



संस्कृतविभागः
लेडीश्रीराममहाविद्यालयः

तेजस्



ज्ञानदीप्तिरेवात्मानं प्रकाशयेत्
(पञ्चमोऽङ्कः २०२१-२०२२)

‘तेजस्’



"The light of knowledge
which illuminates our soul."

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Tejas is the Annual Academic Journal of the Department of Sanskrit, Lady Shri Ram College for Women. Tejas is a term that means divine enlightenment. The concept of Tejas relates to the individual's inner fire or illumination, which can be utilized to gain more Spiritual benefits. The issue covers various topics rooted in Sanskrit conceptualized to promote a sense of novelty of traditional ideas. We aim to provide a platform where minds get illuminated and cater to numerous aspects of Sanskrit.



Editor In Chief's Note

Greetings LSR Community!

Being back to college campus again has been a roller coaster ride but this new normal has been a significant and a meaningful year filled with new learnings.

Thus, we take you through the wide array of these new learnings and our unrelenting and remarkable journey of 4 previous editions.

This research work that has been brought to you by budding authors and researchers has been published in the 5th edition of our annual academic journal named Tejas.

This beautiful edition that is entitled so refers to – “Tejas, the light of knowledge that illuminates our soul.”

The beauty of the journal is highlighted in its multilingual nature as the journal consists of Sanskrit, English and Hindi.

This journal is an output of collaborative efforts and the constant support of our Principal Dr.Suman Sharma, Vice Principal Dr. Sanjay Roy Choudhary and our Staff Advisor Dr. Pankaja Ghai Kaushik.

So, here's a toast to all those who have been an amazing part of this journey!

Love & Peace,

**Rajeshwari S Umachagi
Dhanashree Valunjkar**

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The Different Forms of Shakti

Anandita Tripathi
B. A. (Hons) Sanskrit, I Year

Abstract

The article talks about the different forms of ‘parashakti’ or ‘goddesses’ as defined by hindu mythology.

Keywords

Shakti, Hindu Philosophy, Goddess

Introduction

Shakti is the living power of the Goddess, the creative force that manifests. It is the complement of Shiva, pure consciousness that does not create or manifest. In India, Shakti is the wife of Shiva. She is known by various names such as Kali, Parvati, and Durga. Shakti is worshipped by millions of people, and for many of them she has more importance than Shiva. A few of her forms are discussed in this article.

The ancient sages of India looked at our amazing world, filled with beauty, filled with fascinating and horrifying forms, and wondered what it is all about. Is this the only face of the creator, or is there something beyond that?

Hindu philosophy talks about one parashakti that is above all in the world. It is often referred to as ‘shakti’. It is identified as female energy because Shakti is responsible for creation, as mothers are responsible for birth. Shakti means “power”; in Hindu philosophy and theology Shakti is understood to be the active dimension of the godhead, the divine power that underlies the godhead’s ability to create the world and to display itself. The term Shakti refers to multiple ideas. Its general definition is dynamic energy that is responsible for creation, maintenance, and destruction of the universe. Thus, resulting in different forms of her; there are dozens of goddesses in the Hindu pantheon. Eleven of them are given below:

1. **Durga** (“Hard to Conquer”): the warrior, cosmic protector, and empowering mother. ‘Durga’ means calamity. As a destroyer, Shakti provokes and is provocative. She teases, tempts, triggers, and catalyzes in order to bring more true, grounded love into your human life, here on Earth now; not in the future, not in the past, but in that very nanosecond. She is the goddess of power and valour, worshipped as “Mahishashura mardini” or the destroyer of the demon Mahishasura annihilates the dullness of the mind and creates a positive state of mind for knowledge to seep in.

2. “Dawn and dusk became her eyebrows, the wind god’s splendor shaped her ears, and all else born of the other gods’ light shone too as the auspicious Devi.”¹
3. **Lakshmi** (“Auspicious”): the goddess of good fortune, wealth, and inner and outer abundance. In the second charitra of ‘devi mahatmya’ the story of goddess lakshmi is described. She does not signify mere material wealth but an abundance of virtues that direct our lives. “Bestower of intelligence and success, O goddess, giver of worldly enjoyment and liberation with the mantra always as your form, Goddess Mahalakshmi, I bow to you.”²
4. **Kali** (“The Black One”): the mysterious, terrifying, fiercely loving goddess who brings radical change into your life and ultimately dissolves all forms into the void. Among her forms are Tara and Bhairavi. As personified by Kali, Shakti holds life and death in each hand.

“O Kali, my mother is full of Bliss! Enchantress of the almighty Shiva! In your delirious joy you dance, clapping your hands together! You are the mover of all that moves, and we are your helpless toys!”³

5. **Parvati** (“Mountain Lady”): the goddess of the sacred marriage; the divine yogini, who embodies the power of creative will.
6. **Saraswati** (“The Flowing One”): the goddess of language, creative intuition, music, eloquence, and speech.

“Sharada, with a face like the lotus of the sharad season (winter), with two eyes, like the lotuses, on the face, forever O bestower of all things bless us with prosperity and your proximity”⁴
7. **Sita** (“Furrow”): the faithful wife, guardian of the womb, goddess of the earth and its mysteries. “Can you imagine the eyes of Sita when she refused another test? When she looked at Rama, a man she loved enough to die for, a man who was a god, and knew it was over? Can you imagine her eyes in that moment, as she asked her mother to take her back, to swallow her back into the earth? I think my eyes are like that now, leaving you.”⁵
8. **Radha** (“Goddess of romantic longing”): the goddess of erotic devotional love who carries the gift of divine longing and mystical surrender.

¹ Devi Mahatmya

² सिद्धिबुद्धिप्रदेभुक्तिमुक्तिप्रदायिनिमन्त्रमूर्तेसदादेविमहालक्ष्मिनमोऽस्तुते ॥४॥ (Mahalakshmi Ashtakam)

³ Ram Prasad

⁴ शारदाशारदांभोजवदनावदनांबुजे ।सर्वदासर्वदास्माकंसन्निधिःसन्निधिकु ॥

⁵ Jason Schneiderman

“The sport of love, its glow and luxuries are indescribable, O friend, and when I yield myself, His joy is endless.”⁶

- 9. Dhumavati** (“Lady of Smoke”): the crone goddess who teaches us how to turn disappointment into spiritual growth. “One who knows the Absolute as both knowledge and ignorance, by ignorance crosses beyond death, and by knowledge enjoys immortality.”⁷
- 10. Chinnamasta** (“The Severed-Headed One”): the goddess who presides over the sacrifice of the false self. “I meditate upon the Goddess Chinnamasta, who is seated in the centre of the Sun’s disk and holds in her left hand her own severed head with gaping mouth; her hair is dishevelled and she is drinking the stream of blood gushing out from her own neck. She is seated on Rati and Kamadeva [the god of desire and his consort] . . . and she is rejoicing with her friends Dakini and varnini.”⁸
- 11. Lalita Tripura Sundari** (“The Playful Beauty of the Three Worlds”): the queenly goddess of sacred sexuality as well as the highest form of mystical experience, whose blessing unites the energy of the body with the energy of spirit.

“There is nothing anywhere to compare with your Soubhagya or auspiciousness, Oh Parvati, daughter of the King of mountains. For Kailasa is your abode, the courtiers who praise you are Brahma, Indra and other Gods, all the three worlds are your family, the eight Siddhis are at your beck and call and the Lord Supreme is the Lord of your heart.”⁹

- 12. Bhuvaneshwari** (“Lady of Space”): the goddess of sacred space who creates reality out of the infinite space and dissolves all limitations into herself.

“(Salutations to Devi Bhuvaneshwari) who has the Splendour of the Rising Sun of the Day, and who holds the Moon on Her Crown like an Ornament. Who has High Breasts and Three Eyes (containing the Sun, Moon and the Fire), who has a Smiling Face and shows the Vara Mudra (Boon-Giving gesture), holds an Ankusha (a Hook) and a Pasha (a Noose), and displays the Abhaya Mudra (gesture of Fearlessness) with Her Hands; Salutations to Devi Bhuvaneshwari...”¹⁰

⁶ Love songs by Vidyapati

⁷ विद्याञ्जाविद्याञ्जयस्तद्वेदोभयंसह । अविद्ययामृत्युंतीर्त्वाविद्ययाऽमृतमश्नुते ॥ ईशोपनिष Verse ११

⁸ ॐ वैरोचन्येविद्यहेछिन्नमस्तायैधीमहितन्नोदेवीप्रचोदयात् ॥, Mantra Mahodadhi by Mahidhar

⁹ निवासःकैलासेविधिशतमखाद्याःस्तुतिकराःकुटुम्बत्रैलोक्यंकृतकरपुटःसिद्धिनिकरः ।

महेशःप्राणेशस्तद्वनिधराधीशतनयेनतेसौभाग्यस्यक्वचिदपिमनागस्तितुलना ॥१५ ॥’ Ananda Lahari

¹⁰ उद्यद्दिनद्युतिमिन्दुकिरीटांतुङ्गकुचां नयनत्रययुक्ताम् ।

स्मेरमुखीं वरदाङ्कुशपाशां_ऽभीतिरां प्रभजे भुवनेशीम् ॥१ ॥’ Ananda Lahari

Conclusion

Thus, each goddess has her own significance in the Hindu philosophy. Some teach us love, some teach us knowledge and some give us strength. It depends on person to person, what they follow and decide but these goddesses also show the various forms of feminism.

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Influence of Vedic Literature and Culture

Dhanashree Valunjkar

B. A. (Hons) Sanskrit, III Year

Abstract

One of the ancient and rich literatures of India is the Vedic literature which possesses immense religious and historical importance. Vedic literature not only outlines the numerous Hindu rituals and ceremonies which have been observed by the people from the Vedic Age but also the different philosophy which forms the basis of Hinduism. Through Vedic literature, we come to know about the social, political and economic organization of the Aryan Civilization and it is the main source of understanding ancient Indian literature. In this paper, a study has been made to know about the rich literary works of Vedic literature without which our knowledge about the Aryans and their philosophy and its importance in Indian history would have been incomplete.

Keywords

Vedas, Shastras, Vedic Literature

Introduction

The **Vedic period**, or **Vedic age** (c. 1500 – c. 500 BCE), is the period in the late Bronze Age and early Iron Age of the history of India when the Vedic literature, including the Vedas (ca. 1300-900 BCE), was composed in the northern Indian subcontinent, between the end of the Urban Indus Valley Civilisation and a second urbanisation which began in the central Indo-Gangetic Plain c. 600 BCE. The Vedas are liturgical texts which formed the basis of the influential Brahmanical ideology, which developed in the Kuru Kingdom, a tribal union of several Indo-Aryan tribes. The Vedas contain details of life during this period that have been interpreted to be historical and constitute the primary sources for understanding the period. These documents, alongside the corresponding archaeological record, allow for the evolution of the Indo-Aryan and **Vedic culture** to be traced and inferred.

The Vedic culture and literature occupies the most prominent place in Indian history. Its impact even on modern India is widely prevalent. The religion, philosophy and social customs of the Hindus who constitute the majority in India have their principal source in the Vedic culture.

It has also contributed fairly towards world culture in terms of religious philosophy and spiritual speculations. It has been contended by several scholars that the village culture of the Vedic age was inferior to the city-culture of the Indus valley.

Thus, Vedic knowledge represents not only the past but also the future of India. It helped shape the characteristic features of India's vast and enduring Dharmic civilization through the centuries, as the Vedas first of all were formulated to teach Dharma. India's traditional philosophies, arts and sciences have strong Vedic connections.

Vedic Literature

The word 'Veda' is derived from the Sanskrit word 'Vid' (to know) and thus the word 'Veda' means 'Knowledge'. The Hindus consider these Vedas as sacred books thus given the names like Nitya (eternal) and Apaurusheya (not made by man). It is believed that Vedic hymns were composed by ancient Rishis, they wrote under the inspiration of God and they were handed over by them from generation to generation.

The earliest literary source of Indian history is the Rigveda which dates back about 1500 B.C. to 1000 B.C. The hymns are mainly mythological and are addressed to various gods. On the basis of period of composition, the whole Vedic literature is divided into two broad categories. They are:

- a) Early Vedic literature (Stuti) consisting four Vedas, Brahmanas, Aranyakas and Upanishads.
- b) Later Vedic literature (Smriti) consisting Sutras, Vedangas, Upavedas, Puranas, Epics, DharamShastras etc.

Early Vedic literature (Shruti)

According to Hindu belief, Shruti literature of Vedic literature was not composed by any living being. It was revealed by God to certain sages and they passed their knowledge orally from one generation to another. This kind of literature is considered to be sacred in Hindu society and they are held high in respect.

Vedas

The four Vedas are the most important creation of Vedic literature. Without them, ancient Indian literature would have been incomplete. Some scholars regard the hymns as revelation to the risks. The hymns are regarded as invocations to the gods to bestow favors on the worshippers. There are mainly four Vedas—

- **Rigveda**
- **Yajurveda**
- **Samveda**
- **Atharvaveda**

One of the ancient and earliest works of Vedas is the Rigveda. It is a collection of 1017 hymns supplemented by 11 others which is called 'Valakhilyas'. It is arranged into 10 mandalas of books. Yajurveda relates to the details of performing Yajanas which are performed by the priests. It is present in both poetry and prose and has 40 chapters and 200 mantras. It gives a picture of religious and social life of the Rigveda Aryans. Samveda have been mostly taken from Rigveda and these are sung at the time of performing Yajanas. It contains 1540 'Richayen'. Atharvaveda is present partly in prose and partly in

poem. Most of the mantras deal with warding of diseases and with charms magic and spells by which one could overcome enemies and demons. It contains 5839 mantras, 20 mandalas and 731 richayen.

Brahmanas

The Brahmanas are the first specimen of praise in the world. They explain the meaning of sacrifice and also the methods of performing them. They mark the transition from the Vedic to the later Brahmanical society. They are the commentaries on the various hymns in the Vedas to which they are appended. They are called liturgies. For example, Rigveda has two Brahmanas- Aitareya and Knishitaki.

Aranyakas

Aranyakas are generally called the 'forest books' as they were studied in forests away from the villages and towns. They mainly deal with the spiritual life. They were meant for the elderly people as they had passed out of Grihastha Ashram. They are the concluding portions of the Brahmanas. The Aranyakas deals with the philosophy and mysticism and not with the rituals. The philosophical portions of the Brahmanas have been separated in order to guide and use for the hermits living in the jungles or forests.

Upanishads

According to German scholar Schopenhauer, "In the whole world, there is no study so beautiful and as elevating as that of Upanishads. It has been the solace of my life- it will be the solace of my death." Upanishads are the concluding parts of Brahmanas. They occupy a very high place in the ancient Aryan literature as they mainly deals with spiritual subjects and the ultimate secrets of creation of the universe. They are storehouse of spiritual knowledge as they throw light on certain difficult philosophical questions such as the true nature of god (Brahma) and the soul (Atma) and the exact relation that exists between the two. The doctrines of Mukti, Kama, Maya and transmigration of soul have been discussed in detail and elaborated in various Upanishads. Upanishads mainly means 'sitting near'. Therefore, its original meaning refers to sitting down of initiated pupil near the teacher or guru for the purpose of a confidential communication of the secret doctrine (rahasya) concerning the relation between the creator and the created individuals. There are about 300 Upanishads which were written by various saints from 800 to 500 B.C. Some ancient Upanishads are—

- Brihadaranyaka Upanishad
- Chandogya Upanishad
- Taittiriya Upanishad
- Aitareya Upanishad
- Kena Upanishad
- Kaushitaki Upanishad
- Brihad Upanishad
- Jaittiriya Upanishad

Vedic Culture

A few centuries after the decline of the Harappan civilization, a new culture flourished in the same region and gradually spread across the Ganga-Yamuna plains. This culture came to be known as the Aryan culture. There were significant differences between this culture and the culture which preceded it. Aryans settled on the banks of rivers Indus (Sindhu) and Saraswati (which is now non-existent). They composed many hymns in honour of the gods and goddesses they worshipped. These were compiled in four Vedas – the Rig Veda, Sama Veda, Yajur Veda and Atharva Veda.

Since our knowledge of the early Aryans is based on these Vedas, the culture of this period is referred to as the Vedic Culture. Scholars divide the Vedic period into the earlier and later Vedic period. The earlier is represented by the Rig Veda while the latter by all other Vedic literature including the Brahmanas, Aranyakas and Upanishads.

The Vedas are the earliest known literature in India. The Vedas were written in Sanskrit and were handed down orally from one generation to the other. In Hindu culture, Vedas are considered as eternal and divine revelations. They treat the whole world as one human family VasudevKutumbakam.

Rig Veda

The Rig Veda is the earliest of the Vedas. It is a collection of 1028 hymns in Vedic Sanskrit. Many of these are beautiful descriptions of nature. The prayers are largely for seeking worldly prosperity. It is believed that these recitations are the natural outpouring of Vedic rishis experiencing a mentally transcendental stage. Some of the well-known rishis are Vasistha, Gautama, Gritasamada, Vamadeva, Vishvamitra and Atri.

Rig Veda contains about 250 hymns in praise of Indra who is described as a destroyer of cities and there are 200 hymns in praise of God Agni. Do you know that Agni is looked upon as an intermediary between gods and humans?

The prominent gods of the Rig Veda are Indra, Agni, Varun, Rudra, Aditya, Vayu, Aditi and the Ashwini twins.

Some of the prominent goddesses are Usha – the goddess of dawn, Vak – the goddess of speech and Prithvi – the goddess of earth. Most of the hymns spoke of universally recognised higher values of life such as truthfulness, honesty, dedication, sacrifice, politeness and culture. The prayers are for seeking worldly prosperity and for the development of a highly cultured society. Along with religion Rig Veda provides us knowledge about social, political and economic condition of ancient India.

Yajur Veda

Yajur means sacrifice or worship. This Veda is concerned mostly with rites and mantras of different sacrifices. It gives directions for the performance of the yajnas. It has both poetic and prose renderings. Being a treatise on rituals, it is the most popular of the four Vedas. There are two major branches of Yajur

Veda, namely Shukla and Krishna Yajur Veda i.e. VajasaneyiSamhita and TaitriyaSamhita. This text reflects on the social and religious condition of India at that time.

Sama Veda

Sama means melody or songs. This Veda consists of 16,000 ragas and raginis or musical notes. Out of total 1875 verses only 75 are original and others are from the Rig Veda. The Sama Veda prescribes the tunes for the recitation of the hymns of the Rig Veda. It may be called the book of Chants (Saman). This book is an evidence of the development of Indian music during this period.

Atharva Veda

The Atharva Veda is also known as the Brahma Veda. It contains treatment for ninety-nine diseases. The source of this Veda is traced to two rishis called Atharva and Angiras. The Atharva Veda is of immense value as it represents the religious ideas at an early period of civilisation. It has two branches, the Paippalada and the Saunaka. This book gives detailed information about the family, social and political life of the later Vedic period.

Division of Vedic Culture

Scholars divide the Vedic period into the earlier and later Vedic period. The earlier is represented by the Rig Veda while the latter by all other Vedic literature including the Brahmanas, Aranyakas and Upanishads.

Society and Culture Though Aryan society was patriarchal; women were treated with dignity and honour. The family was the smallest social unit; several families (kula) made a village (grama) and several villages formed a vis. A number of villages formed a tribe or Janawho was ruled by a chief called rajan. His chief function was to protect the tribe from external attack and maintain law and order. He was assisted by the members of two councils called sabha and samiti.

The Purohita performed religious functions while the senani looked after military activities. There was no concept of the state or kingdom at this stage. Although the post of Rajan had become hereditary, he could be removed from power if found weak and inefficient or cruel. Towards the later Vedic period, society was divided into four varnas – Brahamanas Kshatriyas Vaishyas, Shudras. This was also called the Varna-Vyavastha. To begin with, it denoted categories of people with different kinds of functions but with the passage of time this division became hereditary and rigid. The teachers were called Brahmins, the ruling class was called Kshatriyas, farmers, merchants and bankers were called Vaishyas while the artisans, craftsmen, labourers were called Shudras.

Moving from one occupation to another became difficult. Simultaneously, the Brahmins also occupied a dominant position in the society. Another important social institution of the time was the system of chaturashrama or the division of life span into four distinct stages i.e. brahmacharya (period of celibacy, education and disciplined life in guru's ashram), grihastha (a period of family life), vanaprastha (a stage

of gradual detachment and sanyasa (a life dedicated to spiritual pursuit away from worldly life). However it should be noted that these stages were not applicable to women or to the people of lower varnas.

Status of Women

Women were respected by the society, enjoyed freedom, had access to education and were often free to choose their partners through swayamvara. Purdah and sati were not prevalent. Spirituality: The ultimate aim of life was to attain moksha or salvation through the pursuit of dharma, artha and kama. Karma or performance of duty without any expectation or return was preached in the Bhagavad Gita.

Worship

The early Vedic people worshipped forces of nature and personified them as gods and goddesses. Indra, Agni, Varuna, Marut were some of their gods while Usha, Aditi, Prithvi were some of their goddesses. Some of the solar Gods and goddesses referred to in the Rig Veda are Surya, Savitri and Pushau. Yajna (sacrifice) was performed along with chanting of Vedic hymns. People poured ghee (clarified butter) and other ingredients into the fire to invoke the blessings of gods. Agni or fire was looked upon as an intermediary between gods and humans. The Vedic people prayed individually as well as collectively for the welfare of the Jana.

Change in Religious Practices

There was a change in religious practices during the later Vedic period. The prominent Gods of the early Vedic period like Indra, Agni and Varuna lost their prominence and popularity. Their place was taken by a new trinity of Gods where Brahma enjoyed the supreme position, while Vishnu became the preserver and Shiva completed the trinity. The religion became extremely ritualistic. Sanskrit mantras, which were the monopoly of Brahmins, became an essential part of all religious functions. This made the Brahmins very powerful and the Yajnas expensive. Participation in them was restricted to the upper three classes. The kings performed Ashvamedha, Rajasuya and Vajapeyasacrifices to establish their position. Survival of Vedic Culture It is very interesting to know that some elements of the culture of the Vedic Age have survived over a period 3,000 years and continues to be a part of Indian culture even today. By the end of the latter Vedic age, changes started occurring in the society. For the first time, people started discussing certain beliefs such as creation of the universe, life after death and essence of life. These were questions which were dealt with in great detail in the Upanishads.

