

CHAPTER - (II)

A CRITICAL APPRECIATION OF THE VIDAGDHAMADHAVA

Generally, a *nataka* is characterised by three principal elements. These are (i) the vastu or plot of the play (ii) the neta or the hero (iii) the rasa or the sentiment.^{*1} Without these essential constituents a dramatic composition cannot survive. Therefore, a dramatic composition need a well-knit plot to be successful and good one. The hero and other characters of the drama must be well depicted and its sentiment should be well relished.

a) PLOT CONSTRUCTION :

The plot of a *nataka* should be derived from some authoritative source, such as history or tradition. It should be constructed in such a way that the story should have five junctures (sandhis) and the whole plot should be divided into a number of acts from five to ten. The characters should grow and shape themselves out of the dramatic design. Some Indian and west-

1 cf. *vastunetarasastesam bhedakah.*

ern critics are of the opinion that the dramatist should be careful not to use unnecessary element and to eliminate everything that are not essential for the development of the plot.*² Three technical terms are to be taken into consideration so far as the plot of a nataka is concerned. These are *arthapraktis* (characteristic element of the plot) *avasthas* (stages of development of the plot) and *sandhis* (junctures). These three constitute the different aspects of the plot. According to Dhananjaya the plot of the drama has two broad divisions viz, *adhikarika* and *prasangika*. *Adhikarika* is the principal or main plot of the drama while *prasangika* is a part of the principal theme or the dimension of an episode or an incident.*³

Arthapraktis are the very life of the dramatic story. Visvanatha Kaviraja says that the *arthapraktis* should be employed properly. *Arthapraktis* are five in number, such as *bija* (germ) *bindu* (drop, which again sets in activity the course of the drama which seems to be already interrupted). *pataka* (episode), *prakari* (incident) and *karya* (denouement).^{*4}

2. *cf. yukto na bahubhih karyaibijamhrtiman ca
nanavidhanasamyukto natipracurapadyavan
avasyakanam karyanamavirodhadvinirmitah //*

SD. (VI) 13. 14.

3 *cf. vastu ca dvidha,
tatradhikarikam mukhyamangam prasangikam viduh //*

DR. (I). 11

4. *cf. bijam binduh pataka ca prakari karyameva ca/
arthapraktayah panca jnatva yojya yathavidhih //*

SD (VI). 64

Arthaprakrtis serve the purpose of the play.

According to Visvanatha Kaviraja, *bija* is the cause of the ultimate result. It is manifested at the beginning of a play in a very small form, but which gradually undergoes various developments.*⁵ cf.

*alpamatram samuddistam bahudha yadvisarpati /
phalasya prathamam heturbijam tadabhidhiyate //*

Therefore, *bija* is called the very seed of a dramatic theme.

In the first Act of the *Vidagdhamadhava* it is stated that being fascinated by the scenic beauty of Vrndavana Lord Krsna become so intoxicated that he plays his flute with a melodious tune for which all of Vrndavana became joyous, even Gods include Brahma and Siva came down from heaven to listen this supernatural tune. By the influence of this melodious tune, the nature is also able to change its original form to an another one. viz, the streams becomes stone, the stone melts, the shivering things becomes like a pillar, the moving things give up their motion and become motionless.*⁶

After hearing such a sweet tune of the flute of Krsna, Radha attracted toward him and very much eager to see his face as she thought that she would find a lover's face in this player's appearance. This was the first cause to create *purvaraga* in the mind of Radha for completion of the purpose of the play, i.e, the union of Radha and Krsna. This events

5. SD VI. 65

6 VM 1. 25

serves as the *bija* of our present play.

Bindu is that stage, which bridges up the break caused by some incidental topics or digression. It is defined by Visvanatha Kaviraja as when the main purpose of the play is interrupted by any incidental topics, the cause which resume the context is called Bindu.*⁷

According to Dhanika a *bindu* is so called because it spreads out as oil on water.*⁸

After the benedictory session, Purnamasi entered the stage with her companions. She told them that her first job is to unite Radha and Krsna as they are attracted to each other. She also disclosed the secret and told them that a false marriage was set up between Abhimanyu and Radha with the help of Yogamaya. This marriage was performed only to betray Kamsa, the king of Mathura. But Abhimanyu felt that Radha engrossed with love for Krsna. So he decided to take Radha away to Mathura for keeping her away from Krsna. This event would interrupt in the development of the main purpose of the plot of the drama. But it was again set into activity when Purnamasi tried her best to stop Abhimanyu from doing so. So, for creating union between Radha and Krsna, Purnamasi appointed Nandimukhi. Moreover, she advised

7 *avantararthavicchede binduracchedakaranam.*

SD. (VI) 66. DR. (I) 17

8 *binduh jale tailabinduvat prasaritvat.*

DR. (I) 17

Visakha to draw the portrait of Krsna and show it to Radha so that Radha's love for Krsna would grow deeper. Thus the story of the play continued.

Pataka is the third variety of *Arthaprakrtis*. It is an episode which contributes greatly to the development of the plot. Visvanatha Kaviraja defines pataka as an episode or incident which is extensive and contextual.*⁹ According to Dhananjaya pataka is an episodal theme which is connected continuously with the topic.*¹⁰ Pataka is also defined by Bharata, in his *Natyasastra* that a story which is meant for others and which is helpful in respect of the development of the main theme and it appeared like the main story.*¹¹

The event Venuharana which is depicted in the fourth act of the play may be called a pataka. It is stated that, Krsna brought some Bakula flowers for Radha to appease her who was angry with Krsna because of Candravali, another beloved of Krsna. Seeing Bokula flowers, Radha was so pleased and begged them from him. Seeing Radha's happiness Krsna is overjoyed and without his knowladge, He poured the flute with the flowers into the laps of Radha. Then Radha secretly hid it in her

9 cf. *vyapi prasangikam vrttam pataketyabhidhiyate.*

SD. (VI) 67

10 cf. "sanubandham patakakhyam".

DR. (I) 13

11 cf. *yadvrttamhi parartham syatpradhanasyopakarakam
pradhanavacca kalpyeta sa pataketi kirtita //*

NS. (XXI) 25

Ancal. This event is helpful in respect of the development of the main theme.

The fourth variety of *arthaprkr̥ti* is *prakari*. Visvanatha Kaviraja defines *prakari* as the small incident which is contextual in character.*¹² We have found in Dasarupaka, *prakari* is explained by Dhananjaya as one of the two divisions of *prasangika vrtti* and it is defined as existing in a particular context.*¹³

In the *Vidagdhamadhava*, the story of Suvala and Vrnda who disguised as Radha and Lalita was depicted in the fifth act of the play and is regarded as *prakari*. Not getting Radha near him, Krsna was so much depressed that by seeing this mental agony of Krsna, Suvala, the friend of Krsna, tried to please him by making a plan with Vrnda. On the otherhand, seeing the flute of Krsna in the hands of Radha, Jatila, the mother in law of Radha snatch it away from Radha. Therefore Suvala planned on how to get the flute of Krsna back from Jatila. To complete both the mission Suvala and Vrnda disguised themselves as Radha and Lalita, Through this process they were able to achieve their mission. This event was contextual to the main theme and helped in developing the main purpose of the drama.

12 cf. *prasangikam pradesastham caritam prakari mata*.

SD (VI) 68

13 cf. "*prakari ca pradesabhak*".

DR. (I) 13

Karya is the final unravelling of the plot. According to Visvanatha Kaviraja a *karya* is the attainment of desire for which all efforts are made and the achievement of which closes the action.*¹⁴

According to Dhananjaya, *Karya* is nothing but trivarga or three goals of human life. (dharmarthakama). *Karya* is mentioned as phala or ultimate result of a dramatic composition. Further he states that a *karya* may be suddha if it deals with one of the three goals as stated above and may be misra (mixed) if it is associated with one or more objects.*¹⁵

In fact *karya* is the principal *arthaprakrti* in as much as it is the very fruit of one's action.

The union of Radha and Krsna by staying of Radha at Gakula forever is the example of *Karya*. In the seventh Act of the play it is stated that Krsna acted himself as a woman i.e. Gauri to please Radha who was disappointed on Krsna by hearing the name of Candravali in his words. This was the plan of Krsna and Vrnda for meeting Radha. And when Radha and her friend Lalita entered into the temple of Goddess Gauri to worship the Goddess, Krsna was recognised by Radha and Lalita when they saw his foolish behaviour. At that moment the angry Abhimanyu came there

14 cf. *apekṣitam tu yat sadhyamarambho yannibandhanah / samapanam tu yat siddhyai tat karyamiti sammatam*

SD. (VI) 69

15 cf. "*karyam trivargastacchuddhamekanekanubandhi ca*".

DR. (I) 16

with his mother Jatila with the intention of taking Radha to Mathura away when he knew about her eternal love for Krsna. Seeing Abhimanyu there, Radha at-once pretended to worship the Goddess in order to save the life of Abhimanyu from the danger that was supposed to surrounding him. Knowing about the critical moment of his life, Abhimanyu and his mother worshiped Goddess Gauri and begged a way to protect his life. Then Krsna, as Gauri, advised them that he could save his life only by worshipping Gauri alone at Gakula for the rest of her life. Hearing this, they were satisfied and promised not to send Radha to Mathura. Thus through this trick of Krsna and Vrnda, the author is showing the purpose of the drama. This event serves as the fifth *arthaprakrti* i.e. Karya.

Again a dramatic plot develops through five stages which are called avasthas. These are—

(1) arambha (commencement), (2) yatna or prayatna (endeavour), (3) praptyasa (prospect of success), (4) niyatapti (certainty of attainment), (5) phalagama or phalayoga (attainment of the desired object).

we have found these divisions of avasthas in the dramaturgic works starting from the *Natyasastra* to the *Sahityadarpanah*.^{*16}

16 cf. (a) *prarambhascaprayatnasca tatha praptesca sambhavah / niyata ca phalapraptih phalayogasca pancamah //*

NS. (XXI) 9

(b) *avasthah panca karyasya prarabdhasya phalarthibhih arambhayatnapraptyasaniyataptiphalagamah //*

SD. (VI) 70 , DR. (I) 19

The purpose of the *avasthas* is to attain the fruit of the action.

Again, while these stages are in progress of a dramatic plot, they must have some links to connect them with the principal and subordinate parts of the main action (episodes and incidents). These are called *sandhis* or *junctions*. Sandhis are five in number. viz, *Mukha*, *pratimukha*, *garbha*, *vimarsa* and *nirvahana*. They carry each of these stages of action to its natural conclusion. After all, when the order of the *avasthas* is settled, the *sandhis* also follow this order.*¹⁷

The first stage of an action of a dramatic composition is the *arambha* i.e. beginning. Here, the desire of the dramatic character to attain the final end is indicated. Dhananjaya defines *arambha* in his *Dasarupaka* as the curiosity of the hero, heroine for the achievement of the ultimate result.*¹⁸

In the present play, the scenic beauty of the Vrndavana encourages Krsna to play his flute and hearing that sweet tune, Radha desires to see the player. And knowing Radha's desire, Purnamasi instructed her attendants to draw a picture of Krsna and give it to Radha. Thus the dramatic action is started and this stage is known as *arambha*. This

17 *arthaprakrtayah panca pancavasthasamanvitah
yathasamkhyena jayante mukhadyah panca sandhayah
mukhapratimukhe garbhah savamarsopasamhrtih //*
DR (I) 22. 24.

