

AGRICULTURAL ELEMENTS AS REVEALED IN THE VEDAS

Arundhati Goswami*

Abstract: *Vedic society is one of the oldest societies of the world. Among the early Ṛgvedic period, people earn livelihood through cattle breeding. But in the post Ṛgvedic period, when the society gradually begins to settle down, agriculture begins to grow in importance among people. And during the age of the Atharvaveda, the society becomes fully agriculture based. Hence, in the later Vedic age, agriculture is the main source of livelihood. Therefore, a numerous information about agriculture and its procedure are mentioned in the whole Veda i.e. the Ṛgveda, the Yajurveda, the Sāmaveda and the Atharvaveda. The entire sūkta known as kṛṣisūkta is found in the Atharvaveda about the procedure of agriculture. Not only this, various information about agricultural land, equipments, irrigation system etc. are nicely mentioned in the Vedas. Both artificial and natural systems of irrigation are also highlighted specially in the mantras of the Ṛgveda. Since the Vedic literature is very vast, it is not possible to discuss all the information about agriculture in a single paper. The present paper is the modest attempt to depict the agricultural elements found in the Vedas to some extent.*

Keywords: Agriculture, Land, Irrigation, Equipment

1. Introduction

Vedic Society is one of the oldest societies in the world. Vedas are considered as the store house of every science of life. Agriculture is one of those branches. Various elements of that branch are seen in the Vedic period. The Indian Society considers fourfold values of life – *dharma, artha, kāma*

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time of peril. Similarly the people of mixed castes should act as soldiers in the royal army in the times of war⁹.

USE OF DIFFERENT TYPES OF WEAPONS :

Bow (*dhanu*, *dhanuṣa*) and Arrow (*bāṇa*, *sāyaka*, *śara*):

There are various types of weapons like bow and arrow, noose, sword, *gada* etc. discussed in the *Agnipurāṇa*. Then uses of weapons also have been discussed here. Among these, *dhanu* or *dhanuṣa* (bow) with *bāṇa* or *sāyaka* or *śara* (arrow) is considered as the highly appreciated weapon. The science of warfare is called *dhanurveda* at that time only because of importance of *dhanu* or bow. In the *Rgveda*, various bows, arrows etc are eulogized. Bows and arrows are depicted as symbols of all weapons and missiles in *Ṛveda*¹⁰. The most important part of the bow is arrow. It has been said to be three types of shaft in this *purāṇa*. After these, three types of bow have been mentioned here. The best types of the shaft on an arrow should measure twelve while second third and class measured eleven and ten *musthas* respectively. The best bow measures four cubits in length, the second one three cubits and a half and the third class bow three cubits in length. The best quality of bow with arrow is allowed to be used by a cavalry while the others – an elephant-warrior, a chariot-warrior etc. may use all types of bows and arrows¹³.

Some reflections on the preservation of the weapons are there in the *purāṇa*. The sacrificial shed - the bow and the weapons like *gadā* etc, washed with the washing of meat and keep in the *yajñabhūmi*. An archer should gird up his loins and tie up the quiver firmly in his right side¹².

TRAINING PROGRAM OF BOW AND ARROW :

The *Agnipurāṇa* deals with specifics of training and practices of bow and arrow. It provides the names and description of ten basic lower body postures when practicing with bow and arrow. These are given below¹³-

- i) In archery, there is a posture called *sampāda*. It consists in standing with the insteps, calves and the legs closely pressed against each other and with the palms and thumbs of the two hands meeting each other.
- ii) *Baiśākha* is the position consists in standing on tips, with the two thighs held in a straight & immovable posture, the space left between the two soles of feet measuring three *vitastis* only.

29. *Ibid.*, 252.17
30. *Ibid.*, 252.18
31. *Ibid.*, 252.11-12
32. *Ibid.*, 252.19-22
33. *Ibid.*, 252.13
34. *Ibid.*, 252.1-4
35. *Ibid.*, 251.7
36. *Ibid.*, 251.8-9

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is very famous now a days also. Therefore, we may say that the *Dhanurveda* of ancient India and discussed in the *Agnipurāṇa* is still relevant.

REFERRRNCEES:

1. *Agnipurāṇa*, 383.51
2. *Ibid.*, 249.1
3. *Ibid.*, 249.2
4. *Ibid.*, 249.3
5. *Ibid.*, 249.7
6. *Ibid.*, 252.32
7. *Ibid.*, 252.33
8. *Ibid.*, 252.23-29
9. *Ibid.*, 249.7-8
10. *Rgveda*, VI.75
11. *Agnipurāṇa*, 249.9-19
12. *Ibid.*, 250.1
13. *Ibid.*, 249.36-37
14. *Ibid.*, 250.19
15. *Ibid.*, 251.1
16. *Ibid.*, 249.20-26
17. *Ibid.*, 249.27-29
18. *Ibid.*, 249.30-34
19. *Ibid.*, 252.5
20. *Ibid.*, 252.5-7
21. *Ibid.*, 252.8
22. *Ibid.*, 252.9
23. *Ibid.*, 252.10
24. *Ibid.*, 252.15
25. *Ibid.*
26. *Ibid.*
27. *Ibid.*, 252.16
28. *Ibid.*

There are thirty two kinds of gaits with a sword and shield mentioned in the *Agnipurāṇa*³⁴. A soldier be well aware the all these kinds of movement with sword and shield before coming to actual bows. These movements are as follows: *bhrānta, sṛtam, nibhrānta, abiddha, āpluta, vipluta, sampāta, samudirna, śyenapāta, ākula, viddhāna, avadhūta, savya, dakṣiṇa, avalakṣiṭa, visfota, karāendra, mahōśākhā, vikarāla, nipāta, vibhīṣana, bhayānaka, samagra, ardha, tṛtiyānsa, pāda, padardha, vārjya, pratyālīḍha, ālīḍha, varāha and lulita*.

DRESS AND OTHER AMENITIES OF A SOLDIER:

The *Dhanurveda* of the *Agnipurāṇa* deals with the art of casting a noose and other manipulation of the hands and arms in a fight in the third chapter. The string of noose should be made either of cotton twists or threads or of the sinews of animals. The length of a noose should ten cubits, its end terminating in a loop and its face end should be retained in the hand¹⁶. Besides these, a noose should be thirty cubits in length and folded up in three coils or rings, made of any other good material. After gaining the knowledge properly, the warrior should use of noose on the back of a horse, running in full gallop, trot or a canter. Then he should hang a sword in the belt on his left side¹⁵. A warrior should put on the armours and take an iron-rod which is six fingers in girth and seven cubits in length¹⁸. These help him to protect in a battle.

CONCLUSION:

From the above it is found that the *Dhanurveda* is a highly developed system of training through skills utilized as duty (dharma) demanded. It is circumscribed by ritual practices and achieved by combining technical practice with training in specific forms of yoga and meditation including repetition of mantra. So that the practitioner might readily achieve the superior degree of self-control, mental calm, and single-point concentration necessary to face war and possible death, and thus attain access to certain aspects of power and agency in the use of weapons in war.

The value and importance of the army are realized very early in the history of India. War or no war, the army is to be maintained, to meet any unexpected contingencies.

In modern warfare, the weapons of ancient India are not used. But their relevance cannot still be denied. On the basis of these, our modern warfare is developed. On the other hand, many ancient weapons are practiced as a part of sports like archery etc. The weapons

śūla: There are six types of uses described for *śūla*. These are slapping, thrashing, cleaving, intimidating, incarceration and sixth consists in felling down an adversary²².

Tomara: This weapon is used in striking the eyes, arms. It is also an aid during an adversary. Moreover it also protects the soldier from an arrow of straight feathers²³.

Mudgara: It is a staff in the shape of a hammer. It is used to break heavy stones and rocks. *Tāḍana, cedana, cūrṇam, plavana* and *ghātana* are the uses of *mudgara*²⁴.

Bhindipāla: The manipulation of *bhindipāla* is same as *mudgara*²⁵.

Lagūda: The use of this weapon is as same as *bhindipāla* and *mudgara*²⁶.

Vajra: This revolves round in a fight by holding it in the middle²⁷.

Paṭṭiśa: This weapon is also used like *vajra*²⁸.

Kṛpāna: This is used for cutting piercing, thrusting, and inflicting a bow or encouraging or leading on an warrior²⁹.

Śkhepaṇī: The functions of a *śkhepaṇī* or an engine (*yantra*) soldier be treating the enemy, protecting that of ones own in striking hard and in helping a fight column to open out in an extended line³⁰.

Gadā: In the context of this weapon, the *Agnipurāṇa* discusses about the *gadāyuddha*. The *gadā* is a heavy rod of iron with one hundred spikes on the top. It could be handled in twenty different ways. Its principal use is to strike the enemy either from a raised place or from both sides and strike terror into the enemy specially of the gomutra array. There are various ways of manipulating *gadā* - *āvṛtta, parāvṛtta pahodhātma, avapluta, hansamarda* and *vimarda*³¹. Then the various functions of *gadā* are described briefly³².

Paraśu: is the battle axe. These are six ways of manipulating it to ones own advantage. The uses of *paraśu* are *karālani, avaghātam dansopaplutam, kṣiptahastam, sthitam* and *śūnyam*³³.