Material Life and Economy

The Aryans were primarily pastoral and agricultural people. They domesticated animals like cows, horses, sheeps, goats and dogs. They ate simple food consisting of cereals, pulses, fruits, vegetables, milk and various milk products. They drank a beverage called Soma. Games of chess, chariot racing etc. were their modes of entertainment. In the early period there was no money transaction or taxes. Bali or voluntary

donation was prevalent. Cows were the measure of wealth. As the time passed, extensive use of iron brought great changes in their material life. Iron axes enabled them to clear forests leading to the expansion of agriculture throughout the Gangetic plains. Iron tools resulted in varied crafts and technology. Use of iron weapons and horses enabled them to fight wars and defend themselves better against enemies. Increasing number of crafts, availability of surplus food and growth of population led to specialisation of skills and urbanisation. Growth of towns and cities. Towns and cities grew and territorial states emerged. High quality earthenware called 'Painted Grey Ware' and 'Northern Black Polished Ware' has been found in many areas. Coins came into circulation. Trade was carried on, both overland and through waterways, enhancing material prosperity. By sixth century BC, there were some sixteen large territorial states in North India and upper Deccan known as Mahajanapadas. Important among them were:

1. Anga
2. Magadha
3. Kosala
4. Kashi
5. Kuru
6. Panchala

Conclusion

The Vedic culture occupies the most prominent place in Indian history. Its impact even on modern India is widely prevalent. From the discussion on Vedic Literature, we have found that up to some level Vedic Literature can be called the foundation stone of Hindu religion in India. Without it, Hindu religion could not have been established with its rituals and laws. So, the early and later Vedic literature gives us a vivid knowledge about the societal settings, rituals, laws, different kinds of books and learning process of our ancient India. Vedic Literature is the best and scientific work of Hindu literature and a good source of knowledge about India.

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भारतीयसंस्कृतौ नारीणां स्थानम्

खुशबू

एम.ए (द्वितीय वर्ष)

स्त्रीणां संमानास्पदत्वम्

वैदिकसाहित्यस्यानुशीलनेन विज्ञायते यद् वैदिककाले श्रीणां स्थानम् अतीव गौरवास्पदम् आसीत् । स्त्री गृहिणी, गृहस्वामिनी, सहधर्मिणी इत्यादिभिर्विशेषणैः संबोध्यते स्म । पत्नीरूपेण सा गृहस्वामिनीपदम् अलमकरोत् । श्वशुर श्व श्रवादिषु तस्या अधिकारो मन्यते स्म ।सम्राज्ञी श्वशुरे भव सम्राज्ञी श्वश्र्वां भव । ननान्दरि सम्राज्ञी भव सम्राज्ञी अधिदेवेषु¹¹ ।

‘जायेदस्तम्’ जाया एव अस्तं गृहमित्यर्थः, इति ऋग्वेदे¹² प्रतिपाद्यते । एतदेव संस्कृतेऽपि समर्थ्यते यद्—‘न गृहं गृहमित्याहुर्गृहिणी गृहमुच्यते ।’

ऋग्वेदे कन्यानां शिक्षाया व्यवस्था निर्दिश्यते । पुत्रवत् तासामपि उपनयनादि संस्कारा अभूवन् । वेदाध्ययनेऽपि तासामधिकारोऽङ्गीक्रियते स्मगृहस्थजीवन सम्बद्धविषयेषु तासां योग्यत्वम् अभीष्टमासीत् । वैदुष्यमासाद्य ता यज्ञादिकर्मणि, विद्याविवादे, मन्त्रदर्शनकर्मण्यपि च प्रावर्तन्त ऋग्वेदेबह्व्यो मन्त्रदर्शिका ऋषिकाः स्मर्यन्ते । तत्र काश्चन ऋषिकाः सन्ति श्रद्धा कामायनी, शची, यमी, इन्द्राणी, अदितिः, जुहूर्ब्रह्मजाया, अपाला आत्रेयी, शश्वती आंगिरसी, विश्ववारा, लोपामुद्रा, ब्रह्मवादिनी, घोषा, उर्वशी, सूर्या सावित्री, गोधा, सिकता निवावरी-प्रभृतयः ।मन्त्रदर्शनेन तासां गौरवं वैदुष्यम् आदर्शरूपत्वं च परिलक्ष्यते ।

स्त्रीणाम् अधिकारा

नारी पुरुषस्य सहयोगिनीरूपेणावर्तत । सा पुरुषैः सह यज्ञादिकर्माणि समपादयत् । न केवलं सा यज्ञादावेव पुरुषसान्निध्यम् अशिश्रियत्, अपि तु भीषणे समरेऽपि सा सेनानीत्वम् अलंकार ।

संहोत्रं स्म पुरा नारी समनं वाव गच्छति ।¹³ इन्द्राण्येतु प्रथमाजीतामुषिता पुरः ।¹⁴

वेदेषु स्त्री न 'अबला' इति मन्यते । सा सुवीरा, शूरपत्नी, इन्द्रपत्नी, इत्यादिभिः । सा दुर्जनं कामुकं धृष्टं च सुवीरेव शूरपत्नीव धर्षयति घातयति च । पदैर्गौरवेणोघुष्यते ।

¹¹ (ऋग्वे० १०.८५.४६)

¹² (३.५३.४)

¹³ (अथर्व० २०.१२६.१०)

¹⁴ (अथर्व० १.२७.४)

अवीरामिव मामयं शरारुरभि मन्यते । उताहमस्मि वीरिणीन्द्रपत्नी० ।¹⁵ स्त्रियाः सौभाग्यवतीत्वं सहृदयत्वम् उद्यमित्वं च प्रशस्यते ।

न मत् स्त्री सुभसत्तरा न सुयाशुतरा भुवत्० ।¹⁶ स्त्री यथावसरं संसद्यपि भाषणादिकं व्यदधात् । ‘वशिनी त्वं विदथमा वदासि’¹⁷ सा गार्हपत्यकर्मणि जागरुकाऽभूत्, पुत्रादिलाभेन समृद्धिचागच्छत् ।¹⁸

स्त्रीणां कर्तव्यम्

स्त्रीणाम् आचारशुद्धिः जागरुकत्वम्, सुसन्ततियुक्तं चाभीष्यते । ‘शुद्धाः पूता योषितो यज्ञिया इमाः’¹⁹सुसन्तानोत्प राष्ट्रहितसम्पादनमपि स्त्रीणां कर्तव्यम् ‘इदं राष्ट्रं पिपृहि सौभगाय’²⁰अथर्ववेदे स्त्रोगुणानामपि वर्णनं प्राप्यते ।²¹

तत्र स्त्रीगुणा वर्ण्यन्ते यतु सा तेजोवती, कुलपा, पतिहितकारिणी, मृदुभाषिणी, सरला, अक्रोधना, पतिव्रता, आज्ञाकारिणी, प्रसन्नचित्ता च स्यात् ।

पत्याऽविराधयन्ती²² । जाया पत्ये मधुमतीं वाचं वदतु शान्तिवाम्²³ । पत्युरनुव्रता भूत्वा से नहास्वामृताय कम्²⁴

सा पतिव्रता स्यात् न च पत्या विरोधम् आचरेत् । मधुमतीं वाचम् उदीरयेत् । पत्युरनुव्रता स्यात् । व्रुद्यर्थं प्रायश्चित्तम् आचरेत् । पतिपरिवारार्थं मङ्गलकारिणी शुश्रूषापरा सुखदा च स्यात् । यज्ञं कुर्यात् । पत्या सहाग्रिहोत्रम् आचरेत् । पतिव्रत्यम् आचरन्ती सौम्यस्वभावा दयालुच स्यात् । दम्पत्योः हृदयसामञ्जस्यं स्यात् ।

प्रजावती वीरसूर्देवकामा स्योनेममग्निं गार्हपत्यं सपर्य²⁵ यतस्त्रुचा मिथुना या सपर्यतः ।²⁶ सं वां भगासो अगमत सं चित्तानि समु व्रता ।²⁷

15 (अथर्व० २०.१२६.९)

16 (अथर्व० २०.१२६.६)

17 (अथर्व०] १४.१.२०)

18 (अथर्व १४.१.२१, ७.३५.१)

19 (अथर्व० ६.१२२.५)

20 (अथर्व० ७.३५.१)

21 (अ० १.१४, १.४)

22 (अ० २.३६.४)

23 (अ० ३.३०.२)

24 (अ० १४.१.४२)

25 (अ० १४.२.१८)

26 (अथर्व० २०.२५.३)

27 (अथर्व० २.३०.२)

पुरा नार्यः शृङ्गारमकुर्वन्, आभूषणानि चाधारयन् । ‘चक्षुरा अभ्यञ्जनम्’²⁸ यज्ञाद्यवसरेषु स्त्रियः सुवसनाः सालंकाराध संमिलिता अभूवन् ‘सूर्याया भद्रमिद् वासो गाथयैति परिष्कृता’²⁹ । बहिर्गमनादौ भाषणादिषु च न तंत्र पारतच्यम् आसीत् । तासां चारित्रिकं स्तरमपि उत्कृष्टत्वमभजत । नहि धृष्टोऽपि ता धर्षयितुं क्षमोऽभूत् ।³⁰

गोभिलगृह्यसूत्रे (प्रपाठक २) कन्यानाम् उपनयनसंस्कारो वेदाध्ययनं गायत्री मन्त्रपाठश्च निर्दिश्यन्ते । काश्चन आजन्म ब्रह्मचर्यव्रतम् अपालयन् । ता ब्रह्मवादिन्यो धर्मोपदेशिकाश्च समभूवन् यथा घोषा अपालाप्रभृतयः । पितृसम्पत्तावपि तादृशीनां ब्रह्मचारिणीनां पुत्रवत् समानाधिकारो विज्ञायते ।

अमाजूरिव पित्रोः सत्ता सती ।

समानादा सदसस्त्वामिये भगम् ॥³¹

ब्राह्मणग्रन्थेषु स्त्रीणां स्वरूपम्

शतपथब्राह्मणादिषु ग्रन्थेषु स्त्रीस्वरूपं यथास्थानं प्रतिपाद्यते तत्र नारीविषये काश्चन विशिष्टता निर्दिश्यन्ते । तत्र स्त्रीसावित्रीरूपेण-गौरवास्पदं प्रतिपाद्यते । स्त्रीणां पतिरेव गतिः । पतिवर्त्मानुसरणं तासां कर्तव्यम् । ताः कोमलाङ्गत्वाद अवलाः । न च तास्ताहनीयाःस्त्रियाः परपुरुषगमनं निषिद्धं दोषावहं च स्त्री पत्युरर्थाङ्गरूपा अतएव साऽर्धाङ्गिनीशब्देन व्यवहियते । पत्नीमन्तरेण न यज्ञस्य पूर्णत्वं स्वीक्रियते । वैदिक विवाहस्याविच्छेद्यत्वं प्रतिपाद्यते जाया गार्हपत्योऽग्निः । जाययैव मानवस्य पूर्णत्वं संजायते ।

वरुण्यं वा एतत् स्त्री करोति यदन्यस्य सत्यन्येन चरति ।³²

अथो अर्थो वा एष आत्मनः, यत् पत्नी ।³³

जाया गार्हपत्योऽग्निः ।³⁴

यावद् जायां न विन्दते नैव तावत् प्रजायते, असर्वो हि तावद् भवति ।³⁵

स्मृतिग्रन्थेषु स्त्रीणां स्वरूपम्

मनुस्मृतौ योषितां स्वरूपम् अत्युत्कृष्टत्वेन प्रतिपाद्यते । यत्र योषितां समादरस्तत्रैव सर्वक्रियाणां साफल्यम्, तदभावे तु सर्वकृत्यानां निष्फलत्वम् ।

²⁸ (अ० १४.१.६)

²⁹ (अ० १४.१.७)

³⁰ (अ० २०.१२६.९)

³¹ (ऋ० २.१७.७)

³² (शत० २.५.२.२०)

³³ (तैत्ति० ब्रा० ३.३.३.५)

³⁴ (ऐत० ब्रा० ८.२४)

³⁵ (शत० ५.२.१.१०)

यत्र नार्यस्तु पूज्यन्ते रमन्ते तत्र देवताः । यत्रैतास्तु न पूज्यन्ते सर्वास्तत्राफलाः क्रियाः ॥³⁶

अतएव नारीणां भूषणाच्छादनादिभिः सत्कृत्यैः सततमेव सत्क्रिया विधेया । योषिति सन्तुष्टिमुपागतायां प्रसन्नायां च सत्यां तत्कुलं रोचते वर्धते च । तदभावे न कुलश्रीवृद्धिः । अतएव मनुना व्यादिश्यते यद् यत्र दम्पत्योः सामञ्जस्यं परस्पर-सन्तुष्टिश्च तत्रैव कल्याणाधिवासः । स्त्रियो हि रत्नस्वरूपाः, अतः स्त्रीरत्नं दुष्कुलादपि ग्राह्यम् । स्त्रिया महत्त्वं प्रेक्ष्यैव मनुनोच्यते यत् स्त्रियो रत्नानि विद्या धर्मश्च यत्रैव प्राप्येरन्, तत एवोपादेयानि ।

रामायण-महाभारतकाले नारीणां स्थिति

रामायणे महाभारते च स्त्रीणां शिक्षायाः सुव्यवस्थाऽवलोक्यते रामायणे कौशल्या तारा च 'मन्त्रविदौ' कथ्येते । 'सन्ध्यां' कुर्वन्त्या जानक्या वर्णनं प्राप्यते । रामायण उत्तरामचरिते च आत्रेयी वेदान्तविद्यानिष्णाता श्रूयते । महाभारते सुलभा वेदान्तविद् वर्ण्यते, द्रौपदी च 'पण्डिता' कथ्येते । स्त्रीणां संगीतनृत्यादिकलानां शिक्षणं वर्ण्यते, अर्जुन उत्तरां तद्गृहे एव संगीतनृत्यादिकम् अध्यापयामास रामायणेऽपि एकपत्नीव्रतं प्रतिपाद्यते । अतएव सीतापरित्यागानन्तरं न रामो विवाहान्तरं विदधे । महाभारते भार्याया अकारणं परित्यागो निन्द्यते । महाकाव्यकाले स्त्रीणां गौरवं प्रतिष्ठितम् आसीत् । तत्र स्त्रियाः पुरुषाद् अनन्यरूपत्वं च निर्दिश्यते । साऽर्धाङ्गरूपिणी प्रियतमा सखी च गण्यते । मातृरूपेण सा भूमेरपि गुरुतरा मातृक्लेशकारी न क्वचित् सुखं लभते । महाभारते सा 'अवध्या' इति वर्ण्यते । । महाभारते वर्ण्यते यत् सत्कृता नार्येव साक्षात् लक्ष्मीर्भवति ।

निष्कर्ष

बृहदारण्यकोपनिषदि स्त्रीपुरुषौ एकस्यैवात्मनो द्वौ भेदौ वर्ण्यते । स्त्री चाकाशेनोपमीयते । स्त्रीपुमांसौ संपरिष्वक्तौ स इममेवात्मानं द्वेधाऽपातयत्, ततः पतिश्च पत्नी चाभवताम् । अयम् आकाशः स्त्रिया पूर्यते ।³⁷ यजुर्वेदे नारीणां गौरवास्पदत्वं स्वीक्रियते । तस्मै नमन्तां जनयः सुपत्नी ।³⁸ ऋग्वेदे इडा मानवस्याध्यापिकारूपेण वर्ण्यते 'इडामकृण्वन् मनुषस्य शासनीम्'³⁹ अथर्ववेदे स्त्रियाः समस्तपरिवारमुखसन्धातृत्वं प्रतिपाद्यते । 'सुमंगली प्रतरणी गृहाणां सुशेवा पत्ये श्वशुराय शम्भूः'⁴⁰ ऋग्वेदे⁴¹ मुद्गलानी नाम्नाः स्त्रियाः शौर्यं वर्ण्यते । सा शत्रुसेनाम् अजयत् । एवमेव ऋग्वेदे⁴² विश्पलाया युद्धे शौर्यं वर्ण्यते । एवं विज्ञायते यत् प्राचीनभारते नारीणां स्थानं महत्त्वपूर्णम् आसीत् ।

³⁶ (मनु० ३.५६)

³⁷ (बृहदा० १.४.३)

³⁸ (यजु० १२.३५)

³⁹ (ऋग्० १.३१.११)

⁴⁰ (अथर्व० १४.२.२६)

⁴¹ (१०.१०२.२)

⁴² (१.११२.१०)

Ambiguity in Machine Translation

Mitali Gambhir
B. A. (Hons) Sanskrit, II Year

Abstract

Ambiguity is an intrinsic characteristic of human conversations and natural language and one that is particularly challenging in language translation. The challenges are emphasized in the field of machine translation where the natural language cooperates with artificial intelligence. This article classifies the ambiguities in machine translation at different levels based on linguistics.

Key words

Ambiguity, Natural Language, Machine Translation (MT), Computational Linguistics, Artificial Intelligence (AI)

Introduction

Machine Translation is a process that converts a Source Language inputted via text or speech into a Target Language using specific software.

In the translation from one language to another, a minimum of 2 languages are involved. The natural language that is inputted to process into another language is called the Source Language. It is converted into the Output Language called Target Language.

Artificial Intelligence and softwares have immense capability to retain information and are trained to translate. The process of human and machine translation has several parallels and they can be divided into the same two major steps: (a) Decoding of source language, which involves analysis of every word, tagging them etc. (b) Encoding of target language, in which the analysed input is re-encoded in the syntax of the target language and according to its grammatical rules.

Even though human translation is much more effective in addressing Natural Language Ambiguities than AI, the need for machine translation is evident due to factors like cost, speed, scale and memory and hence, there is need for understanding these ambiguities at their various levels to eventually figure out tools and techniques to minimise them.

Reasons of Translations Being Ambiguous, Vague or Inexact

There is more possibility of ambiguities in MT because of its inability to understand context well or because of it not having its own sense of judgment, unlike humans. It cannot resolve doubts, while converting one language to another that requires reasoning. Real-time translation also gives less amount of time for adequate analysis. Also, the natural languages involved in the process have meanings correlating to different social or cultural aspects or different backgrounds. It's a challenge to find words or phrases having the same meaning in another language. Not all the words in one language have equivalent words in another language. In some cases, such words have to be expressed by a group of words.

The emotions impact meanings of sentences in Natural Languages as well. One word also has multiple meanings. And the machine needs to learn about multiple domains too- which is both time and labour intensive. The variations in tones, pronunciations and accents also cause ambiguities in case of speech input.

The difference in sentence structuring can also cause ambiguities, say in English and Hindi, since English follows SVO structure (Subject-Verb-Object) and Hindi follows SOV.

Levels in Linguistics

Machine Translation is a subfield of Computational Linguistics, which is an interdisciplinary field concerned with the computational modelling of natural language and the study of appropriate computational approaches to linguistic questions.

Linguists have divided the ambiguities in Natural Language Processing (NLP) in 2 major categories- Lexical Ambiguity and Structural Ambiguity. But there's a better way to classify the ambiguities. Since language is at the center of MT, the problems in MT can also be speculated upon at all levels of language.

Levels in written language can be stated as:

- (i) Varna or Phoneme
- (ii) Roop/Pada/Shabd or Morpheme (Pada being the “sārthaka” form, ex. rāmaḥ, and Shabd being the form without a determined meaning, ex. Rama)
- (iii) Vakya or Sentence (its structure is referred to as Syntax)
- (iv) Semantics or artha

The verbal language includes one more level in the beginning- Dhvani or Sound, which is included in phoneme level as well.

Classification of Ambiguities

1. Phoneme Level Ambiguity

These ambiguities occur because of change in sounds/stress due to varied pronunciation, tones etc. A slight variation in sound could change the meaning.

Ex. you're/ your

Ex. svajana (kin)/ śvajana (dog)

Ex. Dina (day)/ Dina (poor)

2. Word level or Lexical Ambiguity

This involves similar looking or sounding words, or words with multiple meanings, for which the machine might not be able to figure which meaning to use.

Ex. "Sonā ko sonā pasand hai" The first 'sonā' needs to be recognised as a proper noun and the second one's meaning needs to be figured- of it means sleep or gold.

Ex. "We're looking for a match." Match could refer to partner or sports match.

Ex. "Gaya gaya" First 'gaya' needs to be identified as a place and second as verb.

The suitable translation required when a word can have more than one meaning can be determined with context. This process is called word sense disambiguation. It is done unconsciously in humans.

Name-entity recognition is also needed to be determining if a word is a name so it would not be translated, but only transliterated.

3. Morpheme Level Ambiguity

It refers to the ambiguities during the morphological analysis of a word i.e. in prakṛiti or pratyaya.

Ex. Yuj dhatu/root can have different meaning depending on which gaṇa it is from

दिवादि: गण- युज् - युजँ समाधौ

रुधादि: गण- युज् - युजिँर् योगे

चुरादि: गण- युज् - युजँ संयमने

Altering of pratyaya in a word can also change its meaning.

Ex. viyoga (separation)/ sanyoga (combination)

4. Sentence level Ambiguity

These exist at structural level and can be divided into Syntactic and Stress Ambiguity.

4.1 Syntactic Ambiguity

After the sentence is split using a tokenizer, if it can be parsed in multiple syntactical forms- it comes under Syntactic Ambiguity.

Ex. “Ram ne dauḁte hue aśva ko dekha” Here, “dauḁte hue” could be attached to either Ram or aśva

Ex. “You can have peas and beans or carrot” It can be interpreted as the options being (a) peas and beans (b) carrot or it can be interpreted as (a) peas and beans (b) peas and carrot.

