

ಶ್ರೀಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರ ಶ್ರೀಆಧ್ಯಾತ್ಮರಾಮಾಯಣದಲ್ಲಿನ ಕರ್ಮವಿಚಾರ

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ಪೀಠಿಕೆ :

ಶ್ರೀಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರು ಅನೇಕ ಕೃತಿಗಳನ್ನು ರಚಿಸಿದ್ದಾರೆ. ಅವುಗಳಲ್ಲಿ ಶ್ರೀತತ್ವನಿಧಿ, ಗೃಹದರ್ಪಣ, ಸೌಗಂಧಿಕಾಪರಿಣಯ, ಸಾಂಖ್ಯರತ್ನಮಾಲಾ, ನವಗ್ರಹಪೂಜಾಮಂಜರಿ, ಕೃಷ್ಣಕಥಾಸಂಗ್ರಹ ಹೀಗೆ ಇನ್ನೂ ಅನೇಕ ಕೃತಿಗಳನ್ನು ರಚಿಸಿದ್ದಾರೆ. ಅದರಲ್ಲಿ ಆಧ್ಯಾತ್ಮರಾಮಾಯಣವು ಒಡೆಯರ ಒಂದು ಕೃತಿಯಾಗಿದೆ. ಆತ್ಮತತ್ವವನ್ನೇ ಗುರಿಯಾಗಿ ಹೊಂದಿರುವುದರಿಂದ ಈ ಕೃತಿಯು ಆಧ್ಯಾತ್ಮರಾಮಾಯಣವೆಂದು ಅನ್ವರ್ಥವಾಗಿದೆ. ಶ್ರೀರಾಮನ ಕಥೆಯು ಪ್ರತಿಯೊಂದು ಕವಿಯ ಗ್ರಂಥಕ್ಕೂ ಬೇರೆಯಾಗಿರುವುದು. ಹಾಗೆಯೇ ಶ್ರೀಮದಧ್ಯಾತ್ಮರಾಮಾಯಣದ ಗುರಿಯೂ ಸಹ ಬೇರೆಯಾಗಿರುವುದರಲ್ಲಿ ವಿವಾದವಿರುವುದಿಲ್ಲ. ಈ ಆಧ್ಯಾತ್ಮರಾಮಾಯಣದಲ್ಲಿ ಶಂಭುವು ಪಾರ್ವತಿಗೆ ಹೇಳಿದಂತೆಯೂ ಅದರಂತೆ ಬಾದರಾಯಣನು ಬರೆದಂತೆಯೂ ಗ್ರಂಥದ ಪ್ರಶ್ನೋತ್ತರಗಳಿಂದ ತಿಳಿದುಬರುತ್ತದೆ. ರಾಮನ ಕಥೆಯನ್ನು ವಾಲ್ಮೀಕಿಯು ರಾಮಾಯಣದಿಂದ ವಿಶದವಾಗಿ ತಿಳಿಯಬಹುದಾದರೂ ಅದನ್ನು ಸೂಕ್ಷ್ಮವಾಗಿ ಬೇರೆಗೆ ತಿಳಿಯಲು ಈ ಆಧ್ಯಾತ್ಮರಾಮಾಯಣವು ಸಹಕಾರಿಯಾಗುತ್ತದೆ. ರಾಮನೇ ಪರತತ್ವವು, ಅವನೇ ಸತ್ಯದಾನಂದರೂಪನು ಎಂಬುದನ್ನು ಕವಿಯು ಅಧ್ಯಾಯದಲ್ಲಿಯೂ ರಾಮನ ಬಾಯಿಯಿಂದಲೇ ಹೇಳಿಸುತ್ತಾ ಆತ್ಮತತ್ವವನ್ನು ಒಂದೆಡೆ ಶ್ಲೋಕಗಳಲ್ಲಿ ಹೇಳಿ ಅಲ್ಲೆ ಇತರ ರಾಮಾಯಣಗಳಲ್ಲಿದ್ದ ಒಂದೆಡೆ ಹೊಸ ವಿಶೇಷವನ್ನು ಸೇರಿಸಿದ್ದಾರೆ ಮತ್ತು ಈ ರಾಮಾಯಣವು ಸಂಭಾಷಣೆ ರೂಪದಲ್ಲಿದ್ದು ವಿಶೇಷವಾಗಿದೆ. ಅಯೋಧ್ಯಾಕಾಂಡದಲ್ಲಿನ ಕರ್ಮಕ್ಕೆ ಸಂಬಂಧಿಸಿದ ವಿಚಾರವನ್ನು ಪ್ರಸ್ತುತ ಪ್ರಬಂಧದ ವಿಷಯವಾಗಿ ತೆಗೆದುಕೊಳ್ಳಲಾಗಿದೆ.

ಕೈಟೇಯನು ಮಾತಿನಂತೆ, ತಂದೆಯ ಅಪ್ಪಣೆಯಂತೆ ಶ್ರೀರಾಮನು ವನವಾಸಕ್ಕೆ ಹೊರಟು ನಿಂತಿರುವ ಸಂದರ್ಭದಲ್ಲಿ ಕೌಸಲ್ಯೆಯು ರಾಮನಿಗೆ-

पिता गुरुर्था यम तवाहमधिकಾ ततः ।
पिताज्ञा ते वनं गन्तुं वारयेयमहं सुतम् ॥

ತಂದೆಯು ಅಪ್ಪಣೆ ಮಾಡಲು ಗುರುವೇನೋ ನಿಜ. ಅವನಿಗಿಂತಲೂ ತಾಯಿಯಾದ ನನಗೆ ನಿನ್ನ ವಿಷಯದಲ್ಲಿ ಹೆಚ್ಚು ಅಧಿಕಾರವಿದೆ.

*(डा. रेखादेवि एस्. एच्. महाभागा वेङ्कटरामायणे कर्माटकसंस्कृतविश्व-विद्यालये भाषाशिकारविभागे सहायकप्राध्यापिकारूपेण सेवां कुर्वती आस्ते ।)

ಶ್ರೀಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರ ಶ್ರೀಆಧ್ಯಾತ್ಮರಾಮಾಯಣದಲ್ಲಿನ ಕರ್ಮವಿಚಾರ 95

ತಂದೆಯು ನಿನಗೆ ಕಾಡಿಗೆ ಹೋಗುವಂತೆ ಅಪ್ಪಣೆ ಮಾಡಿದರೆ ಅವನಿಗಿಂತಲೂ ಹೆಚ್ಚಾದ ಅಧಿಕಾರವುಳ್ಳ ನಾನು ಬೇಡವೆಂದು ತಡೆಯುತ್ತೇನೆ. ನೀನು ನನ್ನ ಮಾತನ್ನು ಮೀರಿ ಕಾಡಿಗೆ ಹೋದರೆ ಆಗ ನಾನು ಈ ಪ್ರಾಣವನ್ನು ಕಳೆದುಕೊಂಡು ಯಮನ ಮನೆಗೆ ಹೋಗುತ್ತೇನೆ.

