

Biographies of Wives in Post-Vedic India

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Abstract

If we want to know the condition of women in ancient India, we have to look at the ancient literature. In the Vedic age, women were given dignity and rights in educational, freedom and religion. Afterwards, all their rights were taken away and they were thrown to suffer. Pictures of that life's suffering and humiliation are also found in later literatures.

Keywords: Women, Ved, Taittiriya, Samhita, Upanishad, Yajnavalkya, Usha.

Introduction

We find in our ancient literature, directly or indirectly, pictures of the customs, education system, social system and multifaceted aspects of human life of any country. Home paintings of ancient India are found in Vedic literature. In the first level of Rigveda, women were relatively independent. Marriage was not as necessary for him as it was later. Then the woman herself could choose her own life partner - "Swayam Sa Mitrang Banute Jane Chit". But later she was confined to the inner city of her husband's house. It is said in Vasishtha Dharmasutra -

"pitarakshatikaumare, bhartarakshatijaubane

Rakshanti sthabireputrah

Na stri swatantryamarhati."

In the Rigveda, there is a description of Usha - "Uso Jati Swasvarasya Patni" meaning Usha, the wife of Surya, is going before her husband.

But that idea gradually shrinks and we see in the Brihadaranyak Upanishad "pating ba anu jaya" means the wife is behind of his husband. In Satpatha Brahman we find "StriyaPunsoanubartmanoBhabuka:" means that a woman should be a follower of a man.

Objective of the Study

After words women's educational and all freedom have been curtailed, her only need in the world is to be a mother and of course give birth to a son. The answer to why men and women are called offenders is found in the Taittiriya Samhita - 'unless he gets married and the prospect comes, the man is incomplete until he gets married and has children ". In other words, the urgent need to give birth to a child man and woman is better half, not by any mental or social definition. It is said in all the mantras of marriage that the wife will always be the follower of the husband in thought and action. Nowhere is it said that the wife also has something to say and the husband has to be favorable to her. In Shatapatha Brahman there is a 'beautiful bride who falls in love with her husband', that is, the acceptance of a wife is only in the light of temporary beauty. It is said in the Kathak Sanhita that a woman seduces her husband at night and takes him to Siddhi. Therefore, it has been instructed in the Apastamba Dharmasutra ---- "Naring na Hridayena prarthayet" that is, a woman should not pray with her heart, but there is no obstacle to indulgence. In the Brihadaranyaka Upanishads the sage Yajnavalkya says ---

- 'If she refuses to satisfy his desire he will first give her a gift and then try to make her a product. If she disagrees with that, he will beat him with his hand or with a stick and bring her under his control.' So, ignoring the fact that the wife also has a mind and a sense of respect, the society and the scriptures have handed over her for the exemption of free torture to the husband. The bride has been completely deprived of education. No vocational training, no property, no rights to her father's and husband's wealth. The divorced woman had no choice but to prostitute herself or to be a slave, she had to be under her husband just to survive.

On the other hand, the right of the husband to have sexual intercourse was recognized in the society. In Satpatha Brahman it is said- "Ekasya punso bahvo jaya bhavanti" meaning one man has many wives. Anuloma and pratiloma in legal marriages were arbitrarily recognized in the society of many wives, many concubines and many prostitutes. No matter



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how difficult it was for the wife, it was not possible to protest. Because if she spoke harshly to her husband, his wife would immediately abandon. Not only that, for the crime of childlessness, the wife can be given up immediately after ten years of marriage, only for the crime of giving birth to a daughter, except for twelve years, after fifteen years of frequently childdeath, the quarrelsome can be abandoned immediately. On the other hand, there were some humane scriptures in favor of the wife ---- 'The Creator wife is atonement. Husband who abandons his wife should make strict seven rules. If he speaks harshly to his wife, he should make atonement by fasting for one day. But what was its social application? Then Ramachandran could purify Rama by atonement, fast Rama for lying and get severe punishment for the crime of abandoning his wife. But none of this worked. However, Rama, who was very unjust to Sita, has been described as an idealist --- "Ramadibat prabartitabyam na tu Ravanadibat".