18 *autsukyamatramarambhah phalalabhaya bhuyase*
DR. 1. 20

stage is characterised by the *bija*.

Yatna or *prayatna* is the second stage in which the hero, the heroine and the others exert themselves for the achievement of the final results. So Visvanatha Kaviraja says :

prayatnastu phalavaptau vyaparo'titvaranvitah^{*19}

In our play, Purnamasi tried to stop Abhimanyu from his evil thoughts of taking Radha to Mathura. So, she appointed Nandimukhi and advised Visakha to draw the picture of Krsna and show it to Radha for the achievement of the final result of the play i.e. the union of Radha and Krsna.

This stage is characterised by *bindu* that cements the break.

Praptyasa is the third stage in which the possibility of attaining the final end passes through an uncertain state due to advantages and disadvantages. The *Sahityadarpanah* and *Dasarupaka* express about *praptyasa* that when the possibility of obtaining the desired object is doubtful on account of the presence of some obstacles but hope is not finished, then it is called *praptyasa*.^{*20}

In the fourth Act of the play, Radha becomes angry with Krsna hearing the name of Candravali and tried to go away from him. To appease Radha, Krsna brought some bokula flowers which was her favourite.

19 SD. (VI) 72

20 upayapayasankabhyam praptyasa praptisambhavah.

SD. (VI) 72, DR. (I) 21

And when the flowers are given to Radha, flute is also given along with the flowers by mistake and Radha hides it. And through this incident hope arises in the minds of the hero and heroine to meet each other again and it helped to attain the final end, i.e, the union of Radha and Krsna.

The fourth stage is called *Niyatapti* in which the obstacle in the way of achievement of the final end is removed. Visvanatha and Dhananjaya are of the opinion that the certainty of getting the success on account of the absence of obstacle is *niyatapti*.²¹

In the fifth Act of the play Radha was playing the flute of Krsna that she got along with the flowers. Hearing the Venunada Jatila came and snatch away the flute. At the moment Subala, a friend of Krsna, was present there and recovered it from Jatila. On the otherhand, at that moment Mukhara, grand mother of Radha comes there and takes Radha away for worshipping Goddess Candi. Krsna is in a depressed mood. Subala and Vrnda acted as Radha and Lalita so that Krsna is pleased and also Jatila is cheated. This incident fulfills the stage of *Niyatapti*.

Phalagama or *phalayoga* is the final stage where the attainment of the desired object is indicated. Dhananjaya explains that *phalagama* is

21. (i) *apayabhavatah praptirniyataptih suniscita.*

DR. (I) 21

(ii) *apayabhavatah praptirniyataptistu niscita.*

SD (VI) 73

the success in the fulfilment of the result and *Sahityadarpanah* says as– “attainment of the entire result.”²²

In the seven Act of the play, Krsna skillfully find out the way to unite with Radha by disguising himself in the form of a woman i.e. Goddess Gauri. And this is the very example of phalayoga.

From the above discussion it appears that Rupa Goswami has the conception of the plot as a whole in his mind. He followed the norms of a drama postulated by dramaturgists. He has displayed his artistic skill in some cases of the play.

b) CHARACTERISATION :

Characterisation is an another special feature of our present play. Because the plot of a drama depends wholly upon on the method of characterisation. Characterisation is the second essential constituent among the three of a dramatic composition. The other two constituent are, the plot construction and delineation of Rasa. Characterisation of a drama helps in making it a successful one. Because various activities of characters give a clear vision of the subject matter to the audience and the development of a drama depends upon making those characters lively and active. This opinion may be compared with the words of

22 (i) “*samagraphalasampattih phalayogo yathoditah*”.

DR. (I) 22

(ii) “*savastha phalayogah syadyah samagraphalodayah*”

SD. (VI) 73

A B Keith. viz– “A drama proper can only be said to come into being when the actors perform parts deliberately for the sake of the performance to give pleasure to themselves and others, if not profit also.”²³

A play should consist of four things in creating and making the characters of a dramatic composition. Firstly a character must be good, i.e. whatever disposition a character may manifest it must be good, so far as the dramatic plot is concerned. Secondly, the characters should have propriety. A male character should be attributed with bravery and manliness, whereas the female one is always tender and bashful. The third requisite factor is verisimilitude (having the appearance of truth) and the fourth is consistency. The dramatist should be careful to represent his persons as consistent throughout, however, inconsistent they might seem to be in the original. The most important factor in the characterisation in a drama is impersonality.

The characterisation of the *Vidagdhamadhava* may not fulfill all the norms. But it is to be noted here that characters are not altogether devoid of individuality. Our author has made an attempt to create all the characters as suitable as to the main theme of the plot. The main theme of our present play centred round the union of Radha and Krsna. The author has given emphasis on singing the victory of Lord Visnu in some verses of the play. In our play, the male as well as the female charac-

ters are drawn with due care. Altogether 23 (twenty three) characters are introduced here out of which only nine are male while female characters are fourteen in number.

The principal male characters in our drama are Krsna, Madhumangala, Suvala and Abhimanyu while the female characters are Radha, Candravali, Purnamasi, Lalita, Visakha, Vrnda and so on and so forth. Female characters like Radha, Purnamasi, Lalita, Visakha, Vrnda perform a significant part in developing the love story of Radha and Krsna and they have helped the drama to move towards the successful end of the plot.

A brief discussion of the individual characters are drawn in the following paragraph—

Krsna - the hero of the play

As the theme of the *Vidagdhamadhava* is centred round the love story of Radha and Krsna, the latter i.e. Krsna is considered as the hero of the play. He is a *dhiralalita* type of nayaka as he possesses the qualities of a Nayaka of that type.

Bharata and other eminent authorities classify the heroes into four types. viz— (i) dhirodatta, (ii) dhiroddhata, (iii) dhiralalita and (iv) dhiraprasanta.*²⁴

24 cf. *dhirodhatta dhiralalita dhirodattastathaiva ca dhiraprasantakascaiva nayakah parikirtitah //*

NS. 34. 17, DR. (II) 3, SD. (III) 31

These classification is made under the certain specific qualities possessed by these four types of characters. The hero of a drama must possess certain important qualities. He must be a young man, born in a noble family, he must be powerful, active and steady in his pursuit, he must be humble and gentle, his spirit of self sacrifice is also an essential quality. He should possess some other qualities like the purity of character righteousness and firmness in his cause.^{*25}

Now, a *dhiralalita* type of hero is one who possesses some important qualities. This type of hero possesses the qualities like humble, gentle and firmness. Another great quality of such a hero is that he keeps himself always busy in studying the artistical literature like art and culture.^{*26}

Now, In our present play we may regard Krsna as a *dhiralalita* type of hero as he possesses all the qualities of a *dhiralalita* type of hero as described by the Rhetoricians. He appeared in first act of the play after

25 (i) *tyagi krti kulinah susriko rupayauvanotsahi
daksonuraktalokastejovaidagdhyaasilavanneta //*

SD. (III) 30

(III) *neta vinito madhurastyagi daksah priyamvadah
raktalokah sucirvagmi rudhavamsah sthiroyuva
buddhyutsahasmtiprajnakalamanasamanvitah
suro drdhasca tejasvi sasracaksusca dharmikah //*

DR. (II) 1. 2.

26 *niscinto mrduranisam kalaparo dhiralalitha syat.*

SD. (III) 34.

the Viskambhaka. He was the dearest son of Nanda and Yasoda. In the drama He was described as *alamvana vibhava* of Madhura srngara Rasa. However he was characterised as a Vrndavana Vihari and perfect player of the flute. Because of these qualities of Krsna, the three world including nature, became very influenced by the supernatural tune of His flute. In the play we find a fine example of His mighty influence on nature in the following verse.

*jatastambhataya payamsi saritam kathinyamapedire
gravano dravabhasamvalanatah saksadami mardavam /
sthairya vepathuna jahurmuhuragajjayadgatim jangamam
vamsim cumvati hanta yamunatatikrada kutumve harau//²⁷*

“Hearing the melodious tune of the flute of Krsna the streams becomes stone, the stone melts, the shivering things become like a pillar the moving things give up their motion and become motionless.”

Through the sweet tune of Krsna’s flute all the deities of heaven including Brahma, Siva also became intoxicated, Krsna is fascinated by the scenic beauty of Vrndavana as He is a deep lover of nature. He loves Radha whole heartedly for which he felt Radha to be everything of the whole Vrndavana. The author present Him as an intelligent and accomplished person. He cleverly conceals his eagerness for Radha before the friends of Radha. The last scene of the seven act of the play

reveals to the audience that He is a master of the presence of mind. Because in this act, we find that, to test the love of Radha for him, he cleverly played a trick along with Vrnda by pronouncing the name of Candravali who is another beloved of Krsna, in a half way manner i.e, candra... etc. Because of it Radha was angry with him and went away. Then Krsna again applied His presence of mind by changing Himself to a form of woman i.e, Gauri to create delight at the mind of Radha. In the form of Goddess Gauri, Krsna is able to betray foolish Abhimanyu who wanted to take away Radha to Mathura and also to find out the way to keep Radha at Gakula without any obstacle. Thus Krsna cleverly solved the way of their union.

Radha : the heroine

After the hero, the heroine is the most important character of a play, According to Sanskrit rhetoricians, the heroine must possess some important qualities like purity, chastity and others. There are three types of heroine. viz. (i) *sviya*, (ii) *anya* and (iii) *samanya*. These classifications of the heroine mostly depend on the relation with the concerned hero.

Rupa Goswami presents the character of Radha as the heroine of the drama— *Vidagdhamadhava*. Radha is a young lady of sixteen years old. So, the author of our present play delineates her as the image of a beauty and moonlight of delight. She is the eternal lover of Krsna and is known as *hladini sakti* of Lord Visnu. In her real life, though Radha mar-

ried Abhimanyu, a cowherd boy of Gakula, she whole heartedly desires Krsna so much so that she becomes intoxicated even by hearing him name only. In our present play we have found that, the author describes another special character of Radha that she was a true lover of music for which she is easily attracted by the sweet tune of the flute of Krsna. In the first act of the play the author through Purnamasi creates the purvaraga in the mind of Radha by arranging for showing the portrait of Krsna, which was drawn by Visakha. Seeing the portrait, the instinct of love evokes in the mind of Radha for Krsna. Radha was delineated as a store-house of patience. She could equally conduct both the sides viz, love and virtue in her life. Though she is always anxious to see Krsna yet, she consoles herself by writing a letter to her lover. sometimes Radha becomes full of ego due to deep love for Krsna. cf. “*munca muncanalam, ito gatvayam vijnapayisyami.*”^{*28} When she had lost her opportunities to meet Lord Krsna for her ego, she then realized that it was her fault. cf. “*dhigvam vidhimastu yena garalam manabhidham nirmame*”.^{*29}

The author portrays Radha as a jealous woman. She becomes jealous on Candravali when she heard her name in the words of her lover i.e, Krsna. Sometimes, as a worldly lady she is delineated as a coward one. Because of this, she was afraid of Jatila, mother-in-law of her.

