस्य अन्तर्गमनम् ।विधारणं नाम वहिर्देशे आभ्यन्तरप्रदेशे च श्वासस्य धारणम् ।अत्र लौकिकतया श्वासस्य अन्तर्मुखीकरणं प्रश्वासः, वहिर्मुखीकरणं श्वासः, वहिर्देशे आभ्यन्तरप्रदेशे च श्वासस्य धारणं विधारणं नाम कुम्भकमुच्यते । भारतवर्षस्य अन्यतमयोगी श्री शिवमुनिः कथयति– प्रच्छर्दनं विधारणं च प्राणोपासना कथ्यते ।[2]

तत्र प्रश्नोपनिषदि–प्रजापतिश्चरति गर्भे त्वमेव प्रतिजायसे ।तुभ्यं प्राण प्रजास्त्विमां बलिं हरन्ति यः प्राणैः प्रतितिष्ठसि ।[3]अत्र अयमाशयः हे प्राण !त्वमेव प्रजापतिः, त्वमेव गर्भे सञ्चरसि ।त्वमेव पितुर्मातुश्च स्वरुपः ।मनुष्यप्रभृतिः सर्वे प्रजाः त्वमेव सर्वं समर्पयन्ति ।यतः त्वं सर्वेरिन्दियैः साकमवतिष्ठसि ।तत्रैव प्रश्नोपनिषदि –

प्राणस्येदं वशे सर्वं त्रिदिवे यत्प्रतिष्ठितम् ।

मातेव पुत्रान् रक्षस्व श्रीश्च प्रज्ञां च विधेहि न इति ।।[4]

अस्यां पृथिव्यां स्वर्गलोके च यत्किञ्चित् अवस्थितं तत् सर्वं प्राणस्याधीनमितिमन्तव्यम् ।तस्मात् यथा माता पुत्रकन्यां रक्षति तथैव हे प्राण !माता इव पुत्रगणान् पालयस्व ।तथा च अस्माकं श्रीं प्रज्ञां च विधेहि ।छान्दोग्योपनिषदि प्राणोपासनाम् उद्गीथोपासना इति वर्णिता ।तत्र एवमाख्यानं परिलक्ष्यते । तत्र देवासुरयोः मध्ये संग्रामः संजातः ।संग्रामे असुराणां पराजयनिमित्तं देवैः उद्गीथस्यानुष्ठानं नाम प्राणोपासनां सम्पादितम् ।तत्र ते आदौ प्राणदेवं नासिकानिर्गतं प्राणमुपासन्ते स्म ।[5] तदा असुरैः नासिकास्तप्राण निहतः ।अनन्तरं वाणीरुपप्राणमुपासितवन्तः ।[6]

असुरैः तादृशी वाणी अपि निहता ।अथ चक्षुरुपमुद्गीथमुपासनां कृतवन्तः ।[7] असुरैः चक्षुरपि विनष्टीजातम् ।तदनन्तरं श्रोत्ररुपमुद्गीथमसुरैः निहतम् ।[8]ततः मनोमयमुद्गीथं प्रार्थितवन्तः ।[9]तादृशं मनोरुपमुद्गीथं संकीर्तितवन्तः ।असुरैः मनश्च पापविद्धं कृतवन्तः ।अन्तिमे मुख्यप्राणरुपमुद्गीथं देवा उपासितवन्तः ।[10]मुख्यप्राणसन्निधौ यदा असुराः गतवन्तः तदा ते विनष्टाः जाताः ।व्यासभाष्ये – ताभ्यां वा मनसः स्थितिं संपादयेत् ।[11]तत्त्ववैशारद्याम् – तदेताभ्यां प्रच्छर्दनविधारणाभ्यां वायोर्लघुकृतशरीरस्य मनः स्थितिपदं लभते ।[12]अत्र अयमाशयः यत् –प्रच्छर्दनविधारणेति प्राणायामद्वारा मनसः स्थितिः सुदृढा भवति । यतः कोशाभ्यन्तरे मनोमयकोशः विद्यते ।तस्मात् श्वासप्रश्वासयोर्गतिः यावत्त्वरा भवति तदा मनः चञ्चलायते ।यावत् स्थिराः भवन्ति तावत् मनसः गतिरपि स्थिरायते ।

मनसः विषयवतीप्रवृत्तिः

मनसः विषयवतीप्रवृत्तिसम्बन्धे चित्तस्थिरस्य उपायान्तरमुच्यते ।विषयवती वा प्रवृत्तिरुत्पन्ना मनसः स्थितिनिबन्धनी ।[13]तत्र रुप-रस-गन्ध-शब्द-स्पर्शादि चित्तस्य कस्मिंश्चित् वस्तुनि निबन्धनमेकमुखीकरणं वा एका अवस्था विद्यते ।

तादृशी अवस्था अतीन्द्रियतथ्यं ज्ञातुं प्रचोदयति ।अनन्तरं चित्तस्य स्थिरतां द्रढयितुं सूत्रान्तरमुपदिश्यते विशोका वा ज्योतिष्मती ।[14]अत्र मनस्थितेः संकेतद्वयं विनिर्दिष्टम् ।एका विशोका अपरा ज्योतिष्मती ।तत्र विशोकानां दुःखवर्जिता ।ज्योतिष्मती नाम प्रकाशरुपा ।अनन्तरं तस्य चित्तस्य स्थैर्यविकाशाय सूत्रमुटङ्कितम् ।वीतरागविषयं वा चित्तम् ।[15]अनेन सूत्रेण कथ्यते – यदा चित्तं दुःखवर्जितं प्रकाशशीलं भवति,तदा चित्तं निसर्गतया वीतरागविषयं नाम सर्वेभ्यः शब्द-रुपादिविषयेभ्यः विनिर्मुक्तं भवति ।अपरं सूत्रमेकं पतञ्जलिना प्रोक्तम् –स्वप्ननिद्राज्ञानालम्बनं वा ।[16]स्वप्रज्ञानस्य आलम्बनेन अथवा निद्राज्ञानस्य आलम्बनेन योगीनश्चित्तं स्थितिपदं नाम स्थिरतां लभते इति आशयः ।अथ चित्तस्थिरताया अन्तिमनिष्कर्षे उच्यते –यथाभिमतध्यानाद् वा ।[17]

चित्तस्थिरोपायाः

एतद्विहाय ये ये उपायाः योगशास्त्रे विद्यन्ते तेषां ध्यानादपि चित्तं स्थिरीभवति ।अधुना चित्तस्थिरतायाः फलसम्बन्धे कथ्यते–परमाणुपरममहत्त्वान्तोऽस्य वशीकारः ।[18]चित्तस्थिरताद्वारा सूक्ष्मात् सूक्ष्मतमा पदार्थाः बृहतः बृहत्तमापदार्थाः चित्तस्य वशीभूताः भवन्ति ।ततः चित्तस्थिरताया अभ्यासे समापत्तिलाभनिमित्तं सूत्रं प्रदर्शितम् ।क्षीणवृत्तेरभिजातस्येव मणेर्ग्रहीतृग्रहणग्राह्येषु तत्स्थतदञ्जनता समापत्तिः ।[19]योगिनः चित्तं यदा अभ्यासवैराग्यप्रभृतिभिः शुद्धमेकाग्रं च भवति तदा तस्य चित्तं स्वच्छ-शुभ्र-स्फटिकमणिवत् प्रतीयते ।अर्थात् सत्त्व-रजतमोगुणप्रभृतयः प्रभावशून्याः भवन्ति ।अथ समापत्तेः नाम समाधेः चातुर्विध्यं प्रक्रमेण वर्णितम् ।अत्र सवितर्कसमापत्तिर्नाम सवितर्कसमाधिं वर्णयितुं पतञ्जलिः ब्रूते–तत्र शब्दार्थज्ञानविकल्पैः संकीर्णा सवितर्का समापत्तिः ।[20]अत्र अयमाशयः योगिनः एकाग्रचित्तं स्थूलसूक्ष्मपदार्थेषु तदाकारं संजायते तत्र स्थूलविषयेषु कथं सम्बन्धः स्थाप्यते इति शङ्कायां कथ्यते स्थूलविषयकसमापत्तिः द्विविधा ।सवितर्कसमापत्ति रपरा तु निर्वितर्कसमापत्तिः ।विषयप्रपञ्चविजडितमनुष्यस्य चित्तमेकाग्रतां लब्ध्वाऽपि जन्मान्तरवासनावशात् पुनश्च मध्ये मध्ये चित्तचाञ्चल्यात् मनः शब्दार्थज्ञानप्रभृतिषु संकीर्णा संजायते ।तस्मात् सवितर्कासमापत्तिरुपतिष्ठति ।अनन्तरं दैवानुग्रहात् यदा विषयवृत्तिषु चित्तं निर्वितर्कम्,अनासक्तम्,मोहशून्यं भवति तदा निर्वितर्कासमापत्तिः नाम

निर्वितर्कसमाधिः लभ्यते ।अत्र निर्वितर्कसमाधेः स्वरुपं महर्षिपतञ्जलिः प्रक्रमेण निर्वक्ति------"स्मृतिपरिशुद्धौ स्वरुपशून्यमेवार्थमात्रनिर्भासा निर्वितर्का" ।[21]

निर्वितर्कसमाधिः

"या शब्दसंकेतश्रुतानुमानज्ञानविकल्पस्मृतिपरिशुद्धौ ग्राह्यस्वरुपोपरक्ता प्रज्ञा स्वमिव प्रज्ञास्वरुपं ग्रहणात्मकं त्यक्त्वा पदार्थमात्रस्वरुपा ग्राह्यस्वरुपापन्नेव भवति सा निर्वितर्कासमापत्तिः" ।[22]अत्र शब्दसंकेतस्मरणपूर्वकमागमानुमानाभ्यां यदा साधकस्य चित्तं पूर्णतया आत्मानमनुभवितुं शक्नोति तदा सवितर्कसमाधेः परं निर्वितर्कसमाधिः लभ्यते ।वाचस्पतिमिश्रस्य निर्वितर्कसमाधिसम्बन्धे मतं भवति---स्मृतिपरिशुद्धिः त्रिविधा भवति । 1.शब्दसंकेतः नाम यदि किञ्चित् अपि तथ्यं साक्षात् श्रुयते ।2.श्रुतम् नाम अस्मादपि मनुष्यात् किमपि श्रुत्वा चित्तचापल्यं जायते ।3.अनुमानं नाम वस्तुतथ्यं न ज्ञात्वाऽपि अस्तित्वहीन स्व कपिलकल्पितमनुमानं चित्तं भ्रामयति । तदा निर्वितर्कास्थितिः साधकस्य कृते आयाति । परन्तु शब्दसंकेत-श्रुतम्-अनुमानप्रभृतिभिः साधकः सवितर्कप्रपञ्चे निपतति ।किन्तु एषां त्रयाणां यदा स्मृतौ आगमनं तदा एतादृशः स्मृतेः हानिः कर्त्रव्या ।यतः एतेषां समवाये स्मृतिर्मलीनः भवति ।अपि च यदा निर्वितर्कसमाधौ एतादृशं चिन्तनं नैव स्पृहणीयम् ।अथ अत्र व्यासभाष्ये पदार्थमात्रस्वरुपस्याग्रहणमेव निर्वितर्कसमाधिं जनयति ।

उपसंहारः

पूर्वोक्ततया चतस्र समापत्तयः नाम सवितर्काः, निर्वितर्काः, सविचारः, निर्विचारेति नाम भवति सबीजसमाधिप्रभृतयः मया पर्यालोचिताः । ।अत्रायमभिप्रायः सत्सु चतुष्टयसमाधिषु प्रथमद्वयं नाम सवितर्कः, निर्वितर्क इति ।स्थूलपदार्थसहितं सम्बन्धं स्थापयति ।स्थूलपदार्थस्य इत्युक्ते पृथिवी,सूर्यः,मनुष्यादयः बुध्यन्ते ।परन्तु सूक्ष्मपदार्थसङ्कितं सविचार-निर्विचार इति समाधिद्वयस्य सम्बन्धः तिष्ठति ।तत्र सूक्ष्मवस्तुनि इत्युक्ते पञ्चतन्मात्रा यथा—शब्दः,रुपः,रसः,गन्धः,स्पर्शस्तथा मनः,बुद्धिः,अहंकार इति ।संप्रज्ञातसमाधौ जीवः बुद्धिसहयोगेन सर्वमनुभवितुं शक्नोति ।तत्र अहंकारस्य सम्बन्धश्च वर्त्तते । तस्मात् संप्रज्ञातसमाधिः सालम्बनसमाधिरुच्यते ।परवर्त्तिनिसमये असंप्रज्ञातसमाधिसहितं वाह्यवस्तुनः सम्बन्धाविद्यमानत्वात् तत्तु निर्वीजः समाधिः कथ्यते ।अधुना निर्विचारसमाधेः

समापत्तेः वा अर्थं वोधयितुं सूत्रं पतञ्जलिः व्याचष्टे यत् – "निर्विचारवैशारद्येऽध्यात्मप्रसादः" ।[23]अत्र व्यासभाष्यदृष्ट्या निर्विचारसमाधेः फलं भवति अध्यात्मप्रसादः (spiritual bliss)।येन आत्मविषयकप्रसन्नता लभ्यते ।एवं रीत्या निर्विचारसमाधौ वैशारद्यं नाम नैर्मल्यं यदाधिगम्यते तदा आत्मसाक्षात्कारः समीपवर्त्ती भवति ।

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1.यो.सू.-1.34
2. योगदर्शनशास्त्रम्, यो.सू.-1.34
3. प्र.उप. -2.7
4. प्र.उप. – 2.13
5. छा.उप.-1.2,ते ह नासिका प्राणमुद्गीथमुपासां चक्रिरे ।
   तँ हासुराः पाप्मा.........ह्येष   विद्धिः ।
6. 2.छा.उप.– 1.3, अथ ह वाचमुद्गीथमुपासां चक्रिरे ।
   तां हासुरा........................चानृतं च पाप्मना ह्येषा विद्धा ।
7.छा.उप.-1.4,अथ चक्षुरुद्गीथमुपासां चक्रिरे ।तद्धासुराः पाप्मना......ह्येतविद्धम् ।
8.छा,उप.-1.5, अथ ह श्रोत्रमुद्गीथमुपासां चक्रिरे ।तद्धासुरा.......ह्येतविद्धम् ।
9.छा.उप.-1.6,अथ ह मन.........पाप्मना ह्येतद्विद्धम् ।
10.छा.उप.-1.7,अथ ह य एवायं मुख्य...........विध्वंसेत् ।
11.यो.सू.,व्या.भा.-1.34
12.यो.सू.,व्या.भा.,त.वै.–1.34
13.यो.सू.-1.35
14.यो.सू.-1.36
15.यो.सू.-1.37
16.यो.सू.-1.38
17.यो.सू.-1.39
18.यो.सू.-1.40
19.यो.सू.-1.41
20.यो.सू.-1.42
21.यो.सू.-1.43
22.व्या.भा.-1.43
23.यो.सू.-1.47

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Aims of Education during Vedic Period in India

Dr. Chandra Kanta Panda
(Associate Professor)
Barabazar B.T.M. College
West Bengal

ABSTRACT:

The main aim of education during Vedic period was to know the Truth. During the later period it has been said that four things such as Dharma, Artha, Kama and Moksha are the aims of our life. In Present time, earning of wealth is the only aim of human life. The ancient India had their distinctive culture and civilization over the thousands of years. In the past, the great saints have played a decisive role in shaping and molding the ancient heritage. The ancient Indian education emerged from the Vedas. The Vedas are the best expression of an enlightened culture and have contained within themselves the seeds and sources of Hindu thoughts and practices. The Vedas have laid the foundation upon which the entire Hindu culture and civilization has been building up through the ages. Veda means knowledge which is gifted by the God to the saints through their meditation. During this period, education was divided into two kinds of knowledge-this worldly and other worldly. This worldly education dealt with the social aspect, whereas, the other worldly education was related to intellectual pursuits for achieving salvation. However, the greater emphasis was laid on the latter because education was regarded as a means of free from life bondage.

KEY WORDS:

Vedas, Vedic Education, True Knowledge, Salvation, Supreme Consciousness, Self-realization etc.

INTRODUCTION:

Vedic people believed that education should prepare individuals in such a way as to prepare them to attain the objective of liberation or self-realization i.e. to be one with the Almighty and to be free from the cycle of births and deaths. In Vedic days the human life was simple and pious and full of religious feelings, ideas and ideals. As persons had a moral standard before them, they performed their duties with great attention and devotion. The ultimate aim of education in Vedic Period was not only to gain knowledge as preparation for life in this world or for life beyond that, but for complete realization of self-for liberation of the soul from chains of life, both present and future. That knowledge was real, which led to emancipation-led from unreality to reality, from darkness to light, and from death to immortality. That's why it is said -*sa vidya ya bimuktaye* (Isoponisad) means that is the real knowledge which makes us able to know the reality of the life and to realize the Supreme soul. Vedic education was divided into many parts but the goal of every part was to know to truth. Vedic education was a continuous process from one tradition to the next tradition so that everyone can study the Vedas through out the entire life of an individual.

PURPOSE OF THE STUDY:

The main purpose of this study is to invent the ultimate goal of vedic education and to know the importance of the vedic education system. The other main reason of this study is comparing the vedic education with the modern education and to decide the best of them.

REVIEW OF LITERATURE:

For the preparing of this research paper so many books have been reviewed. Some of the very important books are such as 1. History of Vedic Literature 2. History of Upanishads and Elements 3.

History of early Vedic Period and so on. Besides these, many research papers of the several journals and reference books have been carefully reviewed.

SYSTEM OF ADMISSION DURING VEDIC PERIOD IN INDIA:

The system of education which was prevalent was altogether different from the present system of education. Student life in Vedic education began with upanayana, when the student goes to his chosen teacher called Acharya. The place of learning was called Gurukul. The ceremony was performed for three days. After the ceremony of upanayana the pupil emerges as a dwija or twice born. This upanayana ceremony, unfolds his mind and soul. After this ceremony, the pupil was called as a Brahmachari, a new and changed individual, both internally and externally, from which he began his student life. Learning was almost monopolized by the Brahmins. As time passed on, the other two castes, Kshatriyas and Vaishyas, were also entitled to receive education. But the Sudras in general were denied to study the Holy Scriptures. The home of the teacher or Guru was the centre of learning in Vedic period which was situated in natural surroundings, not artificially constituted. It was functioning in solitude and silence. The age limit for upanayan ceremony was eight years, eleven years and twelve years, respectively for Brahmins, Kshatriyas and Vaishyas.

THE AIMS OF EDUCATION IN VEDIC PERIOD:

Though the main aim of Vedic education was one but in other hand there were several sub-aims available in Vedic period.

i. The aim of Vedic education was to realize the supreme and achieve Supreme Consciousness

ii. Inculcation of a spirit of piety and righteousness was the aim of education.

iii. Preservation and spread of ancient culture was one of the aims of ancient educational system.

iv. The chief aim was to unfold the spiritual and moral powers of the individual during Vedic period.

v. The objectives of education were perfection of the physical, mental and intellectual personality of the student.

vi. Formation of good and moral character was also another aim of Vedic education.

vii. Inculcation of social and civic duties was one of the aims in Vedic period which was necessary for a better future life.

viii. For the development of vocational efficiency healthy, positive attitude and dignity of labour were fostered in pupils during Vedic period.

4. Vedic Period in India and Curriculum:

The curriculum during Vedic period, was dominated by the study of the Vedas and Vedic literature, spiritual and moral lessons. The other subjects of teachings were philosophy, grammar, language, literature, astrology and logic. Physical education was also included in the curriculum. Students had to learn riding, archery, wrestling, hunting, jumping, dancing etc. Some professional and technical subjects like Ayurveda or Ciktsavidya (medicine and surgery), astronomy, mathematics, Arthashastra etc. were given due importance in the curriculum.

VEDIC PERIOD IN INDIA AND METHODS OF TEACHING:

There were mainly three steps of learning according to Vedic system. Sravana, the first step meant listening towards the texts as uttered by the teacher. By this method of education, knowledge was

conserved and transmitted to the oncoming generation. The second step was Manana i.e. to internalize or to assimilate what was given to the pupil.

It is a process of deliberation and reflection on the topic. The third step was Nididhyasana (Meditation) by which truth is realised and attained. It was considered indispensable for the realization of the Supreme Reality.

The ancient system of teaching was listening (Shruti). Perception was the direct method of learning. Lecture, dialogue, debate, discussion, question-answer, sightseeing etc. were adopted as the methods of teaching. On the whole both intuitive and empirical methods, both Yogic and Scientific methods were adopted for acquisition of knowledge and skills.

Self-realization aim - Over all aim of education was for the complete realization of self and for freedom of the soul i.e. Mukti or Moksha. And that education would lead to liberation - from unreality to reality, darkness to light, death to immortality

2) Immediate Aim or Vocational Aim -This was to prepare the different castes for their different ways of living and earning for livelihood.

3) Moral, Religious and Spiritual Development Aim - The Education was for education's goal and not for some public exam or service. It was not merely intellectual. But moral, spiritual and Religious too. The life of the pupil was full of custom acts. Prayers were common each pupil was needed to perform spiritual ceremonies punctually. They had to involved in all the religious festivals.

4) Self-control and Self-Discipline - At that time, the best discipline was self-discipline. There was no corporal punishment.

5) Personality Development:

The Guru within the times of yore accomplished that the event of Personality is that the sole aim of education. Human personality was considered as the supreme work of God. The qualities of shallowness, self confidence, self restraint and self respect were the personality traits given. Primary motive was development of personality and character. Ethical strength and virtue were developed to the fullest extent,

6) Stress on Social and Civic Duties:

To contribute to the society while not expecting any returns rather than living a self-centric life.

7) Preservation and Spreading of Culture:

It was thought of that education is that the primary suggests that of social and cultural continuity and its failure, in teaching following generation to simply accept and shift the traditions of thought and action and henceforward, transmit the cultural heritage, was extremely condemned.

MAIN EDUCATIONAL CENTRES OF VEDIC PERIOD :

During Vedic period primary education was imparted at homes whereas higher education was arranged in gurukuls.

These gurukuls, in the early Vedic period, were situated at undisturbed places in forests away from the hustle-bustle of the towns.

However, in the later Vedic period they were established in big towns or at famous centres of pilgrimage.

Besides being the centres of religious propagation, these pilgrimage centres also developed as famous centres of learning.

Some of the chief centres of education during Vedic period were - Taxila, Patliputra, Mithila, Dhar, Kannauj, Kaikay, Kalyani, Tanjaur and Kanchi (were big towns) and Prayag, Kashi, Ayodhya, Ujjaini, Nasik, Karnataka and Kanchi (were pilgrimage centres).

A briet description of some of these centres is as follows :

1. Taxila:

It was the capital of the then Gandhar State in northern India.

It is believed that this town was established by the then Gandhar King Bharat in the name of his Taksha.

Later on, Taksha made this city his capital and invited scholars from different places to settle there.

He donated them villages and entrusted them the responsibility of education.

Thus, this city developed as the centre of education besides being the capital city of the State.

It is mentioned that great scholars of Sanskrit language, literature and grammar for four Vedas, religion and philosophy lived there.

Mention is also found that some scholars were specialists in the field of medicine.

As a result, Taxila developed as the chief education centre of Vedic literature, religion, philosophy and medicine.

Good arrangement for the education of arts, crafts and vocations too was also made there.

This is the reason the Gandhar developed as the most prosperous State.

It remained a chief centre of Vedic and Brahamanic education till 7th Century B.C.

2. Kaikay :

It was the capital of the then Kaikay State in Central India.

It was the chief centre of education in the Upanishadic period.

It had good arrangement for the education of Sanskrit language, grammar, literature, Vedas, religion and philosophy.

The ancient scriptures State that the King of Kaikay, Ashvapati was himself a great scholar and he honoured other scholars too.

He had settled many scholars of repute in his capital.

He also organised scholars' conferences at regular interval in his capital.

It is also mentioned that there was no single illiterate in this capital city.

It also had good arrangements for the education of arts, skills, vocations and military education.

3. Mithila : It was the capital of the then Mithila State in Central India.

Though it developed as an important educational centre much before in the Vedic period and conferences of scholars of religion and philosophy used to be held there but in the Upanishadic period it developed as the chief centre of Vedic education.

SALIENT FEATURES OF VEDIC EDUCATION :

1. Aims of Education : Self-realization was the ultimate aim of education. However, the immediate aim of education was to prepare the different varnas to meet their actual needs of daily life.

2. Free and Accessible : Education was free and accessible to those all who sought it.

3. No State Control on Education : Rulers of the country had nothing directly to do with education. It was a private affair of the people, managed entirely by Brahmans.

Rulers of the country could subsidize it, if they thought fit to do so, with grants of land or money, but could impose no conditions or control on teachers affecting their freedom of work.

4. Autonomy and status of academics : academics were a extremely honored class-honoured even by kings. Kings rose from their thrones to receive nice gurus like Narada, Vashishtha and Vishwamitra. A widely known Sanskrit verse goes to this point on say:

"The teacher is Brahma. The teacher is Vishnu. The teacher is that the ultimate God Shiva.

The teacher is that the nice Brahman (Supreme Divine Soul) incarnate. Bow to that teacher."

5. Gurukuls (Residential Schools): Teachers and pupils lived together and so identified themselves with one another as to able to pray as follows:

"May both of us be guarded ! May both of us be protected! May both of us work together! May the study of both of us be successful (vibrant with power, radiant with light)! May we not be rivals to each other! Om, Peace, Peace, Peace."

6. Curriculum : The subjects of instruction varied according to the vocational needs of the different castes from the Vedas and Vedangas in the case of Brahmans, to the art of warfare in the case of Kshatriyas, and to agriculture and trade, arts and crafts in the case of Vaishyas.

7. Methods of Instruction : The methods of instruction generally consisted of recitation by the teacher and repetition by the pupil, followed by explanation by the teacher, questioning by the pupil and discussion between the teacher and the pupil.

8. Individual Teaching : Pupils were taught, individually, not en masse by the class method where pupils were many, the monitorial plan was followed, the more advanced pupils being appointed to teach the less advanced

9. Forests as Centres of Education: The place of education was generally the forest "far from the madding crowd's ignoble strife'

10. Sanskrit as the Medium of Instruction: The medium of instruction in institutions conducted by Brahmans was Sanskrit.

11. Self-Control and Self-Discipline: There was, generally, no corporal punishment. Self-control or self-discipline was considered to be the best discipline.

12. Wide-Spread Education of Women: In the earlier Vedic and Upanishad times girls were free to go through the Upanayan ceremony, live a life of celibacy, they studied Vedas, Vedangas and other subjects along with their brother pupils.

Fire science (metallurgy), Air science (flight), Hydrology (navigation), Space science (space science) Earth science (environment), Surya Vidya (solar study), Lunar study (lunar study), Vidya (weather forecast), Material Vidya (battery) Solid Vidya (Liquid Vidya) Gas Vidya

Solar energy Vidya (solar energy), Day-night studies Srishti Vidya (space research), Astronomy Geography idya (Geography), Kaal Vidya (time), Geology and mining Gems and metals Attraction Vidya (gravity) –

Elemental Vidya, Effect Vidya, Mystery Vidya, Leela Vidya, Visual Vidya, Invisible Vidya, Shabd Vidya, Tactile Vidya, Rasavidha, Form Vidya, Gandhadvidha, Light Vidya, Research Vidya, Weapon Vidya, Shastra Vidya, Sankalp Vidya. Method of choice, method of conduct, method of thought, method of language. Solar energy Telegraphy (communication), Vimana Vidya (plane), Water vessels Firearms Vidya (arms and ammunition), Zoology Botany Yagya Vidya (material science) , Vedic Science Commerce

Agriculture ,Animal husbandry Bird keeping, Animal training Mechanics, Vehicle designing Ratankar (gems) Suvarnakar (jewellery designing) Vastrakar (textile) Kumbhakar pottery) Lohkar (metallurgy) Takshak (guarding) Dying Ayurveda Rajjukar (logistics) Architect Culinary (cooking) Chariot (driving) River manager (water management) Suchikar (data entry) Cowshed manager (animal husbandry), Udyan pal (horticulture), Forest pal (horticulture), Napit (paramedical), This type Education was imparted in Gurukul. The first school in England opened in 1811. At that time there were 732000 Gurukuls in India. In the name of Vedas, adulteration was done by making Hindi adaptation against Vedas. Placental method: - Physical science and placenta Vidha is called spiritual science. Both of them have knowledge of 16 arts. In the Taittiriya Upanishad ,Bhraguvalli translator,5 mantra 1, Rishi Bhragu has ated that-Vijnana Brahoti Vyajanat.It is from knowledge that these beings are born.Those born of science live. They try to enter into science. Meaning:- After performing austerities, he (the sage) knew that in fact all beings are born from science. After origin, they live by science. In the Taitriya Upanishad Brahmanandavalli Translator 8, Mantra 9 it is written that :- Vijnana tanutes the sacrifice. and stretches out actions. The gods of science: all. They worship the Brahman eldest. Vijnana Brahma Chedveda. Science is the increase of sacrifices and actions. All the gods worship science as the best Brahman.Those who know science in the form of Brahman are engaged in contemplation in the same way become and attain the fulfillment of all desires.

Within that God of knowledge that soul is the Brahman form, different from that soul of knowledge, within it that soul is the Brahman form.(All living beings in the world live by craft science.) Vedic knowledge is craft science Tattvajnanavidha Sakshividha Drashtavidha Srijanvidha Planvidha Visrijanvidha, Navasrijan vidha, Parinamvidha, Punarjanmavidha, Praveshvidha, Kundalini Mahavidha, Shikshavidha, Knowledge-Science Mode,Spiritual Knowledge-Science Mode, Ayurveda Knowledge-Science Mode,Ayurvedic Mode, Health Awareness Mode, Trino Ashvina Divyani Bheshaja Tri Parthivani Triru Dattamadbhya. May the auspicious lord carry the peace of the three elements to my son. Rigveda (1.34.6) O (Shubhaspati) craftsmen who observe the deeds of welfare-giving men and (Ashvina) increase the light of knowledge, you both (nḥ) for us (adbhyaḥ) from waters (divyani) light of knowledge and other excellent qualities doing (bheshaja) juicy Soma and other herbs (trih) three for the relief of heat (datta) give (u) and (parthivani) herbs containing the disorders of the earth (trih) in three ways and (mamakaya) to my (soonave) auras or son of knowledge for (शंयोः) happiness and (ओमानम्) the protective behavior signifying entry into knowledge and action (त्रिः) three times and (त्रिधातु) iron copper brass these three metals including groundwater and space going house-like vehicle For my son (trih) three times (vahatam) deliver. Humans should consume the disease-killing medicines produced in water and earth three times a day and make a wooden house-like vehicle made of various metals and install the best medicines like barley etc. in it. Travel between countries and regions . Vishwakarma Kul Shrestho Dharmagyo Veda

Pargah. Samudra Ganitaanaan Cha Jyoti: Shastrastra Chaibahi. Iron, stone, wood and ishtakaan collection. Sutra Prastra Kriya Pragya Vastuvidyadi Pargah. Sudhanaam Chitrakanam Cha Vidya Choshithi Mamagah. Vedakarma good conduct, virtuous truth reader. (Crafts Science) Arthvaveda Meaning :- Vishwakarma dynasty is the best, Vishwakarma dynasty is religious, he has knowledge of Vedas, Oceanography , Mathematics, Astrology, Geography and Astronomy. He is a craftsman proficient in metals like iron, stone, wood, silver, gold etc. Pictures create strange objects and means of happiness. He has faith in Vedic rituals, good conduct and truthful speech are his specialties. The sage of Mantra 58 of Chapter 29 of Yajurveda is Jamadagni, in which it is written Barhaspatya Shilpo Vaishvadev, all the gods are included in Vaishvadev. Shulvam Yagyasya Sadhanam Shilpaam Rupasya Sadhanam. (Vastusutropanishat/Chaturtha Prapathakah - 4.9 ‖) Meaning :- Shulb Sutra is the means of Yagya and craftsmanship is the means of its form. There is a big difference between craft and skill, one is making a design through craftsmanship and the other is using it skillfully, both are different. Skill like a barber works efficiently with the tools made by the craftsman , a driver moves the means of transport made by the craftsman efficiently etc. Generally, the work by which a new substance or form is prepared by mixing different substances is called craft. (Unadi 0 Pad 03, Su 028) But the special form is as follows: 1- The replica is called craft "Yad Vai Pratirupam Tacchilpam" (Shatpath 0-Ka02/1/15) 2- The work which purifies oneself is called craft (K)"Atma Sanskritirvai Shilpani: " (Gopath 0-U0/6/7) (b) "Atma Sanskritirvai Shilpani: " (Aitareya 0-6/27) 3- There is an instruction to learn the cleverness of the Gods by calling them crafts (Yajurveda 4/9, M.B.) 4- The word craft has come in both the meanings of form and action - (a) "Karmanamasu Cha" (Nighantu 2/1) (b) Shilpmiti form name supathitam" (Nirukta 3/7) 5 - Craft knowledge is the main part of livelihood. It is a means. (Manusmriti 1/60, 2/24, and Mahabharata 1/66/33) 6- Craft work has been called Yagya work. (Valmira, 1/13/16, and Sanskar Vidhi……

THE SIGNIFICANCE OF VEDIC LITERATURE:

The archeological sources of the Vedic Age are non-existent, and the main wellspring of its way of life and progress is the Vedic Literature. The standards of information, love, and Karma are the premise of this ancient Indian literature. The Literature of the Aryans incorporates different types of articulation like verse, show, sentiment, science, and so forth, which is a brilliant inheritance to Indian literature. Different scholarly works like Vedas (Rig-Veda, Sam Veda, Atharvaveda, and Yajurveda), Brahmanas, Samhitas, Aranyakas, Ramayana, Mahabharata, and numerous others make us think that they were so anxious to accomplish flawlessness in different circles of life. The Sutra literature and grammar of Panini likewise hold a special consideration of the admirers of literature. The Vedic literature is of great significance as it is the only source to study about the Vedic Age.

VEDIC SHRUTI LITERATURE:

The Vedas are thought to be the earliest Hindu texts. Despite the fact that tradition frequently dates them to the start of the Kali-yuga, scholars estimate that they were written down around 2,500 years ago (3000 BCE). According to some Hindus, the Yajur, the original single Veda, was eventually divided into four. However, according to scholars, the Rig Veda is the first Hindu text. The four Vedas are described in the following Table.

Four Vedas at Glance			
S. No	Vedas	Composed Time Period	Features
1	Rig Veda	1700 BC	o Rig Veda is the oldest and most significant of the Vedas. o It contains 1028 hymns in ten books (known as mandalas)

			that are dedicated to various gods. Indra, Agni, Vishnu, Rudra, Varuna, and other early or "Vedic gods" are among them. o It also includes the well-known Gayatri mantra and the Purusha Shukta prayer (the story of Primal Man).
2	Yajur Veda	1000 and 800 BCE	o The Yajur Veda, the second of the four Vedas, is referred to as the ritual book. o It was written about one or two centuries after the Rig Veda. o Yajur signifies sacrifice. o Yajur Veda is a priestly manual for use when performing yajnas (sacrifices). o It is divided into two parts: the older "black"/"dark" (Krishna Yajur Veda) section and the more current "white"/"bright" (Shukla Yajur Veda) section.
3	Sama Veda	200 or 1000 BCE	o Sama Veda is composed of chants and melodies that are chanted during worship and yajna rituals. o It was created just to be used in ritualistic contexts. Sama Veda's words are recited during rituals like soma sacrifice. o It is tied to the Rig Veda and is the shortest of the four Vedas.
4	Adharvana Veda	1000-800 BCE	o The fourth and last Veda, Atharva Veda, is frequently referred to as the Veda of magic formulas. o Hymns, mantras, and incantations included in the Adharvana Veda fall mostly outside the purview of yajna.

FINDINGS OF THIS RESEARCH:

The Vedas are eternal Knowledge and they inspire us to lead higher lives. Even if we were to suppose that they may not create an urge towards a greater, nobler life, just the fact that their words have come up from the depths of man's own nature enables them to furnish a channel, a framework, in which idealism can become operative for the welfare of humanity. Hence this attempts to interpret various aspects of education based on the teachings of the Vedas. The study of Vedas was the main aim of Vedic education. Thus, the Rig Veda forms the most vital aspect of Vedic education. The students spend most of their time in self-study, thinking, and meditation. More than worldly materials, knowledge and intellectual plays an integral aspect. The main aim of Vedic education was to attain salvation through education.The teacher teaches the student in Gurukulas and Ashrams. The students and teachers follow the principle of simple living but high thinking. Education helped in observance of celibacy, control over sense and purity of life Admission was based on good behavior and education was free for everyone. Students had great respect and devotion for their teachers and the teacher-student relationship was cordial and conducive. Teachers were held in high esteem. he main focus of education was on practical knowledge and other vocations learning. Education was based on one-on-one teaching. Every teacher teaches one student. The teacher gives importance to the all-round development of the students.The method of teaching was

psychological and natural with practice. Women were given a high place in society. Also, attention was given to their education. There was no bias of students on grounds of caste, creed, color, etc. Students remain busy in thinking and meditation. Thus, this led to the development of originality among them.

CONCLUSION:

Lastly, we may conclude that the Vedic education being mostly spiritual, liberal and contemplative in nature, was meant for all who were really interested, capable and dedicated and were in search of the highest truth and supreme knowledge. Education was free of cost and the students led an exemplary life in Vedic system of education. The teacher-student relationship was very cordial and just like the father-son relationship during Vedic period. Education was not based on caste, creed, colour or religion. It was based on fully secularism. There was no other religion except Vedic. People were almost knowledgeful by nature. There were no blind beliefs or superstitions in the rituals of common people. If we shall compare the Vedic period to our modern period then it can be said that Vedic age was no doubt far better than today's time.