It has 2 further types: Attachment, Ambiguity and Scope Ambiguity.

4.1.1 Attachment ambiguity

When it is not clear which word should be attached with which one.

Ex. “I heard his cell phone ring in my office” ‘In my office’ could be attached with with ‘heard’ or ‘ring’ both.

Ex. “Mini ice-cream fridge” ‘Mini’ could refer to either ice-cream or fridge.

Ex. “Man saw a girl with the telescope” It could mean telescope was possessed by either the man or the girl.

4.1.2 Scope Ambiguity

It differs from attachment ambiguity since here the problem is not which word to attach to but how many of them.

Ex. “Old men and women were taken to safe locations” Old could be attached to just ‘men’ or both ‘men and women’.

4.2 Stress Ambiguity

It arises from stressing/pausing at different positions in a sentence. Meaning completely changes in the following sentences.

Ex. रुको मत, चलो ।/ रुको, मत चलो ।

Ex. चोर को पकड़ो मत, जाने दो ।/ चोर को पकड़ो, मत जाने दो ।

5. Semantic Ambiguity

These involve problems in the artha nirdhāraṇa prakriyā.

Ex. “Rekha loves her mother and Seema does too” It is unclear if Seema loves her mother or Rekha's.

Ex. “The Company was screaming for new management.” Here, it doesn't mean literal screaming, it is figurative.

6. Discourse Level or Referential Ambiguity

It comes into play when sentences (or parts of sentences, in case of a compound sentence) rely on each other to convey full meaning.

Ex. “Frigga invited Freya for a visit, but she told her she had to go to work.” It is unclear if she refers to Frigga or Freya.

7. Pragmatic Ambiguity

It occurs because machines can't process human intention, belief, perspective or sentiments, which make many interpretations possible. It also includes grammatically correct phrases but which don't produce a practical meaning

Ex. “Anginā siñcati” which literally means irrigation by fire.

Extra meaning can be read into texts without it actually being there.

Ex. “The city police refused the demonstrators a permit because they feared violence” and “The city police refused the demonstrators a permit because they advocated revolution.”

Humans can assume “they” meant the city police in first sentence and demonstrators in second sentence because they can sense intentions and deduce, which machine can't.

Multiple interpretations of one sentence could be possible.

Ex. I love you too.

This can be interpreted as:

(You love me and) I love you too. (Someone loves you and) I love you too.

(I love someone and) I love you too.

(I like you and) I love you too.

Conclusion

Technically, any sentence in a language with a large enough grammar can have many alternative interpretations. And ambiguity doesn't have a well-defined solution; it varies greatly depending on the speaker. Most native speakers only recognize the primary interpretations when hearing a phrase while alternative representations may be more obvious to non-native speakers whom, cognitively speaking, need to rewire their brains in order to learn a new language. When even humans find it difficult to deal with ambiguity in conversations, it is inarguably challenging for AI. Classifying these ambiguities into levels according to linguistics can help them being resolved through available methods in relation with linguistics. Disambiguation and parsing structures are being developed to correct these ambiguities as much as possible.

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Women in Indian Mythology

Pragya
B. A. (Hons) Hindi, II Year

Abstract

Mythology has been very foundation of many cultures and civilizations. The western world has inherited the base from the classical mythology of Greek and Roman civilization but for India this is all about the rich heritage of its own mythology which is culturally and religiously much more vibrant. In this project, the retellings, refolding and revisiting of mythology has been greatly emphasized which shows the especially perspective of women. It is also describing the changing the role of women in our society. The major epics that hugely influenced the Indian culture are Mahabharata for this paper I found the Mahabharata interesting and convincing. This study will analyze how the female perception differs from the male discourse especially by contrasting the myths from the Mahabharata. Indian feminist begun to step out from the shadow and rewrite mythology, which was written by Man. This was necessary because male discourse elides women. Men written myths have the functions to infantilize women, to irradiate the dysfunction women have to write for themselves in discourse. From these retelling of mythology I have taken reference from the Mahabharata. The objective of the study is to contemporizing the past and bringing mythical era to the present. The second objective is to blurring the line between the past and mythology for this 21st century society.

Keywords

Mahabharata, women, status of women, mythology

Introduction

Every culture has its own myth that serves society to recognize its customs and ways of viewing the world. Mythologies generally are long descriptions about legendary or historical heroes, written in a grand style, where god, spirit, or soul appears in an earthly form. About 1500 B. C., people from the North-west of India began migrating to the north and central part of India, and they are called Aryans or Indo-Europeans.

They started mythical practices that became the foundation of a primary form of Hinduism. Over the years, Aryans mingled with the people and with the cultures of the Indian subcontinent and the mythology became more complex. There are different stages introduced to the concept of Hinduism, which can be accompanying the most important texts enduring from each period. Vedas are joined with the beginning phases of the most established Indian archives. One of them, the Rig-Veda, is a gathering of 1,028 hymns² with references to myths. The antiquated Aryan's custom considers the Vedas that were imparted verbally. The following gathering of a transcript, the Brahmanas, dated from 900 to 700 B. C. Despite the fact that worry is principally with the customs of Hinduism, the Brahmanas contain numerous myths. The Upanishads has been composed around 700 B. C. what more frequently conveys through the myths i.e. the two extraordinary Hindu epic, the Mahabharata and the Ramayana, recorded at some point between 300 B. C. and 300 A. D., contain stories about various deities. Consequently, the real appearance of Hindu mythology and religion was in writings called Puranas, "Stories of the Old Days." Here the greater part of the stories is dedicated to some god. Hindu legends are possessed by a monstrous shed of divinities, evil presences, demigods, people, and creatures. The Mahabharata regularly retells previous myths; in some cases it talks of the Gods themselves. One of these is the real trick of rebirth, infrequently called the transmigration of souls. In Hindu conviction, each and every spirit is fit for some lives. After the decay of one body, or on re-incarnation, the spirit is conceived by another living body. Indeed, even the divine beings can be breathed into the new life as human beings on earth. Pretty much as the individual soul is constantly renewed, the universe is eternally created and destroyed. Time moves in an arrangement of billions of years, perpetually building up and tearing down with no starting or end. All progressions and demolitions are the piece of a celestially coordinated blissful move that will in the long run bring about restoration. Confronted with this huge example, every individual has the obligation to take after his or her own particular example of right behavior which is called the Dharma. The idea of legends and the portrayal of God and their incarnation on earth are regular to the Indian setting as well as confirmations are there where the Greek and Iranian societies additionally considered the sagas they could call their own. Case in point Shahnameh or Shahnama is an epic composed by the Persian artist Firdausi in the middle of the year c. 977 and 1010 CE is the world's longest sonnet composed by a solitary writer. Till date the epic has its esteem for Persian society and for the devotees of Zoroastrian religion. Moreover the Greek individuals have their own particular legacy and society. Homer's Iliad and Odyssey are noticeable among the majority of the mythologies described in Greek history. The rundown of certain Greek mythology is long, few of them are The Myth of Sisyphus, The myth of Tantalus is real in Greek Mythology, The Myth of Pygmalion and Galatea, Odysseus and Cyclops, The Myth of Aphrodite and Adonis are additionally critical among alternate mythologies. Hindu fervor and mythology colors every aspect of life and values in India scenario. They are the foundation of uncountable works of art, for example the plays about Ram written the 700s to modern Indian movies based on mythical stories. Celebrations, for example, the ten-day harvest time (Festival of Dussehra) of Ram and his wife Sita keep the customary divine beings, legends, and myths alive. Indeed, even place names have been connected with the legendary gestures. The city of Calcutta, for instance, originates from Kalighat, the spot where self-abasement to the goddess Kali once occurred. Other than motivating eras of Indian specialists and scholars, Hindu mythology has claimed an excess in the West also. Ralph Waldo Emerson, an American author of the 1800s, composed Brahma, a lyric

praising the inventor God. The major epic where the culture, tradition and life Hinduism reflect was Mahabharata. This epic contains the large tales of heroes and their bravery; they tell about the powerful villains and their vices, they sing the charm and dedication of the queens and about their pitiful journeys as well.

Mahabharat

An essential epic of India and the lengthiest poem on the planet, the Mahabharata is a holy Hindu content. It comprises of numerous legends and stories spinning around the contentions between two wings of a legendary crew. The stories which include gods, demigods, and saints contain components of cosmology, reasoning, and religious principle. An area of the epic called the Bhagavad Gita is the most critical religious content of Hinduism. Hinduism considers Bhagwat Gita as the blessed book of the religion. Although history speaks the ancient sage, named VedaVyasa wrote the Mahabharata, it was almost definitely composed by a number of different poets and then collected into a single work sometime between 400 B . C. and 200 A.D. The epic about two hundred years later reached to its present form. It covers nearly 100,000 verses and is divided into eighteen sections called Parvan. The plots of Mahabharata are set in the kingdom Kurukshetra on the northern plains of India. The establishment of the chief characters and provided background for the central conflict of the epic has been illuminated in the opening Parvans. That war starts when the legitimate successor to the throne of Kurukshetra, a visually impaired sovereign named Dritaraastra, is disregarded in obligingness of his younger sibling Pandu. As opposed to taking the throne, then again, Pandu goes to the Himalaya Mountains to live as a single, leaving Dritaraastra on the throne to rule. Before Pandu left Kurukshetra, his two wives conceived five children and the senior sibling Dritaraastra got hundred children, here the two wings of the family rose up. The son of Pandu became known as the Pandavas who lived at the kingly courtyard with their cousins, the hundred sons of Dritaraastra known as the Kauravas.

When the Pandavas came of age, the elder brother, Yudhishtira, claimed the authority from his uncle, demanding that he was the equitable inheritor. A grudge broke out between the family, and the Kauravas eventually forced their cousins to the exile. Resentment broke out between the family, and the Kauravas inevitably constrained the Pandavas into expulsion in the woodland. Amid their outcast, the Pandavas participated in a challenge to win the hand of delightful princess named Draupadi. The Kauravas additionally came into the contest; however the Pandava sibling Arjuna won the hand of the princess, who turned into the common wife to each of the five Pandavas. After the competition, King Dhritarashtra got back to the Pandavas to his court and partitioned the kingdom among them and his children, Kaurava. Destined with these settlements, the Kauravas went up against the Pandavas to a round of ivories and procured back the whole kingdom with unscrupulous. At the end of the day, the Pandavas were constrained into exile. Once again, the Pandavas were forced into banish. After many years ofroving, the Pandavas returned to reclaiming the kingdom, however, the Kauravas declined to surrender control and both sides arranged for war. The god Krishna, a relative of both the Pandavas and Kauravas, upheld the Pandavas.

Despite the fact that he took no part in the battling, he served as charioteer for the Pandava sibling Arjuna and issued him advice. Their conversations make up the section of the Mahabharata known as the Bhagavad Gita on the battle field. The conflict between the Pandavas and Kauravas makes up only a portion of the Mahabharata. The work incorporates numerous different stories about divinities and saints and spreads a gigantic scope of subjects. The stories present complex philosophical thoughts that shape the premise of the Hindu confidence and sets of principles, social obligations, and religious standards, monetary unit capacity of the time. The Mahabharata got to be tremendously famous in India and all through Southeast Asia. The work inspired many prehistoric works of art, such as Indian miniature painting and the elaborate sculptures of the ancient temples of Angkor Watt and Angkor Thorn in Cambodia.

Status of Women in Mahabharata

Every woman in Mahabharat makes an entry as some man's mother, wife, daughter or sister. She does not enjoy the individual identity of a kind Queen / brave warrior/ great disciple/ wise teacher. Long before MB, men and women were free to have sex relationships with anybody they pleased. Sage Shwetaketu stopped this practice. Still later women had no right to divorce. And by MB times she had lost her last freedom, the right to remain unmarried.

Birth: We see Drupad, Pandu, Satyavati, Hidimba, Madhavi etc. all awaiting the birth of a son. No yadnya was performed, for the birth of a daughter in the family. Yet, a female child was welcome. And female infanticide was not practised.

Those who didn't have son had options like adopting daughter's son, adopting any male child, niyog or even buying a son. These options provided by the society were practised very regularly.

MB does not mention the number of daughters born to any charater. Dhriturashtra for example has only 1 daughter Dushila and 100 sons. (Dushilla is mentioned as she is Jayadrath's wife). Ganga had 8 sons, Madri had 2, Kunti had 3, Hidimba had 1, Subhadra had 1 son etc. None of them had daughters? Draupadi gave birth to 5 sons from 5 Pandavas. Madhavi bore 4 sons to 3 kings and sage Viswhamitra. I believe, Draupadi & Madhavi had daughters too, but having a son was a religious matter, and they had to give at least one son to each father.

Education: Women from the Kshatriya class did not receive any formal education. They did receive education in arts such as dancing and singing (Uttara). We do see Kshatriya warrior women like Satyabhama and Shikhandi. The girls from Brahmin class did get to learn along with the other students. Like Krupi and Devayani. (Krupi is mentioned by MB as a very intelligent woman.)

Marriage: Kshatriya women had the right to choose her husband in a Swayamvar. This practice had limitations like - father decided whom to invite or she had to marry the one who passed a test.

Dushyant and Bheeshma mention 8 types of marriages. Kidnapping the bride (Amba, Ambika, Ambalika), paying bride fee (Gandhari), mutual consent (Shakuntala), etc. Though the Asuri vivah (kidnapping, bridal fee etc.) were condemned by the texts, those were practiced commonly.

It was the father's duty to see to it that his daughter gets married at the right age. We see the fathers of Seeta and Savitri worried as they had'nt found a suitable boy. If this was the case with the Kings, I wonder what the condition of the common man was.

Wife: As a wife, woman enjoyed a religious status equal to that of a man. He could not perform any religious activity without her. Wives generally managed the finance and inventory at home. She owned her jewellery and had the right to dispose it as she wished. Her long list of duties as a wife, are narrated by Draupadi to Satyabhama.

Remarriage: During MB times the Brahmin & Kshatriya women did not marry after the death of their husbands. They did continue to live with their in-laws, in a respectful & dignified manner. In the earlier Ramayan times, a widow married her brother-in-law. (Tara, Mandodari)

But this practice had stopped by MB times. The practice of 'Sati' came into being in quite recent times. Mahabharat does not mention 'Sati'. Upanishidic texts encourage a widow to stop grieving and to look after children.

In MB times, a childless widow had the right to have 3 sons by Niyog. They were mostly fathered by a brother-in-law, generally chosen by the elders of the house. This practice is still followed in some tribes.

Divorce and remarriage seemed to be common among the other two classes. [In MB times]

Vanaprastha: Women generally accompanied their husbands to retire to the forests (like Gandhari, Draupadi). But they had the option to stay with their children (like Subhadra). We also see widows like Satyawati, Ambika, Ambalika, and Sathyabama retiring to spend the rest of their lives in the forest.

Women Identity and Status in the Retellings of Mythology

The story of epic involved around wars, sacrifices, mind games, politics, romance and family values. The war conducted in the epic is for the rescue and revenge of women particularly. The role of Indian Women in Literature is quite wide in spectrum.

Here two of the great epics Ramayana and Mahabharata are also in the same link and give no possibility to women for their hopes. Indian women for long have been surrounded with the pain and suffering of conventional social order. The Mahabharata, it is full of the exploitation of women's identity and independence where a girl is forced to be shared by five brothers, being exchanged on the gamble house of the royal court.

This humiliation is so vast that a woman will be never even imagined of for her adversary but here a lady has to go through all that assault just for her slacker husbands. Some question arises: about the identity and personal will of women. Does Draupadi really wanted to tie up with the shackle of patriarchy? Have they been ever assertive enough to take stand for their own? What could be the consequences if a self-confident woman of this modern age would have dragged up by the male member of her family? To dig out the answers to these questions to conclude a proper definition to the idea of independent, modern and assertive women a trend of retelling mythology has been started which is a remarkable effort from the field of literature. Refolding the mythology can show the dynamic role of the Indian woman, to identify the changes and perspective of a woman towards society in a present time. It is so helpful to analyze how the female perception is so different from the male discourse, especially contrasting the myths from these epics. In 1980s the era of myth busting¹² started by the Indian feminist who stepped out from the shadow and rewrote those mythologies which were previously written by the male in a different pleat.

Status of Women in Indian Society

In India girls are not safe in the outer world or inside their mother's wombs. Vrinda Nabar in her seminal dissertation, *Cast/e as Woman* (1995), very meticulously observed and focused on the traditional role in our social survival and how the cooperative insensibility of the Indians has been affected. "Gender" is a social construct it was known to all but discrimination in India begins at birth, or even before that. It starts before the child born. In various cultures throughout the globe the fact rests of longing for a male child and gender infanticide has been a common practice; the chief preys of infanticide everywhere is no one other than the daughters.

Regarding this Adrienne Rich refers to Lloyd de Meuse who has argued in a familiar essay that killing female children was "routine practice" in unenlightened Europe. A husband of the 1st century B.C. inculcates his wife: "If, as well may happen, you give birth to a child, if it is a boy let it live; if it is a girl, expose it". (Rich: 185-186)

Indians are fond of talking and celebrating their magnificent history. For many Indians the past has a living attendance which serves contemporary needs, and has never stopped to structure the Indian realization through the ages. The regular Indian merely admits the rationality of the past without questioning too enormously. Without knowing its socio-cultural basis or the attractiveness they view it as a universal

absolute. Thus Indians recollect about the remote past when women were equal with men and no discernment was visible.

We are evidently nourished with images of Sitas, Savitris and Draupadis from the idyllic ages of our national epics, unquestionably written by men. These Sitas and Draupadis announces an unending custom of tolerant women whose real bravery is covered with the message of piety and service to their husbands, adoration of these potentials so that death is seen in some cases, as preferable. Their assets of showing sharp wit, intelligence, resourcefulness and affection have never been captive asleep for mimicry. Tradition has only emphasized women's self-immolation. This perverted concept of "pativrata" – the flawless one, is idealized through legends, myths, folklores, folksongs and reaffirmed through ceremonies of different kinds. Even educated, elite, urban women follow the practice devotedly. Here the notion of purity and virginity comes where we can visualize immature comments and views of Indians who are passive about the concept of feminism.

For a piece of evidence, in the near past India had a very experience of losing a daughter namely Jyoti Singh famously known as Nirbhaya after a gap of three years a movie has been broadcasted by BBC where two of the defensive advocates (ML Sharma and AP Singh) from the culprits sides vehemently showed their hypocrisy for women's status in the Indian society. They preferred the great Indian culture to support their deserted mentality.

Questioning Womanhood

Not only in India but in every part of the globe the question for defining womanhood is under a hesitation. What womanhood speaks up, does it only bear an identical body structure? Does it only constitute by certain traits, behaviour and duties? The ultimate answer to these questions is a big no. Womanhood is about the personal realization of self as a female who considers herself as essential as a male. The realization is not only necessary for woman in a personal level but for the society as well. The subjugation of women is not a strategy; it's an established theory of a civilization following patriarchy. Deriving women to a channel of modernism to vindicate the women's liberty is somehow declining the valuable traits of womanhood. Yes, it is important to bring equality on the ground of race, religion and gender but there should not be a spoiler alert or identity crisis for any individual. To recognize this blog has been written by Kinsey Whearty on Thursday, October 11 2012, where she exposed her personal identity crisis for playing a role of women as a home maker or a women as professional teacher. She experienced this crunch after spending a couple of months. Kinsey realized she is dropping her potentials and her capabilities as a teaching professional as her partner Josh was experiencing. Simultaneously she wants her home clean, have kids watch them growing up, get pampered by her partner. She needs a dual life of balance where she can play vibrantly both the roles of a home maker and a working lady. Modernity of a woman is not subjected to her behavioural patterns to life styles and her attire; it is all about the independent thought of her that she should follow and the self-governing attitude of these women should

be respected by the society which we can call a modern society. On defining a real woman it is all about how she behaves according to her judgments. For certain evidences in the past we have seen movies like Queen (2014), Water (2005), and Matrubhumi (2003) in Indian context. (Whearty Kinsley. "The Modern Woman: How do you define being a Woman?")

Some portion of Indian society who understand the real realm of feminism and the prominence of women to humanity are giving their best by reshaping the presumptions built and rest are still in the mode of inertia. The alertness to the internal soul of human should be given from an earlier stage which can only possible through an assertive parents, family and society.

"You must be the change you wish to see in the world"- M K Gandhi. To change the approach towards the gender equality and veneration to the identity of genders people should work from a grass root level so that a growing tree of dynamic human behaviour can produce fruits from the seeds of these efforts.

Analyzing the Character Draupadi from the Mahabharata

Mahabharata is a story of friendship, freedom, betrayal, war, rage and revenge. This epic revolves around the heroes and their acts of heroism. Breaking free from the trends, retellings are the genre where a character like Draupadi has been presented as a heroic sovereign in the epic of Mahabharata. Draupadi appears from the flames with a divine announcement from the heavens that she would be the cause of destruction of evil warriors. Draupadi is always exposed to vehemence: her Swayamvara ends in strife; a fivefold marriage is imposed upon her; she is outraged in the royal court twice over; the character of Draupadi in the book "The Palace of Illusion" has been narrated as one who was firm and a woman with a rigid determination. Draupadi is the proud and the passionate heroine of the epic Mahabharata, Draupadi has persisted as a woman of substance. Her name says a lot about the characteristics she bears.

"Draupadi " the name was derived from the name of her father king Draupada. She is otherwise known as Panchali, the princess of Panchal Kingdom, as she was the granddaughter of Prushata, who had named her as Parasali. Her name Yagnyaseni explains her divine birth from the fire and the name Ayonija denotes that she was not born from a woman's womb. Her close association with Krishna is reflected in her other name, Krishna. (Thakur Pallavi, Speaking Trees, 16 Unkown Facts about Draupadi)

In the modern Mahabharata the unforgettable heroine is in no way less than Bhima or Arjuna in strength and spirit, velour and virtues but still she has been victimized by fate and downtrodden by her own family members. Vyas's Draupadi was tolerant and she has been accused of being the reason for the entire war of Kurukshetra. It can be observed clearly from the retellings that Draupadi was not the only reason behind it, though her humiliation in the court leads the Kauravas towards the destruction but the entire war has different dimensions. For evidence, Lord Krishna personally supervised the performance of the Rajasuya Sacrifice. The Kauravas have no intentions to participate in the celebration of Pandavas; quiet after the

unlikeness they attended the function. Unfortunately, Duryodhana was put into embarrassment there. In the new palace he assumed a pool as a polished floor and fell into the water. Draupadi started laughing at that point. Later on Duryodhana saw the floor was shining with high polish and thought it was a pond; so he picks up his clothes in a suspension so that it may not get damp. Irony to his fate again there were waves of hilarity. At that moment, Draupadi laughed at him, saying "son of a blind would be blind himself" (Chitra B. Divakaruni.173).