28 VM (III) after verse no. 44. p. 137

29 VM. (V) 7 p. 205

When Jatila becomes angry on her by seeing the pitamvara (yellow cloth) on her body and thinking it to be of Krsna's, Radha gets an awful shock and flees to seek help from Visakha. She told her that– "*hala tvameva saranam*". Like the hero (Krsna) Radha was also an intelligent and accomplished woman. The most important character is her cleverness. On account of her cleverness she could protect herself from the hands of the fierce and jealous Abhimanyu.

Radha is the true beloved of Krsna. Radha's company always delighted Krsna's mind and so she has been declared as *Rasesvari* of Rasakrida. She is also known as *Kadamvini* of the love sentiment of Lord Krsna, Radha has been imagined as divine-jyoti, image of love, and *Mahabhavasvarupa* of Gaudiya Vaisnva society. She was regarded as the *jewel* of women in Indian society, After all Radha is described as feelings, imagination and sweetness of the literary world.

Purnamasi :

The most fascinating and outstanding character of the *Vidagdhamadhava* is Purnamasi Among the female characters, the position of Purnamasi is most important after Radha in the play. The poet has delineates her as the mother of Sandipani Muni, a dweller of Ujjvayini and a disciple of Devarsi Narada. She is a humble yogi and always wears a red coloured dress. To see the union of Radha and Krsna was the main purpose as well as the most important duty of her life. She is delineated as a fervent devotee of Visnu. So, when she

heard about the incarnation of Radha and Krsna at Gakula, from her preceptor, (Narada) she at once came to Gakula from a long distance i.e, from Ujjvaini for the union of Supreme Brahma Lord Krsna and Adya-Sakti Radha. She always thought that her life will be a fruitful one by serving the Lord Krsna and Radha. Through her character, the author tries to delineate the character of Krsna as the Supreme Being in his play. She is the first one to arrange for introducing the lovers Radha and Krsna to each-other. When Abhimanyu the husband of Radha, desires to take her to Mathura after knowing the love affairs of Radha and Krsna, Paurnameasi was the only person, who was able to prevent him from doing so. In the second act of the play it is stated that Radha was engrossed with love for Krsna. So, she was brooding over this matter day and night. While Mukhara the grand-mother of Radha told Paurnameasi about her not well condition of Radha and asked her the way to cure Radha, Paurnameasi told her that some evil spirit had taken hold of Radha and to remove that spirit, her meeting with Krsna is essential. She also advised all the friends of Radha and Krsna to create the union of Radha and Krsna anyhow in order to achieve the final end of the play. In fact, Paurnameasi is the representative character of the author through which he achieves the main purpose of the drama i.e, the union of Radha and Krsna.

Candravali :

Among the women characters Candravali is a remarkable character

in the play. She is delineated as a Pratinayika of the play. She appeared in the middle and last part of the drama. She was naturally a beautiful lady. In her real life, she married young man of Gakula, named Govardhana. But she was embodiment of love for Krsna. Hearing the sweet tune of the flute of Krsna she became anxious to see the player. The author portrays Candravali as a jealous lady. Like Radha, she also becomes upset and angry with Krsna when she heard the name of Radha in the words of Krsna. But she knows to keep her patience in this situation as she was a humble and calm lady in nature. Even her lover Lord Krsna also praised her nature in the following way—

*nyavisat nayanante kapi saralyanistha
vacasi ca vinayena stotrabhangi nyavatsit /
ajani ca mayi bhuyansambhramastena tasya
vyavrrnut hrđi manyum susthu daksinyameva //³⁰*

As a deep lover of Lord Krsna she always worshiped God Surya for uniting with Krsna. She is delineated as a simple and kind hearted beloved of Krsna. As like as Radha, her heart was not broken by the pang of separation from Krsna. Another special character of Candravali as we have found in the drama is that she was a true lover of natural beauty. She liked everything related to nature. She was attracted by the charming scenery of Vrndavana for which she was roaming the whole Vrndavana

with her friends. Though Candravali is described as a virtuous lady as well as Pratinayika of the play, yet she may not fulfil the norms of a pratinayika ascribed by the Rhetoricians. So, our author has not given much importance to this character of Candravali which he did in respect of Radha.

Madhumangala and suvala :

Madhumangala and suvala are the most interesting character of our present play. Among the friends of Krsna both were best and intimate friends of him. Madhumangala is presented by author as Vidusaka in character in his play. The eminent Alamkarika Visvanatha Kaviraja defines the characteristic of Vidusaka as follows :

*kusumavasantadyabhidhah karmavapurvesa bhasadyaih /
hasyakarah kalaharatirvidusakah syatsvakarmajnah //³¹*

He always tries to create delight in the mind of Krsna by helping him in respect of love. Vidusaka was most important character in a Sanskrit drama. Madhumangala was the son of Sandipani Muni and belongs to a Brahmana cast. He appears from the beginning to end of the play. The author delineated Madhumangala as a well wisher and true adviser of Krsna. He is described as a coward person and he liked sweets to eat very much.

Suvala was also an intimate friend of Krsna. He appears at the fourth

act of the drama. The main purpose of this character is to create delight in the mind of Krsna. Therefore, the event which covered the fifth act of the play, is a very example of this. We have found that when Krsna didnot get Radha due to the obstacles that surrounded them he was totally in panic and was very sad. In such a situation when his dearest friend was mourning, Suvala, in order to delight him disguise as Radha. In fact suvala was the true secretary of lover Krsna. Thus the efforts of both friends of Krsna is praiseworthy in respect of love.

Lalita and Visakha :

Lalita and Visakha are also important characters in our play. Both are main and real friends of Radha who helped her all the time, either it be happiness or sorrow. Lalita is the first one who introduced Radha, the name of Krsna. Even Lalita is such a true and intimate friend of Radha, that she was able to know about all the problems Radha had and was always eager to solve the problems by any means. She has been also made a loving friend of Radha. She always helped Paurnamasi to make the eternal union of Radha and Krsna for which it was possible to make their misson a successful one. The author has delineated the ideal character of Lalita a paragon of love, beauty and sympathy. He also delineates her as a eloquent, clever, inteligent and accomplished lady. Because of these virtues, she was always praised by Radha and Radha herself was proud on her.

Like Lalita, Visakha was also an intelligent and intimate friend of Radha.

She was an embodiment of art and culture. She painted a portrait of Krsna and show it to Radha so that the waves of emotion and passion touched her heart deeply. She always tried to create the union of Radha and Krsna as Lalita and Paurnameasi did. When Radha became sad by suffering from the pang of separation, Visakha consoled her and advised Radha to keep her patience till the union with Krsna. In fact the author tries to achieve the final result of the play— by the help of characters like Visakha, Lalita etc.

Padma and Saivya :

Padma and Saivya are the loving and active friends of Candravali the lady who was delineated by the author as the pratinayika of the play. Both the two friends had a great desire and effort to unite Candravali with her lover Krsna. After being attracted by the sweet tune of the flute, Candravali was anxious to see Krsna and so Padma tried her best to create union of Candravali and Krsna. She was also delineated by the author as an eloquent and intelligent lady.

On the otherhand Saivya, another intimate friend of Candravali, always helped her at any step of hardness of her life. She came into being in the fourth act of the drama.

Nandimukhi and Vrnda :

Nandimukhi is a relative of Paurnameasi. In the play, through Nandimukhi's character Paurnameasi was able to solve her purpose that is the union of Radha and Krsna.

Vrnda is described by the author as the presiding deity of Vrndavana. For the union of Radha and Krsna, She turned the whole Vrndavana a charming one so that the wave of love and lust evokes in the minds of the lovers. She was also delineated as a kindhearted lady. Seeing the mental condition of Krsna due to separation from her beloved, Vrnda tried to create delight in the mind of Krsna. For which she and Suvala made a plan and disguised themselves as Radha and Lalita. In this form, they were able to find the flute of Krsna which was stolen by Radha.

Jatila, Karala and Mukhara :

Among the other minor characters of this play we can mention Jatila, Karala and Mukhara. These three were the oldest of all the gopis of Vrndavana. Among the three, Jatila was delineated as the mother of Abhijmanyu who was the husband of Radha. Mukhara was the grandmother of Radha. She appeared in the first act of the play. She organised the marriage of Radha and Abhimanyu. we have come to know from the play that Mukhara was the foster-mother of Yosoda. But Jatila was described as an angry woman in the play. She has been betrayed all the time by others like Krsna, Purnamasi, Lalita and Madhumangala for her foolishness, Karala was the mother in law of Candravali. She also didnot like the union of Candravali with Krsna. Thus, the principal deed of these three mothers was the creation of obstacles at the union of Radha and Candravali with Krsna.

Abhimanyu :

In our present play Abhimanyu is described as Pratinayaka who was the husband of Radha. In the first act of the play, it is stated that the marriage of Abhimanyu with Radha was organised with the help of Yogamaya for betraying Kamsa, the king of Mathura. Abhimanyu did not get the well treatment from Radha as a husband. Because though Radha married Abhimanyu, she loved Krsna whole heartedly. So, when Abhimanyu came to know about her love for Krsna, he decided to take Radha to Mathura from Gakula. But Paurnameji a well-wisher of Radha and Krsna, cleverly prevented Abhimanyu from doing so. He has been delineated as a simple young man of Vraja in the play. He is depicted as an idle, timid and foolish man. Indifference was the bad habit of his life. For his foolishness Krsna, the others and even Radha insulted him at the last act of the play.

In the *Vidagdhamadhava*, Abhimanyu was portrayed as Pratinayaka. The characteristic of a Pratinayaka defines in the *Sahityadarpanah* that—

“dhiroddhatah papakari vayasani pratinayakah”³²

As a Pratinayaka Abhimanyu may not fulfil these characters.

From the above discussion it is come to our notice that Rupa Goswami delineates each and every character in such a way that he can achieve the final end of the play.

c) DELINEATION OF RASA IN THE VIDAGDHAMADHAVA

Rasa is regarded as the most essential constituent of a Nataka. Dramatic compositions seem to be the best media for rasa realisation. In other words Rasa is the life of Indian dramas. Some critics like Vamana, Abhinavagupta and others accept drama as the greatest form of literature. Rasa seems to grow from the poetic sensibility. According to Vamana dramatic composition is the best form of literature because of its nature as variegated, complete and wonderful as a picture. cf

sandarbhesu dasarupakam sreyaḥ /

*taddhi citram citrapatavadvisesasakalyat //^{*33}*

Bhavabhuti a great dramatist of sanskrit literature has given more importance on the delineation of various rasas in a drama along with other components, like a good plot, valour of the hero etc. cf.