लक्ष्मणोऽपि ततः श्रुत्वा कौसल्या वचनं तथा ।
उवाच राघवं कीदृश दहशिव जात्रयम् ॥

ರಾಮನಿಗೆ ಬಂದಿರುವ ಕಷ್ಟವನ್ನು ಕೌಸಲ್ಯೆಯು ದುಃಖದಿಂದ ಹೇಳುತ್ತಿರುವ ಮಾತನ್ನು ಲಕ್ಷ್ಮಣನು ಕೇಳಿ ಮೂರು ಲೋಕಗಳನ್ನು ಸುಡುವವನಂತೆ ಕೋಪವನ್ನು ತಾಳಿ ರಾಮನನ್ನು ಕುರಿತು ಇಂತೆಂದನು.

ಆದರೆ ರಾಮನು ಎಲ್ಲೆ! ಲಕ್ಷ್ಮಣನೇ ನಮಗೆ ಕಾಣುತ್ತಿರುವ ಈ ರಾಜ್ಯ, ಈ ದೇಹ ಇವುಗಳು ಸತ್ಯವಾಗಿಯೂ ಶಾಶ್ವತವಾಗಿಯೂ ಇರುವುದಾದರೆ ಆಗ ನಿನ್ನ ಈ ಆಯಾಸಕ್ಕೆ ಫಲವುಂಟು.

भोगा भेषवितानस्यविद्युल्लेखेव चञ्चलाः ।
आयुर्याग्निसप्तलोहस्य जलविन्दुवत् ॥

ಈ ರಾಜ್ಯಾಧಿಭೋಗಗಳೆಲ್ಲಾ ಮೇಘದೊಳಗೆ ಹುದುಗಿರುವ ಮಿಂಚಿನಂತೆ ಚಂಚಲವಾಗಿರುವುದು. ಇವು ಶಾಶ್ವತವಾದವುಗಳಲ್ಲ. ಆಯುಷ್ಯವಾದರೂ ಬೆಂಕಿ-ಯಂತೆ ಕಾದ ಕಬ್ಬಿಣದ ಮೇಲೆ ಹಾಕಿದ ನೀರಿನ ಬಿಂದುವಿನಂತೆ ಕ್ಷಣದಲ್ಲಿ ನಾಶವಾಗುತ್ತದೆ. ಸರ್ಪವು ಕಪ್ಪೆಯನ್ನು ಹಿಡಿದು ನುಂಗುತ್ತಿರುವಾಗ ಕಪ್ಪೆಯ ಅರ್ಧಭಾಗ ಒಳಗೆ ಹೋಗಿದ್ದರೂ ಆ ಕಪ್ಪೆಯು ತನ್ನ ಬಾಯಿಯ ಒಳಗೆ ಬಂದ ನೋಣ, ಸೊಳ್ಳೆಗಳನ್ನು ತಿನ್ನಲು ಆಸೆಪಟ್ಟು ಪ್ರಯತ್ನಪಡುತ್ತಿರುತ್ತವೆ. ಅದರಂತೆಯೇ ಕಾಲವೆಂಬ ಸರ್ಪದಿಂದ ನುಂಗಲ್ಪಟ್ಟ ಈ ಜನಗಳು ಶಾಶ್ವತವಲ್ಲದ ಭೋಗಗಳನ್ನು ಬೇಕೆಂದು ಇಚ್ಛಿಸಿ ಅಪೇಕ್ಷಿಸುತ್ತಾರೆ. ಪ್ರಪಂಚದಲ್ಲಿ ಮನುಷ್ಯನಾದವನು ಈ ಶರೀರದ ಸುಖಕ್ಕೋಸ್ಕರ ಅನೇಕವಾದ ಕೆಲಸಗಳನ್ನು ಹಗಲು- ರಾತ್ರಿಯೆನ್ನದೇ ಎಡಬಿಡದೇ ಮಾಡುವನು. ಆದರೆ ಈ ದೇಹವು ಆತ್ಮರೂಪವಾದ ಪುರುಷ- ನಿಗಿಂತಲೂ ಬೇರೆಯಾದುದೆಂದು ತಿಳಿದು ಬರುತ್ತದೆ. ಆದ್ದರಿಂದ ಪುರುಷನಾದ ಆ ಆತ್ಮನು ಯಾವುದನ್ನು ತಾನೆ ಅನುಭವಿಸುತ್ತಾನೆ.

पितृमातृसुतभ्रातृवार्थकादि सङ्गमः ।
प्रपायामिव जन्तूनां नद्यां काशैधवच्छलः ॥

ಮನುಷ್ಯನಿಗೆ ತಾಯಿ, ತಂದೆ, ಹೆಂಡತಿ, ಮಗ, ಬಂಧುಗಳು ಇವರ ಸೇರುವಿಕೆಯು ಅರವಟ್ಟಿಗೆಯಲ್ಲಿ ಜನರು ಕಾರ್ಯವಶದಿಂದ ಒಂದೆಡೆಯಲ್ಲಿ ಸೇರಿ ಅನಂತರ ಚದುರುವಂತೆ ನದಿಯಲ್ಲಿ ಕಸ-ಕಣ್ಣಿಗಳು ಪ್ರವಾಹದ ಹೊಡೆತದಿಂದ ಒಂದೆಡೆಯಲ್ಲಿ ಸೇರಿ, ಅನಂತರ ಕೆಡಲುವಂತೆಯೂ ಚರಚಲವಾದುದು. ನಾವು ಹೊಂದಿರುವ ಸಂಪತ್ತು ನೆರಳಿನಂತೆ ಸ್ಥಿರವಿರುವುದಿಲ್ಲ.