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It is instructed in the *Agnipurāṇa*, the string should not be stretched so fully as to bring the shaft within the rod of the vow, or to leave the greater part of it beyond. Therefore the shaft may not be quiver or deviate the least from its straight course or might not touch the rod. The soldier should posture with holding the covered object with the grip, with his neck held firm and steady. The head of a soldier should balance like peacock. The qualities of a shooter are compared with a horse in the *Agnipurāṇa*. Like a horse his chest bulged out and shoulders dropping down and the whole body bent in the shape of a triangle¹⁷. When the soldier discharges the arrow, the forehead, nose, face and shoulders should be in the equal balance. While shooting an arrow of the best quality, a space of three fingers should be maintained between ones chin and shoulder-blade, two finger-widths should be the space left between them in the case of a bow of the middle class. The chin and the shoulder of a warrior should be held a finger apart in drawing a bow of worst. The warrior should hold the feathered end of an arrow with the thumb, the index, the ring and the middle fingers of the right hand and he should aim as full as possible¹⁸. In this way when an archer duly discharges his arrow and an object lying in the horizontal line of his vision and grip, he is sure to penetrate through by a shaft. Then the archer should quickly turn his hand to his back. Besides these, a good number of rules to practice bow and arrow are mentioned in the second chapter of *Dhanurveda* in the *Agnipurāṇa*.

OTHER WEAPONS :

The last chapter of *Dhanurveda* deals with the use of different weapons. These are *pāśa* (noose), *cakra* (discuss), *śūla*, *tomara*, *mudgara*, *bhindipala*, *laguda*, *vajra*, *paṭṭisa*, *kṛpāṇa* (sword), *skhepaṇī*, *gadā*, *paraśu* (axe) etc. A brief information of these weapons are provided below:

Pāśa: There are eleven ways of manipulating of this¹⁹. These are known as *parāvṛttam*, *aśāvṛttam*, *gṛhitam*, *laghu*, *ūrdhaksiptam*, *adhaksiptam*, *sandhāritam*, *vidhāritam*, *syenapātam*, *gajapātam*, and *grahagrahyam*. There are five ways of casting a *pāśa* said in the *Agnipurāṇa*. They are *riju*, *āyatam*, *viśālam*, *tiryyak* and *bhramita*²⁰.

Cakra: It belongs to the category of a missile. According to the *Vāmanapurāṇa* the *cakra* has lustrous and sharp edges. The *cakra* is used for cutting, piercing, felling, whirling and severing.²¹

The name of *Dhanurveda* itself shows that it is a science of warfare. It is mentioned in all Dharmaśāstras and the ancient Indian works that kṣatriyas or the royal castes are mainly connected to the *Dhanurveda*. Generally they used the arms and weapons to protect the society. In respect of describing the duties of king and different components of kingdom, the *Agnipurāṇa* describes the section of *Dhanurveda* in four chapters. These four chapters deal with arms and weapons and methods of using them.

DHANURVEDA IN THE AGNIPURĀṆA :

In the *Agnipurāṇa*, chapter 249 to the chapter 252 discuss about the *Dhanurveda*. At first it gives details of five classes of warriors, namely - the chariot warriors, the elephant men, the cavalry, the infantry and the wrestlers¹. They use five types of weapon in war. The first category is that of *yantarmukta* weapons, those thrown or projected with a machine. This machine may be arrows released from bow. The second category is that of *pāṇimukta* weapons, those thrown by hands like spears and stones. The third category is known as *muktasaṅdhārīta*, such as *pāśas* (nooses) those cast by hands and retained in them after use. The fourth category that is *amukta* consists of weapons like swords that are never released from the hand during battle. The last category is *bāhuyudha* which means wrestling (the hands themselves) which are retained by the hand in a fight². The weapons are again divided into two classes according to their straight or curved shape³.

Among the five kinds of battle or warriors, a battle fought with bows and arrows is considered as the most honourable sort of fight⁴, one fought with the noose is the second best, the one who fought with the swords is the worst, while that in which the combatants engage one another in wrestling, should be considered as only an apology for a fight. There should be formations of an elephant-warrior each in the centre, defended by four chariots of four horses each, each horse defended by four infantrymen, who should be in the forefront, defended behind by archers and horses and behind them⁵. It is directed that after worshipping the weapons the *trailokyamohana* (the charms of the three worlds) with chanting *mantras*, the soldier should go to war. Then he must return victorious from the battle-field and protect the world⁶. The rules and regulations of wrestling are clearly mentioned in this *purāṇa*⁷.

According to the *Agnipurāṇa*, a *brāhmaṇa* or a *kṣatriya* should be engaged as teacher to teach and drill soldiers in the art and tactics of the *Dhanurveda*. The first two classes of the society - the *brāhmaṇas* and the *kṣatriyas* have the birth right to acquire the knowledge of *Dhanurveda*. But the *sūdras* can be called upon to take up arms only in the

CONCEPT OF DHANURVEDA AS REFLECTED IN THE AGNIPURĀṆA

Dr. Arundhati Goswami

INTRODUCTION :

Agnipurāṇa is one of the eighteen mahāpurāṇas. There are about fifteen and a half thousand slokas in this *purāṇa*. These are split up into three hundred and eighty three adhyāyas. The *athāgnipurāṇa pariśiṣṭam* is an appendix of another six chapters. Scholars think that this *purāṇa* is composed between the 8th and the 11th centuries. The narrator of this *purāṇa* is the fire god, *Agni*. Hence, this *purāṇa* is named as *Agnipurāṇa*.

The subject matter of the *Agnipurāṇa* is twofold i.e. *parāvidyā* - sacred knowledge or theology and *aparāvidyā* - profound knowledge of arts and science known to the people. The *purāṇa* deals with all the branches of knowledge of the world at that time. It is encyclopedic in character. *Agnipurāṇa* itself says that- *agnaye hi purāṇesmin sarvaḥ vidyāḥ pradarsitāḥ*¹. In the last chapter of this *purāṇa*, we find a list of fifty topics discussed in this *purāṇa*. Among these topics, the *Dhanurveda* or the science of archery is also one of them.

DHANURVEDA :

The *Dhanurveda* is the science of warfare. The *Viṣṇupurāṇa* describes *Dhanurveda* as one of the traditional eighteen branches of knowledge. Elsewhere it is said to be an *upaveda* of *Yajurveda*. The *Dhanurveda* is considered as one of the five Vedas (*pañcamaveda*). There are many ṛṣis, who are treated as the narrator of the *Dhanurveda*. The *Dhanurveda* of *Vaśiṣṭha* is considered as one of the oldest and the authentic one. The lord Śiva is considered as the founder of *Dhanurveda*. *Vaśiṣṭha*, one fortunate disciple of Lord Śiva, heard the entire element of *Dhanurveda* from the mouth of Siva. Hence it is called as *Śivadhanurveda*. In the context of *Dhanurveda*, the name of *Agnipurāṇa* must be mentioned because the *Dhanurveda* is thoroughly discussed in four chapters in this *purāṇa*.

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ड° अरुन्धती गोस्वामी

वर्धमानं भवति। पुत्रार्थं पिता यथा सुप्रापः तद्वत्
यजमानाय देवोऽयं समवेतो भवतु इत्येवं
प्रार्थितोऽस्ति इति श्रूयते।

अग्निदेवस्य आहारं घृतम्। घृतेन तस्य पोषणं
भवति।^१ सः वनं खादति। अपि च जिह्वया सः तं
वनं कृष्णवर्णं करोति। पुनश्च असौ विश्वादः इति
रूपेण ख्यातोऽस्ति।^{१०} घृतहवनः दीदिविः अग्निः
शत्रून् दहति। यजमानस्य रक्षाकर्मणि सत्यधर्मा
अग्निः नियुक्तः आसीत्। कविः गृहपतिः अग्निः
अग्निना एव समिध्यते। अत एव ऋत्विजः नराशंसः
मधुजिह्वं हविस्कृतम् अग्निं सततं यज्ञकर्म प्रति
आह्वयन्त।

देवस्यास्य द्योतकत्वविषये किञ्चिदपि
विप्रतिपत्तिः नास्ति। वैदिक-ऋषयः अस्य
विविधरूपेण प्रशंसा तथा स्तुति कुर्वन्ति। ऋग्वेदीय-
आप्रीसूक्ते अग्निदेवस्य द्वादशाभिधानानि श्रूयन्ते।
यथा इध्मः, तनुनपात्, नराशंसः, ईलः, बर्हिः,
देव्योद्धारः, उषासानक्ता, देव्यौ होतारौ, तिस्रो देव्यः,
त्वष्टा, वनस्पतिः, स्वाहाकृतिश्चेति।

यज्ञेषु अग्निदेवस्य विभिन्नस्तुतिप्राप्यते।
उक्तञ्च मुण्डकोपनिषदि—

पादटीका

१. निरुक्तम्, ७.४.१-३
२. सायणभाष्यम्, ऋग्वेदः, १.१.१
३. बृहद्देवता, २.६.६
४. तत्रैव
५. ऋग्वेदः, १.१.१
६. तत्रैव
७. ऐतरेयब्राह्मणम्, ३.१४
८. सायणभाष्यम्, ऋग्वेदः, १.१.१

“काली कराली च मनोजवा च
सुलोहिता या च सधूमवर्णा।
स्फुलिङ्गिनी विश्वरूची च
देवी लेलायमाना इति सप्तजिह्वाः॥”^{११}
शुक्लयजुर्वेदेऽपि देवोऽयं ‘चत्वारि शृङ्गा’ इति
सम्बोध्यते।^{१२}

श्रौतस्मार्तगृह्यकर्मस्वपि अग्निदेवस्य विभिन्नानि
नामानि सन्ति। श्रौतकर्मसु तस्य आहवनीय-
मार्जालीय-गार्हपत्य-आग्नी-ध्रीयरूपेण इति अनेके
सम्पद्यन्ते। पुनश्च स्मार्तकर्मसु अग्निदेवस्य विभिन्नानि
नामानि सन्ति। एवं तस्य अनेकविधत्वं सन्ति।