*bhumna rasanam gahanah prayogah sauhardahrđyani vicestitani /
auddhatyamayojita kamasutram citrah katha vaci vidagdhata ca //^{*34}*

(Delineation of various rasas, pleasing action for close association, valour expressed to win the love and marvellous plot and dexterity in dialogues, these, should be the qualities of a nataka.)

Abhinavagupta opines that drama is the perfection of literary composition. According to him rasa itself is an *Anand*. Because at the point of

33 KLSV. 1. 30. 31

34 Malatimadhava– 1. 4.

relishing a rasa the knowledge of sthayibhava ensues, such a delight to the heart of a sahrdaya that he hardly can distinguish between the rasa and the delight. cf.

*anubhavavibhavavabodhanottarameva
tanmayibhavanayuktya tadvibhavanu bhavocita
cittavrttivasananuranjitasvasam vidananda
carvanagocaro'rtho rasah.*35*

Mammata also says that Rasa is the melting point of a mind. (*Vigalitavedyantaramanandam*).

Bharatamuni, the author of *Natyasastra* has observed that rasa is the most essential part in a dramatic composition. He claims that no meaning proceeds without sentiment or rasa. cf.

*na hi rasadrte kascidapyarthah pravartate*36*

Further he says that sentiment or Rasa is produced from the combination of *determinants (vibhava)*, *consequents (anubhava)* and *complementary psychological states (vyabhicari bhava)*. So he propounds the Rasa theory in the following manner–

*vibhavanubhavavyabhicarisamyogadrasa nispattih.*37*

The Anuvamsyasloka clarifies the Rasasutra of Bharata.cf

bhavabhinayasambandhan sthayibhavamstatha budhah /

35 *Locana on DL. 1. p. 137*

36 *NS. vi*

37 *ibid. vi*

*asvadayanti-manasa tasmannatyarasah smrtah //*³⁸

Here the word *bhava*, means both Vibhava and Vyabhicari-bhava, while *abhinaya* means the Anubhavas. Thus, the whole *anuvamsya* verse indicates that when the permanent mood of the men of taste (budhah) or Sahrdayas (as called by Abhinavagupta) are made manifested from the combination of Vibbhava, Anubhava and Vyabhicaribhava, that state of mind is known as *rasanispatti* or Rasa in general. The Rasa here implies Natyarasa.

Following the definition of *Natyasastra* Visvanatha Kaviraja defines rasa in the following way—

*vibhavenanubhavana vyaktah samcarina tatha /
rasatameti ratyadih sthayibhavah sacetasam //*³⁹

According to him *rasa* is manifested in the heart of sahrdaya when the sthayibhava like *rati* etc. are stimulated by vibhava, anubhava and vyabhicaribhava. Again he clearly mentioned that Rasa is the life of kavya. cf “*vakyam rasatmakam kavyam.*”⁴⁰ In this regard, some rhetoricians like Bhoja and others also accept the Rasa as essential factor in poetic compositions.

According to Bharata, the sthayibhavas of rasas are eight in numbers. Those are *rati* (love), *hasa* (laughter), *soka* (sorrow), *krodha* (an-

38 NS.– vi. 33.

39 SD.– (III) 1

40 SD - I

ger), *utsaha* (enthusiasm) *bhaya* (fear), *jugupsa* (disgust), *vismaya* (astonishment). These eight sthayibhavas are connected with the rasas like *srngara*, *hasya*, *karuna*, *vira*, *bhayanaka*, *vibhatsa* and *adbhuta*. These eight rasas are known as *natyarasas*. So, we find in the *Natyasastra* as cited below.

*srngarahasyakaruna raudravirabhayanakah /
vibhatsadbhutasamjnau cetyastau natye rasah smrta //*⁴¹

Some Later *alamkarikas* recognised the *nineth rasa* ie. *Santarasa* and its permanent mood is the *Nirveda*. We find in the *kavyaprakasa* about *Santarasa* in the following manner–

*nirvedasthayibhavo'sti santo'pi navamo rasah.*⁴²

Dasarupaka does not directly admit the *santa* as *rasa* in dramatic composition. So he says in the following manner.

*ratyutsahajugupsah krodho hasah smayo bhayam sokah /
samamapi kecitprahuh pustirnatyesu naitasya //*⁴³

The word *Rasa* is derived from the root 'ras' which means *taste* or *relish*. But what is tasted or relished is called *rasa*. In this regard. *Natyasastra* says in the following way–

*rasa iti kah padarthah, ucyate asvadyatvat.*⁴⁴

41 NS (VI) 15

42 KP (IV) 49. p. 125

43 DR (IV) 35.

44 NS (VI)

In this way the *Taittiriyaopanisad.* described *rasa* as *supreme bliss* or Brahman and thus says– *raso vai sahl rasam hyevayam labdhvanandi bhavati.*⁴⁵

As regards *vibhava*, Visvanatha says that the excitant of *sthayibhavas* ie. *rati* etc are termed as *vibhavas*. cf.

*ratyadyudvodhaka loke vibhavah kavyanatyayoh //*⁴⁶

Mammata also says that the basic emotion ie, love for god is transitory by nature is called *bhavas* or *vibhava*. The love for sage, preceptor, king and son etc can also be included in the *bhava* or *vibhava*. But permanent mood of love for its beloved is known as erotic sentiment or *srngara rasa*.cf.

ratirdevadivisaya vyabhicari tatha'njitah

bhavah proktah adivisayanmunigurunrpaputradivisaya

*kantavisaya tu vyakta srngarah //*⁴⁷

Thus, most of the *alamkarikas* define and discuss *rasa* in various ways. It is noticed that all the poetical compositions cannot be complete without *rasa*. So proper delineation of *rasa* is the most important factor in respect of a drama. According to some *Alamkarikas*, any one of the nine *rasas* may be delineated as principal one and the remaining others as subordinates. About this Anandavardhana gives a proper defi-

45 *Taittiriyaopanisad-* (II) 7. p. 116

46 *SD* (III) 28 p. 64

47 *KP* (IV) 34 pp. 127, 128

inition in his work *Dhanyaloka*.cf.

*'prasiddhe'pi prabandhanam nanarasanibandhane /
ekoraso'ngikartavyastesamutkarsamicchata //*⁴⁸

So, dramatic compositions are concerned *srngara* or *vira* should be delineated as principal one. That is why Visvanatha Kaviraja says—

*eka eva bhavedangi srngaro vira evava*⁴⁹

In our present discussion, we find that *Vidagdhamadhava* is a fine example of poetic genius of Sri Rupa Goswami. He is a good master in delineating *rasa*, *alamkara* and *chandas*. It may be said that his observation on both literary method of composition like *bhavapaksa* and *kalapaksa* is unique one. In regards of *rasa* he strictly follows the rules of dramaturgy. According to rules of dramaturgy *srngara* or *vira* should be the principal *rasa* while other *rasas* remain as subordinate. Moreover the final result of a drama is regarded as the central point in the consideration of *rasa* and which *rasa* has been enjoyed by the hero at the end of a drama, may be regarded as the principal or *angirasa* of the concerned play. From this point of view our play is also concerned with *srngara* as the principal *rasa*.

As the episode of *Vidagdhamadhava* goes, it shows that the eternal union of Radha and Krsna is the main theme of the drama. So the author maintains *srngara* as principal one and other *rasas* as subordinate.

48 DL (III) 21

49 SD (VI) 10

The author has delineated the events successfully so as to develop the main plot. According to the subject theme of *Vidagdhamadhava*, Krsna is described as *Nayaka* and Abhimanyu, husband of Radha, is described as *Pratinayaka*. Radha is presented as *nayika* and Candravali as *Pratinayika*. It has been already mentioned above that *rasa* is manifested in the heart of *sahridayas* by stimulating the *vibhava*, *anubhava* and *vyabhicaribhava*. *Vibhava* is also mainly divided into two types. *Alamvana* and *Uddipनाविभवा*. In this drama, Krsna is supposed to be *alamvana vibhava* of *srngara* of which Radha is the part and parcel of the same. The *natural scenario* of *Vrndavana*, *bank of the river yamuna*, *spring season*, *touching of monsoonal wind* are described as the *uddipनाविभव*. Love of Radha for Krsna i.e, *Rati* is delineated as *sthayibhava* or permanent mood of *Srngara*. Besides these elements, two types of *Srngara*, viz *sambhoga* and *vipralambha* are also delineated by the author in an equal manner. In this respect it is mentioned that *purvaraga* can be regarded as the first stage of love lorn condition of a yearning couple. The *vipralambha srngara* which is due to love in its unaccomplished stage is called *purva-raga* or love-in-longing. It is aroused by various means viz, the first is the very first sight of the object of interest. It could be otherwise even in a picture or in course of a vision. The charm of a damsel or a youth can effect over the loving heart even in absentia by hearing of the beauty or the virtues of the person, which may be possible through the agency of bards or

common friends. Visvanatha Kaviraja defines it in the following way–

*vipralambho'tha sambhoga ityesa dvividho matah /
yatra tu rati prakrsta nabhistamupaiti vipralambho'sau //
sa ca purvaragamanapravasakarunatmakascaturdha syat /
sravanaddarsanadvapi mithah samruharagayoh //
dasaviseso yo'prapto purvaragah sa ucyate /
sravanam tu bhavettatra dutavandisakhi mukhat //⁵⁰*

Our playwright has delineated purvaraga condition through Visakha, common friend of Radha by showing the portrait of Krsna in the first act of the drama. This event is depicted by the following passages–

*Visakha– sakhi, radhe tava vedanavidhvamsanam
kimapyetadausadham mama haste vartate tatsevasvaitat.*

*Radhika– visakhe, ehi! anganopakanthe phullakarnikaramandali
cchayamadhyasya preksyavahe.⁵¹*

*Visakha– O friend Radha, I have brought some medicines to heal
you from your agony-you must take it and use it properly.*

*Radhika– “come Visakha, we shall sit together under the shadow
of this karnikar-flower’s tree and enjoy this portrait”. For all these rea-
son *srngara* may be positively taken as *angirasa* or principal sentiment
of *Vidagdhamadhava*.*

However, in the Vaisnava faith of Bengal, *srngararasa* termed as *ujjala*

50 SD (III) 186, 187, 188, pp 106-107

51 VM (I) (last part) p. 44

or Madhura. Madhura *Rati* or *priyata* is the *sthayi bhava* or permanent mood of this rasa of which the origin cause is the union of Radha and Krsna. This *rasa* is different from the terestial matrimonial relation of human beings. The Madhura rasa is not only represented in its secular aspect but also primarily as a phase of Bhakti rasa and it is expressed as heavenly one by nature itself. Vaisnava theology admits five rasas as forming the five degrees or aspects of the realisation of Bhakti or faith, viz *santa* (tranquillity) *dasya* also called *priiti* (servitude or humility) *Sakhya* (also called *preyas* friendship or equality) *vatsalya* (parental affection) and *madhurya* (sweetness). The last also called the *ujjala* rasa being the principal, is termed bhakti-rasa-rat. The Krsna Rati or the love of Krsna, forms the *sthayi-bhava* of this Rasa and, the recipient here is not the literary sahrdaya but the bhakta, the faithful. This sthayibhava is known as Madhura rati, which is the source of this particular rasa and it is defined in terms of love of Krsna. The nature of Nayaka and Nayika is defined in the same manner and their feelings and emotions illustrated by examples adduced from poems dealing with the love stories of Krsna and Radha. Therefore this type of work is essentially a Vaisnava religious treatise and it presented in a literary form. Krsna is depicted here as a ideal hero.*⁵²

The rumour of Krsna as *upapati* and the Radha as the *parakiya stri*

52 "some problems of sanskrit poetics"

S.K. DE

chaper- "The theory of Rasa" pp. 217-218.

is not present in the madhura or Ujjvala rasa. Rupa Goswami adduced himself by bringing verses as the example of it from the Ujjvalanilamani and Nataka-candrika, two other technical work of him. Both verses are mentioned in the following—

- (1) *yatparohopapatyosca gaunatvam kathitam budhah /
tattu Krsnasca gopisca vineti pratipaditam // (Nataka-candrika)*
- (2) *laghutvamatra yatproktam tattu prakrtanayake /
na Krsne rasaniryasasvadarthamavatarini // (Ujjvalanilamani)⁵³*

S. N. Sastri observes that how Rupa Goswami very appropriately considers the eight kinds of sattvika bhavas or physical states belong to four different grades. The sattvika bhavas are *perspiration (sveda)* *stupefaction (stambha)* *tremor (kampa)* *tears (As'ru)* *horripilation (romanca)* *change of voice (svara bheda)* *swoon (pralaya)* *pallor (vaivarnya)*.