Some versions of Mahabharata do not support this, though it does refer to the emphatic teasing. These abusive moments stabbed Duryodhana deep within him. Nevertheless, because of this offense and the jealousy for Pandavas within him for their luxury, Duryodhana decided to welcome them and hence planned them to play a game of dice. Being a wife of five husbands those who are brothers are not a justified and a laidback job as well. Her husbands though married to her and gave her the dignified designation of their head queen but they got married to their other wives also. Draupadi was living not only in a polyandrous relationship, but also dealing with a polygamous one as well because the Pandavas had married to multiple princess, sisters and daughters from kingdoms. Bhīma was already married to the demoness Hidimba. Arjun married multiple princesses after getting marriage to Draupadi, including Subhadra, Lord Krishna's sister. Unlike the other princesses who stayed in their fathers' kingdoms, Subhadra moved to Indraprastha to live with Arjuna. After the deaths of Sisupala and Jarasandha, Nakul and Sahadev married their daughters as a symbolic to their friendship. Draupadi managed this elusive relationship symphonically. But she had not forgotten the reason of her birth and was biding her time. The older texts shows its validation for this marriages which has been highlighted in the retelling with an adverse implication. Draupadi's displeasure and reluctance is extremely reflective in the retelling of Mahabharata, The Palace of Illusion, when she is asked to get married to all five of the brother her word were defensive, she was not comfortable with the second wives for her husbands proving this in the novel the lines by Draupadi is: I finally began to see what the wily Kunti had in her mind when she insisted that I was to be married to all of them, and though they never made my heart beat widely, the way I'd hoped as a girl , I committed myself totally to the welfare of the Pandavas"(Chitra B. Divakaruni 152).

It is quite faultless here that the marriage to the Pandavas was never a cheering event for her. Here we can also highlight the preconceived notion of the virgin beauty , which is viral among the Indian society, Draupadi has been blessed (!) with the gift of regaining her virginity for each of the year when she go to her next husband. If she is a queen and her purity is in question for not being a virgin then it is obvious for the general mass to procure the idea of virgin beauty for their society. In the Novel on the protagonist word "Each time I went to a new brother, I'd be a virgin again." Contradicting these values of the ancient conformist society the author Banerjee speaks through the protagonist that, "If the sage had cared to inquire, I'd have requested the gift of forgetting, so that when I went to each brother I'd have requisitioned that Arjuna be my first husband. He was the only one of the Pandavas I felt I could have fallen in love with." If he had loved me back, I might have been able to push aside my regrets about Karna and find some semblance of happiness" (Chitra B. Divakaruni 120).

The above quoted line are clearly indicating Draupadi's reluctance towards the other Pandavas and at the same time her hopefulness to be valued and appraised by Arjuna as well. One important thought of the character Draupadi is reflecting behind the curtains that once she was passionate for Karna which is for lifelong she has not been able to express due to the dominance of the King Draupada's political framework to take revenge from sage Drona.

Though Draupadi has been presented as a fusion of the modern and traditional woman her conscience still works faster in the retold version of the epic. Citing this context in the chapter of Boon, Draupadi shows her disagreement towards Yudhistira's over humbleness towards the then of Hastinapur Dhritarastra. She was surprised to see how her husband the most truthful and intelligent Pandavas could show gratitude to the person who has planned to kill them once. "Whenever the blind king made a great show of embracing my husbands and calling loudly on the gods to shower them with good fortune" He blessed me also with such platitudes as may you be the mother of a hundred sons, or May your wedding sindura forever shine on your forehead. (We knew, of course, that he'd like nothing better than to have the entire Pandavas ancestry perishing)" (Chitra B. Divakaruni.129).

Draupadi raised a sharp argument on King Dhritarastra's moral conscience. "Was he a saint, or merely lacking in common sense?" (Chitra B. Divakaruni.129)

Here in the modern version the Draupadi of Chitralkha Banarjee has questioned the rightfulness on Gandhari to be blind folded. She shows strong argument that, when a man is impairment with physical traits his wife being his better half should show him the accurate path in life. She claims the blind folded idea of detriment irrelevant and imprudent. To quote: "At first i dismissed her as docile and overly traditional". (Chitra B. Divakaruni 120)

Behind the borders to be welcome Draupadi still knows how to compliment her identity as a princess and as a queen as a mistress of the earth's greatest dynasty, She has never complained about the luxury that she lost rather she has praised her husbands for their capabilities as a strength she was always there in the thick and thins of the Pandavas. Praising her husband he utters "I saw my husband too differently. They were a unit together, five fingers that complemented each other to make up a powerful hand – a hand that would protect me if the need arose. A hand that had gifted me this beautiful palace. Wasn't that sufficient to be thankful for?"(Chitra B. Divakaruni 148).

The self-respect for a woman is important to be identified as an independent individual in the society .Draupadi has never claimed herself as a weak, ignored, and disgraceful woman of her time. The ancient epic shows her calm and moderate nature but has never focused on the strong suit as she gives her patience, tolerance and losses a great clap. She is not only claiming her privileges but she is conscious enough about her responsibilities as a wife. "I'd played a crucial role in bringing them to their destiny. I'd share their hardship in Khandav. I'd helped them design this unique palace, which so many longed to see. If they were pear, I was the gold wire on which they were strung" (Chitra B. Divakaruni.151).

She raises a sharp opinion on patriarchy, she remarked about the tutor's idea on reincarnation. According to Draupadi of this modernize epic there should be a world free of male demands and orders. Cited, "Dhri's tutor was of the opinion that virtuous women were sent directly into their next birth, where, if they were lucky, they reincarnated as men. But I thought that if lokas exists at all, good women would surely o too one where men were not allowed so that they could be finally free of male demand" (Chitra B. Divakaruni 155).

In Vedavyasa's Mahabharata, Draupadi has been portrait as a persecuted queen, her rages for the dishonors has not been tinted. The retelling "Palace of Illusion" Divakaruni Banarjee has thrown light on the retaliation that emerged for Kaurava , in Palace of Illusion Draupadi is not a wife who is begging for her privileges , here she ensures a strong promise to herself for originate a fire of revenge inside her husbands. She endures the dishonor, she questioned but she has not acted in a rebellious way in Vyas's Mahabharata but Divakaruni's Draupadi does. The game of dice made Yudhistira became the slave of the Kaurava king and he even lost Draupadi also in this gamble. The Kauravas having won, Duryodhana ordered that Draupadi be dragged into the court. The Pandavas bent their heads in shame. Yudhishtira now knew what an unjust action he was guilty of. But it was now too late and regret was of no use. When Draupadi heard this news she was dazed. But instead of meekly obeying her husband Yudhishtira, she sent back a query which none could answer. She questioned her husband Yudhishtira, if he had pledged her before or after he had lost himself in the gamble. She argued that if he had pledged himself first, he had no right over her as he was already a slave. She later challenged the game as illegal as she argued that Duryodhan, a Kaurava, had not placed his brothers and wife as a matching stake.

Mahabharata tells us how the assembly started to hiss loudly when Yudhishtira staked Draupadi. Plausibly the ownership of the wife by the husband was recognized but not respected in society. The Ramayana preaches that there is no greater gift for a man than his wife. But the phrase gift to a man gives the impression that the wife is merely an object to provide happiness for the man. Draupadi can't diagnose her situation there in the court; her inner voice piercingly asked her about the identity she bears. "I'm a queen. Daughter of king Draupad's Sister of Dhritadyumna, Mistress of the greatest palace on earth. I can't be gambled away like a bag of coins or summoned to court like a dancing girl" (Chitra B. Divakaruni 190)

Here she can felt the alarming voice of Dhai maa, a woman who is fully engulfed by the idea of male dominance and women subjugation. Once during her stay in the maternal home she has been taught to be the shadows of her husbands not to stand forward them. Again quoted from the chapter "The wife is the property of the husband, no less than a cow or a slave" (Chitra B. Divakaruni.190)

She also raised question on the credibility of the Nyaya Shastra, in the court she was notashamed to prove her integrity, with a pathetic appeal she asked all the elderly scholar of Hastinapur to turn the pages of

Nyaya Shastra where she reminds them “If perchance a man lost himself, He no longer had any jurisdiction over his wife”. (Chitra B. Divakaruni.194)

She derived the underlining meaning in the different dimension that if a man is losing the authority over his wife then from then the lady is an independent individual no one can chase her for their entertainment or benefits.

At last, the fact that Draupadi stands fairly apart from her five husbands is brought tellingly home when not even Sahadeva of whom she took care with maternal solicitude, nor her favourite Arjuna - remains by her side when she falls and lies dying yet unprotected, on the Himalayan slopes during their journey to heaven in Parva of the Mahaprasthanika. It is said, however, in some analysis of the Mahabharata that only Bheema, at such a stage tried to save her from her fall from the cliffs by extending an unsuccessful hand to catch her. He failed and Draupadi fell to the ground below and was dying a painful death when Bheema came to her side, consoled her and remained by her side till she eventually died. During these last moments, it is said, Draupadi realized the futility of her undying love for Arjuna and felt the selfless and unconditional love and support that Bheema had provided her at each moment in her life and repented the fact that she could never reciprocate the love of Bheema in equal terms.

Conclusion of the Study

So analyzing both the characters, Uruvi might be a fictitious character but she is like a sutradhar who has a panoramic view on the events and opinions and reaction to each character like Kunti, Krishna, and Bhishma etc. She is the contemporary voice placed in those times. She does support Draupadi but neither Draupadi nor the Pandavas want her sympathy. Draupadi’s humiliation was too huge and only a woman could understand that. And Uruvi does. Uruvi leaves Karna because she finds him guilty of a crime. She is disappointed by him, she feels betrayed. Her trust and her respect for him are shattered. In modern times she could have left him without a glimpse of concern but here she tried her best to bring Karna to the precise path. There is a parallel can be drawn between Draupadi and Uruvi. They are contrasts to each other. Uruvi is privileged and pampered. Draupadi is one of the most unloved characters in the epic - her father, brother; husbands don't appreciate her much for herself. And then the triangle is deliberate, just as Draupadi rejected Karna for Arjun, Uruvi rejects Arjun for Karna. There is a strong mutual respect, this goes beyond liking. They realize how and where exactly they stand in Karna's life. There is an unspoken acknowledgement between them. The fact that Uruvi nursed that secret and never let even Karna know that Draupadi loved him. The points of similarity between these two books are that both are through a woman’s point of view. But how Draupadi reacts is so different from Uruvi. In the “The Palace of Illusion” Draupadi was the victim. And in “The Karna’s wife; the Outcast Queen Uruvi is not the victim, Karna is but she as his wife too bears the humiliation but rebels against it. Uruvi protects Karna, defends him but reacts strongly against him when she sees injustice done by him; she is his conscience keeper as well. But in the Palace of Illusion Draupadi supports her husband, nourishes their demand and got dishonesty by

their cousins but she has not protested with a sharp voice or action as Uruvi did. Draupadi helpless fury is her only reaction which could only be assuaged through revenge but Uruvi was the silent witness of the epic.

Conclusion

Mythology, antique sculptures, folk tales are the reflection of historical culture and traditional base of a society. Concluding the topic of retellings, these are the very common practices in Indian literature to rewrite the myths in different verses. Starting from writer Raja Rao to the modern day story teller Amish Tripathi, Asok Banker, Ashwin Singha, Divakaruni Banerjee, Devdutt Patnaik and Kavita Kane all are trying to bring the golden age of mythologies. They try to spin out the implicit point of view of different characters from the original narrative. Modernizing the Indian myth serves to make the mythology more relatable to the contemporary group of onlookers. The retellings are the fusion of mythological facts and fantasy to attract the contemporary mass towards their own culture; it also helps to blur the thin line between history and mythology and joins the ancient legacy and the present xbox generation.

Here in this paper the characters which are in focus are the female characters. Women are the most influential part of the background but subjugated for a long time. I would say, Woman's voice was heard all through the ages however just in the tunes sung to highlight the otherworldly longing in the verses and the energetic affection melodies. Indian ladies for long have been enclosed in the agony and enduring of standard society. Answer for this issue starts with the social reformers Raja Ram Mohan Roy, Ishwar Chandra Vidyasagar and Veeresalingam Panthulu who battled for training for ladies, and remarriage of dowagers and for declaration of their rights. In any case, the pace of reorganization is still moderate. The voice of the lady in the public arena is yet to be listened to; however ladies in India have been sufficiently blessed to involve high and fair places of force. At the same time, the reality remains that conventional ladies are yet to free themselves from the preposterous convictions of Indian culture. It can't be denied that there are clear contrasts in the middle of male and female dispositions and this distinction would show in everything to which both genders turn their hand. By knowing all these women have to raise their voices against this patriarchal tradition, where we would find literature analyzed on the basis of its own merits and not on the basis of gender.

To prove the point of freedom of womanhood and individuality the retellings are the distinctive and effective steps. Here in two of the discussed books, Divakaruni Banerjee's novel *The Palace of Illusions* retells the Mahabharata through the eyes of Draupadi. Its significance for Hindu Studies lies mostly in what it lets us know of the epic and its relevance to modern women's life and to society as well. This book is exceedingly effective as a rich study of the intricacy of sex and sexuality, fairness of judgment and demand of a woman for her soft desires in the Mahabharata. The book's great prologue to the verifiable milieu and optional grant on the epic will be exceedingly available for the progress. The adjusted system

will be an appreciated expansion to experts of the Mahabharata, as well as to those keen on Gender Studies and the contemporary issues of Hindu ladies.

In *Karna's Wife: the Outcast Queen* the story takes Uruvi and Karna into account which unfolds against the background of the battle between the Pandavas and the Kauravas. As occasions develop prompting the considerable war of the Mahabharata, Uruvi is a witness to the turns of Karna's destiny; and how it is inseparably connected to outline. The protagonist Uruvi is showing the solid feeling of women's liberation and non-abrasiveness of the female character. All the while she has a humble aversion towards her spouse for his disrespect towards a lady and at the same note she can embrace a Suta family just to fortune her adoration forever. Uruvi as a lady is sufficiently witty and blunt as well. So in a bigger setting the character can be an agent of the 21st-century lady who holds the power alongside the authenticity with their identity. Here Karna has been portrayed as a romantic-hero in the book of Kavita Kane's *Karna's Wife*, redundantly sub-titled "The Outcast's Queen". Despite its weak point of flat dialogue, this is unquestionably a more serious-intentioned novel founded on a closer psychological understanding of the epic. The protagonist here is a freshly created character Uruvi who turns into Karna's second wife in the wake of performing an activity that is precisely the inverse of Draupadi's: she rejects Arjuna, whom everybody anticipated that she would wed, for the exceptional social untouchable.

In the modern time it is necessary to be assertive for a woman but in the name of assertiveness she should not uprooted from her base. The synthesis of traditional mythology and modernity of the present world here presented through the retellings, which is a conventional message for those who are rooted to the orthodox traditionalism and also for those who are uprooted from the moral ethics of their own culture.

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Diet for Better Living

Pratha Singh Bhadoriya
B. A. (Hons) Sanskrit, I Year

Abstract

Diet plays a major part in one's life. As its food which makes the body one should always be cautious about eating properly and having a healthy eating pattern. Most of the diseases nowadays have straight connection to your digestion and keeping it healthy is our utmost duty. The processed food which we eat nowadays in a large quantity, definitely gives enjoyment to your taste bud but it's just temporary pleasure cause on the bigger circumstances these are nothing just poison. If we look at today's science we are asked to eat balanced meal which has carbs, protein, fibre etc but when we look in ayurveda it has a say that one must has a meal with all 6 taste that is sour, sweet, salty, bitter etc. Bhagwad Geeta itself has shown the importance of correct eating. The sattwa, rajas or the tamas food one should know how to differentiate among them and eat accordingly for a healthy life.

Keywords

Triguna, Bhagwat Geeta, Food, Health, Diet

Introduction

In so many ways we have been taught that “health is wealth”. Usually when we say health we think of exercising or some kind of physical activity to do. But in a larger area it's the food. A proper meal plays a vital role in keeping oneself healthy. Exercise doesn't make the body, food does. Exercises shapes the body. According to **Bhagavad Geetha**, the body and life in it are based on food and sustained by food. The food we eat is an important constituent of the physical body and the mind. Purity of food leads to purity of mind. [Aharam- vyavaharam]

But when we say food, then it's not like we can eat whatever and in any preferred time and way. Here comes the game changer that is, DIET, a systematic eating pattern has been always appreciated through shastras, sutras like yoga, bhagvadgeetha, Upanishads etc.

The following verse has been taken from chapter 6 of bhagavad gita verse 17, it means the one whose diet and movement are balanced, actions are proper, whose hours of sleeping and waking up are regular, who follows the path of meditation ; is the destroyer of pain.

Moderation is literally the key. Even in the present day moderate eating and sleeping patterns lead to a healthy life. We have seen many times how important it is to have concentration and again in chapter 6 verse 16 we can see how importance of moderation is present; as it says how one should always keep a

balance as eating too much or literally starving, sleeping all the time or staying awake all the time both is harmful as it would never let you reach stage of sadhna or concentration.

But now, how can we know the right ‘moderation’? Isn’t it a bit typical to fix a general rule as we all are different? So, the very simple way is: eat until you are satisfied and not until you are full. Now we are sure about the quantity factor so now let’s see ‘how to eat’, well the very simple answer is; whenever we are supposed to eat, our entire focus should lay on food and not here or there. It has been said that even eating leaves, fruits and water suffice to keep us healthy but the condition is we must have it with happiness.

Now let’s see the type of food. Just as personality depends upon three attributes called sattva, rajas and tamas. The food one eats and one’s personality is related.

The mind and body impact each other. Thus, the food people eat influences their nature and vice versa. The Chhāndogya Upaniṣhad explains that the coarsest part of the food we eat passes out as feces; the subtler part becomes flesh; and the subtlest part becomes the mind. Again, it states: āhāra śhuddhau sattva śhuddhiḥ (7.26.2)[v1]. “By eating pure food, the mind becomes pure.” The reverse is also true—people with pure minds prefer pure foods.

People with predominant sattwa, eat food which is greasy, nourishing , appealing and succulent.(17.8-geeta) People with predominant rajas eat food which is bitter, sour, salty, hot, pungent, dry and burning(17.9). People predominant tamas tamas in the body prefers to eat half cooked which is dry, bad smelling, defiled and impure.

Mental health is the key for overall health; sattwik food will provide you peace, and strong health, longevity and a pleasant mood all the time. The reason behind the supremacy of sattwik food is that it is easy to digest and when you intake the food it will keep your body and mood idle. It won't change the state of your body, because the food is smooth and juicy without any odour.

Scientifically if we eat such kind of food which is easy to digest and is nutritious; we are never going to get sick. Saying in Hindi, “peth safa har rog dafa” is very popular because its truth as its well known if someone's gut is cleaned then a better immune so in the end a healthy life.

It’s very important to have a balanced three meal. But it is prescribed to follow the sun circle. In a day its prescribed to have a heavy nice lunch as during that time. Fire in the stomach (HCL) is on peak just as sun. with that to keep check on having a balance in the meal one must include all the taste in his meal: sweet, sour, bitter, spicy, salty etc to keep a neutral phase.

Today 95% of the population is having a messed up diet by including junk or dead food(food which has no life/energy in it , processed packed food) and result is in front as most of the population is either overweight or facing some kind of disease (blood pressure, cholesterol etc) .

A proper eating would help keep your mental and physical health in check. And an unhealthy life, body or mind can never be determined and is prone to fall in the pit of confusion. Usually under the influence of our senses we eat things which are not good for us, keep a strong mind and be observant in what you

eat and how much you eat. It should be eating to live, not living to eat. Cheatings are allowed but at what cost? Your health. Not just for taste buds, eat consciously for you.

Conclusion

Here we can say that proper eating habits will definitely lead you to a healthy and long life. We all want a life without diseases so be cautious on where you want to spend your money whether it's the medicine or into healthy eating. Getting sick not only affects a day but also shakes your immune system and makes your work go in delay. By choosing healthy over junk you are choosing self love over self judgement. Taking care of yourself should be your priority.

“It is health that is real wealth and not pieces of gold and silver.”