- 7. ಬಾಣ ಕಾದಂಬರಿ, - ಭಾಷಾಂತರ, ಗಂಗಾಧರ ಮಡಿವಾಳೇಶ್ವರ ಕುರಮುರು, ಸಾಹಿತ್ಯ ಪರಿಷತ್, ಬೆಂಗಳೂರು
- 8. ಸಂಸ್ಕೃತ ಕಾವ್ಯವಲ್ಲರಿ-1, - ಸಂಸ್ಕೃತ ಭಾಷಾ ಪದವಿ ಪಠ್ಯಪುಸ್ತಕ, ಡಾ.ಎಂ.ವಿ.ಪ್ರಸಾರಾಂಗ, ಬೆಂಗಳೂರು ವಿಶ್ವವಿದ್ಯಾಲಯ, ಬೆಂಗಳೂರು-56
- 9. ಹರ್ಷಚರಿತಮ್, - ಸಂಸ್ಕೃತ ಭಾಷಾ ಪದವಿ ಪಠ್ಯಪುಸ್ತಕ, ಡಾ.ಸಿ.ಶಿವಕುಮಾರಪ್ರಸಾರಾಂಗ, ಬೆಂಗಳೂರು ವಿಶ್ವವಿದ್ಯಾಲಯ, ಬೆಂಗಳೂರು-56
- 10. ಮಹಾಶ್ವೇತಾ ವೃತ್ತಾಂತ, - ಸಂಸ್ಕೃತ ಭಾಷಾ ಪದವಿ ಪಠ್ಯಪುಸ್ತಕ, ಡಾ. ಶ್ರೀ.ಶ್ರೀ.ವತ್ಸಲ, ಆರ್.ಕುಮುದವಲ್ಲೀ, ಪ್ರಸಾರಾಂಗ, ಬೆಂಗಳೂರು ವಿಶ್ವವಿದ್ಯಾಲಯ, ಬೆಂಗಳೂರು-56
- 11. ಚಂದ್ರಾಪೀಠ ದಿಗ್ವಿಜಯ, - ಭಾಷಾಂತರ, ಡಾ.ಟಿ.ಎಸ್. ಕೃಷ್ಣಮೂರ್ತಿ, ಕರ್ನಾಟಕ ಸಂಸ್ಕೃತ ಪರಿಷತ್, ಬೆಂಗಳೂರು-19

ಬಾಣನ ಕಾದಂಬರಿಯಲ್ಲಿ ಶುಕನಾಸನ ಉಪದೇಶದ ಪ್ರಸ್ತುತತೆ

ಡಾ. ರೇಖಾದೇವಿ ಎಸ್. ಎಚ್.
 ಸಹಾಯಕ ಪ್ರಾಧ್ಯಾಪಕರು
 ಭಾಷೆ ಮತ್ತು ಸಾಹಿತ್ಯ ವಿಭಾಗ
 ಕರ್ನಾಟಕ ಸಂಸ್ಕೃತ ವಿಶ್ವವಿದ್ಯಾಲಯ
 ಬಾ.ಮ.ರಾಜಪೇಟೆ, ಬೆಂಗಳೂರು

ಸಾರಾಂಶ

“ಗಾಥೆ ಕವೀನಾಮ್ ನಿಕಾಂ ವದಂತಿ” ಗದ್ಯವು ಕವಿಗಳಿಗೆ ಓರೆಗಲ್ಲಿನಂತೆ ಅತಂಹ ಸಾಹಿತ್ಯದ ಪರಂಪರೆಯಲ್ಲಿ ಬಾಣನು ಅನಭಿಷಿಕ್ತ ಸಾರ್ವಭೌಮನಾಗಿದ್ದಾನೆ. ಕಾದಂಬರಿ, ಹರ್ಷಚರಿತ, ಚಂಡಿಕಾಚರಿತ, ಪಾರ್ವತೀಪರಿಣಯ, ಬಾಣನ ಕೃತಿಗಳಾಗಿವೆ. ವಾತ್ಸಾಯನ ವಂಶದ ಚಿತ್ರಬಾಣನು ತಂದೆ, ತಾಯಿ ರಾಜಾದೇವಿ ಕ್ರೋತಿಕೂಟ ಬಾಣಭಟ್ಟನ ವಾಸಸ್ಥಾನ ಬಾಣನು ಹರ್ಷನ ಆಶ್ರಯ ಕವಿಯಾಗಿದ್ದು ಈತನ ಕಾಲದಲ್ಲೇ ಚೀನಾದೇಶದ ಬೌದ್ಧಯಾತ್ರಿಕ ಹ್ಯೂಯೆನ್ತ್ಸಾಂಗನು ಭಾರತಕ್ಕೆ ಬಂದದ್ದು ಹರ್ಷನು ಕ್ರಿ.ಶ 630 ರಲ್ಲಿ ಉತ್ತರಾಪಧಚಕ್ರವರ್ತಿಯಾಗಿ ವ್ಯಾಣೇಶ್ವರದಲ್ಲಿ ಆಳುತ್ತಿದ್ದನು ಆ ಕಾರಣ ಕವಿಯ ಕಾಲವು ಇದೆಯಾಗಿದೆ.

ಗುಣಾಡ್ಯನ ಬೃಹತ್ಕಥೆ ಆಧಾರಿತವಾದ ಬಾಣನ ಕಾದಂಬರಿಯಲ್ಲಿ ಕೃದಂಗಮ ಭಾಗವಾಗಿರುವ ಶುಕನಾಸನಪದೇಶವು ಪ್ರಬಂಧದ ವಿಷಯವಾಗಿದೆ.