Findings

After the first age of Rigveda, women had no importance in public life. The right to upanayan is kept away. Non-regular education, such as singing, sewing and weaving, was taught. In the Shatapatha Brahman, however, it has been repeatedly said - "Purbardha Bai jainasyardhvarjurjaghanardhampatni". That is, the first half of the yajna is the yajamana, the second half is the yajamana's wife But how active her role was in Yajnakarma is evident from the performance of Yajna by rolling Ramchandra's golden Sita. I also heard in Gautama Sutra that there is no distinction between a woman and a woman in the practice of religion. Directly indirectly she had to be insulted even during yajna. At the Varunapraghas yajna, which is a part of Caturmasya, in the crowded yajnasabha the presiding priest would openly ask the host's wife - "kenaSahaCharasi" that is, with whom have you become an adulteress? --- she had to answer this insult in public for the sake of Yajna. On the other hand, it is said in the Tittiriya Sanhita: 'On the day of initiation, the master will abstain from prostitution, on the next day from parastris, and on the third day from his wife. That is, no atonement had to be made on the day of initiation to prove a prostitute, and adultery was not forbidden. He did not have to make any confession for it. Considering countless more such examples, it can be seen that in a patriarchal society, women's crime is a crime in the case of so-called sexual corruption, while in the case of men, the society is very relaxed. There is no masculine synonym for the word 'sati' or 'sabitri' in the society even today.

From the above discussion it is seen that the humiliation of women in the society started from the exploitation of the Vedic period, i.e. long before the attack of the external enemy. Ancient India did not consider women as human beings. She is not her husband's lover, not betterhalf, not friend, not companion. The wife was deliberately created by the society as an illiterate, lifeless, interned prisoner, like an instrumental slave.

Conclusion

We will try to understand how far this attitude of the society towards women was far-reaching in a very brief discussion of some of the eminent literary works of later times. In the Ramayana, the story of polygamy of prominent men like Dasaratha, Ravana, Arjuna, Sri Krishna etc of Mahabharata, has come up in the story-tradition. If we look at the later plays, the first thing to be mentioned is the three famous plays of the great poet Kalidasa ---- Malvikagnimitram, Vikramorbashiyam, Abhijnanasakuntalam --- these three are multi-valued kings, each of whom is deeply in love with the new heroine. As a result, the self-sacrifice and humiliation of love of Dharini-Irabati, Aishinari, Hanspadika-Basumati came up naturally. In Shakuntala's parting, the king will be seen shedding tears and lamenting, but in that same parting, the pitiful melody of Hansapadika did not bother the king. Dushmantashat laughs and says that he has been reprimanded and he has done his duty by sending a clown. He could not have been so cruel if the king had so much value in his wife's heart outside his body. He also had less respect for women. Otherwise, in the scene of rejection, King could not have spoken so harshly to Shakuntala. The fact that the practice of polygamy was very common among the wealthy people is found in the king's statement in the sixth canto . Here is another fact that all the wealth of rich but childless people was deposited in the treasury. The wife had no right to that wealth. Kalidasa is the protagonist of the earlier play 'Swapnabasavadattam' written by Bhasa but is somewhat different from the heroes of Kalidasa. The love of married life of Udayan and Basavadatta fascinates the reader. Coincidentally, even though he was married to the new heroine Padmavati, Udayan is equally addicted to his old wife and has unhesitatingly confessed to the clown, "My mind could not take Padmavati away." But Padmavati? She had to be Udayan's bride only for political gain. After Udayan's reunion with Basavadatta, he may have had to spend the rest of his days in solitude like hansapadika. The prostitute is just a victim. His place is outside of respectable family life. But Shudrak has given Basantasena the status of a bride in the midst of various incidents which is undoubtedly a new aspect of patriarchal society, great generosity. But alongside this story there is an almost silent episode of a bride's deep antagonism but the traditional deprivation. She is Dhuta, the wife of Charudatta. She donated her last precious gem, which freed her husband from the stigma of theft, but was eventually forced to adopt Basantasena as his wife. Bhavabhuti wanted to change this traditional view. At the end of the poem, Sita's desolate life is presented in the form of a drama and the reunion of Ram and Sita with the happy approval of the people shows the direction of new thoughts. Society is gradually moving towards modernity. Now the social feeling has changed a lot. Wives are now aware of many rights. The image of apparent equality is affordable in society. But looking at it from an investigative point of view, the condition of the wives does not change much over time. Bride torture and various images of the massacre are still visible in the

newspapers. The desperate attempt to suppress the wife in the past is still flowing in the society silently, sometimes quiet loudly.

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