According to their expressional values they have known by the name as *fumade (dhumayita)*, *flagrant (jvalita)* *gleaming (dipta)* and *aglow (uddipta)*. On the analogy of the existence of the fire which becomes only surmisable in its smoky form, visible when it is burning, bright when inflamed, and brilliant when it is blazing. Similarly when a consequential state existing all alone or grouped with another is only is an inferential stage and is capable of being concealed, it is said to be in the fumade

form.^{*54}

When a particular mental state coupled with one or two allies assumes a noticable form and can be concealed only with great difficulty, it is said to be in a flagrant form.^{*55} When a feeling associated with a larger number of its auxiliaries (say, three, four or even five) becomes so manifest as cannot be concealed it is said to be in its *gleaming* bright form.^{*56}

Once after becoming manifest when it is developed into a full-fledged form it is said to have blazed *aglow*.^{*57}

Rupa Goswami further adds that the consequential states look very charming when they have assumed their *brilliant (suddipta)* form and they then help a good deal in the manifestation of the prevailing sentiment.^{*58}

Though the srngara rasa is taken as the principal sentiment, all the other rasas almost delineated in a equal manner. A brief description of all the rasas given in the following paragraphs—

54 *Locana-rocini- "Isad vyakta apahnotum sanya dhumayita matah"*

UNM p. 338

55 *"sanyah krcchrena nihnotum jvalita iti kirtita"*

UNM. p. 340

56 *"samvaritumasakyaste dipta dhiraairudahrtah UNM- p. 340.*

57 *Arudha paramutkarsamuddipta iti kirtitah. UNM. p. 341*

58 *"Laws of sanskrit drama" pp 246-247*

(i) **Srngara or Erotic sentiment :**

Srngara in accordance with the situation of love is two fold, love in union or *sambhoga srngara* and love in separation or *vipralambha srngara*. All the *alamkarikas* like Mammata, Visvanatha and Annandavardhana accept these two types of srngara. According to Mammata, Srngara is divided into two types as the lovers concerned are united with or separated from each-other.^{*59}

In the *sambhoga-srngara*, the passionate love of two enraptured souls is manifested in bashful smiles, coy glances, faltering accents, mock quarrel, thrilling expectation etc. In the *vipralambha srngara*, it is manifested in pining for each-other's company, in hot sighs and copious tears, fasting, in dwelling upon the delightful experiences of the past etc.

In regards of Srngara rasa Dhananjaya says in this way—

ayogo viprayogasca sambhogasceti sa tridha /

tatra'yogonurage'pi navayorekacittayoh //^{*60}

According to him, Srngara is three types *ayoga*, *viprayoga* and *sambhoga*.

Our author delineated the both types of Srngara ie. *sambhoga* and

59 *tatra srngarasya dvau bhedau sambhogo vipralambhasca.*

tatradyah parasparavalokanalinganadhara

panaparcumbanadyanantabhedatvadpari cchedya eka eva ganyate/

KP vrtti of 28 p. 112

60 *DR (IV) 50 p. 259*

vipralambha in equal manner. Therefore we have found how Radha shows the love lorn condition of her mind at the sight of Krsna through the following verse—

*chinnah priyo manisarah sakhi mauktikani,
vrttanyaham vicinuyamiti kaitavane /
mugdham vivrtya mayi hanta drgantabhangi,
radha gurorapi purah pranayad vyatanit //⁶¹*

Radha casts her glances full of love on Krsna on the pretext that her necklace is torn. While taking the pearls scattered on the ground she looks lovingly Krsna even in everyone's presence.

On the otherhand, Rupa Goswami puts many beautiful poems in the lips of his heroine to suggest *vipralambha srngara*, here and there in his drama. He describe the impact of a lovers portrait in a lady's heart which is regarded as the example of *vipralambha srngara*. It describe in the following verse—

*ekasya srutameva lumpati matim krsneti namaksaram
sandronmadaparamparamupanayatyanyasya vamsikalah /
esa snigdhaghanadyutirmanasi me lagnah sakrdviksanat
kastam dhikpurusatraye ratirabhunmany mrtih sreyasi //⁶²*

In this verse, the *purvaraga* of *vipralambha* is being depicted. Here Radha says that she is so deeply involved in love with Krsna that even

61 VM (III) 3. p. 100

62 VM (II) 9 p. 54

the beautiful dark-cloud reminds her the form of Krsna. Even she felt that her mind is taken away by the bisyllabic name as Krsna. The sweet tune of his flute is tormenting her so badly that she becomes mad and she is unable to bear the unbearable love afflicted life.

In this way the following verse also consist with Srngara rasa. Here, Radha describes her serious love lorn condition to her friend Lolita. The verse is mentioned below–

*vikridantu patiraparvatatatisamsargino marutah
 khelantah kalayantu komalataram pumskokilah kakalim /
 samrambhena silimukha dhvanibhrto vidhyantu manmanasam
 hasyantyah sakhi me vyathampara mami kurvanti sahayakam //*⁶³

At the beginnig of spring, when the malaya breeze blows slowly, and cuckoos sing sweetly Radha is very much afflicted with love for Krsna. But she intends to take resort to some means by which she will be relieved from the unbearable afflictions of love.

So on, in the first act of the drama, *Srngara* dercribed Nandi's words as followes– “*yatha kathaprasange esa Krsneti nama srnoti, tada romancita kamapi bhavam vindati.*”⁶⁴

(ii) Hasya rasa (Humour)

According to Visvanatha, Kaviraja *hasya* is the permanent mood of the sentiment of humour. Dhananjaya also supports this opinion of

63 VM (II) 7 p. 52

64 VM (I) p. 16

Visvanatha. The excitants of this sentiment are unnatural dress etc.*⁶⁵

This rasa is created by determinants such as unseemly dress of ornaments. impudence, greediness, quarrel, defective limb, mentioning different faults and similar other things. It is represented by consequents like the throbbing of the lips, nose, cheek, opening eyes, colour of face etc. Complementary psychological states in it are— indolence sleep, dreaming, dissimulation and the like.*⁶⁶

According to Bharata Hasya-rasa is of two kinds viz. *Subjective* or *self-centered* and *objective* or *centerd* in others. When one laughs himself it belongs to the first type and when one makes the other laugh it is of the second type. Further he observes that generally the comic setiment is found among the low characters and women.*⁶⁷

Rupa Goswami creates a scene of humour on the description of love-lorn condition of Krsna. Krsna was so much attracted by the beautiful

65 (i) *vikrtakaravagvesacestadeh kuhakadbhavet /
hasyo hasasthayibhavah sveh pramathadaivatah //*
SD (III) 214. p. 115

(ii) *vikrtaktivagvesairatmano'tha parasya va/
hasah syatpariposo'sya hasyastripraktih smrtah //*
DR (IV) 75

66 NS (VI)

67 (i) *evamatmasamutham ca tatha parasamutthitam /
dvidhastripraktikah sadbhedo'tha rasah smrtah //*
NS (VI) 61

(ii) *"strinicapraktavesa bhuyistham drsyate rasah".*
NS (VI) 51

damsel Radha that he felt that everything around him was Radha. That is why he embraced the Sthala-Padmini tree thinking it to be Radha, which created humour into the mind of Madhumangala as well as to the audience. The description is found in the following passages—

Krsnah– nisthure, tistha. turnamasau te dhurtatagarvamapaharami. (iti samantatpasyan. saharsam) vayasya, pasya, sahaseyamavapta gaurangi priya (ityupasarpati).

*Madhumangalah– (vihasya) bho vayasya, cakravatena trnavartena bhramitasya te'dyapi nunam bhramo na gatah. pasyaisa pitaparagapunjapinjarita sthalanalini.*⁶⁸*

Another example of Hasyarasa is given below from the the 2nd act of our drama.

visakha—

ityasmabhiravakravikramalavadutksipta govardhano

hetostvam kila pankajaksa yadubhistatrasa nistankitah

*Madhumangala— ayi vacalike, tistha tistha. drsto maya utksipta dandamandalaigopaigovardhano dhrtah. tvam kasmadekameva priyavayasyam sambhavayasi.*⁶⁹*

In this portion Hasya is relished in the words of Madhumangala.

(iii) Karuna Rasa (pathetic)

Karuna rasa arises from the dominant state of sorrow. It grows from

68 VM (VI) p. 288

69 VM (II) 35 p. 75

the determinants such as affection under a curse, separation from dear ones, loss of wealth, death, captivity, flight, accidents etc. This is to be represented on the stage by means of consequents like as lamentations, change of colours, dryness of mouth, loss of memory and so on. Anxiety, yearning, fainting, sadness, illness epilepsy, fear etc. are regarded as transitory states of this rasa.^{*70}

So, Visvanatha Kaviraja and Dhnananjaya also gives their definition on this rasa by following the line of Natyasastra.

In this regard, Mammata says, it gives the highest delight as the heart melts completely. (*vigalitavedyantaramanandam*).

The speciality of *karunarasa* observes the Bhavabhuti's emphasis upon *karuna rasa* in his Uttararamacarita. cf.

*eko rasah karuna eva nimittabheda,
bhinnah prthak prthagivasrayate /
avartabudbud tarangamayan vikaran,
ambo yatha, salilameva hi tatsamastam //^{*71}*

According to Bhavabhuti, "*pathos (karuna)* is the only statement, the

70 *atha karuno nama sokasthayibhavaprabhava
sa ca sapaklesavinipatestajanaviprayogavibhava-
nasavadhabandhavidravopadhatavyasana
samyogadibhirvibhavaih samupajayate...
bhedadayah.*

NS (VI) p. 258

71 URC (III) 47

other statement are merely its modified forms, as bubbles, ripples, eddies are simply modifications of water which it assumes under different casual conditions”.