ಉಜ್ಜಯಿನಿಯ ದೂರ ತಾರಾಪೀಠನ ಮತ್ತನಾದ ಚಂದ್ರಪೀಠನಿಗೆ ಯು ವರಾಜ್ಯಾಭಿಷೇಕವಾಗಬೇಕೆಂದು ಶುಕನಾಸ ಮುಂತಾದ ಮಂತ್ರಿಗಳಿಗೆ ತಿಳಿಸಿದಾಗ ರಾಜ್ಯಾಭಿಷೇಕವಾಗುವ ಮುಂಚೆ ಒಂದೆರಡು ದಿನವಿರುವಾಗ ಚಂದ್ರಪೀಠನು ಶುಕನಾಸನ ದರ್ಶನಕ್ಕೆ ಹೋದನು ಆಗ ಶುಕನಾಸನು

वत्स चन्द्रपीठ विदितवेदितव्यस्य अधीतसर्वशास्त्रस्य - वत्स ಚಂದ್ರಪೀಠ

भरतमुनिकृतम् अष्टरसवर्णनम्

-डा. रेखादेवि एस. एच. (बेङ्गलूरु)*

'विभावानुभावसञ्चारिसंयोगाद्रसनिष्पत्तिः' इति भरतमुनिकृतं प्रख्यातं रससूत्रम् । तत्र विभावो नाम कारणम्, अनुभावः कार्यम्, सञ्चारिभावश्च सहकारि कारणम् । एतेषां त्रयाणामर्थानां संयोगे सति स्थायिभावो रसो भवतीति अस्यार्थः ।

रस इति कः पदार्थः? रस्यते आस्वाद्यते इति रसः । रसः अनुभवैकवेद्यः । 'रसो वै सः' इत्यनेन रसस्य आत्मरूपत्वं प्रतीयते । यथा हि नानाविधव्यञ्जनौषधिव्यसंयोगात् रसनिष्पत्तिः तथा नानाभावोपभोगात् रसनिष्पत्तिः । यथा नानाविधव्यञ्जनद्रव्यादीनां संयोगात् विलक्षणस्य कस्यचन रसस्य निष्पत्तिर्भवति तथा नानाभावानुपगमात् स्थायिभावो रसः सम्पद्यते । रसश्चायम् आनन्दस्यानुभूतिः । यथा संस्कृतजना बहुविधव्यञ्जनोपेतान् भोजनेन आनन्दमनुभवन्ति तथा प्रेक्षकाः सहृदया बहुविधभावेपेतान् स्थायिभावेनानन्दनुभवन्ति । अयमेव रसः 'अष्टौ नाट्ये रसाः' इति वचनेन भरतमुनिना अष्टधा विभक्तो वर्तते, ते च रसा यथा -

शृङ्गारहास्यकरणरौद्रवीरभयानकाः ।

बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥

रसेषु प्रकृतिविकृतिभावो वर्तते । एतेषु अष्टसु रसेषु चत्वारः प्रकृतयः, चत्वारश्च विकृतयः, यदाह -

शृङ्गाराद्धि भवेद्धास्यो रौद्राच्च करुणो रसः ॥

वीराञ्चैवाद्भुतोत्पत्तिर्बीभत्साच्च भयानकः ।

शृङ्गारस्य अनुकृतिः हास्यः । स च शृङ्गारात् जायते । रौद्रस्य कर्म करुणः । स च रौद्रात् । वीरस्य कर्म अद्भुतः । स च वीरात् जायते । बीभत्साच्च भयं जायते । क्रमेणैतेषां विवरणं विधीयते -

१. शृङ्गारः

शृङ्गं कामोद्भवः तदागमनहेतुत्वात् शृङ्गारः, तदुक्तम् - शृङ्गं कामविकारम् ऋच्छति आदधातीति शृङ्गारः ।

भरतमुनिकृतम् अष्टरसवर्णनम्

'शृङ्गारभृङ्गारौ' (उणादि-४१६) इत्यनेन शृङ्गारस्य हिंसायामिति धातोः कर्त्तरि आरन्, तुम्, ह्रस्वः, गुणागमश्च । रतिरत्र स्थायिभावः, वर्णः श्यामः, देवता चास्य विष्णुः । अयं च शुभ्रवेषेषु संभवति । तस्मात् लोके यत्स्वच्छम्, मधुरम्, पवित्रं तत्सर्वमपि वस्तु रसेऽस्मिन् उपयुज्यते, तदुक्तं मुनिना - यत्किञ्चित् लोके शुचि उज्ज्वलं दर्शनीयं वा तच्छृङ्गारेणोपयुज्यते । यस्तावत् उज्ज्वलवेषः सः शृङ्गारवानित्युच्यते ।

अस्मिन् संसारे यत् किञ्चित् शुद्धः पवित्रः उज्ज्वलः दर्शनीयश्च तत्सर्वं शृङ्गाररसे परिगृह्यते । यः उज्ज्वलवेषः स शृङ्गारवान् इत्युच्यते । यथा गोत्रकुलाचारोत्पन्नानि आसौपदेशसिद्धानि पुरुषाणां नामानि तथा स्त्रीपुरुषहेतुकेन भावेन अस्य शृङ्गार इति नाम ।

अयं च रस इष्टजनः, विषयोपभोगः, क्रीडा, उपवनगमनम्, तदनुभवनम्, तच्छ्रवणदर्शननादिभिः, विभावैः उत्पद्यते । नयनचतुर्यम्, भ्रूक्षेपः, कटाक्षः, ललितमधुरश्च अङ्गहारवाक्यादिभिः अनुभावैः अभिनेतव्यः । रसेऽस्मिन् निर्वेदः, ग्लानिः, शङ्का, असूया, मदः, श्रमः, दैन्यम्, चिन्ता, मोहः, स्मृतिः, धृतिः, व्रीडा, चपलता, हर्षः, आवेगः, जडता, गर्वः, विषादः, औसुक्यम्, निद्रा, अपस्मारः, प्रमोदः, अमर्षः, अवाहित्यम्, मतिः व्याधिः, उन्मादः, मरणम्, त्रासः, वितर्कादयो व्यभिचारिणः । तस्य द्वे अधिष्ठाने सम्भोग विप्रलम्भश्च ।

१.१ सम्भोगः

सम्भुज्यते अन्योन्यमुपभुज्यते यत्र स सम्भोगः । प्रियकरयोः संयोगः सम्भोगशृङ्गारस्य लक्षणम् । अयं सम्भोगस्तावत् ऋतु-माल्य-अनुलेपन-अलङ्कार-इष्टजन-विषय-वरभवन-उपभोग-उपवनगमनानुभवनश्रवण-दर्शन-क्रीडा-लीलादिविभावैः उत्पद्यते ।

१.२. विप्रलम्भः

शृङ्गारो विप्रलम्भते मदनेन प्रवर्तते नायको नायिका च यत्र स

चम्पूकाव्यम्

डा. रेखादेवी एस्.एच. (बेङ्गलूरु)