~ Mahatma Gandhi

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“संस्कृत सिर्फ भाषा ही नहीं अपितु संस्कृति, विज्ञान, तार्किक क्षमता, अन्य भाषाओं की प्राण भी हैं”

प्रियंका शर्मा

एम. ए. संस्कृत (पूर्वार्ध)

भूमिका

संस्कृत भाषा के महत्व पर शंका करना अपने अस्तित्व पर शंका करने के बराबर है, क्योंकि जब तक मानव है, संस्कृत का महत्व तब तक असीम है। यह केवल वर्तमान भारत भूभाग की ही आधार शिला नहीं, अपितु मानवता की आधारशिला है। वर्तमान समय में जब भी हम संस्कृत भाषा के महत्व की समीक्षा करते हैं, तब हम अंग्रेजी तथा अन्य भाषाओं के समानांतर इस भाषा को रख कर विचार करते हैं कि जैसे उन भाषाओं के ज्ञाता को धन की उपलब्धि होती है।

ज्ञान की आदिमा भाषा

विश्व का सबसे प्राचीनतम उपलब्ध ग्रंथ ऋग्वेद है। यह तथ्य सर्वमान्य है। मैक्समूलर ने यहाँ तक कहा है, "जब तक मानव अपने इतिहास में रुचि लेता रहेगा और जब तक हम अपने पुस्तकालयों तथा संग्रहालयों में प्राचीन युग की स्मृतियों के चिन्ह सँजोए रहेंगे, तब तक मानव जाति के अभिलेखों से भरी-पूरी पुस्तकों की पंक्तियों के बीच पहली पुस्तक ऋग्वेद ही रहेगी। अतः मानव जाति के आदिम ग्रंथ की भाषा भी आदिमा है। अर्थात् संसार की प्रथम भाषा संस्कृत भाषा है। भाषा से भावों तथा ज्ञान की अभिव्यक्ति होती है तथा भाषा स्वैच्छिक वाचिक ध्वनि संकेतों की वह पद्धति है, जिसके द्वारा मानव समाज परस्पर विचारों का आदान-प्रदान करता है। संस्कृत भाषा अन्य भाषाओं की तरह केवल अभिव्यक्ति का साधन मात्र ही नहीं है, अपितु वह मनुष्य के सर्वाधिक संपूर्ण विकास की कुंजी भी है। इस रहस्य को जानने वाले मनीषियों ने प्राचीन काल से ही संस्कृत को देव भाषा और अमृतवाणी के नाम से परिभाषित किया है। संस्कृत केवल स्वविकसित भाषा नहीं बल्कि संस्कारित भाषा है। इसीलिए इसका नाम संस्कृत है। ऋग्वेद की भाषा विश्व के भाषाई अध्ययन में प्राचीनतम एवं महत्वपूर्ण स्थान रखती है। स्वयं ऋग्वेद में अनेक स्थलों पर भाषा तत्व के गंभीर सिद्धांत, दार्शनिक चिंतन, भाषा की परिशुद्धता, वैज्ञानिकता तथा सूक्ष्मता को जानना आवश्यक बताया गया है।

देवताओं की भाषा

देवता शब्द से अभिप्राय है जो देते हैं या जो प्रकाश वाले हैं “दानाद्वा दीपनाद्वा”। विश्व के आदिम ग्रंथ में प्रकृति के महत्व को बहुत अधिक सूक्ष्मता से बताया गया है। क्योंकि मानव का अस्तित्व प्रकृति के सामंजस्य पर ही निर्भर करता है तथा ज्ञान नैमित्तिक है, मनुष्य उसे प्रकृति से सीखता है। अतः उन ग्रंथों में सृष्टि के हर उस पदार्थ को जो मनुष्य को कुछ देता है, देवता या देव कहकर

संबोधित किया गया है। वेद में सृष्टि की दैवीय शक्तियों का मनुष्य को बोध (ज्ञान) कराया गया है। उस ज्ञान कराने की शैली स्तुति परक है। स्तुति के माध्यम से हम किसी भी पदार्थ के गुण और कर्मों को बताते हैं। वेदों में प्रकृति और उस प्रकृति के संचालक एवं नियामक के स्वरूप को बताया गया है, जो प्रत्येक मनुष्य को जानने योग्य है। संस्कृत भाषा देवों के स्वरूप बताने के कारण देवों की भाषा कहलाती है।

संस्कृति का आधार

संस्कृति का अर्थ है परिमार्जित संस्कारों से युक्त मनुष्यों की सभ्यता हमारी आत्मा, हमारी अस्मिता, भारत की भारतीयता उसकी संस्कृति में है, जिसका प्राण संस्कृत भाषा है। संस्कृति व्यक्ति के विकास के साथ-साथ आंतरिक विकास की भी बोधक होती है। इसका लक्ष्य व्यक्ति का विकास और प्रकृति का संतुलन है। भाषा संस्कृति की वाहिका होती है। भारतीय संस्कृति के सभी पक्षों जैसे ऐतिहासिक, आर्थिक, धार्मिक, प्राकृतिक, राजनैतिक तथा कला, ज्ञान, विज्ञान आदि का सूक्ष्म तथा वास्तविक ज्ञान संस्कृत भाषा के माध्यम से ही हो सकता है।

वैज्ञानिक तथा तार्किक क्षमता

संस्कृत भाषा में वैदिक साहित्य से अतिरिक्त भी अन्य सभी विद्याओं तथा ज्ञान-विज्ञान का बहुत सूक्ष्म अध्ययन उपलब्ध है। संस्कृत हमारे दार्शनिकों, वैज्ञानिकों, गणितज्ञों, कवियों, नाटककारों, व्याकरण आचार्यों आदि की भाषा थी। इसके माध्यम से भारत की उत्कृष्टतम मनीषा, प्रतिभा, अमूल्य चिंतन, मनन, विवेक, रचनात्मक, सर्जना और वैचारिक प्रज्ञा का अभिव्यंजन हुआ है। व्याकरण के क्षेत्र में पाणिनी और पतंजली (अष्टाध्यायी और महाभाष्य के लेखक) के समतुल्य पूरे विश्व भर में कोई दूसरा नहीं है। खगोलशास्त्र और गणित के क्षेत्र में आर्यभट्ट, ब्रह्मगुप्त और भास्कर के कार्यों ने मानव जगत को नवीन मार्ग दिखाया। वहीं औषधि के क्षेत्र में चरक और सुश्रुत ने महत्वपूर्ण कार्य किया। दर्शन के क्षेत्र में गौतम (न्याय व्यवस्था के जन्मदाता) शंकराचार्य बृहस्पति आदि ने पूरे विश्व भर में विस्तृत दार्शनिक व्यवस्था को प्रतिपादित किया है। ये सब ग्रंथ संस्कृत भाषा की वैज्ञानिकता तथा तार्किकता के द्योतक हैं क्योंकि किसी भी विषय को कम से कम शब्दों में सूत्र रूप में कहना उस भाषा की वैज्ञानिकता को बताता है।

संस्कृत भाषा इतनी सक्षम है कि इसमें तकनीकी विचारों को पूरे विशुद्धता, तार्किकता और सुस्पष्टता के साथ व्यक्त किया जा सकता है। विज्ञान में परिशुद्धता कि आवश्यकता होती है, साथ ही विज्ञान को एक लिखित भाषा की जरूरत होती है, जिसमें विचारों को पूरे स्पष्टता और तार्किकता के साथ व्यक्त किया जा सके। जैसे- अंग्रेजी के 'A' से Z तक के वर्णों को किसी तार्किक आधार पर व्यवस्थित नहीं किया गया है। इसके पीछे कोई विशेष कारण नहीं है कि F, G से पहले क्यों आता है या P, Q से पहले क्यों आता है? अंग्रेजी के वर्णों को यादच्छता के आधार पर व्यवस्थित किया गया है। जबकि दूसरी तरफ, पाणिनी ने अपने पहले 14 सूत्रों में संस्कृत भाषा को अत्यंत वैज्ञानिक व तार्किक आधार पर व्यवस्थित किया है। संस्कृत के अतिरिक्त विश्व की किसी और भाषा के वर्णों को इस तरह से तार्किक व वैज्ञानिक रूप से नहीं रखा गया है। संस्कृत के बारे में इंग्लैंड के विद्वान और एशियाटिक सोसाइटी ऑफ

बंगाल के फोर्ट विलियम के न्यायाधीश सर विलियम जोन्स ने 1786 में कहा था कि संस्कृत भाषा की प्राचीनता जो भी हो, यह एक अद्भुत संरचना है। यह ग्रीक भाषा से अधिक परिपूर्ण, लैटिन भाषा से अधिक समृद्ध और इन दोनों की अपेक्षा अधिक शुद्ध और मनोहारी है। अतः ऐसी वैज्ञानिक भाषा के अध्ययन से व्यक्ति के मस्तिष्क का विकास होता है।

विश्वकल्याणकारी भाषा

संस्कृत भाषा की एक प्रमुख विशेषता यह है कि वह व्यष्टि से समष्टि को तथा परमेष्टि को जोड़ती है। उसकी प्रत्येक प्रार्थना में विश्व बंधुत्व की भावना व्याप्त है। जो विपुल ज्ञान भंडार संस्कृत में है, उसे देश की प्रगति और मानवता के कल्याण के लिए उपयोग में लाया जा सकता है। संस्कृत के बारे में देश के प्रथम प्रधानमंत्री पंडित जवाहरलाल नेहरू ने अपनी पुस्तक 'डिस्कवरी ऑफ इंडिया' में लिखा है, "यदि कोई मुझसे पूछता है कि भारत के पास बहुमूल्य खजाना क्या है और इसके पास सबसे बड़ी धरोहर क्या है, तो मैं बेहिचक कह सकता हूँ कि वह खजाना संस्कृत भाषा और उसमें निहित समस्त वांगमय है। यह एक महत्त्वपूर्ण विरासत है। यह जब तक सक्रिय रहेगी और हमारे सामाजिक जीवन को प्रभावित करेगी, तब तक भारत की आधारभूत बुद्धिमत्ता बनी रहेगी।"

अन्य भाषाओं की प्राण

संस्कृत भाषा से ही विश्व की अनेक भाषाओं की उत्पत्ति हुई है। विश्व की अधिकांश भाषाओं में संस्कृत भाषा के शब्द मिश्रित हैं, जो उनके व्यावहारिक प्रयोग को सरल करने में सहायक हैं। संस्कृत भाषा हमारी भारतीय भाषाओं को भी बहुत सशक्त करती है। भारत के संविधान के अनुच्छेद 251 में स्पष्टतः उल्लेख है कि 'हम भारतीय भाषाओं को सशक्त करेंगे और भारतीय भाषाओं के विकास और समृद्धि के लिए संस्कृत अहम भूमिका निभाएगी।' यह संस्कृत की ही विशिष्टता और सुंदरता है कि यदि संस्कृत में 'आकाशः' बोलते हैं, तो हिंदी में 'आकाश', तेलुगु में 'आकाशमु' और कन्नड़ में 'आकाशवु' बोलते हैं। इसी प्रकार संस्कृत में यदि 'भूमिः' बोलते हैं, तो हिंदी, तेलुगु और कन्नड़ में भी 'भूमि' ही बोलते हैं। तुलनात्मक भाषा विज्ञान के अध्ययन में विद्वानों ने संस्कृत की ग्रीक, लैटिन आदि भाषाओं से समानता को प्रदर्शित किया है और संस्कृत भाषा को ही तुलनात्मक भाषा विज्ञान का जनक माना है। अंग्रेजी और संस्कृत में भी अनेक समानताएँ स्पष्टतः दिखाई देती हैं, जिनके आधार पर संस्कृत से अंग्रेजी की उत्पत्ति मान सकते हैं। जैसे माँ को संस्कृत में 'मातर' बोलते हैं तो अंग्रेजी में उसी को 'मदर' बोलते हैं। बेटी को संस्कृत में 'दुहितर' बोलते हैं, तो अंग्रेजी में 'डॉटर' बोलते हैं। इस प्रकार से देखा जाए, तो दुनिया की दर्जनों भाषाओं में संस्कृत का विपुल शब्द भंडार व्याप्त है। इस प्रकार संस्कृत भाषा और इसके समृद्ध साहित्य का महत्व सहज ही स्पष्ट हो जाता है। प्राचीनता, अविच्छिन्नता, वैज्ञानिकता, व्यापकता, धार्मिक व सांस्कृतिक मूल्य तथा कलात्मक दृष्टि से ही नहीं अपितु धर्म व दर्शन के विचारात्मक अध्ययन की दृष्टि से भी संस्कृत भाषा का अपना निजी महत्त्व है।

बहु सांस्कृतिक समाज

रागिनी यादव

बी. ए. (आनर्स) हिन्दी, द्वितीय वर्ष

भूमिका

बहु सांस्कृतिक समाज - जिस समाज में विभिन्न जाति व विभिन्न धर्म व विभिन्न भाषाएं बोलने वाले लोग एक साथ मिलजुल कर रहते हैं। ऐसे समाज को बहु सांस्कृतिक समाज कहते हैं। भारतीय समाज जिनमें से एक है भारतीय समाज में कई प्रकार की विविधता देखने को मिलती है। भारतीय बहु सांस्कृतिक समाज- भारत की संस्कृति कई चीजों को मिलाजुला कर के बनी है, जिसमें भारत का लंबा इतिहास, विलक्षण भूगोल सिंधु घाटी सभ्यता के दौरान बनी और आगे चलकर वैदिक युग में विकसित हुई बौद्ध धर्म एवं स्वर्ण युग की शुरुआत और उसके आगमन के साथ फली फूली खुद की प्राचीन विरासत शामिल है। भारत अनेक विविधताओं से परिपूर्ण है यहां विभिन्न प्रकार के रहन-सहन वाले लोग निवास करते हैं जलवायु और वनस्पति आदि की दृष्टि से भारत वर्ष के संपूर्ण विस्तार में जितनी दृष्टिगोचर होती हैं। संभवतः अन्य किसी देश में नहीं पाई जाती। देश में विभिन्न भाषाओं का व्यवहार होने के बावजूद भाषागत एकता विद्यमान है।

“हिंद देश के निवासी सभी जन एक है
रंग, रूप, भेष, भाषा चाहे अनेक है।”

भारत विविधता में एकता का देश है। भारतीय समाज में विविधता –

1. भाषा के आधार पर।
2. भौगोलिक दृष्टि के आधार पर।
3. रीति रिवाज के आधार पर।
4. धर्म के आधार पर।
5. जाति के आधार पर।
6. खानपान के आधार पर।
7. पहनावे के आधार पर।

भाषा के आधार पर विविधताएं

भारत में बोली जाने वाली भाषाओं की बड़ी संख्या यहां की संस्कृति और पारंपरिक विविधता को बढ़ाया है। यहां भिन्न-भिन्न क्षेत्रों में अलग-अलग भाषाएं बोली जाती हैं। उदाहरण के लिए हरियाणा में हरियाणवी, राजस्थान में राजस्थानी, मारवाड़ी, असम में असमिया, बिहार में मैथिली, भोजपुरी, महाराष्ट्र में मराठी, कर्नाटक में कन्नड़, तमिलनाडु में तमिल, उड़ीसा में उड़िया, पंजाब में पंजाबी, उत्तराखंड में गढ़वाली, कुमाऊनी, बंगाल में बंगला आदि भाषाओं तथा बोलियों का प्रयोग किया जाता है। लेकिन भाषा के आधार पर भारत में अनेक बताए हैं। भारत के अधिकांश भागों में हिंदी जाने वालों की संख्या बहुत अधिक है। इस प्रकार विभिन्न भाषाओं के लोग आपस में हिंदी के माध्यम से एकता के सूत्र में बंधे हुए हैं। भारत का भाषायी विविधता बड़े ही प्रभावशाली रूप में हिंदी के पंक्ति में उजागर होती है-

**“कोस कोस पर बदले पानी,
चार कोस पर बानी”**

जाति व्यवस्था के आधार पर विविधताएं

बहु सांस्कृतिक समाज में जाति व्यवस्था के आधार समूह के रूप में परिभाषित किए जाते हैं। जिन्हें प्रायः जाति या कास्ट के नाम से जाना जाता है। इन जातियों के बीच तिजातीय समूह भी मौजूद हैं इन समूहों को गोत्र के रूप में माना जाता है गोत्र किसी व्यक्ति को अपने कुटुंब द्वारा मिली एक वंशावली की पहचान है जाति व्यवस्था को मुख्यता हिंदू धर्म के साथ जोड़कर पहचाना जाता है। लेकिन भारत में अन्य धर्मों जैसे कि मुसलमान और ईसाई धर्म के कुछ समूहों में भी इस तरह की व्यवस्था देखी गई है।

जाति विभाजन का यह स्वरूप ऋग्वेद के दशम मंडल में वर्णित है। जाति के आधार पर प्रमुख विभाजन निम्न है –

1. ब्राह्मण – “विद्यमान समुदाय” जिसमें यजक, विद्वान विधिविधि विशेषज्ञ, मंत्री और राजनयिक शामिल है
2. क्षत्रिय – “उच्च और निम्न मान्यतरया सरदार” जिसमें राजा, उच्च पद के लोग, सैनिक और प्रशासक आदि शामिल है।
3. वैश्य – “व्यापारी और कारीगर समुदाय” जिसमें सौदागर, दुकानदार, व्यापारी, और खेत के मालिक शामिल है।
4. क्षुद्र – “सेवक या सेवा प्रदान करने वाली प्रजाति के लोग”, जिसमें सारे श्रम करने वाले और कृषक श्रमिक शामिल है।

ब्राह्मण वर्ग स्वयं को हिंदू धर्म के चारों वर्गों में सर्वोच्च स्थान पर काबिज होने का दावा करता है। नीची जाति के लोगों के लिए दलित शब्द का प्रयोग किया जाता है। स्वतंत्र भारत में जातिवाद से प्रेरित हिंसा और घृणा अपराध को बहुत ज्यादा देखा गया।

भारतीय संविधान ने समाजवाद धर्मनिरपेक्षता लोकतंत्र जैसे सिद्धांतों को ध्यान में रखते हुए जाति आधारित भेदभाव को गैरकानूनी घोषित कर दिया है। बड़े शहरों में ज्यादातर इन जाती बंधनों को तोड़ दिया गया है हालांकि आज भी देश के ग्रामीण क्षेत्रों में

विद्यमान है फिर भी आधुनिक भारत में जाति के आधार पर बांटने वाले राजनीतिक और अलग तरीके कि सामाजिक धारणाओं जैसे कई रूपों में जीवित भी है और प्रबल भी होती जा रही है।

भौगोलिक आधार पर विविधताएं

3,287,263 वर्ग किलोमीटर के क्षेत्रफल के साथ भारत एक विशाल देश है जहां वृहत भौगोलिक विविधता है। यहां मरुस्थल, वन, बर्फ, अच्छादित पहाड़ लंबी तट रेखाएँ और उपजाऊ मैदान हैं। भारत की जलवायु क्षेत्र के अनुसार बदलती रहती है। मानसून का भी भारतीय जलवायु पर प्रभाव है। भारत में कई क्षेत्रों में अधिक वर्षा तो कहीं कम वर्षा है।

इस विशाल देश के अंदर ना तो ऐसी पर्वत मालाएं हैं ना ही ऐसी सरिताएं या सघन वन जिन्हें पार न किया जा सके। इसके अतिरिक्त उत्तर में हिमालय की विशाल पर्वत माला तथा दक्षिण में समुद्र ने सारे भारत में एक विशेष प्रकार की ऋतु पद्धति बना दी है। ग्रीष्म ऋतु में जो भाप बनकर उठती है, वह हिमालय की चोटियों पर बर्फ के रूप में जम जाती है और गर्मियों में पिघल कर नदियों की धाराएं बन कर वापस समुद्र में चली जाती है। इस तरह एक निश्चित क्रम के अनुसार ऋतु में परिवर्तित होती है एवं यहां ऋतु चक्र संपूर्ण देश में एक जैसा है। यहां पश्चिम में रेतीला एवं शुष्क रेगिस्तान है तो पूर्व में बड़ी-बड़ी घाटियां हैं। इस प्रकार भारत में भौगोलिक दृष्टि से अनेक विभिन्नताएं हैं।

परंपरा एवं रीतिरिवाज के आधार पर विविधताएं

बहु सांस्कृतिक समाज में लोगभिन्न भिन्न संस्कृतियों का अनुसरण करते हैं। इस कारण ही उनकी परंपरा तथा रीतिरिवाजों में विभिन्नता पाई जाती है। दरअसल लोगों की जिंदगी से संबंध रखने वाला काम रिवाज होता है। यह रिवाज एक जगह या वहां के लोगों के लिए आम होता है। जैसे खाने के वक्त लोगों का व्यवहार कैसा है उन्हें दूसरों के साथ किस तरह पेश आना चाहिए, कपड़े कैसे पहने चाहिए और क्या खाना चाहिए। इस तरह राजस्थान में धोती और पगड़ी पहनने का रिवाज है तो तमिलनाडु में धोतीयालुंगी तथा हरियाणा में कुर्ता, पैजामा इत्यादि। स्थान परिवर्तन के साथ-साथ परंपरा और संस्कृति में भी परिवर्तन आता है। इसी प्रकार विवाह के समय रीति रिवाजों में अलग-अलग क्षेत्रों तथा धर्मों में विभिन्नता पाई जाती है।

त्योहारों के आधार पर विविधताएं

भारत एक बहु सांस्कृतिक समाज होने के कारण विभिन्न धर्मों के त्योहारों को मनाता है। कई राज्यों और क्षेत्रों में वहां के मुख्य धर्म और जनसंख्या की के आधार पर स्थानीय त्योहार लोकप्रिय हैं।

इन त्योहारों में हिंदुओं का दिवाली, होली, गणेश चतुर्थी, नवरात्रि, पोंगल और ओणम आदि शामिल हैं। यहां मुस्लिम त्योहारों जैसे ईद उल फितर, ईद-उल-जुहा, मुहर्रम, जमात अलविदा, आदि शामिल हैं। ईसाई धर्म के लोग क्रिसमस डे के दिन एक दूसरे को उपहार देकर इससे भी बड़े धूमधाम से मनाते हैं। अतः हम कह सकते हैं की बहु सांस्कृतिक समाज में लोगों को अपने अपने त्योहारों को मनाने की पूरी आजादी होती है। सभी लोग अपने त्योहारों को खुशी से मनाते हैं।

धर्म के आधार पर विविधताएं

भारतीय संस्कृति का एक विशिष्ट लक्षण इसकी धार्मिक विविधता है। भारत लगभग सभी धर्मों का देश है। भारतीय धर्म विश्व के धर्मों में प्रमुख है जिसमें हिंदू, बौद्ध, मुस्लिम, सिख, ईसाई, जैन आदि धर्म शामिल हैं। विश्वभर में भारत में धर्मों में विभिन्नताएं सबसे ज्यादा हैं जिनमें कुछ सबसे कट्टर धार्मिक संस्थाएं और संस्कृतियों शामिल हैं। आज भी धर्म है यहां के ज्यादा से ज्यादा लोगों के बीच मुख्य और निश्चित भूमिका निभाता है। इसके बावजूद भी लोग एक दूसरे के धर्मों का सम्मान करते हैं इसी तरह लोग अपने-अपने धर्म का अनुसरण करते हुए शांति से जीवन यापन करते हैं। इसी कारण भारत में अनेकता में एकता है। आतः धार्मिक विविधता से देश में सांस्कृतिक बहुलता देखी जा सकती है। भारत के नागरिक आम तौर पर एक दूसरे के धर्म के प्रति काफी सहिष्णुता दर्शाते हैं और धर्मनिरपेक्ष दृष्टिकोण बनाए रखते हैं।

