

EDUCATIONAL CONCEPTS AND PEDAGOGICAL ELEMENTS REVEALED IN THE  
NAIṢADHĪYACARITAM:

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**Abstract**

The poetic horizon of Sanskrit is very primitive, glorious and rich. It begins with the *Rāmāyaṇa*, the first ever composed Epic by Saint Vālmīki. Kavyas provide with knowledge about modes of communication. Such communications are closely related to existing patterns of life. The role and relevance of education in social life need not be highlighted at all. It is related the attribute of give and take, to know and impart knowledge. The most effective medium of this interaction is education.

Every writer is the exponent of one's time. Since most of the concepts and references in poems reflect the time and the period in which they were composed, it can be realised that poetry is a direct reflection of the age or period in which it is written. The main objective of this study is to trace the educationally relevant concepts of ancient period through the study of the *Naiṣadhīyacaritam* of Śrīharṣha written in 12<sup>th</sup> AD.

Each poet describes events as they happen in his life time, imbued in the hues of aestheticism. Even though the theme of the work is primitive, the poet succeeds in representing it as the direct reflections of his life time. He collects and presents them from his existential circumstances. The reader realises them as the pulse of the poet's own life time and this contributes in the creation of the expected knowledge of communication. The modes of communication imprinted by time can be divided into different units such as social exchanges, cultural communications, economic transactions, educational interactions etc. This particular study aims at the derivation of educational interaction alone out of these and highlights its implications and features.

The 5<sup>th</sup> among the *pañchamahākāvyas*, '*Naiṣadhīyacarita*' was composed by the great poet Śrīharṣha who lived in the latter half of AD 12 cen. He was the son of Māmaladēvi and Śrīhīra, the court poet of the Kanūja king Vijayachandra. Rājasēkhara's *Prabandakōśa* refers to the period of Jayachandra and Vijayachandra to be 12 century AD.<sup>1</sup> This had been the period of existence of Śrīharṣha too. He was honoured with great scholarly recognition by the rulers of Kanūj on account of his great works like *GaṇḍanaMaṇḍanakāvyam*. '*Vijayaprasānthi*, *Chintāprasānthi*, *Gaudōrvaśikulaprasāsti*, *SāṅgaSāṅgaCaritam*, *AmarakhaṇḍanamandNaiṣadhīyacaritam*.' Among these *Naiṣadhīyacarita* alone is recognized to be a Mahākāvya. This great work in 22 sargas discusses the *Nalōpākhyānam* in the *Mahābhāratha*, developed according to the uniqueness of poetic imagination. The work is the delineation of the romantic attachment between Nala and Damayanti and its culmination in marriage.

**Keywords:-** Aestheticism, Education, Naiṣadhīyacarita, social exchanges,

**Educational concepts:**

**Objectives of Education (*Chaturupayas*):**

The poem introduces the outlook and educational concepts of the poet right in the 1<sup>st</sup> Sarga itself during the description of the virtuous traits of Nala. It talks about the aims and objectives of education as well as the means to reach them. The ultimate aim of education is spiritual self-attainment through the control of material emotions and dedication of ethical and moral values. The advantage of writing poem is said to be,

*“DharmārthaKāmaMōkṣēṣuVaicakṣaṇyamKalāsuCa  
KarōtiKīrtimPrītimCaSādhukāvyaNiṣevaṇam”* (Bhamahan)

The four objectives of learning are highlighted here as:

*AdhītiBōdhācaraṇapracāraṇaih  
DaśāscataśrahPraṇayannupādhibhīh*

*CaturdaśatvamKṛtavānKṛtasvayam  
Na VēdmiVidyāsuCaturdaśasvayam.*<sup>ii</sup>

Self-actualisation is the suggested concept here.

It is said that Nala succeeded in attaining great expertise in the Fourteen *Vidyas*, as explained by Manvāchārya.

*Aṅganivēdāścatvārō Mīmāmsā Nyāyavistarāh  
DharmaśāstramPurāṇaṅcaVidyāhyētē Caturdaśa.*<sup>iii</sup>

The Fourteen *Vidyas* are further explained by Yājñavalkya as:

*Purāṇanyayamīmāmsā Dharmaśāstrāṅgamisritāh  
VēdāhSthānāniVidyānāmDharmasyacaCaturdaśa.*<sup>iv</sup>

Nala acquired not mere superficial knowledge but deep insight in these Fourteen *Vidyas*. He acquired them through the ‘*Chaturupayas*’ (four objectives) named ‘*Adhīti*’ (Knowledge), *Bhōdha* (Understanding), *Ācaraṇa* (application), *Pracāraṇa* (transmission). These four developed skills result in the perfect fulfillment of the purpose of education, according to the ancient exponents.

**Adīti:** It relates to the study of subjects right from the mouth of the Guru. It involves learning the subjects with meaningful application.

**Bhōdha:** The comprehension of studied subjects is tested here. Subjects have to be learned meaningfully and all related elements of study have to be comprehended.

**Ācharaṇam:** This relates to the application of the subjects studied in real life.

**Prachāraṇam:** This is associated with transferring the acquired knowledge to the disciples through effective modes of teaching. This enlightens coming generation. The poet introduces the idea that education becomes perfect and complete only when it passes through four stages. Study, comprehend, apply and transmit. These stages in learning are also seen in Benjamin S Bloom’s Taxonomy of Education. Bloom’s Taxonomy delineates a hierarchy of cognitive learning levels from knowledge and comprehension to more advanced levels of application, analysis, synthesis and evaluation.

Transmission of the subjects studied is equally significant as the comprehension of them. The four phases of learning mentioned are introduced in the work *PātañjalaMahābhāṣya* also.

*CaturbhiścaPrakāraividyaṅpayuktāBhavatiĀgamakālēna  
Svādhyāyakālēna, Pravacanakālēna, Vyavahāarakālēna.*<sup>v</sup>

The superb knowledge of the poet in grammar related-subjects and effective commentaries is reflected here.

The four phases or stages for attaining the goal of education (*Caturanvayas*) are introduced in the great epic Mahabharatha also. They are learning, comprehension, application and transmission. It is so explained that the most esteemed Guru is very helpful in the fulfilment of the four factors. He assists in the development of *Adhyayana* (learning) which involves knowledge of the subjects, *Vastujñāna* (comprehension) which deals with meaningful awareness of the subject, *Anuṣṭāna* (application of the subjects learned) and *ŚiṣyaPratipādana* (transmission of knowledge into generation of disciples). The Guru is the embodiment of all these features of education.

*ṚtasyaDātāramanuttamasya  
NidhimNidhināmCaturanvayānām  
Yē Nādrīyantē Gurumarcanīyam  
Prāpāmlōkāmstē Vrajantyapratistham.*<sup>vi</sup>

### **Catuspatas: (four means for learning Archery)**

Ancient seers have formulated four *Āṅgās* or means for learning archery named Mantra, Upacāra, Prayōga and Samhāra. The scholarly BrahmacāriAśvattāma attained archery through these four *Āṅgās*.

*Adhītavidyāścaranōpapannō  
Yōstramcatuspātpunarēvacakre  
GāndharvaputraPratimāmTapasvinām*

*TamasvttanāmānamKuśalamsmaPrccchē*<sup>vii</sup>

### Method of Learning:

#### Śravaṇa- Manana-Nidhidhyāsana:

The headline here introduces the system of education in the primitive educational concepts. It pertains to the study after hearing and listening properly, reflecting over the learned matters repeatedly and affixing them in the intellectual sphere with the help of meditation. Prominence was given to recalling the learned subjects during necessary situations and applying them effectively. The learners of the past were expertise in these. Nala exhibited wonderful skill of recollecting studied matters and utilizing them effectively in right situations.

*AmuṣyaVidyāRasanāgranartakī  
TrayīvaNītāṅgaguṇēnaVistaram  
Agāhatāṣṭādaśatāmjigīṣayā  
Navadvayadvīpapṛthagjayaśriyam.*<sup>viii</sup>

The expression *Rasanāgravarthinī* used here introduces the skill of utilising learned *Vidyas* very fruitfully in required circumstances. This ability has to be nurtured up by students through education. Another quality to be acquired by learners is introduced as, ‘*Gigisa*’ which means ‘*JētumIcchaa*’. It stands for the great desire to win. This trait instills the inspiration in students to put in hard work towards the attainment of goals. This will ensure desirable actualization in the pursuit of education. Eighteen *Vidyas* or knowledge attributes are referred to here.

*ĀyurvēdōDhanurvēdōGāndharvaścētiTēTrayah  
ArthaśāstramCaturthastuVidyāhyaṣṭādaśaSmrtāh.*<sup>ix</sup>

The eighteen *vidyas* include the fourteen ones prior mentioned, added by *Āyurvēda*, *Dhanurvēda*, *Gāndarvavēda* and *Arthaśāsthra*. Nala acquired absolute welfare and bliss through his virtues of character, hard effort and expansion of knowledge. The foundation for all these is introduced to be his intellectual abilities and unique reflection skill.