चम्पूकाव्यम्

संस्कृतभाषायां काव्यं द्विविधा विभक्तमस्ति । दृश्यं श्रव्यं चेति । श्रव्य-
काव्येषु विशेषप्रकारः अस्ति चम्पूकाव्यम् । गद्यपद्यसंमिश्रः काव्यप्रकारः
चम्पूरित्युच्यते । प्रसिद्धकविः दण्डी चम्पूकाव्यलक्षणम् एवं निरूपयति -
“गद्यपद्यमयी काचित् चम्पूरित्यभिधीयते” इति । चम्पूकाव्यं कवेः प्रतिभायाः
प्रदर्शनस्य कृते एका साहित्यवेदिका । अर्थगौरवं तस्य गेयता तालबद्धता च
आदिभिः गुणैः मण्डितम् । पद्यकाव्ये विविधाः भावाः कविः पदलालित्येन,
शब्दसौन्दर्येण, अलङ्कारैः च समर्थतया प्रकटयति । किन्तु यदा तेन सह गद्यमपि
बाह्यवर्णनानि वर्णयितुं प्रयुक्तं भवति तदा कवेः अभिव्यक्तिसामर्थ्यम् अधिकं
भवति । गद्यस्य पद्यस्य च इदृशं सौन्दर्ययुक्तं मिश्रणं-चम्पूकाव्यम्-अनेकान्
कवीन् आकर्षयति च ।

गद्यपद्यमिश्रितरचनायाः उत्पत्तिः तथा विकासः

गद्यपद्यमिश्रितरचना वेदकालतः दृश्यते । वेदाख्यानेषु, जातककथासु,
पुराणेषु च गद्यमिश्रिता पद्यरचना लभ्यते । अतः पश्चाद् भूतानां चम्पूकाव्यानाम्
अयमेव मूलस्रोतः इति वक्तुं शक्नुमः । एतरेयब्राह्मणं, हरिश्चन्द्रोपाख्यानं,
केनोपनिषदि विद्यमानं नचिकेतप्रकरणम् आदयः कानिचिन् प्रमुखानि उदाह-
रणानि । महाभारते आदिपर्वे, विष्णुपुराणे, भागवते च इदृशा मिश्ररचना दृश्यते ।

पुरातनाख्यानेषु यत्र कुत्रापि किञ्चित् राजवंशवर्णनं गैरवं वा आगच्छति
तत्र इमा मिश्रशैली दृश्यते । बौद्धसाहित्येऽपि जातककथासु तथा अवधानसहित्ये
इमाः शैलियुक्ताः रचनाः लभ्यन्ते । जैनसाहित्येऽपि हरिभद्रसूरिविरचिते
‘समराइच्चरहा’ इति प्राकृतग्रन्थे इदृशा मिश्ररचना दृश्यते ।

दशमशतकतः संस्कृतसाहित्ये चम्पूकाव्यं पूर्णतया प्रस्थापितम्
अभवत् । शिलालेखेषु विद्यमानां मिश्रशैली दृष्ट्वा साहित्यपण्डिताः चम्पूकाव्यं

चम्पूकाव्यम्

ऐतिहासिकदृष्ट्या अवलोक्य तस्याः मूल्यमापनम् आरब्धवन्ताः । दशमशतकतः
अष्टादशशतकपर्यन्तं चम्पूकाव्यं संस्कृतसाहित्ये तस्य अनन्यतया साहित्यस्य भिन्न-
प्रकारः इति विशेषस्थानमप्रप्नोत् । ‘अवदान जातकमाला’ इति संस्कृतग्रन्थे
विद्यमाने शैलीभाषे चम्पूकाव्यसमीपे गच्छतः । यतः तस्मिन् नैतिकविचाराः
अग्रस्थाने भवन्ति । अतः विस्तृतवर्णनानि न प्राप्यन्ते ।

मिश्रशैली शिलालेखेषु अपि दृश्यते । द्वितीये क्रिस्तशतके ‘रुद्रदामन
गिरिनार’ इत्यत्र दीर्घशैली लभ्यते । क्रिस्तशके ३६० वर्षे गद्यपद्यमिश्रिता
प्रौढशैली ‘हरिषेण सपुद्गुजः’ एतस्य प्रति गौरवं दर्शयितुं प्रयुक्तम् आसीत् ।
दशमशतकपर्यन्तं भाषालङ्कारमिश्रितशैली बहुषु शिलालेखेषु प्राप्यते । तस्मिन्
गद्यभागः अधिकः । एकं जैनशिलालेखे ७२ श्लोकयुक्तं मिश्रकाव्यं दृश्यते । तत्र
पद्यभागः मुख्यः । अस्याः प्रसिद्धाः साहित्यकृतयः अपि मिश्रशैलीं प्रदर्शयन्ति ।
यथा- पञ्चतन्त्रम्, हितोपदेशः विक्रमार्कचरितम्, शुक्रसप्ततिः इत्यादयः ।
अश्वघोषः, कालिदासः इत्यादीनां नाट्यकृतिष्वपि पद्यमिश्रिता गद्यशैली लभ्यते ।
किन्तु एतेषु विद्यमानं मिश्रणं मुख्यतः प्रचुर्या शैल्या कानिचन विचारान्
साहित्यरूपेण अप्रकटयत ।

‘चम्पू’ इति शब्दस्य व्युत्पत्तिः

हरिदासभट्टाचार्येण चम्पूशब्दस्य व्याख्या- “चमत्कृत्य पुनाति सहृदयान्
विस्मयीकृत्य प्रसादयति इति चम्पू” इति । चम्पू इति शब्दः ‘चापि गत्यां’ इति
धातुतः आगतः । ‘चम्पयति इति चम्पूः’ इति व्याख्या । यत् सहजतया प्रवहति
तदित्यर्थः । चम्पूः, चम्पयः, चम्पकः, चम्पालुः इत्यादयः शब्दाः चम्पू धातुतः
एव आगताः इति भासते । “चम्पयति रसभावदि विशिष्टं वस्तु प्रकाशयति इति
चम्पूः” इति एका अपरा निष्पत्तिः ।

अत्र एकः अन्यः विचरोऽस्ति । उपलब्धेषु प्रयशः दक्षिणभारतीयानां
कृतयः दशमे क्रिस्तशके बहुभिः कन्नडकविभिः कन्नडभाषायां सादृशाः कृतयः
रचिताः सन्ति । अपि च शुद्ध्यां कन्नडभाषायां सादृशाः इम्पू, अलुपु, सोपु,