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कुशभद्रामहाकाव्ये काव्यसौन्दर्यम्

डा.प्रियङ्का महान्त (अतिथि अध्यापिका)

(साहित्यविभाग:, सरकारी डिग्रीसंस्कृतमहाविद्यालयः

वारिपदा, मयूरभञ्ज

शोधसार:

संस्कृतकवय: सत्य-शिव-सुन्दरादीनामेतेषां त्रयाणां वास्तवतत्त्वानामुपासका: भवन्ति। सौन्दर्यपिपासु: कविस्तस्य भावपुञ्जं बहुधा विभाव्य स्वकवितां मण्डयति। तस्य रचना कल्पना जल्पना च सदैव सहृदयानां मनसि भावमाधुर्यं सृजति। कवि: स्वमनीषया यावन्नूतनानि काव्यानि सङ्कलयति तावत् तानि सर्वाणि अभिनवानि प्रतीयन्ते। महाकविमाघदिशा सौन्दर्यतत्त्वमित्थमुटङ्कितम् -

क्षणे क्षणे यन्नवतामुपैति तदेवरूपं रमणीयताया: ।। (शिशुपालवधम्- ४/१७)

न केवलं संस्कृतसाहित्यस्य महाकवय: स्वसाहित्ये सौन्दर्यस्य महत्त्वमुपस्थापितवन्त: अपि तु सौन्दर्यस्य अन्तिमसोपाने उपनीता: भूत्वा ते स्वीयकृतिषु लावण्यस्य रूपं विमण्डयन्ति । विशिष्ट-आलंकारिक-आचार्य-आनन्दवर्धनस्य मतानुसारं सौन्दर्यस्य रूपरेख: यथा-

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम् ।
यत् यत् प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु ।। (ध्वन्यालोक:-१/४)

कूटशब्दा:

महाकाव्यम्, अलंकार:,छन्द:, सौन्दर्यम् ।

उपक्रम:

काव्यस्य सौन्दर्यं न केवलं शब्दगतसौष्ठवभित्तिकमपि तु भावगतसौन्दर्यसन्निवेशितम्। काव्यसौन्दर्यं नाम रसालंकारच्छन्दोभि: परिपूर्णमेव बुद्ध्यते। भारतीयसौन्दर्यसिद्धान्तेषु उपमारूपकादीनामलंकाराणां यथा प्रतीतिर्भवति तथैव वामनदृष्ट्या सर्वे अलंकारा: एव सौन्दर्यालंकाररूपेण प्रकटिता: विद्यन्ते। अत: 'सुन्दरवाक्यमेवालंकार:" इति उक्ते: प्रतिपादनं वामनाचार्येण कृतम्। 'सौन्दर्यमलंकार:" इति तदीये ग्रन्थे काव्यालंकारसूत्रे उद्घोषितम्- यथा शरीरात् लावण्यस्य विच्छेदो न सम्भवति तथा वाक्यात् तदीयं सौन्दर्यं वियोजयितुं न शक्यते।कविदृष्ट्या सौन्दर्यमित्थमालोक्यते- वास्तवत: एकस्या: कामिन्या: अङ्गे स्थितं सौन्दर्यमपरूपलावण्यं सर्वेषां मनासिं आकर्षति, तथैव महाकवीनां कविताकामिन्या: प्रतीयमानार्थ: (ध्वन्यर्थ:) काव्यिकसौन्दर्यस्यान्तिमं रूपलावण्यम्। काव्ये सन्निवेशितान्नलंकारानालंकारिका: सौन्दर्यमिति उद्घोषितवन्त:। सौन्दर्यस्य प्रतीको भवति कवि:। अपि च कवि: क्रान्तदर्शी। अत: कवे: स्वत:स्फूर्त्तभावनात: यत् नि:सरति तदेव काव्यम्। अत्र श्रीप्रफुल्लमिश्र: कुशभद्रामहाकाव्ये सौन्दर्यप्रेमिकविभावेन चित्रितवान् । सौन्दर्यं जीवनस्य स्वतन्त्र-निर्दिष्टरूपरेखत्वेन एकत्वेन वा पुरत: प्रतिभाति तत् मुहुर्मुहु: जीवनयात्रायां अनुदिनं द्रष्टु: निसर्गदृष्टिबलेन सामान्यवस्तुषु अपि वैशिष्ट्यमण्डितत्वेन बहुधा प्रतिफलति। तदेव कुशभद्रामहाकाव्ये मनसा वचसा वपुषा च फलितम्।

कुशभद्रामहाकाव्ये सौन्दर्यवर्णनम्

कुशभद्रामहाकाव्यस्य कथामुखप्रसङ्गे कवि: श्रीप्रफुल्लमिश्र: कुशभद्रानद्या: तटे जातां रमणीयतां वर्णयति। यत्र वालुकाशय्यासहितं उपरिस्थभागे यथा वलरामस्य मन्दिरं सुरम्यं तथा निकटवर्त्तिशिवालयस्य अपि सर्वजनमनोरमोऽस्ति। इत्थं कुशभद्रानद्या: संगमे ग्रामदेवी स्वतेजसा सर्वेषां दृशा सुदृश्या विद्यते। तस्मिन् पवित्रतमे क्षेत्रे मुनिऋषीणां समवाये वलदेवस्य माहात्म्यमपि मुनिभि: चर्च्यते। यदा वलराम: दिवं गत: तद्दिनादारभ्य दिवंगतदिवसमुपजीव्य रजोत्सवस्य परिपालनं महता आडम्बरेण क्रियते इति। अत: कवि: तस्य काव्यिकसौन्दर्यस्य नैसर्गिकतां परिवेषयितुं कविः वक्ति-

कुशभद्रातटे रम्ये शोभन्ते वालुकालया: ।

<div align="center">

तेषूच्चतमकूटे हि वलरामस्य मन्दिरम् ।। (कु.भ-१/१६)

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श्यामलदुर्वादलमण्डित: श्यामायित: क्षेत्रराजि: सौन्दर्यस्य विविधरूपरेखं सृजति प्रतनोति च। एवं च हरितवर्णायितं दिगन्तं यदा कस्यचित् दृष्टिपथारुढं भवति तदा तत् मनोज्ञाय कल्पते। अतो हि कविना प्रतिपादितं यत्-

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शस्यक्षेत्रं श्रिय: कूटं लीलाक्षेत्रं सपार्षदम्‌।

शस्यशामायिता: दिश: शस्यश्यामायितं सर्वम्‌।। (कु.भ-२/१०)

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कुशभद्रामहाकाव्येऽस्मिन् काश्यपमुने: शिष्यस्य आश्रमस्य सौन्दर्यवर्णनमतीव चमत्कारपूर्णम्। कुशभद्रानदीसन्निधौ ऋषे: काश्यपशिष्यस्य आश्रम: नितरामध्यात्मरासं रचयति। एवं च अत्र वृक्षमूले उषित्वा अपि वल्कलवन्त: भूत्वा तपस्विन: पञ्चाग्निसाधनायां नियुक्ता: सन्ति। तत्रापि कवि: श्रीप्रफुल्लमिश्र: वाह्यसौन्दर्यं प्रकटयति। तस्याश्रमस्य सौन्दर्यं शोभमानै: कुसुमफलपुष्पसंयुक्तै: तिलकतमालहिन्तालबकुलादिवृक्षै: भ्रमराणां झङ्कारै: मदोन्मत्तकोकिलानामव्यक्तस्वरै: तुरगनागगर्जितै: परिवर्द्धते। अपि च सुविस्तीर्णतृणालयै: स्वच्छनीरा महानीरा कुशभद्रानदी तस्या: अव्यक्तध्वनिभि: भृशंनिनादयति । एतादृशं सौन्दर्यं परिदृश्य कवि: मुनेराश्रमपदं नन्दनवनमिव परिकल्पयति । तथा हि कविना प्रतिपादितम्-

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महारण्ये भयाक्रान्ते हिंस्रश्वापदसंकुले।

ऋषे: काश्यपशिष्यस्य चाश्रम: परिशोभते।। (कु.भ-३/१)

स्वच्छनीरा: महानीरा: सुविस्तीर्णा तृणालया:।

फलपुष्पसुसमृद्धौ निन्दति नन्दनं वनम् ।। (कु.भ-३/६६)

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कवे: मानसमन्थनेन यत् वाक्यं नि:सरति तद्वाक्यं काव्यरूपेण परिणमते। कुशभद्रामहाकाव्यस्य चतुर्थसर्गे कविना यत् सौन्दर्यवर्णनं कृतम् तत् पठनेन पाठनेन च पाठका: विबुधा: सहृदया: निश्श्रप्रचतया आनन्दिता: भविष्यन्ति। अत: नायिकाया: भद्रायाः सौन्दर्यवर्णनावसरे कथितं यत्-

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स्मेरमुखी हि लावण्यारतिनिन्दी स्फुटोपमा।

अनन्या गुणिनी सुश्री सात्विकप्राणपुष्कला।। (कु.भ-४/९)

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राजा कुशभद्रोऽपि भद्राया: सौन्दर्यं निरीक्ष्य वदति एतादृशी स्मेरमुखी लाबण्या रतिनिन्दी स्फुटोपमा अनन्या गुणिनी सुश्री सुन्दरी नायिका मर्त्यलोके असम्भवा। केवलं स्वर्गे हि दृश्यते। यदा भद्रा कुशभद्रेण सह सविनयं वार्त्तालापं कृतवती तदा तस्या: वीणाया: सुमधुरां वाणीं श्रुत्वा राजा नवयौवनाभद्रायाः सौन्दर्येण विमोहितोऽभवत्। अत: कविना कथ्यते-

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रूपं निरूप्य राजाऽसौ भद्राया: नवयौवनम्।

स्वर्गस्था मन्यते चासौ मर्त्ये ह्येतदसम्भवम्।। (कु.भ-४/१०)

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अपि च तयो: चतुश्चक्षुर्मेलनेन मनसि प्रणयाङ्कुर: जायते। तयोरानन्दवर्धनं सुकुमारतरं विभर्ति। प्रणयविवर्द्धनहेतो: पिकशुकादीनां सुमधुरगानश्रवणादनन्तरं च तयो: हृदयकानने प्रेम संजातम्। अतो हि कविना नायिकानायकयोर्मध्ये स्थितमन्त: सौन्दर्यं प्रतिपादितम्। मेलनेन चतुश्चक्षु: ....तथा।। (कु.भ-४/१५) कवे: श्रीप्रफुल्लमिश्रपादानां सौन्दर्यस्य या पराकाष्ठा सा सर्वत्रैव अनुरणिता। कुशभद्रेण सह यदा भद्राया: मेलनं भवति तदा प्रणये प्रेमदम्पती प्रफुल्लतां प्राप्नुवन्ति। सानन्देन प्रेमवन्धने लग्नौ भवत:। अत: प्रणयेऽपि कवे: सौन्दर्यं प्रतिफलितम्-

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हृदये कानने कूले पिकशुकादिसंकुले ।

श्रवणात् मधुरं ध्वनिं प्रणयो हि विवर्द्धते ।। (कु.भ -४/१६)

मनसि हृदये वापि गभीराद् चित्तगह्वरे ।

शीतलं मनसो रूपं हृदि स्थिरायते ह्यपि ।। (कु.भ-४/१७)

अत: प्रफुल्लतां यात: प्रणये प्रेमदम्पती ।

मग्नौ सकलतारुण्ये लग्नौ भवत: बन्धने ।। (कु.भ-४/१८)

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सौन्दर्यमहत्वम्:

तत्त्वतः कवे: सौन्दर्यचेतना तद्विरचितकाव्येषु बहुत्र समुल्लिखिता विद्यते। श्रीप्रफुल्लमिश्राणां सौन्दर्यचेतना सौन्दर्यस्य समक्षं रसिकस्य पराधीनतां स्पष्टीकरोति। अस्य रसिककवे: सकलेषु काव्यग्रन्थेषु शब्दार्थयो: रसिकता विद्यते। तस्य शृङ्गारचेतनार्थं स: भारतीयपाठकसमाजे प्रसिद्ध:। सर्वेऽपि पण्डिता: व्युत्पन्ना: मेधाविनश्च कवे: सौन्दर्यस्य प्रभया विमुग्धा:। कवेर्भाषायां प्रेमशब्दस्यार्थ: भवति प्रणय: प्रीति: कान्ति: स्नेह: स्पृहा अनुराग: श्रद्धा सम्बेदनशीलता एकात्मता तन्मयता उल्लास: रस: आनन्दश्च। 'प्री" धातो: 'इमनिच्" प्रत्यययोगे प्रेमशब्द: निष्पन्न:। सौन्दर्ये प्रेम विलसति। यत्र सौन्दर्यं नास्ति तत्र प्रेम अपि नास्ति। कुशभद्रामहाकाव्ये कुशभद्र भद्राया: सौन्दर्यं प्रति यदा आकृष्ट: तदा तयोर्मध्ये प्रेम जातम्। अतो हि कुशभद्रामहाकाव्यस्य चतुर्थसर्गस्थत्रयोविंशतिश्लोकस्य पठनेन कवेर्मनसि स्वतस्फूर्त्तभावेन भावना समुदेति यथा –

प्रेम स्थिरनदी प्रवाहसरला काम: तरङ्गाकुल: ।
प्रेम सुशीतलं निस्पन्दकोमलं काम: कूले प्लावन:।
प्रेमपूतनीरं हिमाङ्कधवलं कामानले धूमिलम्
प्रेम लज्जामुखं कुलवधूशीलं काम: हुताशानल:।। (कु.भ-४/२३)

श्रीप्रफुल्लमिश्र: कुशभद्रामहाकाव्यस्य अष्टमसर्गे पुरीधाम्न: रासोत्सवस्य सोन्दर्यं प्रकटितवान्। तस्मिन् पुरीधाम्नि दोलवेदी अर्थात् मदनमोहनौ यत्र आन्दोलनेन खेलत: सा दोलवेदी अतीव रमणीया सुसज्जिता सती जनानां हृदि नितरामध्यात्मरासं रचयति। तत्र सर्वेषां अङ्गानि रङ्गेण सुशोभन्ते। जलस्य स्थूलरङ्गेणरञ्जिता सती तेषां हृदि मन: प्राणशरीरेषु प्रफुल्लता जायते। अत: कवेर्भाषायाम्-

दोलवेदी पुरीधाम्न: रमणीया सुसज्जिता ।
मदनमोहनौ यत्र आन्दोलनेन खेलत: ।। (कु.भ-८/१)
मन: प्राणशरीरेषु रङ्गेणाङ्ग सुशोभते ।
जलस्य स्थूलरङ्गेण रञ्जिता हृदि फुल्लिता: ।। (कु.भ-८/२)

अपि च कवि: पुर्यामवस्थितस्य श्रीजगन्नाथमन्दिरस्य सौन्दर्यं सुचारुरूपेण वर्णयन् तस्य विद्वत्तबत्तायाः प्रमाणं प्रकटयति। पूर्वसमुद्रकल्लोल-नीलवीचिसुशोभित-नीलपर्वतचूडायां अनन्तकोटि-ब्रह्माण्डनायकस्य अनाथनाथश्रीजगन्नाथस्य मन्दिरं सुशोभते। तस्य मन्दिरस्य पताका सततं उड्डीयते। नीलचक्रे उड्डीयमानां तां पताकां वीक्ष्य य: दूरात् हस्तौ प्रसारयति तस्य पापतापहरणं सुनिश्चितं वर्तते। अत्र कवेर्कथनाभिप्राय: उड्डीयमानाश्वेतरक्तपताकाया: सौन्दयमवर्णनीयमकल्पनीयमभावनीयमचिन्तनीयमलेखनीयमनिर्वचनीयम् च। अतोहि-

पूर्वसमुद्रकल्लोले नीलवीचिसुशोभिते
नीलपर्वतचूडायां मन्दिरमतिशोभितम्।। (कु.भ-८/९)
श्वेतरक्तपताकाया: फरफरायते सदा ।
दूरात् हस्तौ प्रसार्यते पापतापहराय सा ।। (कु.भ- ८/१०)

कविकृतसौन्दर्यमाधुर्यम्:

य: सोन्दर्यप्रेमी कवि: स सर्वत्र सौन्दर्यतत्त्वं पश्यति। अत: श्रीप्रफुल्लकुमारमिश्रोऽपि सौन्दर्यप्रेमीत्वात् तस्य काव्ये सौन्दर्यतत्त्वं सर्वत्र प्राप्यते। कुशभद्रामहाकाव्यस्य अष्टमसर्गे परंब्रह्मपरमपुरुषश्रीजगन्नाथस्य नेत्रयो: सौन्दर्यं कविना वर्णितम्। शान्तकान्तभाववित- सितकमनीयनमनीयपूजनीयवन्दनीयपतितपावनश्रीजगन्नाथ: कलौ दारुमये तनौ खगलनयने व्याप्य रङ्गाधरे हसति। यदा ये केऽपि सहृदया: तस्य खगोलनेत्रे पश्यन्ति तदा अवश्यं सौन्दर्यापभोगं कुर्वन्ति। अतो हि कविना प्रतिपादितम्-

महानीलमणिस्तत्र कलौ दारुमये तनौ ।
खगोलनयने व्याप्य रङ्गाधरे हसत्यसौ ।। (कु.भ-८/११)

अपि च अक्षयतृतीयायां रथनिर्माणं भवति। शिल्पिनां रथनिर्माणरूपकं सौन्दर्यं सर्वे पश्यन्ति। सहस्राणि जना: रथयात्रां वीक्ष्य आनन्दमनुभवन्ति। परन्तु एक: कवि: भावुको वा रथस्य सौन्दर्यतत्त्वं पश्यति। तदनन्तरं ज्येष्ठमासे पूर्णिमायां

तिथौ स्नानयात्रा भवति। भगवत: श्रीजगन्नाथस्य स्नानयात्राया: अपूर्वशोभां वर्णयितुं के वा समर्था: भवन्ति? पुन: प्रभु: नूतनं यौवनमवाप्य रथारुढेन लीलया गुण्डिचामण्डपं व्रजति। अत्र श्रीप्रफुल्लमिश्रेण श्रीजगन्नाथस्य स्नानयात्राया: एवं रथयात्राया: सौन्दर्यं सुष्ठुतया प्रतिपादितम्-

ज्येष्ठपौर्ण: तथा स्नानं ज्वराक्रान्त: भवेत् प्रभु: ।

नूतनं यौवनं प्राप्य गुण्डिचामण्डपं चलेत् ॥ (कु.भ-८/१७)

चिरस्रोता कलकलनिनादिनी कुशभद्रानदी यदा कोष्ठदेशं समागता तदा तस्या: प्रवाहितजलेन कोष्ठदेशस्य कृषिक्षेत्राणि शस्यश्यामायितानि बहुदूरत: शोभन्ते। कोष्ठदेशस्य कृषिक्षेत्राणां शोभा कविना अत्र वर्णिता। इत्यस्मिन् श्लोके कवि: शस्यश्यामायिता भूमि: अर्थात् विश्वनाथपुरं नाम ग्राम: शस्यश्यामलै: परिशोभित इति वर्णित:। अर्थात् इयं भूमि: पवित्रनद्या: भार्गव्या: स्रोतसा पुण्यमयी। अत्र हरिहरौ सर्वदैव पूज्यो भवत:। अपि च असौ विश्वनाथपुरं नाम ग्राम: प्राकृतिकसौन्दर्येण परिपूर्ण इति श्रीमिश्रमहोदयरचितस्य कुशभद्रानामाख्यस्य महाकाव्यस्य एकादशसर्गस्य विंशतितमश्लोकात् प्रतीयते। यथा-

केतकीकुङ्कुमाम्रादि पुन्नागनागकेशरै: ।

वेतसजम्बुकुञ्जाभ्यामाम्रपनसविल्वादि ॥ (कु.भ-११/२)

अस्मिन् श्लोके प्रतिभाति यत् ग्रामोऽयं केतकी-कुङ्कुम-आम्र-पुन्नाग-नागकेशरै: वृक्षै: तथा तेषां फलपुष्पादिभि: ग्रामस्य सौन्दर्यं मनोमुग्धकरम्। अपि च वेतस-जम्बुकुञ्ज-आम्रपनस-विल्वादिफलपुष्पसमृद्धवृक्षै: ग्राम: सर्वत: सौन्दर्येण सुशोभित: इति कविना प्रतिपादितम्। अपि च पञ्चविंशतितमे श्लोके इत्थं प्रतीयते यथा-

कमलोत्पलकह्लार मल्लीवल्ल्यादियूथिका: ।

सुरभिणा हि मोद्यन्ते सुजलां सुफलां भूमिम् ॥ (कु.भ-११/२५)

उपसंहार:

कविप्रफुल्लमिश्र: कुशभद्रानद्या: सौन्दर्यवर्णनं अतीवचमत्कारतया वर्णितवान्। साम्प्रतं वैज्ञानिकयुगे विज्ञानस्य अग्रगतिद्वारा योगतपोयज्ञदानादीनि पुण्यकार्याणि विनष्टानि जायन्ते। परन्तु नदीमाताकुशभद्रा दीर्घात् दीर्घतरा भूत्वा महानद्यां सुसंयुक्ता। सौन्दर्यपिपासु: कवि: श्रीप्रफुल्लमिश्र: उत्कलप्रदेशस्य कोणानुकोणं परिभ्रम्य सौन्दर्यं निपीय च तस्य काव्येषु तत् प्रकटितवान्। कदापि कवि: सौन्दर्यप्रभावात् आत्मानं विमोक्तुं न समर्थ:। जीवनमरणचक्राभ्यां वयं सर्वे आबद्धा:। एतत् सर्वं ज्ञात्वापि कवे: हृदय: सौन्दर्यविमुग्ध: भवति। यदा मुनेरभिशापेन राज्यं ध्वस्तविध्वस्तमभवत्, प्रजागण: नष्ट: संजात:, कुशभद्रोऽपि मृतवान् तदा मुनिकन्याभद्राया: क्लेश- कारुण्यं क्रन्दनञ्च को वा वर्णयितुं सक्षम: भविष्यति। कुशभद्रस्य भस्मावशेषेण भद्रा स्वात्मकथां स्मारं स्मारं रुरोद। तदनन्तरं सा नदीरूपगत्या प्रवाहिता सती समुद्रे लीना जाता। अत्र भद्राया: दु:खेनापि दु:खितस्य कवे: सौन्दर्यं प्रतिफलितम्। मातृरूपा सा कुशभद्रानदी धर्मार्थकाममोक्षाणां चतुर्वर्गाणां पुरुषार्थप्रदायिनी। सा स्वच्छनीरा महातोयाऽपि च सृष्टि-वृष्टिविलासिनी भवति। अपि च सा कनकसिकतादेहा वर्त्तते। अत: लोककल्याणकारिण्या: मङ्गलप्रदायिन्या: महोदधिगामिन्या: नदीमातृकुशभद्राया: सौन्दर्यवर्णनावसरे कविना प्रतिपादितं यत्-

मातृरूपा नदी सेयंचतुर्वर्गप्रदायिनी ।

स्वच्छनीरा महातोयासृष्टि-वृष्टि-विलासिनी ॥ (कु.भ-५/३७)

प्रवहति नदीमाता गामिन्यपि महोदधिम् ।

कुटिलेन गति तस्या लोककल्याणकारिणी ॥ (कु.भ-६/१)

अलं बहुना प्रकृत्या काव्ये स्थितानां शब्दानां सौन्दर्यं हि पाठकमनासिं रञ्जयति। सौन्दर्यं वै दु:खं दूरीकरोति। अतोहि सौन्दर्यं प्रति सर्वे प्राणिन: आकृष्टा भवन्ति। अत: कवि: श्रीमिश्रमहोदय: स्वकीये कुशभद्रानामाख्ये महाकाव्ये न केवलं शब्दार्थयो: सौन्दर्यं वर्णितवान् अपि तु सरलतया सुचारुरुपेण च स्थितानां पर्वत-नदी-आश्रम-ग्राम-तटभूमि इत्यादीनां सौन्दर्यं प्रकटीकृत्य पाठकानां सविधे सदा वन्दनीय: नमनीय: स्मरणीय: राराजते।

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India's Integral Role in Climate Negotiations: Balancing Development and Sustainability

Santosh Kumar Sahoo
Lecturer in Political Science
Rajsunakhala College , Rajsunakhala, Nayagarh
Ph.D. Research Scholar, Utkal University, Bhubaneswar

Abstract:

This article explores India's contributions to climate negotiations , highlighting its commitment to equitable development and its transition towards renewable energy. Indi's role in global climate negotiations is crucial , as it grapples with dual challenge of pursing economic development while ensuring environmental sustainability. Balancing the imperative of lifting millions out of poverty with the urgent need to mitigate climate change presents a complex dilemma for policymakers. India has taken substantial steps to address climate change on the domestic front . The National Action Plan on Climate Change (NAPCC) , launched in 2008 , outlines comprehensive strategies to enhance climate resilience and promote sustainable development . The plan consists initiatives like the National Solar Mission , which aims to increase solar capacity , and the National Mission for Enhanced Energy Efficiency , focusing on energy conservation . Furthermore , India is actively investing renewable energy sources to reduce its carbon footprint . The International Solar Alliance launched in 2015 in partnership with France , aims to promote solar energy and reduce dependence on fossil fuels . India's commitment to renewable energy aligns with its pledge to increase the share of non-fossil fuel energy capacity to 40% by 2030 , a significant ambitious target .India actively participate in international climate negotiations , advocating for a collective approach to tackle climate change . The country emphasizes the importance of technology transfer and financial support from developed nations in adopting sustainable practices . India's negotiation strategies in international climate policy have considerably changed over the past decade (Michaelowa , Katharina & Michaelowa Axel , 2012) .

Keywords:

Climate, negotiations, UNFCCC, UN & commitment

Introduction

India plays a significant role in climate negotiations as a major developing country . It emphasizes the need for developed nations to take greater responsibility due to their historical emissions . India aims for sustainable development while addressing climate challenges and advocates for fair and equitable solutions in international forums like the UNFCCC. India's historical perspective on climate change negotiations is rooted in the principle of ''common but differentiated responsibilities'' . This principle acknowledges that while all countries share a responsibility to address climate change , developed countries , historically responsible for the majority of greenhouse gas emissions , should bear a great burden . In the global discourse on climate change, India emerges as a pivotal player, not just due to its sheer size and population but also because of its unique position as a rapidly developing nation. Balancing sustainability with development imperatives, India's role in climate negotiations is crucial, reflecting the intricate interplay between environmental concerns and socio-economic aspirations.

Contextualizing India's Position

At the heart of India's climate policy lies the commitment to sustainable development. India recognizes the urgency of climate action but insists that it must not impede its developmental goals. The country aims to balance economic growth with environmental stewardship, striving for inclusive development that uplifts the lives of millions while ensuring a sustainable future.

Renewable Energy Transition

India has emerged as a global leader in renewable energy deployment. The government has set ambitious targets for renewable energy capacity, aiming to achieve 450 gigawatts by 2030. Investments in solar, wind, and other clean energy sources not only reduce greenhouse gas emissions but also drive economic growth, create jobs, and enhance energy security.

Climate Adaptation Measures

Given India's vulnerability to climate change impacts, adaptation measures are paramount. From implementing resilient infrastructure to promoting climate-smart agriculture, India is actively enhancing its adaptive capacity. Initiatives like afforestation programs, water conservation schemes, and disaster management strategies demonstrate India's proactive approach to building resilience against climate risks.

Technological Innovation and Collaboration

India recognizes the pivotal role of technology in addressing climate change. The country actively engages in international collaborations for technology transfer and capacity building. Initiatives like the International Solar Alliance (ISA) exemplify India's commitment to harnessing innovation for sustainable development, fostering global partnerships to accelerate the transition to clean energy.

Challenges and opportunities

Despite its proactive stance, India faces challenges on multiple fronts. Balancing the energy needs of a growing population with environmental concerns requires innovative solutions. Additionally, financial constraints and technological barriers pose significant challenges to India's climate efforts. However, these challenges also present opportunities for innovation, investment, and collaboration to foster sustainable development.

Sustainable Development Imperatives

At the heart of India's climate policy lies the commitment to sustainable development. India recognizes the urgency of climate action but insists that it must not impede its developmental goals. The country aims to balance economic growth with environmental stewardship, striving for inclusive development that uplifts the lives of millions while ensuring a sustainable future.

India stands at a critical juncture in the global fight against climate change. As one of the world's fastest-growing economies and home to over 1.3 billion people, India faces the formidable task of balancing economic development with environmental sustainability. Central to this endeavor is India's climate policy, a multifaceted framework that aims to mitigate greenhouse gas emissions, enhance resilience to climate impacts, and foster sustainable growth.

India's Role in Climate Negotiations; Context and Subtext

India , as one of the world's largest and most populous countries , plays a crucial role in global negotiations. Its stance in these discussions is shaped by a combination of historical context , developmental priorities , and geopolitical considerations. Understanding India's position requires delving into both the explicit arguments it presents on the international stage and the underlying subtext that informs its approach to climate action .

Historical Context : India's historical context in climate negotiations is characterised by a legacy of colonialism and a struggle for development . Like many other developing nations , India contends that industrialized countries bear a significant responsibility for current climate change due to their historical

emissions. This argument is rooted in the principle of common but differentiated responsibilities (CBDR) , which acknowledges that developed countries should take the lead in addressing climate change while supporting developing countries in their efforts .

Geopolitical Considerations: India's geopolitical position also influences its stance in climate negotiations. As a rapidly growing economy and emerging global power , India seeks to maintain its sovereignty and autonomy in decision-making while balancing its international obligations. Additionally , India's relationships with pther major players in climate diplomacy, such as China and the United States , shape its negotiating strategies and alliances.

Subtext: Domestic Concerns

Beneath India's official positions in climate negotiations lie a set of domestic concerns that inform its approach . These include:

1. **Energy Access:** India faces the dual challenge of meeting its growing energy demand while transitioning to cleaner sources. Access to affordable and relible energy remains a top priority , particularly for rural communities . As such , India advocates for technology transfer and financial support to facilitate the adoption of renewable energy technologies .
2. **Adaptation and Resilience:** With its vulnerabilities to climate impacts such as extreme weather events , sea-level rise , and agricultural disruptions , India emphasizes the importance of adaptation and resilience measures. Investments in climate -resilient infrastructure , agricultural practices , and disaster management are crucial for safeguarding livelihoods and economic stability .
3. **Equity and Justice:** India consistently emphasizes the principles of equity and justice in climate negotiations, arguing that any global climate agreement must consider the needs and aspirations of developing countries . This includes ensuring access to climate finance , technology transfer , and capacity – building support to facilitate sustainable development pathways .
4. **Technology Transfer:** Access to clean and affordable technology is essential for India's transition to a low- carbon economy . The country advocates for the transfer of environmentally sound technologies from developed to developing countries on fair and equitable terms , including intellectual property rights and licencing arrangements .
5. **Finance :** Adequate and predictable financial support is critical for developing countries to undertake ambitious climate action . India calls for the fulfilment of the commitment by developed countries to mobilize $100 billion annually in climate finance by 2020 , as well as additional resources beyond 2020. It also emphasizes the importance of climate finance being provided as grants rather than loans to avoid adding to the debt burden of dev eloping nations .

India's Climate Policy

Presently India's climate policy and action can be understood through two dimensions – domestic and global. The domestic component of India's climate policy is articulated in the National Action Plan for Climate Change (NAPCC) 2008 and its 8 National Missions which have formed the basis for India's progressive actions towards climate mitigation and adaptation. Domestically, India's development aspirations, critical need for energy access and security to sustain its economic growth, and formulation of comprehensive climate mitigation and adaptation strategies, formed the basis for its tilt towards the 'co-benefits' paradigm and concomitant flexibility in its negotiating stance. The international component comprises India's commitments by way of Intended Nationally Determined Contributions (INDC) submitted to United Nations Framework Convention on Climate Change (UNFCCC) in October 2015 in the run up to Conference of Parties 21 (COP-21) - Paris Agreement. Internationally, with the newfound status of an 'emerging' economy, India found itself aligning proactively with new coalitions and negotiating blocks to fulfil its desire to play a strategically important role in the new global order.

Incidentally, 2015 was a determinant year for three separate global sustainable development processes aimed at long term cooperation and agreements within the world community – Sendai Framework for Disaster Risk Reduction (SFDRR) 2015 replacing the Hyogo Framework for Action (HFA) 2005 – 2015; Sustainable Development Goals (SDGs) 2015 – 2030, replacing the Millennium Development Goals (MDGs) 2000 – 2015; and, Paris Agreement to the UNFCCC replacing the Kyoto Protocol of 1997. Even though these were conceived within separate intergovernmental processes, synergies among the three have been widely acknowledged since the success of their outcomes would depend on each other's achievements.

The COP 28 of UNFCCC

The Green Credit Initiative has been conceptualized as a mechanism to incentivize voluntary pro-planet actions, as an effective response to the challenge of climate change. It envisions the issue of Green Credits for plantations on waste/degraded lands and river catchment areas, to rejuvenate and revive natural eco-systems.

The 28th Conference of Parties (COP-28) was held in Dubai, United Arab Emirates (UAE), from 30th November to 12th December 2023, where the representatives from 197 countries showcased their efforts to limit global warming and held discussions to prepare for future climate change. This was the first time when the countries formally assessed their progress under the 2015 Paris climate agreement. The delegates at COP-28 also discussed the adaptation and mitigation efforts required to achieve significant positive outcomes in the coming years towards tackling climate change. Such efforts are especially crucial for countries that are highly vulnerable to climate change and also for the fragile ecosystems of the world such as the Himalayan Mountain range in Asia.

Conclusion

In the realm of global climate negotiations , India stands as a pivotal player , wielding influence that extends far beyond its borders. India's integral role in climate negotiations can not be overstated. From its historical narrative of colonial exploitation to its contemporary quest for sustainable development and global leadership , India occupies central position in shaping the global response to climate change . As the world grapples with the urgent imperative of mitigating greenhouse gas emissions and building resilience to climate impacts , India's engagement and cooperation are indispensable for forging inclusive , equitable ,and effective solutions that safeguard the planet for future generations.

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वेदान्तसांख्यदर्शनदिशा त्रिगुणविमर्शः

डाँ सुदेष्णा दाशः
अतिथि अध्यापिकाअद्वैतवेदान्तविभागः
सरकारी डिग्री संस्कृत महाविद्यालयः वारिपदा

शोधसारः:-

वैदिककालादारभ्य वेदविद्यासिद्धान्त स्वरूपेषु षड्सु दर्शनेषु ब्रह्मात्मैक्यवोधाय वेदान्तदर्शनस्य प्रामुख्यं वेदविद्भिः विनिश्चितम्। तत्र वेदान्तनाम संहिता-ब्राह्मण-आरण्यकउपनिषत्सु चतुर्षु भागेषु अन्तिमत्त्वात् उपनिषत्प्रमाणं मन्यन्ते। वेदान्तदर्शनस्य प्रतिपादकः महर्षि व्यासदेवः ब्रह्मसूत्रम् प्रणीतवान्। एतस्य ग्रन्थस्य यद्यपि बहबः व्याख्यातरः सन्ति। तेषु श्रीशङ्कराचार्यकृतं शारीरिकभाष्यम्- अद्वैतवादं, मध्वाचार्यकृतं पूर्णप्रज्ञभाष्यं द्वैतवादस्य, रामानुजलिखितं श्रीभाष्यं विशिष्टाद्वैतवादं, वल्लभाचार्यकृतं वल्लभभाष्यं शुद्धाद्वैतवादं, बलदेवरचितं गोविन्दभाष्यं, बैष्णवमतं प्रतनोति स्म। यद्यपि सत्त्वरजस्तमसां साम्यत्वमेव प्रकृतिरिति सांख्यनये स्पष्टीकृता । तदेव वेदान्ते माया इति उच्यते। तथा हि मायां तु प्रकृतिं विद्यान्मायिनं तु महेश्वरम्।

सांख्यदर्शने सत्त्वरजस्त्वमसां गुणत्रयाणां साम्यवस्ता प्रकृतिः । एतन्मते पुरुषनित्य अव्ययश्च ।प्रकृति सहचर्यात् दुःखः सञ्जायते। यदा पुरुषस्य सम्बन्ध प्रकृत्या सहनस्यति। तदा मोक्षः लभ्यते। यद्यपि प्रकृति जडा अचेतन च तथापि पुरुष संसर्गात् सा क्रियाशिलात् भवति। तत्र सृष्टिप्रक्रियां रजस्तमसुरपेक्षया सत्वगुणाधिक्ये प्रकृतितः महत्त्वस्य उत्पत्तिः। रजोगुणस्य आधिक्ये प्रकृतितः अहं तत्वस्य सृष्टि तमोगुणस्य आधिक्ये प्रकृतितः पञ्चतन्मात्रा, पञ्चमहाभूत, एकादशेन्द्रियाणां उत्पत्तिः जायते। इति।

कूटशब्दाः

वेदान्तः, अद्वैतम्, त्रिगुणः प्रकृतिः

उपक्रमः:-

सांख्यदर्शने सत्त्वरजस्तमसां गुणत्रयाणां साम्य वस्ता प्रकृतिः एतन्मते पुरुषः नित्यः अव्ययश्च। प्रकृति सहचर्यात् दुःखं सञ्जायते। यदा पुरुषस्य सम्बन्धः प्रकृत्या सह नश्यति। तदा मोक्षः लभ्यते। यद्यपि प्रकृति जडा अचेतन च तथापि पुरुषसंसर्गात् सा क्रियाशिला भवति। तत्र सृष्टिप्रक्रियां रजस्तमसुतोरपेक्षया सत्वरुपाधिक्ये प्रकृतितः महतत्त्वस्य उत्पत्तिः रजोगुणस्य आधिक्ये प्रकृतितः अहं तत्त्वस्य सृष्टिः तमोगुणस्याधिक्ये प्रकृतितः पञ्चतन्मात्रा, पञ्चमहाभूतएकादशेन्द्रियाणामुत्पत्तिः जायते इति।

विदन्ति अनेन धर्माधर्मौ इति विद् ज्ञाने (अ.प.अ) विदन्ति वा विदन्ते (विचारयन्ति) अनेन इति वा, विद् विचारणे वेदयन्ति अनुभवन्ति वदन्ति परमात्मतत्त्वमनेन इति वेदशब्दस्य ब्युत्पत्तिर्भवितुमर्हति । हलश्च[1] इति सूत्रेण घञ् प्रत्ययेन, वेदः शब्दः निष्पन्नः । अन्तिमः पक्षः समर्थ्यते वेदस्य नित्यत्त्ववादिभिर्मीमांसकैः। औपुरुषेयो नित्यो वेद इति तेषामभिप्रायः। वेदान्तिनो ब्रह्मान्तरेण सर्वमनित्यंमायिकं चेति यद्यप्यभिप्रयन्ति, प्रतिकल्पंयथानुपूर्विकं वेदस्य नित्यत्वमपि स्वीकुर्वन्ति।

यो वै ब्राह्मणं विदधाति पूर्वम्।

यो वै वेदांश्चप्रहिणोति तस्मै।[2]

धर्मार्थकाममोक्षेषु चतुर्विधपुरुषार्थेषु परमपुरुषार्थः न स पुनरावर्तते इति श्रुतिप्रमाणम् तस्य नित्यत्वावगमात् । अद्वैतप्रतिपाद्यो मोक्षो नोत्पाद्य नित्यत्वात्, न विकार्यः अविकारित्वात् नाप्यः नित्यप्राप्तात्मस्वरूपत्वात् नापि संस्कार्यः शुद्धत्वात्। मोक्षः अयं प्राप्तस्यैव प्राप्तिः कण्ठाग्रैवेयकवत्, न तु अप्राप्तस्य प्राप्तिः इति। आत्मस्वरूपमविद्यया आच्छादितम्,तस्याः अविद्यायाः नाशे स्वात्मस्वरूपप्राप्तिः इति प्राप्तस्यैव प्राप्तिः मोक्षः। तस्मादिविद्यानिवृत्तिरपि मोक्षपदेनाभिधीयते। अविद्यानिवृत्तिमात्र मोक्षः इति व्यवहारः।

वेदान्तसांख्ययोः स्वरूपम्-

यथा रज्ज्वादौ सर्पाद्यज्ञाननिवृत्तौ सर्पादिनिवृत्तिः । तदेव प्रातिपादितं वार्तिककारेण सुरेश्वराचार्येण बृहदारण्यके-

फलञ्च मोक्षोऽयविद्यानिवृत्तिर्वा [3] ।

वेदान्तचिन्तने आत्मनः परं परमतत्त्वेन भानम्। लोके तत्त्वेषु आत्मतत्त्वं परं महत्त्वं च साकल्येनावहति। अत्र अनन्तस्य अज्ञातस्य अवर्णनीयस्य आत्मतत्त्वस्य गाम्भीर्यं निवेदयितुं अल्पाक्षरयुक्तपदस्य अन्वेषणे वेदान्तिनः महच्छब्दं प्रापुः। अतएव तैः आत्मतत्त्वस्वरूपस्य आत्यान्तिकतत्त्वस्य च प्रातिपादिकं महावाक्यसंज्ञया स्वीकृतं दृश्यते। महावाक्यान्तर्भूतेषु उपनिषद्वाक्येषु **अयमात्मा ब्रह्म** माण्डुक्योपनिषदि अन्तर्भूतं महावाक्यं ब्रह्म-ज्ञान-संवेदनविषये निर्दोषवाक्यतां प्राप्नोति।

सांख्यदर्शनम्-

सम् उपसर्ग पूर्वकात् ख्या धातोः अङ् प्रत्यये टाप् प्रत्यये च संख्याशब्दस्य निष्पत्तिः। संख्यायन्ते गणयन्ते येन तत्सांख्यम् ।

संख्याप्रकुर्वते चैव प्रकृतिश्च प्रचक्षते।

तत्त्वानां चतुर्विंशतिस्तेन सांख्याः प्रकीर्तिताः॥

दुःखानां आत्यन्तिक निवृत्तितिरेव सांख्यदर्शनस्य मुख्य प्रतिपाद्यविषयः प्रकृतिपुरुषविषयक भेदजन्यज्ञानमुक्तिलाभ एव अस्य प्रयोजनं भवति।

पंचविंशति तत्त्वज्ञो यत्र तत्राश्रमे वसेत्।

जटी मुण्डी शिखी वाऽपि मुच्यते नात्र संशयः॥

वेदान्तसांख्यस्थत्रिगुणप्रामाण्यम्-

वेदस्य अन्तः वेदान्तः उपनिषत्प्रमाणभूतः कथ्यते। वेदस्य मुख्यतया कर्मकाण्ड- ज्ञानकाण्डभेदेन द्विधा विभागात् कर्मोपासनाज्ञानभेदेन त्रिधा विभागाद्वा तदेवान्तिमकाण्डमुपनिषदित्युच्यते। वेदान्त इति यस्य प्रसिद्धिः। श्रुतिशिरः श्रुतिशिखा, आम्नायशीर्षकमित्यप्याम्नायते। यत्तु सदानन्देन वेदान्तसारे वेदान्तोनामपनिषत्प्रमाणं तदुपकारीणि शारीरकसूत्रादीनि च इत्युक्तं तद्रौण्या वृत्त्याभवितुमर्हति, न तु मुख्यतया । यतो वेदान्तापरपर्यायाणामुपनिषदां विचारश्चर्या वा तेषु तेषु ग्रन्थेषु दृश्यते। अतो ब्रह्मसूत्र- शारीरकभाष्य- विवेकचूडामणिपञ्चदश्यादीनां वेदान्तत्त्वं गुणवृत्त्यैव सिद्ध्यति। पौरुषेयत्वाद्यद्यपि क्वचिदुपनिषत्सिद्धान्तादन्यथोक्तं तद्ग्राह्यमपि भवेत्।भ्रम-प्रमाद-