As in the case of *Vidagdhamadhava* lamentation of Radha for not getting her beloved Krsna though they had a great eager to meet each other, is an very instance of *karuna rasa*. It is delineated in the 2nd act of the drama in the following way—

*akarunyah krsno yadi mayi tavagah kathamidam
mudha ma rodirme kuru paramimamuttarakrtim /
tamalasya skandhe vinihitabhujavallaririyam
yatha vrndaranye ciramavicala tisthati tanuh //⁷²*

Again the lamentation of Radha in the 3rd act itself contain *Karuna rasa*. The poem which consist of *karuna rasa* is described in the following way—

*maya te nirvandhanmurajayini ragah pariharto
mayi snigdhe kimtu prathaya paramasistatimimam /
mukhamododgaragrahiamatiradyaiva hi yatah
pradosarambhe syam vimalavana malamadhukari //⁷³*

Another instance of *karuna rasa* is inserted in the sixth act containig the lamentation of Krsna. He suffers from pang of separation. Therefore he tries to call Radha by blowing his flute.

72 VM (II) 47 p. 87

73 *ibid* (III) 16 p. 112

He expresses his sorrow by the following words—

*divyo rathangi samayah sakhi samgamasya
jajne varangi tarasa kuru paksapatam /
adhvanamardhanayanena vilokamanah
sokadayam saharastava raurviti //⁷⁴*

(iv) Vira-rasa (Heroic sentiment)

According to Bharata, the basic mood of *vira rasa* is *utsaha*. cf. '*atha viro nama uttamaprakrtirutsahatmakah*'⁷⁵ It is produced from the determinants, such as presence of mind, diplomacy, discipline, military strength, reputation of might and the like. The firmness, patience, heroism, charity, diplomacy are assumed as its consequents, Transitory or complementary psychological states of this rasa are contentment, pride agitation, energy, judgement, horripilation etc. *Mahendra* is the God of this rasa and the colour is like that of *gold*.⁷⁶

The ancient have observed that *utsaha* appears to be running in four channels of human mind. It may be in respect of gifts (*dana*), in showing compassion (*daya*), in combating the enemy (*yuddha*) and in observance of duty (*dharma*). Thus the heroism may produce four types of heroes and accordingly four types of sentiments (*heroic*). So

74 VM (VI) 6. p. 265

75 NS (VI)

76 *ibid* (VI)

Visvanalha Kaviraja delineates four types of Vira like as *Danavira*, *Dharmavira*, *yuddhavira* and *Dayavira*.⁷⁷

In our present play *Vira rasa* is not directly depicted by the author. But it has delineated in case of some valour deeds of Krsna. Our author tries to show the ten incarnation of Krsna as *Vira rasa* which are said to be the result of the great power of the divine Soul Krsna.

Krsna tries to appease Radha by telling that she is more powerfull than Him as she is winning over Him in valour deeds which He did earlier like subduing *kaliyanaga*, *palambasura* etc. Again she is supposed to be more powerfull than Him who had shown valour in His ten *amsavataras*. Using *slesa vira rasa* is appears to be suggested.

The following poems are indirectly related with *vira rasa* as depicted in the 3rd and 4th act of the drama.

(i) *ahino bhrugucchah kutilavalanairvestayati mam
kharaste netranto mayi vitanute tadanavidhim /
pralamvah kesanto harati hathavrttya mama balam
bhajadbhistvametairahamiha jitairasmi vijitah //*

(ii) *cancanminavilocanasi, kamathotkrstastani samgata
krodena sphurata tavayamadharah prahladasamvardhanah
madhyo'sau balibandhano, mukharuca ramastvaya nirjita*

77 *sa ca danadharmayuddhairadayaya ca samanvitascaturdha syat
SD (III) 234 p. 118*

lebhe sridhanatadya, manini manasyangi krta kalkita //⁷⁸

(v) Bhayanaka Rasa (terrible)

Dhananjaya, the author of Dasarupaka defines Bhayanaka rasa as follows—

vikrtasvarasattvaderbhayabhavo bhayanakah

sarvangavepathusvedasosavaicittyalaksanah

dainyasambhramasammohatrasadistatsahodarah //⁷⁹

Fear is the permanent mood of *bhayanaka rasa*. The fearful sounds, appearances of person is the *uddipanavibhava* of this rasa. Trembling of mind and body, sweating, becoming pale, thinking etc are the *anubhava* or *consequents* of *Bhayanakarasa*. Weakness of a person is regarded as *alamvanavibhava* of this *rasa*.

Bharatamuni also originally explains this *rasa* in this way— the determinants of its like hideous noise, sight of ghosts, panic and anxiety due to untimely cry of jackals and owls, empty house or forest etc. Trembling of the hands and the feet, horripilation, change of colour are the accept as the consequent state of this *rasa*. The transitory states are paralysis, perspiration, fear, stupefaction, agitation, death and the like.^{*80}

Visvanatha Kaviraja also explain the *Bhayanaka rasa* like the

78 (i) VM (III) 42 p. 135

(ii) *ibid* (IV) 41 pp. 185-186

79 DR (IV) 80 p. 279

80 NS (VI) 69. 70. 71. 72.

Natyasatra and *Dasarupaka*.

Terrible is delineated in the first act of the drama. It happened in the mind of Madhumangala when he saw four headed Brahma with other gods in the sky that he was very much terrified as he was thinking Brahma as a *demon* or *Raksasa* send by Kamsa from Mathura. This scene is depicted in the following passages–

*Madhumangala– (urdhvamavalokya sabhayam) are, murkha Gopala, kim na pasyasi. esa samarudhahamso nagnena bhujangadharina kenapi vetalena sardham caturmukahah ko'pi yakso raksaso vagacchati. hi manyamahe, ete caksibhih puritasarvanga kamapi danavamagrekrtya apare'sura gaganamakramanti tacchanke hatakamsasya kimkara bhavisyanti.*81*

Another example of *bhayanaka rasa* in our present play is–

*cetastamyati me bhayormibhiralam panidvayam kampate
kanthah sajjati hanta ghurnati sirah svidyanti gastranyasi /
gothakhandla candasahasavidhou tenasmi naham ksama
yadduradabhisarito nisi bhavanetanmama ksamyatu //82*

Here *Bhayanakarasa* arises in the mind of Radha which was told by her friend Lalita to Krsna.

(vi) Adbhuta rasa (sentiment of wonder)

Vismaya or the mental state of surprise is the permanent mood of

81 VM 1. pp. 27. 28

82 *ibid* (III) 35 p. 129

Adbhutarasa. It is created by the *vibhavas* or determinants such as sight of heavenly beings or events attainment of desired objects, entrance into a superior mansion, a temple, an unexpected incident, performance of the impossible like feats of jugglers, illusory and magical acts. So Bharatamuni says in his work that *wonder* is generated by impossible and unexpected incident— ‘*asambhavadvastu pradarsanam*.’^{*83}

Wide opening of eyes. looking with fixed gaze, uttering words of approbation are the *anubhavas* or consequents of this rasa. The *vyabharibhava* or transitory state is the manifestations of various unusual signs like the expansion of the eyes, agitation, stupor, perspiration and the horripilation etc.^{*84}

Adbhuta rasa is depicted in *Sahityadarpanah* as follows—

*adbhuto vismayasthayibhavo gandharvadaivatah
pitavarno, vastu lokatigamalamvanam matam //*^{*85}

The colour of this rasa is yellow and the name of its God is Gandharva.

Dhananjaya also propounds his view in respect of *adbhutarasa* that—

*atilokaih padarthaih syadvismayatma raso'dbhutah //
karmasya sadhuvadasruvepathusvedagadgadah /*

83 NS (VI) p. 267

84 *ibid* (VI) p. 267

85 SD (III) 242 p. 120

*harsavegadhrtipraya bhavanti vyabhicarinah //*⁸⁶

Adbhutarasa is produced from the superstitious elements. *Vismaya* or surprise is the *sthayibhava* of this rasa. A cry of well-done, trembling of the body, *perspiration* and *speaking* are the *consequents* of this rasa. The *superstitious elements* are the *alamvanavibhava* and the description of the quality of the *superstitious things* are described as the *determinants* of this rasa.

Some Alamkarikas considered *adbhuta* as the very life of all the *rasas*. They say that *camatkara* which is regarded as something that causes surprise is called the basic ingredients of all the *rasas*.

The sentiment of *wonder* is very successfully delineated in several places of *Vidagdhamadhava*. At the very beginning of the drama of the first act, the description of the marriage of Radha with Abhijmanyu which has been conveyed by the words of Purnamasi actually is a false one, but it seems to be true by the power of Yogamaya. This scene is a cause of wonder for the audience. The event is depicted in the following passages—

Nandi : bhagavati, yasodadhatrya mukharaya atmano naptri radhika gokulamadhya aniya Jatilaputrasyabhimanyorhaste udvahiteti, tadsame vasamanjasamapatitam. yasmatkrsnato nyena purusena tadsinam karasparsana asahayam, tasmatkatham tvam niscinteva

drsyase.

Paurnamasi– tasyaiva hetoh.

Nandi– kathamiva?

*Paurnamasi– (vihasya) tadvanacanadyartha meva svayam
Yogamayaya mithyaiva pratyayitam tadvidhanamudvahadikam
nityaprayasya eva khalu tah krsnasya.*⁸⁷*

Another example of Adbhutarasa is found in the description of melodious effects of tune of the flute of krsna. The following poem contains with the description that–

*jatastambhataya payamsi saritam kathinyamapedire /
gravano dravabhavasamvalanatah saksadami madavam //
sthairya vepathuna jahurmuhuragajjadyadgati jangamam /
vamsim cumvati hanta yamunatatikradakutumve harau //⁸⁸*

By hearing the melodious tune of the flute of Krsna the stone is being melted, the trembling thing stays like a pillar, the moving things give up their motion and become motionless. All these circumstances are the cause of wonder for the audience.

In the context of our present play it may be noted that our author has strictly followed the rule of dramaturgy that the *adbhutarasa* must be delineated in the Nirvahana-sandhi of the drama. (*karyo nirvahane'dbhutah*) So, wonder is created by the author in the 7th act

87 VM 1. p. 12

88 VM 1. 25. p. 25

of the drama wherein Krsna has acted himself as *nikunjavidya* and appears to be Gauri. It was thought by all that, this was the incarnation of Gauri, but finally found out that she is not Gauri but Krsna. It creates wonder in the minds of the audience. This scene is depicted in the following passages.

Radhika– (sabhrubhangam) vrnde, yuktam yuktamasmasu tava jihmatvam.

Vrnda– (vihasya) sakhi, na vedmi kim tavakutam.

