

श्रीसोमनाथसंस्कृतविश्वविद्यालयग्रन्थमाला - १६

भारतीयदर्शनसिद्धान्तप्रभा

प्रधानसम्पादकः

प्रो. गोपबन्धुमिश्रः

कुलपतिः

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सम्पादिका

डॉ. बी. उमामहेश्वरी

सहायिकाचार्या

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कुलसचिवः

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E-mail: sssu.veraval@gmail.com

Web: www.sssu.ac.in

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डॉ. कार्तिकपण्ड्या

संशोधनाधिकारी,

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Assistant Editor & Co-ordinator:

Dr. Kartik Pandya

Research Officer

Shree Somnath Sanskrit University, Veraval.

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Philosophical Studies in the Bhīṣmacaritam
of Dr. Hari Narayan Dikshit

Dr. Kartik Pandya
Research Officer,
Shree Somnath Sanskrit University,
Veraval, Gujarat

The *Bhīṣmacaritam*, composed by a great modern poet of our time Dr. Hari Narayan Dikshit on 12th February 1991, is an epic poem comprising of 20 cantos and 1118 verses. It occupies an important place among the mythological *Mahākāvya*s for its aesthetic attributes. This mythological poem is worthy of note for a number of reasons. This poem describes the life of Devavrata Bhīṣma starting from his birth till death involving his valourous act, his mighty prowess, wisdom, philanthropic act and noble personality. The poet has nicely depicted the character of Bhīṣma. He has properly dealt with the subtle characteristics of Bhīṣma. There is no doubt that the pen of the poet has given birth to an excellent and pleasant epic in a beautiful, impressive and very

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heart-touching style. The work is appreciable for its theme and presentation. The poem is first of its kind and is a best one from literary perspective. The present research paper contains the Philosophical Studies in the epic *Bhīṣmacaritam* of Dr. Hari Narayan Dikshit.

As very clear from the title, life and activities of Bhīṣmapitāmaha is dealt with in this poem in a proper order. It is also one of the excellent biographical poems, composed so far in modern Sanskrit literature. It holds a special place for its intrinsic merit, originality, superb presentation, fine language and an appropriate blending of poetic elements. The present study will be a valuable contribution to the field of Philosophical Studies and will be very helpful to those who want to pursue their study in this field. The reason is that among the different languages of the world Sanskrit has its own rank and position, as it has been a vehicle of Indian traditional wisdom. The modern Sanskrit epic *Bhīṣmacaritam* is an example of the same with its plot based on the mythology of the *Mahābhārata*. It

will be first of its kind, significant and pioneering work on the life-sketch of Bhīṣmapitāmaha in English language.

Dr. Hari Narayan Dikshit is a famous and reputed poet of contemporary literature in Sanskrit and is still contributing to the modern Sanskrit literature. He is one of the modern greatest poets like Shripad Shastri Hasoorkar (who has contributed nine *Carita-kāvya*s viz. *Buddhadeva-caritam*, *Vardhamānasvāmicaritam*, *Śaṅkarācāryacaritam*, *Vallabhācāryacaritam*, *Rāmadāśacaritam*, *Śikhguru-caritāmṛtam*, *Ṁṛthvīrāja Cahvāṇa-caritam*, *Mahārāṇā Pratāpa Simha-caritam* and *Chatrapati Śivājī Mahārāja-caritam*), Satyavrat Shastri (who has contributed three *Carita-kāvya*s viz. *Śrībodhisattva-caritam*, *Indirāgāndhi-caritam* and *Śrīgurugovinda Simhacaritam*), Pandita Kshama Rao (who has contributed three *Carita-kāvya*s viz. *Tukārāma-caritam*, *Rāmadāśa-caritam* and *Jñāneśvara-caritam*), Medhavrat Shastri (who has contributed five *Carita-kāvya*s viz. *Brahmarṣi Virājananda-carita*, *Nārāyaṇasvāmi-carita*, *Jñānendra-carita*, *Nityānanda-carita* and *Dayānanda Digvijaya*