खानपान के आधार पर विविधताएं

भारत में व्यंजनों के आधार पर भी विवादित आएं दिखाई देती हैं। विभिन्न राज्यों में विभिन्न प्रकार के व्यंजनों का सेवन किया जाता है उदाहरण के लिए -

- कश्मीरीखाना - यखनी, कश्मीरी पुलाव, ।
- पंजाबी खाना - सरसों का साग, मक्के की रोटी, दाल मखनी ।
- गुजरातीखाना -ढोकला,थेपड़ा ,खाखरा आदि ।
- पूर्वी भारतीय खाना - भाप्पाइलिश,माछ झोल, रोसोगोल्ला ।
- मराठी खाना - वडापाव, श्रीखंड, भेलपुरी, पुरनपोली ।

इस प्रकार अलग-अलग जगहों पर विभिन्न व्यंजनोंका सेवन किया जाता है। बहू सांस्कृतिक समाज में खानपान के आधार पर भी विविधता पाई जाती है।

वेशभूषा के आधार पर विविधताएं

भारत में वेशभूषा के आधार पर भी कई विविधताएं दिखाई देती हैं। जिस प्रकार कोस कोस पर बदले पानी चार कोस पर वाणी। इसी प्रकार थोड़ी थोड़ी दूरी पर ही लोगों के वेशभूषा में भी परिवर्तन आ जाता है। अलग-अलग राज्यों में अलग-अलग देशभाषा का प्रयोग किया जाता है यह कुछ इस प्रकार हैं।

उदाहरण -

- आंध्र प्रदेश - आमतौर पर कुर्ता और धोती पहनते हैं, और महिलाएं साड़ी पहनती हैं।
- अरुणाचल प्रदेश - महिलाएं चेक कर जिसको वे मुशोक कहते हैं और शोल भी पहनती है। पुरुष घुटनों से ऊपर तक धोती और ऊपरी भाग पर फटका धारण करते हैं।

- जम्मू और कश्मीर - पुरुषों का पहनावाफेरन और पशमीना शॉल महिलाओं की वेशभूषा तरंगा,कासाबा,अबाया हैं।
- असम - महिलाओं का पहनावा ऊपर एक विशिष्ट प्रकार का चादर कमर से ऊपर के हिस्से के लिए कमर के नीचे मेखला नामक पोशाक है पुरुषों का पहनावा ऊपर गमोश तथा नीचे धोती हैं।

इस प्रकार पहनावे के आधार पर भी भारतीय समाज में विविधताएं देखने को मिलती हैं।

नृत्यों के आधार पर विविधताएं

भारत जैसे बहु सांस्कृतिक समाज में नृत्य में भी विविधताएं देखने को मिलते हैं।अलग-अलग जगहों परअलग-अलग प्रकार के नृत्य किए जाते हैं उदाहरण के लिए आंध्र प्रदेश में कुचिपुड़ी, असम में बीहू,बिहार में जाट जातिन,गुजरात में गरबा, डांडिया, हरियाणा में झूमर ,फाग, हिमाचल प्रदेश- धामन ,डांगी,जम्मू और कश्मीर- कूद डांडी नाच,कर्नाटक-यक्षगान, केरल-कथकली, महाराष्ट्र -लावणी, ओडीशा-गोतिपुआ, पश्चिम बंगाल- सथाली डांस, पंजाबी -भांगड़ा, गिद्दा,राजस्थान- घूमर, तमिलनाडु - भरतनाट्यम, उत्तर प्रदेश -नौटंकी,कजरी, उत्तराखंड र भोटिया नृत्य,गोवा -देक्खनी, मध्य प्रदेश-जवारा। अलग अलग राज्यों में किए जाने वाले प्रसिद्ध नृत्य है जो कि हर राज्य में भिन्न भिन्न प्रकार के हैं।भारतीय बहु सांस्कृतिक समाज में नृत्यो के आधार पर भी बहुत विभिन्नताएं पाई जाती हैं।

निष्कर्ष

बहु सांस्कृतिक समाज में देश के महान राष्ट्रीय एकीकरण अभिलक्षण के लिए” विविधता में एकता”को बढ़ावा दिया गया है जो ढेर सारे भ्रष्टाचार आशीवाद और आतंकवाद के बावजूद भी भारत मजबूती और समृद्धि का आधार बनेगा। आमतौर पर विभिन्न राज्यों में रहने वाले लोग अपनी भाषा संस्कृति, परंपरा, परिधान, उत्सव, रूपआदि में अलग होते हैं।फिर भी वह अपने आपको भारतीय कहते हैं जो” विविधता में एकता” को प्रदर्शित करता है। भारत में लोग अपनी संपत्ति के बजाय अध्यात्मिक कर्म और संस्कार को अधिक महत्व देते हैं जो उन्हें और पास लाता है। अपने अनोखे गुण के रूप में यहां के लोगों में धार्मिक शहर होता है जो उन्हें अलग धर्म की उपस्थिति में कठिनाई महसूस नहीं करने देती। भारतीय लोगों की इस तरह की विशेषताएं यहां पर “विविधता में एकता” को प्रसिद्ध करती है।

Bhagavad Gita: A Handbook of Ethics in Administration

Shreya Raj
B. A. (Hons) Sanskrit, I Year

Abstract

The Bhagavad Gita being an ancient Sanskrit text, generally assumed only to be a Hindu mythological or spiritual or philosophical text that may not be having any major role to play in modern times. Although it is interesting to know that on exploration of the scripture, one may find the Gita covering different topics related to various themes which are remarkably prevalent and could prove to be very useful in contemporary times. One of these topics is ethics in administration, and this work is an effort to put forward the same.

Keywords

Qualities, Requirement, Leader, Management, Moral

Introduction

Originally, the Bhagavad Gita is an episode in the Mahabharata, the great Sanskrit epic of ancient India. It is set in a narrative framework of a conversation between Lord Krishna and the great warrior prince Arjuna.

The protagonists being mythological characters, the Gita at times is understood to be an absolute Hindu text and its content to be entirely based on the Bhakti procedure. But recently it has been seen that this conception of the Gita has changed quite significantly.

While for some it may be a book which is a discourse of immense spiritual values, but people who are engaged in the daily battles of life may see it as a lesson given by symbolic or rather actual teacher (Krishna) to his student (Arjuna) when he is surrounded by dilemma in his chaotic life (Kurukshetra).

Besides spiritual knowledge present in the Gita, if looked closely, one may find knowledge about plethora of topics in different verses which may be used to solve numerous problems of our daily operations. These knowledge may also assist in various professions and field related to them.

One of such field is ethics in administration. 'Ethics' denotes the professional code of morality in any institution. It regulates the conduct and behavior of a person related to the institute. The code of ethics in administration consists of traditions and standards which should be followed by an administrator to perform his duty efficiently and to prove constructive for the society.

Bhagavad Gita through its verses gives an insight on qualities that are beneficial when possessed by an administrator. Some of those qualities are briefly describe in the subsequent section.

Commitment to Work

नियतस्यतुसत्र्यासः कर्मणोनोपपद्यते |
मोहात्तस्यपरित्यागस्तामसः परिकीर्तितः ||⁴³

That is, prescribed duties should never be renounced. If, by illusion, one gives up his prescribed duties, such renunciation is said to be in the mode of ignorance.

Commitment and dedication towards work is one of the most important factors in administration. Commitment to do work is the cause which affects the quality of work done by people. Moreover it also provides one with sense of satisfaction through their work and motivates them for further actions in future. It is not right to abundant work that is meant to be done. "Work that is meant to be done" refers to ones duty or responsibility or the work "that is in time with ones inherent nature".

नकर्मणामनारम्भात्त्रैष्कर्म्यपुरुषोऽश्रुते |
नचसंन्यसनादेवसिद्धिंसमधिगच्छति ||⁴⁴

That is, one cannot achieve freedom from karmic reactions by merely abstaining from work, nor can one attain perfection of knowledge by mere physical renunciation.

नियतंकुरुकर्मत्वंकर्मज्यायोह्यकर्मणः |
शरीरयात्रापिचतेनप्रसिद्धयेदकर्मणः ||⁴⁵

That is, perform your prescribed duty, for action is better than inaction. A man cannot even maintain his physical body without work.

Gita emphasizes that 'doing no work' is not an option for people. It is indeed impossible for an embodied being to give up all the activities. Instead of living with the idea of giving up on one's duty or being envious of the work done by others, one should always try to do his or her work with utmost faith and dedication.

Decision Making

The major work of an administrator is to make decisions in order to perform his duty. In Gita one gets insights of qualities one need to possess to master the art of making right decisions.

⁴³ Bhagavad Gita : 18/7

⁴⁴ Bhagavad Gita : 3/4

⁴⁵ Bhagavad Gita : 3/8

क्रोधाद्भवतिसम्मोहः सम्मोहात्स्मृतिविभ्रमः |
स्मृतिभ्रंशाद्बुद्धिनाशो बुद्धिनाशात्प्रणश्यति ||⁴⁶

That is, from anger, delusion arises, and from delusion bewilderment of memory. When memory is bewildered, intelligence is lost, and when intelligence is lost, one falls down again into the material pool.

The most accepted Idea on decision making comes up to be ‘not taking important decisions when one is experiencing extreme emotions’. The extreme emotions are not permanent but it may affect the reasoning power thus forcing the mind to make decisions which may be detrimental in the long run. ‘Frustration leads to confusion, confusion impairs discretion. Lack of discretion destroys reasoning. Without the power of reasoning, he is doomed!

मात्रास्पर्शास्तुकौन्तेयशीतोष्णसुखदुःखदाः |
आगमापायिनोऽनित्यास्तांस्तितिक्षस्वभारत ||⁴⁷

That is, O son of Kunti, the nonpermanent appearance of happiness and distress, and their disappearance in due course, are like the appearance and disappearance of winter and summer seasons. They arise from sense perception, O scion of Bharata, and one must learn to tolerate them without being disturbed.

यं हिनव्यथयन्त्येते पुरुषं पुरुषर्षभ |
समदुःखसुखं धीरंसोऽमृतत्वाय कल्पते ||⁴⁸

That is, O best among men [Arjuna], the person who is not disturbed by happiness and distress and is steady in both is certainly eligible for liberation.

One should also not make decisions based on sensory pleasure as these are also not permanent and may lead to unfavorable results when taken into consideration while decision making. Hence, one should not be affected by sensations and should remain calm and observant of his or her emotions and sensations while making any decision. By following this, one will achieve the knowledge of ultimate truth. (Here, the ‘ultimate truth’ is used to convey the knowledge required to make right decision)

Detachment from Results

कर्मण्येवाधिकारस्ते मा फलेषु कदाचन |
मा कर्मफलहेतुर्भूर्मातिसङ्गोऽस्त्वकर्मणि ||⁴⁹

That is, O best among men [Arjuna], the person who is not disturbed by happiness and distress and is steady in both is certainly eligible for liberation.

⁴⁶ Bhagavad Gita : 2/63

⁴⁷ Bhagavad Gita : 2/14

⁴⁸ Bhagavad Gita : 2/15

⁴⁹ Bhagavad Gita : 2/47

योगस्थः कुरु कर्माणि सङ्गं त्यक्त्वा धनञ्जय |
सिद्ध्यसिद्ध्योः समो भूत्वा समत्वं योग उच्यते ||⁵⁰

That is, be steadfast in the performance of your duty, O Arjun, abandoning attachment to success and failure. Such equanimity is called Yoga.

One must not work while being attached to a particular result. Detachment from result is a key to achieve satisfaction and happiness. According to Gita, people should do their work believing it to be their duty and not while expecting any desired outcome. The work that is निष्कामकर्म (work without expectation) is considered to be superior.

In administration it can be observed by the fact that the leader or administrator may require performing a job which may offend some superior powers. But he or she must not step back and should perform his or her duty while neglecting or having no attachment from the end result. One should never hesitate to perform according to his or her responsibility even if the result may seem to be unfavorable as it said that:

ब्रह्मण्याधाय कर्माणि सङ्गं त्यक्त्वा करोति यः | लिप्यते न स पापेन पद्मपत्रमिवाम्भसा ||⁵¹

That is, the one who performs his duty without attachment, surrendering the results unto the Supreme God, is not affected by sinful action, as the lotus leaf is untouched by water.

The idea of 'working without expectation' is greatly emphasized in various verses of Gita:

तस्मादसक्तः सततं कार्यं कर्म समाचर |
असक्तो ह्याचरन्कर्म परमाप्नोति पूरुषः ||⁵²

That is, therefore, without being attached to the fruits of activities, one should act as a matter of duty; for by working without attachment, one attains the Supreme.

मुक्तसङ्गोऽनहंवादी धृत्युत्साहसमन्वितः |
सिद्ध्यसिद्ध्योर्निर्विकारः कर्ता सात्त्विक उच्यते ||⁵³

That is, the worker who is free from all material attachments and false ego, who is enthusiastic and resolute and who is indifferent to success or failure, is a worker in the mode of goodness.

सक्ताः कर्मण्यविद्वांसो यथा कुर्वन्ति भारत |
कुर्याद्विद्वांस्तथा सक्तश्चिर्षुर्लोकसंग्रहम् ||⁵⁴

⁵⁰ Bhagavad Gita : 2/48

⁵¹ Bhagavad Gita : 5/10

⁵² Bhagavad Gita : 3/19

⁵³ Bhagavad Gita : 18/26

⁵⁴ Bhagavad Gita : 3/25

That is, as the ignorant perform their duties with attachment to results, similarly the learned may also act, but without attachment, for the sake of leading people on the right path.

श्रेयोहिज्ञानमभ्यासाज्ज्ञानाद्भ्यानंविशिष्यते |
ध्यानात्कर्मफलत्यागस्त्यागाच्छान्तिरनन्तरम् ||⁵⁵

That is, if you cannot take to this practice, then engage yourself in the cultivation of knowledge. Better than knowledge, however, is meditation, and better than meditation is renunciation of the fruits of action, for by such renunciation one can attain peace of mind.

निराशीर्यतचित्तात्मात्यक्तसर्वपरिग्रहः |
शारीरकेवलंकर्मकुर्वन्नाप्नोतिकिल्बिषम् ||⁵⁶

That is, such a man of understanding acts with mind and intelligence perfectly controlled, gives up all sense of proprietorship over his possessions, and acts only for the bare necessities of life. Thus working, he is not affect by sinful reactions.

Leadership and Trust Building

Having leadership qualities will always help an administrator to work efficiently and produce desirable outcomes in his or her field. Out of many qualities, the importance of trust between the workers in order to achieve success is the one which can be clearly seen in the Gita. Starting from seeking help to faithfully accepting all the teachings, Arjuna shows complete devotion and trust for his teacher, Krishna.

कार्पण्यदोषोपहतस्वभावःपृच्छामित्वांधर्मसम्मूढचेताः |
यच्छ्रेयः स्यान्निश्चितं ब्रूहि तन्मेशिष्यस्तेऽहंशाधिमात्वांप्रपन्नम् ||⁵⁷

That is, now I am confused about my duty and have lost all composure because of weakness. In this condition I am asking you to tell me clearly what is best for me. Now I am your disciple, and a soul surrendered unto you. Please instruct me.

नष्टोमोहः स्मृतिर्लब्धात्वत्प्रसादान्मयाच्युत |
स्थितोऽस्मिगतसन्देहः करिष्येवचनंतव ||⁵⁸

That is, Arjuna said, my dear Krishna, O infallible one, my illusion is now gone. I have regained my memory by your mercy, and I am now firm and free from doubt and am prepared to act according to your instructions.

Moreover, it is not true that only the seeker of the knowledge needs to have the trust of the instructor. Trust building is the process where two (or more) parties should have equal level of beliefs for each

⁵⁵ Bhagavad Gita : 12/12

⁵⁶ Bhagavad Gita : 4.21

⁵⁷ Bhagavad Gita : 2/7

⁵⁸ Bhagavad Gita : 18/73

other. Krishna also shows complete believe in Arjuna when he except all that spoken by Arjuna by saying “असंशयंमहाबाहो”⁵⁹(there is no doubt in it, Oh Mighty armed). He also shows case the utmost level of trust when he says “यथेच्छसितथाकुरु”⁶⁰ (then do what you wish to do).

An administrator needs to build trust between coworkers as it ensures team building and is surely a sign of a great leader. By doing so, the work undertaken can be done smoothly and without any misunderstanding.

Epitome for Colleagues

“People of integrity and honesty not only practice what they preach, they are what they preach.”
— David A. Badger

“The best way to succeed in life is to act on the advice we give to others.”
— Mother Teresa

‘Practice what you preach’ indeed proves to be a great lesson for an administrator or for a person who aims to be a leader in life. In the administrative field, one who sets an example of great work by his action is needed. This quality of an administrator ensures that the system always has a positive motivation and indeed is one of the most required qualities of a leader. Gita too emphasizes on the idea as

यद्यदाचरतिश्रेष्ठस्तत्तदेवेतरोजनः |
सयत्प्रमाणंकुरुतेलोकस्तदनुवर्तते ||⁶¹

That is, whatever action is performed by a great man, common men follow in his footsteps. And whatever standards he sets by exemplary acts, all the world pursues.

नमेपार्थास्तिकर्तव्यं त्रिषु लोकेषु किञ्चन |
नानवाप्तमवाप्तव्यं वर्तएव च कर्मणि ||⁶²

That is, O son of Partha, there is no work prescribed for Me within all the three planetary systems. Nor am I in want of anything, nor have I needed to obtain anything—and yet I am engaged in work.

⁵⁹ Bhagavad Gita : 6/35

⁶⁰ Bhagavad Gita : 18/63

⁶¹ Bhagavad Gita : 3/21

⁶² Bhagavad Gita : 3/22

यदिह्यहंनवर्तेयंजातुकर्मण्यतन्द्रितः |
ममवर्तमानुवर्तन्तेमनुष्याः पार्थसर्वशः ||⁶³

That is, for, if I did not engage in work, O Partha, certainly all men would follow my path.

Selflessness

नियतंसङ्गरहितमरागद्वेषतः कृतम् |
अफलप्रेप्सुनाकर्मयतत्सात्त्विकमुच्यते ||⁶⁴

That is, as for actions, that action in accordance with duty, which is performed without attachment, without love or hate, by one who has renounced fruitful results, is called action in the mode of goodness.

यत्तुकामेप्सुनाकर्मसाहङ्कारेणवापुनः |
क्रियतेबहुलायासंतद्राजसमुदाहृतम् ||⁶⁵

That is, but action performed with great effort by one seeking to gratify his desires, and which is enacted from a sense of false ego, is called action in the mode of passion.

“Action guided by selfish interest is far inferior to action guided by wisdom.” Wisdom here refers to working with a balanced mind and without attachments. As an administrator, it is required to work for the system as a whole and not to fulfill selfish desires.

The ignorant ones work for personal benefit but the wise should work for the welfare of the world. The idea is beautifully put forward by Gita as:

रागीकर्मफलप्रेप्सुर्लुब्धोहिंसात्मकोऽशुचिः |
हर्षशोकान्वितः कर्ताराजसः परिकीर्तितः ||⁶⁶

That is, but that worker who is attached to the fruits of his labor and who passionately wants to enjoy them, who is greedy, envious and impure and moved by happiness and distress, is a worker in the mode of passion.

असक्तबुद्धिः सर्वत्रजितात्माविगतस्पृहः |
नैष्कर्म्यसिद्धिं परमांसत्र्यासेनाधिगच्छति ||⁶⁷

⁶³ Bhagavad Gita : 3/23

⁶⁴ Bhagavad Gita : 18/23

⁶⁵ Bhagavad Gita : 18/24

⁶⁶ Bhagavad Gita : 18/27

⁶⁷ Bhagavad Gita : 18/49

One can obtain the results of renunciation simply by self-control and by becoming unattached to material things and disregarding material enjoyments. That is the highest perfection stage of renunciation.

यदाहिनेन्द्रियार्थेषुनकर्मस्वनुषज्जते |
सर्वसङ्कल्पसंन्यासीयोगारूढस्तदोच्यते ||⁶⁸

That is, a person is said to have attained to yoga when, having renounced all material desires, he neither acts for sense gratification nor engages in fruitful activities.

Stable Mind

Importance of a stable mind is not hidden from anyone. It is a state of mind that helps us to stay calm and composed it helps uncover the layers of self. Gita defines stable mind as:

दुःखेष्वनुद्विग्नमनाः सुखेषुविगतस्पृहः |
वीतरागभयक्रोधः स्थितधीर्मुनिरुच्यते ||⁶⁹

That is, one whose mind remains undisturbed amidst misery, who does not crave for pleasure, and who is free from attachment, fear, and anger, is called a sage of steady wisdom.

One whose mind is not agitated by adversity, who does not crave pleasure, who is free from passion, fear and anger, is a sage of steady intellect. The thoughts and actions of a person are the reflection of the stability and discipline of his or her mind and hence, a stable and dedicated mind helps one to take mindful decisions and act accordingly. Indeed for an administrator, the importance of stable mind goes without saying. “I may be known, seen and attained through single minded devotion.” (Here, I, Krishna may be taken as the form of ultimate consciousness in verse 54 of chapter 11).

Gita greatly emphasizes on the importance of stability of mind and it can be seen in following verses:

व्यवसायात्मिकाबुद्धिरेकेहकुरुनन्दन |
बहुशाखाह्यनन्ताश्चबुद्ध्योऽव्यवसायिनाम् ||⁷⁰

That is, O descendent of the Kurus, the intellect of those who are on this path is resolute, and their aim is one-pointed. But the intellect of those who are irresolute is many-branched.