*sakhyau– (sasmitam) vrnde, vijnata te mohinibhuta nikunjavidya.*⁸⁹*

Santarsa (Quietism)

Visvanatha Kaviraja defines Santarasa in his work *Sahityadarpanah* in the following way–

*santah samasthayibhava uttamapraktirmatah /
kundredusundaracchayah srinarayanadaivatah //
anityatvadina'sesavastunihsarata tu ya /
paramatmasvarupam va tasyalamvanamisyate //
punyasramahariksetratirtharamyavanadayah /
mahapurusasangadyastasyoddipinarupinah //
romancadyascanubhavastatha syurvyabhicarinah /
nirvedaharsasmaranamtibhutadayadayah //⁹⁰*

This definition echoes that *sama* or tranquillity is the permanent mood

89 VM (VII) pp. 360-361

90 SD (III) 245, 246, 247, 248. p. 121

of *santarasa*. A great noble soul bearing *sama* as a salient character and having the knowledge of spiritual truth, and also the knowledge of unreality of worldly objects is the *alamvanavibhava*. It is to be represented by *uddipanavibhavas* such as the holy hermitage, holy spots like the residential place of Visnu, Ramyakanan and the like. The effect of harripilation etc are *anubhavas*. The passiveness, delight, repetition of the glory of the Supreme Being and kindheartedness are the *vyabhicaribhavas* of this *rasa*.

Mammatabhatta also says that the permanent mood of *Santarasa* is *nirveda*. He observes the *santarasa* in the *Kavyaprakasa* that—

nirvedasthayibhavo'sti santo'pi navamo rasah /
*ratirdevadivisaya vyabhicari tatha'njitah //*⁹¹

In *Vidagdhamadhava* *santarasa* is delineated as one of the subordinate *rasa*. It is manifested particularly in the description of *Hari* (Krsna) the divine soul. Being based on the *horilila*, the play is supposed to bear some elements of *santarasa*. In the prologue of the play through some verses including Nandi verse our poet depicts some of the great activities as well as Supreme qualities of Hari. (Krsna). Like-wise some poems are consisted with it by which Hari is glorified. An example of this is mentioned below from the 1st act of the play in which we find the impact of *santarasa*.cf.

*mamasmindsandarbhe yadapi kavita natilalita
 mudam dhasyantasyam tadapi harigandhadbudhaganah /
 apah salagramaplavanagarimodgarasarah
 sudhih ko va kaupirapi namitamurdha na pivati //⁹²*

Another instance is mentioned here bearing the glory of *santarasa* that—

*yadavadhi tadakasmadeva vismayitaksam
 navatadidabhiram dhama saksadvabhava /
 tadavadhi ciracintacakrasakta virakti
 mama matirupabhoge yoginiva prayati //⁹³*

This verse consists with double meaning, external and internal. Externally it means about Radha and internally it expresses about Parabrahma. So, Radha and Parabrahma are the *alamvanavibhava* of this rasa. Affection to Radha of Krsna and the devotion of Yogijana (saint) for Parabrahma are the *uddipnavibhava*. Thinking of Krsna for Radha and the meditation of Yogijana are regarded as *vyabharibhava* of this rasa.

In this way Rupa Goswami delineate the *santarasa* in the play.

d) ASSESSMENT OF ALAMKARAS

The use of Alamkara in Sanskrit Literature began from the very early times. Ruyyaka, the famous Alamkarika prays to his presiding deity in

92 VM 1 4 p. 5

93 VM (II) 24 pp. 64-65

the Nandi verse of his work Alamkarasarvasva as follows—

*namaskrtya param vacam devim tribidhavigraham/
gurvalamkarasutranam vrttya tatparyamucyate//*⁹⁴

It implies that, it is possible to create the whole world by the potency of the three gunas-Sattva, Rajasa and Tamasa and is also possible to create the consisting of words through the three powers of Vakdevi like Abhidha, Laksana and Vyanjana. According to him Alamkaras are produced from this power of Vakdevi. Another famous Alamkarika Rajasekhara considers *alamkara* as the seventh anga of the Vedas due to its usefulness.^{*95} Without the knowledge of Alamkara one cannot proceed in understanding the meaning of the Vadas. In the primitive period people seem to have compared the unknown thing with the familiar one if they had seen or felt similarity between those two things. This method of comparison handed down from one generation to another generation and atlast it is known as Alamkara. This method of comparison generated the *alamkara* like *upama*. In this way in later period Rupaka, Atisayokti etc.came through this process. Thus Alamkaras played an important role in the poetic composition. The figure of speech is called Alamkara because it makes poetic composition melodious and relishable. So, because of it, famous Alamkarika Bhamaha named his work as

94 *Alamkararsarvasva. (Nandi verse) p.1*

95 *Upakarakatvadalankarah saptamamangam iti yayavariyah.*

Kavyalamkara. Dandi, Rudrata and other famous Alamkarikas created innumerable Alamkaras, so that poets could utilise them for beautification of their composition. And this *alamkara* tradition becomes *prasiddhaprasthana*. A prominent Alamkarika Vamana defines Alamkara as beauty. He says in his work in the following way—

*kavyam grahyam alamkarat /
saundaryyam alamkarah // *96*

Further, he says that Alamkara not only creates the charm of poetry but also is the base of poetry. According to him a poet becomes adorable on account of using Alamkaras. The alamkaras enhance the beauty of poetic creation with the help of gunas.

In Sanskrit literature, it to be said that Dandin the author of *Kavyadarsa* is the first systematic Alamkarika who contributes a accurate definition of Alamkara which has been found in his work as follows—

*kavyasobhakaran dharmanalamkaran pracaksate /
te cadyapi vikalpyante kastan kartasnyena baksyati // *97*

According to him, the beautifying attributes of kavyas are called Alamkara. In later period the opinion of Dandin was followed by some Alamkarikas viz. Bhoja, Abhinavagupta and Apayadiksita. They accept the beautifying attributes of kavya as the main characteristics of Alamkaras. But some critics say that Bhamaha is to be the first system-

96 *Kavyalamkara Sutrani*– 1. 1. 2. PP. 3.6.

97 *Kavyadarsa*– (II) 1. P. 74.

atic writer on Alamkara Sastra before Dandin and Vamana. He considers that Vakrokti is the underlying element of all Alamkaras. Further he says that Vakrokti alone may render the beauty of kavyas. Moreover in ease of Vakrokti, Kuntaka, a famous Alamkarika opines that Vakrokti is the life of Kavyas. *Uktivaicittra* is the root of Vakrokti.

In respect of *alamkara* Mammatabhatta also defines in such way—

upakurvanti tam santam ye'ngadvarena jatucit /

*haradivadalankaras te'nuprasopamadayah //*⁹⁹

It implies that, as the ornaments like necklace are essential to enhance the beauty of a lady, the Alamkaras are in that way essential factors in creating rasa of a poem by beautifying either words or sense.

Another Alamkarika Ruyyaka considers that Alamkara is a group of some words through which it is possible to create a melodious poetic effect. So he says that -

*“abhidhana prakaravisesa eva alamkarah”*¹⁰⁰

Among the Alamkarikas of Sanskrit literature, Udbhata, Rudrata and Bhamaha accepted Alamkara as a great element of Kavya Sastra. So, Bhamaha by giving more importance to Alamkara says in his work that a lady, though naturally beautiful, her beauty does not shine without ornament.cf.

98 *Sahityavidya parikrama. P. 68.*

99 *Kavyaprakasa– (VIII). 66. P. 343.*

100 *Alamkara sarvasva– (VIII) 67.*

“na kantamapi nirbhusam vibhati vanita ananam.”^{*101}

In Vedic Literature also emphasis was laid– upon the Alamkara-Sastra. Some Alamkaras like *Upama*, *Rupaka*, *Atisayokti* are mostly employed in the Samhita and Upanisadas in Vedic period. Among them, *upama* has to be supposed as oldest one. Therefore we find a famous mantra in the Rgveda which describe about goddess Usa, contains with *upama* Alamkara cf-

*abhrateva pumsa eti pratici, gartarugiva sanaye dhananam /
jayeve patya usati suvasa, usa hasreva nirinite apsah* //^{*102}

Another example of Rgvedic mantra which is composed with Atisayokti Alamkara describing the Jivatma and Paramatma as two birds living on a single tree. It is described in the following way–

*dva suparna sayuja sakhaya samanam vrksam parisvasjate /
tayoranyah pippalam svadvantyanasnannanyo abhi cakasiti* //^{*103}

Taking cue from these rhetoricians Visvanatha Kaviraja gives a more comprehensive definition of Alamkara. He stats that–

*sabdarthayorasthira ye dharmah sobhatisayinah
rasadinupakurvanto'lamkaraste'ngadadivat* // ^{*104}

Those inconsistent properties that enhances the beauty of sound

101 *Kavyalamkara. 1. 13.*

102 *Rgveda. 1. 124. 7. vide– “sanskrit sastroka itihasa” P. 160*

103 *RV. I. 164. 20. vide– “sanskrit sastroka itihasa”*

104 *SD. X. 1. P. 273*

and sense by complementing the sentiment (rasa) are Alamkaras like eardrops etc.

Yaska the author of Nirukta offers a discussion on Alamkara by the rule 'athato upama'.^{*105} He classifies the *upama alamkara* into four types viz, Bhutopama, Rupopama, Sidhopama and Luptopama.

Originally, Bharatamuni mentions about four kinds of Alamkara in his work Natyasastra are Dipaka, Upama, Rupaka and Yamaka.

But, we have found mainly two categories of Alamkaras like *sabdalamkara* and *arthalamkara* which are divided on the basis of sound and sense.

Rupa Goswami employed a good number of Alamkaras in his drama *Vidagdhamadhava*. After surveying the drama we have found that the author has given more importance in the formation of special words and sense. Therefore Sabdalamkara and Arthalamkaras are effectively employed in most of the verses of the drama. Sabdalamkaras, such as *anuprasa*, *yamaka* and *slesa* are employed in case of some verses. As well as *upama*, *utpreksa*, *rupaka* which are *alamkaras* of senses are also used in a good number of verses in the drama. Among the *arthalamkaras* Rupaka Alamkara is found to be used profusely by the author, ie, from the beginning to the end of the drama. So, Rupa Goswami is known as the king of Rupaka in Sanskrit literature.

A comprehensive discussion on Alamkaras is made in the following pages.

A. SABDALAMKARAS :

(1) Anuprasa

Anuprasa is a kind of Sabdalamkara in which the same letter or similar consonantal sounds with a difference in meaning are repeated. So, Visvanatha Kaviraja, the author of *Sahityadarpanah* defines this Alamkara as follows—

Anuprasah sabdasamyam vaisamyepi svarasya yat.^{*106}

It can be further explained as a kind of Alamkara in which, the word, syllables remain in similar position besides the different meaning lies of the consonantal sound. Therefore the famous Alamkarika Mammata explains this Alamkara— "*varnasamyamanuprasah*"

*svaravaisadsye'pi vyanjanasadsatvam varnasamyam /
rasadyanugatah prakrsto nyaso'nuprasah* //^{*107}

Anuprasa is divided in to five categories, namely Vrtyanuprasa, Chekanuprasa, Srutyanuprasa, Antyanuprasa and Latanuprasa.