विप्रलिप्साकरणापाटवादिदोषग्रस्त-त्वात्पौरुषेयत्वम्, उपनिषदां ब्राह्मणानां पौरुषेयत्वं चामनन्ति। तेषां मते एतत्सर्वं वैदिकं साहित्यं न वेदाः। परं नेदं मतं रोचते विपश्चिद्भ्यः। इशावास्यमिदम् इत्याद्युपनिषदः शुक्लयजुर्वेदान्तिम अध्यायत्वेन माध्यन्दिन काण्व-शाख्योरुपलभ्यात्, अपि च कृष्णयजुर्वेदतैत्तिरीयशाखायाः मन्त्रब्राह्मणयोर्मिलितरूपत्वात्। मन्त्रब्राह्मणयोर्वेदनामधेय इति आपस्तम्बादीभिरनैकैर्मनीषि भिरङ्गीकृतत्वाच्च।

उपनिषद् एव वेदान्तो मुख्यया वृत्त्याब्रह्मसूत्रभाष्यसंक्षेपशारीरिका-द्वैतसिद्धिवेदान्तपरिभाषादयो गौण्या वृत्त्येति नेदं केवलं मामकीनं मतम्। आदि शब्देन भगवद्गीताद्यध्यात्मशाश्त्राणि गृह्यन्ते। तेषामप्युपनिषच्छब्दवाच्यत्वादिति तदुपास्यते। ब्रह्मदर्शी श्री शङ्कराचार्यः स्वस्य स्वतपोलब्ध प्रज्ञा प्राभावात् निखिलजनकल्याणाय अविद्यतमिश्रनाशाय अद्वैतवेदान्तं प्रतिष्ठापयामास ।

त्रिगुणः-

गुणयति आमन्त्रयति इति धातोः इत्यच् प्रत्ययेन गुणशब्दस्य निष्पत्तिः, अस्य व्युत्पत्तिगति अर्थः संबोधक अवाहको वा । अर्थात् येन जनास्तत्समीपं गच्छन्ति यथा शैर्यधैर्यौदयः। लोके गुणिनम्प्रत्येव जना गच्छन्तिआद्रीयन्ते वा गुणहीनमुपेक्ष्यन्ते इति तु सुस्पष्टम्। अन्यच्च व्युत्पत्तिनिमित्तम् अन्यच्च प्रयोगनिमित्तमितिमहिमभट्टोक्तादिशास्य पदस्यार्थः शास्त्रभेदेषु भिन्ना उपलभ्यते। तथा हि व्याकरणे अदेङ्गगुणः[4] ये रसस्याङ्गिनो धर्माः शोर्यादिय इवात्मनः इति विश्वनाथोक्तेः। गणितशास्त्रे गुणनं वृद्धिप्रक्रियाविशेषः यथा त्रयाणां त्रिगुणो नव इति। वैशेषिकदर्शने द्रव्याश्रयित्वरूपः अर्थः। ते च चतुर्विंशतिः रूप-रस-गन्ध-स्पर्श-संख्या-परिमाण-पृथक्त्व-संयोग-विभाग-परत्वापरत्व-गुरुत्वद्रव्यत्व-स्नेह शब्द-सुख-दुःख-इच्छा-द्रेष-प्रयत्न-धर्माधर्म-संस्कारः। सांख्यशास्त्रमते प्रधानस्य प्रकृतेर्वा उपादानभूतः सत्त्वं रजस्तमश्चेति त्रयः। सांख्यसिद्धान्तानुसारेण जगद्वैचित्र्यस्य वैविध्यस्य वा कारणं गुणत्रयमेव।

मूलभूतासु ईशावास्यादिषु प्रधानसूपनिषत्सु क्वापि गुणानां चर्चा नोपलभ्यते। वेदान्तदर्शनमिति प्रथितं गतेषु ब्रह्मसूत्रेषु नैकमपि गुणविषयकं सूत्रितं व्यासने। शारीरकमीमांसाख्ये आचार्यवर्यप्रणीते शङ्करभाष्ये प्रत्युत तस्यगुणत्रयस्य खण्डनं कृतमस्ति ।प्रथमाध्यायस्य चतुर्थपादे नवमसूत्रे ज्योतिरूपक्रम तु तथा ह्याधीयत एके आचार्यः स्पष्टमाचष्टे ।भूतत्रयलक्षणेवेयमजा विज्ञेयान् गुणत्रयलक्षणेति। अजामेकां लोहित-शुक्ल-कृष्णामित्यादि श्वेताश्वेतरोपनिषन्मत्र उद्धृत्य गुणत्रया प्रकृतिः श्रुतिसम्मता, अतः सांख्यमतं श्रौतं न खण्ड्यमिति पूर्वपक्षत्वेनोत्थाप्य सिद्धान्तत्वेन छान्दोग्योपनिषद्वाक्यान्युद्धृत्य सम्यकतया समाहितमा-चार्येण। अतो यः अयं गुणत्रयवादो वेदान्ते अस्ति इति। तत्सांख्यसिद्धान्तप्रभावितैः परवर्तिभिर्वेदान्तिभिरेव न तु वेदान्तस्यायं विचारः अतः गीतायाश्चतुर्दशाध्याये-

सत्त्वं रजस्तम इति गुणाः प्रकृतिसम्भवाः

निबध्नन्ति महावाहो देहे देहिनमव्ययम्।।[5]

इत्याद्युक्तं परवर्तिषु अध्यायान्तरेष्वपि गुणत्रयचर्चा दृश्यते तत्सर्वं पुराण-प्रभाविता परवर्तिनी रचना। एतद् वचनम अवश्यमेवास्तिकमहाजनानुद्वेजयेत् । या स्वयं पद्मनाभस्य मुखपद्माविनिसृताः इत्यादि वाक्यैः सञ्जातश्रद्धातिशय्यात् मामेते नास्तिक आर्यसमाजी वेति मन्येरन्। एतदप्रियमपि सत्यम्। श्रद्धाजाड्यमपहायमनागौदार्यमवलम्ब्य मदुक्तेर्यथार्थ्ये चिन्तनीयम्। येनैव व्यासेन ब्रह्मसूत्राणि प्रणीतानि तेनैव चेद्गीता विरचिता कुतो नैकमपि सूत्रितं गुणत्रयविषये। व्याम्प्रति शङ्कराचार्यमप्रति जनमानसे श्रद्धातिशयो वर्तते। तस्यैव दुरुपयोगं कृत्वा परवर्तिविभिर्विद्वद्भिः स्वस्वविचारस्तन्नाम्ना प्रचारितः। गीता येन विरचिता नासौ देवानां प्रियः एतत्सत्यम्। तत्रापि

बहव उपादेया विषयाः सन्ति। ते नूनं स्वीकार्याः परं परप्रत्ययनेयबुद्धिः सन् विवेकाय तिलाञ्जलिं दत्वा कार्त्स्न्येन स्वीकारो मे न रोचते। निर्बाण शब्दो अपि बौद्धदर्शने दरीदृश्यते न सांख्यवेदान्ताद्यास्तिकदर्शनेषु । ब्रह्मनिर्वाणमृच्छतीति प्रयोगो गीतायाः बौद्धपरवर्तित्वं पिशुनयति।

प्रस्थानत्रय्यन्तर्गताया गीताया अस्वीकारः साहसमात्रं, भगवतः शङ्कराचार्यस्य तदुपरि भाष्यविरचनादिति चेत् सत्यम्, प्रस्थानत्रयी पदमाचार्यशङ्करेण प्रयुक्तमन्येन केन वा इति प्रश्न प्रथमं चेच्छारीकभाष्यकारेणसम्प्रत्याद्यशङ्कराचार्यत्वेनोच्यमानेनापरेण वा ? यतो हि सम्प्रति प्रसिद्धान् चतुरो मठानपहाय मठान्तरेष्वपि बहवो दण्डिन आत्मनः शङ्कराचार्यान् घोषयन्ति। सांख्यसिद्धान्तानुसारं प्रधानस्यैकत्वमेव पुरुषाणां बहुत्वञ्च।

उपसंहारः-

पुरुषसन्निध्येन प्रकृतेर्गुणवैषम्यात्सृष्टिः। परं योगसिद्धान्ते क्लेशकर्मविपाकश्चयैरपरामृष्टः पुरुषविशेष ईश्वरः इति षड्विंशं तत्त्वं स्वीकृतम्। पुराणेष्वपि तथैव प्रकृतिपुरुषयोर्नियामकत्वेनः ईश्वरः स्वीकृतः। गीताभाष्येअपि ईश्वरपरतन्त्रयोः क्षेत्रक्षेत्रज्ञयोर्जगत्कारणत्वं न तु सांख्यमिव स्वतन्त्रययोरित्येवमर्थः इत्युपलभ्यते। प्रसिद्धानामाचार्याणमृषीणां च नामभिर्बहवो ग्रन्थाः विरचिताः सम्यक्परीक्षया याथार्थ्यं संगच्छते।

विवेकचूडामणावपि-

अव्यक्तनाम्री परमेशशक्तिरनाद्याविद्या त्रिगुणात्मिका परा।

कार्यानुमेयासुधियैव माया यया जगत्सर्वमिदं प्रसूयते।।[6]

इति त्रिगुणात्मिका माया स्वीकृतेति भाष्यविरुद्धसिद्धान्तः प्रतिपादितो अस्ति। यतो हि स्पष्टमुक्तं शङ्करेण भाष्ये –

या मूलप्रकृतिरभ्युपगम्यते तदेव नो ब्रह्मेत्यविरोधः[7] ।

सर्वस्य हि जानिमतो वस्तुजातस्य प्रकृतिः परा देवतेति प्रतिष्ठापितम् [8]

यतो वा इमानि भूतानि जायन्ते, येन जातानि जीवन्ति यत्प्रयन्त्यभिसंविशन्ति। तद्विजिज्ञासस्व[9] । तस्माद्वा एतस्मादात्मान आकाशः सम्भूत आकाशाद्वायुरित्यादि[10] प्रत्यक्षमेव ब्रह्म जगत्कारणत्वेनश्रुतिद्वयमान्नाति। तदेव – **जन्माद्यस्य यतः**[11]

सूत्रेणानेन वादरायणेन सूचितम्। नात्र प्रधानस्य गुणत्रयस्य वा गन्धोऽप्याघायते। सत्यकामादयो गुणाः। **समस्तगुणोपसंहारोऽशक्यः**[12] भाष्ये इत्येतावता सांख्यप्रतिपादितेभ्यो गुणेभ्योअतिरिक्ता गुणाउक्ताः। सामान्यानां बोधसौकर्यार्थे परवर्तिभिर्वेदान्तपक्षपाति-भिर्विद्वद्भिरेतत् सत्त्वरजस्तमोगुणत्रयं सांख्यमतस्योररीकृतमिति प्रतिपाद्यते।

पादटीकाः-

1. पा.सू (3.3.121)
2. (श्वे. उ.6.18)

3. (बृ.उ.1.4.7)

4. (1.1.2)

5. (गी. 14.5)

6. वि.चू. श्लो- 110

7. (ब्र. सू भा. 2.3.9)

8. (ब्र.सू भा. 4.28)

9. (तै.उ. 3.1)

10. (तै.उ.2.9)

11. (ब्र.सू. 1.2..2)

12. (ब्र.सू.3.3.58)

Examining the Impact of India's Digital Revolution on Higher Education: A Comprehensive Assessment

Deviprasad Dash
Ph.D. Scholar, Deptt. of Public Administration
Utkal University, BBSR-04

Abstract:

Higher education has been profoundly impacted by India's digital revolution, as have other areas of the country's economy. This examination explores the wide-ranging changes that India's digital revolution has brought about in its higher education system, as well as the profound effects it has had on it. Geographical and socioeconomic barriers to education have been eliminated by the digital revolution, democratizing access to education. Students from underprivileged origins and distant locations now have unparalleled access to high-quality educational resources because to the growth of online learning platforms. The digital revolution has revolutionized teaching and learning methodologies. Institutions are increasingly adopting innovative pedagogical techniques such as flipped classrooms, blended learning, and personalized learning experiences facilitated by educational technology tools. This paper is an attempt to find out how the shift towards digital learning due to India's digital revolution has enhanced student engagement, collaboration, and critical thinking skills, thereby improving the overall quality of education. Higher education institutions are partnering with industry stakeholders to offer industry-relevant courses and certifications, bridging the gap between academia and the workforce. However, the digital revolution also presents challenges and concerns for India's higher education system. Issues such as the digital divide, inadequate infrastructure, cyber security threats, and the co- modification of education require careful consideration and proactive measures to mitigate adverse effects. The digital revolution in India has opened up new avenues for creativity, inclusion, and excellence in the country's higher education system. So, in order to fully utilize digital technology in higher education, infrastructure investment, strategic planning, and a determined effort to overcome related obstacles are required. Only then can India establish itself as a worldwide or a global leader in higher education in the 21st century by utilizing the revolutionary force of digitalization.

Keywords:

Higher Education, Technology, Digital Revolution, Collaboration, Innovation.

Introduction

India's digital revolution has catalyzed transformative changes across various sectors, and its impact on higher education is profound. This analysis delves into the implications of this digital transformation on India's higher education system. The convergence of technological advancements, widespread internet access, and government initiatives has ushered in an era of unprecedented accessibility, innovation, and flexibility in academia. One notable implication is the enhanced accessibility and inclusivity facilitated by digital technologies. Online learning platforms and Massive Open Online Courses (MOOCs) have democratized education, breaking down geographical barriers and reaching students in remote areas. Additionally, the digital revolution has spurred pedagogical transformations, shifting towards interactive, personalized learning experiences through e-learning tools and virtual classrooms. Moreover, digitalization has revolutionized research and collaboration, accelerating knowledge dissemination and fostering interdisciplinary collaborations. It has also facilitated skill development and improved employability through online courses and industry-academia partnerships. But, challenges such as the digital divide, concerns regarding data security, and the need for continuous up skilling among educators must be addressed to fully realize the potential of India's digital revolution in

higher education. This analysis aims to provide insights into navigating these opportunities and challenges, shaping the future of higher education in the digital age.

An Overview of India's Digital Revolution

India's digital revolution is a transformative journey characterized by rapid technological advancements, widespread internet penetration, and government initiatives aimed at digitizing various sectors of the economy and society. The digital revolution in India gained momentum in the late 20th century with the liberalization of the economy and the subsequent boom in the information technology (IT) sector. PM Modi's 2015 strategic perspective on the Digital India initiative Since then, software development, outsourcing, and digital services have all seen an increase in investment and creativity in India, which has become a major worldwide hub for IT.

Key drivers of India's digital revolution include:

Internet Penetration:

The proliferation of affordable smart phones and expanding internet infrastructure has led to a significant increase in internet users across urban and rural areas. India's large population and rising middle class contribute to the country's immense potential as a digital market.

Mobile Technology:

Mobile technology has played a pivotal role in India's digital transformation, serving as the primary means of accessing the internet for millions of people. Mobile applications and services cater to diverse needs, ranging from communication and entertainment to e-commerce and digital payments.

Government Initiatives:

The Indian government has launched several initiatives to promote digital literacy, connectivity, and e-governance. Programs like Digital India, which aims to provide digital infrastructure and services to citizens, have been instrumental in driving the digital agenda forward.

Start-up Ecosystem:

India's burgeoning start-up ecosystem has fostered innovation and entrepreneurship in the digital space. Start-ups across various sectors, including e-commerce, fin-tech, health-tech, and ed-tech, are leveraging technology to address local challenges and tap into new opportunities.

Digital Payments:

The demonetization drive in 2016 accelerated the adoption of digital payment solutions in India. Mobile wallets, Unified Payments Interface (UPI), and other digital payment platforms have gained widespread acceptance, transforming the way people transact and conduct business.

E-commerce Boom:

The rise of e-commerce platforms has revolutionized retail in India, offering consumers a wide range of products and services at their fingertips. Companies like Flipkart, Amazon, and Paytm Mall have capitalized on the growing trend of online shopping, fueling digital commerce in the country.

India's digital revolution has implications across various sectors, including education, healthcare, finance, and governance. As the country continues on its digital journey, addressing challenges such as digital inequality, cyber security, and privacy concerns will be crucial in ensuring inclusive and sustainable growth in the digital era.

The Present Structure of the Higher Education System in India

The higher education system in India comprises a diverse array of universities, colleges, and institutions offering undergraduate, postgraduate, and doctoral programs across various disciplines. It is governed by multiple regulatory bodies, including the University Grants Commission (UGC), All India Council for Technical Education (AICTE), and Medical Council of India (MCI), among others. At the university level, there are central universities established by an Act of Parliament, state universities established by state legislatures, deemed universities granted autonomous status by the UGC, and private universities established under state or central legislation. Additionally, there are institutions of national importance such as the Indian Institutes of Technology (IITs) and Indian Institutes of Management (IIMs), renowned for their excellence in specific fields. The higher education system offers a wide range of disciplines, including engineering, medicine, humanities, social sciences, management, and more. Admissions to undergraduate programs are typically based on entrance exams, while postgraduate admissions often require qualifying exams or academic merit. Quality assurance and accreditation are managed by organizations such as the National Assessment and Accreditation Council (NAAC) and the National Board of Accreditation (NBA), which evaluate and assess the quality of higher education institutions.

Overall, India's higher education system is dynamic and constantly evolving to meet the needs of a rapidly changing society and economy, with a focus on expanding access, improving quality, and fostering innovation and research. India's new education policy of 2020 has also strengthened the system of higher education in the recent time and its main objective is to reduce the drop out ratio through e-learning.

The Current Major Impacts of India's Digital Revolution on Its Higher Education System

This analysis aims to delve into the implications of India's digital revolution on its higher education system. By examining the multifaceted changes brought about by digitalization, we can gain insights into the opportunities and challenges that lie ahead for academia, students, and educational institutions, on the following heads:

Accessibility and Inclusivity:

Digital technologies have dismantled geographical barriers, enabling students from remote areas to access quality education. Online learning platforms, Massive Open Online Courses (MOOCs), and digital libraries have democratized education, making it accessible to a broader demographic. However, challenges such as the digital divide and inadequate infrastructure in certain regions underscore the need for concerted efforts to ensure inclusivity.

Pedagogical Transformation:

The digital revolution has catalyzed a shift in pedagogical approaches, moving away from traditional lecture-based methods towards interactive, personalized learning experiences. E-learning tools, virtual classrooms, and simulations offer students opportunities for active engagement and self-paced learning. Moreover, emerging technologies like artificial intelligence (AI) and virtual reality (VR) hold the promise of further enhancing pedagogical outcomes.

Enhanced Research and Collaboration:

Digital platforms have revolutionized scholarly communication, facilitating collaboration among researchers and enabling seamless access to a vast repository of academic resources. Open-access journals, collaborative research platforms, and online conferences have accelerated the pace of knowledge dissemination and fostered interdisciplinary collaborations. However, concerns regarding the quality and authenticity of online information necessitate critical digital literacy skills among students and academics.

Skill Development and Employability:

The digital economy demands a diverse set of skills, including digital literacy, critical thinking, and problem-solving abilities. Online courses and skill development programs cater to the evolving needs of the job market, equipping students with relevant competencies. Furthermore, industry-academia partnerships and internship opportunities bridge the gap between theoretical knowledge and practical application, enhancing graduates' employability prospects.

Virtual Laboratories:

Digital technologies have enabled the development of virtual laboratories, allowing students to conduct experiments and simulations online. This has been particularly beneficial for science and engineering students who may not have access to traditional laboratory facilities.

E-Learning Platforms:

The emergence of e-learning platforms has provided a wide range of courses and learning materials to students, allowing them to choose from diverse subjects and specializations. Public e-learning Platforms like e-PG Pathasala, SWAYAM, SWAYAM-prabha & many MOOCs sources and private e-learning courses such as Coursera, Byjus, Unacademy, and Khan Academy offer courses from renowned institutions and experts, supplementing traditional classroom learning.

Teacher Training and Development:

Digital technologies have also impacted teacher training and development programs, providing educators with access to online courses, workshops, and resources to enhance their teaching skills and keep up with the latest pedagogical trends and technologies.

Challenges and Considerations

While the digital revolution holds immense potential, it also presents challenges such as ensuring data security, addressing concerns related to privacy and online harassment, and maintaining the quality of online education. Additionally, the rapid pace of technological advancement necessitates continuous up skilling and adaptation among educators and institutions to remain relevant in the digital age.

Suggestions

In Suggestions, the country should follow the steps like, bridging the digital divide so that the disparities in internet access and technological infrastructure could be overcome, which can provide equitable access to online education. Ensuring the quality and credibility of online courses and digital learning materials remains a challenge. Educators need training and support to effectively integrate digital technologies into teaching methods. Safeguarding sensitive student data and maintaining privacy in online learning environments is crucial. Inadequate IT infrastructure in certain regions limits the scalability and effectiveness of digital education initiatives.

Conclusion

In conclusion, India's digital revolution has fundamentally transformed its higher education landscape, ushering in an era of unprecedented opportunities and challenges. By harnessing the power of digital technologies judiciously and addressing associated concerns, India can leverage this transformation to foster a knowledge-driven society and empower its future generations.

Through this analysis, I aim to provide insights into the dynamic interplay between digitalization and higher education in India, laying the groundwork for informed discussions and strategic interventions to shape the future of academia in the digital age.

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पौराणिक उपन्यासकार के रूप में नरेंद्र कोहली

सुश्री पार्वती बारिक
पीएच. डी. शोधार्थी
रमादेवी महिला विश्वविद्यालय
विद्याविहार, भुवनेश्वर, ओड़िशा

आदर्श, यथार्थ और कल्पना की रोशनी में आज तक हमारा समाज अंधकार के निकट नहीं आ सका। इस कार्य में साहित्य का विशिष्ट योगदान रहा है। साहित्य का अर्थ मात्र भाषा का विकास या विचारों का आदान–प्रदान नहीं है, अपितु साहित्य निर्विवाद रूप से समाज को एक ढांचे में संभाल कर रखता है। यह ढांचा उसकी सीमा नहीं है बल्कि यह एक मर्यादा है, एक आदर्श है जिसकी देखरेख में समाज का निर्माण लिखा है। साहित्य सामाजिक चेतना में जन्म लेता है और उसी में फलता–फूलता है। मानव मात्र का हित ही साहित्य का परम उद्देश्य है। साहित्य समाज की गतिविधियों का चित्रण करता है। इसमें में विषयों की विविधता पाई जाती है। विषयों की इस विविधता ने भी समाज को जोड़े रखने में अपना उचित सहयोग दिया। साहित्य की भाषा सरल, स्पष्ट और तथ्यपरक होती है। ऐसे में यदि गद्य विधाओं की बात की जाए तो उसमें किसी भी प्रकार के बनावट का सवाल ही नहीं उठता। गद्यकार अपनी भाषा को हर माध्यम से सरल और स्पष्ट रखने का प्रयास करता है। उनका सारा ध्यान गद्य के विषय पर होता है। ये वही विषय है जिसकी विविधता ने साहित्य को और समाज को एक ढांचे में जोड़े रखा है।

तुम वहन कर सको जन–मन में मेरे विचार।

वाणी मेरी, चाहिए तुम्हें क्या अलंकार!!

समय के साथ–साथ चलते रहना जीवन की मांग है। वही समय आगे चलकर या तो कठिनाइयों भरा रहता है या फिर विकास के नए आयामों से साक्षात्कार करता है। यह नयापन समाज के साथ ही साहित्य में भी देखने को मिलता है। इसका एकमात्र कारण यही है कि साहित्य समाज का दर्पण है। साहित्यकार समाज में रहकर समाज की प्रत्येक गतिविधियों को देखता है, परखता है तथा परिलक्षित होनेवाले विभिन्न समस्याओं का अध्ययन साहित्य के माध्यम से करता है।

गद्य विधाओं में उपन्यास का एक अहम योगदान रहा है। सामाजिक जीवन के निकट होने के कारण ही उपन्यास को 'आधुनिक युग का महाकाव्य' कहा गया है। उपन्यास का मूल संबंध यथार्थ से माना गया है और इसी अर्थ में यह पारंपरिक आख्यायिकाओं से अलग भी है। अध्ययन की सुविधा के लिए हिंदी उपन्यास का काल विभाजन स्थूल रूप से प्रेमचंद पूर्व युग, प्रेमचंद युग, प्रेमचंदोत्तर युग तथा स्वातंत्र्योत्तर युग के रूप में किया गया। प्रेमचंदोत्तर युग में जिन विषयों का विकास हुआ, उन्हीं का आगे चलकर स्वातंत्र्योत्तर युग में नवनिर्माण देखा गया। नरेश मेहता, मोहन राकेश, श्रीलाल शुक्ल, धर्मवीर भारती, कमलेश्वर, नरेंद्र कोहली आदि इस धारणा में मूर्धन्य लेखकों में गिने जाते हैं।

पौराणिक उपन्यास एवं ऐतिहासिक उपन्यास

मूलतः किसी भी कालखंड विशेष का चित्रण ऐतिहासिक उपन्यास हो सकता है। किंतु ऐतिहासिक उपन्यास होने के लिए एक अनिवार्य स्थिति है – उसकी कथा का प्रख्यात होना, पाठकों का उससे पूर्व–परिचित होना। दूसरी ओर हम अपनी पौराणिक कथाओं को भी अपना प्राचीन इतिहास ही मानते हैं; किंतु विद्वानों का एक वर्ग विदेशी सिद्धांतों के अनुसार उसे 'मिथ' अथवा 'मिथ्या' ही मानना चाहता है। अतः वह उसे अपना इतिहास नहीं मानता। परिणामतः पौराणिक उपन्यासों की, ऐतिहासिक उपन्यासों से एक अलग श्रेणी बन गई है। जहां तक मेरा मानना है इन दोनों वर्गों का अपना एक स्वतंत्र अस्तित्व है। भारतीय संदर्भ में ऐतिहासिक उपन्यास इतिहास से जुड़े हैं, और पौराणिक उपन्यास भारत की पुरातन जड़ों से जुड़े हैं।

ऐसे भी उपन्यास मिलते हैं जो पौराणिक काल, घटनाओं और चरित्रों पर आधारित तो होते हैं, किंतु उस मूल-व्यवस्था का अनुमोदन नहीं कर पाते जो पौराणिकता का आधार रखता है। ऐसे में उन्हें पौराणिक उपन्यास कहना उचित नहीं है। पौराणिक उपन्यास केवल एक काल विशेष की घटनाएँ ही नहीं हैं, उनकी अपनी एक व्यवस्था है। वे उपनिषदों के मूल्यों को चरित्रों के माध्यम से उपन्यास के रूप में प्रस्तुत कर रहे हैं। पात्रों एवं घटनाओं में कोई अंतर नहीं होता, अंतर का दायरा लेखक के विचारों से बढ़ता है। गौरतलब बात यही है कि उन दायरों में किसी भी रूप में न संस्कृति को हानि पहुंचती है और न ही समाज को।

नरेंद्र कोहली और पौराणिक लेखन

हिन्दी साहित्य जगत के जाने माने उपन्यासकार श्री नरेन्द्र कोहली का जन्म 6 जनवरी 1940 ई. को स्यालकोट, पंजाब में हुआ। वर्तमान समय में यह स्थान पाकिस्तान में है। नरेन्द्र कोहली के लिए उनका लेखन मात्र कार्य नहीं था। उनकी हर एक रचना में दायित्व का बोध होता है, दायित्व समाज के प्रति, दायित्व हिन्दू संस्कृति के प्रति। कहना न होगा कि नरेंद्र कोहली एक दायित्ववान रचनाकार हैं। मानव जीवन में पाये जाने वाले अंतर्विरोध, विसंगतियों और सामाजिक विषमताओं को उन्होंने अपने पौराणिक रचनाओं का विषय बनाया है। जिन पौराणिक कथाओं को भारतीय समाज केवल भक्ति के दायरे में रखता था, उन कथाओं को कोहली जी ने सीमा मुक्त किया है। वर्तमान समाज जिन विसंगतियों से जूझ रहा है, उसकी जड़ें पुरातन जगत में ही रोपी गई थी। नरेंद्र कोहली ने उन्हीं जड़ों को खोज कर समाज के सामने रखा है। उनके पौराणिक उपन्यास हर मायने में समाज का आईना बनकर सामने आए हैं। आईना जिसने समाज को अपनी जड़ों से जोड़े रखा है। आईना जिसने भारतीय परंपरा और संस्कृति को विलीन होने से रोका है। आईना जिसमें सनातन सत्य है और कुछ नहीं।

कोहली जी ने भारत की प्रसिद्ध पौराणिक कथाओं रामकथा, महाभारत कथा तथा कृष्ण सुदामा कथा को आधार बनाकर एक नवीन और आधुनिक दृष्टि से युगीन संदर्भों के तहत देखने-परखने का प्रयत्न किया है। नरेंद्र कोहली हर मायने में पौराणिक लेखन के क्षेत्र में खरे उतरते हैं। आधुनिक युग के लेखक होने के बावजूद नरेंद्र कोहली पाश्चात्य साहित्य का अनुकरण नहीं करते। उन्होंने अपना व्यक्तित्व अपने लेखन कौशल और विचारों की उदात्तता से स्वयं बनाया है। चाहे कथा राम की हो या महाभारत से जुड़े संग्राम की हो, नरेंद्र कोहली ने उसे मात्र कथा के रूप में नहीं देखा। महाभारत जैसे पौराणिक घटना को सूक्ष्मता से पहचाना है नरेंद्र कोहली जी ने।

आज तक के मंच पर दिए गए एक साक्षात्कार में उन्होंने महाभारत के तमाम पात्रों में अपनी संवेदना कुंती से जोड़ते हुए स्वीकारा है कि आमतौर पर जन समुदाय द्रौपदी से ज्यादा जुड़ पाता है मगर उन्हें कुंती के चरित्र ने अधिक प्रेरित किया। उनके अनुसार कुंती का जीवन शुरू से लेकर अंत तक परेशानी, दुविधा और चिंता से भरा रहा। अपने साक्षात्कार में उन्होंने मोटे तौर पर जिन विचारों को रखा, उसका सूक्ष्म अध्ययन उनके उपन्यास 'महासमर' में देखने को मिलता है।

पौराणिक रामकथा

नरेन्द्र कोहली ने रामकथा से सामग्री ले कर चार खंडों में 1800 पृष्ठों का एक वृहद उपन्यास लिखा- **अभ्युदय**। बहरहाल संपूर्ण रामकथा को ले कर, किसी भी भाषा में लिखा गया यह प्रथम उपन्यास है। यही कारण है कि यह उपन्यास समकालीन, प्रगतिशील, आधुनिक तथा तर्काश्रित रहा है। भारतीय सांस्कृतिक परंपरा ही इसका आधार है, इसलिए इसमें जीवन के उदात्त मूल्यों का चित्रण है। हिन्दी पाठक वर्ग को उन प्रश्नों के उत्तर मिले, ऐसी शंकाओं का समाधान मिला जिनपर विचार करने की न किसी में क्षमता थी और न ही उतना साहस। पारंपरिक विचारों से अलग हटकर अपने मौलिक विचार रखना साहस का कार्य है। ऐसा साहसी कार्य एक लेखक ही कर सकता है, इसलिए उसे कलाकार कहा गया है। नरेंद्र कोहली निःसंदेह एक साहसी रचनाकार थे।

पौराणिक कृष्ण – सुदामा कथा

नरेन्द्र कोहली ने एक उपन्यास अभिज्ञान कृष्णकथा को ले कर लिखा। कथा पौराणिक है, मगर बड़ी कुशलता से उसके राजनीतिक पक्ष को कोहली जी ने सामने रखा है। निर्धन सुदामा को सामर्थ्यवान श्रीकृष्ण सार्वजनिक रूप से अपना मित्र स्वीकार करते हैं। तत्पश्चात सामाजिक, व्यावसायिक और राजनीतिक क्षेत्रों में सुदामा की वृद्धि होती है। इस कृति में श्रीभगवद्गीता का कर्म सिद्धांत है। इसमें न परलोक है, न स्वर्ग, नरक और न ही जन्मांतरवाद। कर्म सिद्धांत को एक ही जीवन के अंतर्गत, वैज्ञानिक सिद्धांतों के अनुरूप व्याख्यायित किया गया है। ऐसे अद्भुत तथा अभूतपूर्व कौशल के धनी हैं नरेन्द्र कोहली।

पौराणिक महाभारत कथा

महाभारत एक विराट कृति है, जो भारतीय जीवन, चिंतन, दर्शन तथा व्यवहार के उस पक्ष को सामने रखता है जिसे आमतौर लोग झुठलाते हैं। झुठलाते हैं यानि सच से भागते हैं। नरेन्द्र कोहली ने इस कृति को अपने युग में पूर्णतः जीवंत कर दिया है। उन्होंने जन समुदाय को सच से अवगत कराया है। पौराणिक कथा के रूप में महाभारत अत्यंत प्रसिद्ध है तथापि लोग इसे अपने घर में रखना पसंद नहीं करते। कारण इस कथा में झुलसता मानवीय संवेदना और पारिवारिक चेतना। पौराणिक होने के नाते इस कथा को अस्वीकारा नहीं जा सकता। नरेन्द्र कोहली ने अपने इस उपन्यास में जीवन को उस की संपूर्ण विराटता के साथ अत्यंत मौलिक ढंग से प्रस्तुत किया है। उन्होंने उन तथ्यों को एक नएपन के साथ सामने रखा जिसे लोग झुठला रहे थे। जीवन के वास्तविक रूप से संबंधित प्रश्नों का समाधान अनुभूति और तर्क के आधार पर इस कृति में पाया गया। महाभारत पढ़ना अपना जीवन पढ़ने के समान है। नरेन्द्र कोहली ने उन तमाम पौराणिक पात्रों जैसे– युधिष्ठिर, कृष्ण, कुंती, द्रौपदी, अर्जुन, भीम, तथा कर्ण आदि को अत्यंत नवीन रूप में पुनः चित्रित किया है। नरेन्द्र कोहली ने यह तक स्वीकारा है कि जिन पत्रों का चित्रण उन्होंने नए ढंग से किया है वही उन चरित्रों का महाभारत में चित्रित वास्तविक स्वरूप है। कहना न होगा कि महासमर पढ़ने के बाद इस कथन से हर कोई सहमत होगा s।

निष्कर्षतः पौराणिक उपन्यासों को लेकर एक तथ्य सामने आता है कि यह धारा कथा की कसौटी से आगे बढ़कर एक ऐसे आयाम पर पहुंचा है जहां से समाज सांस्कृतिक धरातल से और अधिक व्यापकता से जुड़ता है। समाज और संस्कृति के इस जोड़ को बनाए रखने में नरेन्द्र कोहली का योगदान अतुलनीय है। ऐसा नहीं है कि हिन्दी उपन्यास पौराणिक कथाओं से जुड़ा नहीं था, मगर उनमें कहीं न कहीं कुछ अलगाव था। नरेन्द्र कोहली ने इस भिन्नता को आधुनिक विचारों से दूर किया। उन्होंने पौराणिक कथाओं के मूल अस्तित्व को बनाए रखते हुए उनमें नवीनता का प्रसारण किया। पौराणिक पात्रों को आधुनिक समाज से जोड़ा। नरेन्द्र कोहली का यह प्रयास हिन्दी साहित्य जगत में सराहनीय है।

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Breaking Boundaries: A Study of the Innovative Effects of Teacher-Created Materials on ESL Education in Primary Schools

Sruti Mishra

Guest Faculty, Department of Linguistics

Utkal University of Culture

Abstract:

This study investigates the effectiveness of teacher-made teaching materials in English language instruction for primary school students learning English as a second language (ESL). Through a mixed-methods research approach, the study digs into the intricate relationship between curriculum design, classroom realities, and student engagement. In the realm of English as a Second Language (ESL) education, the role of teacher-made materials is pivotal, offering a personalized touch to language instruction. This paper delves into the transformative impact of such materials in primary school settings by comparing the outcomes of instruction using teacher-made materials with those using commercially produced materials. This study aims to provide insights into the potential benefits of personalized, contextually relevant materials in ESL pedagogy. Drawing on qualitative and quantitative data, including student performance, engagement levels, and teacher perceptions, the study seeks to inform instructional practices and contribute to the growing body of literature on material development in ESL education. By examining the perspectives of both teachers and learners, the article sheds light on effective strategies and best practices that can empower educators to create tailored learning experiences and foster holistic ESL development. The research adopts a qualitative approach, utilizing semi-structured interviews, classroom observations, and document analysis to gather data. The study highlights the importance of teacher creativity and adaptability in creating materials that cater to the specific needs of ESL learners, ultimately enhancing their language acquisition and overall learning experience.

Keywords:

Teacher-made materials, Second Language, primary schools, creativity in education, student engagement, linguistic proficiency, material development.

1. Introduction

English proficiency has become increasingly vital in our globalized society, transcending geographical borders and socio-economic barriers. In the educational landscape, primary schools serve as foundational pillars where young learners embark on their journey toward linguistic competence and intercultural communication. Within this context, the role of English as a Second Language (ESL) instruction assumes paramount importance, offering students the linguistic tools and cultural competencies necessary for success in an interconnected world.

In the quest to facilitate ESL learning, educators are confronted with the challenge of selecting instructional materials that resonate with their students' diverse backgrounds, learning styles, and interests. While commercially produced resources abound, they often lack the personalization and contextual relevance needed to engage young learners effectively. Enter teacher-made materials: bespoke resources

crafted by educators with a deep understanding of their students' needs and a passion for innovative pedagogy. The aim of this comprehensive paper is to explore the impact of teacher-made materials on ESL learning in primary schools, illuminating the transformative potential of personalized resources in shaping students' linguistic proficiency, cultural awareness, and academic achievement.

2. Theoretical Framework: Creativity in ESL Education: Bridging the Gap Between Curriculum and Classroom Realities

At the heart of this exploration lies the concept of creativity in education. Drawing on theoretical perspectives from educational psychology, pedagogy, and language acquisition, this section provides a conceptual framework for understanding the role of creativity in ESL instruction. From divergent thinking to creative problem-solving, the theoretical underpinnings of creativity are examined in the context of language learning and teaching. For instance, a primary school ESL teacher might create a themed unit on environmental conservation, integrating language learning with hands-on activities such as creating recycled art projects, conducting nature walks with guided discussions in English, and organizing community clean-up events. By infusing creativity into the curriculum, students are not only exposed to language in authentic contexts but also develop critical thinking skills and a deeper understanding of real-world issues. This approach not only enhances language proficiency but also instils a sense of environmental stewardship and civic responsibility, illustrating the transformative potential of creativity in ESL education.

The theoretical framework of this study is grounded in the notion that effective ESL instruction requires a deep understanding of the dynamic interplay between curriculum design and the realities of the classroom. Traditional approaches to ESL education have often relied on standardized, one-size-fits-all curricular materials, which may fail to address the diverse needs and learning styles of students. In contrast, this research explores the transformative potential of teacher-made materials, which can be customized to align with the unique challenges and opportunities present in each learning environment.

By drawing on theories of constructivism, experiential learning, and differentiated instruction, the study investigates how teacher-made materials can foster student engagement, promote language acquisition, and empower learners to develop their English proficiency in meaningful and authentic ways. The theoretical framework also considers the role of teacher agency and professional development in shaping the creation and implementation of these customized learning resources.

3. Research Methodology: A Mixed-Methods Approach to Investigating ESL Learning Outcomes

This study employed a mixed-methods research approach to explore the transformative impact of teacher-made materials on ESL learning outcomes. The quantitative component involved the analysis of standardized test scores, language proficiency assessments, and other objective measures to evaluate the academic performance of students exposed to teacher-made materials compared to those using traditional, commercially-available ESL resources.

The qualitative aspect of the study delved deeper into the experiences and perspectives of both teachers and students. Classroom observations, semi-structured interviews, and focus group discussions

provided invaluable insights into the planning, implementation, and perceived effectiveness of the teacher-made materials. This multi-faceted approach allowed the researchers to gain a comprehensive understanding of the complex dynamics at play, including the challenges, successes, and implications of incorporating customized learning resources in the ESL classroom.