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Mahākāvya) who have made valuable contribution to the Biographical literature of Sanskrit. Our poet has composed four *Carita-kāvya*s viz. *Bhīṣmacaritam*, *Rādhācaritam*, *Śrīgvalladevacaritam* and *Durjanācaritam* (which is under publication); and hence he has made valuable contribution to this tradition. Great poets like Vālmīki, Vyāsa, Bhāsa, Aśvaghōṣa, Bhavabhūti and Kālidāsa, he has also given new ideas and new hopes to the Indian culture as well as literature through his unmatched and transcendental strength and grip over literature. By giving a new style and strength, he has shown a new way to the tradition of Sanskrit poetry which has been followed since so many centuries. He is undoubtedly a stalwart of modern Sanskrit literature.

Hari Narayan Dikshit has not remained silent in giving his biographical details like ancient poets. He has given his brief biographical details in his different works like that of Bāṇabhaṭṭa and Bhavabhūti.

Birth and Family

The mixture of mature literacy, severe criticism and beautiful quality of poet is found in Dr. Hari

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Narayan Dikshit who took birth on 13th January, 1936 in the village Paḍakulā of the district Jaloun of Uttar Pradesh. He was born in a noble Brahmin family. His father's name is Shree Raghuvir Sahay Dikshit and his mother's name is Shreemati Sudama Devi Dikshit. He has introduced the names of his parents also in the *Śatakakāvya viz., Upadeśaśatī and Kathākāvya viz., Nirvedanirjharīṇī*. Under the able guidance of his father, he became a scholar and a poet.

Education

The early childhood of the poet spent in the village and hence he had his primary education under the guidance of his parents in village. He obtained higher education both in traditional as well as in modern system. He had his traditional studies in *Vyākaraṇa, Sāṅkhyayoga* and *Sāhitya* obtaining *Śāstrī* and *Ācārya* degrees from Sampurnanand Sanskrit Vishvavidyalaya, Varanasi. He had his education in modern system obtaining B.A. and M.A. degrees from Agra Vishvavidyalaya, Agra. The poetic art and expression skills are seen in him

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because of his higher education in both the systems. He obtained Sahitya Ratna degree in Sanskrit and Hindi from Prayaga. He received D. Lit. Degree from Kumayun University, Nainital.

Poet's Scholarship

By composing an epic on the basis of the life sketch of Bhīṣmapitāmaha, our poet Dr. Hari Narayan Dikshit not only showed his poetic scholarship, but also expressed his specialization concerning to the classical knowledge by manifesting different classical elements in his work. The poet showed himself as an expert of *Sāṅkhya*, *Yoga*, Grammar and Poetics. At many places we find poet's knowledge of *Sāṅkhya*, *Yoga*, Grammar and Poetics in his poem. The poet believes in having special knowledge of word and its meaning for grammatical composition as well as in having knowledge of *Yoga-vidyā* which gives physical strength (in composing a poem). Therefore, in the second canto of the Bhīṣmacartiam, indicating towards Bhīṣma's knowledge obtained from the teachers, the poet says:

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पद-पदार्थविवोधविवेचनां बहुविधामथ वाक्यविनिर्मितम् ।
तनुसमृद्धिकरीं बलदां तथा विविधयोगकलां तमवेदयन् ।¹

It means that his teachers gave him the special knowledge of word and its meaning, the art of composing sentences in different ways and different *Yoga-vidyās* giving physical strength and making him physically matured.

Poet's Philosophical Knowledge

Hari Narayan has remained a student and a scholar of Philosophy also. We find some examples of his philosophical knowledge in his compositions. The poet is fully aware of the three-fold misery (*duḥkhatraya*) in *Sāṃkhya* philosophy. Since one is struck by the three-fold misery, an inquiry into the means of terminating it is to be made. It is said that such an inquiry is superfluous in as much as the means are seen and known, we reply, no; because these means do not secure absolute and final relief. This search for absolute and final relief or liberation became the point of origination of *Sāṃkhya*

¹ *Bhīṣmacaritam*, II.42

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philosophy. In the very first line of *Sāṅkhyakārikā* there is the mention of three-fold misery. The description of these three miseries in the first canto of the poem shows our poet Dikshit's knowledge of *Sāṅkhya* philosophy as follows:

सदा च काशी मथुरा तथा गया पुरी ह्ययोध्योज्जयिनी प्रयागराट् ।
तथैव काञ्ची बदरीतपोवनी हरन्ति तापत्रयमत्र भारते ।²

It means that Kāśī, Mathurā, Gayā, Ayodhyā, Ujjaina, Prayāgarāja, Kāñcī and Badarikāśrama of India have always removed three-fold miseries of people.

