

SUMMARY OF THE THESIS

First chapter is an introduction to the Vedic thoughts in general and their chronological growth as we find in the literary works like epic poems in particular. It also provides the strong foundational information that are necessary for understanding of the Vedic tradition and as well as the theme of the classical literature.

Second chapter has explained main aspects of Vedic philosophy such as *pañca-mahābhūta*, *māyā*, *karma*, *bhakti*, *jñāna*, *mokṣa* etc. An attempt has been made to analyse all these concepts as they are presented in the *Mahākāvyas* of the prominent classical poets like Kālidāsa, Māgha, Bhāravi, Śrīharṣa. The doctrines of *mokṣa*, *karma* and *saṃsāra* occupy an important place in the teachings of the Vedas. *Karma* is the fundamental law of the moral world. In Kālidāsa, the conception of the god represents a perfect synthesis of the Vedic religion and *Vedāntic* philosophy.

Third chapter has presented a brief history of Vedic religion like what is the origin of the religion etc. and how Vedic religion has flowed in the *Laghutrayī*, and *Bṛhatrayī*. The world is governed with the religion. So the religion always prevails with human life in the society. The whole incident about Yudhiṣṭhira in the *Kirātārjunīyam* of Bhāravi is the best example. The king Yudhiṣṭhira appointed a visionary spy to find out everything in the first canto of the *Kirātārjunīyam*. It is duty of a king. The judgment of this duty of the poet comes from Vedic thoughts. The classical poets like Kālidāsa, Māgha, Bhāravi and Śrīyharṣa show how religion governs the gods. Kālidāsa and other poets treat of the different laws such as personal law, social obligations and family responsibilities. The social laws are more important because they concern all the members of the society. I have thoroughly analysed the religious ideas of the Vedas and their representation as made by the poets of the classical period.

Fourth chapter focuses on a brief history of Vedic ritual and influence of the Vedic ritual in the *Laghutrayī* and *Bṛhatrayī*. *Yajñas* like *Agniṣṭoma*, *Agnihotra*, *Aśvamedha* etc. and many rites like *Nāmakaraṇa*, *Cuḍākarma*,

Upanayana etc. also, are well-known rituals conducted for the gods to make them happy. These *Yāgas* and *Samskāras* are referred to by the classical poets in their creative works like the *Raghuvamśa-mahākāvya*. In the twenty ninth verse of third canto of *Raghuvamśa*, Kālidāsa mentions the *Upanayana* ceremony. A child is supposed to learn religious literature and chanting of the Vedas after his *Upanayana* rite according to the *Pāraskara-gr̥hyasūtra* (अष्टावर्षं ब्राह्मणमुपनयेद् गर्भष्टिमे वा। एकादशवर्षराजन्यम् ॥ II.2.2.1). And Manu says a Kṣatriya should perform this rite in the eleventh year from the mother's womb. (गर्भष्टिमेऽन्वे कुर्वीत ब्राह्मणस्योपनयनम् । गर्भादिकादशे राज्ञो गर्भात्तु द्वादशे विशः ॥ II.36). An analysis has been made in this chapter of all these ritualistic ideas expounded in the epic poems of classical age.

Fifth chapter deals with a brief history of Vedic mythology and as they are depicted in the *Laghutrayī* and *Br̥hatrayī*. Kālidāsa begins his *Mahākāvya*, *Raghuvamśam* with a prayer to the lord Śiva (वागर्थविव संपृक्तौ वागर्थप्रतिपत्तये । जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥). Kālidāsa's conception of Śiva is on the basis of Vedic conception of Śiva. The first verse of *Abhijñānaśākuntalam* praises the *Aṣṭamūrti Śiva*. Here Śiva is known as Vedic god. Rudra's identification with Śiva was put in writing in the *Śatarudrīya* Section of *Taittirīya Samhitā* and the *Vājasaneyī Samhitā* also co-equals Śiva with Rudra. Śiva or Rudra is also referred to as *Bhava*, *Mahādeva*, *Śarva*, *Paśupati* etc. These names are mentioned in the *Vajasaneyī Samhitā*. The epithet *Tryambaka* also occurs in the *R̥gveda*. “त्र्यम्बकं यजामहे सुगन्धिं..... ।” The poets of classical Sanskrit period have Vedic myths in their narratives. So their poems are meaning and interesting. They have also lasting impacts.

Six chapter is about Vedic Social, Economic and Cultural thoughts and how there presented in the *Laghutrayī* and *Br̥hatrayī*. For example - In the fifty-eighth verse of first canto of *Raghuvamśam*, Maharṣi Vaśiṣṭha asked the welfare of the king. Here Kālidāsa used the words ‘कुशलं’ ‘राज्ये’. Mallinātha says in his commentary that “राज्य शब्दः पुरोहितादिस्वन्तर्गतत्वाद्वाजकर्मवचनः, तथाप्यत्र सप्ताङ्गवचनः।” According to Manu, the king, minister, capital, realm, treasury, army and friend these seven constituents are part of a state. If a state does not have one of these seven organs, then, it cannot be called a ‘state’. It is

inevitable for a state to have these seven organs because these seven organs complement each other. (स्वाम्यमात्यौ पुरं राष्ट्रं कोशदण्डौ सुहृत्तथा । सप्त प्रकृतयो ह्येताः सप्ताङ्गं राज्यमुच्यते ॥ MS., IX.294) other things the राज्य is called राष्ट्र according to the *R̥gveda*. The present chapter makes it clear that Vedic culture was very sophisticated and Vedic society was rich in commerce and people were leading happy and prosperous life.

The study of *Laghutrayī* and *Bṛhatrayī* reveal that Vedic thoughts (*Śruti*, *Smṛti* and *Purāṇas*) had a strong impact on the social culture prevailing in the period of Kālidāsa, Māgha, Bhāravi and Śrīharṣa. So the poets were highly influenced by the Vedic philosophy, religion, ritual etc. The Poets have highlighted Vedic thoughts directly or indirectly in their poems. So, it can be said that classical poets' knowledge of *Śruti*, *Smṛti* etc. had very profound influence which found clear expression in the beautiful verses of their poetic compositions.