4. The Craft of Teacher-Made Materials: Identifying Effective Strategies and Best Practices

The core of this study centred around the analysis of the teacher-made materials used in the ESL classrooms. Researchers closely examined the design, content, and implementation of these customized learning resources, drawing insights from both teacher and student perspectives. The craft of teacher-made materials is a labour of love, blending pedagogical expertise with creative flair to produce resources that captivate and inspire young learners. Imagine an ESL teacher, Ms. Verma, meticulously crafting a set of flashcards to teach vocabulary related to animals. With vibrant illustrations and clear labels, each card becomes a visual feast, engaging students' imagination and facilitating language acquisition. As she cuts, laminates, and arranges the cards, Ms. Verma infuses them with her passion for teaching, envisioning the spark of recognition and excitement in her students' eyes as they encounter each new word. Similarly, Mr. Roul, another ESL educator, channels his creativity into designing interactive digital quizzes to reinforce grammar concepts. Through colourful graphics and interactive exercises, he transforms abstract rules into engaging challenges, sparking students' curiosity and encouraging active participation. Whether through handcrafted manipulatives or digital resources, the craft of teacher-made materials exemplifies the artistry and dedication of educators striving to create meaningful learning experiences for their students.

a. Contextual Relevance: The teacher-made materials were designed to be highly relevant to the students' lived experiences, cultural backgrounds, and personal interests, fostering deeper engagement and more meaningful language learning

b. Multimodal Approach: The materials incorporated a diverse range of modalities, including visual aids, interactive activities, and hands-on learning experiences, catering to the varied learning styles of the students.

c. Scaffolded Instruction: The teacher-made materials were carefully scaffolded, providing students with a structured progression of language skills and opportunities for practice, reinforcement, and application

d. Authentic Language Use: The materials encouraged authentic and contextual language use, enabling students to develop their communicative competence and apply their English skills in real-world scenarios.

5. Engaging Learners: The Impact on Student Motivation and Engagement

Engaging learners through teacher-made materials has a profound impact on student motivation and participation in ESL classrooms. Consider the example of Ms. Sahoo, an ESL teacher who designs a series of interactive storytelling activities to teach narrative writing skills. Using a combination of colourful storyboards, character cutouts, and dialogue prompts, she transforms the learning environment into a dynamic stage where students become active participants in their own language learning journey. As

students collaborate to create and act out their stories, they are immersed in a world of imagination and creativity, eagerly contributing ideas and practicing language in meaningful contexts. The illustrations on the storyboards add depth and visual appeal to the activities, igniting students' curiosity and sparking their enthusiasm for storytelling. With each session, students' confidence grows as they see their ideas come to life, reinforcing their intrinsic motivation to engage with the material and develop their language skills. Through innovative and engaging activities like these, teacher-made materials play a pivotal role in cultivating a positive and supportive learning environment where students feel empowered to take ownership of their learning and thrive as active participants in the ESL classroom.

6. Fostering Language Proficiency: Student Outcomes and Achievement

Fostering language proficiency through teacher-made materials yields tangible outcomes and achievements for ESL student. Consider the example of Mr. Khan, an ESL teacher with a passion for culinary exploration. He designs a unit on Indian cuisine, complete with illustrated recipe cards, spice samplers, and cooking demonstrations. Each lesson incorporates vocabulary related to ingredients, cooking techniques, and regional dishes, allowing students to expand their language skills while exploring the rich flavours and traditions of Indian cooking.

In the illustration, students gather around Mr. Khan as he demonstrates how to prepare a classic Indian dish, such as chicken tikka masala or vegetable biryani. With aprons on and utensils in hand, they eagerly follow along, chopping vegetables, measuring spices, and stirring pots. The aroma of exotic spices fills the air as students engage in conversation, asking questions and sharing anecdotes about their own culinary experiences.

Through hands-on activities like cooking demonstrations and tastings, students not only enhance their language proficiency but also develop cultural competence and appreciation for Indian cuisine. By connecting language learning to real-world experiences and cultural practices, teacher-made materials become catalysts for meaningful learning and cross-cultural understanding in the ESL classroom.

7. Overcoming Challenges: Practical Considerations in Material Development:

While the benefits of teacher-made materials are undeniable, their development and implementation are not without challenges. In this section, practical considerations and strategies for overcoming obstacles in material development are explored. From time constraints and resource limitations to cultural considerations and language diversity, the complexities of creating effective teacher-made materials are addressed. Through reflective narratives and practical insights, educators are equipped with strategies for maximizing the impact of their creative endeavours in ESL instruction. Real-life challenges in material development for ESL instruction in Indian schools presents hurdles that require innovative solutions to ensure effective learning experiences. Here are the top four challenges and practical considerations:

a). Diverse Linguistic Landscape

Challenge: Indian schools often have students from diverse linguistic backgrounds, making it challenging to create materials that cater to all learners.

Practical Consideration: Teachers can adopt a multilingual approach, integrating content and instructions in multiple languages. For instance, in a science lesson, a teacher can provide explanations in both English and the local language, ensuring comprehension for all students.

b). Limited Access to Resources:

Challenge: Resource constraints, such as a lack of textbooks, educational materials, and technology, hinder material development.

Practical Consideration: Teachers can utilize locally available resources creatively. For example, instead of traditional textbooks, teachers can use storytelling sessions using local folktales or community libraries. These resources are accessible and resonate with students' cultural backgrounds.

c). Infrastructure and Technology Limitations:

Challenge: Many schools lack adequate infrastructure and technology, making it difficult to incorporate digital resources into ESL instruction.

Practical Consideration: Teachers can employ low-tech alternatives, such as flip charts, flashcards, and hands-on activities. For instance, in a math lesson, students can use physical objects like beans or stones for counting exercises, bypassing the need for technology.

d). Teacher Training and Professional Development:

Challenge: Teachers may lack formal training in ESL instruction and material development.

Practical Consideration: Investing in teacher training programs is essential. Schools can organize workshops and seminars focused on ESL pedagogy and material development. Additionally, mentorship programs can pair experienced teachers with novices, facilitating knowledge sharing and skill development.

8. Implications for Practice and Policy

To effectively implement implications for practice and policy in ESL instruction in Indian schools, several innovative strategies can be considered. Firstly, introducing a "Teacher Innovation Fund" at the policy level can incentivize educators to develop creative teaching materials and pedagogical approaches tailored to local contexts. This fund can provide grants to teachers for innovative projects, such as creating bilingual storybooks, developing interactive digital resources, or organizing community-based language learning activities. Secondly, establishing "Language and Culture Corners" in schools can provide dedicated spaces where students can explore and celebrate linguistic and cultural diversity through interactive displays, books, artifacts, and multimedia resources. These corners can serve as hubs for language learning, cultural exchange, and community engagement, fostering a sense of pride and belonging among students. Finally, integrating technology-enhanced language learning platforms, such as mobile apps and online games, into ESL instruction can leverage students' digital literacy skills and

facilitate self-directed learning outside the classroom. By implementing these, Indian schools can create dynamic and inclusive learning environments that empower students to thrive in a multicultural and interconnected world.

9. Quantitative Findings: Measuring the Impact on ESL Learning Outcomes

The quantitative analysis of the study revealed a significant positive impact of teacher-made materials on ESL learning outcomes. Students who were exposed to the customized learning resources demonstrated measurable improvements in various areas, including English proficiency, academic performance and overall language development.

Metric	Control Group	Intervention Group
English Proficiency Scores	78%	87%
Standardized Test Scores	75%	82%
Vocabulary Acquisition	65 words	82 words
Reading Comprehension	70%	78%

The findings suggest that the tailored and contextualized nature of the teacher-made materials played a crucial role in enhancing student engagement, motivation, and overall language development. The quantitative data underscores the transformative potential of this approach to ESL instruction, providing a strong impetus for further exploration and implementation in primary school settings.

10. Qualitative Insights: Exploring Student and Teacher Perspectives

The qualitative component of the study offered valuable insights into the experiences and perspectives of both students and teachers involved in the use of teacher-made materials for ESL learning.

a. Student Engagement: Students reported higher levels of engagement and motivation when working with the customized learning resources, citing the relevance, interactivity, and hands-on nature of the materials as key factors in their language development

b. Teacher Empowerment: Teachers expressed a sense of empowerment and increased agency in their ability to design and implement materials that directly address the unique needs and learning styles of their students, leading to improved student outcomes.

c. Classroom Dynamics: The use of teacher-made materials fostered a more collaborative and inclusive learning environment, where students felt comfortable taking risks, actively participating, and supporting one another in their language acquisition journey.

11. Conclusion and Implications: Towards a Holistic Approach to ESL Instruction

This study has demonstrated the powerful impact of teacher-made materials on ESL learning outcomes in primary schools. By embracing a holistic approach that considers the diverse needs and

learning preferences of students, as well as the agency and professional expertise of teachers, the research has uncovered the transformative potential of customized learning resources.

As we conclude our exploration of the profound impact of teacher-made materials on ESL learning in primary schools, it is evident that creativity serves as a cornerstone in fostering engaging and effective language instruction. The findings suggest that teacher-made materials can serve as a crucial bridge between standardized curricular requirements and the realities of the classroom, allowing for the creation of engaging, relevant, and effective learning experiences. This approach empowers educators to tailor instruction, foster student engagement, and promote holistic language development, ultimately leading to improved academic performance and greater overall success for ESL learners.

From meticulously crafted visuals to interactive digital resources, these materials have elevated ESL education to new heights, transforming classrooms into dynamic hubs of learning and discovery. As we reflect on our journey, two important suggestions emerge to further enhance the efficacy of teacher-made materials: Firstly, there is a pressing need to advocate for the integration of student-led co-creation projects, empowering learners to actively participate in the material development process, thus fostering a deeper sense of ownership and engagement in their language learning endeavours. Secondly, embracing cross-disciplinary collaboration between ESL educators and experts in fields such as art, technology, and cultural studies holds immense potential in creating immersive and multidimensional learning experiences that resonate with students on a profound level. By adhering to these suggestions, we can continue to harness the transformative power of creativity in ESL instruction, ensuring that every student receives the opportunity to thrive and excel in their language learning journey.

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कुशभद्रामहाकाव्ये काव्यसौन्दर्यम्

डा.प्रियङ्का महान्त (अतिथि अध्यापिका)

(साहित्यविभाग:, सरकारी डिग्रीसंस्कृतमहाविद्यालयः

वारिपदा, मयूरभञ्ज

शोधसार:

संस्कृतकवय: सत्य-शिव-सुन्दरादीनामेतेषां त्रयाणां वास्तवतत्त्वानामुपासका: भवन्ति। सौन्दर्यपिपासु: कविस्तस्य भावपुञ्जं बहुधा विभाव्य स्वकविंतां मण्डयति। तस्य रचना कल्पना जल्पना च सदैव सहृदयानां मनसि भावमाधुर्यं सृजति। कवि: स्वमनीषया यावन्नूतनानि काव्यानि सङ्कलयति तावत् तानि सर्वाणि अभिनवानि प्रतीयन्ते। महाकविमाघदिशा सौन्दर्यतत्त्वमित्थमुटङ्कितम् -

क्षणे क्षणे यन्नवतामुपैति तदेवरूपं रमणीयताया: ।। (शिशुपालवधम्- ४/१७)

न केवलं संस्कृतसाहित्यस्य महाकवय: स्वसाहित्ये सौन्दर्यस्य महत्त्वमुपस्थापितवन्त: अपि तु सौन्दर्यस्य अन्तिमसोपाने उपनीता: भूत्वा ते स्वीयकृतिषु लावण्यस्य रूपं विमण्डयन्ति । विशिष्ट-आलंकारिक-आचार्य-आनन्दवर्धनस्य मतानुसारं सौन्दर्यस्य रूपरेख: यथा-

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम् ।
यत् यत् प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु ।। (ध्वन्यालोक:-१/४)

कूटशब्दा:

महाकाव्यम्, अलंकार:,छन्द:, सौन्दर्यम् ।

उपक्रम:

काव्यस्य सौन्दर्यं न केवलं शब्दगतसौष्ठवभित्तिकमपि तु भावगतसौन्दर्यसन्निवेशितम्। काव्यसौन्दर्यं नाम रसालंकारच्छन्दोभि: परिपूर्णमेव बुद्ध्यते। भारतीयसौन्दर्यसिद्धान्तेषु उपमारूपकादीनामलंकाराणां यथा प्रतीतिर्भवति तथैव वामनदृष्ट्या सर्वे अलंकारा: एव सौन्दर्यालंकाररूपेण प्रकटिता: विद्यन्ते। अत: 'सुन्दरवाक्यमेवालंकार:" इति उक्ते: प्रतिपादनं वामनाचार्येण कृतम्। 'सौन्दर्यमलंकार:" इति तदीये ग्रन्थे काव्यालंकारसूत्रे उद्घोषितम्- यथा शरीरात् लावण्यस्य विच्छेदो न सम्भवति तथा वाक्यात् तदीयं सौन्दर्यं वियोजयितुं न शक्यते।कविदृष्ट्या सौन्दर्यमित्थमालोक्यते- वास्तवत: एकस्या: कामिन्या: अङ्गे स्थितं सौन्दर्यमपरूपलावण्यं सर्वेषां मनासिं आकर्षति, तथैव महाकवीनां कविताकामिन्या: प्रतीयमानार्थ: (ध्वन्यर्थ:) काव्यिकसौन्दर्यस्यान्तिमं रूपलावण्यम्। काव्ये सन्निवेशितान्नलंकारानालंकारिका: सौन्दर्यमिति उद्घोषितवन्त:। सौन्दर्यस्य प्रतीको भवति कवि:। अपि च कवि: क्रान्तदर्शी। अत: कवे: स्वत:स्फूर्त्तभावनात: यत् नि:सरति तदेव काव्यम्। अत्र श्रीप्रफुल्लमिश्र: कुशभद्रामहाकाव्ये सौन्दर्यप्रेमिकविभावेन चित्रितवान् । सौन्दर्यं जीवनस्य स्वतन्त्र-निर्दिष्टरूपरेखत्वेन एकत्वेन वा पुरत: प्रतिभाति तत् मुहुर्मुहु: जीवनयात्रायां अनुदिनं द्रष्टु: निसर्गदृष्टिवलेन सामान्यवस्तुषु अपि वैशिष्ट्यमण्डितत्वेन बहुधा प्रतिफलति। तदेव कुशभद्रामहाकाव्ये मनसा वचसा वपुषा च फलितम्।

कुशभद्रामहाकाव्ये सौन्दर्यवर्णनम्

कुशभद्रामहाकाव्यस्य कथामुखप्रसङ्गे कवि: श्रीप्रफुल्लमिश्र: कुशभद्रानद्या: तटे जातां रमणीयतां वर्णयति। यत्र वालुकाशय्यासहितं उपरिस्थभागे यथा बलरामस्य मन्दिरं सुरम्यं तथा निकटवर्त्तिशिवालयस्य अपि सर्वजनमनोरमोऽस्ति। इत्थं कुशभद्रानद्या: संगमे ग्रामदेवी स्वतेजसा सर्वेषां दृशा सुदृश्या विद्यते। तस्मिन् पवित्रतमे क्षेत्रे मुनिऋषीणां समवाये बलदेवस्य माहात्म्यमपि मुनिभि: चर्च्यते। यदा बलराम: दिवं गत: तद्दिनादारभ्य दिवंगतदिवसमुपजीव्य रजोत्सवस्य परिपालनं महता आडम्बरेण क्रियते इति। अत: कवि: तस्य काव्यिकसौन्दर्यस्य नैसर्गिकतां परिवेषयितुं कविः वक्ति-

कुशभद्रातटे रम्ये शोभन्ते वालुकालया: ।
तेषूच्चतमकूटे हि वलरामस्य मन्दिरम् ।। (कु.भ-१/१६)

श्यामलदुर्वादलमण्डित: श्यामायित: क्षेत्रराजि: सौन्दर्यस्य विविधरूपरेखं सृजति प्रतनोति च। एवं च हरितवर्णायितं दिगन्तं यदा कस्यचित् दृष्टिपथारुढं भवति तदा तत् मनोज्ञाय कल्पते। अतो हि कविना प्रतिपादितं यत्-

शस्यक्षेत्रं श्रिय: कूटं लीलाक्षेत्रं सपार्षदम्।।
शस्यशामायिता: दिश: शस्यश्यामायितं सर्वम्।। (कु.भ-२/१०)

कुशभद्रामहाकाव्येऽस्मिन् काश्यपमुने: शिष्यस्य आश्रमस्य सौन्दर्यवर्णनमतीव चमत्कारपूर्णम्। कुशभद्रानदीसन्निधौ ऋषे: काश्यपशिष्यस्य आश्रम: नितरामध्यात्मरासं रचयति। एवं च अत्र वृक्षमूले उषित्वा अपि वल्कलवन्त: भूत्वा तपस्विन: पञ्चाग्निसाधनायां नियुक्ता: सन्ति। तत्रापि कवि: श्रीप्रफुल्लमिश्र: वाह्यसौन्दर्यं प्रकटयति। तस्याश्रमस्य सौन्दर्यं शोभमानै: कुसुमफलपुष्पसंयुक्तै: तिलकतमालहिन्तालवकुलादिवृक्षै: भ्रमराणां झङ्कारै: मदोन्मत्तकोकिलानामव्यक्तस्वरै: तुरगनागगर्जितै: परिवर्द्धते। अपि च सुविस्तीर्णतृणालयै: स्वच्छनीरा महानीरा कुशभद्रानदी तस्या: अव्यक्तध्वनिनिभि: भृशंनिनादयति। एतादृशं सौन्दर्यं परिदृश्य कवि: मुनेराश्रमपदं नन्दनवनमिव परिकल्पयति। तथा हि कविना प्रतिपादितम्-

महारण्ये भयाक्रान्ते हिंस्रश्वापदसंकुले।
ऋषे: काश्यपशिष्यस्य चाश्रम: परिशोभते।। (कु.भ-३/१)
स्वच्छनीरा: महानीरा: सुविस्तीर्णा तृणालया:।
फलपुष्पसुसमृद्धौ निन्दति नन्दनं वनम् ।। (कु.भ-३/६६)

कवे: मानसमन्थनेन यत् वाक्यं नि:सरति तद्वाक्यं काव्यरूपेण परिणमते। कुशभद्रामहाकाव्यस्य चतुर्थसर्गे कविना यत् सौन्दर्यवर्णनं कृतम् तत् पठनेन पाठनेन च पाठका: विबुधा: सहृदया: निश्चप्रचतया आनन्दिता: भविष्यन्ति। अत: नायिकाया: भद्राया: सौन्दर्यवर्णनावसरे कथितं यत्-

स्मेरमुखी हि लावण्यारतिनिन्दी स्फुटोपमा।
अनन्या गुणिनी सुश्री सात्विकप्राणपुष्कला।। (कु.भ-४/९)

राजा कुशभद्रोऽपि भद्राया: सौन्दर्यं निरीक्ष्य वदति एतादृशी स्मेरमुखी लाबण्या रतिनिन्दी स्फुटोपमा अनन्या गुणिनी सुश्री सुन्दरी नायिका मर्त्यलोके असम्भवा। केवलं स्वर्गे हि दृश्यते। यदा भद्रा कुशभद्रेण सह सविनयं वार्त्तालापं कृतवती तदा तस्या: वीणाया: सुमधुरां वाणीं श्रुत्वा राजा नवयौवनाभद्राया: सौन्दर्येण विमोहितोऽभवत्। अत: कविना कथ्यते-

रूपं निरूप्य राजाऽसौ भद्राया: नवयौवनम्।
स्वर्गस्था मन्यते चासौ मर्त्ये ह्येतदसम्भवम्।। (कु.भ-४/१०)

अपि च तयो: चतुश्चक्षुर्मेलनेन मनसि प्रणयाङ्कुर: जायते। तयोरानन्दवर्धनं सुकुमारतरं विभर्ति। प्रणयविवर्द्धनहेतो: पिकशुकादीनां सुमधुरगानश्रवणादनन्तरं च तयो: हृदयकानने प्रेम संजातम्। अतो हि कविना नायिकानायकयोर्मध्ये स्थितमन्त: सौन्दर्यं प्रतिपादितम्। मेलनेन चतुश्चक्षु: ....तथा।। (कु.भ-४/१५) कवे: श्रीप्रफुल्लमिश्रपादानां सौन्दर्यस्य या पराकाष्ठा सा सर्वत्रैव अनुरणिता। कुशभद्रेण सह यदा भद्राया: मेलनं भवति तदा प्रणये प्रेमदम्पती प्रफुल्लतां प्राप्नुवन्ति। सानन्देन प्रेमवन्धने लग्नौ भवत:। अत: प्रणयेऽपि कवे: सौन्दर्यं प्रतिफलितम्-

हृदये कानने कूले पिकशुकादिसंकुले ।
श्रवणात् मधुरं ध्वनिं प्रणयो हि विवर्द्धते ।। (कु.भ -४/१६)
मनसि हृदये वापि गभीराद् चित्तगह्वरे ।
शीतलं मनसो रूपं हृदि स्थिरायते ह्यपि ।। (कु.भ-४/१७)

अत: प्रफुल्लतां यात: प्रणये प्रेमदम्पती ।
मग्नौ सकलतारुण्ये लग्नौ भवत: बन्धने ।। (कु.भ-४/१८)

सौन्दर्यमहत्वम्:

तत्त्वत: कवे: सौन्दर्यचेतना तद्विरचितकाव्येषु बहुत्र समुल्लिखिता विद्यते। श्रीप्रफुल्लमिश्राणां सौन्दर्यचेतना सौन्दर्यस्य समक्षं रसिकस्य पराधीनतां स्पष्टीकरोति। अस्य रसिककवे: सकलेषु काव्यग्रन्थेषु शब्दार्थयो: रसिकता विद्यते। तस्य शृङ्गारचेतनार्थं स: भारतीयपाठकसमाजे प्रसिद्ध:। सर्वेऽपि पण्डिता: व्युत्पन्ना: मेधाविनश्च कवे: सौन्दर्यस्य प्रभया विमुग्धा:। कवेर्भाषायां प्रेमशब्दस्यार्थ: भवति प्रणय: प्रीति: कान्ति: स्नेह: स्पृहा अनुराग: श्रद्धा सम्वेदनशीलता एकात्मता तन्मयता उल्लास: रस: आनन्दश्च। 'प्री" धातो: 'इमनिच्" प्रत्यययोगे प्रेमशब्द: निष्पन्न:। सौन्दर्ये प्रेम विलसति। यत्र सौन्दर्य नास्ति तत्र प्रेम अपि नास्ति। कुशभद्रामहाकाव्ये कुशभद्र भद्राया: सौन्दर्यं प्रति यदा आकृष्ट: तदा तयोर्मध्ये प्रेम जातम्। अतो हि कुशभद्रामहाकाव्यस्य चतुर्थसर्गस्थत्रयोविंशतिश्लोकस्य पठनेन कवेर्मनसि स्वतस्फूर्त्तभावेन भावना समुदेति यथा –

प्रेम स्थिरनदी प्रवाहसरला काम: तरङ्गाकुल: ।
प्रेम सुशीतलं निस्पन्दकोमलं काम: कूले प्लावन:।
प्रेमपूतनीरं हिमाङ्कधवलं कामानले धूमिलम्
प्रेम लज्जामुखं कुलवधूशीलं काम: हुताशानल:।। (कु.भ-४/२३)

श्रीप्रफुल्लमिश्र: कुशभद्रामहाकाव्यस्य अष्टमसर्गे पुरीधाम्न: रासोत्सवस्य सोन्दर्यं प्रकटितवान्। तस्मिन् पुरीधाम्नि दोलवेदी अर्थात् मदनमोहनौ यत्र आन्दोलनेन खेलत: सा दोलवेदी अतीव रमणीया सुसज्जिता सती जनानां हृदि नितरामध्यात्मरासं रचयति। तत्र सर्वेषां अङ्गानि रङ्गेण सुशोभन्ते। जलस्य स्थूलरङ्गेणरञ्जिता सती तेषां हृदि मन: प्राणशरीरेषु प्रफुल्लता जायते। अत: कवेर्भाषायाम्-

दोलवेदी पुरीधाम्न: रमणीया सुसज्जिता ।
मदनमोहनौ यत्र आन्दोलनेन खेलत: ।। (कु.भ-८/१)
मन: प्राणशरीरेषु रङ्गेणाङ्ग सुशोभते ।
जलस्य स्थूलरङ्गेण रञ्जिता हृदि फुल्लिता: ।। (कु.भ-८/२)

अपि च कवि: पुर्यामवस्थितस्य श्रीजगन्नाथमन्दिरस्य सौन्दर्यं सुचारुरूपेण वर्णयन् तस्य विद्वत्त्वताया: प्रमाणं प्रकटयति। पूर्वसमुद्रकल्लोल-नीलवीचिसुशोभित-नीलपर्वतचूडायां अनन्तकोटि-ब्रह्माण्डनायकस्य अनाथनाथश्रीजगन्नाथस्य मन्दिरं सुशोभते। तस्य मन्दिरस्य पताका सततं उड्डीयते। नीलचक्रे उड्डीयमानां तां पताकां वीक्ष्य य: दूरात् हस्तौ प्रसारयति तस्य पापतापहरणं सुनिश्चितं वर्त्तते। अत्र कवेर्कथनाभिप्राय: उड्डीयमानाश्वेतरक्तपताकाया: सौन्दर्यमवर्णनीयमकल्पनीयमभावनीयमचिन्तनीयमलेखनीयमनिर्वचनीयम् च। अतोहि-

पूर्वसमुद्रकल्लोले नीलवीचिसुशोभिते
नीलपर्वतचूडायां मन्दिरमतिशोभितम्।। (कु.भ-८/९)
श्वेतरक्तपताकाया: फरफरायते सदा ।
दूरात् हस्तौ प्रसार्यते पापतापहराय सा ।। (कु.भ- ८/१०)

कविकृतसौन्दर्यमाधुर्यम्:

य: सोन्दर्यप्रेमी कवि: स सर्वत्र सौन्दर्यतत्त्वं पश्यति। अत: श्रीप्रफुल्लकुमारमिश्रोऽपि सौन्दर्यप्रेमीत्वात् तस्य काव्ये सौन्दर्यतत्त्वं सर्वत्र प्राप्यते। कुशभद्रामहाकाव्यस्य अष्टमसर्गे परंब्रह्मपरमपुरुषश्रीजगन्नाथस्य नेत्रयो: सौन्दर्यं कविना वर्णितम्। शान्तकान्तभावविल- सितकमनीयनमनीयपूजनीयवन्दनीयपतितपावनश्रीजगन्नाथ: कलौ दारुमये तनौ खगलनयने व्याप्य रङ्गाधरे हसति। यदा ये केऽपि सहृदया: तस्य खगोलनेत्रे पश्यन्ति तदा अवश्यं सौन्दर्योपभोगं कुर्वन्ति। अतो हि कविना प्रतिपादितम्-

महानीलमणिस्तत्र कलौ दारुमये तनौ ।
खगोलनयने व्याप्य रङ्गाधरे हसत्यसौ ।। (कु.भ-८/११)

अपि च अक्षयतृतीयायां रथनिर्माणं भवति। शिल्पिनां रथनिर्माणरूपकं सौन्दर्यं सर्वे पश्यन्ति। सहस्राणि जना: रथयात्रां वीक्ष्य आनन्दमनुभवन्ति। परन्तु एक: कवि: भावुको वा रथस्य सौन्दर्यतत्त्वं पश्यति। तदनन्तरं ज्येष्ठमासे पूर्णिमायां तिथौ स्नानयात्रा भवति। भगवत: श्रीजगन्नाथस्य स्नानयात्राया: अपूर्वशोभां वर्णयितुं के वा समर्था: भवन्ति? पुन: प्रभु: नूतनं यौवनमवाप्य रथारुढेन लीलया गुण्डिचामण्डपं व्रजति। अत्र श्रीप्रफुल्लमिश्रेण श्रीजगन्नाथस्य स्नानयात्राया: एवं रथयात्राया: सौन्दर्यं सुष्ठुतया प्रतिपादितम्-

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ज्येष्ठपौर्ण: तथा स्नानं ज्वराक्रान्त: भवेत् प्रभु: ।

नूतनं यौवनं प्राप्य गुण्डिचामण्डपं चलेत् ।। (कु.भ-८/१७)

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चिरस्रोता कलकलनिनादिनी कुशभद्रानदी यदा कोष्ठदेशं समागता तदा तस्या: प्रवाहितजलेन कोष्ठदेशस्य कृषिक्षेत्राणि शस्यश्यामायितानि बहुदूरत: शोभन्ते। कोष्ठदेशस्य कृषिक्षेत्राणां शोभा कविना अत्र वर्णिता। इत्यस्मिन् श्लोके कवि: शस्यश्यामायिता भूमि: अर्थात् विश्वनाथपुरं नाम ग्राम: शस्यश्यामलै: परिशोभित इति वर्णित:। अर्थात् इयं भूमि: पवित्रनद्या: भार्गव्या: स्रोतसा पुण्यमयी। अत्र हरिहरौ सर्वदैव पूज्यो भवत:। अपि च असौ विश्वनाथपुरं नाम ग्राम: प्राकृतिकसौन्दर्येण परिपूर्ण इति श्रीमिश्रमहोदयरचितस्य कुशभद्रानामाख्यस्य महाकाव्यस्य एकादशसर्गस्य विंशतितमश्लोकात् प्रतीयते। यथा-

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केतकीकुङ्कुमाम्रादि पुन्नागनागकेशरै: ।

वेतसजम्बुकुञ्जाभ्यामाम्रपनसविल्वादि ।। (कु.भ-११/२)

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अस्मिन् श्लोके प्रतिभाति यत् ग्रामोऽयं केतकी-कुङ्कुम-आम्र-पुन्नाग-नागकेशरै: वृक्षै: तथा तेषां फलपुष्पादिभि: ग्रामस्य सौन्दर्यं मनोमुग्धकरम्। अपि च वेतस-जम्बुकुञ्ज-आम्रपनस-विल्वादिफलपुष्पसमृद्धवृक्षै: ग्राम: सर्वत: सौन्दर्येण सुशोभित: इति कविना प्रतिपादितम्। अपि च पञ्चविंशतितमे श्लोके इत्थं प्रतीयते यथा-

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कमलोत्पलकह्लार मल्लीवल्यादियूथिका: ।

सुरभिणा हि मोद्यन्ते सुजलां सुफलां भूमिम् ।। (कु.भ-११/२५)

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उपसंहार:

कविप्रफुल्लमिश्र: कुशभद्रानद्या: सौन्दर्यवर्णनं अतीवचमत्कारतया वर्णितवान्। साम्प्रतं वैज्ञानिकयुगे विज्ञानस्य अग्रगतिद्वारा योगतपोयज्ञदानादीनि पुण्यकार्याणि विनष्टानि जायन्ते। परन्तु नदीमाताकुशभद्रा दीर्घात् दीर्घतरा भूत्वा महानद्यां सुसंयुक्ता। सौन्दर्यपिपासु: कवि: श्रीप्रफुल्लमिश्र: उत्कलप्रदेशस्य कोणानुकोणं परिभ्रम्य सौन्दर्यं निपीय च तस्य काव्येषु तत् प्रकटितवान्। कदापि कवि: सौन्दर्यप्रभावात् आत्मानं विमोक्तुं न समर्थ:। जीवनमरणचक्राभ्यां वयं सर्वे आबद्धा:। एतत् सर्वं ज्ञात्वाऽपि कवे: हृदय: सौन्दर्यविमुग्ध: भवति। यदा मुनेरभिशापेन राज्यं ध्वस्तविध्वस्तमभवत्, प्रजागण: नष्ट: संजात:, कुशभद्रोऽपि मृतवान् तदा मुनिकन्याभद्राया: क्लेश- कारुण्यं क्रन्दनञ्च को वा वर्णयितुं सक्षम: भविष्यति। कुशभद्रस्य भस्मावशेषेण भद्रा स्वात्मकथां स्मारं स्मारं रुरोद। तदनन्तरं सा नदीरूपगत्या प्रवाहिता सती समुद्रे लीना जाता। अत्र भद्राया: दु:खेनापि दु:खितस्य कवे: सौन्दर्यं प्रतिफलितम्। मातृरूपा सा कुशभद्रानदी धर्मार्थकाममोक्षाणां चतुर्वर्गाणां पुरुषार्थप्रदायिनी। सा स्वच्छनीरा महातोयाऽपि च सृष्टि-वृष्टिविलासिनी भवति। अपि च सा कनकसिकतादेहा वर्त्ते। अत: लोककल्याणकारिण्या: मङ्गलप्रदायिन्या: महोदधिगामिन्या: नदीमातृकुशभद्राया: सौन्दर्यवर्णनावसरे कविना प्रतिपादितं यत्-

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मातृरूपा नदी सेयंचतुर्वर्गप्रदायिनी ।

स्वच्छनीरा महातोयासृष्टि-वृष्टि-विलासिनी।। (कु.भ-५/३७)

प्रवहति नदीमाता गामिन्यपि महोदधिम् ।

कुटिलेन गति तस्या लोककल्याणकारिणी ।। (कु.भ-६/१)

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अलं बहुना प्रकृत्या काव्ये स्थितानां शब्दानां सौन्दर्यं हि पाठकमनासिं रञ्जयति। सोन्दर्यं वै दु:खं दूरीकरोति। अतोहि सौन्दर्यं प्रति सर्वे प्राणिन: आकृष्टा भवन्ति। अत: कवि: श्रीमिश्रमहोदय: स्वकीये कुशभद्रानामाख्ये महाकाव्ये न

केवल शब्दार्थयो: सौन्दर्यं वर्णितवान् अपि तु सरलतया सुचारुरुपेण च स्थितानां पर्वत-नदी-आश्रम-ग्राम-तटभूमि इत्यादीनां सौन्दर्यं प्रकटीकृत्य पाठकानां सविधे सदा वन्दनीय: नमनीय: स्मरणीय: राराजते।

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Types of yoga & their widespread Health benefits

Sagar Mantry

Assistance Professor

P.G. Department of Yoga & Naturopathy

MSCB University, Baripada

Yoga is a traditional healing method that creates balance in the human body, mind and soul. It supports mental, physical, spiritual and spiritual balance among individuals. The origin of *yoga* in society dates back to about 3000 years ago. Patañjali is considered the "father of *yoga*". In the present century, *yoga* has become a medicine that acts on the mind. The word "*yoga*" comes from the Sanskrit word "*yuj*" which means to join or unite. Because of its great health benefits, the National Institutes of Health has classified *yoga* as one of the forms of complementary and alternative medicine (CAM). *Yoga* is represented throughout the world as a tree that includes eight limbs (suggested by Patañjali): *yama* (universal principles of conduct), *niyama* (personal principles of conduct), asana (physical postures), *prāṅāyāma* (breath control), *pratyāhāra* (breath control), *dhāraṅā* (concentration), *dhyāna* (meditation) and *samādhi* (bliss) (Ross and Thomas, 2010). Although *yoga* originated in India, its great health benefits have taken it all over the world. Different countries have established their own *yoga* centers as it provides them with therapeutic benefits. *Yoga* is considered as one of the most effective methods of healing as it provides complete healing to a person. *Yoga* channels provide energy in a positive way in the body, which helps the human body to function properly. People in today's 21st century put themselves in a daily race to get a respectable position in society that they don't think about their health and well-being. Research shows that people are under a lot of pressure at work which creates stress among them. Human body - this creates heart problems, strokes and even cancer. Now, it is *yoga* that provides a method that can manage the stress levels of people and help them live a healthy life in society. Therefore, for all these reasons, the scientific study of the benefits (treatment) of *yoga* for health has increased during the present century.

Attributes and principles of *Yoga* is a therapeutic method:

There are different attributes of *yoga* that make up the basic principles based on the benefits of *yoga* to develop. Different features of *yoga* are:

Yoga is considered to be an exploration of insight and understanding - traditional Indian sages believe that *yoga* has the power to lead a person to salvation. It improves the level of a person and thus the "manas" or "*citta*" of the human body works in a positive way. It develops the "sixth sense" of men and society. It also enhances a person's intellectual level by improving hearing, sight, taste, touch

and body strength. *Yoga* creates a proper discipline in human life which forces them to live a regular life.

Yoga raises and expands the level of the person - *Yoga* improves the level of intelligence by heightening and expanding the level of its consciousness. Breathing techniques and different physical postures help people to free the soul from all its worries and daily conflicts.

Yoga is the path to omniscience: *Yoga* helps a person to improve his level of intelligence, which enables him to reach far distances or regions of space, which are impossible. *Yoga* Channel helps men in the path of wisdom, as it helps them to see and know things beyond human imagination. It is through the practice of meditation that men learn to know everything from nature.

Yoga is a technique for entering other bodies, creating multiple bodies and ways to achieve other superhuman accomplishments. The practice of *yoga* helps people see the nature of things in nature. It helps individuals to see directly from the surface to their inner level. Therefore, these four basic characteristics are the key elements that surround all *yoga*-related practices. Apart from the characteristics of *yoga*, there are certain principles regarding the practice of *yoga*, these are:

Human anatomy is a complete system. It is an interdependent part that cannot be separated. If one part of the human body suffers from a pathological disease, then the whole body suffers.

Everyone is considered different in their own way. Therefore, we must pay attention to everyone's problems. Therefore, there is no *yoga* that is common to all people on this planet. *Yoga* is not compatible with biomedicine that people can take to alleviate their disease state.

Yoga is considered to be empowering in nature. A *yoga* teacher can tell the person to do a certain position in the right way and at the right time, but it depends on the student how to instill the teaching in him. Therefore, *yoga* is not one of the activities that are included in biomedicine. It is up to the *yoga* student themselves to decide how to participate in *yoga* therapy.

Treatment involves two important aspects:

The personality and the psychological state of the person. During the practice of *yoga*, if the person doing it is in a good mood, the healing happens quickly, otherwise, it can take a long time. So, one must have faith in *Yoga* as a unique healing practice. So *Yoga* is a path to complete well-being that helps a person to develop his consciousness and create a global panorama.

Types of *Yoga*: There are different types of *yoga* that lead to the healing of people and society.

The main types of *yoga* are:

Bhakti Yoga—*Bhakti Yoga* is derived from the Hindu scripture, Bhagwad Gita. People believe that there is the power of the Almighty that guides people in all ways of life. *Bhakti Yoga* can be practiced by praising the Almighty, reading religious books, singing sacred songs, listening to religious prayers

and watching religious films.

There are nine main types of *Bhakti Yoga*: *Sravana* (hearing about God); *Archana* (worship of God); *Kirtana* (song of God's glory); *Sakhya* (friend-Bhava culture); *Smarana* (remembering the name and presence of God); *Vandana* (bowing down); *Padasevana* (Divine service): *Dasya* (cultivation of the servant's *Bhava*); and *Atmanivedana* (self-abandonment)1.

Bahiraṅga Yoga—*Bahirāṅga Yoga* is mentioned in Maharṣi Patañjali's second chapter known as *Sādhanā Pāda*. It is also baseness like *Aṣṭāṅga Yoga* or Eight Limb *Yoga* or *Rāja Yoga*. It helps people live in peace. The eight types of *Bahirāṅga Yoga* are: *Bahirāṅga yoga* includes *Yama* (principles or ethics); *Dhāraṇā* (focus on things); *Prāṇāyāma* (yogic breathing); *Niyama* (personal training); *Pratyāhāra* (withdrawal of mind); *yoga āsanas* (preparation); *Dhyāna* (meditation); and *Samādhi* (salvation).

Karma Yoga: this word means 'action' in Sanskrit. This form of *yoga* is derived from the teachings of Lord Krishna as compiled in the Bhagwad Gita. This *yoga* helps to reduce '*ahaṃkāra*' in people. This allows the man to do his job well without asking anything from him.

Kuṇḍalinī Yoga - This form of *yoga* helps men to be hot. This creates a connection between the mind, body and spirit of individuals. The *Kuṇḍalinī yoga* position helps men to control their breathing, which improves the level of consciousness.

Haṭha Yoga—it was founded by Yogi Swatmmarama. It promotes breathing exercises, meditation, mudras which ultimately lead to the purification of one's soul. The main goal of *Haṭha Yoga* is to achieve salvation.

JñānaYoga—this form of *yoga* is mentioned in the Bhagwad Gita but was developed by Adi Shankara. This *yoga* tries to make men's mind away from the emotions of life. Through this, the person can show self-control and remain focused and focused on their work.

Mantra Yoga - This type of yoga is used by people to achieve peace of mind. It makes the mind calm against all problems. It relieves men of all problems, worries and stress. Practitioners of *Mantra Yoga* say the word 'AUM' to create a shift in consciousness.

Swara Yoga—It refers to controlling one's behavior in life by controlling the breath. This form of *yoga* is mentioned in ancient Indian texts known as Shiva Svarodaya. The word 'swara' means sound or music; it is also called the air that passes through the nostrils.

Kriya Yoga: Lahiri Mahasaya taught the techniques of *Kriyā Yoga*. This form of *Yoga* is mentioned in the Bhagwad Gita. This helps people to control their anger and needs. Therefore, different types of *yoga* help people to live a healthy life. Practicing different types of *yoga* helps to have balance in the mind and understanding of a person. A person can control his thought process, thus leading him to

freedom from the unanswered questions of the mind and soul.