### Pedagogical Reflection:

#### Astrology:

Through the introduction of astrological concepts in the poem, the great scholarship of the poet in such subjects gets exposed. These concepts are dexterously brought into the minds and hearts of the readers. Nala’s poetic abilities and skill of verification are presented through the effective use of astrological terms and expressions.

*AjasramabhyāsamupēyuṣāSamam  
MudaivadēvahKavināBudhēnaCa  
DadhauPaṭīyānSamayamNayannayam  
Dinēśvaraśrīrudayam Dinē Dinē.*<sup>x</sup>

As the sun puts on the cloth of splendour around, the intelligent Nala attained glory and greatness through spending his precious time with poets and scholars. This is identical to the proximity of the planet mercury and Venus to the sun. Constant discussions with great poets helped him attain wonderful talent of verification.

*ŚaktirnipuṇatāKāvyaśāstrādyavēkṣanāt  
KāvyaṅjāŚikṣayābhyāsahItiHētustadutbhavē.*<sup>xi</sup>

Intimate association with grammarians resulted in his lofty scholarship in subjects related to grammar. Here Nala is compared to the rising sun, the poetically inspired mercury to sublime poets and Venus to a scholarly grammarian. Closeness or association with them provides one with profound scholarship in these subjects.

*BudhaśukrauSadāPūrvōttararāśisthitau.*<sup>xii</sup>

The line reflects poetic and scholarly qualities of Nala that go on accelerating day by day

*Saamyē Rangacarō Bṛhaspatiyutē Gītapriyō Nṛttavit  
VāgmībhūsgaṇapahSitēnaMṛdunā Mayāpaṭurlaṅkakghah  
Sadvidhō DhanadāravānBahugūṇahŚukrēṇayuktē Gurau  
JñēyaŚmasrukarō AsitēnaGhaṭakṛtDāsōnnadāsēpivā.*<sup>xiii</sup>

Here the need and greatness of constant practice is highlighted. Knowledge reinforcement becomes possible only through regular experimentation.

### Music:

Nala is further introduced as one of the greatest exponents of music and other art forms. The poet here introduces the concepts related to the science of music.

*ŚasākaNihnōtumanēnaTatpriyāmayam  
BabhāṣēYadalīkavīkṣitām  
SamājaEvālapitāsuVaiṇikai  
MumūrcchuYatpañcamamūrcchanāsuCa.*<sup>xiv</sup>

The intonation of *Svara* of five notes is effectively introduced here.

*ĀrōhāvarōhēṣuKramātSvarāṇām  
SaptānāmĀrōhāvarōhaṇamMūrcchanētyucyatē.*<sup>xv</sup>

Ref. to the art of Music appears further in the 11<sup>th</sup> *Sarga* too.

*UttuṅgamaṅgalamṛdaṅganinādaBhaṅgī  
SarvānuvādavidhibōdhitaSādhumēdhāh  
Saudhasrajaplutapatākatayābhiniyuh  
ManyēJanēṣuNijatāṇdavapaṇḍitatvam.*<sup>xvi</sup>

### Metaphysical scholarship:

The poet introduces valuable scientific concepts related to atomic diffusion and constitution of bodies here as envisaged by *Naiyāyikās* and *Vaiśeṣikās*.

*AjasrabhūmītaṭakuttanōdgatairupāsyamānamCaraṇēṣuRēṇubhih  
RayaprakarṣāḍgyayanārthamāgatairjanasyaCētābhirivāṇimāṅkitaih.*<sup>xvii</sup>

The line states that the bodies are constituted by minute atoms and big masses are the results of mutual attraction. Objects of less weight are suspended in the atmosphere. The expression, ‘*Aṅuparimāṇammaṇa*’ is supportive of this fact. The expression appears again in the 3<sup>rd</sup> *Sarga*.

*VinaPatatramVinatātanūjaissamiraṇairīkṣaṇalakṣaṇīyah  
ManōbhirāsīdanaṅupramāṇairnaNirjitāDhikkatamāTadakhaih.*<sup>xviii</sup>

The *satkāryavādaSiddhanta* of *Sankhya* also gets effectively described in the book:

*NāstiJanyajanakaVyatiBhēdah  
Satyamannajanitō Janadēhah  
Vīkṣya Vah KhaluTanūmamṛtādām  
DṛṅnimajjanamupaitiSudhāyām.*<sup>xix</sup>

### Political Science:

There is reference to subjects related to *Arthasastra* also.

*PhalamalabhyataYatkusumaistvayā  
ViṣamanētramaṅgaNigrhṇatā  
AhahaNītiravāptabhayā Tatō  
Na KusumairapiVigrahamicchatī.*

The inherent idea in the *Arthasāstra* that subjects should not be frightened even with flowers, not to speak of arrows at all, is put across effectively here.

*‘Puspairapi Na Yōddhavyam Kim PunairNīsitairŚaraih’*

### Artistic Excellence:

“The 10<sup>th</sup> *Sarga* gives references to the artistic excellence related to the creation of ornamental works using precious stones.

*SnigdhatvāmāyājajalēpalōpaSayatnaRatnāmsumṛjāmsukābham  
NēpadhyaHīradyutivārivartiSvacchāyaSacchāyaNijālijālām*<sup>xx</sup>



The study is an effort to recognise the production and distribution of knowledge in thiskāvya and redesign them so as to resurges the contemporary systems of education. It is expected that the study will offer support in discerning the richness of the culture of education inherent in our country once and transfer its splendour to posterity.

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भारते वैदिककालादारभ्य काचित् शिक्षापद्धतिः प्रचलिता वर्तते। मुद्रणविद्यायाः पुस्तकपठनस्य च अभावेऽपि सुस्थिरया पद्धत्या समस्तासु मेखलासु प्रतिमाधनान् तथा पण्डितवर्गान् निर्मातुं प्रभवश्चासीत् अत्रत्यशिक्षापद्धतिः। व्याकरणन्यायज्योतिषवेदान्तायुर्वेदादि-विभिन्नज्ञानक्षेत्रेषु प्रतिभावतां पण्डितानां नामानि अद्य वयं चरित्रस्य भागत्वेन पठामः। अद्य तु श्रावणमनननिधिध्यासनरूपशिक्षापद्धतेः तथा प्रामुख्यं न दृश्यते। पठन-बोधनमेखलासु अनेकानि परिवर्तनानि, मनोवैज्ञानिकसिद्धान्तानाम् आयोजनानि अपि जातानि।

भारतीय संस्कृतेः स्रोतः संस्कृतभाषा। तच्च वेदेभ्यः स्मृतिभ्यः पुराणेभ्यः तथा काव्येभ्यश्च निःसृता भवति। वाल्मीकिमहर्षेः आदिकाव्यमारभ्य अधुनापर्यन्तम् अनवरतं संस्कृतकाव्यवाहिनी प्रवहति। तत्र मुख्यप्रवाहको भवति महाकविकालिदासः। अनुवाचकान् स्वकीयेः आशयैः दर्शनेः मनोवैज्ञानिकसिद्धान्तैः च काव्यप्रपञ्चं विस्तीर्य काव्यात्मकतया आस्वाध्यतायाः परमकोटिं नयत्ययं कविवरः। शिक्षाविषये अनेकानि दार्शनानि अनेन दर्शितानि इति मालविकाग्निमित्रस्य, अभिज्ञानशाकुन्तलस्य, रघुवंशमहाकाव्यस्य, कुमारसम्भवमहाकाव्यस्य च पठनैः ज्ञातुं शक्नुमः।

### विद्याभ्यासलक्ष्यम्

शारीरिक-मानसिक-सामूहिक-विकासनानि विद्याभ्यासलक्ष्यत्वेन प्रामुख्येन प्रस्तुतानि। महाकविना कालिदासेऽनापि काव्येषु एषां पूरकांशाः प्रतिपादिताः। रघुवंशमहाकाव्ये इक्ष्वाकुवंश राजानः बलिष्ठकायाः बुद्धिशालिनश्च भवन्तीति प्रतिपादयति।<sup>2</sup> ब्राह्मण-क्षत्रिय-वैश्यानामेव उपनयनव्यवस्था तस्मिन्काले। उक्तं च- "क्षतात्किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रूढः"।<sup>3</sup> क्षत्रियाणां कायिकक्षमताविषयेऽपि कविना वर्णितं विद्यते। व्यूढोरस्को वृषस्कन्धः साल प्रांशुर्महाभुज युक्ताः राजानः आत्मकर्मक्षमं देहं धरन्ति<sup>4</sup> इति। शरीरस्य स्वास्थ्यपरिपालनविषये "शरीरमाद्यं खलु धर्मसाधनम्" इति कुमारसंभवे वर्णितम्।<sup>5</sup>

<sup>1</sup> Assistant Professor, Department of Sanskrit, Payyanur College.