अग्निदेवस्य प्रियछन्दः गायत्री तथा वसन्त-
तस्य भागधेयरूपेण दृश्यते।

अनेन ज्ञायते यत् यज्ञकर्मणि अग्निदेवस्य
श्रेष्ठत्वविषये नास्ति विप्रतिपत्तिः। असौ देवो
सर्वदेवानां मुखरूपेण यज्ञे उपस्थितो वर्तते। य-
हि अग्निर्मुखं प्रथमो देवानामिति।^{१३} सः अस्माकं
अति निकटवर्ती देवः। उक्तञ्च— अग्नि-
देवानामवमः^{१४} इति। अस्माकं जीवने तस्य देव-
माहात्म्यं सर्वत्र भूयते इति शम्।■

९. ऋग्वेदः, ३.२१.१
१०. तत्रैव, ८.४४.२६
११. मुण्डकोपनिषद्, १.२.४
१२. शुक्लयजुर्वेद, १७.११
१३. ऐतरेयब्राह्मणम्, १.४
१४. तत्रैव, १.१



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An appraisal of Kāla or time- a study based on Jayanta Bhaṭṭa's Nyāyamañjarī

Udita Bhattacharyya

The concept of time or kāla has received a systematic and bold realistic prospect in the Nyāya-Vaiśeṣika thoughts. Advocating a pluralistic metaphysics, these schools focus on the reality of time as vital to their entire conceptual framework. Their philosophical stand regarding the problem of time is distinctly different from that of other schools, not only outside of the pale of the Brahmanical tradition but also within it.

The ontological properties of time are carefully enumerated in the philosophical literature of both the schools. As no beginning or end of any event or entity is conceivable without reference to time. Time itself is classed with the eternal (nitya) categories of existence (Padārtha), i.e., is itself beginning less (anādi) and endless (ananta). It is a substance (dravya), since it has qualities like unity, conjunction, disjunction, etc. It is an independent real which is further characterised as all-pervading (vibhū) as it is in contact with all that is finite^[1]. The schools insist that it is inherently unitary (eka) and indivisible (avibhājya). They maintained that inference is the valid means of knowledge (pramāṇa) for proving the existence of time. Jayanta Bhaṭṭa's *Nyāyamañjarī* elucidates these points in a brilliant manner. He presents the ontological reality of time as inferable^[2]. The discussion is put in the form of an exchange first with the principal opponent, the Buddhists, who deny the Nyāya-Vaiśeṣika concept of time as an all-pervading, ubiquitous, ontological category of reality. Later, in the second place *Nyāyamañjarī* elaborates the controversy amongst the Indian realists regarding the question of how time is known. According to one denomination of Mīmāṃsā i.e., Bhaṭṭa School, time is amenable to sense-perception^[3]. The Prabhākara school of thought goes with the Nyāya-Vaiśeṣika model of Kāla or time.

Objections raised by Buddhist in the very existence of time

Now, first I am going to briefly present the views of Buddhists who raised objections in the very existence of time.

As no beginning or end of any event or entity is conceivable without reference to time, but, it is a pity that it is difficult to prove the existence of time. As we perceive a jar, etc., so we do not perceive time. The ideas such as 'slow', 'quick', etc., do not refer to time but only refer to events^[4].

Secondly, they point out that it is not possible to establish the universal concomitance (vyāpti) between time and the ideas such as quickness, slowness, simultaneity etc., as it holds between smoke and fire^[5]. This is a requirement for valid inference to establish a universal concomitance between the major term (sādhyā) and the middle term (hetu).

Moreover, the usages of expressions like, 'now' and 'then' etc. does not point to the existence of an indivisible time as a substratum. These can be accounted for as pertaining to a sequence of acts^[6].

Fourthly, they argue that time is nothing but the vibrations of planets, stars etc. and that it is not distinct from ordinary actions^[7]. That means planetary movements do not indicate any separate existent called time.

The idea of oneness and indivisibility of time leads to controversies^[8]. It is asked, If these were ontological properties of time, how should in that case the conventional usages of the plurality of time divisions be accounted for.

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চৰক সংহিতাত 'কুষ্ঠৰোগ' এক অবলোকন

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সহকাৰী অধ্যাপিকা

কৃষ্ণকান্ত সন্দিকৈ চৰকাৰী

সংস্কৃত মহাবিদ্যালয়, গুৱাহাটী

পাণ্ডিত 'চৰণব্যূহ'ৰ মতে আয়ুৰ্বেদ ঋগ্বেদৰ এখন উপবেদ। কিন্তু সুধী সমাজৰ মাজত আয়ুৰ্বেদ অথৰ্ববেদৰ উপাংগ হিচাপেহে সমাদৃত। এই 'আয়ুৰ্বেদ' শব্দটো 'আয়ু' আৰু 'বেদ' দুটা শব্দৰ সমাহাৰত গঠিত হৈছে। 'আয়ু' শব্দই জীৱনৰ বিজ্ঞানক বা 'The science of life' ক বুজায় আৰু 'বেদ' শব্দটো চাৰিটা অৰ্থত ব্যৱহাৰ হয়। 'বেদ' শব্দটো 'বিদ্' ধাতুৰ পৰা অহা। 'বিদ্ জ্ঞানে' অৰ্থাৎ জ্ঞান অৰ্থত, 'বিদ্ বিচাৰণে' মানে বিচাৰ কৰা অৰ্থত, 'বিদ্ সত্তায়াম্', অৰ্থাৎ থকা অৰ্থত আৰু 'বিদ্ লভে' মানে পোৱা অৰ্থত প্ৰয়োগ হয়। অৰ্থাৎ যিয়ে আয়ু সম্বন্ধে জানে, বিচাৰ কৰিব পাৰে, যি কেৱল আয়ুৰ বাবেই আৰু যাৰ দ্বাৰা কেৱল আয়ু লাভ হয় তাকে 'আয়ুৰ্বেদ' বুলি আখ্যা দিয়া হয়।

'আয়ুৰ্বেদ'ৰ সংজ্ঞা সম্বন্ধে চৰক সংহিতাত কৈছে যে হিত আয়ু অহিত আয়ু, সুখ আয়ু, দুখ আয়ু আৰু ইয়াৰ বাবে হিতকৰ পথ্য বা হিতকৰ অপথ্য আৰু ইয়াৰ লক্ষণসমূহ য'ত বৰ্ণিত হয় তাকে আয়ুৰ্বেদ বুলি কোৱা হয়। উল্লেখ আছে যে—

'হিতাহিতং সুখং দুঃখমায়ুস্তস্য হিতাহিতম্।

মানং চ তচ্চ যত্রোক্তমায়ুৰ্বেদঃ স উচ্যতে।।'

(চৰক সংহিতা : ১.১.৪১)

আয়ুৰ্বেদ পোনপ্ৰথমে অথৰ্ববেদতে উপলব্ধ।

পৰৱৰ্তী পৰ্যায়ত আয়ুৰ্বেদৰ অন্যতম গ্ৰন্থবোৰৰ ভিতৰত 'চৰক সংহিতা', 'সুশ্ৰুত সংহিতা', 'ভেল সংহিতা', 'জতুকৰ্ণ সংহিতা', 'কাশ্যপ সংহিতা', 'অষ্টাংগ হৃদয়', 'পৰাশৰসংহিতা', 'হৰীত সংহিতা', 'ক্ষাৰপাণি সংহিতা' আদি। এই আয়ুৰ্বেদ শাস্ত্ৰ সমূহৰ ভিতৰত অগ্নিবিশেষকৃত 'চৰক সংহিতা' অত্যন্ত সু-সংবদ্ধ য'ত দৰৱৰ মৌলিক ব্যৱহাৰ আৰু মহত্বৰ ধাৰণা পোৱা যায়।

পুনৰ্বসু আত্ৰেয়ৰ অন্যতম শিষ্য অগ্নিবিশেষ। এখেতেই সৰ্বপ্ৰথমে আত্ৰেয়ৰ উপদেশক্ৰমে তন্ত্ৰৰূপত আয়ুৰ্বেদক প্ৰতিষ্ঠিত কৰিছিল। বৰ্তমান উপলব্ধ চৰক সংহিতাৰ স্বৰূপ গুৰুসূত্র, শিষ্যসূত্র আৰু প্ৰতি সংস্কৃত ৰূপত পাঁও, এইখন চৰকেই প্ৰতি সংস্কৃত বা পৰিবৰ্দ্ধিত ৰূপত ৰচনা কৰে। 'চৰক সংহিতা' আঠটা স্থানত বিভক্ত, প্ৰতিটো স্থানত কেবাটাও অধ্যায় আৰু প্ৰতিটো অধ্যায় সূত্ৰৰে পূৰ্ণ। সেইকেইটা হৈছে : সূত্র স্থান (৩০ টা অধ্যায়), নিদান স্থান (৮ টা অধ্যায়), বিমান স্থান (৮ টা অধ্যায়), শৰীৰ স্থান (৮ টা অধ্যায়), ইন্দ্রিয় স্থান (১২ টা অধ্যায়), চিকিৎসা স্থান (৩০ টা অধ্যায়), কল্প স্থান (১২ টা অধ্যায়) আৰু সিদ্ধি স্থান (১২ টা অধ্যায়)। চৰক সংহিতাত উল্লেখিত 'ত্ৰিসূত্র আয়ুৰ্বেদ' পোনপ্ৰথমে ঋষি ভৰদ্বাজে মৰ্ত্যলৈ আনিলে। ইয়াৰ চিকিৎসা স্থানত ৰোগসমূহৰ লক্ষণ সম্বন্ধে নিৰাময়ৰ উপায় সমূহো আলোচনা কৰিছে। এই লেখনীৰ জৰিয়তে চৰক সংহিতাত 'কুষ্ঠৰোগ'