अभिधामूलका व्यञ्जना

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नाव्यव्यापारे ये शब्दाः कविना प्रयुज्यन्ते तेषां प्रयोगस्य कानिचित् मूलप्रयोजनानि सन्ति । त्विः किञ्चित् विशिष्टार्थं मनसि निघाय काव्यं रचयति । तस्य अर्थस्य वहनं पाठकस्य हते यया शकत्या क्रियते सा व्यञ्जना इत्युच्यते । साहित्यदर्पणे कविराजविश्वनाथः यञ्जनायाः व्याख्यां निम्नदर्शिताभ्याम् पङ्क्तिभ्यां करोति ।

विरतासु अभिधादासु यथाऽर्थं बोधते परः ।

न वृत्तिर्व्यञ्जना नाम शब्दस्यार्थादिकस्य च” ॥ इति ।

अभिधादयः शक्तयः स्वस्य अर्थबोधनस्य कार्यं कृत्वा शान्ताः भवन्ति । तदनन्तरम् अन्यस्य अर्थस्य बोधनं या वृत्तिः करोति सा व्यञ्जना इत्युच्यते । सा व्यञ्जनावृत्तिः शब्दे च अर्थे न वर्तते ।

नाव्यप्रकाशे मम्मटाचार्यः ‘ गङ्गायां घोषः ’ इति उदाहरणव्यारा व्यञ्जनायाः व्याख्यां करोति । उदाहरणे ‘गङ्गा’ शब्दस्य मुख्यार्थः – जलप्रवाहः – तटः, प्रयोजनानि- पवित्रता, शैतलता, अदिनि । व्यञ्जनाया व्याख्या

‘तटादौ ये विशेषाः पावनत्वादयः ते च अभिधा-तात्पर्यं लक्षणाभ्यः व्यापारात्तरेण गम्याः ।

त्व व्यञ्जन-ध्वनन-द्योतनादि शब्दवाच्यमवश्यमेवैषितव्यम्” । इति

यं व्यञ्जना द्विधा भवति ।

१. लक्षणामूलका वा अर्थी-व्यञ्जना

२. अभिधामूलका वा शब्दी-व्यञ्जना

अभिधामूलका व्यञ्जना

अभिधामूलकायाः व्यञ्जनायाः स्वरूपं मम्मटाचार्येण काव्यप्रकाशे एकस्मिन् श्लोके निर्णितमस्ति ।

‘ अनेकार्थस्य शब्दस्य वाचकत्वे नियन्त्रिते ।”

अभिधामूलका व्यञ्जना

संयोगादौः अवाच्यार्थीकृद्द्वयापृतिरञ्जनम् ॥ इति

‘श्लोकस्य अर्थः अनेकार्थस्य शब्दस्य अभिधाशक्तिः संयोगादि सम्बन्धद्वारा नियन्त्रिता भवति । तथापि तदनन्तरं यः व्यापारः वाच्यार्थभिन्नस्य अर्थस्य ज्ञानं कारयति सः व्यापारः व्यञ्जना इत्युच्यते । अत्र यतः आदौ केवलं अभिधाव्यापारोऽस्ति । अतः इयं व्यञ्जना अभिधामूलका शब्दी-व्यञ्जना इति कथयते ।

अभिधाशक्तेः वाचकत्वस्य नियन्त्रणम् ममटाचार्येण व्याख्यायाः कृते श्लोके ‘संयोगादौः’ इति पदं दृश्यते । संयोगादयः अनेके सम्बन्धाः अनेकार्थस्य शब्दस्य विविधेषु अर्थेषु कञ्चित् निश्चितार्थं ज्ञापयितुं कारणभूताः भवन्ति । ये अभिधाशक्तिं कुर्वन्ति ते सम्बन्धाः के के तसु आचार्येण भरतृहरिणा तस्य वाक्यपदीये वद्योंः श्लोकयोः दत्तमस्ति । यथा – संयोगो विप्रयोगश्च साहचर्यं विरोधिता ।

अर्थः प्रकरणं लिङ्गं शब्दस्यान्यस्य सन्निधिः ॥

सामर्थ्यमौचिती देशः कालो व्यक्तिः स्वादयः ।

शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतवः ॥

निर्दिष्टानां सम्बन्धानां अर्थाः

- संयोगः – प्रसिद्धः सम्बन्धः ।
- विप्रयोगः – प्रसिद्धस्य सम्बन्धस्य विनाशः विभागः वा ।
- साहचर्यम् – एकस्मिन् समये एकस्मिन् स्थाने वा स्थितिः अथवा एकस्मिन् कार्ये परस्परस्य अपेक्षा ।
- विरोधिता – परस्परस्य नाशनं वा परस्परेण सह न भवनम् ।
- अर्थः – तत्कलम यत्प्रयोजनेन अन्येन वा सिद्धं न भवति ।
- प्रकरणम् – अम्प्रासङ्गिकवस्तुनः वक्तुः वा बुद्ध्यां स्थितिः अथवा प्रसङ्गः संगतिर्वा
- अन्यस्य शब्दस्य सन्निधिः – वाक्ये अन्यस्य शब्दस्य सामीप्यम् ।
- सामर्थ्यम् – अनेकेषु अर्थेषु एकस्मिन् अर्थे विद्यमाना शक्तिः या वाक्यस्य अन्यं योग्यरीत्या अन्वयं योग्यरीत्या कर्तुं शक्नोति ।
- औचिती – योग्यता ।
- देशः – स्थलवाचकः सन्दर्भः ।

ಆದ್ದರಿಂದ ಅಮಾತೃರಾಕ್ಷಸನ ಪಾತ್ರವು ವಿಶಾಲದತ್ತನ ಪ್ರತಿಭೆಯ ಕಲ್ಪನೆಯ ಕೂಸು. ಈ ನಾಟಕದಲ್ಲಿ ನಾಯಕನಿಗೆ ಸರಿಸಮವಾಗಿ ಕವಿಯು ತನ್ನ ಕಲ್ಪನೆಯಿಂದ ಸೃಷ್ಟಿಸಿ, ಚಿತ್ರಿಸಲ್ಪಟ್ಟಿರುವ ಒಂದು ಅತ್ಯದ್ಭುತವಾದ ಪಾತ್ರ ಎಂದೇ ಹೇಳಬೇಕು.