Seven Spiritual Laws of *Yoga*:

There are seven spiritual laws of success that can be applied in the field of *yoga*. *Yoga* is an important part of the healing process. According to the seven days of the week, there are seven spiritual rules of *yoga*:

Law 1 (**Sunday**) - The first and best spiritual law is the law of pure will, according to which pure consciousness is the central area of success in life. Pure knowledge brings balance, knowledge, understanding, harmony and happiness in life. When you practice *yoga*, the law of clean energy is important to follow and maintain. The calmer the position (where *yoga* is practiced), the better the position can be achieved. *Yoga* inspires a person to meditate, which eventually leads to the purification of his inner consciousness. This helps people to switch between their forms of consciousness, creating a relationship with nature. *Mantra yoga* helps men understand that the essential nature is ultimately "pure energy" which is:

"*Om Bhavam Namaḥ*" (Absolute Existence)

Law 2 (Monday) - The second spiritual law is the law of giving and receiving. This law states that the universe involves constant change. It is claimed that the body, the mind and the universe undergo a dramatic change, blocking the flow of energy and stopping blood circulation. The purpose behind all human activities must include the purpose of creating and obtaining happiness, because only happiness is what makes life and life in human life. When you practice *yoga*, the breathing process (inhalation and exhalation) leads to changing millions of atoms in the universe. One must learn to understand the harmony and expansion of the body during the breathing process. The *mantra* for achieving the law of giving and receiving while practicing *yoga* is:

"*Om Vardhanam Namaḥ*"

I am the breadwinner of the universe

Law 3 (Tuesday): The third law includes the law of *karma* (or cause and effect). As the famous saying goes "we sow, we reap"; from this, many say that all our actions are looking for something in the situation. You will realize that the only fruit of your *karma* is happiness and success. During a *yoga* practice, if one practices the pose in a gentle and calm manner, in the same way, the individual's body/mind will respond quickly and effectively way easier. The *mantra* for gaining greater comfort and attaining the law of karma is:

"*Om Kriyām Namaḥ*"

My behavior conforms to cosmic laws

Law 4 (Wednesday): The fourth rule is the rule of least effort. One of the inner inputs for any type of

work is the human soul that can use the power of love to create the energy necessary for healing and the initiation of nature. In the case of *yoga*, one of the best benefits of *yoga* is to get the body into a state of relaxation instead of forcing it into one. This creates patience in life. This motivates a person to be receptive and creates positive thinking. *Yoga* improves energy and flexibility in life. The *mantra* to achieve this is:

"*Om Daksham Namaḥ*"

My practice produces maximum value with minimum effort.

Law 5 (Thursday): The fifth spiritual law of success is the law of intention and desire. Traditional yogis are of the opinion that "*tat tvam asi*" means: "I am that, you are that, He is all, and that is all." Attention and purpose are two qualities in man that motivate him to live fruitful life. Those who practice *yoga* have the ability to control their blood pressure, speed up or slow down their heart rate, and reduce or increase their body temperature, which promotes healing. The mantra for spiritual healing is:

"*Om Ritam Namaḥ*"

My intentions and desires are guided by cosmic intelligence.

Law 6 (Friday) - The sixth spiritual law of success includes the law of letting go. To get things in life, people have to make sacrifices. This fact does not mean that a person should leave everything in his heart. Too much attachment to what comes from the feeling of insecurity of losing your life. In *yoga*, security comes from a person's acceptance and acceptance of the unknown that awaits him. Yoga is a method that allows people to let go of their mind, letting go of conflicting levels of consciousness. The mantra for understanding the law of detachment is:

"*Om Anandham Namaḥ*"

My behavior is not good with any addition to the results.

Law 7 (Saturday): The last law of spiritual success through *yoga* is the law of dharma, that is, the law of the purpose of life. There are certain things that must go hand in hand with Dharma rules: increasing the level of compassion within oneself, expanding one's wisdom, and increasing one's playfulness. Similarly, *yoga* is associated with *dharma* consciousness. Just as our body has its own dharma (each cell, tissue and other body parts have a special function to perform their own functions), so too, the practices associated with *yoga* support our body's *dharma*. The *mantra* for attaining the law of *dharma* while practicing *yoga* is:

"*Om Varunam Namaḥ*"

My life is in harmony with the laws of the universe.

So, these are the seven spiritual rules of *yoga* that help anyone to have a complete purpose in life

and disciplined ways to reap the benefits of *yoga*.

Health Benefits of *Yoga* and Exercise:

There is a lot of research going on in different research areas about whether *yoga* has any health benefits or not. *Yoga* has been shown to be a complete cure. It has many therapeutic benefits. Research shows that *yoga* reduces salivary cortical in people, blood sugar, plasma and controls 24-hour urine, epinephrine and human epinephrine. *Yoga* regulates blood pressure while making men less stressed by increasing levels of immunoglobulin and A12. And increase the number of killer cells in the body. There are other specific health problems that can be treated by applying yogic postures: heart disease, metabolic disease, diabetes, cancer and stress. Other symptoms of depression, pain syndrome are also managed by *yoga*. It has both physiological and psychological benefits for individuals. *Yoga* is considered as a therapeutic aid for stress management (Khalsa, 2007). Here is a list of health benefits associated with practicing *yoga*:

Cancer (Distasio, 2008), arthritis (Garfinkel and Schumacher, 2000; Haazand Bartlett, 2011), type II diabetes (Innes and Vincent, 2007), stress (Kirkwood and Rampos, 2005), stroke recovery (Lynton et al, 2007), Low back pain (Posadzki and Ernst, 2007), Pain (Posadzki et al., 2011; Wren et al., 2010), Musculoskeletal disorders (Raub, 2002), Heart disease and Cardiovascular disease (Raub, 2002; Jayasinghe), 2004 Psychiatric conditions (Shannah off Khalsa, 2004), heart attack prevention (Shannah off Khalsa, et al., 2004), depression (Uebelacker et al, 2010) (Raub, 2002). So, the benefits of yoga are many. Although it originated from the Hindu tradition, people of different religions are benefiting from it as it promotes rapid healing of people.

***Yoga* as a method of self-healing**:

Many scientists consider *Yoga* as a method of self-healing. For many health-related diseases, there are different types of *yoga* that can cure these diseases. Various therapeutic methods through *yoga* for various pathological conditions affecting humans are:

Carpal tunnel syndrome - Bhujangasana (Cobra pose) can treat people with carpal tunnel syndrome (CTS). This leads to better grip strength and less pain for the person. Other *yogas* recommended for CTS are Tadasana, Dhanurasana and Garudasana.

Computer Vision Disease-Savasana is a *yoga* that helps a person to cure Computer Vision Disease. Poor vision, dry eyes and other vision problems are cured by savasana *yoga*. This calms the mind and helps him concentrate more. Savasana pose is also known as corpse pose.

Insomnia: Uttanasana is a yoga that helps people to improve their sleep problem. A meditative and restless person is given uttanasana which (if practiced regularly) can remove all internal tensions and help the person to relax in bed and have sleep peacefully.

Cold – Adho Mukha Svanasana is a *yoga* that can cure a person suffering from cold. *Yoga* is a great way to maintain a strong immune system. It keeps the lungs and respiratory tract free of all toxins and helps the body to oxygenate. It creates resistance to all viruses and bacteria in the human body. So, the above mentioned *yogas* are some ways to get perfect health for a person. Many studies state that *yoga* is a good way to achieve healing for a person. *Yoga* and Modern Science: Modern scientific work has recognized the importance of *yoga* as one of the alternative methods of healing. A yogic lifestyle includes Yama and Niyama, which can prevent current diseases such as hepatitis B and AIDS. Many psychosomatic diseases of the present century can be cured by *yoga*. Asanas like Pratipaksha Bhavanam (taking the perspective of the other), Samatvam (equanimity of mind) and Vairagya (impartiality) can prevent the psychosomatic diseases of the people of this world. Therefore, *yoga* is the best way to use it as a health promotion tool. If the field of *yoga* is combined with modern science, the functioning of the psycho-immune-neuro-endocrine system can be better and better. This is the main reason why the science of *yoga* is considered as the greatest gift ever given to human life in this world. There are many times when biomedicine cannot work effectively so it is the fields of *yoga* and ayurveda that work as alternative therapies. Modern medicine has the power to make men free from their disabilities, but *yoga* is a system that heals a person not only physically but also mentally (i.e. emotionally and intellectually). *Yoga* develops personality. It brings out the anxieties and internal conflicts, thus helping people to do better.

Difference between yoga and alternative therapies:

Yoga is one of the alternative therapies. Apart from *yoga*, there are other therapies that also help in treating other physical ailments. The various healing techniques are very different from *yoga*. Some of the different therapies in *yoga* are:

Reiki and *Yoga*: Reiki is also known as palm therapy. *Yoga* is often considered to increase the energy of Reiki within the person. It is Reiki that helps people understand the profound power of *Yoga* and helps them live a healthy life.

Ayurveda and *Yoga*:

Ayurveda is considered as the mother of all healing sciences. *Yoga* and Ayurveda are feminine sciences. *Yoga* is considered as a spiritual science while Ayurveda is a general science of life. The purpose of *yoga* is to promote self-realization or "Samadhi". *Yoga* creates a body-mind-spirit connection. On the other hand, Ayurveda leads to balance in life by creating a connection between ether, fire, water, air and earth, thus leading to the harmony of the three elements in the body human body, that is, the three doshas (vata, pitta, kapha). *Yoga* does not include any natural herbs for healing, while Ayurveda involves the use of natural herbs and plants to bring about the health benefits of each

individual.

Tai Chi and *Yoga* –

Yoga originated in India and is based on breathing, exercise and meditation. It is especially important that the arms hold the power of the body and also cause stress on the wrists and shoulders of the person. *Yoga* improves breathing, blood circulation, weight loss and other healing processes. Taichi originated in China around 1300. It is a form of dance where the feet usually support the weight of the body while the arms are kept relaxed and free. Therefore, yoga is a practice of the body and mind while tai chi is a practice of the mind only.

Many authors have stated that Tai Chi, *yoga*, meditation, and Reiki all require people to focus and fully immerse themselves in their practice, remember the movement or practice, and eliminate distractions. outside. (Seabourne, 2001; Yan, 1995) Cité, Raingruber, 2007).

***Yoga* - Healing Mind, Body and Spirit**:

Yoga and yogic postures heal people from within. This helps men to be emotional so that they can release all their conflicts and conflicts inside. This results in the following:

1. Health promotion
2. Health care
3. Weight loss

Results from Yang's 2007 study showed that *yoga* can positively affect the main risk factors (high blood pressure, high glucose, high cholesterol, and obesity) for chronic diseases, thus improve human health and longevity (cited, Schreiber, 2013). .

Thus, *yoga* provides complete healing to those who practice it. Thousands of years ago, when the healing process was developed, it was practiced by wise men that lived longer and were able to concentrate more than their contemporaries. There, he heals the person's body-mind-spirit and helps them focus better on their daily life. Although it originated in Hinduism, however, it has spread throughout the world and provides health benefits to people around the world (regardless of their religion). There are many modern companies and other TNCs that incorporate *yoga* techniques for the health problems of their employees, so that they can work in a healthy environment. In today's 21st century, people are under such pressure to work that soon, men will be forced to take time out of their regular schedule. Work hard to practice *yoga* so that they are healthy, both physically and mentally.

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Reflections of Daily Life in Medieval Odishan Literature

Pravakar Sethi
Lecturer in History
G.C. College, Ramachandrapur, Jajpur, Odisha

Abstract

How does social life get documented in Medieval Odia literature? Medieval Odishan literature, spanning from the 8th century onward by many Odia poets and writers, offers a unique window into the socio-cultural heritage of Odisha through their writings. This paper explores the reflections of Odia life in medieval literatures, examining the ways in which the social, cultural, and religious practices of Odia society were represented in literary works of the time. Through a critical analysis of key texts, i.e. the works of *Sarala Das, Panchasakhas and Jayadevas* this study reveals the intricacies of Odia life during the medieval period, including the role of religion, caste, and gender. The paper argues that medieval Odia literatures offer a unique window into the values, beliefs, and experiences of Odia people during this period, providing insights into the historical and cultural context of the region. By examining the reflections of Odia life in medieval literatures, this study aims to contribute to a deeper understanding of Odia culture and identity, to highlight the significance of these literary works in understanding the region's rich cultural heritage and its continued relevance in contemporary society.

Keywords: Odia Society, Literature, Culture and Heritage of Odisha

Introduction

Literature, as an art form, is not only the reflection of society, but it is also the design, portraiture, and modifying power of society. This complementary relationship has found its best expression in all periods of literature. It is true in the comparative study of Indian literature. Among Indian literatures, the antiquity of Sanskrit literature is beyond doubt. Hence, scholars of many ages characterized Indian literature as Sanskrit literature. Moreover, scholar Max Muller does not mention any application of Indian literature in his famous anthology "Sacred Books of the East"[i]. But, naturally, all the cultures of India are having their own literature, expressing their unique ideas, beliefs, customs, etc. and Odishan literature is one from them. Though, Odishan Society has also seen many ups and downs, like any other society, in her history, yet, the unique identity of Odishan society is undoubtedly found in her literature. Under the said period, literary men of Odisha had to go through major adversities, creating an impasse and intellectual drought in the literary field. Odisha, the eastern coastal state of India, is the country of multilingual and rich cultural heritage. This has been a melting pot of Indian culture down through the ages, having assimilated vehement and vibrant cultural facets of various cultures of India and some from other countries.

How does social life get documented in Medieval Odia literature? Medieval Odishan literature, spanning from the 8th century onward by many Odia poets and writers, offers a unique window into the socio-cultural heritage of Odisha through their writings. This paper explores the reflections of Odia life in medieval literatures[ii], examining the ways in which the social, cultural, and religious practices of Odia society were represented in literary works of the time. Through a critical analysis of key texts, i.e. the works of *Sarala Das, Panchasakhas, and Jayadevas* this study reveals the intricacies of Odia life during the medieval period, including the role of religion, caste, and gender. The paper argues that medieval Odia literatures offer a unique window into the values, beliefs, and experiences of Odia people during this period, providing insights into the historical and cultural context of the region. By examining the reflections of Odia life in medieval literatures, this study aims to contribute to a deeper understanding of

Odia culture and identity, to highlight the significance of these literary works in understanding the region's rich cultural heritage and its continued relevance in contemporary society.

The scholastic contribution of the medieval Odia poets such as Jayadev, Sarala Dasa, and Panchasakhas represents the true reflection of life in society. The reflection has been made most naturally, and almost at the same time when contemporary English literature, known for its classical development in prose and poetry, was modified acculturally for its readers who were tired of the conventional way of literary expressions. Medieval Odia poetry was illuminated with themes shorn of outer brilliance, chiseled out of the home-grievances traditions and culture, and it corroborates the historical fact that literature came to light in Odisha much before the arrival of the then Aryan in the northeast part of India. An important cause of the declusive aspect in this context is the unavailability of the vast stock of old Odia writing, particularly the works of Ananta Kandali, Shishupalatankara, Adi Karnapurana, etc., that were written during the ancient period.

The literature of the time when Odisha was under the Kesaris (i.e. the Somavamsis) and the Ganga dynasty is called the old Odia or Ancient Odia literature, and the literature of the time of Gajapati kings is called medieval Odia.[iii] The literary output started with the Ornate Period known as "Purnadharma Prasanga" written by the first known poet, Sarla Das, and was completed with the romantic play "Lavangalata". In between, well-known poets like Salabega, a Muslim poet, Balaramdas, and Kabi Ratnaka, along with a good number of famous poets and poetesses, wrote in a variety of literary genres.

Portrayal of Oriya Social Life in Saral Dasa's work

The importance of the Sarala Mahabharata for reconstructing the social history of 15th century Orissa is immense. It is very often mentioned by Sarala Dasa, in his Mahabharata and Chandi Purana that he composed these epics in Oriya for the welfare of the people (sam- sara jana hite).[iv] Every word of it has to be valued in its proper context. The thoughts, aspirations, ethical standards, dress and festivals of that time are reflected in it. In fact, the pulse of the 15th century Orissa can be felt from this work. However, the difficulties in studying the Sarala Mahabharata are many. The historical and cultural data is mixed up with legendary, fictitious, and mythological materials. As the main story of the Sarala Mahabharata has been borrowed from its original Sanskrit version, many interpolations have been added to it, obviously to embroider the original story. There is every possibility of misleading and faulty conclusions. Non-availability of an authentic edition adds to the difficulty. The published edition of this work is full of additions and interpolations. It, sometimes, gives us new stories which are not be found in the original manuscripts. On the other hand, one cannot depend upon a single manuscript. It differs from other manuscripts in many respects. In preparing this paper I have consulted the published Mahabharata, though the materials have been checked up from the single palm leaf MS, available with me. The conclusions arrived at, however, cannot be taken as final on the subject.

Position of Women

Sarala Dasa has described woman as a mother, a wife, a sister, a daughter-in-law and a mother- in-law. In order to lead a good family life, both husband and wife should be prepared to adjust themselves. Sometimes the wife is quarrelsome, sometimes she is obstinate, and sometimes she may commit many a mistake to annoy her husband. The husband should be prepared to excuse her hundred times. On the other hand, the wife also should not mind the faults of her husband. The wife also should obey the orders of her husband.[v] A house wife is praised if she can cook well. A man should not divorce his wife. In a family the 'husband is supreme. The wife should always care for the aspirations and ambitions of her husband. But the position of women is not underrated in the Sarala Mahabharata.

The marriageable age of a man, according to Sarala Dasa is thirty, and that of a woman is eighteen. In the work of Sarala Dasa, there are frequent references to child-marriage. The girl should marry at the age of seven. According to him, she attains puberty at the age of nine. Before she attains puberty, she

should be given in marriage. The presence of a young unmarried girl in the house of her father is taken to be inauspicious. She is always a danger to the prestige of the family. She cannot marry according to her own choice.[vi] She should be given in marriage by her parents, though the instances of love-marriage are also available. While giving the daughters in marriage, the parents should take note of the family traditions of the bridegroom. Once a girl is betrothed to somebody, the parents should keep their words. If anybody offers a girl, one should not refuse. It is a sin to sell girls for money. A girl, once betrothed and refused, will have to face miseries. Nobody will be willing to marry her. She may remain unmarried for the whole of her life.

A widow, according to Sarala Dasa has no worldly shame. A man becomes shameless when he is in love with a lady other than his wife. Sarala Dasa has taken note of another type of shameless men in the society of 15th century, known as Tharada. They are too much attached to their wives. They are so shameless that they cook and serve food as well as dress their wives and apply scented oil to their bodies. However, the most striking point is that they offer their wives to other persons.

Marriage

The ceremonies connected with marriage are observed with great mirth and gaiety. The marriage takes place generally in the bride's house. The bridegroom, with his friends and relatives, goes to the house of the bride. Arrangements and decorations are made in both the houses. The decoration includes the cleaning of roads, paintings on the walls and preparing beautiful steps to the house. The young maidens go to collect water from seven houses. On the next day, both the bride and the bridegroom take their bath in it and the marriage ceremony starts.[vii] For the purpose of performing the marriage ceremony, an elevated ground named as `Vedi' is prepared. After the marriage, the bride and the bridegroom take 'ghee' and break their fast. After that, the honey-moon night begin and they started a new life.

Birth of a Male Child

The birth of a male child was welcomed with joy. It was said that when a son is born in a family, the father and mother both are saved from the tortures of Yama. A childless father was driven out of the village. If one does not have a child from his wife, he may marry some other girl. If he is unable to produce a child, he has to follow certain rites and rituals. He should visit a sacred place. He should listen to the Rarnayana from the beginning to the end. He should purchase a male child from somebody else and should give him in marriage. If he fails in these attempts, he should allow his wife to mix with other persons. If he does not succeed in his efforts even then, he should give up the idea of getting a child. In that case, he should give the son of his sister in marriage for getting reward in the other world. He should plant trees on the way. In the last resort, to be saved from the tortures of Yama, he should die by jumping in the confluence of the three sacred rivers at Prayaga.

Prostitution

In the society described by Sarala Dasa, there are cases of prostitution as well. The word used for a prostitute is Pramada'. To earn their living, the prostitutes offer their body to persons irrespective of their age and caste. Sarala Dasa has gone a step further. He says that they do not hesitate to offer their body.[viii] A Brahmin, by coming in contact with a prostitute, loses his caste, religion and everything. There are instances of Brahmin widows having illicit relations with the Shudras. Such girls are driven out from the society. A prostitute is taken as an evil in the society. They are compared with the girls of the Chandal caste.

Food and Drinks

Sarala Dasa has given us a detailed description of the food and drinks of his time. From it we can have an idea of the food and drinks of the rich as well as the commoners. 'Bhata' or boiled rice is taken by

the rich and the poor alike. 'Dal' (Pulse) is prepared from Biri and Mung. The word for vegetables is Pariba'. Curry is prepared from uncut and unpressed vegetables together with 'Dais' like Biri (Urid) and Mung. There are two types of food—vegetarian and non-vegetarian. Preparations of vegetables or meat are known as Thaja' and `Ambila'. The best preparation of food is known as `Madha Fuli Randhana'. Sometimes it is called 'Sada Rasa Manohi'. Rice can be prepared in eight different varieties.

Besides the daily food, sometimes special dishes are pre-pared for guests or for invitees. A number of sweets are served in addition to rice, vegetables and 'Dal'. The first thing to be added to the daily food is cake. Five types of cakes can be prepared. The sweets are generally prepared from sugar and milk. Preparations from sugar are known as `Kanda'. `Sakara'. The milk preparations are named Khiri, Khirisa, and Payasa. Milk, ghee, curd and honey are also served.

Water is the common drink. Beverages are prepared from cheese, ripe plantains (Amruta Bhanda) and a mixture of curd, milk and sugar. Green cocoanuts are used as a type of drink, which is scented with camphor.

Before taking their meals, the people offer a portion of it to `Agni' (fire), Astakula Naga, house deities and ancestors. These offerings are known as `Chanda'. The water offered to them is known as `Chalte. Sometimes plantain leaves are used as plates. After taking meals, the people are used to take `Tambula', `Bidia' and `Karpura'.

Bed

A poor man sleeps on the floor. He may spread a cloth on the ground to have better comfort. The rich people use cots with thick and soft quilts. On special occasions, the bed is decorated with flowers, scented with camphor and fitted with a mosquito-net and pillow.

Dress and Ornaments

Sarala Dasa has given us descriptions of dress and ornaments used on special occasions like marriage and war. Women are very fond of ornaments. After taking bath they comb their hairs and use Sindoor (vermillian) on their foreheads. Before the marriage ceremony of the maid-servants dress the bride to suit the occasion.

The use 'Chapasari' and necklace (mala) on the neck, 'Chudi' on the wrists, 'Bahuti' on the arms, rings on ten fingers, and tinkling 'Nupurs' adorn their ankles. They wear 'Sarhi' and an upper cloth, known as 'Uparana'.

Besides these, Sarala Dasa has also thrown ample light on the dress of a warrior, a Brahmin, a Yogi and a Kirata. A Brahmin wears his cloth in a fashion known as 'Trikachha Basana'. He allows his hairs to hang on the backside of his head (Lambita Juda). His sacred thread and an 'Uttari' cover his shoulders. He keeps the Vedas under his arms. He keeps 'Tridandi', a brass pot shaped as the ear of a cow known as 'Gokarnapatri' and Kushabatu. He carries an umbrella, and a small jar to carry water. He wears a type of shoes known as 'Pandhoi'.

The warrior is dressed gorgeously. He uses hundreds of necklaces on his neck, a number of 'Padakas' with different colours on his chest. On his feet he uses 'Todhara' and 'Nupur'. He wears leather shoes. Yamadadha, 'Bahuti', and 'Tada' are used as arm laces. The headdress of a warrior is known as 'Taga', 'Topara' and 'Mukuta'.[ix] He also uses ornaments on his head. To protect his body from the sharp arrows of his enemy, he uses 'Sanju' and 'Senlia'. He arranges his hairs in the shape of a snake (Nagabandha Juda). The earrings are known as 'Noli' and 'Kundala'. In most cases, men and women use the same ornaments. The warrior wears a small cloth named as 'Kachhata'.

A Yogi has matted hairs, ashes on the forehead, earrings made of bras, reddish colour short clothes, known as 'Kaupina', a necklace of 'Rudrakhya' and a thread (Kati Dora) on his waist. The Kiratas are dressed with peacock feathers, the girdle of Gunja fruit, red colour 'chandana' and with a bow.

Beggars in the Society

Sarala Dasa has taken note of six types of beggars in his society. They have been depicted as moving about with their begging bowls. The life of a beggar seems to have been full of miseries. The people give alms miserly as if they are giving gold. Sometimes the bad type of house-wife refuses to give alms and rebukes them. One type of begging is known as `Chakra Vhiksha' and it is honoured in the society. Nobody refuses them.

Education

The school is known as 'Chatasali'. From this it can be taken that the student is called 'Chatta'. The teacher is known as 'Guru'. In the Sarala Mahabharata we find three types of. Guru. They are 'Bidya Guru', 'Diksha Guru' and 'Kodanda Guru'.[x] The school sits twice a day i. e. in the morning and in the afternoon. In a school for Kshatriyas the boys learn Sastravidya (science of war) in the morning and the Shastras in the afternoon. A student is desived to be instruc-ted by only one teacher, and he may presecute his studies to the age of 24 years. A student begins his studies with 'Sriphala', then he learns thirty-four letters, 12 matras, Anuswar and Bisarga. He is expected to Learn 64 languages. Sarala Dasa has enumerated Oriya, Telangi, Nagari, Darpani, Kanausi, and Gaudi, besides some others as the important languages of India of his days. Students also learn Astrology, Kamasastra, the Mantras and the Tantras. Sarala Dasa has named a number of other sciences of his period. They are known as 'Uluka Vidya', 'Naganta Vidya', 'Aiswarya Vidya' and 'Undreka Vidya'. The Vidyas can be numbered up to five hundred. The branches of know-ledge can be compared to a forest. Acquisition of know-ledge, according to Sarala Dasa, can never be perfect and complete in one's life.

On the whole, we may conclude that Sarala Dasa was well acquainted with his society. In some recent articles of Dr. K. C. Panigrahi, it has been proved that Sarala Dasa has documented the political history of Orissa under the garb of Mahabharata. However, the description of the contemporary Oriya social life by him is more expressive and detailed, and takes us to a society full of life and blood. Its systematic and thorough study, no doubt, will throw further light on the subject.

Panchashakhas

During Suryavamsi rule in Orissa, more particularly during the reign of Prataprudra Dev, five eminent Vaisnavas poets appeared in the literary firmament of Orissa as bright luminaries and enriched the domain of Oriya literature through their glowing contributions. These five poets cum reformers were closely associated with Sri Chaitanya, the preacher of Radhakrishna cult in Orissa and were deeply influenced by his doctrine of devotional emotionalism. Although they hailed from different parts of Orissa, Puri, the seat of Lord Jagannatha was their meeting meadow where they used to meet at regular interval. Because of conformation to a common faith and close association with each other, these five saint poets in due course of time came to be reckoned as the Panchasakhas. Under the influence of the great master (Sri Chaitanya) they wrote innumerable works on principles of Bhakti and popularized Bhakti movement in Orissa. The Panchsakhas not only enriched the domain of Oriya devotional literature, but also set a new literary trend in the history of Oriya literature and this trend dominated Oriya literature for a long period even after the death of the Panchasakhas till the advent of Riti Age. The Panchasakhas were Balarama Das, Jagannatha Das, Achyutananda Das, Yasovanta Das and Sisu Ananta Das.

They represented the religious ideas which always centered round Lord Jagannatha. King Prataprudra Gajapati who too was a follower of Sri Chaitanya is believed to have patronized the

Panchasakhas for the propagation of Neo-Vaishnavism and the later popularized the message of this new religious order through their writing composed in simple and appealing languages acceptable to all. Their writings too are based on common characteristics of social reforms. Through their devotional songs, they preached against caste system, unsociability and condemned ritualism. Achyutananda even denounced idolatry and advocated for the worship of void. The Panchasakhas in this way heralded a new age in the history of Oriya literature which came to be termed as the Panchasakhas age and immediately supplanted the Sarala Age.

Medieval Culture Depicted in Balarama Dasa's work

The festivals form a part of the life of a Hindu. He remains busy throughout the year with one or the other of these festivals. His list of holidays and festivals is longer than that of the other nations of the world. The main purpose of these festivals is to awaken the interest of the common people in religious matters. At the same time they give some relief in the monotony of mundane life. The common folk of India are accustomed to observing these various festivals in which they find their best satisfaction.

These festivals can be studied under two different groups. One of these groups is intended to regulate the private life of a person and the other is connected with his public life. The former group is commonly known as fasts (Upavasa) and vigils (Jagarana) and the later is known as fairs (Mela, Melana, Jatra). Balarama Dasa is of opinion that the fairs give an opportunity to the individuals of a society to develop contacts among themselves and also frees him from his past sins.

Balarama Dasa, in his monumental work, Jagamohana Ramayana, refers to many of these Hindu festivals pre-valent in Orissa during his age. Though the origin of many of these ftivals is difficult to ascertain, Balarama Dasa has tried his best to give them a mythological colour. He believes that Sri Rama, is an incarnation of Jagannatha, the main and popular deity of Orissa. In order to popularise Sri Rama the poet has attempted to include some of these popular festivals in the story of Sri Rama. So naturally the main events of Sri Rama's life have been rejoiced in the same manner and on the same date as the festivals of Sri Jagannatha at Puri. In this connection the poet has mentioned festivals of Sri Jagannatha like the Bahuda Dasami, Hari Sayana Ekadasi and Ratha Yatra.

Bahuda Dasanzi

It falls on the 10th lunar day in the bright fortnight of Ashadha. On this day Jagannatha returns from the temple of Gundicha and enters his main temple. According to Balarama Dasa, Sri Rama entered Ayodhya on this very day.[xi]

Hari Sayana Ekadasi

It falls on the next day of Bahuda Dasami. On their return to the temple, the three images are placed on the throne at night, represented by small golden idols and are put to bed for four months. Balarama Dasa has chosen two occasions from Sri Rama's life to describe this festival.[xii] This was the day of coronation of Sri Rama on the throne of Ayodhya and on this day Sri Rama as Narayan commenced his sleep upon the ocean of milk. Wilkins, giving his remarks on this festival, holds that this being the rainy season, travelling is most difficult and the professional pilgrims remain in the monasteries. This day is generally observed with feasting and rejoicing.

Ratha Yatra

The famous Car Festival of Jagannatha falls on the second day of the waxing moon of Ashadha. According to Balarama Dasa, this day commemorates the day of Sri Rama's return from Lanka.[xiii] Balarama Dasa mentions some of these festivals as a model of Hindu life. A person, in order to become a devoted Hindu, is required to observe some of the important Hindu festivals. Vibhisana, the rakshasa King

of Lanka, became in his later ages a devotee of Sri Rama and began to respect the Hindu mode of life. Sri Rama advises him to observe some Hindu festivals like the Siva Chaturdasi (in the honour of Siva), Aswina Shukla Navarni (in the honour of Durga), Magha Saptami (a festival celebrated near the Sun temple of Konarka in the honour of Surya); all Ekadasis and the twelve Sankranties. Though no special day of the week is sacred to the Hindus as Friday is to the Muslims and Sunday to the Christians, Sri Rama advises Vibhisana to observe Saturdays, Mondays and Thursdays with special care. On Saturdays one should put on black clothes. A man becomes liberated by observing these festivals. The other festivals referred to by Balarama Dasa are Ashoka-Astami, Rishi-Panchami, Sudasa Brata and Baka Panchaka.

Ashoka-Astarni

This festival is observed at Bhubaneshwar as a rival ceremony to the Car Festival of Puri. It falls on the 8th lunar day in the bright fortnight of Chaitra. On this day a substitute of Siva is carried to a temple of Rama with great pomp where it remains for a few days. Another reason of the sacredness of this day is given in the Ramayana of Balarama Dasa. According to this poet, the Ashoka tree removes the difficulties of a person. Sita, when confined by Ravana, took eight buds of this tree with water, in order to be free from her calamities. In some other works it is said that this day is sacred, because Sita offered some Ashoka leaves to Siva in order to induce him to assist her to rejoin her Lord.

Rishi Panchami

It falls on the fifth day of the month of Bhadra. In the hills it is called Rikhi or Biruri Panchami. Commonly it is known as Naga-Panchami. The word Rikhi means snake or Naga and Rikhesvara has now become a title of Siva as lord of the Nagas, a form in which he is represented as surrounded by serpents and crowned with a chaplet of hooded snakes. Balarama Dasa has mistaken this word "Rikhi" as "Rishi". So naturally he names the festiVal as Rishi Panchami. The story of Sudraka Rishi of the Ramayana has been connected with this festival. According to Rarnayana Dasa the festival commemorates the day on which. Sri Rama killed this Rishi.

Sudasa Brata

A Thursday which falls on the tenth lunar day of the bright fortnight of any month becomes a lucky day. The married women of Orissa observe a fast on this day in order to bring prosperity to their husbands. Balarama Dasa has tried to include this popular festival of Orissa in his Ramayana on three occasions. In his Ramayana Dasaratha begins the performance of sacrifice to get a son on this day. The rites of piercing the ears of Sri Rama, occurred on such a lucky day. On this day, again Sri Rama, after killing Ravana, entered the city of Ayodhya.

Baka Panchaka

This festival begins on the 10th lunar day in the bright fortnight of the month of Kartika and continues to the full moon day of the month. It is commonly believed that even a crane does not take fish on these days.

According to Balarama Dasa on this day, Sri Rama gives blessings to the crane that in the rainy season, he will get his food through his better half. Originally, the festival perhaps commemorates the date of the fish incarnation of Vishnu (Matsya Avatara).

These festivals, described in the foregoing pages, are sufficient to give a picture of some important Hindu festivals prevalent in Orissa during the 16th century A.D.

Jagannath Das

Second in order of seniority, among the Panchasakhas was Jagannatha Das a celebrated Vaisnavas and a great scholar both in Sanskrit and Oriya. He was born on Radhastami day at Kapilesvarapur, a village near Puri to Purana Panda Bhagabana Dash and Padmavati.[xiv] His Father used to read Puranas before the assembly of devotees in the temple of Lord Jagannatha and after the death of his father Jagannatha Das took up this profession. Having realized the problem faced by the illiterate people to understand religious literatures written in Sanskrit, he translated Bhagavata in Oriya Language. Although he has to his credit a good number of works like Krishna Bhakti Kalpalata, Nitya Gupta Chintamani, Upasanasataka, Niladri Sataka. Jagannatha Charita Sarani etc, yet he is greatly memorized as the author of Oriya Bhagabata, which is based on Sanskrit Srimad Bhagavata Purana, but is not an exact translation of it. Written in soft, sonorous and rhythmic couplets, touching the souls of millions of people for centuries, it served as the only visible banner of Oriya's existence as a distinct culture.

This monumental masterpiece is composed in such a simple and charming language that it is understood and admired by all classes of readers. Certain verse of this Bhagavata has become so proverbial, that they are cited on all occasions by the people throughout Orissa. There is not a single Oriya village, where Jagannatha Das's Bhagavata is not daily worshipped and recited. This Bhagavata is almost a bible to the people of Orissa, and it still enjoys the same popularity in Orissa, as Ramcharit Manas does in North India.[xv] He too has made a glowing contribution to the realm of Oriya devotional literature through his immortal works like Bedhaparikrama, Brahma Gita, Kaliyadalana, Gajaa Nistarana, and Darubrahma Gita Panchbhuta Gita. These works have left behind a distinct style in Oriya, which for their chastity, elegance and distinct style in Oriya, which for their chastity, elegance and dignity still remains inimitable. The greatest credit of Jagannatha Das lies in the fact that by a judicious combination of Sanskrit and local words, he created the first standard language of Orissa, which is being followed even now and induced all classes of people to learn vernacular language. Sri Chaitanya called him "atibadi" or the "Very Great".[xvi] The Bengali Vaishnavas were enraged at the title of "atibadi" to Jagannatha Dasa. He was therefore a national poet par excellence, like Tulsi Das in Hindi and kural in Tamil.

Achyutananda Das

Achyutananda the poet philosopher was born in 1482 at Tilakana, on the bank of river Chitrotpala in the district of Cuttack. He was the son of Dinabandhu Khuntia and probably belonged to milkman caste. His original name was Agani and Sundarananda, but later on he came to be known as Achyutananda. At the time of his meeting with Srichaitanya he was a young lad. There after he stayed at home for eleven years and then preceded to Puri, where he was initiated into monkish faith. He settled down finally at Nemala near Asuresvar in the district of Cuttack, where he composed his literary works. According to Artaballava Mohanty is recorded to have written one lakhs treatise in Oriya verses of different kinds. He wrote 36 Samhtitas, 78 Gitas, 27 Vamsanucharitas, 12 Ujavamsas, l00 Malika's, some koilies, Chautisa, Tikas, Gujjaris and Bhajanas. He was the most active reformer and in his Malikas or prophecies, he predicted the degradation of the Brahmanas to the level of Sudras and equality among all beings. He vehemently attacked the Brahmanic rituals and warned them for their rigid dogmatisms. His Harivamsa written in seven volumes is almost an original work, holding the framework of Sanskrit model. This work highlighted the social status and social consciousness of the cowherds in Orissa by describing the life story Lord Krishna. His Sunya Samhita is a master piece of Oriya literature in which he gave a distinct shape to the theory of void. He also wrote Kaivarta Gita for the fisherman and Gopalanka Ogala for the milkman community. His other important works include the Avatara Samhita, Nirakara Samhita, Astagujjari, Brahmavidya, Guru Bhakti Gita etc.

Yasovanta Das

Yasovanta was the son of Jaggu Mallick and Rekha Devi of village Adanga in the present Jagatasinghpur district and was born in year 1487 AD. His father was a small king belonging to Kshatriya Caste. He wrote number of works on devotional literature like Prema Bhakti, Brahma Gita Siva Swarodaya etc. But he is chiefly remembered for his ballad Tika Govinda Chandra which is Bible for the Natha mendicants of Orissa.

Sisuananta Das

Ananta Das who was another distinguished members of Panchasakha born in Balipatna village, near Bhubaneswara, in 1488. His father's name was Kapila, and his mother's name was Gaura Devi.[xvii] He enriched the realm of Oriya literature by writing a number of works like Artha tarini Bhakti, Muktidayaka Gita, Anakarasabada, Garuda Kesava Chautisa, Mantra Chandrika, Pinda Brahmanda Gita Chumbaka Malika etc. In his Bhajana's he advised the people to recite the name of Guru, instead of engrossing the earthly pleasure of the life. Of other poets of eminence who flourished during Suryavamsi period, mention may be made of Kavi Arjuna Das, the author of Kalpalata and Rama Vibha, Narasimha Sena the author of Parimala, and Vishnu Dasa the author of Kalpalata. Likewise, a few Bratakathasor votive tales like Samantha Bratakatha and Neigala Chauthi Katha are believed to have been composed during Suryavamsi period. These prose tales centered round the worship of Lord Siva and his symbols.

The other poets of eminence who flourished during the concluding part of the period. Understudy mention may be made of Kavi Arjuna Das the author of Kalpalata and Rama vivah, Narasimha Sena the author of Parimaia and Vishnu Dasa the author of Kalpana.

Conclusion

Almost all the important sastric works were written in Sanskrit before the 12th century. The royal patronage and influence helped the Sanskrit literature to get nourished. In latter years, the state of the king started to diminish, and with the decline of the power of the kings, the classical Sanskrit language also began to lose its worth in the vast tract of the country. For some time, Odishan Sanskrit literature got retarded, and Oriya turned to Sanskrit and became the queen of the languages in Orissa. During the last twenty years of the 12th century, Jayadeva enlivened the same Sanskrit literature by his literary skill. He presented the mystic philosophy of the Gita-Govinda by means of songs to the ordinary masses in an appreciable manner. In Songs of Gita-Govinda and in Purnacharita, Prachina Odisha-Charita Jayadeva makes a mention of previous Kavis. Medieval Oriya literature emerges from ancient Odishan literature, which has a rich tradition of Jain and Buddhist epics, secular poetic achievements, unique drama, and prose literature. In the 12th century, under the influence of Jayadeva and others, Oriya literature reached its zenith. A unique combination of Baisnab, Saivite, Sakta, Buddhism, and Jainism created more vitality in Odishan literature. The Vaishnavas smeared themselves with red-coloured sandal, and on that account, they used to be called Kesharis. They venerated Lord Shiva as a guardian friend and called themselves 'Saivite Vaishnavas'. Further, the Sakta rites playing upon various tantras began to be observed by the Saivites and Vaishnavite of Orissa. The Sakta influence upon Sri Vaishnavism is clearly visible in the images of Lord Jagannatha.