<sup>2</sup> आकारः सदृशः भङ्गः प्रज्ञया सदृशागमः। आगमैः सदृशात्मैः आरभ्यसदृशोऽयः।। (रघुवंशम्, 1.15, पृ.21)

<sup>3</sup> तत्रैव, 2.53, पृ.68

<sup>4</sup> "व्यूढोरस्को वृषस्कन्धः साल प्रांशुर्महाभुजः। आत्मकर्मक्षमं देहं धरन्ति धर्मं इवश्रितः।।" (तत्रैव, 1.12, पृ.18)

<sup>5</sup> कुमारसंभवम्, 5.33, पृ.149



सांस्कृतिकौञ्जत्वमपि विद्याभ्यासलक्ष्यमेव । विद्यागुणसम्पन्नाः सांस्कृतिकसम्पन्नाः भवन्ति । तदुक्तं "संस्कारवत्येव गिरा मनीषी तथा स पूतश्च पवित्रितश्च"<sup>6</sup> इति ।

प्राचीनविद्याभ्यासरीतिः आध्यात्मिकताधिष्ठिता भवति । आत्मसाक्षाकारः, आत्यन्तिक ज्ञानप्राप्तिः अथवा ब्रह्मनिर्वाणमेव विद्याभ्यासस्य आत्यन्तिकलक्ष्यम् । इदम् आत्मसंयमनेन इन्द्रियनिग्रहेण च साध्यते । तदर्थं ब्रह्मचर्यं तपः च निष्कर्षिते । तपसः महत्त्वं एवमेव ब्रह्मचर्यस्य महत्त्वं च कुमारसंभवे पञ्चमसर्गे प्रामुख्येन प्रतिपादितं भवति ।

विद्योपार्जितगुणाः

प्रत्यक्षेण परोक्षेण च नैकान् गुणान् विद्याभ्यासेन छात्राः आर्जयन्ति । महाकविना कालिदासेनापि विद्योपार्जितगुणानां वर्णनानि संकलितानि । रघुवंशमहाकाव्ये- "ज्ञाने मौनं क्षमा शक्तौ त्यागे श्लाघा विपर्ययः ।।"<sup>7</sup> विद्योपार्जितगुणेषु मुख्यं भवति क्षमा तथा विनयश्च । क्षमा सर्वसाधकत्वेनेव वर्णयति रघुवंशे द्वितीयसर्गे । क्षत्रियाणां क्षमा भूषणं भवति । मौनं, क्षमा तथा त्यागश्च ज्ञानजन्यगुणाः भवन्ति ।<sup>8</sup> आत्मसंयमनेन यौवनदशायामेव दिलीपः ज्ञानवृद्धः इति उल्लेखः वर्तते ।<sup>9</sup>

विद्याकेन्द्राणि - तपोवनानि

अभिज्ञानशाकुन्तलस्य मुख्यं रङ्गविधानं कण्वाश्रमं परितः तपोवनानि एव । आश्रमवासिनां जीवितचर्याक्रमः, तपोवनसंस्कारः तथा तमभितः स्थायमानानां सस्य-लतादीनां पशु-पक्षिणां पारस्पर्यं सहजबन्धं च नैसर्गिकतया आविष्करोति । गुरुशिष्यबन्धस्य लौकिकजीवितोपयोगिनः उपदेशान्यपि कविना सान्दर्भिकतया प्रतिपादान्येव । "अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र, वयं तत्वान्वेषात् हताः त्वं खलु कृतिः ।"<sup>10</sup> इत्येवं सन्दर्भेऽस्मिन् कविना तापसानां ज्ञानमहत्त्वं वर्णितम् । "शमप्रधानेषु तपोधनेषु दाहात्मकं गूढं तेजः अस्ति ।"<sup>11</sup> तपोवनानां संरक्षणं राज्ञां धर्मः इति रघुवंशमहाकाव्ये - "नृपस्य वर्णाश्रमपालनं यत् स एव धर्मो मनुना प्रणीतः" इत्युच्यते । स्त्रियः प्रायशः गुरुकुलेषु विद्याभ्यासनं प्रत्यक्षरूपेण न वर्णितं भवति । राज्ञां अन्तपुरे स्त्रियः सुकुमारादिकलाविषयेषु शिक्षिताः भवन्ति इति मालविकाग्निमित्रनाटके सूचितं वर्तते ।

<sup>6</sup> तत्रैव, 1.28, पृ.20

<sup>7</sup> रघुवंशम्, 1.22, पृ.24

<sup>8</sup> "विद्या विद्यायाय धर्मं यदाय शक्तिः परलोकन पीडनाय । खलस्य साधोर्विपरीतमेतत् ज्ञानाय दानाय च रक्षणाय" ।। (सुभाषितम्)

<sup>9</sup> अनाकृष्टस्य विद्ये विद्यानां पारटबनः । तस्य धर्मतेरासीत् वृद्धत्वं जरसा विना" ।। (रघुवंशम् 1.23, पृ.22)

<sup>10</sup> अभिज्ञानशाकुन्तलम्, 1.15, पृ.30

<sup>11</sup> शमप्रधानेषु तपोधनेषु गूढं हि दाहात्मकमस्ति तेजः । स्पर्शाङ्कुर इव सूर्यकान्ता स्तदन्वतेजोभिभवान्भवन्ति" ।। (तत्रैव, 1-21, पृ.30)



## निबन्धमाला

गुरुमहिमा

रघुवंशमहाकाव्ये कुलगुरुः वसिष्ठः प्राधान्येन वर्णितः । जितेन्द्रियाः मन्त्रद्रष्टारश्च ऋषयः ईतिबाधान् परिहरन्ति ।<sup>12</sup> उत्तमाचार्यस्य योग्यताविषयेऽपि कवेः वीक्षणानि प्रसिद्धानि भवन्ति । मालविकाग्निमित्रे कौशिक्याः वचनम् उत्तमाचार्यस्य योग्यतां सूचयति<sup>13</sup> । केचन विषयग्रहणे कण्ठस्थीकरणे च पटवः भवन्ति किन्तु ते अध्यापने न समर्थाः, केचन अध्यापने समर्थाः तथापि तेषां विषयपरिज्ञानं न भवति । अतः एव पाण्डित्यम् अध्यापनचातुर्यं च येषां साधु ते अध्यापकेषु चिरप्रतिष्ठिताः भवन्ति । ये नूतनविषयान् न ज्ञातुमिच्छन्ति, वादविदादेशु न भागं स्वीकुर्वन्ति ते विद्याव्यापारिणः इति कवि अधिक्षिपति ।<sup>14</sup>

पाण्डित्यमापनम् अध्यापनेन

“उपदेशदर्शनात् मूल्यनिर्णयः”<sup>15</sup> इति मालविकाग्निमित्रे नृत्ताचार्ययोः हरदत्तगणदासयोः पाण्डित्यनिर्णयाय पाण्डितकौशिक्याः वचनेन आशयोर्यं अवतरति । प्रत्येकस्य विषयस्य ज्ञानस्य प्रयोगस्य च वितरणेन गणदासः उत्तमत्वेन सम्मानितश्च ।

विज्ञानसम्बन्धिनां विषयाणां प्रवाहेण छात्राणां विज्ञानमण्डलस्य विस्तरणं कर्तुं उपदेशः प्रमविताः आसन् । “उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः श्यामायते न युष्मासु चः काश्चनमिवाग्निषु”<sup>16</sup> इत्यत्र एतत् स्फुटं भवति ।

गुरुकुलसम्प्रदायः

छात्राः बालपाठान् स्वगृहादेव अधीयते । भाषापठनस्य प्रथमसोपानं भवति श्रवणम् इति वदति रघुवंशे- छात्र्या प्रथमोदितं वचः उवाच ।<sup>17</sup> वैयक्तिकजीवितम् आश्रमचतुष्टये विभक्तं । तत्र षोडश संस्काराः अनुवर्तनीयाः । तत्र उपनयनं समावर्तनमिति द्वयं विद्याभ्याससम्बद्धम् । उपनयनं विद्याभ्यासप्रारम्भसूचकम् एवमेव समावर्तनं समापनसूचकम् । चूडाकरणानन्तरं

<sup>12</sup> गुरुभद्रपदीविन्दो निरालङ्कारः विरीतयः । यन्मदीयाः प्राणाः तस्य हेतुस्तात् नृत्तावर्षसम् ।। (रघुवंशम्, 1-63, पृ.38)

<sup>13</sup> क्विपु श्रिया कश्चिद्विद्वत्संज्ञा संक्रान्तिरन्यस्य विशेषयुक्ता । यस्योग्यं साधु स शिक्षाकाणां पुरि प्रहातपयितव्य एव ।। मालविकाग्निमित्रम्, 1-16, पृ.40)

<sup>14</sup> कश्चिद्विद्वत्संज्ञा विद्याप्रदीपः तितिक्षमाणस्य परेण निन्दा चत्यागमः केवलजीविकास्ये तं ज्ञानपथं वणिजं वचन्ति (तत्रैव, 1-17, पृ.43)