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LIFE AND HEALTH SCIENCES IN AYURVEDA

Dr. Rekha Devi S. H. (Bengaluru)*

आयु is divided into हितायु, अहितायु, सुखायु and दुःखायु the subject describing these is know as well as ayurveda वादोष, शब्ददोष and as well as बुद्धिदोष can be immaculated by आद्यात्मशास्त्र, just like kayadosha can be immaculated by चिकित्साशास्त्र alone in other words. शास्त्र means वैद्यशास्त्र here the शास्त्र means knowing everything. We can just say that it includes all that we need for purity of mind as well as body.

हितहितं सुखं दुःखमायुस्तस्य हितहितम् ।

ममं च तन्व यत्रोक्तमायुर्वेदः स उच्यते ॥ (चरकसंहिता)

Ayu is classified in to four tyeeps hitayu, ahitayu, sukayu, and dukayu. Among these which is conducive to prosperity of life and which is not ? what is limit of this ayu knowing these aspects in detail is Ayurveda that means we get knowledge about ayu from Ayurveda AYURVEDA is made up of two Sanskrit words AYU which means LIFE and VEDA which means the knowledge to know about life is AYURVEDA however to fully comprehened the vast scop of AYURVEDA let us first define AYU or LIFE. According to the ancient ayurvedic scholar charaka, ayu is comriesd of four essential

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Literature in Sanskrit begins with the spoken or sung literature of the Vedas from the mid-2nd millennium BCE, and continues with the oral tradition of the Sanskrit epics of Iron Age India; the golden age of Sanskrit literature dates to Antiquity (roughly the 3rd to 8th centuries CE) Indian literary production saw a late bloom in the 11th century before declining after 1100 CE, hastened by the Islamic conquest of India, due to the destruction of ancient seats of learning such as the universities at Takshshila and Nalanda. There are contemporary efforts towards revival, with events like the all India Sanskrit Festival (since 2002) holding composition contests.

Given its extensive use in religious literature, primarily in Hinduism, and the fact that most modern Indian languages have been derived from or strongly influenced by Sanskrit, the language and its literature such as the Yoga-Sutras of Patanjali and the Upanishads were translated into Arabic and Persian, (The Vedas) most significantly by the emperor Akbar. The panchatantra was also translated into Persian, (sutra literature).

The Vedas composed between approximately 1500 BCE and 600 BCE (the late bronze Age to Early Iron Age) in pre-classical Sanskrit, Vedic oral literature forms the basis for the further development of Hinduism. There are four Vedas Rig, Yajur, Sama and Atharva, each with main Samhita and a number of circum-Vedic genres, including Brahmanas, Aranyakas, Grhyasutras and Shrautasutras. The main period of Vedic literary activity falls into the 9th to 7th centuries when the various shakas (schools) compiled and memorized their respective corpora. The oldest surviving manuscript of a text composed in Sanskrit is the Devi Mahatmya on Palm-leaf dating from the 11th century the older Upanishads belong to vedic period, but the larger part of the Muktika canon is post-Vedic. The Aranyakas from part of the both Brahmana and Upanishad corpus.

आनन्दवर्धनस्य ध्वनिसिद्धान्तः

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आनन्दवर्धनः कस्य नासीत् आनन्दवर्धनः । “Whose bliss is not increaser by Anandavardhan ? ”Kashmir was considered as centre of sciences during 8th to 11th century. Many great thoughts, it be in alankara, naatya or abhinaya, originated from Kashmir. Anadavardhana is also from Kashmir. He lived in the second half century. He had that tittle of राजानक that was awarded only in Kashmir. राजानक means the poet who makes the fame of the king to be known everywhere.

आनन्दवर्धन is referred to as ध्वनिकारः as he proposed the Dhvani Theory. His point view is that dhvani in particular. Rasadhvani, is the soul of the poem. Dhvani was a new concept from the perspective of the earlier Alankaarikas, so it was not readily accepted.

The definition of dhvani

यत्रार्थः शब्दोवा तमर्थमुपसर्जनीकृत स्वार्थो

व्यङ्कः काव्यविशेषः स ध्वनिरिति सूत्रभिः कथितः ॥

The conventional word शब्दः and the conventional meanin अर्थः are abandoned उपसर्जनिकृत they become suggested word or meaning व्यक्तः-प्रतीयमानार्थ भवति । That is the speciality of the poem called ध्वनि that kind of poetry in which the conventional meaning or the conventional word renders.

* (डा. रेखादेवि एस्. एच्. महाभाग बेङ्गलूरुनगरस्थे कर्नाटकसंस्कृतविश्व-विद्यालये भाषानिकयविभागे सहायकप्राध्यापिकारूपेण सेवां कुर्वती आस्ते ।)

आनन्दवर्धनस्य ध्वनिसिद्धान्तः

Anadhavaradana accepted the three types of dhvani namely

1. वस्तुध्वनिः ।
2. अलङ्कारध्वनिः ।
3. रसध्वनिः ।

In is mangala shloka itself.

स्वेच्छकेसरिणः स्वच्छस्वच्छयासितेन्दवः ।
त्रायन्तां वो मधुरिपोः प्रपन्नार्तिच्छिदो नखाः ॥

Let the claws of that Hari who manifested in the form of man lion at his own will, which claws have outshone the moon in their crystal white hue and which quells the afflictions of his devotees, protect you.

1. वस्तुध्वनिः ।

vastu dhvani is a suggested idea/ thing comes to our mind when we read about the idea/ thing that is mentioned.

Eg; the luster of the nails is many folds brighter than the shining of the moon. That it is brighter is not directly. But saying that the moon felt shy. The brightness of the nails has been suggested. This luster is being suggested. So it is vastu dhvani.

2. अलङ्कारध्वनिः ।

Alankaara or figure of speech should be suggested or expressed without being told explicitly, it should not be openly said or denoted. Examples of alankaara are upama, ropaka, athisayokti, etc

By shine of the nails, even the moon has been defeated. This vyatirekha alankaara where the upameya (say the face) is considered to be superior to the upamana. (say the lotus)

3. रसध्वनिः ।

Rasa or bhava, etc should be suggested by what is said by the poet.