শান্ত কৰাৰ বাবে যত্ন কৰিব লাগে।

কুষ্ঠ ৰোগত দোষৰ লক্ষণ : কুষ্ঠ ৰোগত ছাল শুকাই যোৱা, ফোৰা ওলোৱা, তাত বেজীয়ে বিস্কাৰ দৰে বিষ, ছাল কোচ খাই যোৱা, দীৰ্ঘতা হোৱা, অপ্ৰিয় কথা কোৱা, ছালৰ ৰং পাতল লাল হোৱা বাত দোষৰ লক্ষণ। দাহ, জ্বলন, লালিমা চাৰিওফালৰ পৰা স্ৰাব হোৱা, পকা, আমগন্ধৰ উৎপত্তি, তিতি থকা, অংগপতন পিত্ত দোষৰ লক্ষণ। কুষ্ঠৰ দ্বাৰা আক্ৰান্ত ঠাই বগা হোৱা, শীতল স্পৰ্শ হোৱা, খজুৱতী, স্থিৰতা, ব্ৰণবোৰ বাঢ়ি অহা, গধুৰ গধুৰ লগা, ক্ৰিমিৰ দ্বাৰা সেই স্থান ভক্ষণ কৰা কফ দোষৰ লক্ষণ। কুষ্ঠৰোগৰ তিনিটা স্থিতি অসাধ্য, অকৃচ্ছ আৰু কৃচ্ছসাধ্য।

কুষ্ঠ ৰোগৰ চিকিৎসা : বাতদোষ প্ৰধান কুষ্ঠৰোগীক প্ৰথমতে ঘী পান কৰিব দিব লাগে। কফ দোষ প্ৰধান ৰোগীক প্ৰথমে বমী কৰাব লাগে আৰু পিত্ত দোষ প্ৰধান কুষ্ঠ ৰোগীক প্ৰথমে ৰক্তমোক্ষণ তথা বিৰেচন প্ৰয়োগ কৰিব লাগে। কল্প স্থান উল্লেখ কৰা অনুসৰি বমন তথা বিৰেচন যোগৰ উপযোগ কুষ্ঠ ৰোগত পীড়িত ৰোগীৰ বাবে কৰা উচিত। ক্ষুদ্ৰ কুষ্ঠত অলপ দোষযুক্ত কুষ্ঠত প্ৰচ্ছন্ন কৰ্মৰ দ্বাৰা তেজ উলিয়াব লাগে আৰু মহাকুষ্ঠত সিৰাবোধৰ দ্বাৰা ৰক্তমোক্ষণ কৰিব লাগে। এই ব্যক্তিসকলৰ যদি দোষ অধিক তেন্তে বমন বিৰেচন বাৰে বাৰে কৰাব লাগে। ইয়াৰ পিছত স্নেহপান কৰোৱাটোও আৱশ্যক।

শৰীৰ ওপৰভাগত হোৱা কুষ্ঠত যেতিয়া হৃদয়ত বাতাদি দোষ বাঢ়ি যায়, কুটজ, মদন, মুলেঠী আৰু

পৰবলপাত শীতবস আৰু পৰ্বসত নিমপাতৰ বস মিলাই খুৱালে বমী হয়। বিৰেচক দ্ৰব্য হিচাপে ত্ৰিফলা, দন্তীমূল প্ৰয়োগ কৰিলে ভাল।

কুষ্ঠ ৰোগত নস্য (নাক সম্বন্ধীয়) প্ৰয়োগ : সৈন্ধৱ লৱণ, দন্তীমূল, কলা জ্বলা, তুলসীৰ বীজ, জালুক, কৰঞ্জ (লেটাগুটি) আৰু বিড়ংগ (এবিধ শাক) এই আটাইবোৰ দ্ৰব্যৰ সমভাগলৈ গুৰি কৰি শুঙিব দিব লাগে। শুঙিলে কৃমি, কুষ্ঠ আৰু আৰু কফদোষ নাশ হয়।

কুষ্ঠ ৰোগত ধূস্ৰপাণ কৰিব লাগে বুলি চৰক সংহিতাৰ সূত্ৰ স্থানটো উল্লেখ আছে।

স্থিৰ আৰু কঠিন মণ্ডলযুক্ত কুষ্ঠত প্ৰস্তুৰস্বেদ আৰু নাড়ীস্বেদ কৰোৱাৰ পিছত কুষ্ঠ নামৰ শাস্ত্ৰৰ ঘৰ্ষণ কৰিব লাগে। তাৰ পিছত তাৰ পৰা যেতিয়া বেয়া তেজটো ওলাই যাব তেতিয়া আনূপ (জলাশয়ত উৎপন্ন) পশুপক্ষীৰ মাংস গৰম কৰি সেকিব লাগে। কুষ্ঠ ৰোগত অনুলেপন, ক্ষাৰ আদিৰো প্ৰয়োগ কৰা হয়। কুষ্ঠ ৰোগত প্ৰতিষেধকৰো ব্যৱস্থা আছে, যাক অগদ চিকিৎসা বুলি কোৱা হয়।

কুষ্ঠ ৰোগত প্ৰদেহ প্ৰয়োগ অৰ্থাৎ লেপন লগাইও চিকিৎসা কৰা হয়। অৰ্থবেদতো ৰোগ, ৰোগ নিৰাময় আৰু ঔষধিৰ বৰ্ণনা পাও।

এই আলোচনাৰ পৰা এইটো অনুধাৱন কৰিব পাৰি যে কুষ্ঠৰোগ এবিধ ছালৰ ৰোগ। এই ৰোগ নিৰাময় কৰা সম্ভৱ। বিভিন্ন ঔষধিৰ উচিত ব্যৱহাৰৰ জৰিয়তে ৰোগৰ লক্ষণসমূহ জানি লৈ ব্যৱহাৰ কৰিলে অতি সহজে নিৰাময় পাব পাৰি।■

সম্পৰ্কে এটি ধাৰণা প্ৰস্তুত কৰা হৈছে। —

কুষ্ঠ শব্দটো 'কুশনিষ্কৰ্শে' (ক্ৰয়াদি পৰস্মৈপদী স্টে) 'নিকুশি' উণাদি সূত্ৰৰ লগত 'ক্' প্ৰত্যয়ৰ সংযোগত নিষ্পাদিত হৈছে। অথবা 'কুৎসিতং তিষ্ঠতি'। দেহক বিকৃত কৰা এবিধ ৰোগ হৈছে কুষ্ঠ। এই ৰোগ শৰীৰৰ যি অৱয়বৰ ওপৰত হয় তাকে বিকৃত কৰি দিয়ে। ভিন্ন কুষ্ঠৰ আশ্ৰয়ো ভিন্ন। ছালৰ সংখ্যা হৈছে সাত। কোন প্ৰকাৰৰ কুষ্ঠই কোনখিনি ছাল বিৱৰ্ণ কৰে তাৰো ব্যাখ্যা পোৱা যায়। সুশ্ৰুত সংহিতাৰ চিকিৎসা অধ্যায়ত কুষ্ঠৰোগক ক্ষুদ্ৰ কুষ্ঠ আৰু মহাকুষ্ঠ নামেৰে চৰ্চা কৰিছে। আচাৰ্য সুশ্ৰুতই এই কুষ্ঠ ৰোগক সংক্ৰামক ৰোগৰ শ্ৰেণীত ৰাখিছে।^২ কিন্তু আধুনিক বিদ্বানসকলে কুষ্ঠৰোগক সংক্ৰামক বুলি নাভাৰে। চৰক, সুশ্ৰুত আদি সকলো বিদ্বানে কুষ্ঠৰোগৰ উৎপত্তিৰ এটা কাৰণ কৃমি বুলিয়ে বৰ্ণনা কৰিছে।

কুষ্ঠৰোগৰ কাৰণ : কুষ্ঠ ৰোগ হোৱাৰ কাৰণ হৈছে সাতদ্রব্য। যেনেদৰে প্ৰকোপক কাৰণৰ দ্বাৰা বিকৃত তিনিটা দোষ বাত, পিত্ত আৰু কফ আদি দোষৰ আক্ৰমণৰ দ্বাৰা বিকৃত হোৱা শৰীৰ, ধাতু, ছাল, মাংস, ৰক্ত, লসীকা এই চাৰিটাক এনেদৰে বিকৃত কৰে যি সাত ধাতুৰ সমূহ সাত কুষ্ঠৰ উৎপাদন কৰে। উক্তসমূহৰ কাৰণসমূহৰ দ্বাৰা উৎপন্ন আৰু বিয়পি পৰা এই কুষ্ঠই সম্পূৰ্ণ শৰীৰক পীড়িত কৰে।

চৰক সংহিতাত আচাৰ্য পুনৰ্বসুই নিজৰ শিষ্য অগ্নিবেশৰ স্পৰ্শেন্দ্ৰিয় ছালৰ বিনাশ কৰিব পৰা সেই কুষ্ঠ ৰোগৰ হেতু, দ্ৰব্য, লক্ষণ, আশ্ৰয় আৰু চিকিৎসা বিধি সম্পৰ্কে বিশেষভাৱে বৰ্ণনা কৰিছে। স্পৰ্শেন্দ্ৰিয়ৰ কথা ক'বলৈ গৈ 'স্পৰ্শনঘ্ৰানাম' বুলি ব্যক্ত কৰিছে। ইয়াৰ অৰ্থ হৈছে— শৰীৰৰ যি অৱয়বৰ ওপৰত কুষ্ঠ ৰোগে আক্ৰমণ কৰিছে, সেই অংশই স্পৰ্শৰ জ্ঞান ল'ব নোৱাৰে।

