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प्राचीन भारतीय ज्ञानवैभव

संपादक - डॉ. महादेव गव्हाणे



प्राचीन भारतातील ज्ञानवैभव

(Knowledge Splendor in Ancient India)

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*"प्राचीन भारतातील ज्ञानवैभव" या पुस्तकातील सर्व मते आणि अभिप्राय संबंधित लेखकांची असून त्या संबंधी प्रकाशन, मुद्रक व वितरक सहमत असतीलच असे नाही.

मनोगत

भारतवर्ष खूप प्राचीन देश आहे येथील संस्कृती व ज्ञान परंपरा खूप प्राचीन आहे. भारतात पूर्वी नालंदा, तक्षशिला, काशी आदी ठिकाणी प्रसिद्ध विद्यापीठ होते. जेथे ज्ञान ग्रहण करण्यासाठी वेगवेगळ्या देशातून विद्यार्थी येवून ज्ञान ग्रहण करीत होते. संपूर्ण जगात भारताच्या विद्वत्तेची खूप मान्यता होती. कधी काळी भारताला 'सोने की चिडिया' म्हटले जात होते. त्याच्या मागे ज्ञान वैभवाची व धन, धान्य, संपत्तीची परिदृश्यता व्यक्त होते. या वैभवाला हानी पोहचविण्यासाठी आपल्या भारतावर मुगल, इंग्रज, डच, फ्रेंच, पोर्तुगीज आदींनी आक्रमण करून येथील संस्कृती, ज्ञान, परंपरा आदी नष्ट करण्यासाठी खूप प्रयत्न केले. येथील विद्यापीठांच्या ग्रंथालयांना आगी लावून वैज्ञानिक व आचार्य वृंदांना ठार मारून ज्ञान परंपरा नष्ट करण्याचा प्रयत्न केला.

आपले अनेक प्राचीन ऋषी मुनी खूप विद्वान व वैज्ञानिक होते. आयुर्वेदात चरक, वाग्भट, सुश्रुत आदी नाट्याचार्य भरतमुनी, गणित शास्त्रात भास्कराचार्य, व्याकरण शास्त्रात, पाणिनी, कात्यायन, पतंजली, खगोलशास्त्रात वराहमिहीर, आर्यभट्ट, रसायनशास्त्रात नागार्जुन, दर्शनशास्त्रात कपिल, कणाद आदी मुनींचे नाव आदराने घेतले जाते. यांच्या शोधांचा आधार घेवून आजदेखील त्यावर पुढे संशोधन चालू आहे.

संस्कृत साहित्यात काव्य, नाटक, काव्यशास्त्र आदी खूपच गंभीर व बोधप्रद आहे. अशा गंभीर विषयावर आमच्या महाविद्यालयाच्या संस्कृत विभागातर्फे 'प्राचीन भारतातील ज्ञान वैभव' या विषयावर एका चर्चासत्राचे आयोजन करण्यात आले आहे. या चर्चासत्रात अनेकांचे निबंध वाचन व विद्वानांचे व्याख्यान होणार आहेत. अशा या महत्त्वपूर्ण चर्चासत्राच्या यशस्वितेसाठी शिव छत्रपती शिक्षण संस्था लातूरच्या राजर्षी शाहू महाविद्यालय (स्वायत्त), लातूर व पश्चिम विभागीय केंद्र भारतीय सामाजिक विज्ञान व अनुसंधान परिषद मुंबई यांच्या संयुक्त विद्यमाने एक दिवसीय राष्ट्रीय चर्चासत्राचे आयोजन करण्यात आले आहे. ज्यांच्या सहकार्याने ही राष्ट्रीय कार्यशाळा आयोजित करण्यात आली आहे त्यांच्या सहकार्याबद्दल मी त्यांचे आभार मानतो व कार्यक्रमाच्या सफलतेसाठी व स्मरणिकेच्या प्रकाशनासाठी शुभेच्छा व्यक्त करतो.

प्राचार्य, डॉ. महादेव गव्हाणे

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१.