FRINDSHIP BETWEEN THE KRISHNA AND DRAPADI IN MHABHARATHA

DR. REKHADEVI S. H (Bengaluru)

In Mhabharatha we seen constantly asking kirshna for help. Although she questions everybody she keeny. Liens to kirshna and even trusts him unconditionally. This makes me wonder. They both had feelings for each other 'sakha' and 'sakhi' so, the love they had was nothing more than the love for friends. Actually it was more like a devotee and God relationship since drapadi was truly devoted to kirshna once , when kirshna had hurt his finger while behading shishupala. Drapadi was seen immediately rushing towards him. She at once tore off her sari and bandaged kirshna for this loving act had vowed to help Drapadi. For every thread which she had used to repay the cast of each thread which she had used to cover his wound, lord kirshna promised to help Drapadi by saying "Whenever you need met's always be there" many of the people believe, the concept of Raksha Bandhan came from Drapadi and kirshna. kirshna not only helped Drapadi in her cheer Haran but also at the time when durvasa rishi had come at the pandavas place during their exile Although Drapadi's five husband may not have helped her.

Kirshna was always with her, helping her to over come almost all the difficulties. Drapadi and kirshna were best friends and loved each other as friends. All these stories about him being a like a brother comes from interpretation that cannot accept a women and man being friends. They were not in love, not siblings, they were very good friends. Drapadi was in love with Arjuna after listening to stories about him from kirshna they were always there she was called kirshnanaa not other kirshna but because she was of dark complexion. And if you suspect their relationship because kirshna robed drapadi when she was being humiliated. However, ones kirshna cut his finger subhadra and drapadi were both present at the sceno. On seeing the cut Subhadra ran for medics while drapadi immediately tore the piece of her and her saaree and wrapped it around kirshna's cut. On seeing this devotion of Drapadi, that he will protect her and her pride and giving this small piece of colth, she has indebted kirshna for life. This small but honest act of Drapadi actually came to her rescue during the dice-game disrobing, when dushaasan wasn't able to disrobe hereven after trying hard. Hence, this whole incident made a brother-sister kind of abond between kirshna and Drapadi.

Drapadi birth - king drupada of panchala had been defeated by the pandava prince Arjuna on behalf of drone, who subsequently took his kingdom. To gain revenge on drone, he performed a yajna to obtain a means of besting him. Drapadi emerged as a beautiful dark-sinknmed young woman together after her sibling dhrishtadyumna from the sacrificial fire. When she emerged from the fire, a heavenly voice said that she would bring about the destruction of the kuru line. Drapadi is described in the Mahabharatha as a very beautiful women of that time drapadi too is referred by multiple names in the Mhabharatha. Her names are as follows:

- > She is referred to by names like drupadi (daughter of drupada).
- > kirshnaa- one who has dark complexion.
- > panchali- one from the land of panchala.
- > yajnaseni- one born from a yajna or fire –sacrifice.
- > drupadakanya- the daughter of drupada.
- > satrandhri – an expert maid (her assumed name during her second Exil in which she worked as virat kingdom's queen sudeshna's hair-stylist)

to stop due to exhaustion at this point a furious bhima vows to remove dushasan's arm and to drink the blood from his chest, at the pain of seeing his ancestors entering heaven. This vow unsettles the entire court. Drupadi vows not to let her hair until she has decorated it with the blood of dushyasana. Drupadi is often considered to be a manipulative, sensual lady which is expressive in the colloquial slang panchali. Krishna and drupadi friendship is quite unique and modern. To her Krishna is a close confident, protector and a lot of times, a guide. After the rise of vaishnavism, this unique friendship has been tuned into that of a deity and devotee.

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Ashtanga Yoga

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Abstract

Yoga is an ancient science. Nobody knows its origins. Legends say began with the gods. Lord shiva is described as the first great yogi. overtime many wise men walked the left their own landmarks for us to follow. Patanjali was the first person to present the ancient tradition of yoga in a systematic way. Thus he is considered the fonder of yoga. Patanjali lived around 200 B.C.

Patanjali grew up to be extraordinary man, renowned for his learning and wisdom, He was the author of three brilliant works. One was the sanskrit grammar. the second was a work on ancient indian medicine ayurveda. The third and most important, was on yoga. It is called the yoga sutras of patanjali. In this brief work, containing only 196 sayings, patanjali clearly explains what yoga is.

The word yoga means to join or unite, In the yoga sutras, patanjali described yoga as the means by which our mind can be made still, quiet and from all distractions. He explained that when the mind is kept very calm and quite for a long time in dhyana, we become united with god and attain salvation. When a person attain salvation he reaches the goal of yoga. This goal is called samadhi or kaivalya.

Patanjali taught that we must practice yoga very diligently and watchfully. Try to keep an even mind, in us success or failure, he said. He also taught us to live simply and avoid. The great sage further advised that we must cultivate good character traits. Be friendly, kind and compassionate, he taught to be cheerful. Do not look for faults in others but always try to improve ourself. He was carefully to point out the obstacles that we may face while following the path of yoga. He warned us to beware of ignorance, self importance, anger, hatred and excessive attachment. He explained that sickness, laziness, dought and lack of concentration are all hurdles on this path. To enable us to cultivate the good qualities, and overcome the hurdles.

Patanjali laid down the an eight-fold path. This unigue path is known as the Astanga-yoga. He classification of classical yoga, as set out in his yoga sutras. He defined the eight limbs as Yama- abstinences, Niyama – observances, Asana – postures, Pranayama - breathing, Pratyahara- withdrawal, Dharana-concentration, Dhyana- meditation and Samadhi- absorption.

The full paper include the astanga yogas explain with simple example.

Asta means eight and Anga means limbs or parts.

1. Yama – yama refers to the great universal commandments. Patanjali lists five of these.

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କଳିଙ୍ଗର ଶିକ୍ଷା ବିଭାଗର ମୁଖ୍ୟ ଉପାଧ୍ୟକ୍ଷଙ୍କୁ

କଳିଙ୍ଗ

ନିଉଜିଲ୍ୟାଣ୍ଡର ମୁଖ୍ୟ ଉପାଧ୍ୟକ୍ଷଙ୍କୁ

Improving girls education levels has been demonstrated to have clear impacts of the health and economic future of young women. Which in turn improves the prospects of their enter infant mortality rate of babies whose mothers have received primary education is half that of children whose mothers are illiterate in the poorest countries of the world, 50% of girls do not attend secondary school yet research shows that every of school income by 15% improving female education, and thus income by 15%

Female education is a cat in a all term for complex set of issues and debates surrounding education (primary education, secondary education in particular) for girls and women. It includes area of gender equality and access to education and its connection of poverty. Also involved are the issue of single sex education in that the division of education along gender lines are still highly relevant in contemporary discussion of female as a global consideration.

WOMEN AND EDUCATION

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