श्रुतिविप्रतिपन्नातेयदास्थास्यतिनिश्चला |
समाधावचलाबुद्धिस्तदायोगमवाप्स्यसि ||⁷¹

⁶⁸ Bhagavad Gita : 6/4

⁶⁹ Bhagavad Gita : 2/56

⁷⁰ Bhagavad Gita : 2/41

⁷¹ Bhagavad Gita : 2/53

That is, when your mind is no longer disturbed by the flowery language of the Vedas, and when it remains fixed in the trance of self-realization, then you will have attained the Divine consciousness.

रागद्वेषवियुक्तैस्तुविषयानिन्द्रियैश्चरन् |
आत्मवश्यैर्विधेयात्माप्रसादमधिगच्छति ||⁷²

That is, one who can control his senses by practicing the regulated principles of freedom can obtain the complete mercy of the Lord and thus become free from all attachment and aversion.

भक्त्यात्वनन्ययाशक्यअहमेवंविधोऽर्जुन |
ज्ञातुं द्रष्टुं च तत्त्वेन प्रवेष्टुं च परन्तप ||⁷³

That is, O Arjuna, by unalloyed devotion alone can I be known as I am, standing before you. Thereby, on receiving My divine vision, O scorcher of foes, one can enter into union with Me.

Neutrality

अद्वेषा सर्वभूतानां मैत्रः करुण एव च ।
निर्ममो निरहंकारः समदुःखसुखः क्षमी ।⁷⁴
संतुष्टः सततं योगी यतात्मा दृढनिश्चयः ।
मय्यर्पितमनो बुद्धिर्यो मद् भक्तः स मे प्रियः ।⁷⁵

That is, one who is not envious but is a kind friend to all living entities, who does not think himself a proprietor, who is free from false ego and equal both in happiness and distress, who is always satisfied, self-controlled, and engaged in devotional service with determination, whose mind and intelligence are in agreement with me, he is very dear to me.

यस्मान्नोद्विजते लोको लोकान्नोद्विजते च यः । हर्षामर्षभयोद्वेगैर्मुक्तो यः स च मे प्रियः ।⁷⁶

That is, he by whom no one is put into difficulty and who is not disturbed by anyone, who is steady in happiness and distress, fear and anxiety, is very dear to me.

⁷² Bhagavad Gita :2/64

⁷³ Bhagavad Gita :11/54

⁷⁴ Bhagavad Gita : 12/13

⁷⁵ Bhagavad Gita : 12/14

⁷⁶ Bhagavad Gita : 12/15

अनपेक्षः शुचिर्दक्षउदासीनोगतव्यथः |
सर्वारम्भपरित्यागीयोमद्भक्तः समेप्रियः || 77

That is, a devotee who is not dependant on the ordinary course of activities, who is pure, expert, without cares, free from all pains, and not striving for some result, is very dear to me.

योनहृष्यतिनद्वेष्टिनशोचतिनकाङ्क्षति |
शुभाशुभपरित्यागीभक्तिमान्यः समेप्रियः ||78

That is, those who neither rejoice in mundane pleasures nor despair in worldly sorrows, which neither lament for any loss nor hanker for any gain, who renounce both good and evil deeds, such persons who are full of devotion are very dear to me.

समः शत्रौचमित्रेचतथामानापमानयोः |
शीतोष्णसुखदुःखेषुसमः सङ्गविवर्जितः ||79
तुल्यनिन्दास्तुतिर्मौनीसन्तुष्टोयेनकेनचित् |
अनिकेतः स्थिरमतिर्भक्तिमान्मेप्रियोनरः || 80

That is, one who is equal to friends and enemies, who is equipoise in honor and dishonor, heat and cold, happiness and distress, fame and infamy, who is always free from contamination, always silent and satisfied with anything, who doesn't care for any residence, who is fixed in knowledge and engaged in devotional service, is very dear to me.

Neutrality in administration means that an administrator should be neutral in terms of emotions, faith, values, morals and judgments. He or she should not be affected by any kind of extreme ideas and or she should always adhere to rules, duty and responsibility. In Gita, there is considerable stress on neutral state of mind and it has been said that a person who is stable and neutral in all aspect is the one who achieves the ultimate knowledge (the ultimate knowledge here may be referred to as knowledge of righteous task). Since an administrator needs to make decisions related to law making and justice, it is very important that he or she should be neutral in the process so that his or her decision should be unfair to a particular section of society. Following versus strongly the same:

प्रकाशंचप्रवृत्तिंचमोहमेवचपाण्डव |
नद्वेष्टिसम्प्रवृत्तानिननिवृत्तानिकाङ्क्षति || 81

⁷⁷ Bhagavad Gita : 12/16

⁷⁸ Bhagavad Gita : 12/17

⁷⁹ Bhagavad Gita : 12/18

⁸⁰ Bhagavad Gita : 12/19

⁸¹ Bhagavad Gita : 14/22

उदासीनवदासीनोगुणैर्योनविचाल्यते |
गुणावर्तन्तइत्येवंयोऽवतिष्ठतिनेङ्गते ||⁸²

समदुःखसुखः स्वस्थः समलोष्टाश्मकाञ्चनः |
तुल्यप्रियाप्रियोधीरस्तुल्यनिन्दात्मसंस्तुतिः ||⁸³
मानापमानयोस्तुल्यस्तुल्योमित्रारिपक्षयोः |
सर्वारम्भपरित्यागीगुणातीतः सउच्यते ||⁸⁴

That is, O son of Pandu, he who does not hate illumination, attachment and delusion when they are present or long for them when they disappear; who is unwavering and undisturbed through all these reactions of the material qualities, remaining neutral and transcendental, knowing that the modes alone are active; who is situated in the self and regards alike happiness and distress; who looks upon a lump of earth, a stone and a piece of gold with an equal eye; who is equal toward the desirable and the undesirable; who is steady, situated equally well in praise and blame, honor and dishonor; who treats alike both friend and enemy; and who has renounced all material activities – such a person is said to have transcended the modes of nature.

Conclusion

The social and political institutions are the reflection of society and its values. Most of the modern institutions suffer from problems related to unethical and immoral practices and procedures. Ethical concerns and dilemmas in administration can be tackled but it calls for internalized values.

The Gita, at times is considered to be a spiritual discourse, one should understand that everything have a multi dimensional aspect and it depends on the beholder, the knowledge he or she wants to gain from it.

As discussed, the Bhagavad Gita provides detailed information on ethical codes such as work commitment, decision making process, and detachment from results, leadership qualities, selflessness, stable mind and neutrality. When used in mind with a full course of action, it will certainly bring about positive changes in administration.

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An Exploration of Vāstu-Vidyā in the Indian Knowledge Tradition and its Social Significance in the Present Era

Sudipa Bhattacharya
B. A. (Hons) Sanskrit, II year

Abstract

Vāstu-vidyā refers to the study of land, structures and the energy-fields associated with them. It is a knowledge system that was born in India in the Vedic period and since then has undergone development through the ages to form the core of the Indian science and art of architecture. Vāstu-vidyā is both an art and a science, since it has so many aspects and dimensions attached to it. In this study titled “**An Exploration of Vāstu-Vidyā in the Indian Knowledge Tradition and its Social Significance in the Present Era**”, I’ve attempted to delve into the different aspects of vāstu-vidyā, to understand its position and significance in the Indian knowledge tradition and to figure out its importance in the current era. Following the introduction, the first half of the paper deals with the historical aspect of vāstu-vidyā; tracing its origin back to the time of the Vedas and the purāṇas. The next section covers the knowledge and the application of vāstu-vidyā, as is depicted in the corpus of Sanskrit literature. The last major section of the paper deals with the second half of the objective of this study, which is the significance of the study of vāstu in the contemporary era. Here, I have tried to note certain practical applications of the knowledge of vāstut that we can apply in our lives. Overall, this paper aims to present a general idea of vāstu-vidyā along with looking at some of its specific aspects, in order to demonstrate its importance in the Indian knowledge tradition.

Keywords

Architecture, Indian Knowledge Tradition, Literature, Vāstu-vidyā, Vedas

Introduction

The word **Vāstu** has been derived from the root “**वस्तिवासे**” through the sūtra “**वसेस्तुन्**” attaching the suffix “**तुन्**” to the word. It carries the general meaning of a **residence** or **abode**. The word can also be said to have derived from the word **vasati** which means a place of dwelling. The word vāstu has its etymological

meaning in “वसन्त्यस्मिन्नितिवास्तु”, which means that the place in which one resides is vāstu. Thus, vāstu-vidyā is essentially the knowledge, art and science of structures.

All structures, irrespective of what use they are put to, such as houses, industries, shops, business establishments, office complexes, hospitals and even temples come under the purview of vāstu. Vāstu-vidyā or the knowledge of vāstu can be traced back to the ancient Vedic period. Through penance and meditation, the sages of that period acquired answers to universal questions which were believed to have come from the cosmic mind itself. Thus, the seers of the Vedic Period are referred to as **draṣṭā (ऋषयो मन्त्रद्रष्टारः न तु कर्तारः)**, that is, they were the beings to whom the knowledge of the cosmos was revealed. This knowledge of the cosmic laws and the element of consciousness; the causal form of the universe, attained by the sages through yogic practices is manifested in the form of the Vedas. Thus, the Vedas, being the source of universal knowledge, can be regarded as the genesis of the art and science of Vāstu.

Vāstu is a unique field of study from a philosophical and social perspective as, unlike much of Indian philosophy, which is concerned with the emancipation from the cycles of birth and death and the attainment of mokṣa or liberation, Vāstu-vidyā is associated with the life here on earth and not 'life beyond'. We human beings are dwellers, shelter being one of our most basic needs. The study of Vāstu teaches one the principles and techniques needed to ensure the correct way of construction of buildings and structures imperative for human settlements that would lead to happy and prosperous homes and societies. Another unique aspect of the study of Vāstu is that it is universal in approach and can be applied by any individual or community to be able to reap its benefits. The study of vāstu enables us to understand the characteristic nature of the five elements that make up the human body as well as all matter in the universe - fire, water, air, earth and space. Thus, because of its universality and ubiquity, vāstu can be called a science that can be tested, experimented with, and applied to get consistent and effective results in the domain of both private and public life.

The Historical Tradition of the Study of Vāstu

The discussions on Vāstu and Vāstu-Shāstra are available from the Vedic period itself. When humans lived in tree clumps and caves, and there were no permanent shelters or housing systems for them, even then human beings used to choose a safe place to reside according to their intelligence and perception. According to a **purāṇic accreditation**, it is mentioned that **King Prithu** first levelled the earth and presented the concept of a well-ordered dwelling to the creator Brahmā.

निवासान् कल्पनाञ्चक्रे तत्र तत्र यथार्हतः ।।
 ग्रामान् पुरः पत्तानानि दुर्गाणि निविधानि च ।
 घोषान् ब्रजान् सशिविरानाकरान् खेटखटान् ।।
 प्राक्पृथोरिह नैतेषां पुरग्रामादिकल्पना ।

यथा सुखं बसन्ति स्म तत्र तत्राकुतोभयाः ॥
(वास्तुसारसंग्रहप्राक्कथनम्)

Following this, Lord Brahma created deities such as Vishwakarmā from his four mouths in order to accomplish this work of creation of proper dwellings on earth. According to the purāṇas, Vishwakarmā, Maya, Manu, and Tvashta originated from each of his four mouths. Lord Brahmā ordered his sons to go to earth and construct cities, villages, and towns according to the wishes of King Prithu. Vishwakarmā told Lord Brahma that he would go to earth and with his own intellect build beautiful cities and villages for suras, asuras, uragas, and nāgas along with King Prithu and human beings.

गत्वोर्विवैन्यनृपतेः प्रियं तव करिष्यति ।
नगर-ग्राम-खेटादीन् करिष्यति व पृथक्-पृथक् ॥
स्वयं करिष्येऽहमथो निवासाय पृथो पुरीम् ।
विचित्रं नगर-ग्राम-खेटामतिमनोहराम् ॥
(वास्तुसारसंग्रहप्राक्कथनम्)

Vishwakarmā, realizing that they would need some more assistants for this task of creation as per the wishes of Lord Brahma, to fulfil this purpose, Vishwakarmā created **Sthapati**, Maya created the **Sūtragrāhi**, Manu created the **Takshaka** and Tvashtā created **Bārdhakī**. It goes without saying that in any construction work, many types of specialists are required such as stone specialists, wood specialists, metallurgists, construction specialists etc. Thus, in ancient times, the tasks of the Sthapati, Sūtragrāhi, Bārdhakī and Takshaka were fixed. **Sthapati** was the knower of all the Vedas and Shāstras and was well versed and skilled in the overall art of construction and architecture. The others such as the Sūtragrāhi would work on his orders only. **Sūtragrāhi** was skilled in listening to and understanding any construction plan completely and in making sketches (maps) of that plan. **Bārdhakī** was skilled in giving a realistic shape to any construction plan, and was knowledgeable in Vedas and was proficient in painting. Thus, in this way, Vishwakarma along with all the craftsmen completed the construction of villages, towns and cities on earth as per the wishes and according to the order of Lord Brahma. This is believed to have been the **origin** of **Vāstu-Śāstra**.

In the **gr̥hya sūtras** we see several principles of Indian architecture which gradually developed into the elaborate science of Vāstu-vidyā. The different methods of examining the proper site of a building and the allocation of lands to particular castes, the worship of various Gods, the auspicious moments for erecting a house, the regulations regarding the position of the doors and trees are the principal subjects concerning Vāstu-vidyā dealt with in the gr̥hya sūtras. The **Śāṅkhāyana-gr̥hya-sūtra** describes in three chapters the ceremonials performed by a man when he builds a new house. The **Āśvalāyana-gr̥hya-sūtra** contains three chapters on Vāstu-vidyā, in which several new customs of that period concerning architecture are described. The selection and examination of the ground or site forms one of the most important subjects therein. It is in the **Yajurveda-gr̥hya-sūtras** that the earliest directions are found for building the house on auspicious days. Thus, it is in these sūtras we find the earliest traditions and principles of Indian

architecture, representing the earliest form of Vāstu-vidyā. The ceremonials connected with building operations, the measurements followed, and the rules of the selection of the land form the **nucleus of Vāstu-vidyā**.

The Knowledge and Application of Vāstu-Vidyā as Depicted in the Corpus of Sanskrit Literature

Out of the sixty-four arts enumerated by Ācārya Vātsyāyana, Vāstu-vidyā is an art and science of utmost importance. Vāstu-vidyā is also known as **sthāpatyakalā**. Like the other arts, Vāstu-vidyā too can be said to have originated from the vedās, and while in the **Ṛgveda** and the Brahmanās no direct reference to the existence of the Vāstu-vidyā can be traced, however, the existence of the many rules of Vāstu can be gathered indirectly from them. Ṛgveda, which is considered to be the earliest extant text of human civilisation, contains the mention of the house of Mitrāvaruna, having a thousand pillars and a thousand doors.

राजानावनभिद्गुहा ध्रुवे सदस्युत्तमे । सहस्रस्थूणा आसाते ।
(ऋग्वेद 2.41.5)

Two entire **sūktas** of the **Atharvaveda** - the **shālānirmānasūkta** and the **shālāsūkta** give elaborate information regarding architecture.

The land being used for construction of a house should be even. There is a clear mention in Atharvaveda regarding the cutting of trees in order to create an even field for the construction of houses.

यस्त्वा शाले निमियाय संजभार वनस्पतीन् ।
(अथर्ववेद 9.3.11)

In Rāmāyana too, having reached panchavati, Lord Rāma chose an apt and elegant spot for building anāśrama, where all sorts of facilities were available. That place was even, replete with trees laden with beautiful flowers and also had a source of water nearby.

अयं देशः समः श्रीमान् पुष्पितैस्तरुभिर्वृतः
(रामायण अरण्य कांड 10.17)

देशः सन्निकृष्टजलाशयाः
(रामायण अरण्य कांड 10.12)

It was of course important for the āśrama to have a source of water nearby for the fulfilment of daily chores such as cooking, washing, and bathing, so that they wouldn't have to carry water from far away.

We can also find information on the establishment of cities in the corpus of Sanskrit literature. The city of Ayodhyā approximately crossed sixty miles in length and approximately fifteen miles in breadth. It had huge roads. Mahārāja Manu had constructed it himself.

अयोध्या नाम नगरी तत्रासील्लोकविश्रुता ।
मनुना मानवेन्द्रेण या पुरी निर्मिता स्वयम् ॥
आयता दश च द्वे च योजनानि महापुरी ।
श्रीमती त्रीणि विस्तीर्णा सुविभक्तमहापथा ॥
(रामायण बाल काण्ड 3.2-3)

Ācārya Kautilya, in the eighth chapter of the third adhikarana of **Arthaśāstra**, has given elaborate information regarding architecture. On the basis of the plot of land, Ācārya Kautilya has named three the types of shapes of cities -

1. **Vritta** or circular
2. **Āyatākāra** (dīrgha) or rectangular, and
3. **Choukōra** or square

‘वृत्तं दीर्घं चतुरस्रं वा वास्तुकवशेन’
(अर्थशास्त्र 2.3.2)

The city of Ayodhyā was **āyatākāra** or rectangular in shape. The reason for that could have been that this sort of design would allow the transfer of fresh air and light into the city. In Ayodhyā, there was one rājapatha and many paths were made to come out from that one huge path -

राजमार्गेण महता सुविभक्तेन शोभिता ।
मुक्तपुष्पावकीर्णेन जलसिक्तेन नित्यशः ॥
(रामायण बाल काण्ड 3.4)

This is worth noting that even nowadays large cities incorporate a similar design. There is often one main road from which many smaller roads and paths originate at regular intervals.

Sanskrit literature, encompassing a humongous corpus of texts, compositions and literature, contains innumerable other examples of the pertinent use of Vāstu-vidyā in the creation and construction of an abundance of various different structures such as grand palaces, secret tunnels, harems, gardens in a royal palace designed only for women, kitchens, water-bodies and places of worship within the house, guest houses, shelters for animals and so on. These instances and occurrences are scattered across compositions such as the **Atharvaveda**, the **Rāmāyana**, **Kālidāsa's Abhijñānaśākuntalam**, **Vikramōrvaśīyam**, and **Mālavikāgnimitram**, **Śudraka's Mrichchhakatika**, **Bhāsa's Svapnavāsavadattam**, and **Vishākhadatta's Mudrārākshasa**.

The Social Significance of Vāstu-Vidyā in the Present Era

Even in the present era, almost all human beings want to have their own house, a house which will appease them with all comforts and happiness. For this, they buy land according to their capacity and get the building constructed, and, before officially starting to reside in the house, perform various ceremonies such as bhūmishodhana for the prevention of Vāstu related defects, and pay obeisance to God. If we look carefully and closely at the daily routine of individuals, we find that a lot of their activities are associated with certain places in their home such as the kitchen, bedroom, bathroom, restroom, guest room, place of worship, etc. Thus, then the knowledge of vāstu or vāstu-vidyā becomes imperative to ensure that every structure in one's house is built according to the universal principles that govern the energy flow in the house. This will make certain that the house is free of negative energy and only circulates positive energy within itself and its inhabitants.

Conclusion

If a house has been constructed without giving consideration to the principles of vāstu and their ill effect are being reflected on the housekeeper, then if a person starts following the rules of Vāstu-Shāstra or seeks solution from an expert, then they can be able to get rid of such problems to a large extent. Some practical precautions can also be taken to reduce some of the defects resulting from a faulty vāstu-structure - keeping the kitchen clean, removing unnecessary electrical items, keeping trash cans or other unnecessary items away from the dining space, keeping the door of the toilet closed since it gives out negative energy. The house must be cleaned once a week with salt water. Chanting **Gāyatri Mantra** in the house, lighting incense lamps, and installing the **idol of Lord Ganesha** at home reduces the effects of negative energy. Placing happy pictures in the house, keeping the idol of an elephant couple, getting a leaky tap repaired, since the continuous falling of water leads to wastage of wealth. Thus, the study of Vāstu-vidyā, having immense social significance, can be attempted by common people too so that they can remain aware on this subject and be able to reap the benefits of its universal laws and principles.