বিৰোধী অন্ন-পান আৰু ইয়াৰ অধিক সেৱন, স্নিগ্ধ আৰু শুক পদাৰ্থৰ সেৱন, হ'বলগীয়া বমনৰ বেগক বাধা দিয়া তথা মল, মুত্ৰ, আপানবায়ুৰ বেগক বখোৱা, অধিক ভোজন কৰি লোৱা পিছতে ব্যায়াম কৰা, প্ৰথৰ ৰদ অথবা জুইত শেকা, শীত, উষ্ণৰ লংঘন, আহাৰৰ ক্ৰম বাদ দি সেৱন কৰা, শ্ৰম, ভয় আদিত সম্ভ্ৰষ্ট হৈ সোনকালে শীতল জল সেৱন কৰা, প্ৰথমতে কৰা ভোজনৰ পাচন হোৱাৰ আগেয়েই আকৌ ভোজন কৰা, দৈ, মাছ, নিমখ আৰু টেঙা পদাৰ্থৰ অধিক সেৱন কৰিলে, মাটিমাহ, মূলা, মিষ্টান্ন, তিল, গাখীৰ আৰু গুড় আদি অধিক মাত্ৰাত সেৱন কৰিলে, ভোজন ভালদৰে নষ্ট হোৱাৰ আগেয়ে সংযোগ কৰিলে, দিনত শুলে, ব্ৰাহ্মণ তথা গুৰুজনাৰ অপমান বা তিৰস্কাৰ কৰিলে, আৰু পাপ কৰ্ম কৰিলে কুষ্ঠ ৰোগ হয়।^৩

ওপৰত উল্লেখ কৰা কোনো এটা অথবা অনেক কাৰণৰ সংযোগত কুষ্ঠ ৰোগৰ উৎপত্তি হয়। কিন্তু কিছুমান এনেকুৱাও পদাৰ্থ আছে যিটো সমাজত প্ৰতিদিনে সেৱন কৰা হয় কিন্তু কুষ্ঠ ৰোগ নহয়। ইয়াৰ বিশেষ স্বৰূপৰ বিষয়ে বিবেচনা কৰা হ'ব।

বিৰোধী অন্নপান কৰাৰ ফলত বাত, পিত্ত, কফ দোষে ছাল, ৰক্ত, মাংস, লালটি আদিক ক্ৰমশঃ দূষিত কৰে। সংক্ষেপতে এই সাতটা দ্ৰব্যক কুষ্ঠ উৎপত্তিৰ কাৰণ বুলি কোৱা হয়।

কুষ্ঠৰোগ হোৱাৰ আগতে দেখা দিয়া লক্ষণ : ছালৰ দ্বাৰা স্থানীয় স্পৰ্শৰ জ্ঞান নোহোৱা, অধিক ঘাম ওলোৱা অথবা সেই শৰীৰাৱয়বৰ পৰা ঘাম ওলোৱা, ছালৰ ৰূপত কিবা বিকাৰে দেখা দিয়া, কোঠৰ উৎপত্তি (ফোৰা বা ফোঁহা ওলোৱা গোলাকাৰ চৰ্মৰোগ), খজুৱতি, অলপ শ্ৰম কৰাৰ লগে লগে বহুত ভাগৰৰ অনুভূতি, উৎসাহহীনতা, ফোঁহাৰ ওপৰত অধিক বেদনাৰ অনুভৱ, ফোঁহা অতি সোনকালে উৎপন্ন হোৱা আৰু চিকিৎসা কৰিলেও

দেখাত হৰিণৰ জিভাৰ নিচিনা তাকে ঋষ্যজিহ্ব কুষ্ঠ বুলি কোৱা হয়।^৮ বাত, পিত্ত, দোষ অধিক হোৱাৰ ফলত এই কুষ্ঠৰোগে দেখা দিয়ে।

(৫) পুণ্ডৰীক কুষ্ঠ : মাজত বগা আৰু চাৰিওফালে কাষবোৰ ৰঙা আৰু পুণ্ডৰীক নামৰ পদুমৰ পাতৰ নিচিনা, ফুলা আৰু জ্বলন যুক্ত কুষ্ঠক পুণ্ডৰীক কুষ্ঠ বুলি কোৱা হয়।^৯ কফ আৰু পিত্ত দোষ অধিক হোৱাৰ ফলত পুণ্ডৰীক কুষ্ঠ হয়।

(৬) সিধ্ম কুষ্ঠ : যি কুষ্ঠ বগা, তাম্ৰ বৰণীয়া আৰু পাতল, বেছি ভিতৰলৈ নহয়, হাত আদিৰে ৰোগাক্ৰান্ত ঠাইখিনি বেছি ঘহিলে বা খজুৱালে যি ঠাইৰ পৰা তেজৰ নিচিনা পদাৰ্থ ওলায়, যি লাওৰ ফুলৰ নিচিনা দেখাত, আৰু বেছিভাগ বক্ষস্থলত উৎপন্ন হয়, তাকে সিধ্ম কুষ্ঠ বুলি কোৱা হয়।^{১০} বাত আৰু কফ দোষ অধিক হোৱাৰ ফলত এইবিধ কুষ্ঠ ৰোগে দেখা দিয়ে।

(৭) কাকণক কুষ্ঠ : যি কুষ্ঠ কাকণন্তিকা বৰণৰ য'ত পাক নাথাকে, অসহ্য বেদনা থাকে, তাকে ত্ৰিদোষজ কাকণকুষ্ঠ বুলি কোৱা হয়।^{১১} (ই অনেক বৰণৰ হ'ব পাৰে। কিন্তু কলা মুখ যুক্ত শেষৰ ফালে ৰঙা বৰণৰ) বাত, পিত্ত, কফ তিনিওটা দোষ অধিক হোৱাৰ ফলত কাকণক কুষ্ঠ ৰোগ হয়।

(৮) এককুষ্ঠ : যি কুষ্ঠ ৰোগত ঘাম নোলায়, যিয়ে অধিক ঠাই ঘেৰি লয়, যি ডাঙৰ টুকুৰাৰ সমান দেখাত তাকে এককুষ্ঠ বুলি কোৱা হয়।^{১২}

(৯) চৰ্মকুষ্ঠ : যি কুষ্ঠই হাতীৰ ছালৰ নিচিনা মোটা হৈ যায় তাকে চৰ্মকুষ্ঠ বুলি কোৱা হয়। এই কুষ্ঠ শৰীৰৰ যিকোনো অৱয়বতে হ'ব পাৰে।^{১৩}

(১০) কিটিম কুষ্ঠ : যি কুষ্ঠৰ বৰণ গাঢ়, মূগা, যি ছালৰ টেমুনাৰ সমান খৰখৰীয়া আৰু স্পৰ্শ কৰিলে কাঠৰ দৰে, তাকে কিটিম কুষ্ঠ বোলে।^{১৪}

(১১) বিপাদিক কুষ্ঠ : হাত-ভৰিৰ ছাল ফটা আৰু তাত তীব্ৰ বিষ হোৱাকে বিপাদিকা কুষ্ঠ বুলি কোৱা

হয়।^{১৫}

(১২) অলসক কুষ্ঠ : য'ত খজুৱতী আৰু ৰঙা বৰণীয়া সৰু সৰু ফোৰা বিয়পি থাকে তাকে অলসক কুষ্ঠ বুলি কোৱা হয়।^{১৬}

(১৩) দদ্ৰুমণ্ডল কুষ্ঠ : যি কুষ্ঠৰ ঠাইত খজুৱতী আৰু লালিমা থাকে, য'ত অলপ ফুলাৰ দৰে দেখা যায়, তাক দদ্ৰুমণ্ডল কুষ্ঠ বুলি কোৱা হয়।^{১৭}

(১৪) চৰ্মদল কুষ্ঠ : যি কুষ্ঠৰ স্থান ৰঙা বৰণৰ, খজুৱতী হৈ থাকে, ফুলি আহে, অসহ্য বেদনা আৰু যাৰ ওপৰৰ চালটো ফাটি যায়, স্পৰ্শ কৰিব নোৱাৰি অৰ্থাৎ স্পৰ্শ কৰাৰ লগে লগে অসহ্য বেদনা অনুভৱ হয়, তাকে চৰ্মদল কুষ্ঠ বুলি কোৱা হয়।^{১৮}

(১৫) পামা কুষ্ঠ : যি কুষ্ঠ বগা আৰু অৰুণ বৰ্ণযুক্ত, য'ত অনেক ফোৰা, তাকে পামা কুষ্ঠ বুলি অভিহিত কৰা হয়।^{১৯}

(১৬) বিস্ফোটক কুষ্ঠ : যি কুষ্ঠ ৰোগত অলপ বগা অথবা পাতল লাল বৰণৰ ফোৰা উৎপন্ন হৈছে, আৰু সেই ফোৰাৰ ছাল পাতল তাকে বিস্ফোটক কুষ্ঠ বুলি কোৱা হয়।^{২০}

(১৭) শতাৰু কুষ্ঠ : যি কুষ্ঠত লাল তথা শ্যাম বৰণৰ জ্বলন আৰু পীড়া যুক্ত ব্ৰণ উৎপন্ন হয়, তাক শতাৰু কুষ্ঠ বুলি কোৱা হয়।^{২১}

(১৮) বিচৰ্চিকা কুষ্ঠ : যি শ্যাম বৰণীয়া শালমনৰ নিচিনা য'ত অধিক খজুৱতি আৰু অধিক শ্ৰাৱ হয় তাকে বিচৰ্চিকা কুষ্ঠ বুলি কোৱা হয়।^{২২}