आयुर्वेदाचे महत्त्व

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बी.ए.एम.एस., पीएच.डी.(संस्कृत)
औरंगाबाद. मो.क्र. ९४०४४८६८३३

रागदिरोगान्सतानुषक्ता नशेषकाय प्रसृतान शेषान्।
औत्सुक्य मोहारतिदाञ्जघान योऽपूर्ववैद्याय नमोऽस्तु तस्मै॥

(मंगलाचरण अष्टांगहृदय)

वेदामध्ये ज्ञानाचे दोन भाग मानले आहेत १. अविद्या २. विद्या

विद्यां चाविद्या च यस्तद्वेदोभयम् सह।

अविद्यया मृत्युं तीर्त्वा विद्ययाऽमृतमश्नुते॥

जो मनुष्य विद्या आणि अविद्याला सोबताच जानतो ते मनुष्य अविद्येद्वारे मृत्युला जिंकून विद्याद्वारे मोक्ष प्राप्त करतो येथे अविद्या म्हणजे भौतिक, रसायन, जीव, वनस्पति, अभियांत्रिकी तसेच आयुर्वेद चिकित्सेचा समावेश होतो.

दुसऱ्या भागात म्हणजे विद्या मध्ये दर्शन, अध्यात्म, वेदांताचा समावेश होतो।

आता अविद्यापैकी आयुर्वेद शास्त्र याविषयी -

भारतात आयुर्वेदाची परम्परा वैदिक युगापासून सुरु झाली.

वेदातील वैद्यक परम्परा

वैदिक साहित्यामध्ये प्रसंगानुरूप वैद्यकसंबंधी जे उल्लेख प्राप्त होतात ते इतके महत्त्वपूर्ण आहे की त्याच्या साहित्याने वैदिक कालीन आयुर्वेदाचा स्पष्ट परिचय मिळतो. ऋग्वेदातील भागामध्ये अश्विन नामक देव वैद्याचे चरित्र तसेच चिकित्सेचे वर्णन सापडते. अश्विनीकुमारांच्या चिकित्सेचे दृष्टान्त सुध्दा विलक्षण रोचक आहे. अश्विन ने वृद्ध चवन ऋषीला पुन्हा यौवन प्राप्त करून दिले युध्दामध्ये राजा खेलाची पत्नी विपश्यला हिचे शत्रूद्वारे पाय तोडले असता अश्विनीकुमारांनी लोखंडाचे पाय जोडून दिले. (ऋ. १/११६/१५) अश्विनीकुमारांनी दधिची ऋषीच्या मस्तकावर घोड्याचे मस्तक लावले व मधुविद्याचे ग्रहण करून पुन्हा पूर्वीचे मस्तक लावले. (ऋ. १/११६/१२) अशी चमत्कारिक कार्ये आयुर्वेदाच्या उन्नतीचे द्योतक आहेत.

supply, cost cannot be decided on a break even with balance which in turn maintain equally the welfare of buyers and producers.

Conclusion:

Kautilya emphasized that government might create great educate and may stipulate great administration but it could not inject want among the individuals to require advantage of the existing openings. He considered that good policies were planned to make openings and reasonable educate were required to utilize those opportunities. However, components of great administration are not exclusively subordinate on the work of the government itself, but it equally pivots on the shared participation, understanding and association of the lion's share of the citizens and organizations.

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36.

The Elements of Peripeteia and Anagnorisis in Mrchchakatikam

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Mrchchakatikam is the only and distinctive work of Shudraka in Sanskrit literature. Shudraka was a revolutionary thinker in Sanskrit theater, and his artwork portray the then social evils, marriage system and politicalvices. *Mrchchakatikamis* a ten-act play which defies social cues of its time. It is translated into English by V G Paranjape in 1937. Shudraka's writings are indicative of a rebellious attitude, and the social values expressed in them are a guide and motivation for today's social system. Usage of the elements of *Peripeteia* and *Anagnorisis*, while interweaving the three storylines, makes the drama inimitable. In these storylines, Shudraka goes outside the tradition and portrays the love affairs of Charudatta and Vasantasena as the hero-heroine as well as Sharvilak and Madanika. Of course, this union of them has been drawn by Shudraka, going beyond caste-disparity and social levels.