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श्रीमद्भगवद्गीतायां त्यागवैभवम्

डाँ.पद्मा देवी

अध्यक्षा, सरकारी डिग्री संस्कृतमहाविद्यालयः, वारिपदा, मयूरभञ्जम्

शोधसारः

कृष्णद्वैपायनमहर्षिव्यासरचितं श्रीमद्भगवद्गीतायां श्रुति-न्याय स्मृतिप्रस्थानत्रयेषु स्मृतिप्रस्थानत्वेन उपनिषत्सारनिर्यासरूपेण भगवन्मुखनिःश्रुतदिव्यवाणीरूपेण प्रकामं प्रशस्ति काले काले विभर्ति। अस्माकं जीवनचर्यायाः धर्मार्थकाममोक्षरूपपुरुषार्थचतुष्टयस्य प्रतिमूर्त्तिरूपेण श्रीमद्भगव-द्गीता कर्म-ज्ञान-योग-रूपाम् अध्यात्मतत्त्वस्य तथ्यत्रयी निखिलजनकल्याणाय भक्तिज्ञान वैशद्याय स्वस्य स्वारस्यं प्रतनोति। सच्चिदानन्दघनविग्रहनित्यनिरञ्जनश्रीकृष्णस्य गरीयसीं द्रढीयसीं वाणीमुपजीव्य सत्सु बहुषु तत्त्वकदम्बेषु मया सारसंक्षिप्ततया त्यागविभूतिवैभवं स्वमनीषया निष्कर्षरूपेण कानिचित् तथ्यानि निबन्धेऽस्मिन् समुपन्यस्तानि विद्यन्ते । निबन्धेऽस्मिन् मया विषयस्य प्रारम्भ उपक्रमेण समारभ्य त्यागस्वरूपमभिधाय कर्मफलत्यागप्रभृतिविन्दवः समभ्यस्ताः सन्ति । परिशेषे विषयस्य सामग्रिक तथ्यम् उपसंहारद्वारा परिवेषितं विद्यते।

कूटशब्दाः- गीता, मोक्षः,भक्तिः, त्यागः ।

उपक्रमः-

श्रीकृष्णेन एतदपि समाख्यायते स्म।

यज्ञदानतपकर्म न त्याज्यं कार्यमेव तत्

यज्ञो दानं तपश्चैव पावनानि मनीषिणाम्।।[1]

तत्र यज्ञदान तपरूपकर्माणि न त्याज्यमिति। एतानि सर्वाणि कर्त्तव्यान्येव यतः एतत्सर्वं चित्तशुद्धिकारकत्वात् पावनानि भवन्ति । तत्र भगवन्मते सात्त्विकानि यज्ञ-दान-तपांसि फलकांक्षारहितैः कर्त्तव्यानीति निष्कर्षः।

परमात्मनः भगवतः श्रीकृष्णस्य वासुदेवस्य मुखनिःसृता वाणीयं गीता। त्यज् धातोः घञ् प्रत्यये त्यागशब्दः निष्पद्यते । **त्यागाय संभृतार्थानां सत्याय मितभाषिणां वर्जनमिति [2]।**

 न माता न पिता न स्त्रि न पुत्रस्त्यागमर्हति विवेकपुरुषः (इति शब्दरत्नावली) सर्वकर्मफलविसर्जन यथा-

त्याज्यं दोषवदित्येके कर्म प्राहुर्मनिषीणः

यज्ञदानतपःकर्म न त्याज्यमिति चापरे[3] ।।

निश्चयं शृणु मे तत्र त्यागो भरतसत्तम ।   भगवद्गीतायां समासेन उपर्युक्तश्लोकैः त्यागपूतचिन्तने त्यागविषयः   जेगीयते । मया निबन्धेस्मिन् प्रस्तावना सहितं कूटशब्दाः, उपक्रमः, आत्मा अविनश्वरः, त्यागस्वरूपं, कर्मफलत्यागः, त्यागमहिमा तथा उपसंहारः प्रभृति सन्दर्भाः सन्निवेशिताः सन्ति । तथा हि भगवद्गीतायां त्यागसम्बन्धे सार्थक श्लोकः नीचैरुटङ्कितः-

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त्यागो हि पुरुषव्याघ्र, त्रिविध सम्प्रकीर्त्तितः

यत्रदानतपकर्म न त्याज्यं कार्यमेव तत् [4]॥

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जीवनयात्रायां शरीरभृतां प्रणिनां कर्म संपादनक्षेत्रे यज्ञ-दान-तप-कर्म पुरुषार्थ साधकाः आमन्यन्ते। तत्र दानं तु निःश्रेयस्सिद्धये आत्मविशुद्धये सर्वजनहिताय दानं तु परमसाधनं वरीवर्ती यत्विना जीवनं केवलं स्वार्थविजडितं विश्वभातृत्त्ववोधरहितं व्यर्थं मन्यते। तत्र महर्षिव्यासेन गीतायां सघोष्यते।-

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दातव्यमिति यद्दानं दीयतेऽनुपकारिणे

देशे काले च पात्रे च तद्दानं सात्त्विकं स्मृतम्[5]॥

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सात्त्विकदानस्य महत्त्वं व्याख्यातुं श्रीधरस्वामिना श्लोकस्यास्य व्याख्यानं कृतं यत् अनुपकारिणे नाम यस्मै यत् किमपि दीयते सः अनुपकारी भवतात्। श्रीधरस्वामि दृष्ट्या अनुपकारिणः शब्दस्यार्थः प्रत्युपकारासमर्थ इति। अर्थात् यस्मै अस्माभिः किमपि प्रदत्तं, सः मनुष्य अस्मभ्यं प्रत्युपकारनिमित्तं असमर्थः भूयात्। अत्र देशे नाम कुरुक्षेत्रादि स्थानविशेषे कालेनामग्रहणादौ समये नाम पात्रे च पात्रभूताय तपःश्रुतादिसम्पन्नाय दानं श्रेयस्करम् ।

त्यागस्य भूमिका-

श्रीमद्भगवद्गीतायां त्यागस्य विषये द्वितीयाध्ययतृतीयश्लोके वर्ण्यते-

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क्लेब्यं मा स्म गमः पार्थ नैतत्त्वय्युपपद्यते।

क्षुद्रं हृदयदौर्बल्यं त्यक्त्वोत्तिष्ठ परन्तपः[6]॥

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अर्थात् भगवान् श्रीकृष्णः रणाङ्गने उपस्थितमर्जुनम् प्रचोदयति। हे परन्तप अर्जुन त्वं क्लैब्यमपाकुरु। त्वया क्लैब्यं न स्पृहणीयम् । अतः त्वम् उद्बुद्धः सन्   आत्मानं धर्मयुद्धे नियोजय।

यथा कठोपनिषदि प्रोक्तम्-

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'उत्तिष्ठत जाग्रत प्राप्य वरान्निबोधत'।

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अत्रायं निष्कर्षः प्राज्ञ पुरुषानुपगम्य जाग्रतवुद्ध्या यथार्थज्ञानमुपाश्रय। विषादयोगे उच्यते भगवता वासुदेवेन-

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अशोच्यान्यान्वशोचस्त्वं प्रज्ञावादांश्च भाषसे।

गतासूनगतासूंश्च नानुशोचन्ति पण्डिताः[7]॥

</div>

अत्र एवमवगन्तव्यं यत् शरीरं विनश्वरं शरीरी अविनश्वरः । अतः अनयोः कृते शोचना मा कर्त्तव्या। स्वयमात्मा सत्स्वरूपं परिवर्तनशीलशरीरं असत्स्वरूपम् ।

भूतग्रामः स एवायं भूत्वा भूत्वा प्रलीयते।

रात्र्यागमोऽवशःपार्थ प्रभवत्यहरागमे[8]।।

इदं ज्ञानमुपाश्रित्य मम साधर्म्यमागताः।

सर्गेऽपि नोपजायन्ते प्रलये न व्यथन्ति[9] च।।

न जायते म्रियते वा कदाचित्

नायं भूत्वा भविता वा न भूयः

अजो नित्यः शाश्वतोऽयं पुराणम्

न हन्यते हन्यमाने शरीरे[10]।।

त्यागस्वरूपम्-

ईशावास्योपनिषद्दिशा –

ईशा वास्यमिदं सर्वं यत्किञ्च जगत्यां जगत्

तेन त्यक्तेन भूञ्जीथाः मा गृधः कस्यस्विद्धनम्[11]।।

अनया वचनरीत्या त्यागपूर्वकभोगः एव महर्षिभिः अभिप्रेतः। तैत्तरीयोपनिषदि दानसम्बन्धे निगदितम्- श्रिया देयं भिया देयं ह्रिया देयम् एतावता त्यागस्य महिमा ऋषिभिः स्फुटिकृता । मनुस्मृतौ त्यागवैभवभूतं पञ्चयज्ञानां विवरणं दत्तम्। तद्यथा- देवयज्ञः, ऋषियज्ञः, पितृयज्ञः भूतयज्ञः नृयज्ञः तत्र यज्ञ इत्युक्ते अस्माकं सर्वं समर्पणं यत्कृतं यत्क्रियते यत् वा करिष्यते सर्वं तदा यज्ञमयं स्यात् चेत् प्रत्येकस्मिन् कर्मणि अस्माकं ईश्वरार्पितं चिन्तनं तिष्ठति । अन्यथा अहं करोमीति वृथाभिमानवशात् कर्मवन्धनस्य कारणं भविष्यति यदा सर्वं कर्म निजेच्छया यदृच्छया वा न कृतम् । ईश्वरेच्छया विहितमिति ज्ञायते। तदेव कर्म यज्ञरूपं विधत्ते। श्री शङ्कराचार्येण उक्तम- कर्मणा वध्यते जन्तुः विद्यया च विमुच्यते।

सर्वनिखिलं कर्मवन्धनकारणं यदि तत् ईश्वरार्पितं मत्वा विधीयते तर्हि तादृशः वोध एव मोक्षप्रदः जायते। अतः त्याग इत्युक्ते न केवलं वस्तुत्यागः वुध्यते अपि तु हृदा मनसा धिया सूक्ष्मेक्षिकया प्रतिभया सर्वेषां भव्यभावनाऽपि पुण्य यज्ञमयः त्यागः वुध्यते। भगवद्गीतायां शान्तेः नैरन्तर्यं तदा लभ्यते यदा मनुष्यः त्यागोपेतं जीवनं निर्वहति। तथा हि उक्तं – त्यागात् शान्तिः निरन्तरम् ।

तस्मादोमित्युदाहृत्य यज्ञदानतपः क्रियाः।

प्रवर्त्तन्ते विधानोक्ताः सततं ब्रह्मवादिनाम्।। **12**

अत्र प्राचीनकाले ब्रह्मणः निर्देशत्रयमुपजीव्य ओम् तत्सत् इति संकेतितम्। एतैः त्रिभिः पुरा ब्राह्मणगणः, वेदसमूहः, यज्ञसमूहः निर्मिताः जाताः। तस्मात् ब्रह्मवादिपुरुषाणां ओमिति उच्चार्य शास्त्रविहितयज्ञदानतपस्यादि कर्माणि संपादयन्ति। सामान्यतः मनुष्य मात्रमधिकृत्योक्तम्।

तत्र ये सात्त्विकेषु अधिमध्ये ब्रह्मवादिन तेषान्तु ब्रह्मनिर्देश पूर्वक एव यज्ञादयः भवन्ति । इत्याह- ओम् तत् सत् इत्येवं ब्रह्मणः निर्देशो नाम्ना व्यपदेशः स्मृतिशिष्टैः दर्शितः। तत्रैव गीतायां ज्ञानक्रियाश्च विविधाः क्रियन्ते मोक्षकांक्षिभिः।

अत्र मुमुक्षुगणाः तत्शब्दमुच्चार्य कर्मफलकामनामकुर्वणा अपि यज्ञतपोदानादि कार्यं कुर्वन्तीति अर्थात् यत्र सर्वं कर्म ब्रह्मपरिचर्यायाः विषयत्वेन प्रतीयते। भगवता श्रीकृष्णेन सन्दर्भेऽस्मिन् कथितम्-

अश्रद्धया हुतं दत्तं तपस्तप्तं कृतं च यत्

असदित्युच्यते न च तत्प्रेत्य नो इह ।।

अत्रायं निष्कर्षः यत् सत् कर्मासत्कर्मणोः असत् कर्म किमीति विविदिषायामुच्यते। तत्र हवनं यत्हुतं दानं यद्दत्तं तपः यत् तप्तं तत्सर्वं चेत् अश्रद्धया विधीयते तर्हि तत्सर्वं असत्कर्मेति। अत्र विश्वनाथ चक्रवर्ती निगदति। एतत्सर्वम् असत्कर्मत्वात् हुतमपि अहुतं, दत्तमपि अदत्तं, तपस्तप्तं अपि अतप्तं कृतमपि अकृतम् । तेन एतादृशं यज्ञदान तपः कर्माणि इह लोके परलोके न फलति।

उपसंहारः-

युक्तः कर्मफलं त्यक्त्वा शान्तिमाप्नोति नैष्ठिकीम्।

अयुक्तः कामकारेण फले सक्तो निबध्यते[13]।।

युक्तः परमेश्वरैकनिष्ठः सत्कर्मणां फलं त्यक्त्वा कर्माणि करोति। आत्यन्तिकीं शान्तिं, मोक्षं प्राप्नोति। अयुक्तस्तु कामकारेण कामतः प्रवृत्त्या फले आसक्त नितरां वन्धनं प्राप्नोति।

भगवद्गीतायां त्यागमुररीकृत्य उदाहृतम्-

काम्यानां कर्मणां न्यासो सन्यासं कवयो विदुः।

सर्वकर्मफलत्यागः प्राहुस्त्यागं विचक्षणाः[14]।।

श्लोकेऽस्मिन् जीवने यानि काम्यकर्माणि सन्ति, तेषां न्यासः परित्यागो वा सन्यासिनां धर्मः। यथा कश्चित् संसारी पुत्रकामो यजेत ? वचनात् पुत्रप्राप्तिनिमित्तं पुत्रेष्टि यज्ञं करोति तथैव स्वर्गलिप्सया स्वर्गकामो यजेत वचनं पुरस्कृत्य

स्वर्गलाभनिमित्तं यज्ञकर्म संपादयति। एतादृश पुत्रेष्टियज्ञप्रभृतिकर्माणि सन्यासिना नैव क्रियन्ते । परन्तु संसारी ममनुष्यस्य कृते एतादृश कर्मत्यागः असम्भवः। सर्वेषां कर्मणां फलत्यागः निश्चेतव्येति।

श्रीधर स्वामीमते- " तथा च श्रुति एतमात्मानं वेदानुवचनेन ब्राह्मणा विविदिषन्ति यज्ञेन दानेन तपसाऽनायसेन इति अतः प्रतिपदोक्तं सर्वं फलं बन्धकत्वेन त्यक्त्वा विविदिषार्थं सर्वकर्मानुष्ठानं घटते इति। अस्य इदं तात्पर्यं वेदवचनमुपजीव्य विप्रा यज्ञदानतपप्रभृतिः कर्मभिः आत्मानं ज्ञातुं द्रष्टुं साक्षात्कर्तुं प्रभवति। तावता तत्कर्म सत्वशुद्धि पूर्णतया ज्ञानस्य अविरुद्धं जायते। यत्तु कर्माणि विधाय अपि नैष्कर्म्यसिद्धि लभ्यते। तथा हि भागवते उक्तं तावत्कर्माणि कुर्वित न निर्वेद्येत यावता-

'मत्कथा श्रवणादौ वा श्रद्धा यावन्नजायते यावत्कालपर्यन्तं संसारे पराङ्मुखतया' ॥

भगवन्परानुरक्ति निमित्त नैर्वेद्यं न जायते भगवत् कथा, गाथा, श्रवणानुरक्तिश्च न समुत्पद्यते। तावत्पर्यन्तं कर्माणि कर्तव्यानीति । अतः भगवद्गीतायां विविधेषु श्लोकेषु त्यागदानसम्बन्धे वहुनि श्रुतिवचनानि समुपन्यस्तानि सन्तीति।

कायेन मनसा बुद्ध्या केवलैरिन्द्रियैरपि

योगिनः कर्मकुर्वन्ति सङ्गंत्यक्त्वात्मशुद्धये[15]॥

पादटीकाः-

1- गी. अ.18/5	10. ई.उ.-1
2- मनुस्मृति -8/23	11. गी.अ 17/24
3- 18.2	12. गी.अ17.28
4- 18.4	13. गी.अ.5.12
5- गी.अ-17.20	14. गी.अ.18.2
6- गी.अ.2.3	15. गी.अ. 5.11
7- गी.उ 2.11	
8- गी.अ.8/19	
9- गी.अ.14/5	

Healing the Body and Mind through Yogic Movement

Sujata Jena

Assistance Professor

P.G. Department of Yoga & Naturopathy

MSCB University, Baripada

ABSTRACT

Yoga is a form of exercise that originated in ancient India and is practiced all over the world today. *Yoga* not only improves your physical strength but also contributes a lot to your mental health and spiritual growth. *Yoga* not only keeps your body healthy but also has many long-term benefits when you make it an integral part of your life. Some of the benefits of *Yoga* include: *Yoga* helps straighten the spine, allowing you to sit up straight and not slouch. It also helps reduce stress on your bones from poor posture. Flexible *Yoga* poses help strengthen the spine and prevent fatigue. Many *Yoga* poses require you to lift your own weight, which helps strengthen the bones and prevent bone loss. The twisted and twisted form of *Yoga* draws venous blood from the internal organs and allows oxygenated blood to circulate. It increases hemoglobin and red blood cells. When you practice *Yoga* regularly, you put your heart in the air. This not only reduces the risk of heart attack but also reduces depression. *Śavāsana* (corpse pose) helps people suffering from high blood pressure. It is said that this condition has led to great improvement in people with high blood pressure. Yoga involves focusing and holding a posture for long periods of time. This helps improve your body's balance and build muscle tone. *Yoga* can help you relieve the stress of modern life and help you sleep better. *Yoga* encourages you to relax, slow down and focus on the present. This takes your mind off the sympathetic nervous system and the sympathetic nervous system. Restorative āsanas and meditation also support mental introspection, which calms the body. *Yoga* draws attention to the rhythm of your breathing and makes you aware of correct breathing which filters the air, warms and humidifies it by removing pollen and dirt, thereby providing oxygen. Fresh in the lungs *Yoga*, like any other exercise, can reduce constipation and reduce the risk of colon cancer. The movements involved in *Yoga* improve the transport of food and remove waste from the intestines. This helps remove waste from the system more efficiently. *Yoga* can reduce your pain and help people with arthritis, back pain and other chronic conditions. When you reduce pain, you are in a better mood and work harder. In this article, the different types of *Yoga* exercises and their benefits are explained in detail using beautiful examples.

Keywords: *Yoga*, *Āsana*,*Bhakti*, *Jñāna*, *Karma*, *Manta*

INTRODUCTION:

The word '*Yoga*' basically means "that which makes you realize the truth." Literally, it means "one". Connection means that it brings you the ultimate truth, where the expression of each individual, thus life, is reflected upon the creative process. Now, the ear tree and the mango tree have grown from the same soil. From the same world, the human body and many other creatures arose. It's still the world. *Yoga* is much more than exercise. The word '*Yoga*' comes from the Sanskrit root '*Yuj'* which means to unite or join. *Bhakti* comes from the Sanskrit word *bhaj*, which means love in service. *Bhakti-Yoga* means union with the Supreme Being through loving service to God. The Bhagavad Gita, the main spiritual text of ISKCON (International Society for Krishna Consciousness), describes various yoga practices. Between the waters of *karma-yoga* (practice of wisdom), *jñāna-yoga* (philosophical study and meditation) and

haṭha-yoga (practice of *yoga*-āsanas and breathing). Today, some *yoga* practitioners view the physical benefits of *yoga* as an end in themselves. But according to the traditional *yoga* system, physical exercise is only one step on the path to God realization. The Gita finally lists *bhakti-yoga* (the path of devotion and love) as the culmination of other *yoga* practices. *Bhakti-yoga* focuses on developing our devotion, service and love for the Godhead, Lord Krishna. The path of *bhakti-yoga* develops through various activities. These include *mantra* meditation or chanting of God's name. The chanting is done individually with beads (japa) or in the community by chanting mantras and music (kirtan). Studying scriptures like *Bhagavad-gita* and *Srimad Bhagavatam*, associating with spiritual aspirants, eating sanctified vegetarian food, and living in a way that upholds the principles of righteousness, compassion, diligence and cleanliness, all important. Practice for life as a follower of Bhatia. But the Indus probably knew some aspects of *yoga*. Followers of the *Sāṃkhya* School use *yoga* as a way to free themselves from the influence of *Prakṛti*. *Sāṃkhya* philosophy is probably the oldest Indian tradition that uses *yoga* for spiritual liberation. Jain *yoga* is also considered to be one of the oldest forms of *yoga* practiced in the Indian subcontinent. He focused more on self-denial and self-restraint, to the point of self-mortification as a means of liberation. Buddha was against harming the body for spiritual purposes. The point is to abandon the soft path or the middle path which emphasizes the use of the right path to achieve the right end. Ancient Buddhism is the practice of *dhyāna* or meditation and awareness of breathing and physical sensations to develop the mind. The *Rig* Vedics had a vague concept of *yoga*. They know Munis, hermits, Vratyas, austere and Krishna, people with long hair, who practice various ancient forms of *Yoga*. Krishna has the ability to hold breath and breathe in air. The Upaniṣadic seers or Rishis practiced *yoga* and used it as a means of doing various things and overcoming death. One of the earliest references to meditation is found in the *Bṛhadāraṇyaka Upaniṣad*.

The practice of *yoga* in the Vedic tradition is a result of the integration of Vedic rituals and its metaphors in the upward movement from the material to the mind. This is evident in the *Kaṭha Upaniṣad*, where the outward ceremony and insincerity of the Vajasravas are attributed to Nachiketa's assertion of truth and a strong approach to liberation. The Katha Upanishad is the first Vedic scripture to use the word "*yoga*" and describe it as the control of the mind to attain the highest state. When the young Nachiketa went, according to his father's wish, to the world of *Yama*, the lord of death, *Yama* taught him meditation on fire and self-reflection (*ādhytma yoga*). The *Svetasvatara Upaniṣad* is colorful in its descriptions of how to practice *yoga*. He suggests that the yogi should hold his body straight, keep his mind and emotions in his chest, and control his breathing. The *Upaniṣad* lists some of the images a yogi may see during meditation and the experiences he may have while practicing *yoga*. *Yoga* is described in these *Upaniṣads* as the best way to overcome disease, aging and death. The *Maītri* Upaniṣad mentions six-fold *yoga*, which may be a variation of the eight-fold *yoga* described in the Yogasūtras. Some *Upaniṣads* can be better described as *yoga Upaniṣads* because they deal only with the subject of *yoga*. Yoga *Chudamaṇi*, *Yogaśikha* and *Yoga Tattvaupaniṣads* are good. Examples D *Upaniṣads* de *yoga*.

Yoga *Chudamaṇi*, *Yogaśikha* and *Yoga Tattvaupaniṣads* are good. Examples of the *Upaniṣads* of *yoga*. They list the techniques and practices associated with different types of *yoga* and their importance in liberating the cycle of birth and death.

The *Yoga Upaniṣads* identify four types of *yoga*. These are *mantra yoga*, *laya yoga*, *raja yoga* and *haṭha yoga*. In the *Bhagavadgita* we find *karma yoga*, *jñāna yoga*, *karma* sanyasa yoga, *Buddhi yoga* and

bhakti yoga. *Mantra yoga* involves the continuous mental repetition of a sacred *mantra* or syllable until the mind is completely absorbed. Japa *Yoga* is a variation of *mantra yoga*. *Sabda yoga* is the opposite of a yogi who tries to listen to the sound of the present universe by withdrawing from it. *Laya yoga* involves self-dissolution and lower mental activity and the rise of *kuṇḍalinī* energy from the base of the spine to the head. Its worst form is *Haṭha yoga* which is practiced by some schools of *Saivism* like *Nath yogis* and *Kalamukhas*. It involves doing very strong postures, breathing exercises, and the use of certain chemicals to gain full control of the body and mind. Like *Haṭha yoga*, *Swami Muktananda* made *Siddha yoga* popular recently. *Raja yoga* or king *yoga* is the best form of *yoga*, described by *Patañjali* in his *Yogasūtras*. This includes the eightfold *yoga* practice described below. *Karma yoga* involves acting without desire as a gift to God. *Jñāna yoga*, *bhakti yoga* and *Buddhi yoga* involve using knowledge, devotion and intelligence and living a God-centered life as a means to attain the highest goal of attaining liberation. They do not focus on methods but they suggest a way of life whose goal is to free oneself from the cycle of birth and death, by cultivating equanimity, detachment, purifying the mind and body and increasing sattva or purity. Some of the *yoga* systems that are popular today are *Kriya yoga* by *Paramahansa Yogananda*, Integral *yoga* by *Sri Aurobindo*, *Siddha yoga* by *Swami Muktananda*, *Sabda yoga* by *Radhasoami Satsang* and *Sahaja yoga* by *Mata* Nirmala Devi.

The *Yogasūtras* of *Patañjali* describe *Aṣṭāṅga yoga* or *yoga* of eight limbs. It is also known as *Raja yoga* or king *yoga*. As the name suggests, it includes eight different practices, which are considered the eight parts of the *yoga* body. The eight parts of *Aṣṭāṅga yoga* are: *Yama*, *Niyama*, *Āsana*, *Prāṇāyāma*, *Pratyāhāra*, *Dhāraṇā*, *Dhyāna* and *Samādhi*. *Yama* means preventive action or law. Some hate these. The five restraints recommended by *Patañjali* are: non-violence, non-lying, non-stealing, non-sexuality and non-covetousness. We can see parallels between the five pillars of *yoga*, the four noble truths of *Buddhism* and the five great vows or *mahavratas* of *Jainism*. *Niyama* means rule or observance or discipline or practice. *Patañjali* suggested five rules or rituals for those who practice *yoga*. These are the practice of purity (*śaucha*), happiness or contentment (*santoṣa*), austerities or asceticism (*tapas*), study of scriptures (*svādhyāya*) and surrender to God (*Iswara Praṇidhāna*). *Āsana* means the way to sit. This involves adopting different postures to allow the body to adapt and adapt to achieve higher energy and maintain higher consciousness. *Prāṇayāma* means control of *prāṇa*. This is done by organizing inhalation, exhalation, and holding the breath in between for some time to calm the mind and calm the body to achieve a higher state of consciousness. *Pratyāhāra* means withdrawal of mind and senses. This is usually done by closing the eyes, looking inward and focusing on the area between the eyelids or the thoughts and feelings that arise in awareness. The practice of *Prāṇāyāma* also leads to withdrawal of the mind from the things of the mind.

Dhāraṇā involves focusing the mind on an object or object such as an image of a deity to overcome the feeling of oneness with which we are often kept. In the final phase of *dhāraṇā*, the practitioner achieves unity with his meditation object by letting go of the distinction between the knower and the known or himself and his meditation object. *Dhyāna* means meditation, which can be passive or active. Regular *dhyāna* practice leads to equanimity, calmness and inner happiness. *Samādhi* is a state of self-surrender in which the movements of the senses and the mind cease and everything between the knower and the known disappears. It is a state of unity and oneness of the mind that is completely dependent upon the person who practices it and remains alert and focused on it. *Samādhi* is divided into *savikalpa samādhi* and *nirvikalpa samādhi*. In *savikalpa samādhi* the state of self-absorption is not

complete and some actions of the mind continue, while in *nirvikalpa samādhi* the mind is completely at rest and the person has lost all thoughts of being separate or different. Each state is divided into different categories.

A flexible *yoga* practice brings many benefits and many states of consciousness and transcendental experience. These benefits to states of consciousness are listed in the third chapter of the *Yogasūtras*. The highest and greatest result of *yoga* is *samādhi* or the state of oneness. Leading to God-realization and liberation. Some of the immediate benefits of *yoga* are improved health, physical strength, longevity, youth, intelligence, inner peace, relaxation, self-control and overall awareness. It is said today that the practice of *yoga* will lead to world peace, reduce crime rates and contribute to social welfare. *Yoga*, originally intended for the liberation of every soul, is now being presented as a solution to our global problems. Although there is always an element of skepticism associated with such claims, there is nothing wrong with doing *yoga* for the good of the world or for the good of society. By thinking well of others, no harm will come. Even if we think they don't do any good, they will make the participants feel good about themselves.

The *yoga* tradition recognizes the many benefits of practicing *yoga*, eight of which are considered the most important. One of the most important results of practicing *yoga* is the acquisition of superhuman powers or *siddis*, listed below.

1. Your ability is limited
2. Ability to carry large amounts of heat
3. Weight bearing capacity
4. The right to move freely anywhere
5. An irrefutable mind
6. Total control of the body and mind
7. Materials management
8. Ability to respond to all requests

Other virtues mentioned in the *Yoga* sutras are knowledge of the past and future, insight or pratibha, the ability to read the thoughts and feelings of others, knowledge of past lives, knowledge of the time of death, friendship, strength of the elephant, knowledge of the sun and the planet, the knowledge of the body, stability of the mind, extra-sensory understanding, the ability to penetrate into other bodies and physical radiance. The purpose of *yoga* is inner transformation leading to the liberation of every soul. In today's world, it is used for physical and mental purposes rather than spiritual ones. Some practice *yoga* because of the superstition that they can gain magical powers to attract wealth and other benefits. If a person is interested in physical relaxation, better health and inner peace, there is no harm in doing *yoga* just for the material. One can continue practicing simple *yoga* techniques, breathing exercises and meditation techniques after learning them from a qualified teacher and enjoy all the benefits that can come from them. But those who practice *yoga* for spiritual reasons should always keep its goals in mind. They should be careful about their attitude towards *siddis* or magical powers because they are traps and great obstacles, which can alter their spiritual evolution and throw them into great confusion. The *yamas* and *niyams* of *Aṣṭāṅga yoga* are more important than the exercises themselves because they build character and integrity which helps when *siddis* or spiritual powers begin to manifest. That is why *yoga* is a strict discipline and must be practiced in the same way.

Types of yoga and their health benefits

1) *Aṣṭāṅga Yoga*

Aṣṭāṅga Yoga is one of the oldest forms of *yoga*. This branch of *yoga* is mentioned in *Patanjali*, a book of *Sanskrit* verses. This type of *yoga* has 8 branches, so it is called *Aṣṭāṅga yoga*. This includes techniques such as *yoga* poses, postures, breathing, concentration, relaxation, meditation, etc. The main advantage of this type of *yoga* is the fact that it should purify the body and mind at the same time and is recommended for those who are looking for a branch of *yoga* that will make them feel good physically and mentally shape. Also the postures and postures that are practiced in this type of *yoga* must be done in a different order. There are six such systems. It is believed that these methods increase the temperature of the body, thereby removing impurities from the body, which will eventually achieve mental and spiritual well-being. The famous sun salutation or "*Surya Namaskara*" is part of this style of *yoga*. This is how *Aṣṭāṅga yoga* should be started, followed by the person's current practice. The first level of *Aṣṭāṅga yoga* is known as "*Yoga Chikitsa*" or *Yoga* Therapy. The second stage is called as *NadiShodhana* or purification of the nerves and the last one is *StirahBagah*, which is constant energy. A new *yoga* style, Power *Yoga*, is actually an adaptation of this style of *yoga*. It is also one of the most popular forms of *yoga* today.

This intense and physically demanding practice combines breathing and movement to create an internal heat that is intended to purify the body. *Aṣṭāṅga yoga*, which has many *vinyasas*, is good for developing core strength and stretching the body. Prepare to sweat as you move quickly through the set process.

Aṣṭāṅga Vinyasa Yoga is a traditional form of *yoga* that involves synchronizing the movements through breathing techniques known as *Ujjayi* breathing (using the rhythm of the breath) and using internal locks or *Bandhas*. This method - the combination of breathing, the use of locks (*bandhas*).

As the practitioner progresses through the postures (*āsanas*), it is understood to increase the internal heat and purify the internal organs and the nervous system. In addition to increased flexibility, endurance and strength, people who work out regularly experience many health benefits on many positive levels.

2) *Haṭha Yoga*

Haṭha Yoga is a branch of *yoga* that emphasizes physical exercises to control the body and mental exercises to detach it from external factors. The word *haṭha* literally means 'power' in *Sanskrit*, and may have this association because ancient Indians believed that its practice was a challenge and 'forced its consequences' on the *yogi*. The term '*Haṭha yoga*' refers to a series of physical techniques incorporated into the broader concept of *Yoga*.[3]

Some scholars have attributed the origins of *Haṭha yoga* to the *Nath yogi* tradition of *Shaivism*, especially *Gorakhnath*. However, according to James Mallinson, *Haṭha yoga* has ancient roots and the twenty oldest known books on *Haṭha yoga* suggest that the characterization of the *Naths* is incorrect. *Haṭha yoga* is a broad movement that grew out of many different *yoga* traditions in India, a movement that is accessible to all people and in some forms can be family heads (*gṛhastha*). Important innovations in *Haṭha yoga*, for example, are associated with the *Dashanami Sampradaya* and the mysticism of *Dattatreya*. The practice of *Haṭha yoga* emphasizes proper nutrition, proper cleansing of the body, proper breathing and posture, especially during *yoga* practice, and a series of exercises with *asanas* (body postures). The routine sometimes includes a technique such as *Surya Namaskara*, or "sun salutation," which consists of several *āsanas* performed as a series of flowing movements. The purpose of *Haṭha yoga* is traditional like that of other forms of *yoga*. They include physical *siddhis* (special abilities or physical benefits such as reducing the effects of aging) and spiritual liberation (*mokṣa*, *mukti*).[5] In the 20th century, the *Haṭha yoga* system, especially the *āsanas* (postures), became popular around the world as a form of exercise that promotes relaxation, flexibility, strength and personal attention. Now, it is called "*yoga*" literally. It also developed into new movements and styles, such as Iyengar *Yoga*, but these are not the same as traditional *Haṭha yoga*. *Haṭha Yoga* relies heavily on postures and *āsanas* for its benefits. In fact, the combination of their syllables and '*ṭha*' itself is believed to awaken the two forces that govern life. In all forms of *yoga*, it focuses on the importance of enhancing life force, energy, *cakra* and *kuṇḍalinī*. *Hatha Yoga* aims to improve the spiritual and mental well-being of a person. It consists of *āsana*, which is followed by six *ṣaṭkarmas*. These two things together form physical and mental toxins. It also includes *Prāṇāyāma*, bandhas, which are practices of spiritual awakening and manifestation of energy. *Haṭha yoga* is practiced in combination, combining all these practices. It is not necessary to use it as an adulterous person so that the two of you can see each other. *Ṣaṭkarmas* help to purify the body, so that energy does not hold back or hold back. *Prāṇāyāma* helps in spiritual awakening, which will help a person live a healthier and happier life, mentally and emotionally. However, it is recommended that people practice *Prāṇāyāma* only under the guidance of a *guru* or teacher.

3) *Mantra Yoga*

Mantra Yoga is a form of *yoga* practiced by chanting mantras. There are thousands of *mantras* and it is believed that the vibrations emitted by these *mantras* can help people achieve their dreams and even cure diseases. *Mantra yoga* focuses on learning these *mantras* correctly. It is believed that these mantras have great power and it is not enough for people to chant them as they wish. The cost of care is important

in this area, to practice this branch of *yoga* properly. Practicing *mantra yoga* also requires certain materials, such as incense sticks, prayer beads, etc. The *mantras* of this type of *yoga* are divided into two types.

A. Tantric *mantra*

There are thousands of tantric *mantras* and these are *mantras* that people can use to attract wealth, health, money, success, etc. But these mantras have many restrictions, because of their power. It is recommended that people study tantric *mantras* only with the guidance and help of a *guru*.

In the yogic world, mantras or chants are very important, and the practice of these chants can have a great effect on three levels of life; physical level, mental level and spiritual level. The repetition of mantras is used to engage the ability to think and to create a good sound, which can bring many benefits to those who perform chants and, in some cases, even those who listen to music. According to the principle of *Mantra Yoga*, each *mantra* is guided by the deity and chanting of the *mantra* regularly can help a person to gain the power of the deity. A positive vibration is brought to the mind of the practitioner, leading to a holistic view of life and every living thing in the world. Devotion to *Mantra Yoga* can have significant results in awakening the divine energy in the person who practices it, necessary for keeping the body and mind clean.

A religious teacher to whom the *mantra* was revealed for the first time. The teacher took it upon herself to expose him to job seekers. Each *mantra* has a specific meter and aspirants should always recite the *mantra* accordingly. There is a presiding deity for each *mantra*. The seed or '*bija*' is a common

element in every *mantra*. Each seed gives unique power to mantras. Mantras are full of energy. Every *mantra* has a veil, but by repeating it regularly, the veil can be removed. In this way, users can see the god in charge.

Bhakti-Yoga

Bhakti Yoga is best defined as the path of devotion, often called the *yoga* of love. *Bhakti* is one of the three main paths to enlightenment that Krishna lists in the Bhagavad Gita (the other two paths are *jñāna*, the path of knowledge, and *karma*, the path of action, often translated as other works). David Frawley, director of the American Institute of Vedic Studies, calls *bhakti* "the gentlest path to *yoga*" in his book *Yoga*: The Greater Tradition. He described the practice as focusing one's mind, emotions, and feelings on God in order to enter into the truth of God's love. Basically, *bhakti yoga* is about developing unconditional spiritual love.

Traditionally, this involves devotion to a guru or deity or gods, although Frawley says that yoga teaches that there is a divine form of God: "*Yoga* gives us the freedom to worship God. Worship in the form that we love, or without form. Whether you direct your love and devotion to a deity, *guru* or God in all things, by cultivating the feelings of love, gratitude, and devotion for something different from you, you fill yourself with love. By giving love, you receive it. In other words, the *bhakti* cure when you are suffering from a broken heart is to fill the gap with lasting and transcendent love. Do it long enough that the love relationship of the subject-object (whether with the *guru*, deity, or God in some other form) will disappear, and you will be completely immersed in the love you give and receive.

This branch of *yoga* is completely based on faith and belief. When practicing *yoga*, it is often recommended that the person put his faith and belief in a higher power such as God or any higher consciousness. One of the most important conditions for practicing this type of *yoga* is to be interested in it and invest in it.

People must believe in this type of *yoga* when they practice it, otherwise, the emotional impact and strength gained from *yoga* will not be useful at all. The greatest benefit of practicing *Bhakti Yoga*, among all forms of *yoga*, is the fact that it can help heal a person's mental and emotional problems in a way that will improve his relationships with others. Emotional benefits are something that can be gained from all branches of *yoga*, but in *Bhakti yoga* it is different. One can reduce the attachment which has any negative effect with the help of these types of *yoga*. They can also prevent any excesses, insecurities or any negative emotions or character traits, such as a mediator or a *yoga* practitioner associated with a higher energy. Which will bring clarity and inner peace.

Jñāna Yoga

Jñāna Yoga is not a new concept in the *yoga* world. You can trace the existence of this practice in Vedic times and the age of Bhagavad Gita. The Hindu Lord Shri Krishna is considered the pioneer of *Jñāna yoga* in ancient times. However, the same practice has not changed and changed over the years.

However, the flavor and purpose of this *yoga* has not faded over time, and *Jñāna yoga* is still considered a way of learning. *Jñāna Yoga* is awareness, not accomplishment. *Jñāna Yoga* is the understanding of the laws of existence and the awareness of ways to interact with them. In *Jñāna Yoga*, one ceases to be involved in the form of words and draws attention to the essence, the process of understanding. This type of *yoga* is related to the knowledge and wisdom derived from the practice of *yoga*. It is also traditionally used to gain the power of meditation and wisdom. In *Jñāna yoga*, one gains

knowledge and awareness through meditation. Meditation will help the person to look at and find rational answers to all the questions that are bothering their mind. In fact, *Jñāna Yoga* can be practiced alone or with the help of a *guru*.

The main goals of this *yoga* branch are the experience of knowledge, the development of wisdom and inner peace, understanding the truth, the nature of oneself and self-awareness. There is no need for equipment or materials to practice this type of *yoga*, since it is almost a matter of mind and soul.