প্ৰায়ে বাত আৰু কফ দোষ অধিক হোৱাৰ ফলত চৰ্মকুষ্ঠ, এককুষ্ঠ, কিটিম, বিপাদিকা, অলসক কুষ্ঠ হয়। পিত্ত আৰু কফ দোষ অধিক হোৱাৰ ফলত পামা, শতাৰু, বিস্ফোটক, দদ্ৰু, চৰ্মদল কুষ্ঠ ৰোগ হয় আৰু প্ৰায়ে কফ অধিক হোৱাৰ ফলত বিচৰ্চিকা কুষ্ঠ ৰোগে দেখা দিয়ে। প্ৰত্যেকবিধ কুষ্ঠই ত্ৰিদোষজ। যি দোষ অধিক হৈ পৰে সেই দোষটো

ভালদৰে বহুত দিনলৈ ভাল নোহোৱা, শৰীৰত জ্বলন, অংগত শূন্যতা এই কেইটা কুষ্ঠৰোগৰ পূৰ্বৰূপ।^৪ নাক, কাণ, হাত-ভৰি, আঙুলি আদি এই ৰোগৰদ্বাৰা বিশেষভাৱে প্ৰভাৱিত হয়। চৰক সংহিতাত উল্লেখ কৰা অনুযায়ী কুষ্ঠ গুঠৰ প্ৰকাৰৰ। নামসমূহ অৱশ্যে

১। কপাল	১। অৰুণ
২। ঔদুম্বৰ	২। উদুম্বৰ
৩। মণ্ডল (Psoriasis)	৩। ঋক্ষজিহু
৪। ঋষ্য জিহু	৪। কপাল
৫। পুণ্ডৰীক	৫। কাকণক
৬। সিধ্ম	৬। পুণ্ডৰীক
৭। কাকণক	৭। দদ্ৰু
৮। এককুষ্ঠ	৮। স্থলাৰুক্ষ
৯। চৰ্মকুষ্ঠ	৯। মহাকুষ্ঠ
১০। কিটিম	১০। এককুষ্ঠ
১১। বিপাদিকা	১১। চৰ্মদল
১২। অলসক	১২। বিসৰ্প
১৩। দদ্ৰু	১৩। পৰিসৰ্প
১৪। চৰ্মদল	১৪। সিধ্ম
১৫। পামা (Eozema)	১৫। বিচৰ্চিকা
১৬। বিস্ফাটক	১৬। কিটিভ
১৭। শতাক	১৭। পামা
১৮। বিচৰ্চিকা	১৮। বকসা

‘সুশ্ৰুত সংহিতা’, ‘কাশ্যপ সংহিতা’ আৰু ‘অষ্টাংগ হৃদয়’ত বেলেগ বেলেগ ধৰণে পোৱা যায়। নাম সমূহ তালিকা আকাৰত প্ৰস্তুত কৰা হ’ল—

সুশ্ৰুত সংহিতা
চৰক সংহিতা
কাশ্যপ সংহিতা

১। সিধ্ম	১। কপাল
২। বিচৰ্চিকা	২। উদুম্বৰ
৩। পামা	৩। মণ্ডল
৪। দদ্ৰু	৪। বিচৰ্চিকা
৫। কিটিভ	৫। ঋক্ষজিহু
৬। কপাল	৬। চৰ্মকুষ্ঠ
৭। মহাৰুক্ষ	৭। এককুষ্ঠ
৮। মণ্ডল	৮। কিটিভ
৯। বিষজ	৯। সিধ্ম
১০। পৌণ্ডৰিক	১০। অলসক
১১। শ্বিত্ৰ	১১। বিপাদিকা
১২। ঋষ্যজিহু	১২। দদ্ৰু
১৩। শতাক	১৩। শতাক
১৪। ঔদুম্বৰ	১৪। পুণ্ডৰীক
১৫। কাকণ	১৫। বিস্ফাট
১৬। চৰ্মদল	১৬। পামা
১৭। এককুষ্ঠ	১৭। চৰ্মদল
১৮। বিপাদিকা	১৮। কাকণক

(১) কপাল কুষ্ঠ : কলা আৰু অৰুণ বৰণৰ কঁপালৰ নিচিনা ৰুক্ষ আৰু কঠোৰ বিষম আকৃতিৰ ছালৰ ওপৰত বিয়পি পৰাৰ দৰে, যাৰ বেজিয়ে বিস্কাৰ দৰে বিষ বেছি তাকে কপালকুষ্ঠ বুলি কোৱা হয়।^৫ অন্য দোষতকৈ বাতদোষ অধিক হ’লে কপালকুষ্ঠই দেখা দিয়ে।

(২) ঔদুম্বৰ কুষ্ঠ : জ্বলন, খজুৰটি, বিষ, চাৰিওফালৰ পৰা লালিমায়ুক্ত শৰীৰৰ যিটো অৱয়বৰ ওপৰত এই কুষ্ঠ ৰোগ হয়, সেই ঠাইত ৰঙা হালধীয়া বা মৃগা বৰণীয়া আকৃতিৰ হয় আৰু যি কুষ্ঠৰ আকৃতি পকা ফলৰ নিচিনা দেখা যায়, তাক ঔদুম্বৰ কুষ্ঠ বুলি

কোৱা হয়।^৬ পিত্ত দোষ অধিক হোৱাৰ ফলত এই কুষ্ঠ ৰোগ হয়।

(২) মণ্ডল কুষ্ঠ : বগা আৰু ৰঙা বৰণীয়া, স্থিৰ (লাহে লাহে বিয়পি পৰে), মন, স্নিগ্ধ, ফুলি অহা কুষ্ঠসাধ্য, এটা আনটোৰ লগত যুক্ত মণ্ডলৰ নিচিনা কুষ্ঠক মণ্ডলকুষ্ঠ বুলি কোৱা হয়।^৭ কফ দোষ অধিক হ’লে মণ্ডল কুষ্ঠই দেখা দিয়ে।

(৪) ঋষ্যজিহু কুষ্ঠ : কৰ্কশ, চাৰিওফালে লাল দাগ থকা, ভিতৰৰ পৰা গাঢ় মৃগা বৰণীয়া, বিষ থকা

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চৰক সংহিতাত 'কুষ্ঠৰোগ' এক অৱলোকন

গাঢ়ীকা :

১। কুষ্ঠঃ কুবন্তি বৈবৰ্ণ্যং দুষ্টাঃ কুষ্ঠমুশন্তি তম্।
(অষ্টাংগ হৃদয়- ১৪/৩)

২। এসংগাদ্ গাত্র সংস্পর্শান্নিঃশ্বাসাত্
সহভোজনাত্।

সহ শয্যাসনাচ্চাপি বস্ত্রমাল্যানুলেপনাত্।।

কুষ্ঠং কুবন্ত শোষন্ত নেত্রাভিষ্ণন্দ এৰ চ।

উপসর্গিকৰোগাশ্চ সংক্রমন্তি নবান্নবম্।।

(সুশ্ৰুত সংহিতা— ৫/৩৩-৩৪)

৩। চৰক সংহিতা, চিকিৎসা স্থান — ৭, ৪-৮

৪। তদেব— ১১, ১২

৫। তদেব— ১৪

৬। তদেব— ১৫

৭। তদেব— ১৫

৮। তদেব— ১৭

৯। তদেব— ১৮

১০। তদেব— ১৯

১১। তদেব— ২০

১২। তদেব— ২১

১৩। তদেব— ২১

১৪। তদেব— ২২

১৫। তদেব— ২২

১৬। তদেব— ২৩

১৭। তদেব— ২৩

১৮। তদেব— ২৪

১৯। তদেব— ২৫

২০। তদেব— ২৫

২১। তদেব— ২৬

২২। তদেব— ২৬

গ্ৰন্থপঞ্জী :

১। অথৰ্ববেদ, খণ্ড ১, অনুবাদক ড° ৰবীন্দ্ৰ নাথ দেৱ
শৰ্মা, ২০০৫, পঞ্চৰত্ন প্ৰিণ্টাৰ্ছ, নগাঁও, অসম।

২। অথৰ্ববেদ সংহিতা, উইলিয়াম, দ্বিঘ্ট ৱিণ্টনে, খণ্ড
১, ১৯৮৭ নাগ পাব্লিচাৰ্ছ।

৩। চৰক সংহিতা, প্ৰথম ভাগ, সত্য নাৰায়ণ শাস্ত্ৰী,
২০০৫, চৌখম্বা ভাৰতী একাডেমী, বাৰাণসী।

৪। চৰক সংহিতা, খণ্ড ২, প্ৰথম ভাগ, ব্ৰহ্মানন্দ

ত্ৰিপাঠী, ২০০৬, চৌখম্বা সুৰভাৰতী প্ৰকাশন,
বাৰাণসী।

৫। সুশ্ৰুতৰ সুশ্ৰুত সংহিতা, খণ্ড ১, খণ্ড ২, কে.
এল. ভিমথন্ন, ১৯৯৩, চৌখম্বা সংস্কৃত চিৰিজ
অফিছ, বাৰাণসী- ১।