Almost all the philosophies believe five organs of knowledge viz., eyes, ear, nose, tongue and skin to be the direct object of perception of form, sound, smell (fragrance), taste and touch. In *Sāṅkhya* philosophy, they are called the organs of perception. Our poet Hari Narayan, having full knowledge of *Sāṅkhya* philosophy, also describes these five sense organs as the organs of perception.

² *Ibid*, I.16

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नेत्रे सरोजैः रसना फलैश्च गीतैः पिकानां श्रवणेन्द्रियं च ।

त्वग्वायुना घ्राणमनेकगन्धैः तुतोष बुद्धीन्द्रियपञ्चकं च ।³

It means that on seeing the beauty of lotuses, his (Devavrata's) eyes; on eating fruits, his tongue; on hearing the songs of cuckoos, his ears; on touching the air, his skin; and on smelling different fragrance, his nose – in this way his all the five organs of perception have experienced the satisfaction.

Dr. Dikshit is fully aware of all the sciences of Yogaśāstra. In this poem he has mentioned small but knowledge oriented topic related to Yoga-vidyā. In the 20th canto of the present epic, the poet says in the form of Yogī Bhīṣmapitāmaha to control the tendencies of the mind as follows:

योगीव योगेश्वरनेत्रयोः पुरः योगं समास्थाय स योगमर्म्मवित् ।

उत्थापयामास वशीकृतानसून् क्रमेण मूलादखिलान् शनैः शनैः ।⁴

It means that the knower of *Yoga-vidyā* i.e. Yogī Bhīṣmapitāmaha, having controlled the tendencies of mind in front of Lord Kṛṣṇa only, uplifted life-

³ *Ibid*, IV.42

⁴ *Ibid*, XX.43

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breath (Prāṇa) from *Mūlādhiṣṭhāna cakra* which he controlled till then.

Dr. Dikshit in another verse describes five types of air and the six mysterious *cakras* (*ṣaṭcakra*) residing in the body as follows:

षड्भ्रुकुम्भीर्यं तदीयवायवः तद्-ब्रह्मरन्ध्रस्य समीपमागमन् ।
यदा, तदा तस्य वपुश्च सर्वतो बाणैर्त्रिगैश्चापि बभूव वर्जितम् ।⁵

It means that *Prāṇa*, *Apāna*, *Samāna*, *Vyāna* and *Udāna* – these five types of air i.e. vital-breath, when reached to his Brahmarandhra by passing through the six mysterious *cakras* (*ṣaṭcakra*) viz., *Mūlādhāra*, *Adhiṣṭhāna*, *Maṇipūra*, *Anāhata*, *Viśuddha* and *Ājñā*, then his body became completely free from the holes and the wounds of arrows as well as from the physical pain.

In 19th canto of *Bhīṣmacaritam*, the poet says that by knowing the Self one should start his journey towards liberation as follows:

⁵ *Ibid*, XX.45

भारतीयदर्शनसिद्धान्तप्रभा

प्रकाशमाने हृदि चात्मतेजसि मोक्षाय दीक्षामुररीकरोतु सः ।
संसारभावानखिलान् परित्यजन् परिव्रजेत् पूर्णविमुक्तिहेतवे ।।⁶

It means that a devotee having known the Self should approach to take consecration for a religious ceremony (*Dīkṣā*) to achieve liberation. Then by giving up all the happiness and pleasures of life one should become saint to gain complete liberation.

Summary

The poet is fully aware of the three-fold misery (*duḥkhatraya*) of *Sāṃkhya* philosophy.



⁶ *Ibid*, XIX.28