The concepts of *Peripeteia* and *Anagnorisis* are discussed by a Greek philosopher and thinker Aristotle (384 B.C. to 322 B.C.) in his treatise *Poetics* where he elaborates the concept of drama and all the elements of drama with minute details. He considers plot to be the soul of drama and a good plot should be based on complex plot which includes the elements of *Peripeteia* and *anagnorisis*. *Peripeteia* is generally explained as 'reversal of the situation' and *anagnorisis* as 'recognition' or 'discovery' 'a change from ignorance to knowledge'. Both *Peripeteia* and *anagnorisis* please because there is the element of surprise in them, hence Aristotle advocates to use them in the inner structure of the plot.

The play *Mrchchakatikam* written by Shudrakara has made a fundamental contribution to Sanskrit theatre. Nothing definite can be

said about Shudraka's life. Bhasa's *Charudattam* and Dandi's *Daskumaracharitam* bear a close resemblance to *Mricchakatikam*. Although Shudraka's date is not fixed, on the basis of the available evidence and from the mention in G. K. Bhat's *Sanskrit Natyasaundhrya* (1978: 179) one can infer about his time and it is generally believed that he would have lived before 800 AD. Shudraka has given the meaningful name *Mrchchakatikam* i.e. 'earthen cart' to the play after the central scene in the sixth act of the play.

The opening act introduces almost all the characters from the play. Charudatta the protagonist of the play is a Brahmin by birth and a businessman by profession. Due to his generosity he has lost his all richness and living a life in crisis. On a dark night, Vasantsena the courtesan to save herself from Shakar, the brother-in-law of the guardian king Palaka, takes shelter in Charudatta's home, without letting it to know anyone. Shakar fails to find her out. He physically harasses Radanika, Charudatta's maid, thinking her to be Vasantsena. Maitreya, Charudatta's friend present there gets enraged and banishes Shakar and his two followers with a wooden staff. After their departure Vasantsena comes out. Charudatta takes her to be Radanika, where following dialogues between them exemplifies *Peripeteia* and *anagnorisis*.

Charudatta: Radanika, the evening is inclined to be windy. Rohasena has caught cold; so take him inside and muffle him in this shawl. (*Throws the shawl at her.*)

Vasantsena: (*To herself*) Why! He takes me to be his servant! (*Taking the shawl and smelling it wistfully.*) Oh, really! This shawl has been scented with Jasmine flowers. His youth apparently has not yet lost its ardour. (*Wears the shawl apart*)

Charudatta: Now Radanika didn't I ask you to take Rohasena into the inner court of the house?

Vasantsena: (*To herself*) I have not the good fortune to be able to enter the inside of your house.

Charudatta: Why Radanika you cannot even give me a reply. Oh fie! When a man is in a bad plight, which is forced on him by adverse fate and is aggravated by his lack of fortune, his very friends turn into enemies, and people who have loved him long treat him indifferently,

(*Radanika and Maitreya approach.*)

Maitreya: My friend, here is your Radanika.

Charudatta: This, Radanika! Then who is this other lady? By my garment brought unwillingly in contact with her contaminated,- (*Act I Sc. 5*)

Vasantsena gets introduced to Charudatta by his friend Maitreya. After *peripeteia* i.e. knowing the truth from Maitreya, Charudatta's joys know no bounds. Following aside reveals it.

Charudatta: Yes, it is Vasantsena,- (*to himself*)

my love for whom has subsided within me like the anger of a pusillanimous man, my wealth having diminished in extent. (*Act I Sc. 5*)

Maitreya also informs Charudatta that Vasantsena is also deeply in love with her. Later Charudatta feels sorry for his behaviour to Vasantsena. Vasantsena also apologizes for entering in the house without permission. And their love begins to blossom. To continue their love meeting, Vasantsena deposits her ornaments in Charudatta's custody.

The elements of *Peripeteia* and *anagnorisis* are again reflected in successive Acts. On one night, Charudatta and Maitreya come very late after listening Rehbla's music program. They fall asleep and a thief called Sarvalika steals the ornaments which Vasantsena has put in Charudatta's custody. Now Charudatta is worried about what to return Vasantsena, if she asks for ornaments. Who will believe that ornaments have been stolen? Everyone will doubt Charudatta's honesty.