৬। চৰক সংহিতা, খণ্ড ১, আৰ. কে. শৰ্মা, ২০০২
চৌখম্বা সংস্কৃত সংস্থাপন, বাৰাণসী।

6. *Manusmṛtiḥ*, III.67; c.f., *Yājñirvalkyasmṛti*, I.97; *Gautama Dharmasūtrāṇi*, V.7; *Baudhāyana Dharmasūtram*, II.4.22
7. *Manusmṛtiḥ*, III.70; c.f. *Āpastamba Dharmasūtra*, I.12.15, 13.1; *Gautama Dharmasūtrāṇi*, V.3.9; *Baudhāyana Dharmasūtram*, II.5.11, II.11.1-6; *Yājñirvalkyasmṛti*, I.102; *Saṅkhasmṛti*, V.3-4
8. *Manusmṛtiḥ*, III.69; c.f., *Saṅkhasmṛti*, V.2
9. *Manusmṛtiḥ*, III.70
10. *Ibid.*, III.81
11. *Ibid.*, III.73, 74
12. *Śatapatha Brāhmaṇam*, II.5.6.3-8
13. *Āśvalāyana Gṛhyasūtra*, 3.3.1
14. *Taittirīya Āraṇyaka*,
15. *Ibid.*
16. *Manusmṛtiḥ*, III.70
17. *Ibid.*, III.74
18. *Ibid.*, III.91
19. *Ibid.*, III.81-83
20. *Taittirīya Āraṇyaka*, 2.10
21. *Āpastamba Dharmasūtra*, 1.4.13.1, *Baudhāyana Dharmasūtram*, 2.6.4, *Gautama Dharmasūtrāṇi*, 5.8-9
22. *Manusmṛtiḥ*, III.70
23. *Ibid.*, III.81
24. *Ibid.*, III.74
25. *Ibid.*, III.84-86
26. *Ibid.*, III.70
27. *Ibid.*, III.87
28. *Ibid.*, III.74
29. *Ibid.*, III.87-92; c.f., *Āpastamba Dharmasūtra*, II.3.12-15, *Gautama Dharmasūtrāṇi*, V.11-17
30. *Manusmṛtiḥ*, III.92
31. *Ibid.*, III.90
32. *Ibid.*, III.121
33. *Ibid.*, III.70
34. *Ibid.*, III.74
35. *Ibid.*, III.94
36. *Ibid.*, III.99-101
37. *Ibid.*, III.105-108
38. *Ibid.*, III.102
39. *Ibid.*, III.103
40. *Ibid.*, III.110
41. *Ibid.*, III.110-117
42. *Ibid.*, III.115
43. *Ibid.*, III.106
44. *Ṛgveda*, I.73.1
45. *Kāthopaniṣad*, 1.7
46. *Taittirīyopaniṣad*, 3.11.2
47. *Aitareya Brāhmaṇam*, 25.5
48. *Baudhāyana Gṛhyasūtra*, 2.9.21
49. *Śāntiparva, Mahābhārata*, 191.17
50. *Parāśarasmṛti*, 1.41-43; *Baudhāyana Gṛhyasūtra*, 2.9.1-3

our goals both material and spiritual levels. We enjoy all the things only for the work of our fellow beings in every step of life. And hence these five entities deserve our gratitude.

The *pañcamahāyajña* bears the seed of generosity, tolerance, co-habitation of man and nature around. It indicates the selfless service for the society as a whole. It has been investigated that the practice of these contributes a lot for sustenance of poor or degraded members of society. These establish the harmonious relations not only with the people but also with the manes and small creatures of the society. Among the five great sacrifices, *brahmayajña*, *pitryajña* and *daivayajña* are required for intellectual and spiritual development of a person. Through *bhūtajajña*, upliftment of human love and affection is increased

towards the living beings of the world. It bears the concept of non-violence. And *nyajña* shows the utmost development of humanity.

The concept of *pañcamahāyajña* is not used in literary form now a days. But the seed of this is there in the society being followed for the welfare. The concept of brotherhood i.e. *vasudhaiva kutumbakam* is developed through this. These teach a man his relationship with all around him, with his superiors, equals and his inferiors, flora and fauna. By performing these one must think that he is not an isolated one but a part of a great whole i.e. society and environment. These establish the harmonious relations on which the happiness and prosperity of families depend. Through the families, these help the general happiness and conduce to the general progress of nation. ■

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2. pañca vā ete mahāyajñāḥ satati pratyāyante satati samtiṣṭhante devayajñāḥ pitryajño bhūtajajño manuṣyayajño brahmayajña iti// *Taittirīya Āraṇyaka*, 11.10
3. *Āśvalāyana Gṛhyasūtra*, 3.1.1-4
4. *Manusmṛtiḥ*, III.67-70; c.f., *Gautama Dharmasūtrāṇi*, 5.8; 8.17; *Baudhāyana Dharmasūtram*, 2.6.1-8; *Gobhilasṁṛti*, II.16; *Parāśara-smṛti*, II.7; *Saṅkhasmṛti*, V.1-4
5. *Manusmṛtiḥ*, III.67; c.f., *Yājñavalkyasmṛti*, 1.97; *Gautama Dharmasūtrāṇi*, V.7; *Baudhāyana Dharmasūtram*, II.4.22

a *atithi*.⁴⁰ But when a *ksatriya* comes to the house of a *brāhmaṇa* in the manner of guest, the householder may feed him according to his desire after the *brāhmaṇa* guests have eaten. Similarly even a *vaiśya* and a *sūdra* approach to his house in the manner of guests, he may allow to eat with his servants, showing thereby his compassionate disposition. Even to others, personal friends and so forth, who have come to his house out of affection, he may give food, garnished with seasoning according to his ability at the same time with his wife. A householder may give food to newly married women, infants, the sick and pregnant women before the guest. After the *brāhmaṇa*, the kinsmen and the servants have dined, the householder and his wife may take the remaining food. They shall eat after honouring the gods, the sages, men, manes and the guardian duties of the house.⁴¹

The *nyajña* is highly praised in the Śāstras, without performing the *nyajña* if a person takes food, he must be devoured by dogs and vultures after death.⁴² Through this sacrifice one must procure wealth, fame, long life and heavenly bliss.⁴³ So, the hospitable reception of guest is always honoured.

From the Ṛgvedic period, the concept of high honour attributed to guest or *atithi* is recorded.⁴⁴ Here the

priest worships the fire where the *yajña* (sacrifice) is performed. The *Kathopanishad* also says the same view.⁴⁵ The *Taittirīyopanishad* praises the guest as god - *atithi devo bhava*.⁴⁶ The *Aitareya Brāhmaṇa* says in orderly manner that one who come in the evening, he must be fed.⁴⁷ The *Baudhāyana Gṛhyasūtra* gives order to feed the guest even a *caṇḍāla*.⁴⁸ The *Mahābhārata* praises this sacrifice as if the hospitality of guest would not performed properly then the earned was destroyed.⁴⁹ The definition of *atithi* is also given by many śāstrakāras like Parāśara, Baudhāyana⁵⁰ etc.

The *nyajña* indicates the duty of serving and helping humanity, of feeding of hungry, clothing the naked, sheltering the homeless, comforting the sad. It encourages the rich people to steward the poor.

From the above, it is clear that to make up for our daily unavoidable sinful activities incurred in course of works the *pañcamahāyajña* must be performed. It is also a way to show our gratitude. It is the blessing of gods that we are able to live in the earth. Therefore we should express our gratitude to devas by performing the *devayajña*. It is true that only for the parents and our forefathers, we have this body. Hence *pitṛyajña* is an expression of our gratitude to them. The knowledge helps us to accomplish

remains in the southerly directions for the manes. Then the rest part of *bali* gently place on the ground for dogs, outcasts, caṇḍālas, the patients, crows and insects.

In the *bhūṭayajña*, *bali* is offered on the ground instead of fire.³⁰ But the *bali*, offered for Viśvadeva, is thrown up into the air.³¹ According to Manu, women should offer the dressed food as a *bali* without recitation of mantra in the evening - *sāyantvannasya siddhasya patnymantram balim haret*.³² This sacrifice is highly praised by Manu. According to him, the householder who daily honours all the beings, goes, endowed with a resplendent body to the highest dwelling place by a straight way.

This sacrifice shows the responsibilities of a householder to the all beings. He must realize that he has to feed the gods, creatures, trees, manes. It increases his practice of kindness and consideration towards the social beings.

Nṛyajña: Hospitality of guest (*atithi-satkāra*) is called *nṛyajña* - *nṛyajño* *ti-thipūjanam*.³³ it is also termed as *atithiyajña*, *manuṣyayajña* or *bhrahmahuta*.³⁴ After the completion of *bali* offering, a household shall first feed the guest and give alms to an ascetic or a student according to rule.³⁵ He shall honour to a guest by giving a seat, water, food, garnished with

seasoning according to his ability. If the householder hasn't ability to give food to a guest, he must honour him by grass, land for resting, water and fourthly a kind word. These things never fail in the house of good man. Because if the guest is unhonoured in the house, the owner takes away all the spiritual merits by gleaning ears of corn or offers oblations in five fires.³⁶ A householder shall entertain the guest who comes after the sunset or in the evening. When many guests come at the same time, he offer to his guests seats, rooms, beds, attendance on departure and honour to the most distinguished in the best form, to the lower ones in a lower form, to equals in an equal manner. But if another guest comes after the *vaiśvadeva* offering has been finished, the householder must give him food according to his ability.³⁷

In this context, we find the definition of *atithi* (guest). A *brāhmaṇa* who stays one night only is considered as *atithi* (guest) for because he stays (*sthita*) not long (*anityam*).³⁸ One must not consider as a guest, a *brāhmaṇa* who lives in the same village, nor one who earns his livelihood by social intercourse, even though he has come to a house where wife and sacred fires are kept.³⁹ Again a *kṣatriya*, a *vaiśya*, a *śūdra*, a personal friend, a relative, a *guru* aren't called

forefathers and pleased their soul. It is also called *prāsitam-prāsitam pitṛtarpanam*.¹⁷

After offering the *bali* to *sarvātma-būti*, the remaining part of *bali* should be thrown in a southerly direction with the word *svāhā* for the manes.¹⁸ A householder should perform the *śrāddha* everyday to please the ancestors. This funeral sacrifice is daily performed with food water or milk fruits or roots. After performing the *śrāddha*, the householder should feed even a *brāhmaṇa* in honour of manes.¹⁹ So, it is found that this sacrifice is performed in three ways- through the *tarpana*, through the *baliharana* and through the *śrāddha*. No person is considered as true one who forgets to recognize his past what he owes, his debt to the forefathers. By performing this sacrifice we show our respect to our ancestors.