<sup>15</sup> तत्रैव, 1, पृ.46

<sup>16</sup> मालविकाग्निमित्रम्, 2-9, पृ.69

<sup>17</sup> उवाच छात्र्या प्रथमोदितं वचं यथी तदीयागवलाभ्यर्थागुली । अभूच नामः प्रतिपादशिक्षया पितुर्गतं तेन ततान शोर्भकः ।। (रघुवंशम्, 3-25 पृ.87)



स्वगृहादेव अक्षराभ्यसनं कृत्वा गुरुकुलं गच्छति<sup>18</sup> अद्ययनं समाप्य गृहस्थाश्रमं गुरोरनुज्ञां प्राप्तः शिष्यः गुरवे गुरुदक्षिणां ददाति । रघुवंशमहाकाव्ये वरतंतुशिष्यस्य कौत्सस्य कथा गुरुदक्षिणाविषये सूचनां ददाति । विद्यां समाप्य गुरुदक्षिणारूपेण किमिच्छतीति निर्बन्ध पृष्ठः, गुरुः कुपितः सन् वेदावेदाङ्गाति चतुर्दशविद्यामधिगतवान् भवान् एकैकस्यापि विद्यायाः एकैककोटि-सुवर्णकमितिरीत्या गुरुदक्षिणां यच्छतु इति कल्पितवान् च । गुरोरनुज्ञां सुसाध्यैव विद्यां जीवितोपयोगीं कर्तुमभिलषन् कैत्सः रघुं प्राप्य कार्यसाधनं कृत्वा गृहस्थाश्रमं गच्छति इति कथा ।<sup>19</sup>

तपः लक्ष्यसाधकम्

छात्राणां लक्ष्यम् अत्यावश्यकम् । लक्ष्यं तीक्ष्णतरश्चेत् मार्गः सुसाध्यः एव इति कविः अभिप्रैति । कुमारसम्भवमहाकाव्ये लक्ष्यसाक्षात्करणार्थं पार्वत्याः तपोवर्णनं सुन्दरतया कृतं वर्तते । स्वपुत्रीं तपसा निवारयितुं मेनया परिश्रमः कृतः किन्तु सा विफलतां याति । कविवचनेन - “कः ईप्सितार्थस्थिरनिश्चयं मनःपयश्च निम्नाभिमुखं प्रतीपयेत्”<sup>20</sup> लालित्येन जीवनं तथा च औन्नत्येन चिन्तनम् इत्यासीत् प्राचीनविद्याभ्यासपद्धतेः मुख्यादर्शः । मनोवैज्ञानिकसिद्धान्तानाम् अनुसरणाभावेऽपि प्राचीनपद्धतेः महत्त्वं विद्यते । अनुभवेन ज्ञायते यदनया पद्धत्या उत्कृष्टाः पण्डिताः, विद्वांसः कवयश्च निर्मिताः अभवन् । कवेः आशयान् पठित्वा अवश्यानि परिवर्तनानि यथायोग्यं कृत्वा नूतनपद्धतीनां चिन्तनावसरे कविवरस्य आशयानपि स्वीकर्तुं निश्चयः कर्तव्यः इत्यपि वक्तुं अभिलषामि ।

ग्रन्थसूचिका

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मालविकाग्निमित्रम्, चौखम्बा संस्कृतसंस्थान, वाराणसि, 1988

कुमारसम्भवम्, चौखम्बा संस्कृतसंस्थान, वाराणसि, 2005

सुभाषितावलिः

<sup>18</sup> सवृत्तपुलधलकाकपक्षकौ समाप्यपुत्रैः सवयाभिरन्वितः । निष्येयथावद् गणनेनवाङ्मयं नदीमुखेन समुद्रमाविशत् । ।

<sup>19</sup> अधोपनीतं विधिवद्विपधितो विनिन्दुरेनं गुरवो गुरुप्रियं । अवन्ध्य यज्ञाश्च बभूवुरत्रते क्रिया हि वस्तूपहिता प्रसीदति । । (तत्रैव, 3-29, पृ.88)

समाप्त विधेन मया महर्षे विज्ञापितोभूत गुरुदक्षिणाये । समे धिरागाखिलतोपचारम् तां भक्तिमेवागणयत् पुरस्तात् । (तत्रैव, 5-20, पृ.141)

<sup>20</sup> कुमारसम्भवम्, 5.5, पृ.135.



# निबन्धमाला

परिसरीयशोधपत्रिका

मुख्यसम्पादकः

आचार्य ई.एम्. राजन्, निदेशकः

सम्पादकौ

आचार्यः के.के. हर्षकुमारः

डा. श्रीनिवासन् पि.के.

द्वादशं पुष्पम् (वर्षम् - २०२२)



गुरुवायूर्-परिसरः

केन्द्रीय-संस्कृत-विश्वविद्यालयः

पुरनाट्टुकरा, त्रिशूर्, केरलम् - ६८० ५५९



# निबन्धमाला

परिसरीयशोधपत्रिका

मुख्यसम्पादकः

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# Padārthabodha and Vākyaarthabodha in Ancient Indian thoughts:

Dr. Lakshmi C<sup>1</sup>

The land of Bharata is immortalised as the unending receptacle of unique spiritual and cultural tradition. The basement of this glorious hierarchy is nothing other than our blessed Vedas and related Śāstras. The literature, philosophic and other works ensued from the spring of Vedas have converted this legacy into a broad and dense reality. The glorious container of knowledge, which is characteristically Indian, has been transferred from generation to generation on the wings of a well-planned system of education. At a time when there were no books for learning, knowledge got transferred for the purpose of memory and practical application, with the help of this unwritten methodology of transaction. The strategies employed by the Ācāryas to impart Padārthabodha and vākyaarthabodha are referred to here briefly.

## Padārthabodha (Word meaning association):

The ancient stream of Indian thoughts possessed clear awareness regarding various means by which diction communicated its meaning. The attributes related to diction meaning had been highlighted convincingly in the Sanskrit works of ancient and medieval India, encompassing the areas like *Mīmāṃsā*, *Nyāya*, *Vaiśeṣika*, *Vyākaraṇa* and *Vimarśana*.

Padajñānam Tu Karaṇam Dvāram Tatra Padārthadhīhī

Sābdabōdhah Phalam Tatra Śaktidhīh Sahakāriṇī<sup>2</sup>

Eight means have been prescribed for realisation of the exact meaning of words:

Śaktigraham Vyākaraṇōpamāna Kōśāptavākyaḍ Vyavahārataśca |

Vākyaśya Śēśād Vivṛtērvadanti Sānnidhyatah Siddhapadasya Vṛddhāh ||<sup>3</sup>

<sup>1</sup> Assistant Professor, Department of Sanskrit, Payyanur College

<sup>2</sup> Nyaya Siddhanta Muktavali, 81, P:291

<sup>3</sup> Ibid, Sabdakhandam, P:296, Kavyaprakasam, 2.10, P:



Meanings of the words can be comprehended at first impulse through the systems of *Vyākaraṇa* (Grammar), *Upamāna* (Comparison), *Kōśa* (Dictionary), *Āpṭhavākya* (The word of the learned and the right person), *Vyavahāra* (Communication), *Vākyaśeṣa* (After the vedic sentence), *Vivaraṇa* (Explanation) and *Prasiddha Pada Sānnidhya* (The presence of a familiar word). The major part of our knowledge consists of sound awareness. Knowledge of sound is considered to be the science of learning itself by experts. “*Śāstram Śabda Vijñānāt Asannikṛṣṭe Arthavijñānam*”<sup>4</sup> The above mentioned sources are illustrated below.

### Vyākaraṇa :

*Vyākaraṇa* is highly helpful in learning a language easily and correctly. It is the source of learning about *Dhātu* (root), *Pratyaya* (Suffix) and *Niṣpanmarūpa* (Diction). Sound is categorized as *Sadoṣa* (diffeective) and *Nirdoṣam* (flawless) *Vyākaraṇa* is the science of differentiating between *Suśabda* (grammatically correct) and *Apaśabda* (grammatically incorrect). It gives the basic culture to a word “*Samskāreṇa Yadhā Hīnām Vācamarthhāntaram Gatām*”. Experts opine that the *Vyākaraṇa śāstram* contributes greatly to meaningful comprehension. “*Samskāravatyēva Girāmanīṣī*”<sup>5</sup> The expression of Kālidāsa is very relevant here. The Science of *Vyākaraṇa* provides the following formula for identifying the meaning of a word ‘*Dakṣasyāpatyam Pumān Dākṣīh*’. Here, the suffix ‘*iñ*’ is ordained by the *sūtra* (aphorism) “*Atah iñ*”. Accordingly this word acquires the meaning son of *Dakṣa*, as per *Vyākaraṇa Śāstra*. In ‘*Pach-pāke*’, the meaning of the root ‘*Pach*’ is fixed as ‘cooking’ by Grammar. The suffix ‘*ṇval*’ or ‘*aka*’ means doer. Therefore the word ‘*pācaka*’ means one who cooks (cook)<sup>6</sup>

### Upamana (Inference):

It is the means of acquiring knowledge through perception and information about an object from previous description. Inference is considered to be the instrument of valid knowledge by both *Mīmāṃsakas* and *Naiyāyikas*. The *Amarakōśa* looks at *Upamāna*<sup>7</sup> as the names that stand for similarity and

<sup>4</sup> Sabarabhasyam, P: 105

<sup>5</sup> Kumarasambhavam

<sup>6</sup> Sahityadarppanam, 2. P:37

<sup>7</sup> Amarakōśa P. 662



equality of objects the *Sāhityadarpaṇa* describe *Upamāna* as *Sādriśyajñānam*<sup>8</sup> (identical knowledge).