Kriyā Yoga

This type of *yoga* focuses on body movements or exercises. Its main purpose is also to achieve peace of mind and contentment, but it does not reduce conflicts or mental problems. *Kriyā yoga* is a form of *yoga* that helps people maintain a certain body shape or even lose weight. There are about 70 kriyās that are part of this type of *yoga*, but only 20 of them are commonly known and practiced by people, such as the simplest ones. *Prāṇāyāma* is also a prominent part of this *yoga*. It is not really a popular form of *yoga*, although it is mentioned in Puranic texts. It was recently brought back and we hope this trend is here to stay. Those who practice *yoga* to improve their physical, mental and emotional health can combine it with any other form of *yoga* for the best benefits.

Swara Yoga

This is also not a popular form of *yoga*, but it is very important. *Swara* in Sanskrit means sound or note. *Yoga* means unity. Thus, the combination of *Swara* and *Yoga* indicates cosmic consciousness in which people can learn to control their breathing and thus lead a better life. *Yoga* is based on the belief that if people learn to breathe properly, half of their problems will be solved. This is true to some extent: breathing exercises are a part of all aspects of *yoga*. But it is a form of *yoga* that focuses on breathing and using *Swara* through breathing. This form of *yoga* also connects people with nature around them, so it is very important in today's world. *Swara Yoga* is not difficult to do and can be very calming. It can also improve their mood. People of all ages can do these breathing exercises.

Kuṇḍalinī-Yoga

Kuṇḍalinī Yoga is one of the most practiced branches of *yoga*. It refers to the physical psychic centers or '*cakras*' that exist within all human beings. There are six such *cakras* in the body and *Kuṇḍalinī Yoga* aims to reach all of them. *Kuṇḍalinī Yoga* believes that there are no other chakras in the body except the six main ones: *Sahasrāra*, *Ājñā*, *Viśuddhi*, *Anāhata*, *Maṇipura*, *Swādiṣṭāna* and *Moolādhāra*. These are the *cakras* that connect us to the area of our mind and elevate our spirit. *Kuṇḍalinī Yoga* theory says that all these *cakras* can be awakened if the six houses are awakened through *Prāṇāyāma*, *bandha*, *āsanas*, *mudras*, etc. In fact, it is recommended that people practice this type of *yoga* in another *yoga* category, such as *Mantra Yoga* or *Swara Yoga*, to get the most out of it.

Kripalu Yoga

It is *yoga* that affects consciousness. Of all the branches of *yoga*, it is the most peaceful: it is there to ensure that people let go of emotional and spiritual obstacles that prevent them from achieving their goals. Therefore, the main goal of this type of *yoga* is not to achieve a perfect position or technique, like *Aṣṭāṇga yoga*, but to achieve a kind of positive feeling. There are three steps in this type of *yoga*: learning the positions and limits of your body, maintaining these positions, and developing awareness of yourself and your body. The last phase is the meditation in which the person learns to move from one position to another fluidly, without breaking their mental process or thoughts.

Rāja Yoga

It is a *yoga* that was started by the sage Patañjali. This branch of *yoga* consists of eight steps, prescribed by Patañjali. *Rāja Yoga* is a form of *yoga* that affects the mind and body. It talks about the practice of *prāṇāyāma*, *asanas*, *yamas* (restrictions) etc.

After improving the health of the body through *asanas*, this branch of *yoga* takes care of mental and emotional benefits through *pratyāhāra* (absorption of mind) and *dhāraṇā* (concentration). Next come *dhyāna* (meditation) which ultimately leads to *samādhi* (or absorption into universal consciousness). This type of *yoga* is concerned with mental and physical well-being. It is based on the fact that people will be able to achieve spiritual or emotional health once their bodies are free from disease and become healthy.

CONCLUSION

The word *yoga* comes from the Sanskrit root "*yuj*". It means yoke, unity. In the literal sense of the word, *yoga* means to unite the body with the mind and the soul. In two senses, it also means connecting the soul with the Supreme Being. In *yoga* we try, step by step, to dissolve the ego consciousness into the soul consciousness. We practice yoga by removing the mind and the mind from the many distractions of the world in order to eliminate the excess of identity and style that we create for ourselves. In the best sense of the word, *yoga* is a way to change the natural cycle and to be a slave to the cycle of birth and death. In the Bhagavadgita we find a very broad approach to the concept of *yoga*. According to the scriptures, *yoga* does not necessarily mean doing mental or physical exercises, but connecting your actions, your thoughts, your life and yourself with a divine or divine purpose. In other words, you use your life as a means of salvation, living every moment not for your own good or for your own interests and desires, but as a gift from God and for God's sake. Our knowledge of *yoga* comes from the Yogasūtras of Patañjali, who lived at the beginning of the Christian era. The Yogasūtras are ancient scriptures with authority on *yoga*. However, Patañjali did not invent the system of yoga. It was practiced in the Indian subcontinent long before Patañjali by followers of Jainism, Saivism, Buddhism and many ascetic traditions, some of which later became part of the Vedic religion. Basically in tradition, once you associate the word '*yoga*' with something, it appears that it is a complete method in itself. If it is a perfect path in itself, how should we approach it? If it's just practice or simple exercise, there is a way to do it. If it's an art form or just a hobby, it can be approached differently. *Yoga* means shifting to an experiential reality where one knows the ultimate nature of existence, the way to do it. *Yoga* refers to oneness and not to ideas, philosophies or ideas that we are influenced by.

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ଓଡ଼ିଆ ଭ୍ରମଣ ସାହିତ୍ୟର ପରିସର ଓ ବ୍ୟାପ୍ତ

ଡ଼ ମମତାରାଣୀ ବେହେରା

ସହୋଯୋଗୀ ପ୍ରଫେସର

ଓଡ଼ିଆ ଭାଷା ଓ ସାହିତ୍ୟ ବିଭାଗ (ସି.ଡ଼ି.ଓ.ଇ),ବାଣୀବିହାର , ଭୁବନେଶ୍ୱର

ମେନନ ସାହୁ

ଗବେଷକ (ଓଡ଼ିଆ ବିଭାଗ), ଉତ୍କଳ ବିଶ୍ୱବିଦ୍ୟାଳୟ, ବାଣୀବିହାର, ଭୁବନେଶ୍ୱର

ଶୋଧସାର

ଆଲୋଚ୍ୟ ପ୍ରବନ୍ଧଟି ଭ୍ରମଣ ସାହିତ୍ୟର ପରିସର ଓ ବ୍ୟାପ୍ତି ସମୃଦ୍ଧୀୟ। ଓଡ଼ିଆ ସାହିତ୍ୟ କ୍ଷେତ୍ରରେ ଦିନକୁ ଦିନ ଭ୍ରମଣ କଥାର ପ୍ରଭାବ ବିସ୍ତାର ହୋଇ ଚାଲିଛି । ଭ୍ରମଣ ସାହିତ୍ୟର ପରିସର ଓ ବ୍ୟାପ୍ତି ଏକ ନିର୍ଦ୍ଦିଷ୍ଟ ସ୍ଥାନ ବା କ୍ଷେତ୍ରରେ ସୀମିତ ରହି ନାହିଁ । ବିଶ୍ୱର ପ୍ରାୟ ସ୍ଥାନ, କ୍ଷେତ୍ର ଓ ଜାଗତିକ ବିଷୟବସ୍ତୁ ଉପରେ ଭ୍ରମଣ ସାହିତ୍ୟ ତା'ର ଆଧିପତ୍ୟ ବିସ୍ତାରିତ କରିବାରେ ସଫଳ ହୋଇଛି । ଭାଷା , ସାହିତ୍ୟ , ଧର୍ମ , ଇତିହାସ , ପୁରାଣ , ବେଦ , ସଂସ୍କୃତି , ପରମ୍ପରା , ଐତିହ୍ୟ , ସଭ୍ୟତା , ଶିକ୍ଷା , ସେବା , ଖେଳ , ପ୍ରକୃତି , ପରିବେଶ , ସାମାଜିକ ବ୍ୟବସ୍ଥା ପ୍ରଭୃତି ଏଥିରେ ଉଲ୍ଲେଖ ରହିଛି । ଆଲୋଚ୍ୟ ପ୍ରବନ୍ଧଟିରେ ଓଡ଼ିଆ ଭାଷାରେ ରଚିତ କେତେକ ଭ୍ରମଣ ସାହିତ୍ୟର ପରିସର ଓ ବ୍ୟାପ୍ତି ସମ୍ପର୍କରେ ସଂକ୍ଷେପରେ ଆଲୋଚନା କରାଯାଇଅଛି । ସ୍ୱାଧୀନତା ପୂର୍ବବର୍ତ୍ତୀ ଠାରୁ ପରବର୍ତ୍ତୀ ସମୟ ତଥା ଆଜି ବିଂଶ ଶତାଧୀରେ ଓଡ଼ିଆ ଭ୍ରମଣ ସାହିତ୍ୟ ଭ୍ରମଣକାରୀଙ୍କ ଅନୁଭବ ଅନୁଭୂତିକୁ ପାଥେୟ କରି କିପରି ବଳିଷ୍ଠ ହୋଇଛି ତାହା ମଧ ଉଲ୍ଲେଖ ରହିଛି । ପ୍ରାଥମିକ ପର୍ଯ୍ୟାୟରେ ଗମନାଗମନର ସୁବିଧା କଷ୍ଟ ଥିବାରୁ ଏହାର ପରିସର ଖୁବ୍ ଅଳ୍ପ ବା ନିର୍ଦ୍ଦିଷ୍ଟ ପରିସରରେ ଥିଲା । ହେଲେ ଆଜିର ଆଧୁନିକ ସମୟରେରେ ଏହିର ପରିସର ଅତ୍ୟନ୍ତ ବ୍ୟାପକ ହେବାକୁ ଲାଗିଛି । ଉପରୋକ୍ତ ବିଭାଗ ଗୁଡ଼ିକ ବ୍ୟତିତ ଆହୁରି ଅନେକେ ବିଭାଗ ରହିଛି ଯେଉଁଠାରେ ଆଜିର ଭ୍ରମଣ ସାହିତ୍ୟ ତା'ର କାୟା ବିସ୍ତାର କରି ଚିଲିଛି ।

କୂଟଶବ୍ଦ

ଇଶ୍ୱରୀୟ , ସମୃଦ୍ଧୀୟ , ପରିସର , ସଭ୍ୟତା , ଇତିହାସ , ପୁରାଣ , ବେଦ , ସାହିତ୍ୟ , ସଂସ୍କୃତି , ଐତିହ୍ୟ , ପରମ୍ପରା , ଶିକ୍ଷା , ଅନୁଭବ , ଅନୁଭୂତି , ବିଶ୍ୱମୁଖୀ , ଜିଜ୍ଞାସାବୋଧ , ଆଧୁନିକ , କଳା , ଭାସ୍କର୍ଯ୍ୟ , ତୀର୍ଥ , ଧର୍ମ, ଦର୍ଶନୀୟ , ଗୌରବ, ମହିମା, ଅନ୍ତର୍ଦୃଷ୍ଟି , କାର୍ଭି, ସୌଭାଗ୍ୟ ,ଚଳଣି , ସାରସ୍ୱତ , ଜଗତ , ପୃଥିବୀ , ଆମ୍ୱପ୍ରକାଶ , ଚମତ୍କାର। ସୌନ୍ଦର୍ଯ୍ୟବୋଧ , ଶୀତ୍ରରୂପ, ଚିତ୍ରପଟ , ପୁଣ୍ୟତୋୟା ।

ଉପକ୍ରମ

ଭ୍ରମଣ କାହାଣୀ ଆଧୁନିକ ଯୁଗର ସୃଷ୍ଟି । ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଏହାର ଜନ୍ମ ଉନବିଂଶ ଶତାଧୀରେ ହୁଏ । ଓଡ଼ିଆ ଭାଷାରେ ବ୍ୟବହୃତ 'ଭ୍ରମଣ' ଶବ୍ଦଟି ମୂଳତଃ ଗ୍ରୀକ୍ ଶବ୍ଦର 'Taxide'ରୁ ଇଂରାଜୀ 'Travel'ଶବ୍ଦ ଉପ୍ନ । ପାଶ୍ଚାତ୍ୟ ସାହିତ୍ୟରେ ସ୍ମୃତି କଥାକାର ପଉଷନିଆସ (Pausanias) ଙ୍କୁ ପ୍ରଥମ ଭ୍ରମଣ ସାହିତ୍ୟିକ ଭାବରେ ଗ୍ରହଣ କରାଯାଏ । ଆଧୁନିକ କାଳରେ ଭ୍ରମଣ କାହାଣୀର ପ୍ରଥମ ସ୍ରଷ୍ଟା ଭାବରେ 'Scotsm james Broswell 'ଙ୍କୁ ଗ୍ରହଣ କରାଯାଏ । ସେ ୧୮ ୫ ଖ୍ରୀ.ରେ 'Your to the Hebrides' ନାମରେ ଏକ ଭ୍ରମଣ ପତ୍ରିକା ପ୍ରକାଶ କରିଥିଲେ । ସେହି ପତ୍ରିକା ମାଧମରେ ହିଁ ଭ୍ରମଣ କାହାଣୀ ଏକ ସ୍ୱତନ୍ତ୍ର ରଚନା ଭାବରେ ଗ୍ରହଣ ହେଲା । ସାଧାରଣତଃ ଭ୍ରମଣର ଅର୍ଥ ହେଉଛି ଗୋଟିଏ ସ୍ଥାନରୁ ଅନ୍ୟ ଏକ ସ୍ଥାନକୁ ଗତ୍ତବ୍ୟ କରିବା । ଖାଲି ଗମନ କଲେ ତାକୁ ଭ୍ରମଣ ସାହିତ୍ୟ କୁହାଯିବ ତାହା ନୁହେଁ । ଭ୍ରମଣ ଦ୍ୱାରା ମନୁଷ୍ୟ ବିସ୍ତୃତ ଜୀବନର ଅନୁଭୂତି ଲାଭ କରେ ଓ ବିଭିନ୍ନ ଲୋକ ଚରିତ୍ର ସମ୍ପର୍କରେ ଜାଣେ ତା' ସହିତ ବିଭିନ୍ନ ଦେଶ ଓ ଜାତିର ଐତିହ୍ୟ,

ସଂସ୍କୃତି, ସଭ୍ୟତା, ଧର୍ମ, ରୀତିନୀତି, କଳା, ସାହିତ୍ୟ, ଦର୍ଶନ ଆଦି ବହୁ ସମ୍ପର୍କରେ ଜ୍ଞାନ ଲାଭ ମିଳିଥାଏ । ଏହାଦ୍ୱାରା ନିଜର ଅନ୍ତଦୃଷ୍ଟିରେ ଏକ ବୀଜ ସୃଷ୍ଟି ହୁଏ । ସେହି ବୀଜ ଯେତେବେଳେ ସାହିତ୍ୟରେ ସ୍ଥାନ ପାଏ ସେତେବେଳେ ସେ ହୋଇଯାଏ ଭ୍ରମଣ ସାହିତ୍ୟ । ଓଡ଼ିଆ ସାହିତ୍ୟରେ ପ୍ରଥମେ ମଧୁସୂଦନ ଦାସଙ୍କୁ ବିଦେଶ ଭ୍ରମଣ କରିବାର ସୌଭାଗ୍ୟ ମିଳିଥିଲା କିନ୍ତୁ ସେ ତାହା କୌଣସି ଭ୍ରମଣ ସାହିତ୍ୟ ଆକାରରେ ପ୍ରକାଶ କରି ନଥିଲେ । ଓଡ଼ିଆ ସାହିତ୍ୟରେ ପ୍ରଥମ ଭ୍ରମଣ କାହାଣୀ ଭାବରେ ଗୋବିନ୍ଦ ରଥଙ୍କ କାବ୍ୟ ରୂପ ନେଇ ଆତ୍ମପ୍ରକାଶ କରିଥିବା ଭ୍ରମଣବୃତ୍ତାନ୍ତ 'କଲିକତା ଦର୍ଶନ' ସ୍ମରଣୀୟ କିନ୍ତୁ ଶଶିଭୂଷଣ ରାୟ 'ଦାକ୍ଷିଣାତ୍ୟ ଭ୍ରମଣ'କୁ (୧୮୯୬ ମସିହା, ଗଦ୍ୟରେ) ଓଡ଼ିଆ ସାହିତ୍ୟର ପ୍ରଥମ ଭ୍ରମଣ କାହାଣୀ ଭାବରେ ଗ୍ରହଣ କରାଯାଇଛି । ଭ୍ରମଣ ଦ୍ୱାରା ମନୁଷ୍ୟର ମାନସିକ ସ୍ତରରେ ପରିବର୍ତ୍ତନ ଘଟିବା ସଙ୍ଗେ ସଙ୍ଗେ ଶାରିରୀକ ସ୍ତରରେ ମଧ୍ୟ ପରିବର୍ତ୍ତନ ଆସିଥାଏ । ବ୍ୟକ୍ତି ବା ଲେଖକ ବିଭିନ୍ନ ଦେଶବିଦେଶ ଭ୍ରମଣ କରି ଭିନ୍ନଭିନ୍ନ ପରମ୍ପରା, ଚଳଣି ଆଦିକୁ ଆସି ନିଜ ଦେଶ ବା ଅଞ୍ଚଳରେ ପରିଚିତ କରାଇଥାଏ । ଯାହା ପରବର୍ତ୍ତୀ ସମୟରେ ନିଜ ଦେଶ ବା ଜାତିର ବିକାଶ ପଥରେ ସହାୟକ ହୋଇଥାଏ । କାରଣ କୌଣସି ଦେଶ ବା ଜାତିର ବିକାଶ ପ୍ରାୟତଃ ସେତେବେଳେ ସମ୍ଭବ ହୋଇଥାଏ ଯେତେବେଳେ ସେହି ଦେଶ ବା ଜାତିର ଲୋକମାନେ ଅନ୍ୟ କୌଣସି ଦେଶ ବା ଜାତିର ବିକଶିତ ପରିସରକୁ ଅନୁକରଣ କରିଥାଏ । ଏହା ପ୍ରାୟତଃ ଭ୍ରମଣ ଦ୍ୱାରା ହିଁ ସମ୍ଭବ ହୋଇଥାଏ । ଭ୍ରମଣ କରିବା ଫଳରେ ମନୁଷ୍ୟ ଅତି ସୃଷ୍ଟିଠାରୁ ସ୍ଥୂଳ ଜଗତରେ ପାଦ ଦେଇଥାଏ । ଟେଲିଭିଜନ୍, ସମ୍ବାଦପତ୍ର, ପତ୍ରପତ୍ରିକା ତଥା ଅନ୍ୟାନ୍ୟ ଉସରୁ ଆମେ ଇଂଲଣ୍ଡ, ଆମେରିକା, ଆଫ୍ରିକା, ରୁଷ, ଜର୍ମାନ ଭଳି କେତେକ ବିକଶିତ ରାଷ୍ଟ୍ରମାନଙ୍କ ସମ୍ପର୍କରେ ବିଭିନ୍ନ କଥା ଜାଣିବାକୁ ପାଇଥାଉ । ତାଙ୍କର ସାମାଜିକ ବ୍ୟବସ୍ଥା, ଖାଦ୍ୟପେୟ, ବାସଗୃହ, ଶିକ୍ଷାଦୀକ୍ଷା ଆଦି କେତେକ ବିଷୟରେ ଜାଣିଥାଉ କିନ୍ତୁ ତାଙ୍କର ଚିନ୍ତା, ଭାବନାକୁ ଆମେ ସାଧାରଣତଃ ଏହି ମାଧ୍ୟମରେ ଜାଣି ନଥାଉ । ଏହା ଜାଣିବା ପାଇଁ ଆମକୁ ସେମାନଙ୍କ ଦେଶକୁ ବା ତାଙ୍କ ପାଖକୁ ଯିବାକୁ ପଡ଼ିଥାଏ । ତାଙ୍କ ସହ ପ୍ରତ୍ୟକ୍ଷ ଭାବରେ ସମ୍ପର୍କ ଯୋଡ଼ିବାକୁ ପଡ଼ିଥାଏ । ଦୈନନ୍ଦିନ ଜୀବନରେ ଘଟୁଥିବା ଛୋଟ ଛୋଟ ଘଟଣା ସମୂହକୁ ଅନୁଧ୍ୟାନ କରିବାକୁ ପଡ଼ିଥାଏ ଆଉ ଏସବୁ ଭ୍ରମଣ କରିବା ଦ୍ୱାରା ସମ୍ଭବ ହୋଇଥାଏ । ଭ୍ରମଣ ସାହିତ୍ୟ ଦିଗନ୍ତପ୍ରସାରୀ ସୀମାରେଖାକୁ ଅତିକ୍ରମ ପୂର୍ବକ ସାରସ୍ୱତ ଜଗତର ଭୂମିକୁ ପ୍ରଦାନ କରେ ଅନବଦ୍ୟ ସମ୍ଭାବନା ଆଲୋକ । ଏହା ସାହିତ୍ୟର ଅନ୍ୟାନ୍ୟ ବିଭାଗ ଭଳି ନିର୍ଦ୍ଦିଷ୍ଟ ଓ ବିଶେଷ ଆବେଦନକୁ ବହନ କରି ଆତ୍ମପ୍ରକାଶ ଘଟୁ ନଥିବାରୁ ଏହାକୁ ନିର୍ଦ୍ଦିଷ୍ଟ ସଂଜ୍ଞାର ଭାଷା ଚାତୁରିରେ ପରିଭାଷିତ କରାଯାଇ ପାରିବ ନାହିଁ ।

ପୌରାଣିକ ପରମ୍ପରାରେ ଶିବପାର୍ବତୀଙ୍କ ଦୁଇ ନନ୍ଦନ କାର୍ତ୍ତିକେୟ ଓ ଗଣେଶ ବିଷୟରେ ଗୋଟିଏ ଚମତ୍କାର ଭ୍ରମଣ ବୃତ୍ତାନ୍ତ ଶୁଣିବାକୁ ମିଳେ । ପ୍ରଭୁ ମହାଦେବ ଆପଣାର ଦୁଇ ପୁତ୍ରଙ୍କୁ ପୃଥିବୀ ଭ୍ରମଣ କରିବାକୁ କହୁଥିଲେ । ଗ୍ରୀକର ବିଶିଷ୍ଟ ନାଟ୍ୟକାର ସେକ୍ସପିଅର ଭ୍ରମଣ ସାହିତ୍ୟର ଉପଯୋଗିତା ସମ୍ପର୍କରେ ଯେଉଁ ମତ ପ୍ରଦାନ କରିଥିଲେ ତାହା ଏଠାରେ ଉଲ୍ଲେଖ - "Rather see the wonders of the world abroad the living duly sluggerl dizzied a home wear out youth shapeless idleness" ଗଣ୍ଡଡ଼ର ଚୌହଦି ଭିତରେ ଆବଦ୍ଧ ହୋଇରହିଥିବା ମଣିଷ ସୃଷ୍ଟି ଚମକପ୍ରଦ ବୈଚିତ୍ର୍ୟକୁ କଦାପି ଉପଲବ୍ଧି କରିପାରେ ନାହିଁ । ଦେଶାନ୍ତରର ପରିଭ୍ରମଣ ଦ୍ୱାରା ଜଗତରେ ଅଲୌକିକ ସୌନ୍ଦର୍ଯ୍ୟବୋଧକୁ ସହଜରେ ଆବିଷ୍କାର କରିହୁଏ । ସୃଷ୍ଟି, ଜଗତ, ଜୀବନ ଓ ଇତିହାସର ଏକ ସୁମଧୁର ଶିଳ୍ପରୂପ ହେଉଛି ଭ୍ରମଣ ସାହିତ୍ୟ । ଯେଉଁଠି ଏକ ଅଦୃଶ୍ୟ ଜଗତର ଚିତ୍ରପଟକୁ ଆବିଷ୍କାର କରିବାକୁ ସମର୍ଥ ହୋଇଥାଏ ପାଠକ । ମନ ଜଗତର ବହୁ ଚିନ୍ତା ଭାବନା ଦ୍ୱନ୍ଦ୍ୱ ଓ ସମାଧାନର ପନ୍ଥା ଭାବରେ ମନୋଜଗତକୁ ଏହା ବିସ୍ତୀର୍ଣ୍ଣ ଓ ସୁନ୍ଦର କରିଥାଏ ।

ଭ୍ରମଣ ସାହିତ୍ୟର ପରିସର ଓ ବ୍ୟାପ୍ତି

ଭ୍ରମଣ କାହାଣୀର ପରିସର ବ୍ୟାପକ । କାବ୍ୟ, କବିତା ଠାରୁ ଆରମ୍ଭ କରି ଗଳ୍ପ ଉପନ୍ୟାସ ଭିତରେ ମଧ ତା'ର କାର୍ଯ୍ୟବିସ୍ତାର କରିସାରିଛି । ଭ୍ରମଣ କାହାଣୀର ପରିସର କେବଳ ନିଜ ଜାତି ବା ଅଞ୍ଚଳରେ ମଧ୍ୟରେ ମଧ ସୀମିତ ନାହିଁ । ଓଡ଼ିଆ ସାହିତ୍ୟରେ ପ୍ରାଥମିକ

ପର୍ଯ୍ୟାୟରେ ଯେଉଁ ଭ୍ରମଣ କାହାଣୀଗୁଡ଼ିକ ଲେଖାଯାଉଥିଲା ତାହା ସବୁ ଦେଶୀୟ ଓ ଆଞ୍ଚଳିକ ଭିତ୍ତିଭୂମିକୁ ଲକ୍ଷ୍ୟ କରି କାରଣ ସେତେବେଳେ ଆଜି ପରି ପୃଥିବୀର କୋଣ-ଅନୁକୋଣକୁ ଗମନାଗମନ କରିବା ପରି ବିଶେଷ ସୁବିଧା ନଥିଲା ତେଣୁ ଫକୀରମୋହନ ସେନାପତିଙ୍କ 'ଉତ୍କଳ ଭ୍ରମଣ', ବିଶ୍ୱନାଥ କରଙ୍କ 'ମାଲ୍ୟଗିରି, ମୃତ୍ୟୁଞ୍ଜୟ ରଥଙ୍କ 'ନରାଜ', ଚିନ୍ତାମଣି ମହାନ୍ତିଙ୍କ 'ଗଞ୍ଜାମ ଭ୍ରମଣ' ପ୍ରଭୃତି ଭ୍ରମଣ କାହାଣୀଗୁଡ଼ିକର ପରିସର ବିଶେଷ ବା ବହୁମୁଖୀ ଦିଗକୁ ଦେଖାଇବାରେ ଅସଫଳ ଥିଲା । ଏହା ମାଧ୍ୟମରେ ଯାହା କିଛି ଦେଖାଯାଉଥିଲା ତାହା କେବଳ ଆମ ପ୍ରକୃତି, ଐତିହ୍ୟ, ସଂସ୍କୃତି ତଥା ଉତ୍କଳୀୟ କଥା ଭିତ୍ତିକ । ତେଣୁ ପ୍ରାଥମିକ ପର୍ଯ୍ୟାୟରେ ଭ୍ରମଣ କାହାଣୀଗୁଡ଼ିକର ପରିସର ବେଶୀ ବ୍ୟାପକ ନଥିଲା ହେଲେ ଆଜିର ଭ୍ରମଣ ସାହିତ୍ୟର ପରିସର ଏତେ ବ୍ୟାପକ ଯେ ମନୁଷ୍ୟ ପୃଥିବୀରେ ଯେକୌଣସି ବିଷୟରେ ଜାଣିବାକୁ ଇଚ୍ଛା ପ୍ରକାଶ କଲେ ତାହା ତାକୁ ଅତି ସହଜରେ ମିଳିପାରଛି ଏହି ଭ୍ରମଣ ସାହିତ୍ୟ ଜରିଆରେ । ଜାପାନର ଶିକ୍ଷା ଉପରେ ହେଉ ବା ଆମେରିକାର ରାଜନୀତି ଉପରେ ହେଉ, ଚୀନର ଅତ୍ୟାଧୁନିକରଣ ହେଉ ବା ଲଣ୍ଡନର ସହର ହେଉ ପ୍ରତ୍ୟେକ ବିଷୟରେ ସୂଚନା ଅଛି ଆଜିର ଏହି ଭ୍ରମଣ ସାହିତ୍ୟରେ । ଓଡ଼ିଆ ଭ୍ରମଣ ସାହିତ୍ୟ ପ୍ରଥମରେ ଗୋଟିଏ ଛୋଟ ଝରଣାର ରୂପ ଧାରଣ କରିଥିଲେ ମଧ୍ୟ ପରବର୍ତ୍ତୀ ସମୟରେ ବିରାଟ ସମୁଦ୍ରକୁ ରୂପାୟିତ ହୋଇଛି । ଭ୍ରମଣକାରୀମାନେ ଭ୍ରମଣ ସାହିତ୍ୟକୁ କେବଳ ଖାଦ୍ୟପେୟ, ବାସଗୃହ, ଶିକ୍ଷା, ସାହିତ୍ୟ, କଳା, ଭାସ୍କର୍ଯ୍ୟ, ରାଜନୈତିକ ପ୍ରଭୃତିରେ ସୀମିତ ରଖ ନାହାଁନ୍ତି, ବରଂ ଗୋଟିଏ ଦେଶ ବା ଜାତିର ଅତୀତର ଗୌରବାନ୍ୱିତ ଐତିହ୍ୟଠାରୁ ଆରମ୍ଭ କରି ବର୍ତ୍ତମାନର ସଭ୍ୟତା ପର୍ଯ୍ୟନ୍ତ ଟାଣିଆଣିଛନ୍ତି । ସଂସ୍କୃତି ଓ ପରମ୍ପରା ମଧ୍ୟରେ ନିଜ ପରିସରକୁ ବ୍ୟାପକ କରିପାରିଛନ୍ତି ଆଜିର ଓଡ଼ିଆ ଭ୍ରମଣକାରୀମାନେ । ପୂର୍ବ ରାଜାରାଣୀଙ୍କ ଶାସନ, କୀର୍ତ୍ତି ଠାରୁ ବର୍ତ୍ତମାନର ବାସ୍ତବ ଜଗତ ଯାଏଁ ଭ୍ରମଣ କାହାଣୀର ପରିସର ଲମ୍ବି ଆସିଛି । କେବଳ ଇତିହାସ ମଧ୍ୟରେ ଭ୍ରମଣ କାହାଣୀର ପରିସର ସୀମିତ ତାହା ନୁହେଁ ଏହାର ପରିସର ବିଭିନ୍ନ ତୀର୍ଥ, ଦେବପୀଠ, ଦେବଭୂମି, ଦର୍ଶନୀୟ ସ୍ଥାନ, ନଦୀ, ପର୍ବତ ପର୍ଯ୍ୟନ୍ତ ବ୍ୟାପି ଯାଉଛି । ଭାଷା , ସାହିତ୍ୟ , ଜାତି ପରି ମହତ କ୍ଷେତ୍ରରେ ମଧ୍ୟ ଏହାର ବ୍ୟାପକତା ରହିଛି ।

ଆଞ୍ଚଳିକ ଭିତ୍ତିରେ ରଚିତ ହୋଇଥିବା ଫକୀର ମୋହନ ସେନାପତିଙ୍କ ଉତ୍କଳ ଭ୍ରମଣଂ ଏକ ସାର୍ଥକ ଭ୍ରମଣ ସାହିତ୍ୟ । ୧୯୧୬ ମସିହାରେ ଉତ୍କଳ ପ୍ରେସ କଟକରୁ ପ୍ରକାଶିତ ଏହି ଭ୍ରମଣ ସାହିତ୍ୟ ପଦ୍ୟରେ ରଚିତ । ଏଥିରେ ତତ୍କାଳୀନ ଓଡ଼ିଆ ଜାତିର ତଥା ଓଡ଼ିଶାର ଭାଷା , ସାହିତ୍ୟ , ସାମାଜିକ , ରାଜନୈତିକ ପ୍ରଭୃତି ପରିବେଶକୁ ଅତି ସୁନ୍ଦର ଭାବରେ ଉପସ୍ଥାପନା କରାଯାଇଛି । ମାତୃଭୂମି ଓ ମାତୃଭାଷା ପାଇଁ ମାନବ ସମାଜର ଦାୟିତ୍ୱକୁ ବୁଝାଇବାକୁ ଚେଷ୍ଟା କରାଯାଉଛି । ତୋଷାମଦ କରି ଅନ୍ୟର ପ୍ରିୟପାତ୍ର ହେବା ଅପେକ୍ଷା ନିଜ ଜୀବନକୁ ଦେଶ ବା ଜାତି ପାଇଁ ଉତ୍ସର୍ଗ କରିବା ହେଉଛି ଯଥାର୍ଥ ମାନବିକତା । ଭାରତବର୍ଷରେ ଉତ୍କଳର ଗୌରବ ମହିମାକୁ ବର୍ଣ୍ଣନା କରିବାକୁ ଯାଇ ସେ ଲେଖୁଛନ୍ତି -

ଉତ୍କଳ ପବିତ୍ର ଭୂମି ଭାରତ ମଧ୍ୟରେ

କରନ୍ତି ବାସ ଏଥିରେ ପୁଣ୍ୟବନ୍ତ ନରେ

ଅସଂଖ୍ୟ ଅସଂଖ୍ୟ ଯାତ୍ରୀ ଆସୁଛନ୍ତି ଧାଇଁ

ଏହା ମହା ପୁଣ୍ୟ କ୍ଷେତ୍ର ଦେଖିବା ପାଇଁ

ଭାରତର ସର୍ବ ଦେଶେ ଏମନ୍ତ ପ୍ରଚାର

ପବିତ୍ର ଉତ୍କଳ ଭୂମି ଅଟେ ସ୍ୱର୍ଗ ଦ୍ୱାର

ପ୍ରକୃତି ଯେମନ୍ତ ଶୋଭା ଏଠାରେ ମେଲିଛି

ଏମନ୍ତ ସୌନ୍ଦର୍ଯ୍ୟରାଶି ଭାରତେ କାହିଁଛି ? (୧)

ପଦ୍ୟରେ ପ୍ରକାଶିତ ବିଶ୍ୱନାଥ କରଙ୍କ ରଚିତ 'ମାଲ୍ୟଗିରି'ରେ ସବୁଜ ଶ୍ୟାମଳ ବିମଣ୍ଡିତ ବିସ୍ତୀର୍ଣ୍ଣ କ୍ଷେତ ପଡ଼ିଆ ତଥା ନଦୀ ଆକାଶ ପରି ମନୋରମ ପ୍ରାକୃତିକ ଦୃଶ୍ୟ ସଂପର୍କରେ ବର୍ଣ୍ଣନା ରହିଛି । ଅନୁଗୋଳ ଜିଲ୍ଲା ପାଲଲହଡ଼ା ନିକଟରେ ଅବସ୍ଥିତ ମାଲ୍ୟଗିରି ପାହାଡ଼ ଉପରୁ ଚାହିଁଲେ ଆକାଶ, ନଦୀ , ଗ୍ରାମ , ବୃକ୍ଷ ଲତା , ଗୁଡ଼ିକର ଦୃଶ୍ୟ ଅତ୍ୟନ୍ତ ମନୋହର ଲାଗେ । ଏହି ମାଲ୍ୟଗିରି ପାହାଡ଼ କେବଳ ଓଡ଼ିଶା ପ୍ରାକୃତିକ ପରିବେଶର ସୌନ୍ଦର୍ଯ୍ୟ ଶୋଭାବର୍ଦ୍ଧନ କରେ ନାହିଁ । ଏହା ସହିତ ଓଡ଼ିଆ ଜାତିର ଐତିହ୍ୟ ମଧ୍ୟ ଜଡ଼ିତ ରହିଛି ।

ଭ୍ରମଣକାରୀ ଯେଉଁ ଦେଶକୁ ପରିଭ୍ରମଣ କରିବାକୁ ଯାଇଥାଏ ସେହି ଦେଶର ଅତୀତ ତଥା ସେହି ଦେଶର ନାମକରଣ ଆଦିକୁ ମଧ୍ୟ ସେ ଭ୍ରମଣ କାହାଣୀର ପରିସର ମଧ୍ୟକୁ ଟାଣି ଆଣିଥାଆନ୍ତି । କାର୍ତ୍ତିକଚନ୍ଦ୍ର ରାଉତଙ୍କ 'ଦ୍ୱାରିକାର ଦ୍ୱାରଦେଶେ' ଭ୍ରମଣ କାହାଣୀଟିରେ ଅହମଦାବାଦ ସହରର ନାମକରଣ ପ୍ରସଙ୍ଗକୁ ଉଲ୍ଲେଖ କରିଛନ୍ତି । ୧୯୩୬ ମସିହାରେ କର୍ଣ୍ଣସୋଲାଙ୍କି ନାମକ ଜୈନିକ ରାଜା କର୍ଣ୍ଣବତୀ ନାମରେ ଏକ ସହର ପ୍ରତିଷ୍ଠା କରିଥିଲେ ସାବରମତୀ ନଦୀକୂଳରେ । ଜାହାଙ୍ଗୀର ଦରବାରରେ ଥିବା ଇଂଗ୍ରେଜ ପରିବ୍ରାଜକ ମି:ଥୋମାସରୋ ୧୬୧୧ ମସିହାରେ କର୍ଣ୍ଣବତୀ ସହରକୁ ପ୍ରଥମବାର ସର୍ବଶ୍ରେଷ୍ଠ ସୁନ୍ଦର ସହର ଭାବରେ ଘୋଷଣା କଲେ । ୧୯୪୧ ମସିହାରେ ଜଣେ ପଠାଣ ସୁଲତାନ ଅହମଦଶାହା ଏହି ସହରର ନାମ ଅହମଦାବାଦ ନାମରେ ନାମିତ କରି ପ୍ରତିଷ୍ଠା କଲେ । ସେହିପରି 'ଅପରୂପ ନେପାଳ' ଭ୍ରମଣ କାହାଣୀଟିରେ ଆର୍ତ୍ତତ୍ରାଣ ମିଶ୍ର ନେପାଳର ନାମକରଣ ବିଷୟରେ ଉଲ୍ଲେଖ କରିଛନ୍ତି । ଏହି ପରିପ୍ରେକ୍ଷୀରେ ଉକ୍ତ ଭ୍ରମଣ କାହାଣୀଟିରୁ ଗୋଟିଏ ଅନୁଚ୍ଛେଦ ଏଠାରେ ଉଦ୍ଧାର କରାଯାଇଛି: "ନେପାଳରେ ବହୁ ପ୍ରଚଳିତ ଏକ କିମ୍ୱଦନ୍ତୀରୁ ଶୁଣାଯାଏ ଯେ ପ୍ରାକ୍ ଅତୀତ ଯୁଗର କେଉଁ ଏକ ସମୟରେ 'ନେ' ନାମକ ଜଣେ ପ୍ରସିଦ୍ଧ ଋଷି ଏଠାରେ ବସବାସ କରୁଥିଲେ ଏବଂ ନେପାଳର ଐତିହ୍ୟ ପାଇଁ ସେହି 'ନେ' ଋଷିଙ୍କ ଦାନ ଅସୀମ । ତେଣୁ ସେହି ସ୍ମୃତିକୁ ସ୍ମରଣ ରଖିବା ପାଇଁ ଏହି ଦେଶର ନାମ ନେପାଳ ରଖାଗଲା " ।(୨)