Devayajña: According to the *Taittirīya Āraṇyaka*, to offer into the fire with piece of sacred wood (*samidha*) is called as *devayajña*.²⁰ The *Āpastamba Dharmasūtra*, the *Baudhāyana Dharmasūtra*, the *Gautama Dharmasūtra* mention the *devayajña* as the offering is presented with the *havi* or even a single piece of sacred wood with the utterance of the name of the deity and the word *svāhā* in the fire.²¹

According to the *Manusmṛti*,

performing of *homa* is called *devayajña-homo darvo*.²² Through this sacrifice, the gods are worshipped by burnt oblations according to the rule- *homoirdevān*.²³ *Huta* or the burnt oblations offered to the gods is also called *devayajña* by the great sages.²⁴ The twice born people shall offer oblations to the gods (*Vaiśvadeva* and the other gods) in the sacred domestic fire according to the rule of *Gṛhyasūtra*. Kullūka says that every offering must be presented with a mantra where the name of the deity is present in the dative case and the word *svāhā*. In the *Manusmṛti*, we found a list of deities to offer oblations.²⁵ They are- *Viśvadeva*, *Agni*, *Soma*, *Danvantari*, *Kuhu*, *Anumati*, *Prajāpati*, *Dyāvapṛthivi*, *Sviṣṭakṛt* etc. These gods are generally related to the nature. Through this, we learn to be harmony with the nature.

Bhūtayajña: The offering of *bali* to the *bhūtas* is called *bhūtayajña - balirbhūto*.²⁶ The words *baliharanam*²⁷ and *prahuta*²⁸ are also indicates the same meaning. In this sacrifice, *bali* or the little food is offered scattering on the ground to the creatures. The *bali* is offered to all the gods, all directions, waters, pestle, trees etc.²⁹ This is also thrown out into the air for all the gods, for the goblins roaming about by day and walk at night. Then it is offered to all the creatures and the

daivayajña, the offering of oblations (*bali*) to the creatures is the *bhūtayajña* the practice of hospitality to the guests is the *nyajña*.⁶ The cause of performing these sacrifices also has been pointed out by the ancient Seers. There are five places in a house where animals are killed daily. These are the hearth (*cūllī*), the grinding stone (*peṣaṇī*), the broomstick (*upaskaraḥ*), the pestle and mortar (*kaṇḍanī*) and the water pitcher (*udaka-kumbha*).⁷ It seems that knowingly or unknowingly people kills various types of animals. And hence they are performing sin of destruction of living creatures on such spots. So for the expiation of the same the five great sacrifices are prescribed. By performing these all his sin would be extinguished.⁸ This is indispensable for every person. It is a compulsory performance for every householder to begin and finish daily.

Now the discussion of *pañcamahāyajñas* are stated below:

Brahmayajña: The daily teaching of Vedas by a householder is called *brahmayajña- adhyāpanam brahmayajñah*.⁹ Through this sacrifice, the *ṛṣis* are worshipped.¹⁰ The word *adhyāpanam* means both *adhyayanam* and *adhyāpanam*. *Ahutam* or *japa* which means private recitation of *Veda* is also called *brahmayajña* by the sages.¹¹ So both the teaching and studying of *Veda* indicate the performing of *brahma-*

yajña.

The *Śatapatha Brāhmaṇa* is considered as the oldest work where *brahmayajña* is discussed. In this work, it is found that a householder should read some other works besides the *Veda*. These are- *Vedāṅga*, *Vidyā*, *Vākovākya*, *Itihāsa*, *Purāṇa*, *Gāthā* and *Nārāsaṁsī*.¹² The *Āśvalāyana Gṛhyasūtra* also mentions the works for *svadhyāya* i.e., the *Rgveda*, the *Yajurveda*, the *Sāmaveda*, the *Atharvaveda*, *Brāhmaṇas*, *Kalpas*, *Gāthās*, *Nārāsaṁsī*, *Itihāsa* and *Purāṇa*. *Om* and *gāyatrī mantra* is also included in the *brahmayajña*.¹³

According to the *Taittirīya Āraṇyaka*, the study of even one *ṛik* or one *yajuh* or one *sāma* completes the *brahmayajña - yatsvādhyāyamadhīyītaikāmapyṛcam yajuh sāma vā tadbrahmayajñah samtiṣṭhate*.¹⁴ It seems that a householder should study some sacred books to acquire knowledge thoroughly. It helps him to understand his position in the society as well as his duties in a broader way.

Pitryajña: The *Taittirīya Āraṇyaka* mentions the *pitryajña* as the offering of water to the ancestors with the utterance of the word *svadhā*.¹⁵ According to *Manu*, *pitryajña* is the *tarpaṇa* or offering water to the older generations of our family, to our ancestors - *pitryajñastu tarpaṇam*.¹⁶ It is performed for the recognition of our

PAÑCAMAHĀYAJŅĀ : Programme for Social Welfare

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Pañcamahāyajña occupies an important role in the life of a householder. It was indispensable for every Vedic householder. These five religious sacrifices are *brahmajajña*, *pitryajña*, *devayajña*, *bhūtajajña* and *nṛyajña*. From the Vedic period *pañcamahāyajña* was performed. The *Taittirīya Āraṇyaka* mentions very clearly about *pañcamahāyajña*. There it is stated that a householders should always cultivate these yajñas in a regular way. The *Āraṇyaka* prescribes these yajñas as a routine for the Vedic Aryan. In the *Śatapatha Brāhmaṇa*, it is stated that mahāyajñas are five in number. According to this *Brāhmaṇa*, these are great satras - *bhūtajajña*, *manuṣyayajña*, *pitryajña*, *devayajña* and *brahmajajña*.¹ The *Taittirīyopaniṣad* also mentions *pañcamahāyajña*. It is introduced here in connection with conventional address. There it is stated that a householders should always cultivate these yajñas

in a regular way.² These five mahāyajñas are defined in the *Taittirīya Āraṇyaka* very clearly. Besides these, the *Āśvalāyana Gṛhyasūtra* also explains *pañcamahāyajña* similar to the *Taittirīya Āraṇyaka*.³ The five great sacrifices are also discussed by the various Dharmasūtras and Smṛtis.⁴ The *Āpastamba Dharmasūtra* holds the view that every family should perform the *pañcamahāyajña* everyday. The *Manusmṛtiḥ* has also dealt very clearly on these five great sacrifices. According to this, a householder should perform these sacrifices with the sacred fire, kindled at the wedding, all the rites prescribed in the *Gṛhyasūtras*.⁵ These five religious sacrifices are *brahmajajña*, *pitryajña*, *devayajña*, *bhūtajajña* and *nṛyajña*. According to Manu, teaching and studying the Vedas is the *brahmajajña*, the offerings of water and food (*tarpaṇa*) to the manes is the *pitryajña*, performance of *homa* is the

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धन्योऽयं भारतो देशो धन्येयं सुरभारती ।
तदुपासकाः वयं धन्या अहो परम्परा ॥

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CĀRVĀKA VIEW AS PRESENTED IN NYĀYAMAṢJARĪ (UPTO SECOND ĀHṆIKA OF NYĀYAMAṢJARĪ)

Udita Bhattachrayya

Abstract

Nyāyamaṣjarī of Jayantabhaṭṭa is an encyclopaedic contribution to Indian philosophy. This independent text of *Nyāya-darśana* records the history of India's intellectual tradition of several centuries from the time of Akṣapāda Gautama (2 c A.D.) to Jayantabhaṭṭa's own period (10 c A.D.). The importance of *Nyāyamaṣjarī* lies in its rebuttal of other philosophical tenets and establishing Nyāya philosophy. Although, Jayantabhaṭṭa considers Buddhists as his main opponent, yet he presents the views of Mīmāṃsakas, Sāṃkhya, Vaiśeṣika, Cārvāka as his opponents on various occasions. In the first two *āhṇikas* (chapter) of *Nyāyamaṣjarī*, he exhibits the views of Cārvākas twice. Firstly, he presents their views while discussing the number of *pramāṇa* and secondly, he presents them as his main opponent while discussing the validity of *anumāna*. Although, Jayantabhaṭṭa has rebutted their views, yet, in this paper, it will be discussed how Jayantabhaṭṭa's polemic text has talked of Cārvākas tenets and reveals some rarely known aspects of Cārvākas *darśana*.

It is a well-known fact that, like other full-fledged systems of Indian philosophy, we do not have a good number of independent texts on the Cārvāka system. The ideas of the philosophical tenets of Cārvāka is known or exposed from the quotations or excerpts or presentation of their views in other texts. In fact, Cārvāka being a pure-materialist and *nāstika*, has been rebutted by almost all the

philosophical schools of Indian philosophy in later period. So, the philosophical tenets of Cārvāka are mainly built upon presentation of their views as in the sources.

'*Jarannaiyāyika*' Jayantabhaṭṭa's '*Nyāyamaṣjarī*' is a monumental work of Nyāya philosophy. The judicious endowment and astonishing presentation of the text have amazed the scholars through the ages. His elaborate and interesting descriptions of all his contemporary schools and scholars in the text with a vivid language has made it an 'Encyclopaedia' of Indian philosophy. Jayantabhaṭṭa, the tenth century scholar of Kashmir lived in a time