Eg : *Gavaya* is an animal similar to cow. Such a one locates the meaning of *Gavaya* in something that looks like cow. Here the meaning is assessed through similarity of appearance. The *Nyāyasidhānta Muktvāli* states thus:

Grāmīṇasyah Prathamatah Paśyatō Gavayādikam  
Sādriśyadhīrgavādīnām Yā Syāt Sā Kāraṇam Matam  
Vākyaṛthasyātidēśasya Smṛtivyāpāra Ucyatē  
Gavayadi Padānām Tu Śaktidhīrupamāphalam. <sup>9</sup>

### Kōśa (Dictionary):

The *Kōśa* or the dictionary refers to the essential science which contributes to the solid existence of language. They provide with the meaning and explanations of diction or terms. They are the breath and soul of any language. There are many *Kōśagranthas* in the Sanskrit language. They help in the meaningful awareness of words and their practical application. They describe the secondary meaning of certain terms too. For example, the word '*Marutvān*' gets the dictionary meaning as, "*Indrōmarutvān Maghavo...*". On search for the synonyms of *Marutvān* we get the meaning '*Indran*' also for it.

### Āptavākyaṃ (The word of the learned and the right person):

The meaning of the sound is comprehended through the precise skill of presentation of the right exponent. '*Āptastu Yathārtha Vaktā*'.<sup>10</sup> The views of Patañjali is '*Āpto Nāma Anubhavēna Vastutattvasya Kārstnyēna Niścayavān Rāgādivasādapi Nānyadhāvādī Yah Sah Āptah*'.<sup>11</sup> *Āptavākyaṃ* says that the meaning of a particular word is sensed out from the explanation given to it by a learned person. '*Āptōpadeśasāmardhyād*'.<sup>12</sup> For example: The one who is ignorant of the term *Aśva* gets its meaning from the learned one who shows him a horse and explains it to be a horse '*Ayamaśvaśabdavācyah*'. This system

<sup>8</sup> Sahityadarpanam, 2. P.37

<sup>9</sup> Nyaya Siddanta Muktvāli , Upamana Khandā, 77-80, P.288.

<sup>10</sup> Viswanathakaviraja, Sahityadarpanam , P.10

<sup>11</sup> Viswanathakaviraja, Sahityadarpanam vyakhya – 2 P.36.

<sup>12</sup> Nyaya Sootra 2.1.52



of learning words is the fundamental step in the acquisition of any language. It is very common that those children who have no linguistic capability are trained by showing them various objects like crow, cat, goat, hen etc. This gives us the impression that acquisition of vocabulary is essential in the learning of a language.

### **Vyavahārajñāna (knowledge through interaction):**

The one who learns things through the words of scholars acquires the skill of application through effective interaction. The most fruitful means of learning words and their meaning is *Vṛddhavyavahāram* or listening to the sayings of a learned and aged man. It is classified by Nāgēśa Bhatta,<sup>13</sup> the Grammarian and Jagadīśa Tatkālankāra, the *Naiyāyika*. According to them *Vyavahārajñāna* or interactive expression is the extreme point of knowledge acquisition. Its significance is explained so: '*Nacātra Vṛddhavyavahāramuktvā Anyatkāraṇamupalabhāmahē*',<sup>14</sup> as quoted by Dr. N.V.P. Unittiri. Gangesaopadhaya opines of '*Sankētasya Grahah Pūrvam Vṛddhasya Vyavahāratah*' in the *Śabdaśakti Prakāśika* (P.103) and '*Vṛddhavyavahārādēva Sarvēṣām Ādyāvyutpattih*' in the *Tattvacintāmaṇi*.<sup>15</sup> For Example: Uttama Vṛddhēna Madhyama Vṛddhamuddiśya ..... Sankētamavatārayati.<sup>16</sup> On the old man's saying- when giving direction to the middle aged man -"bring the cow"- the child, having observed the man to whom the order was given by his senior, employing himself in bringing the cow; determines, first that the meaning of this sentence was fetching of a body possessing a dewlap ,&c." and afterwards, *Avāpōdvāpābhyām* through the insertion and omission of the portions of the sentence "bring the cow" which he has yet understood only in the lump, in such other sentences heard by the child as "fasten the cow" -"bring the horse" etc, he ascertains the convention that the word "cow" shall mean "the thing with a dewlap &c" and the word "bring" shall mean "fetching". This is the common way through which children generally learn the use and practical application of language. This methodology is natural. The opinion of Katyāyaṇan about words and

<sup>13</sup> Nagesabhata, Paramalaghu Manjusha, P.64.

<sup>14</sup> Brhati, P.258

<sup>15</sup> Gangesa Upadhyaya, *Tattvacintāmaṇi*, Vol.4, Sec. 2 P.46

<sup>16</sup> Viswanathakaviraja, *Sahithyadarpanam*, P35.



meanings is also relevant here that sense is often derived from the effective utilisation of words.

### Vakyaśesa (After the vedic sentence):

If ever any doubt arises about the words used in Vedic mantras, the meaning is derived only after listening to the remaining portion of it. Jaimini Mahārṣi explains it effectively as '*Sandhigdeṣuvākyaśeṣāt*'.<sup>17</sup> For example, in the expression '*Yavamayaścarurbhavathi*', - The term *Yava* implies *Dīrkhasūkam* (paddy) when used by Āryans and '*Kaṅkau*' (corn) when it is used by the *Mlecchās* or non- Āryans. In case of doubt the entire *śloka* has to be focused on:

Yatrānyāh Ōṣadhayō Mlāyantē  
Athaitēmōdamānā Ivōttiṣṭanti  
Vasantē Sarvasasyānām Jāyatē Patraśādanam  
Mōdamānāśca Tiṣṭanti Yavāh Kaṅśāśālinah

This makes it clear that corn cannot exist in spring season and so the object that remains without shedding leaves is *dīrkhasūka* itself.

### Vivṛti (Commentary):

Whenever doubt arises with regard to the meaning of a word, it has to be fixed on the commentary of the interpreter. Patañjali explains the relevance of commentary in the *Mahābhāṣya* as: '*Vyākhyānatō Viśeṣapratipattiḥ*'.<sup>18</sup> It involves the method of clarifying doubt through contextually relevant meaning. Example is the expression, '*Śaktih Kavitva Bijarupa Samskāra Viśeṣa*', the meaning of *Śakthi Padam* has to be obtained as traits of culture from situational interpretations. From the explanation '*Ghaṭōsti-Kalaśōsti*', the term '*Ghaṭa*' attains the meaning of '*kalaśam*'.

### Siddhapadasānnidhyam (The presence of a familiar word):

The presence of familiar words also helps in the comprehension of meanings. For eg: '*Sahakāratarau Pikaḥ Routi*', provides with the sense as singing melodiously from sweet mango tree due to the presence of the word '*Sahakārataru*' (mango tree). So, the word '*pika*' gives the sense of 'cuckoo'. Ancient exponents make it clear where to focus meaning after the effective

<sup>17</sup> Jaimini Mahārṣi, *Mīmāṃsāsūtram*, 1.4.24

<sup>18</sup> Patañjali, *Mahābhāṣyam* vol. 1 p.42



explanation of *Abhidhāvyāpāra* and *Śaktigrahōpāya*. 'Sankētō Gr̥hyatē jātau Guṇadravya Kriyāsu Ca.'<sup>19</sup>

A Convention whereby the expressed meaning of a word is settled accepted, by men among themselves, in regard to kinds, qualities, things and action.

Here Viśvanāthakavirāja is seen to have accepted the view of Patañjali himself, 'Sankētitaścaturbhēdo Jātyādir Jātirēva Vā'<sup>20</sup>

It is so explained by Mammatabhatta in the *Kāvyaṣa* too. The *Mīmāṃsakas* accept 'Jāti' (universal) only.

'Anēkārthasya Śabdasya Vācakatvē Nīyantritē  
Samyōgādairavācyārthadhīkṛtyāpṛtirāñjanam'<sup>21</sup>

When a word having several primary meanings has the range its denotation restricted by 'connection'-etc., if there appears the cognition of a meaning other than the denoted one, that function which brings about this cognition is suggestion.