Maitreya: I should disown the deposit. I would ask who gave it? Who received it?

Who was the witness?

Charudatta: Do you mean to say that I am the man to tell a falsehood now?

Even if I have to beg for it, I shall do so and earn the wherewithal to pay back the deposit. I shall not utter a falsehood, which entails a loss of honour. (*Act III, Sc i*)

To see Charudatta in distress, Dhuta his wife offers her necklace to Maitreya and Charudatta convinces to give that necklace to Vasantsena. In Act IV, Sarvilaka meets Madanika a maid of Vasantsena whom he loves and wants to make her free from Vasantsena. Sarvalika tells Madanika that he has stolen ornaments from Charudatta's house.

Madanika realizes that the ornaments belong to Vasantsena which she has deposited to Charudatta. To save Sarvilaka from further complications, Madanika asks Sarvilaka to offer the ornaments to Vasantsena by telling her that he has come from as messenger to return the ornaments on Charudatta's behalf. Vasantsena overhears this conversation between Sarvilaka and Madanika. Vasantsena now knows the truth. This element of *Anagnorisis* through following dialogues offers pleasure to lover- beloved Sarvilaka and Madanika as well as the audience.

Sarvilaka: (*Approaches.*) My blessings to you, madam.

Vasantsena: I bow to you noble sir. Please take a seat, noble sir.

Sarvilaka: The caravan leader makes you this request: 'My house being dilapidated, it is difficult to keep these ornaments in safety; please, therefore, take them back. (*He hands them over to Madanika and proceeds to go.*)

Vasantsena : Noble sir, please take a return message from me to him.

Sarvilaka: (*Aside*) Who the deduce is going to go there?
(*Aloud*) What is the return-message, please?

Vasantsena: Please take charge of this Madanika, noble sir.

Sarvilaka: I donot understand this, madam

Vasantsena: I do.

Sarvilaka: Please, explain it to me.

Vasantsena: The noble Charudatta told me that I was to give Madanika to the man who would handover these ornaments to me. So, please take her to be a gift made by Charudatta himself to you.

In this way Sarvilaka and Madanika were united. The love of Sarvilaka and Madanika got their destination.

Another event in Act VII has been nicely woven with *peripeteia*. Charudatta invites Vasantsena to the Pushpakarandaka garden, an old big garden. Shakar has also called Sthavaraka at the garden. Meanwhile Aryaka escapes himself from King Palaka's imprisonment and hides himself in the carriage prepared for Vasantsena. And mistakingly Vasantsena takes her seat in the carriage owned by Shakar. Both carriage reach at their different destinations. Charudatta helps Aryaka in all

possible ways to make his flee a success. Vasantsena reaches to Shakar. Shakar and Vita astonish to see Vasantsena. Shakar thinks that Vasantsena has come to meet him willingly and she also is in love with him. Vasantsena tells truth to Vita. From Cheta, Shakar comes to know that Vasantsena has come to meet Charudatta. Shakar expresses his love for Vasantsena. She doesn't respond him and humiliates him by pushing her foot on his head when Shakar is lying flat praying her to accept his love. Shakar doesn't bear this insult. He decides to kill Vasantsena. He persuades Vita and Cheta to kill her but they refuse it. Shakar seizes her neck to stop her breathing. Vasantsena lies down unconsciously. Shakar thinks she is no more and covers her body with dry leaves. A Buddhist mendicant passing from that garden happens to see the body covered with dry leaves. He recognizes her to be Vasantsena and saves her life.

The final Act of the play is very charismatic as it ends the clouds of suspense. King Palaka and Shakar make all preparations to kill Charudatta as he is a charged with the murder of Vasantsena. Which is an element of *peripeteia*. When Charudatta is taken to cremation ground he almost looks like an animal taken for sacrifice. Charudatta makes an emotional meeting with his son Rohasena and his friend Maitreya. Dhuta his wife. When Vasantsena comes to know about all these mishappenings, she comes to the foreground and Charudatta is freed from the charge of murder. This *anagnorisis* is a surprise to everyone. Aryaka kills King Palaka and becomes the King. Charudatta's life was saved and all characters meet their destinies per the rule of poetic justice and thus the play ends happily.

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