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सत्त्व –रजः –तमः

विश्वकृति सिंह
बी. ए. (आनर्स) संस्कृत, द्वितीय वर्ष

सारांश

सृष्टि की रचना के साथ ही परमात्मा ने इस सृष्टि पर सत्त्वगुण (सात्त्विक) रजोगुण (राजसिक) और तमोगुण (तामसिक) की भी सृष्टि कर दी। कहीं सत्त्व गुण प्रधान है, तो कहीं रजो गुण तो कहीं तमोगुण की प्रधानता है। तीनों गुणों की अपनी अपनी क्षमता है और अपना अपना गुण और प्रभाव है। हर मनुष्य में भी ये तीनों गुण मौजूद रहते हैं। प्रत्येक मनुष्य में किसी-न-किसी गुण की प्रधानता अधिक होती है। उसका व्यवहार उसकी रहन-सहन, उसको बोल चाल और उसका खान पान आदि से इन गुणों की प्रधानता का परिचय होता है। किसी के खाने पीने में परिवर्तन करने पर उसके स्वास्थ्य पर तो प्रभाव पड़ता ही है, साथ में उसके व्यवहार पर भी प्रभाव पड़ता है।

मुख्य शब्द

त्रिविध गुण, मन पर प्रभाव, सात्त्विक, राजसीक, तामसिक, आहार्य, व्यवहार, नियंत्रण, शुद्धि

प्रस्तावना

सृष्टि की रचना के साथ ही परमात्मा ने इस सृष्टि पर सत्त्वगुण (सात्त्विक) रजोगुण (राजसिक) और तमोगुण (तामसिक) की भी सृष्टि कर दी। कहीं सत्त्व गुण प्रधान है, तो कहीं रजो गुण तो कहीं तमोगुण की प्रधानता है। तीनों गुणों की अपनी अपनी क्षमता है और अपना अपना गुण और प्रभाव है। हर मनुष्य में भी ये तीनों गुण मौजूद रहते हैं।

सत्त्वं रजस्तम इति गुणाः प्रकृतिसंभवाः ।
निबधन्ति महाबाहो देहे देहिनमव्ययम् ।⁸⁵

⁸⁵ गीता 14.5

प्रसंग – संसार का कारण प्रकृति में स्थित होना और गुणविषयक आसक्ति है ऐसा श्रीकृष्ण ने अर्जुन को बताया और फिर गुणत्रय का वर्णन करते हुए कहते हैं कि –

व्याख्या – ईश्वर की माया से उत्पन्न सत्त्व, रजस् और तमस् ये तीनों गुण शरीर में स्थित अविनाशी आत्मा को बांध देते हैं अर्थात् ऐसा प्रतीत होता है कि उन्होंने आत्मा को बांध लिया है क्योंकि आत्मा तो लिप्त नहीं होता तो उसे बांधा कैसे जा सकता है? इसलिए प्रतीति ही होती है। वस्तुतः आत्मा को आश्रय बनाकर ही ये गुण अपना स्वरूप प्रकट करने में समर्थ होते हैं क्योंकि रूप रस गन्धादि गुण द्रव्य के अधीन होते हैं। वैसे ही ये सत्त्व, रजस्, तमस् गुण आत्मा के अधीन होते हैं और उसे अपना आश्रय बना लेते हैं। यहां महाबाहु विशेषण अर्जुन के लिए इसलिए प्रयुक्त किया गया है क्योंकि अर्जुन की भुजाएं सर्वशक्तियुक्त व घुटनों तक लम्बी है। अतः वह महाबाहु है। प्रत्येक मनुष्य में किसी-न-किसी गुण की प्रधानता अधिक होती है। उसका व्यवहार उसकी रहन-सहन, उसको बोल चाल और उसका खान पान आदि से इन गुणों की प्रधानता का परिचय होता है। किसी के खाने पीने में परिवर्तन करने पर उसके स्वास्थ्य पर तो प्रभाव पड़ता ही है, साथ में उसके व्यवहार पर भी प्रभाव पड़ता है। यह परिवर्तन उसके भोजन में आये परिवर्तन से होता है। मनुष्य के व्यवहार में भी परिवर्तन में मदद करती थी। यहाँ तक भी देखा गया है कि यदि उसके मिलने जुलने वाले लोगों में परिवर्तन आ जाये तो धीरे-धीरे उसके व्यवहार में भी परिवर्तन आ जायेगा। इसलिये लोग मौसम के हिसाब से अपनी रहन सहन में परिवर्तन करते हैं। इसलिये हर जगह का अपना अपना खान पान है। उस जगह का खान-पान वहाँ की मौसम और वहाँ की उपलब्धता पर निर्भर रहता है। उदाहरणस्वरूप, पंजाब हरियाणा आदि को लीजिये वहाँ पानी की कोई कमी नहीं रहने के कारण अच्छी फसल होती है। वहाँ का मुख्य अनाज गेहूँ, मक्का और बाजरा है। आजकल चावल भी काफी हो रहा है। खूब हरियाली और तुलनात्मक दृष्टि से देखा जाय तो मौसम थोड़ा ठण्डा रहना है। वहाँ दूध घी भी काफी होता है। वहाँ के लोगों का मुख्य भोजन गेहूँ बाजरा, मक्का, घी, दूध, मक्खन इत्यादि है। इसलिये वहाँ के लोग काफी हृष्टपुष्ट और गोरे होते हैं। घी दूध आदि का सेवन करते हैं। इसलिये वहाँ के लोगों में रजोगुणी प्रवृत्ति अधिक है। जरूरतः पड़ने पर अन्याय के खिलाफ संघर्ष के लिये तैयार हो जाते हैं। विदेशी आक्रमणों को यहीं के लोगों ने सबसे ज्यादा झेला है सेना में भी यहाँ के कई नवजवान हैं, जो सदैव देश की सुरक्षा में अग्रणी रहते हैं। ये लोगों की रजोगुणी प्रवृत्ति ही है, जो उन्हें सदैव सजग रखती है। यही स्थिति लगभग पूरे उत्तर भारत की है। यहाँ भी लोग शारीरिक दृष्टि से मजबूत होते हैं। आजादी की लड़ाई में पंजाब से लेकर बंगाल तक लोग सक्रिय रहे जिन्होंने अंग्रेजों से लोहा लिया और देश को आजाद किया। देश की आजादी में इनकी भूमिका अहम रही। ये रजोगुणी प्रवृत्ति ही थी जो वहाँ के पानी मिट्टी और अनाज में समायी थी और लोगों को सक्रिय रहने में मदद करती है।

मनुष्य की मानसिकता मुख्य रूप से उसके भोजन पर निर्भर रहती है। भोजन के सिवाय जलवायु, विभिन्न लोगों के बीच में उठना बैठना, उसकी निजी शिक्षा और समाज का नेतृत्व भी मनुष्य की मानसिकता में भारी परिवर्तन लाता है। उदाहरणस्वरूप, भारत कई वर्षों से अंग्रेजों का गुलाम था। उचित नेतृत्व के अभाव में वह गुलामी झेलता रहा। लेकिन जैसे ही देश को श्रेष्ठ नेतृत्व मिला, पुरे देश में आजादी की लहर जाग उठी। लोग आजादी के लिए उठ खड़े हुये। यह नेताजी सुभाष चन्द्र बोस भगत सिंह, चन्द्रशेखर आजाद एवं ऐसे ही अन्य लोगों के नेतृत्व के कारण सम्भव हुआ था। इनके नेतृत्व में लोगों के हृदय में स्वतंत्रता की आग सुलगा दी। और अन्ततः अंग्रेजों को भारत छोड़ना ही पड़ा और देश आजाद हुआ। **ऐसे वीर अमर शहीदों ने लोगों के दिल में रजोगुणी शक्ति का संचार किया था।**

रजो रागात्मकं विद्धि तृष्णासङ्गमसमुद्भवम् । तन्निबध्नाति कौन्तेय सकर्मसङ्गेन देहिनम् ।⁸⁶

प्रसंग – सत्त्वगुण का लक्षण स्पष्ट करने के पश्चात् अब श्रीकृष्ण द्वितीय गुण रजो गुण का लक्षण बताते हैं – रजोगुण का मूल, राग अर्थात् आसक्ति है। अप्राप्त वस्तु की अभिलाषा को तृष्णा कहते हैं और प्राप्त विषयों में मन का लगाव (प्रेम) आसक्ति है। यह आसक्ति ही रजोगुण को उत्पन्न करती है। इस आसक्ति के कारण ही मनुष्य कर्म की ओर आकृष्ट होता है यही कर्म के प्रति आसक्ति देहधारी आत्मा को बांध लेती है अर्थात् मनुष्य का मन राग के कारण ही कर्मों के प्रति आकृष्ट होता जाता है। मनुष्य को किसी न किसी फल की इच्छा बनी रहती है और उस फल की चाह में वह आसक्त होकर कर्म करने लगता है। इस प्रकार से फलेच्छा पूर्वक कर्म करना रजोगुण के कारण होता है।

सत्त्व गुणी तो "कर्म मेरा कर्तव्य है" यह मानकर निष्काम भाव से उसे करता है परन्तु रजोगुणी फलासक्त होकर कार्य में प्रवृत्त होता है। यही रजोगुण का स्वभाव है।

जब जन तामसिकता की काफी छाया ने, पैर फैलाये हैं, तब तब सत्त्वगुणी और रजोगुणी नेतृत्व उभरा है। और उसने तामसिक शक्ति का दमन किया है। लोगों को पतन से बचाया है। महाभारत के पीछे भी यही प्रमुख कारण था। समाज में तमोगुणी नेतृत्व चारों तरफ फैला हुआ था। सत्त्वगुणी शक्ति विलुप्त हो चुकी थी। भगवान श्री कृष्ण ने समाज में रजोगुणी शक्ति का सम्पात्त किया और पूरा समाज दो गुटों में बँट गया। पूरी तमोगुणी शक्ति ने मिलकर भगवान श्री कृष्ण का विरोध किया और महाभारत में कौरवों का साथ दिया। महाभारत में कौरवों की सेना पाण्डवों की सेना के मुकाबले काफी बड़ी थी। भगवान श्री कृष्ण भी पाण्डवों की सेना में निहत्थे थे। पाण्डव सेना युद्ध में भगवान श्री कृष्ण के मार्ग दर्शन में लड़ी। कम सेना होते हुये भी भगवान श्री कृष्ण ने महाभारत के युद्ध में दर्शा दिया कि हमेशा सत्य की विजय होती है। सत्य पर आधारित रजोगुणी शक्ति ने तमो गुणी शक्ति पर विजय हासिल की। पाण्डव विजयी हुये महाभारत युद्ध के लगभग दो हजार वर्ष पश्चात् फिर तमो गुणी शक्ति ने भारत में सिर उठाया। रजोगुणी और सत्त्वगुणी शक्ति पूर्णतया निष्क्रिय हो चुकी थी। पाप का चारों तरफ बोल बाला था। जनता पूर्ण रूपेण दुःखी थी। उसी समय महान गुरु चाणक्य ने उस समय के क्रूर सम्राट नन्द को समझाने का प्रयास किया। उस अत्याचारी सम्राट ने महान चाणक्य की सलाह मानने के बदले उसे अपमानित किया। इतिहास में दर्ज है कि किस तरह चाणक्य के अथक प्रयास से चन्द्रगुप्त जैसा वीर सेना नायक तैयार हुआ और एक बड़ी अंग्रेज भागते और छिपते नजर आ रहे थे। रवीन्द्र नाथसेनानायक में रजोगुणी शक्ति का सार किया और उसके सेना का गठन किया गया। गुरु चाणक्य ने सेना और नेतृत्व में बहुत बड़ा युद्ध हुआ। और अन्त में सत्य को विजय हुयी। तमो गुणी शक्ति पर रजो गुणी शक्ति ने विजय हासिल की। महापातकी सम्राट नन्द भाग गया चाणक्य की रजोगुणी शक्ति ने सम्राट नन्द की तमो गुणी शक्ति पर विजय हासिल की। चाणक्य ने धीर-धार तमो गुणी शक्ति को क्षीण किया। रजोगुणी और सत्त्वगुणी शक्ति को सक्रिय किया चारों तरफ शान्ति स्थापित हो गयी।

⁸⁶ गीता 14.7

इस युग में तमोगुणी शक्तिक्षीण रही, रजोगुणी और सतोगुणी शक्ति पुष्पित और पल्लवित होती रही। इतिहास गवाह है जब जब सत्त्वगुणी और रजोगुणी शक्ति क्षीण हुयी है। और तमोगुणी शक्ति ने सिर उठाया है। जनता दुःखी हुयी है। पाप बढ़े हैं। अत्याचार बढ़ा है।

अप्रकाशोऽप्रवृत्तिश्च प्रमादो मोह एव च ।
तमस्येतानि जायन्ते विवृद्धे कुरुनन्दन ।।⁸⁷

व्याख्या – तमोगुणी व्यक्ति तेजहीन हो जाता है। उसकी इन्द्रियां भी शिथिल हो जाती हैं। उसकी किसी भी कार्य को करने की इच्छा नहीं होती। वह आलसी हो जाता है। लापरवाही के कारण कोई भी काम ठीक से नहीं कर पाता। विवेकहीन होकर जीवन जीता है। यह सब तमोगुण के बढ़ जाने पर होता है। तमोगुण के कारण मनुष्य में सभी दोष आ जाते हैं। निष्क्रियता मनुष्य को मृतवत् कर देती है। समाज के नेतृत्व को सदैव सजग रहना होगा जिससे कि तमोगुणी शक्ति सिर ने उठा पाये। हमेशा समाज में रजोगुणी और सत्त्वगुणी शक्ति का प्रभाव बना रहे। व्यक्तिगत जीवन में भी सदैव ध्यान रखना होगा कि तमोगुणी शक्ति जीवन में हावी न होने पाये। यह सम्भव है प्रत्येक घर में भोजन पर ध्यान देने से भोजन हमेशा सात्त्विक रहे।

कभी कभी राजसिक भोजन लेने में कोई हानि नहीं है। तामसिक भोजन हमेशा त्याज्य रहे। सात्त्विक भोजन लेने से तन तो निरोग रहेगा ही साथ में मन भी चंचलता से मुक्त रहेगा और शान्त रहेगा मन में सदैव सात्त्विक विचार उभरेंगे। आज जो समाज में कहीं कहीं अशान्ति दिखती है। लूट-पाट, झगड़े इत्यादि होते हैं। उनका मुख्य कारण है तामसिक विचारों की उत्पत्ति और ये तामसिक विचार उत्पन्न होते हैं, तामसिक भोजन के कारण इसीलिये कहा गया है कि जैसा अन्न वैसा मन अतः हमेशा यह प्रयास होना चाहिये कि भोजन सदैव सात्त्विक रहे। इसकी शिक्षा हमें अपने बच्चों को उनके बचपन से देनी होगी। स्कूली पाठ्यक्रम में भी इसको शामिल करना होगा। हर बच्चे को इसकी जानकारी मिले कि उसे किस तरह का भोजना करना चाहिए। सात्त्विक भोजन करने से बच्चों की बुद्धि कुशाग्र होगी और कभी कभी राजसिक भोजन करने से शरीर बलिष्ठ होगा और तामसिक भोजन करने से मन में तामसिक विचार उठेंगे मन अत्यधिक होगा इसलियेक भोजन कभी न भोजन से सम्बन्धित पूरी जानकारी होने पर वह जब भी भोजन करेगा, उसको आभास होगा कि वह है। यदि समाज में बहुमत सात्त्विक विचारों के लोगों का हो जाय तो समाज की बहुत सारी समस्यायें स्वतः ही हल हो जायेगी। आज लोग क्षणिक लाभ के लिये क्षणिक भौतिक सुख के लिये कुछ भी अनैतिक करने को आतुर रहते हैं। वे अनजान हैं कि ये भौतिक सुख तो क्षण इन्हीं मात्र का है। भौतिक जरूरतों की पूर्ति तो करनी ही होगी। लेकिन इस पूर्ति के लिये हमें सात्त्विक मार्ग को चुनना होगा। हमें ऐसी व्यवस्था चुननी होगी जिससे सात्त्विकता में वृद्धि हो और तामसिकता में कमी आये। आखिर मनुष्य का जन्म केवल भौतिक समस्याओं में उलझकर रहने के लिये नहीं है। उसका लक्ष्य परमपुरुष को पाना है। उस विराट को पाना है। भौतिकता की चकाचौंध में वह पथ भ्रमित हो जाता है। विराट की चाह में और उसकी खोज में वह सीमित भौतिकता में भटक जाता है। सत् पथ का सही तमोगुणी पथ को अपना लेता है। नतीजा, धीरे-धीरे वह उस विराट से दूर होता जाता है। लक्ष्य के विपरीत दिशा में चला जाता है।

सात्त्विक आधार तो चाहिये ही लेकिन तमोगुणी शक्ति को नियन्त्रण में रखने के लिये हमें रजोगुणी शक्ति की मदद लेनी पड़ेगी। जीवन में हर जगह तामसिक वृत्तियाँ नजर आती हैं। इस पर नियन्त्रण रखने के लिये हमें रजोगुणी शक्ति की मदद लेनी पड़ती है?

केवल रजोगुणी शक्ति की सहायता से हम तमोगुणी प्रभाव को सीमित कर सकते हैं। उसको बढ़ने से रोक सकते हैं। इसीलिये तो ग्राम पंचायत में सरपञ्च इन तमोगुणी लोगों पर नजर रखता है। वे अपनेदायरे में रहते हैं उसी तरह हर तहसील और जिले में व्यवस्था रहती है। पुलिस व्यवस्था के पीछे भी यही उद्देश्य है। पुलिस अपने क्षेत्र में शान्ति बनाये रखने के लिये समाज में जो तामसिक प्रवृत्तियों के लोग हैं उन पर सख्त नजरके रखती है यदि आवश्यक हुआ तो उन्हें गिरफ्तार भी करती है। इसलिये हर जिले में जगह-जगह थाने बना दिये गये हैं। जहाँ से वे अपने क्षेत्र में शान्ति व्यवस्था बनाये रखती है। इस पुलिस महकमे में भी कुछ व्यक्ति तामसिक वृत्तियों कद घुस गये हैं। जहाँ वे अपनी स्वार्थसिद्धि की आड़ में अपना

कर्तव्य भूल जाते हैं हर छोटी छोटी बात में वे पैसा वसूल कर अपने कर्तव्य को भूल जाते हैं। कम शिक्षा, कम वेतन और असंयमित कार्य इस वर्ग में तामसिक वृत्तियाँ पनपने में सहायक रहती है। अतः आवश्यकता है इस वर्ग में अच्छे पढ़े लिखे लोग लिये जाये उन्हें अच्छा वेतन दिया जाये तथा साथ-साथ उन्हें अच्छा शारीरिक गठन और स्वास्थ्य ठीक रखने के लिये उचित व्यवस्था हो। स्वास्थ्य सम्बन्धी और उनके दैनिक कार्य में चुस्ती के लिये इसकी ट्रेनिंग में सत्वगुणी आधार लिये रजोगुणी प्रवृत्ति विकशित करने की भी व्यवस्था होनी चाहिये। यह सब सम्भव है, उनके नियमित जीवन में योग और आध्यात्मिक साधना की आदत डालने से।

सतपथ पर सतत चलने के लिये और आगे बढ़ने के लिये मार्गदर्शक और चिन्तक की नितान्त आवश्यकता है। इसके अभाव में हमेशा पथ भ्रष्ट होने की सम्भावना बनी रहती है।

सत् पथ का प्रदर्शक और निर्देशक जितना मजबूत होगा, हमे सत पथ पर आगे बढ़ने में उतनी ही सुगमता होगी। सतु पथ पर चलने की समर्थता तभी सम्भव है जब व्यक्तिगत जीवन में भी अधिक सात्त्विकता होगी। जीवन में सात्त्विकता लाने के लिये हमें अपने जीवन में न केवल सात्त्विक आहार को अपनाना होगा बल्कि सात्त्विक माहौल भी बनाना होगा। अपना व्यक्तिगत जीवन साफ सुथरा रखना होगा। चरित्र को सुदृढ़ बनाना होगा। इसके लिये हमें अपने आधार को मजबूत करना होगा। और यह तभी सम्भव है, जब हम अपने व्यक्तिगत जीवन में आध्यात्मिक साधना करेंगे। इसके लिये नैतिक दृढ़ता अनिवार्य है। नैतिक दृढ़ता साधना के बिना सम्भव नहीं और नैतिकता में दृढ़ता साधना के बिना सम्भव नहीं। परमात्मा को भी पाने का यही एक पथ है। यही सत् पथ है।

जगत् को सभी आहार्य वस्तुओं में सत्य, रज, तम इन तीन गुणों में एक विशेष की प्रधानता देखी जाती है। पदार्थ भी तदनुरूप मात्त्विक, राजसिक और तामसिक इन तीन भागों में विभक्त है।

सात्त्विक आहार

चावलजीत्यादि सभी प्रकार के मुख्य अन्न मसूर और खेसारी छोड़कर सभी प्रकार की दाल सभी तरह के फल-फूल, दुग्ध एवं दुग्ध से बने इत्यादि। सफेद बैंगन, प्याज, लहसुन छता (Mushroom) छोड़कर सभी प्रकार की तरकारियाँ लाल पोय साग तथा सरसो साग छोड़कर सभी प्रकार की साग, गरम मसाला छोड़कर सभी प्रकार के मसाले एवं सभी प्रकार के मिष्ठान्न खाये जा सकते हैं। शरीर और मन दोनों के लिये उपकारी सभी प्रकार का आहार ही सात्त्विक है।

राजसिक आहार

शरीर और मन दोनों में किसी एक के लिये उपकारी तथा दूसरे के लिये निरपेक्ष प्रभाव युक्त खाद्य को राजसिक कहा जाता है। सात्विक एवं तामसिक श्रेणी में जो नहीं आते इस प्रकार के सभी आहार राजसिक खाद्य की श्रेणी में गिने जाते हैं। तुषारपात के समय देश में राजसिक खाद्य सात्विक तथा तामसिक खाद्य, राजसिक खाद्य की श्रेणी में आ जाते हैं।

तामसिक आहार

शरीर एवं मन दोनों में किसी एक के लिये हानिकारक होता है तथा मन को चंचल करता है और मन को एकाग्र करने में बाधा पहुँचती है। ऐसे आहार तामसिक आहार हैं।

- बासी और सड़ी वस्तु बड़े जानवर का माँस, सभी प्रकार के मादक द्रव्य तामसिक आहार हैं।
- जो आहार शरीर और मन दोनों के लिये हितकर है वह भोजन और तामसिक विचार त्यागने की सलाह दी जाती है। सात्विक आहार है।
- जो आहार शरीर के लिये लाभप्रद है किन्तु मन के लिये न लाभप्रद है न हानिप्रद वह राजसिक आहार है।

निष्कर्ष

इन त्रिविध आहारों में योग सिद्धि के लिए सात्विक आहार ही शुद्ध आहार है। अतः हमें आहार पर नियंत्रण रखते हुए सात्विक आहार का ही सेवन करना चाहिए। ऐसा करने से हमारे विचार भी सात्विक होंगे। कहा है- जैसा अन्न वैसा मन। शुद्ध आहार आरोग्यता, बल व सुख देने वाला होता है। चरक सूत्र में मनुष्य शरीर के तीन आधार स्तम्भ बताए हैं- त्रय उपस्तम्भ इति- आहारः स्वप्नो ब्रह्मचर्यमिति⁸⁸ इनमें प्रथम आधार- आहार की शुद्धि शरीर की रक्षा में विशेष अपेक्षित है।

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DEPARTMENT ASSOCIATION 2021-22



Rajeshwari S Umachagi
(President)

Vishwakriti Singh
(General Secretary)

Sudipa Bhattacharya
(Treasurer)