'Context' determines the accurate meaning of words. The meaningful concept of Vedic *mandras* and material communication can be usefully discerned through the idea highlighted its meaning or objective, its utility value, the context of use, lingam or hint from other sources, *Aucitya* (propriety), *Kāla* (time), *Dēśa* (place) and *Svara* (tonal quality). In certain context the use of 'Ṣakāra' instead of 'Sakāra' or 'Ṇakara' instead of 'Nakara' also becomes helpful in comprehending sense or meaning. In other context *Samāsa* also becomes helpful in the identification of meaning – difference. For eg: the compound word '*Kṛṣṇasarpa*' refers to black cobra and '*Kṛṣṇah Sarppah*' gives the sense of a snake in black colour only. Similarly the expression '*Dēva Priyah*' communicates the sense of being favourite to Dēvas, whereas '*Dēvānām priyah*' gives the plain meaning as stupid only. *Dāsyāh Putrah* is an ominous expression but *Dāsīputraha* refers to the son of a servant- maid only. This concept, as explained in the ancient work the *Bṛhaddēvata*, is further quoted by Dr. N.V.P. Unittiri in his work the *Śabdārthasidhānta* (2009, P.32). Bhartṛhari defines context in the *Vākyapadīyam* as follows:

*Vākyāt Prakaraṇadarthāt Aucityāt Dēśakālatah*

<sup>19</sup> Viswanathakaviraja, *Sahityadarpanam*, P:37

<sup>20</sup> Mammatabhatta, *Kāvyaṣa*, P:39

<sup>21</sup> Ibid, 2.19, P:37



*Śabdārthāḥ Pravibhajantē Na Rūpādēva Kēvalāt  
Samsargō Vīyōgaśca Sāhacaryam Virōdhitā  
Arthah Prakaraṇam Liṅgam Śabdasyānyasya Sannidhi.  
Sāmrthyamaucitī Dēśah Kālō Vyakti Svarādayah  
Śabdārthasyānavacchēdē Viśeṣa Smṛtiḥetavah.*<sup>22</sup>

During doubtful situations, meaning has to be ascertained through any of the eight methods known as: *Samyōgah* (connection), *Viprayōgah* (disjunction), *Sāhacarya* (association), *Virōdhitā* (enmity), *Arthah* (use) *Prakaraṇa* (context), *Liṅga* (peculiarity), *Śabdasyānyasya sannidhi* (proximity of another word), *Sāmarthyā* (capacity), *Aucitya* (propriety), *Dēśa* (place), *Kāla* (time), *Vyakti* (gender), *Svarādaya* (accent and so forth). These conditions that serve to bring about the idea of the particular meaning of a word, when there is an uncertainty as to its actual meaning in a particular context;—and it is in advance with this that one particular meaning, out of a number of meanings of a word, is understood to be intended, in each of the following expressions respectively.<sup>23</sup>

#### **Śābdabōdha / Vākyaṛthabōdha (Verbal Comprehension):**

Verbal comprehension is different from the meaning of individual words. Verbal comprehension necessitates the conjoining of diction -meanings with the relevance of the situations in which they are used. In this word meaning is derived from its utterance itself. Some argue that verbal comprehension is the information that is gathered outside the meaning of individual words. But *Naiyāyikas* do not agree to this concept. The meaning of word is available from its utterance of sound itself. But verbal comprehension is something apart from this. Expectancy is one of the greatest contributions to linguistics offered by ancient and medieval India. This treatise has been introduced by *Mīmāṃsakas* in order to explain the assimilation of various words in sentence construction. '*Vākyaṃ Syād Yōgyatākāmṣāsattiyuktah Padōcchayah*'.<sup>24</sup> Visvanāthakavirājan explains it as such: It is equally highlighted in the *Bṛhaddevata* too. The *Vākyaśvarūpam* explains in the *Vākyaṇḍīyam* as:

*Sākāmṣāvayavam Bhēdē Paramākāmṣa Śabdakam*

<sup>22</sup> Bhartrhari, *Vakyapadiyam*. 2.314-316. P: 125&127

<sup>23</sup> Mammatabhāta, *Kavyapraksha*, 1980, P.35-37.

<sup>24</sup> Viswanathakaviraja, *Sahityadarpanam*, P.30



Karma Pradhānam Guṇavadēkārtham Vākya miṣyatē .<sup>25</sup>

It pertains to the idea that the meaning of a sentence is obtained in its fullness through the co-ordination of the words used in it and also on the basis of expectancy. Later on concepts like *Āsakti* or *Sannidhi* (Proximity) have been incorporated to this by *Mīmāṣakas*. They refer to the co-relation of words in sentence as follows:

‘*Ākāṁkṣā Sannidhānam Ca Yōgyatā Cēti Ca Trayam*’<sup>26</sup>

Such a move had been tried first by *Mīmāṣakas*. They express their opinion about the meaningfulness of rare sentences as follows:

*Gurustāraṇārthasya Tatrādhyāhāramicchatī*

*Buddhi Sannidhimātrēṇāpyanvētīti Duraśayah* <sup>27</sup>

It means that it is essential to adopt the necessary meanings of words in relevant contexts. The meaning of a sentence is termed as “*Tālparyam*” (Its implication or suggestive meaning) by *Mīmāṣakas*. It is available through six indicators, without referring to either the speaker or the listener.

“*Upakramōpasamhārauvabhyāsāpūrvatā Phalam*

*Arthavādōpapattiśca Liṅgam Tālparyamucyatē*”<sup>28</sup>

Here *Abyāsa* refers to the repetition of the main subject. *Upakramōpasamhāra* is the congruity between the introduction and conclusion. *Apūrvatā* refers to the newness of the topic. *Phalam* is the desirable outcome. *Arthavādā* refers to the opinions that ensue from the main topic. *Upapatti* indicates the arguments supporting the main topic.

This concept of *Mīmāṣakas* is highlighted in the *Kāvya prakāśa* by *Mamṭācārya* ‘*Tālparyārthōpi Kēśucit*’.<sup>29</sup> The adopted view of *Naiyāyika* is ‘*Padasamūhō Vākyaṛthasamāptau*’ (*Nyayasūthra*). *Nāgeśabhatta* in the *Paramalaghumanjūṣa* argues that meaning has to be comprehended through the addition of the *Vākyaśeṣa* (remeaning part of sentence) named *samartha*.

<sup>25</sup> Bhartrhari, *Vākya padīyam*, 2.4 P.6.

<sup>26</sup> Kumarilabhatta, *Tandravarttikam* vol.1, P. 455

<sup>27</sup> Melpattur Narayanabhatta, *Manameyaodayam* 1.99, P.103.

<sup>28</sup> Gautama, *Nyayasūthram* P.714.

<sup>29</sup> Mammatabhatta, *Kavya prakasa*, 2.5, P:34



**Abhihitānvayavāda and Anvitābhīdhānavāda:**

Two arguments are prominent in verbal comprehension. Sentence comprehension derives from the congruity of words used in it. According to Mammatacārya Abhihitānvayavāda is 'Ākankṣyōgyatā Sannidhivaśāt Vākṣyamānasvarūpāṇām Padārthānām Samānvayē Tātparyārtho Viśeṣavapurapadārthōpi Vākṣyārthah Samullasati'.<sup>30</sup> Further it is explained in the *Tantra Vārttika* also: 'Padārthaih Padavijñānair Vākṣyārthah Pratipadyatē'.<sup>31</sup> This theory explains that words refer to specific objects only. The comprehensive idea is obtained from the fusion of words. Kumārīlabhatta is of the opinion that verbal comprehension can be obtained through arriving at suggestive meaning or implication. According to Prabhākaraguru, *Vākṣyārthah* (denotation) itself refers to *Vākṣyārthah* (verbal comprehension). 'Vchyēva vākṣyārthah'.<sup>32</sup> 'Sentence is the basic unit of speech', is the common statement in modern linguistics and it confirms to the concept of *Anvitābhīdhānavāda*. Semantics is one of the latest branches introduced in modern linguistics. Differences of opinion arose among western linguists related to learning expectancy. This has led to a number of deep studies run by great philosophers, logicians, psychologists, anthropologists, literary critics and so on. The learning outcome of these scholars and pedagogical exponents had emerged in the minds of the *Acaryas* of this land years and years back seems to be an amazing fact to everyone concerned.

<sup>30</sup> Ibid, P:34

<sup>31</sup> Kumārīlabhatta, *Tandravarttikam*, P.445

<sup>32</sup> Mammatabhatta, *Kavyaprakasa* P.35.

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- Kumārīlabhatta, *Tandravarttikam*

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परिसरीयशोधपत्रिका

मुख्यसम्पादकः

आचार्य ई. एम्. राजन्,

गुरुवायूरुपरिसरीयनिदेशकः

सम्पादकौ

आचार्यः के. के. हर्षकुमारः

डा० श्रीनिवासन् पी.के.