ଆର୍ତ୍ତତ୍ରାଣ ମିଶ୍ରଙ୍କ 'ପୁଣ୍ୟଭୂମି ଭାରତବର୍ଷ'ରେ ତୀର୍ଥ କାହାଣୀର ବର୍ଣ୍ଣନା ରହିଛି ସେହିପରି ତାଙ୍କର 'ଦେବପୀଠ ହିମାଳୟ'ରେ ଦେବପୀଠ କଥା ବର୍ଣ୍ଣିତ ଅଛି, 'ଦେବଭୂମି ଦାକ୍ଷିଣାତ୍ୟ'ରେ କର୍ଣ୍ଣାଟକର ସମ୍ୟବ୍ୟ ଦର୍ଶନୀୟ ସ୍ଥାନ ଦେଖିବାକୁ ମିଳେ, 'ତୁଷାର ତୀର୍ଥ ଅମରନାଥ'ରେ ଦିଲ୍ଲୀ, ଅମରନାଥ, କାଶ୍ମୀର, ଶ୍ରୀନଗର, ଅମୃତ ସହର ଆଦି କେତେକ ସହର ବିଷୟରେ ଜାଣିବାକୁ ମିଳେ । 'ଗଙ୍ଗାଚ ଯମୁନେଚୈବ'ରେ ଗଙ୍ଗା ଓ ଯମୁନା ଦୁଇ ପୁଣ୍ୟତୋୟା ନଦୀ ସଂପର୍କରେ ଜାଣିବାକୁ ମିଳେ । ଗୋବିନ୍ଦ ଦାସଙ୍କ 'ଦେଶେ ଦେଶେ' (୧୯୬୩)ରେ ବିଲାତର ରାଜନୀତି ଓ ତାଙ୍କ ପାର୍ଲିଆମେଣ୍ଟର କଥା ଏବଂ ଜର୍ମାନର ଭାଗ ହେବା ପ୍ରସଙ୍ଗ ଗୁଡ଼ିକୁ ଦେଖାଇଛନ୍ତି । ଭ୍ରମଣ କାହାଣୀର ପରିସର କ୍ରୀଡ଼ା ଆଦିକୁ ମଧ୍ୟ ଅଗ୍ରସର ହୋଇଛି । ଲୋକରତ୍ନ କୁଞ୍ଜବିହାରୀ ଦାଶ ତାଙ୍କ ରଚିତ 'ଆମେରିକାରେ ପୁନଶ୍ଚ' ଭ୍ରମଣ ସାହିତ୍ୟରେ ଆମେରିକାର ଅଲିମ୍ପିକ୍ ଖେଳ ଉପରେ ଆଲୋକପାତ କରିଛନ୍ତି ଏମିତିକି ଲେଖକ ଡକ୍ତର ଦାସ ଅଲିମ୍ପିକ୍ ଖେଳାଳିମାନଙ୍କ ଶପଥ ପାଠ ଠାରୁ ଖେଳର ନୀତି ନିୟମ ପ୍ରକୃତିକୁ ଉକ୍ତ ଭ୍ରମଣ ସାହିତ୍ୟରେ ସ୍ଥାନ ଦେଇଛନ୍ତି । ଯଥା- "ପ୍ରକୃତ ଖେଳାଳିର ଉଦାର ମନୋଭାବ ଅନ୍ତରାୟରେ ବହନ କରି ମୁଁ ଶପଥ କରଛି ଅଲିମ୍ପିକ୍ ସମସ୍ତ ନିୟମ ମାନି ଚଳିବି । ସବୁ ଅନ୍ତେ ମୋ ଦଳର, ଦେଶର ଓ ଏ ମହାନ୍ ଖେଳର ଗୁରୁତ୍ୱ ଗୌରବ ରକ୍ଷା କରିବି"। (୩) ଅଲିମ୍ପିକ ଖେଳର ସର୍ବମୋଟ ଖେଳାଳି ସଂଖ୍ୟା, କେତୋଟି ଦେଶର ଆସିଥିଲେ, କେଉଁ ଦେଶ କେଉଁ ପୁରସ୍କାର ଜିତିଲେ ଖେଳ ସମ୍ୱନ୍ଧୀୟ ଏମିତି ଅନେକ ତଥ୍ୟ ଏହି ଭ୍ରମଣ ସାହିତ୍ୟରେ ବର୍ଣ୍ଣିତ । ସୁତରାଂ ସହଜରେ ଅନୁମେୟ ହୁଏ କି ଭ୍ରମଣ

କାହାଣୀର ପରିସର କେତେ ବ୍ୟାପକ । ଚବିଶିଟି ପରିଚ୍ଛେଦର ଏକ ସାର୍ଥକ ଭ୍ରମଣ କାହାଣୀ ହେଉଛି କୁଞ୍ଜବିହାରୀ ଦାସଙ୍କ ଏହି 'ଆମେରିକାରେ ପୁନଶ୍ଚ' ପୁସ୍ତକ ।

ସେହିପରି ଡକ୍ଟର ସଦାଶିବ ମିଶ୍ର କଟକରୁ ଦିଲ୍ଲୀ ଓ ଦିଲ୍ଲୀରୁ ଆମେରିକା ଭ୍ରମଣର ବ୍ୟକ୍ତିଗତ ଅନୁଭୂତିକୁ ତାଙ୍କର 'ମାର୍କିନ ପରିକ୍ରମା' (୧୯୮୯) ଭ୍ରମଣ କାହାଣୀଟିରେ ବର୍ଣ୍ଣନା କରିଛନ୍ତି । ଏଥିରେ ସେ ଆଣ୍ଟିକ କଲେଜର ଶିକ୍ଷା ବ୍ୟବସ୍ଥାରେ କିପରି ଉଭୟ ଛାତ୍ରଛାତ୍ରୀ ପଢିବା ସମୟରେ ପଢା ସହିତ ଶିକ୍ଷା ଓ ଅନ୍ୟାନ୍ୟ ବିଭାଗରେ ତାମିଲ ନେଇ ସମାଜରେ ଜଣେ ଦକ୍ଷ ତଥା ଅଭିଜ୍ଞ ପ୍ରାପ୍ତ ଛାତ୍ରଛାତ୍ରୀ ଭାବରେ ନିଜକୁ ପରିଚିତ କରିଥାନ୍ତି । ଭ୍ରମଣ କାହାଣୀର ପରିସର ସମ୍ବାଦପତ୍ର ଆଡକୁ ମଧ ଲମ୍ବି ଯାଇପାରେ ଏ କଥା ଗୋରାଚାନ୍ଦ ମିଶ୍ର 'ଶିରିଡିରୁ ପୁଟବର୍ଣ୍ଣୀ' (୧୯୭୮) ଭ୍ରମଣ କାହାଣୀଟି ପଢିଲେ ଜାଣିହୁଏ । ଏହାର ପ୍ରାରମ୍ଭରେ କୁମ୍ଭମେଳାରେ ଥିବା ଜଣେ ସାମ୍ବାଦିକ ଓ ଜଟାଧାରୀ ସାଧୁଙ୍କ କଥୋପକଥନର ଆଲୋଚନା କରାଯାଇଛି । ଗୋଲକ ବିହାରୀ ଧଳ 'ଆମେରିକା ଅନୁଭୂତି' (୧୯୭୧) ଭ୍ରମଣ ସାହିତ୍ୟରେ ଆମେରିକାର ପ୍ରାୟ ସାମାଜିକ ଜୀବନ ଚଳଣିକୁ ଦେଖାଇଛନ୍ତି । ଏଥିରେ ଆମେରିକାର ସାଧାରଣ ପରିବାରଠାରୁ ଆରମ୍ଭ କରି ବଡବଡ ଅନୁଷ୍ଠାନ ପର୍ଯ୍ୟନ୍ତ ଆଲୋଚନା କରାଯାଇଛି । ଆମେରିକାର ଲୋକ ଚରିତ୍ରକୁ ଅତି ନିଖୁଣ ଭାବରେ ଦେଖାଯାଇଛି । ଆମେରିକାର ଧୋବା, ଭଣ୍ଡାରୀ, ଦୋକାନ, ବଜାର, ରାସ୍ତାଘାଟ, ପୋଲିସ୍‌, କଲେଜ ଆଦିକୁ ଏହି ଭ୍ରମଣ କାହାଣୀର ପରିସର ମଧକୁ ଅଣାଯାଇଛି । ଦୋକାନ ବଜାରରେ ଜିନିଷ ଗୁଡିକୁ କିପରି ଅତ୍ୟାଧୁନିକ ଢାଞ୍ଚାରେ କ୍ରୟ ବିକ୍ରୟ କରାଯାଏ । ଆଧୁନିକ ଶିକ୍ଷା ପଦ୍ଧତି କିପରି ଉନ୍ନତମାନର ରହିଛି । ଶିକ୍ଷକ ଠାରୁ ପ୍ରଫେସର ଛାତ୍ରଛାତ୍ରୀ ଠାରୁ ଗବେଷକ ସମସ୍ତଙ୍କର କିପରି ଆଚରଣ ଓ ଉଚ୍ଚାରଣ ପରି ଅନେକ ପ୍ରସଙ୍ଗ ଭ୍ରମଣ ସାହିତ୍ୟ ପରିସର ମଧରେ ଉଲ୍ଲେଖ ରହିଛି ।

ତାଙ୍କର 'ଲଣ୍ଡନ ଚିଠି' (୧୯୫୨)ରେ ବିଲାତର ଶିଶୁମାନଙ୍କଠାରୁ ଆରମ୍ଭ କରି ତା'ର ବିଶ୍ୱପ୍ରୀତି ଯୋଜନା ପର୍ଯ୍ୟନ୍ତ ଦର୍ଶାଯାଇଛି । ବିଲାତର ଉଦ୍ୟାନ ଆଦିକୁ ମଧ ଏହାର ପରିସରଭୁକ୍ତ କରାଯାଇଛି । ସୀତାକାନ୍ତ ମହାପାତ୍ରଙ୍କ 'ହିଭାରରେ ସେଇ ସବୁଦିନ' (୨୦୧୦) ଓ 'କେମ୍ବ୍ରିଜ ସ୍ମୃତି' (୨୦୦୪) ଭ୍ରମଣ କାହାଣୀରେ ବକ୍ତୃତା, ସେମିନାର୍ ଓ ଶିକ୍ଷାର ପରିବେଶକୁ ଭ୍ରମଣ କାହାଣୀର ପରିସର ମଧକୁ ଆଣିଛନ୍ତି ।

ଡ. ବୈଦ୍ୟନାଥ ମିଶ୍ରଙ୍କ 'ପାଶ୍ଚାତ୍ୟ ଅନୁଭୂତି' (୧୯୯୧) ଓ ଶରତ ଚନ୍ଦ୍ର ମିଶ୍ରଙ୍କ "ଇଉରୋପ ଦେଖା' (୧୯୯୫) ଭ୍ରମଣ ସାହିତ୍ୟରେ ମିଶୋର ଓ ଲଣ୍ଡନ ବିଶ୍ୱବିଦ୍ୟାଳୟର ଶିକ୍ଷା ବ୍ୟବସ୍ଥା ବିଷୟରେ ବର୍ଣ୍ଣନା ଅଛି । କେବଳ ଏତିକି ନୁହେଁ କୈଳାସ ଚନ୍ଦ୍ର ଭାରତକରଙ୍କ 'ଜାପାନ ଯାତ୍ରା', ରାମକୃଷ୍ଣ ତ୍ରିପାଠୀଙ୍କ 'ମେସୋପଟାମିୟା ଯାତ୍ରା', ରାଧାନାଥ ରାୟଙ୍କ 'ଜାପାନ ଜାତକ', ସୁରେନ୍ଦ୍ର ମହାନ୍ତିଙ୍କ 'ପେକିଂ ଡାଏରୀ', ଅନ୍ନଦା ଶଙ୍କର ରାୟଙ୍କ 'ବିଲାତ ଚିଠି', ଭୁବନାନନ୍ଦ ଦାସଙ୍କ 'ବିଲାତ ପତ୍ର', ଶ୍ରଦ୍ଧାକାର ସୁପକାରଙ୍କ 'ରଷିଆ ଭ୍ରମଣ', ଚିତ୍ତରଞ୍ଜନ ଦାସଙ୍କ 'ନେପାଳ ପଥେ', 'ଡେନମାର୍କ ଚିଠି', 'ଭାରତରୁ ଚୀନ', ପ୍ରତିଭା ରାୟଙ୍କ 'ନ୍ୟୁୟର୍କରୁ ନାଗାସାକି' ଭଳି ଅନେକ ଭ୍ରମଣ ସାହିତ୍ୟ ରହିଛି ଯେଉଁଁଥିରୁ ସହଜରେ ଭ୍ରମଣ ସାହିତ୍ୟର ପରିସର ଓ ବ୍ୟାପ୍ତି ବିଷୟରେ ଜଣାପଡିବା ସହ ଦିନକୁ ଦିନ ଏହାର ବ୍ୟାପ୍ତି ବିଶ୍ୱମୁଖୀ ହେଉଥିବାର ଦେଖାଯାଏ । ପ୍ରାଥମିକ ପର୍ଯ୍ୟାୟରେ ଓଡ଼ିଆ ଭ୍ରମଣ ସାହିତ୍ୟର ପରିସର ଓ ବ୍ୟାପ୍ତି ଥିଲା ଆଞ୍ଚଳିକ ଏବଂ ପରେ ଏହା ଦେଶ ଆଡ଼କୁ ଅଗ୍ରସର ହୋଇଥିଲେ ମଧ ଏବେ ବିଶ୍ୱମୁଖୀ ହେବାରେ ଲାଗିଛି । ସୁତରାଂ ଭ୍ରମଣ କାହାଣୀର ପରିସର ଗୋଟିଏ ନିର୍ଦ୍ଦିଷ୍ଟ ବିଷୟ ବା ନିର୍ଦ୍ଦିଷ୍ଟ ପରିସରରେ ମଧରେ ଖୋଜିବା ଅର୍ଥହୀନ । ଏବେ ଭ୍ରମଣ କାହାଣୀର ପରିସର ସମଗ୍ର ବିଶ୍ୱର ବିଭିନ୍ନ ସ୍ଥାନ ଓ ଦିଗ ଆଡ଼କୁ ଅଗ୍ରସର ହେଉଛି, ଯାହା ଆମ ଓଡ଼ିଆ ସାହିତ୍ୟ ପାଇଁ ଶୁଭ ସୂଚନା।

ଉପସଂହାର

ଊନବିଂଶ ଶତାବ୍ଦୀରେ ସୃଷ୍ଟି ହୋଇଥିବା ଓଡ଼ିଆ ଭ୍ରମଣ ସାହିତ୍ୟ ହେଉଛି ଆଧୁନିକ ସମାଜ ପ୍ରତି ଈଶ୍ୱରୀୟ ଅବଦାନ । ସାଧାରଣ ଭାବରେ ସାହିତ୍ୟର ଅନ୍ୟାନ୍ୟ ବିଭାଗ ଅପେକ୍ଷା ଏହାର ପରିସର ଓ ବ୍ୟାପକତା ଯଥେଷ୍ଟ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ ରହିଅଛି । ଭ୍ରମଣ ସାହିତ୍ୟରେ କେବଳ ସ୍ଥାନ , ସମୟ , ତାରିଖ , ରାସ୍ତାଘାଟ , କୋଠାବାଡ଼ି , ରହି ନଥାଏ । ଏଥିରେ ଗୋଟିଏ ଦେଶ ବା ଜାତିର ଐତିହ୍ୟ , ସଂସ୍କୃତି , ପରମ୍ପରା , ଧର୍ମ , ଦର୍ଶନ , ଶିକ୍ଷା , ସାମାଜିକ ବ୍ୟବସ୍ଥା , ରାଜନୈତିକ ପରିସ୍ଥିତି , ଭୌଗୋଳିକ ପରିବେଶ ପ୍ରଭୃତି ସହିତ ବୃହତ ସମିଜର ଲୋକ ଚଳଣି ମଧ ରହିଥାଏ । ପ୍ରାଥମିକ ପର୍ଯ୍ୟାୟରେ ଏହି ଭ୍ରମଣ ସାହିତ୍ୟ ନିର୍ଦ୍ଦିଷ୍ଟ ସୀମା ମଧ୍ୟରେ ସୀମିତ ଥିଲେ ମଧ ଏବେ ଏହା ବିଶ୍ୱମୁଖୀ ହୋଇ ସାରିଛି । ଭ୍ରମଣକାରୀମାନେ ଭାରତ ତଥା ଭାରତର ବାହାର ଦେଶକୁ ଭ୍ରମଣ କରି ସେଥିରୁ ପ୍ରାପ୍ତ ଅନୁଭବ ଓ ଅନୁଭୂତିକୁ ସାହିତ୍ୟ ମଧ୍ୟରେ ପ୍ରବେଶ କରାଇ ଉନ୍ନତମାନର ଭ୍ରମଣ ସାହିତ୍ୟ ସୃଷ୍ଟି କରୁଛନ୍ତି । ଯାହା ଫଳରେ ପାଠକ ଦେଶରେ ରହି ମଧ ବିଦେଶ ଲୋକଙ୍କ ସମ୍ପର୍କରେ ଜାଣିବାକୁ ପାଉଛି । ଅନେକ ସମୟରେ ମଣିଷର ଜିଜ୍ଞାସାବୋଧ ଏହି ଭ୍ରମଣ ସାହିତ୍ୟରୁ ପ୍ରାପ୍ତ ହୋଇଥାଏ । ସାଧାରଣ ପାଠକ ବା ଲୋକ ପାଇଁ ଏହି ଧରଣର ପ୍ରବନ୍ଧ ଉପଯୋଗିତା ରହିଛି । ସଂକ୍ଷେପରେ ହେଲେ ମଧ ଏହି ପ୍ରବନ୍ଧରେ ଭ୍ରମଣ ତଥା ଦେଶବିଦେଶର ତଥ୍ୟ ରହିଛି । ଯାହା ଭବିଷ୍ୟତରେ ଗବେଷକମାନଙ୍କୁ ଗବେଷଣା କରିବା କ୍ଷେତ୍ରରେ ମଧ ଉପଯୋଗୀ ହେବ । ମୋଟାମୋଟି ଭାବରେ କହିଲେ ଆଧୁନିକ ଓଡ଼ିଆ ସାହିତ୍ୟ ଓ ସମାଜର ବିକାଶ କ୍ଷେତ୍ରରେ ଭ୍ରମଣ ସାହିତ୍ୟର ଯଥେଷ୍ଟ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ ଭୂମିକା ରହିଛି ।

ପାଦଟୀକା

୧/ ସେନାପତି ଫକୀର ମୋହନ , ଉତ୍କଳ ଭ୍ରମଣଂ , ପୃଷ୍ଠା ୨

୨/ ମିଶ୍ର ଆର୍ତ୍ତତ୍ରାଣ , ଅପରୂପା ନେପାଳ , ପୃଷ୍ଠା ୧୧

୩/ ଦାଶ କୁଞ୍ଜବିହାରି , ଆମେରିକାରେ ପୁନଶ୍ଚ , ପୃଷ୍ଠା ୩୦

ସହାୟକ ପୁସ୍ତକ ସୂଚୀ :

୧. ମହାରଣା, ସୁରେନ୍ଦ୍ର କୁମାର : ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ, ଏ.କେ. ମିଶ୍ର ପବ୍ଲିଶର୍ସ, ସତ୍ୟଭାମା ରକ୍ୱିଲେସ, ବାଦାମବାଡ଼ି, କଟକ, ପଞ୍ଚମ ସଂସ୍କରଣ, ୨୦୧୮

୨. ଧଳ, ଗୋଲକ ବିହାରୀ : ଆମେରିକା ଅନୁଭୂତି, ପ୍ରେଣ୍ଡସ୍ ପବ୍ଲିଶର୍ସ, ବିନୋଦବିହାରୀ, କଟକ, ଚତୁର୍ଥ ସଂସ୍କରଣ, ୧୯୭୧

୩. ମିଶ୍ର, ସଦାଶିବ : ମାର୍ଟିନ ପରିକ୍ରମା, ଓଡ଼ିଶା ବୁକ୍ ଷ୍ଟୋର, ବିନୋଦବିହାରୀ, କଟକ, ପ୍ରଥମ ସଂସ୍କରଣ, ୧୯୮୯

୪. ପାଢ଼ି, ବେଣୁଧର : ସାହିତ୍ୟର କାୟାକଳ୍ପ, ପ୍ରାଚୀ ସାହିତ୍ୟ ପ୍ରତିଷ୍ଠାନ, ବିନୋଦବିହାରୀ, କଟକ, ପ୍ରଥମ ସଂସ୍କରଣ, ୨୦୧୦

न्यायनये शाब्दबोधविचारः एकमध्ययनम् -

नकुल कुमार साहुः
शोधच्छात्रःउत्कलविश्वविद्यालयः ,

शोधसारः-

भारतीयज्ञानपरम्परायां संस्कृतवाङ्मये वा दर्शनस्य महत्वपूर्णमवदानं वर्त्तते । आध्यात्मिकम् आधिभौतिकम् आत्मज्ञानम्, आत्मसाक्षात्कारःमोक्षेत्यादिविषयाः दर्शने सन्ति । किं ,प्रत्याभावः ,दुःखत्रयस्य अपसारणम् ,कर्मनिर्धारणम् , येन उपायेन सांसारिकपदार्थानां यथार्थज्ञानं भवति तदेव दर्शनम् । न्याय ? दर्शनम्नये षोडशपदार्थेषु प्रमाणस्य वर्णनं सर्वादौ भवति । कारणं मानाधीना मेयसिद्धिः इति न्यायेन प्रमेयः प्रमाणस्य अधिनमस्ति । अतः प्रमेयस्य पूर्वं प्रमाणस्य लक्षणं सूत्रकारेण क्रियते । सर्वदर्शनसंग्रहे प्रमाणस्य लक्षणमस्ति साधनाश्रयाव्यतिरिक्त्वे सति प्रमाव्यासं प्रमाणम् । प्रमाज्ञानं प्रमाणं विना न सिध्यते । अतः यत्र यत्र प्रमा तत्र तत्र प्रमाणम् । प्रमाणेन प्रमेयादिपदार्थानां ज्ञानं भवति । षोडशपदार्थानां ज्ञानेन सर्वे जीवाः अनायासेन मोक्षं प्राप्नते इति सूत्रकारस्य आशयः । अतः अपवर्गप्रासाय प्रमाणमस्ति कारणम् । तथा च वस्तुवस्तोयोः मध्ये पदार्थापदार्थयोः मध्ये च प्रभेदः प्रमाणेन जायते । न्यायदर्शने चतुर्विधानि प्रमाणानि स्वीक्रियते अक्षपादेन गौतमेन। प्रमाणानि सन्ति प्रत्यक्षम्शब्दश्च । इन्द्रियाणां सन्निकर्षात् येषाम् ,उपमानम् ,अनुमानम् , नं भावति तदेव प्रत्यक्षप्रमाणम्। प्रत्अर्थानां विषयाणां वा ज्ञायक्षमिदम् अव्यपदेश्यमव्यवसायात्मकं च । ,अव्यभिचारिः , सामान्यतोदृष्टं च । साधर्म्ययुक्तं ,शेषवत् ,पूर्ववत् -अतीन्द्रियविषयस्य ज्ञानमनुमानेन जायते । अनुमानं त्रिविधं यथा रूपेण शब्दः द्विविधः । वेदादिशास्त्राणापदार्थम् उपमानेन सिध्यते । दृष्टार्थादृष्टार्थ॰ मुनिऋषिणाम् आप्तानाम् उपदेशवाक्यै येषां पदर्थानां ज्ञानं भवति तदेव शब्दप्रमाणम् । सूत्रकारः केवलं शब्दप्रमाणेन कथं ज्ञानप्रातिर्भवति तस्मिन् विषये न्यायसूत्रे वर्णनं भवति । किन्तु शब्दप्रमाणे सहायकतत्त्वानि शाब्दबोधशक्तिग्रहादिविषयान् परवर्तिनैयायिकाः सुन्दररूपेण प्रतिपादयन्ति । शब्दप्रमाणे शाब्दबोधः फलम् पदज्ञानं करणञ्च । ,शक्तिधीः सहकारिकारणम् ,तर्हि एतेषां विषयाणां ज्ञानमपरिहार्यम् । “न्यायनये शाब्दबोधविचारः ”एकमध्ययनम् - इति विषयोऽयं गवेषकाणां कृते न्यैयायिकानां कृते शब्दशास्त्रीयसिद्धान्तवविषकम् अनुसन्धानक्षेत्रे सहायकं भवति आशास्यते ।

कूटशब्दाः -

न्यायःशक्तिश्च । ,पदम् ,शाब्दबोधः ,प्रमाणम् ,

उपक्रमः

दृशिर् प्रेक्षणे इति धातोः करणाधिकरणयोश्च सूत्रेण करणे ल्युट्प्रत्यये दर्शनशब्दः निष्पद्यते । भारतीयदर्शनशास्त्रस्य प्रवाहः सरणीद्वयमवलम्ब्य प्रवाहितः । यथा- आस्तिकः नास्तिकश्च । न्याय-बैशेषिकः, सांख्य-योगः, वेदान्त-मीमांसा च आस्तिकदर्शनानि । षड्-विधास्तिकदर्शनेषु न्यायदर्शनं सर्वशास्त्राणाम् उपकारकत्वेन लोकेऽस्मिन् प्रसिद्धम् । तथा च भारतीयदर्शनसाहित्यस्य प्रवेशद्वारमिव न्यायदर्शनमस्ति । सर्वासु विद्यासु न्यायशास्त्रं प्रदीप इव भासते। 'न्यायः' इति शब्दः नि-उपसर्गपूर्वकात् 'इण् गतौ' धातोः घञ् प्रत्ययेन निष्पन्नः । प्रमाणमाध्यमेन अर्थपरीक्षणं यस्मिन् शास्त्रे भवति तद् न्यायशास्त्रम् । संस्कृतसाहित्यस्योच्चतराणां ग्रन्थानां अवबोधने सहायकं भवति न्यायदर्शनम् । अतः उच्यते यत्- ‘कणादं पाणिनीयश्च सर्वशास्त्रोपकारकम्’ । महर्षिः गौतमः पञ्चाध्यायत्मकं न्यायशास्त्रं प्रणीतवान् । न्यायसूत्रे महर्षिगौतमः षोडशपदार्थानां ज्ञानेन मोक्षो भवतीति सूचितवान् । “प्रमाण-प्रमेय-संशय-प्रयोजन-दृष्टान्त-सिद्धान्तावयव-तर्क-निर्णय-वाद-जल्प-वितण्डा-हेत्वाभास-छल-जाति-निग्रहस्थानानां तत्त्वज्ञानान्निःश्रेयसाधिगमः ॥”

षोडशपदार्थेषु प्रथमपदार्थमस्ति प्रमाणम् । न्यायदर्शने प्रमाणं चतुर्विधम्। यथा प्रत्यक्षम्, अनुमानम्, उपमानम्, शब्दश्च । उक्तंश्च-

प्रत्यक्षानुमानोपमानशब्दाः प्रमाणानि ॥

अर्थापत्तिः, अनुपलब्धिः, सम्भवः, ऐतिह्यादिप्रमाणम् एषु चतुर्विधेषु प्रमाणेषु समाहितं भवति । अतः न्याये नोऽपि

न्यूनं नोप्याधिकं प्रमाणं स्वीक्रियते । न्यायनये प्रमाणं केवलं चतुर्विधमिति ।

शब्दः

शब्दं प्रमाणत्वेन स्वीकृत्य न्यायदर्शने तस्य स्वरूपं प्रतिपाद्यते यथा - आप्तोपदेशः शब्द

यथार्थवक्ता आप्तः इति उच्यते । अर्थात् भ्रमादिरहितः साक्षात्कृतधर्मा यथादृष्टस्य अर्थस्य चिख्यापयिषया प्रयुक्तोपदेष्टा, साक्षात्करणमर्थस्याऽस्तितया प्रवर्त्तते इति आप्तः। गौतमीयसूत्रप्रकाशे आप्तपदस्य निर्वचनं भवति यत्-"यथार्थज्ञानवान् अविप्रलिप्सुः यथादृष्टार्थचिख्यापयिषु स्थानकरणपाटवांश्च ।" तस्य उपदेशः आप्तोपदेशः । उपदिश्यते अनेन इति उपदेशः । यः पुरुषः पदार्थस्य प्रकृतज्ञानं जानाति एवं च साक्षातनुभूतपदार्थस्य यथार्थार्थं प्रकाशयति उपदिशयति स अस्माकं कृते आप्तः । यादृशी वस्तुस्थितिः तादृशी तदनुगुणमेव आप्तपुरुषेण उच्यते। आप्तो यथार्थः, उपदेशः शाब्दबोधो यस्मात् इति बहुव्रीहिः । शब्दत्वञ्च जातिविशेषः, तथा च यथार्थशब्दानां ज्ञानकरणत्वमर्थः इति वृत्तिकारेण विश्वनाथेनोक्तम् । आप्तवाक्यः देशकालजात्यादेः सर्वत्र सिद्धं भवति । आप्तो वाक्यं शब्दः इति तर्कसंग्रहे । वाक्यं नाम पदसमूहः । यथा गामानयेति । अत्र गां तथा च आनयति पदद्वयम् । शक्तं पदम् । तर्हि शक्तिं किए ? – अस्मात् पदात् अयमर्थो बोद्धव्य इतीश्वरसङ्केतः शक्तिः ।

शाब्दबोधः -

शाब्दबाधः किम् ? शब्दात् जायमानः बोधः शाब्दबोधः । अर्थात् वाक्यार्थज्ञानमित्यर्थः । तथा च एकपदार्थे अपरपदार्थसंसर्गविषयकज्ञानमित्यर्थः । शब्दः शब्दसम्बद्धः शब्दसमूहात्मकवाक्यजन्य वाक्यार्थलभ्यः बोधः ज्ञानं शाब्दबोधः । शाब्दबोधस्य करणं नाम असाधारणं कारणं शब्दः । शब्दं विना शाब्दबोधः न भवति । नैयायिकाः शाब्दबोधः प्रथमान्तार्थमुख्यविशेष्यकः भवतीति आमनन्ति । रामः ग्रामं गच्छति इति वाक्यात् ग्रामनिष्ठसंयोगानुकूलव्यापारानुकूलकृत्याश्रयः रामः इति शाब्दबोधः जायते । अयं शाब्दबोधः द्वेधा विभक्तः । यथा- सखण्डशाब्दबोधः अखण्डशाब्दबोधश्चेति । वाक्ये विद्यमानानां प्रकृतित्ययादीनां पृथक्तया यो बोधः जायते सः सखण्डशाब्दबोधः । यथा 'घटमानय' इत्यत्र घटपदस्य घटोऽर्थः । द्वितीयायाः कर्मत्वमर्थः । आङ्पूर्वक 'नि' धातोः आनयनमर्थः । आख्यातस्य कृतिः अर्थः । एवञ्च एकस्मात् वाक्यात् जायमानः पूर्वबोधः आकाङ्क्षादिरहितः शाब्दबोधः अखण्डशाब्दबोधः । तत्र 'घटमानय' इत्यत्र घटकर्मकानयनानुकूलकृतिमाँस्त्वमिति बोधः अखण्डशाब्दबोधः । शाब्दप्रमा तत्करणव्यापारादिसर्वस्वरूपस्य वर्णनं भवति न्याये । विश्वनाथेन उक्तं यथा-

"पदज्ञानं तु करणं द्वारं तत्र पदार्थधीः ।

शाब्दबोधः फलं तत्र शक्तिधीः सहकारिणी ॥"

शाब्दबोधे पदज्ञानं करणम् । करणं नाम व्यापारवद् असाधारणकारणम् । पदार्थस्य धी ज्ञानमत्र व्यापारः द्वारम् । व्यापारः नाम पदजन्यपदार्थस्मरणम् । शाब्दबोधः फलम् अर्थात् प्रमा । पदजन्यपदार्थस्मरणात्मकव्यापारे शक्तिधी पदपदार्थसम्बन्धस्य ज्ञानं सहकारिकारणमिति । शाब्दबोधार्थमादौ शब्दस्य अर्थात् पदस्य प्रत्यक्षात्मकं ज्ञानमावश्यकम्।

पदम्-

शक्तं पदम्। शक्तिनिरूपकत्वं पदत्वमिति पदस्य लक्षणम्। तत् पदं चतुर्विधम्। यथा- यौगिकम्, रूढम्, योगरूढम्, यौगिकरूढश्च ।

(क) यौगिकम्- यत्र पदे अवयवार्थ एव बुध्यते तत् यौगिकं मतम्। यथा- पाचकादिपदम्। पाचकः इत्यत्र पच इत्येकः प्रकृतिरूपोऽवयवः । ण्वुल् इत्यपरः प्रत्ययरूपोऽवयवः । उभयावयवार्थः पाककर्ता बुध्यते इति अत्र यौगिकपदम्।

(ख) रूढम्- यत्र अवयवशक्तिनिरपेक्षया समुदायशक्त्या बुध्यते तद् रूढपदम्। यथा गोमण्डलादिपदम्।

(ग) योगरूढम्- यत्र तु अवयवशक्तिविषये समुदायशक्तिरप्यस्ति तद् योगरूढम्। यथा पङ्कजादिपदम् । अत्र पङ्कजपदमवयवशक्त्या पङ्कजनिकर्तृरूपमर्थं बोधयति, समुदायशक्त्या च पद्मत्वेन रूपेण पद्मं बोधयति ।

(घ) यौगिकरूढम्- यत्र तु यौगिकार्थरूढ्यर्थयोः स्वातन्त्र्येण बोधः तद् यौगिकरूढम् । यथा उद्भिदादिपदम्। अत्र अवयवशक्तिज्ञानमात्रेण उद्भेदनकर्ता तरुगुल्मादिबुध्यते, समुदायशक्तिज्ञानमात्रेण च उद्भिदा यजेत पशुकामः इत्यत्र

यागविशेषः बुध्यते । अनेन प्रकारेण पदस्य चत्वारः भेदाः प्रतिपादिताः ।

शक्तिः

पदपदार्थयोः सम्बन्धः शक्तिरुच्यते। सा चास्मात्पदादयमर्थः बोध्यव्यः इतीश्वरेच्छारूपा । शक्तिग्रहस्तु व्याकरणादितः भवति। तथा चोक्तम्-

शक्तिग्रहं व्याकरणोपमानकोशाप्तवाक्यात् व्यवहारतश्च ।
वाक्यस्य शेषाद्विवृतेर्वदन्ति सान्निध्यतः सिद्धपदस्य वृद्धाः ।।

व्याकरणम्, उपमानम्, कोशः, आप्तवाक्यम्, व्यवहारः, वाक्यशेषः, विवृतिः, सिद्धपदस्य सान्निध्यम् एतानि अष्टौ शक्तिग्रहस्य प्रयोजकानि भवन्ति ।

1.व्याकरणम्- धातुप्रकृतिप्रत्यादीनां शक्तिग्रहः व्याकरणाद्भवति । तथा च व्याकरणे रामादिप्रकृतेः अमुकार्थे शक्तिरित्यदर्शितप्रायत्वात् धातुरूपप्रकृतिरित्यर्थः बोध्यः । अथवा प्रकृतिपदं पाचकादिप्रातिपदिके लाक्षणिकं, पच् धातोः पाचकार्थत्वस्य तदुत्तरकृत्प्रत्ययस्य कर्तृत्वार्थकत्वस्य च तत्र प्रतिपादनेन व्याकरणाच्छक्तिग्रहः । वैयाकरणाः धात्वर्थमुख्यविशेष्यकशाब्दबोधं समर्थयन्ति । यथा मृगो धावति। अत्र मृगकर्तृकधावनकर्मकं प्रेरणादिविषयीभूतं त्वत्कर्तृकं दर्शनमिति । मीमांसकमतेन आख्यातार्थमुख्यविशेष्यकशाब्दबोधः । यथा देवदत्तः ओदनं पचतीत्यत्र पाककरणिकाः ओदनभाव्यिका देवदत्तकृतिरिति बोधः । नैयायिकमते तु प्रथमान्तमुख्यविशेष्यकशाब्दबोधः । यथा चैत्रः तण्डुलं पचतीत्यत्र तण्डुलनिष्टपाकानुकूलकृतिमांश्चैत्र इति ।

2.उपमानम्- उपमानप्रमाणात् शक्तिग्रहो भवतीति । यथा गो सदृशो गवयः । कारिकावल्यां विश्वनाथपञ्चाननेन उक्तम्-

ग्रामीणस्य प्रथमतः पश्यते गवयादिकम्।
सादृश्यधीर्गवादीनां या स्यात् सा करणं मतम्॥
वाक्यार्थस्यातिदेशस्य स्मृतिर्व्यापार उच्यते।
गवयादिपदानां तु शक्तिधीरुपमा फलम्॥

3. कोशः- कोशात् शक्तिग्रहः भवति । स्वसमानार्थबोधकशब्दसमूहात्मकात् अमरसिंहादिकोशात् 'पिताम्बरोऽच्युतः शार्ङ्गिन्' इत्यत्र पिताम्बरादिशब्दस्य श्रीकृष्णपरमात्मनि शक्तिग्रहः ।

4. आप्तवाक्यम्- आप्तवाक्यात् शक्तिग्रहः भवति। प्रयोगहेतुभूतयथार्थज्ञानवान् आप्तः । यथा 'कोकिलः पिकपदवाच्यः' इत्याप्तवाक्येन 'पिक' पदस्यार्थमजानतः बालस्य 'पिक' पदस्य कोकिलात्मकेऽर्थे शक्तिग्रहः भवति ।

5. व्यवहारः- व्यवहारादपि शक्तिग्रहः भवति । यथा प्रयोजकवृद्धेन घटमानय इत्युक्तम् । तच्छ्रुत्वा प्रयोज्यवृद्धेन घटः आनीतः । तदवधार्य पार्श्वस्थः बालः घटानयनरूपं कार्यं 'घटमानये' ति शब्दप्रयोज्यमिति अवधारयति।

6. वाक्यशेषः- वाक्यशेषात् शक्तिग्रहः जायते । यथा 'यवमयश्चरुर्भवती' त्यत्र वाक्यशेषात् यवपदस्य दीर्घशूकविशेषे शक्तिः निर्णीयते । वाक्यशेषस्तु - 'वसन्ते सर्वशस्यानां जायते पत्रशातनम्। मोदमानाश्च तिष्ठन्ति यवाः कणिशशालिनः ।'

7. विवृतिः- विवरणादपि शक्तिग्रहः भवति । विवरणं तु 'तत्समानार्थकपदान्तरेण तदर्थकथनम्' । यथा घटोऽस्तीति इत्यस्य कलशोऽस्तीत्यनेन विवरणात् घटपदस्य कलशे शक्तिग्रहः ।

8. सिद्धपदस्य सान्निध्यम्- तथैव प्रसिद्धपदस्य सान्निध्यादपि शक्तिग्रहः । यथा 'इह सहकारतरौ मधुरं पिको रौती' त्यादौ पिकपदस्य कोकिले शक्तिग्रहः ।

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"आसत्तियोग्यताकाङ्क्षातात्पर्यज्ञानमिष्यते ।"

क. आकाङ्क्षा- पदस्य पदान्तरव्यतिरेकप्रयुक्तान्वयाननुभावकत्वम् आकांक्षा । उक्तम्- "यत्पदेन विना यस्याननुभावकता भवेत् । आकाङ्क्षा.... "। यथा गौरश्वः पुरुषो हस्तीति न प्रमाणम् आकांक्षाविरहात् । अतः आकांक्षाज्ञानं शाब्दबोधे कारणम् ।

ख. योग्यता- एकपदार्थेऽपरपदार्थसम्बन्धः योग्यता । अर्थाबाधः बाधाभावो वा योग्यतेत्यर्थः । उच्यते "पदार्थे तत्र तद्वता योग्यता परिकीर्तिता ।" योग्यताविरहात् वह्निना सिञ्चतीति न प्रमाणम् । अत्र वह्निना सिञ्चतीत्यत्र सेककरणत्वस्य जलादिधर्मस्य वह्नौ बाधनिश्चयसत्त्वान्न शाब्दबोधः ।

ग. आसत्तिः- पदानामव्यवधानम् आसत्तिरुच्यते । तथा च अन्वयप्रतियोग्यनुयोगिपदयोर्व्यवधानमासत्तिः । उक्तम्- "सन्निधानं तु पदस्यासत्तिरुच्यते ।" तज्ज्ञानं शाब्दबोधे कारणम् । गिरिर्भुक्तमग्निमान् देवदत्तेन इत्यादौ आसत्तिज्ञानाभावात् न शाब्दबोधः । प्रहरे प्रहरे असहोच्चारिते गाम् आनय इत्यादिवाक्ये आसत्त्यभावात् शाब्दवोधः न भवति ।

घ. तात्पर्यज्ञानम्- एवं तात्पर्यज्ञानमपि शाब्दबोधे हेतुः । वक्तुः इच्छा एव तात्पर्यज्ञानम् । उक्तञ्च- वक्तुरिच्छा तु तात्पर्यं परिकीर्तितम् । तात्पर्यज्ञानाभावात् 'सैन्धवमानय' इत्यादौ क्वचित् अश्वस्य क्वचित् लवणस्य च बोधः न स्यात् । अतः शाब्दबोधार्थं तात्पर्यज्ञानमावश्यकम् ।

उपसंहारः

न्यायदर्शने चतुर्विधप्रमाणस्य ग्रहणं भवति। एतेषु प्रमाणेषु अन्तिमप्रमाणमस्ति शब्दः । शब्दप्रमाणे शाब्दबोधः फलम् । शाब्दबोधस्य करणं शब्दप्रमाणम् । करणं नाम व्यापारवद् असाधारणकारणम् । वस्तुतत्त्वज्ञानाय शाब्दबोधज्ञानं नित्यान्तमावश्यकम् । कारणं वस्तुज्ञानेन अविद्यायाः विनाशं भूत्वा मोक्षप्राप्तये सुकरं भवति । मोक्षप्राप्तिः मानवानां चरमलक्षमस्ति । पुनश्च शाब्दबोधेन पदपदार्थयोः मध्ये स्थितसम्बन्धस्य अपि ज्ञानं भवति । शाब्दबोधे चतुर्विधकारणस्य अपि ज्ञानं जायते ।

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