दशमं पुष्पम् - २०२०

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## शुभकामनाः

द्वे वर्त्मनी गिरो देव्याः शास्त्रञ्च कविकर्म च।

प्रज्ञोपज्ञं तयोराद्यं प्रतिभोद्भवमन्तिमम्॥ इति श्रूयते।

अर्थात् प्रज्ञोपज्ञं प्रज्ञयोत्पन्नं शास्त्रं, प्रतिभयोत्पन्नं काव्यम्। प्रज्ञा नाम परिनिष्ठितार्थविषयकं ज्ञानम्। प्रतिभा नाम स्थायिभावानां रसरूपतां सम्पादयितुं कविगतं ज्ञानम्। तदुक्तं ध्वन्यालोके आनन्दवर्धनाचार्येण-

या व्यापारवती रसान् रसयितुं काचित्कवीनां नवा

दृष्टिर्या परिनिष्ठितार्थविषयोन्मेषा च वैपश्चिती । इति।

तत्र शास्त्रमास्तिक-नास्तिकाभ्यां द्विविधम् । महाभाष्यकर्तृमतानुसारं परलोकेश्वर-वेदप्रामाण्यान्य तममतानुयायिनः आस्तिकाः। तद्भिन्ना नास्तिकाः । अन्ये बदन्ति नास्तिको वेदनिन्दक इति, श्रवणाद्वेदस्य प्रामाण्यं ये अङ्गीकुर्वन्ति ते आस्तिका अन्ये नास्तिकाः । तत्रास्तिकशास्त्राणि न्यायवैशेषिकपूर्वमीमांसोत्तरमीमांसासाङ्ख्ययोगा इति षड्विधानि, आलङ्कारिकाः काव्यशास्त्रमपि आस्तिकं मन्यन्ते इति सप्तास्तिकानि । नास्तिकं प्रधानतया त्रिविधं बौद्धजैनचार्वाकभेदात्। काव्यशब्देन प्रकृते महाकाव्यादीनि कविकर्तृकाणि विवक्षितानि।

अमुष्य केन्द्रीयविश्वविद्यालयाङ्गभूतगुरुवायूरूपरिसरस्य निबन्धमालेति वार्षिकी शोधपत्रिकाऽस्ति। यत्र निबन्धा एव सन्तीति काव्यान्निर्मुक्तेयं निबन्धमाला। एतस्मिन् गुरुवायुर् परिसरे व्याकरण-न्याय-साहित्याद्वैतवेदान्त-ज्योतिष-शिक्षाशास्त्राधुनिकविभागाः सन्ति। प्रायेण तेषु विभागेषु विद्यमानानां, बाह्यविश्वविद्यालयेषु विद्यमानानां तत्च्छास्त्रपारङ्गतानां विद्वत्तल्लजानां निबन्धास्तथा व्युत्पन्नानां पिपठिषूणां शोधच्छात्राणाञ्च निबन्धा अस्यां निबन्धमालामालिकायाम् उपनिबद्धाः । एते सर्वे समेषां निबन्धाभिवर्धनाय कल्पन्तामिति धिया असौ निबन्धमाला विद्वज्जनेभ्यः पिपठिषुभ्यश्च सादरं सविनयं सश्रद्धं समर्प्यते।

इति विदुषां विधेयः

प्रो० ई. एम्. राजन्, निदेशकः

केन्द्रीय-संस्कृत-विश्वविद्यालयः, गुरुवायूरूपरिसरः

## योऽनुचानः स नो महान्।

### ज्ञानदर्शनम्

ज्ञानमेकं हि निरुपाधिकं सोपाधिकं च तत्।  
 अहङ्कारादिहीनं यज्ज्ञानं तन्निरुपाधिकम्॥१  
 अहन्त्याऽन्तर्बहिरस्ति यदेवमिदन्त्या।  
 भानवृत्याऽन्वितं यत्तु ज्ञानं सोपाधिकं मतम्॥२  
 अनात्मनामहङ्कारादीनां योनानुभूयते।  
 साक्षी तदात्मज्ञानं स्याद्येनैवामृतमश्नते॥३  
 अहङ्कारादिकार्यं यदनात्मकसङ्ख्यकं।  
 येनावगम्यतेऽनात्मज्ञानं तदवधार्यते॥४  
 यथावद् वस्तुविज्ञानं रज्जुतत्त्वावबोधवत्।  
 यत्तद्यथार्थविज्ञानमयाथार्थमतोऽन्यथा॥५  
 यत्सान्निध्यादेव सर्वं भासते स्वमेव तत्।  
 प्रत्यक्षज्ञानमिति चापरोक्षमिति लक्ष्यते॥६  
 ययाऽनुसाधकं साध्यं मीयते ज्ञानरूपया।  
 वृत्या साऽनुमितिः साहचर्यसम्कारजन्यया॥७  
 गत्वासमीपं मेयस्य मीयते श्रुतलक्षणः।  
 यया संवित् सोपमितिर्मृगोऽयमिति रूपया॥८  
 अहं ममेति ज्ञानं यद् इदं तदिति यच्च यत्।  
 जीवज्ञानं तदपरमिन्द्रियज्ञानमिष्यते॥९  
 ओं तत् सदिति निर्दिष्टं ब्रह्मात्मैक्यमुपागतं।  
 कल्पनादिविहीनं यत्तत् परज्ञानमीर्यते॥ १० ॥

## सम्पादकीयम्

नीलनीरदनिभा निशाकरनिकाशनिर्मलनिजानना  
 लोललोचनललामशोभितललाटलालितललाटिका।  
 शालिता शकुलशारदाचरणचारिशश्वतशुभावहा  
 कालकालकमनीयकामुककलाकलापकलितावताम्॥

केन्द्रीयसंस्कृतविश्वविद्यालयाख्येन प्रसिद्धायाः नैकपरिसरीयविश्वविद्यालयस्य केरळप्रदेशकेन्द्रद्वारा गुरुवायूरुपरिसरेण प्रकाश्यमानायाः शोधपत्रिकायाः निबन्धमालायाः दशमं पुष्पं विकसितं जातम्। कालोऽयं कोविड् महारोगताण्डवग्रस्तः परं स्वल्पकालाभ्यन्तरे परिसरनिदेशकपदे जातानां द्वित्राणां परिवर्तनं इत्यादि हेतोः प्रतिवर्षमिव वार्षिकशोधपत्रिकायाः अस्याः यथाकालं प्रकाशनं कर्तुं अशक्ताः सञ्जाताः। तथापि अध्यापकानां लेखनप्रदातृणां च साहाय्येन इदानीं मालेयं सञ्जीकृता।

एतस्यां मालायां नानाभाषाकुसुमैः नानाविद्वन्मालाकरैः गुंफिता वनमाला भवेदिति मे विश्वासः। एतस्याः वनमालायाः प्रकाशने ये ये कर्मनिरतास्ते सर्वेऽपि प्रशंसाहा इति तेभ्यः कृतज्ञतां वितनोमि। अपि चात्र मालायां संस्कृत-मलयाल-हिन्दी-आङ्ग्लेयभाषासु निबन्धा वर्तन्ते ते बहूनामुपकाराय कल्पन्ताम्।

एतस्याः शोधपत्रिकायाः सम्पादकमण्डलजनाः समये समये यथोचितमार्गदर्शनं प्रदत्तवन्त इत्यस्मात् आदौ तेभ्यः कार्तज्ञं विनिवेदयामि । तथा अस्माकं निदेशकवर्यस्य मम गुरोः रेवतीपट्टत्तानपुरस्कृतस्य इ. एम्. राजन् महोदयस्य मार्गदर्शनेनैव एतस्याः मालायाः रचना सञ्जाता। अवसरेस्मिन् तस्मै आधमर्ण्यं प्रकटयामि। अस्यां पत्रिकायां महत्वपूर्णरूपेण शोधनिबन्धानां सूत्रे मणिगणा इव ग्रथनं कर्तुं साहाय्यं प्रदत्तवते डा० श्रीनिवासन् पी.के. वर्याय कृतज्ञतां प्रकटयामि।

मालामिमां सुन्दरीं विधातुं लेखनसम्पत्तिं यथोचितं समये एव प्रदत्तवद्भ्यः सर्वेभ्यः कृतज्ञता कुसुमाञ्जलिं समर्पयामि। परम् अस्माकं परिसरस्य मुखमुद्रेयं निबन्धमाला लोकाय तथा संस्कृतक्षेत्राय च उपकृताः भवतु इति आशास्ये । इयं माला यथा फलग्राहिणी भवेत्तथा भगवान् गुरुपवनपुरेशोऽनुग्रहं दद्यादिति सम्प्रार्थ्यं ग्रन्थरत्नमिदं समेषां पुरस्समर्पयामि।

विद्वज्जनविधेयः

आचार्यः के.के. हर्षकुमारः, सम्पादकः

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## Grammar without Tears: Kavyas as Helpful Means in the Study of Grammar

Dr Lakshmi C<sup>1</sup>

Historians record that the life period of Bhaṭṭi is approximately to be in between 4, 5 or 6 centuries. The legend of this authentic writer of the past is still obscure. He had been a great exponent of philosophy and literature and his work *Rāvaṇavadha* is included in the class of *Mahākāvyas*. This work was written when Bhaṭṭi had been living under the shelter of Srīdharasēnon, the ruler of Valabhi in Sourāṣṭra. The expression ‘*Kāvyamidam Vihitam Mayā Valabhyām*’<sup>2</sup> proclaims this. Valabhi was ruled by four kings under the same name Srīdharasēnon and it is unknown whose support and patronage Bhaṭṭi had availed.

The ancient exponents of knowledge and learning have successfully employed the kavyas as an effective medium in the learning

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<sup>1</sup> Dr Lakshmi C, Assistant Professor, Department of Sanskrit, Payyanur College, Payyanur.

<sup>2</sup> M Krishnamacaryar, *History of classical Sanskrit Literature*, 1974, P:141.

of deep and difficult grammatical theories as well as metaphysical ideas that contain supreme spiritual insight. The ancient experts of poetics gave prominence to knowledge expansion along with the appreciation of poetry. The great poetical critic Ācaraya Bhāmahan expressed this concept in his *Kāvyaṅkārāsūtravṛtti*.

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च I

करोति कीर्तिं प्रीतिं च साधुकाव्य निषेवणम् I I<sup>3</sup>

Poems comprise a wide world of innumerable topics since they deal with different, relevant domains of subjects in life. Metaphysical literature simultaneously administers the purpose and demands of both philosophy and poetics. Such poetic works that present the theme in a lucid and enjoyable way, with illustrations from philosophical and linguistic domains, are known as metaphysical poems. Bhōja, the author of *Śṛiṅgāra Prakāśa*, includes such works in the class of *Kāvyaśāstras*, as suggested by Dr.V.Raghava in his study, *Śṛiṅgāraprakāśa*.

<sup>3</sup> Bhamahan, *Kavyalankarasutravṛtti*, 1.2, P:1

यत्रार्थं शास्त्रं काव्ये निवेद्यते महाकविभिः I

तत् भट्टिकाव्य मुद्राराक्षवत् काव्यशास्त्रं तत् II<sup>4</sup>

Jagannāthapaṇḍitarāja offers a fitting tribute to Pēru Bhaṭṭa for his efficiency in teaching rigorous and inaccessible philosophic subjects in an enjoyable and entertaining way as follows:

पाषाणादपि पीयूषं स्यन्दते यस्य लीलया I

तं वन्दे पेरुभट्टाख्यं लक्ष्मीकान्तं महागुरुम् II<sup>5</sup>

Bhaṭṭi, in his Poetic work *Rāvaṇavadha*, succeeded in out-letting a sweet flow of difficult grammatical principles in a palatable way as equal to that of nectar. The aim targeted here is the conversion of the study of grammar into a sweet and easily digestible experience.

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<sup>4</sup> M S Menon, Kunjunniraja, *Sanskritasahityetithasam*, P:375

<sup>5</sup> Jagannathapanditah, *Rasagangadharam*, 1.3, P:2



Kṣēmēndra introduces philosophically relevant kāvyams as *Śastrakāvya*s. In his opinion the work of Bhaṭṭi is a *Śastrakāvya*.

शास्त्रं काव्यं चतुर्वर्गं प्रायं सर्वोपदेशकृत् ।

भट्टि भौमक काव्यादि काव्यशास्त्रं प्रचक्षते ॥<sup>6</sup>

The work introduces the means of converting the study of grammar into a simple and easily comprehensible experience. The method of deleting grammar from poems had been tried and experimented in the west. According to the occidental tradition grammar is part and parcel of prose alone. If it is introduced in poem, its charm and grace will be lost. Bhaṭṭi fulfilled the purpose of introducing the study of grammar in his work without depriving the enjoyable traits of the poem. Thus he proves that it is possible to amalgamate grammatical principles effectively with poems by clever craftsmanship. This strategy had become the inspiring mode of composition in *Vālmīki Rāmāyaṇa*. Bhaṭṭi introduces the story of Rama in 22 sargas from the birth of Raman

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<sup>6</sup> Ksemendran, *Aucityavicaram*

till his coronation. This work of art with 22 sargas is divided into 4 units (1) *Prakīrṇa Kāṇḍa* (2) *Adhikāra Kāṇḍa* (3), *Prasanna Kāṇḍa* (4), *Tiṅanta Kāṇḍa*. The first five sargas contain themselves in the *Prakīrṇa Kāṇḍa*. It encompasses the story up to the abduction of Sita. Here the writer did not resort to the application of grammatical principles at all. The *Adhikāra Kāṇḍa* consists of sargas six to 9. Here the content discusses the encrowning of Sugrīva and enquiry of Sīta. This section gives prominence to the effective application of verbs and their unique principle. The *Prasanna Kāṇḍa* focuses more on poetics and discusses the effective application of figures of speech.

The final *Kāṇḍa* is named *Tiṅanta Kāṇḍa*, which introduces the application of nine out of ten tenses (*lakāras*) excluding *Lēt*. The poem concludes explaining Rāma's decision to perform the Yāga of Aśvamēdha after crowning Bharata as the prince. This work is described to be the holly lamp of grammarians and the poet describes it as a wonderful experimentation in learning both grammatical principles and appreciating the sublimity of a poetic work. But to the unknown it is almost like the handshake of the blind.

दीपतुल्य प्रबन्धोऽयं शब्द-लक्षण चाक्षुषं I

हस्तामर्ष इवान्धानां भवेत् व्याकरणादृते II<sup>7</sup>

The very first ślōka that represents the features of the great king Daśaratha contains strategies about the effective use of tenses and correct application of verbs.

अभून्नृपो विबुध सर्ग परन्तपः I

श्रुतान्विता दसरथ इत्युदाहृतः II

गुणैर्वरं भुवनहितछलेन यं I

सनातनः पितरमुपागमत् स्वयम् II<sup>8</sup>

---

<sup>7</sup> Bhatti, *Bhatti-Kavyam* 22-33. P. 326

<sup>8</sup> Ibid, 1.1, P:1

The word *Abhūt* suggests the past tense form of the root verb 'Bhū'. Likewise, the word *Upāgamat* also represents past tense form. The 13<sup>th</sup> sarga which describes the excited activities of the army of monkeys who reached Lanka on crossing the sea takes the readers to the heights of incomparable imagination supported by grammatical clarity and density of meaning.

भ्रेमुर्वल्गुर्ननृतुर्जक्षुर्जगुः ।

समुत् पुप्लुविरे निषदुः ॥

आस्फोटयाञ्चक्रुरभिप्रणेदुः ।

रेजुर्न नन्दुरविर्ययुः समीयुः ॥<sup>9</sup>

Bhaṭṭi is a poet of excellence. Through his works do not touch the heart directly, they can inspire the intelligence of the readers greatly and provide with delightful reading experience. The opinion of Dr. C.

<sup>9</sup> Ibid, 13.28.P:217

Kuññanrāja is relevant here that in literature the process of delightful reading has to go par with intellectual training.<sup>10</sup>

व्याकृत्य कोशछन्दोभ्यामलङ्कृत्या रसेन च I

पञ्चकेनचित् काव्यं भट्टि काव्यं विराचते II

A B Keith notes in his history of classic literature “...Bhatti contrived to produce some fairly interesting and its best, both lively and effective verse”.<sup>11</sup> M Krishnamacharya remarks “Bhatti Kavya is a work of great renown”<sup>12</sup>. In his History of Sanskrit Classical literature S K De “It must be said to Bhatti’s credit that his narrative flows undisturbed by lengthy digressions; that his diction ...is without complexities of involved construction and laboured compounds; that in spite of the inevitable play of word and thought, there is nothing recondite and

---

<sup>10</sup> Kuññanrāja, *A Survey of Sanskrit Literature*, P: 143.

<sup>11</sup> A B Keith, *History of classic literature*, P.117

<sup>12</sup> M Krishnamacharya, *History of classical Sanskrit Literature*, 1974, P:145.

obscure in his ideas; and that his versification is smooth, varied and lively".<sup>13</sup>

The examples provide by Bhaṭṭi have widely been highlighted by the Grammarians after him in their commentaries and interpretive works. There occurred many kāvyas following the style of Bhaṭṭi on teaching grammar poetically. Among these the most prominent works are Bhaṭṭabouma's *Rāvaṇārjunīya*, Halāyudha's *Kavirahasya*, Vāsudēva's *Vāsudēvavijaya*, Mōhanabaṭṭa's *Kamsavadhamahākāvya* and Nārāyaṇabhaṭṭa's *Dhātukāvya*. Bhaṭṭabouma composed *Rāvaṇārjunīya* providing examples related to the *Aṣṭādhyāyīsūtras*. Halāyudhas *Kavirahasya* provides the means of learning the use of root verb forms. Vāsudēva composed *Vāsudēvavijaya* citing at relevant material examples from the *Aṣṭādhyāyi*. The *Dhātukāvya* of Nārāyaṇabhaṭṭa gives instructions in 1944 forms of root verbs.

---

<sup>13</sup> S K De, *History of Sanskrit Classical literature*

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