In Sanskrit literature, it is found that all the poet have a great desire to make their works as a unique one by using this figure of speech called Anuprasa or alliteration.

Dandin renders the definition of Anuprasa Alamkara in his work

106 SD. X. 3. p. 275.

107 KP. IX. 105. Vrtti on it. p. 362

Kavyadarsah as '*varnavrttiranuprasah*'. The repetition of letters is called Anuprasa. Visvanatha Kaviraja accept the five types of Anuprasa as Vrttitanuprasa, Chekanuprasa, Srutitanuprasa, Antyanuprasa and Latanuprasa.

Rupa Goswami shows his artistic skill in using this Alamkara in regards of some verses of his drama. He defines these five kinds of Anuprasa in the following manner—

(i) Vrttitanuprasa :

According to Visvanatha Kaviraja Vrttitanuprasa is the one in which the repetition of many consonants in same order or the repetition of many consonants in many times or the repetition of single consonant more than once is called *vrttitanuprasa*. cf.—

*anekasyaikadha samyamsakrd vapyanekadha /
ekasya sakrdapyesa vrttitanuprasa ucyate //¹⁰⁸*

Mammata bhatta also defines this Alamkara in his work *Kavyaprakasa* in the following way—

*ekasya'pyasakrtparah ekasya apisabdadanekasya
vyanjanasyadvirbahukrtvo va sadrsyam vrttitanuprasah //¹⁰⁹*

One of the verse is mentioned as an instance of *vrttitanuprasa* Alamkara in the following—

astabhih srutiputakainavavainavakakalim kalayan /

108 SD. X. 4. p. 275.

109 KP. IX. 78. (SU) 108. p. 363

*satadhrtirapi dhrtimukto maralaprsthe muhurluthati //^{*110}*

In this verse we notice that the consonantal letters 'ka' 'na' 'va', and 'ra' are repeated in many times.

(ii) Srutyanuprasa :

Visvanatha Kaviraja defines the *Srutyanuprasa* Alamkara as—

uccaryatvadyadekatra sthane taluradadike /

*sadrasyam vyanjanasyaiva srutyanuprasa ucyate //^{*111}*

It means that *Srutyanuprasa* is that one where the consonants having the same position of *articulation*(sthana) are repeated in a verse.

Srutyanuprasa Alamkara is present in the following verse—

antahkandalitadarah srutiputimudghatayansevate

yaste gokulakelinirmalasudhasindhutthavindunapi /

radhamadhavikamadho madhurimasvarajyamasyarjayan

*sadhiyan bhavadiyapadakamale premormirunmilatu // ^{*112}*

Here, the dental letters like 'ta', 'da', 'dha'and 'na' are repeated. So it may be regarded as an example of *Srutyanuprasa Alamkara*.

(iii) Antyanuprasa :

The definition of *Antyanuprasa* Alamkara is given by the author of *Sahityadarpanah* as—

vyanjanam cedyathavastham sahadyena svarena tu /

110 V.M. I. 28. P. 29.

111 S.D. X 5. p. 276

112 VM (VII) 62. p. 368.

*avartyate'ntyayujyatvadantyanuprasa eva tat //^{*113}*

Antyanuprasa is a kind of Alamkara in which the last letter of a word or a lines if possible with *visarga* or *anusvara* or any *sanyuktavarna* are alike. *Antyanuprasa* Alamkara is mainly divided in to two kinds. Viz. *padagata* and *padagata*. We have found some verses of the play are end-ryhming; hence they may be regarded as *padagata antyanuprasa*. An example is mentioned from *Vidagdhamadhava* as cited below.

*gokularamapreyasi nikunjavidye kathoradhistvamasi /
yatpravanamapi puratah pariramyā sakhim na ranjayasi //^{*114}*

From the above verse we have found that the last letter of the first line ie. 'sī' of the word 'masī' has a same pronunciation with the last letter of the second line ie, 'sī' of the word 'ranjayasi'. Thus making it an example of *padagata Antyanuprasa Alamkara*.

(iv) Chekanuprasa :

Chekanuprasa is that kind of *anuprasa* in which consonants belonging to different classes are repeated once in the same way.

Visvanatha Kaviraja give the definition of *Chekanuprasa* as follows:

“cheko vyanjanasanghasya sakrtsamyamanekadha”.^{*115}

Mammatabhatta also defines this *Chekanuprasa* as :

so'nekasyasakrt purvah

113 SD X 6. p. 276.

114 VM (VII) 56. p. 359

115 SD (X) 3 p. 275

anekasya arthad vyanjanasya

*sakrdekavaram sadrsym chekanuprasah.*116*

Visvanatha and Mammatabhatta give their opinion on *chekanuprasa* that the term *cheka* implies the expert (*vidagdha* or *rasikajana*) in relishing rasa. Because of use and loved by *cheka* or *vidagdha* this *anuprasa* is known as *Chekanuprasa*.

The following verse is an instance of Chekanuprasa Alamkara.

sakhi kundalikrtasikhandamandalo

natatiha tandavikahutirandajah /

na kadapi krsnamudireksanam vina

*mudireksane ksanamapi svasityasau //^{*117}*

In this verse we find the repetition of 'nda' in the words *kundali*, *sikhanda*, *mandalo* and *tandavika* and *ksana* in the words 'ksane' and 'ksanamapi'

(v) **Latanuprasa :**

According to Visvanatha Kaviraja when the repetition of the words and meaning of a verse occurs but the difference lies only in significance, then it is called Latanuprasa.cf.–

sabdarthayoh paunaruktyam bhede tatparyamatratah /

116 KP (IX) 107 and vrtti on it. p. 363

117 VM (VII) 34 p. 338

latanuprasa ityukto //^{*118}

Latanuprasa is explained by Mammatabhatta in this way—

'Sabdastu latanupraso bhede tatparyamatratah'^{*119}

The essential characteristic of *Latanuprasa* is that the words identical in form but different in meaning are presented in succession. Mammta have the opinion that this alliteration is known as *Latanuprasa* because of its popularity among the people of Lata country. Visvanatha also accept this opinion in respect of this Alamkara.

This *alamkara* is present in the following verse—

'tunde tandavini ratim vitanute tundavalilabdhaye

karnakrodakadamvini ghatayate karnarburdebhyah sprham /

cetahpranganasangini vijayate sarvendriyanam krtim

no jane janita kiyadbhiramrtaih krsneti varnadvayi //^{*120}

(2) Yamaka :

The definition of Yamaka has given by the author of Sahityadarpanah as follows—

satyarthe prthagarthayah svaravyanjanasamhateh /

kramena tenaivavrttiryamakam vinigadyate //^{*121}

When two or more syllables are repeated in same order with differ-

118 SD (X) 7. p. 277

119 KP (IX) 80 (su) 113. p. 364

120 VM (I) 15. p. 16

121 SD (X) 8. p. 280

ent meanings; but sometimes both syllable consists with some meaning and sometimes it is meaningless or sometimes one of both may be meaningful and another may be meaningless then it is known as *yamaka Alamkara*.

Bharatamuni, the author of *Natyasastra* accepted the four types of Alamkaras viz, Upama, Rupaka, Dipaka and Yamaka. Among these, Bharata has given more importance on the discussion of Yamaka Alamkara. He has given altogether ten varieties of Yamaka. But in later period, the Alamkarikas like Udbhata, Anandavardhana do not give importance to Yamaka. Anandavardhana says that Yamaka should not be used in case of Karuna rasa and Vipralambha Srngara.*¹²²

Mammata defines the Yamaka in his *Kavyaprakasa* as :

*arthe satyarthabhinnanam varnanam sa punah srutih yamakam.*¹²³*

He himself and Anandavardhana believe that there is no aesthetic value in the Yamaka Alamkara.

Another definition is found in the *Kavyadarsa* of Dandin –

*svravyanjanasamudayapaunaruktyam yamakam biduh**¹²⁴*

An example of *Yamaka Alamkara* has given in the following from the play that–

122 *dhvanyatmabhute srngare yamakadini bandhanam/
saktavapi pramaditvam vipralambhe visesatah//
Dhvanyaloka- 2. 15.*

123 *KP. IX 118. P. 366*

124 *KD. 1. 61.*

*sasi vyomotsanga sasinamabhitah kantilahari
 purovrndaranyam sumukhi sahasa kantilaharim/
 harirvrndaranyam harimapi kileyam tava sakhi
 sakhim premnah puro nijasusamayamandyadayam //^{*125}*

Here the word 'sasi', 'hari' and 'sakhi' are repeated is seen.

(3) Slesa : (Paronomasia)

Visvanatha Kaviraja defines Slesa as follows—

*slistaih padairanekarthabhidhane slesa isyate /
 varnapratyayalinganam prakrtyoh padayorapi //^{*126}*

When a word expresses more than one meaning which bearing one signification is called *slesa* or paronomasia. According to Visvanatha Kaviraja Slesa is divided in to two types, viz, Sabda Slesa and Artha Slesa. In this definition we have found, the first interpretation ie, the word naturally bearing one signification serve to distinguish this figure ie *arthaslesa* from *sabda slesa* and the second interpretation ie, 'expression' serve to distinguish this figure from dhvani.

Again Visvanatha Kaviraja divided Sabda Slesa is of three types viz. Sabhanga Slesa, Abhanga Slesa and Ubhayatmaka Slesa. In case of Slesa there is a great divergence of opinion among the different writers on Rhetoric. Udbhata, the author of *Alamkarasarasamgraha* speaks that Slesa is an Arthalamkara only. But he also accept the two varieties

125 VM. 3. 49 P. 145

126 SD. (X) 11 p. 282

of Alamkara as Visvanatha Kaviraja did, ie. *sabda* and *artha Slesa*.

Mammata's opinion to this Alamkara is that—

'slesah sa vakye ekasmin yatra'nekarthata bhavet.^{*127}

Dandin the author of Kavyadarsa defines the Slesa as—

*slistamistamanekarthamekarupanvitam vacah /
tadabhinnapadam bhinnapadaprayamiti dvidha* //^{*128}

An example of Slesa has been given in the following—

*dhrtapadmotsavasantatiralabdhadosodaya sada sphurati /
sakhi krsnapaksapurna candravaliradbhuta tvamasi* //^{*129}

Here the only word 'Candravali' expresses more than one meaning consisting one signification that's why this verse regarded as an example of Slesa.

(B) ARTHALAMKARA :

As the play contains a large number of verses, Rupa Goswami used a good number of Arthalamkara in *Vidagdhamadhava*. These are *upama*, *rupaka*, *utpreksa*, *atisayokti* etc. Now, we proceed to present a brief discussion on these in the following paragraph.

(1) Upama (Simile)

Visvanatha Kaviraja gives a fruitful definition of Upama Alamkara in his work *Sahityadarpanah* as follows:

127 KP (X) 45 su (148) p. 415

128 KD (II) 310 p. 195

129 VM (VII) 11. p. 318

'samyam vacyamvaidharmya vakyaikya upama dvayoh^{*130}

When similarity exists between two things expressed in a single sentence and there is no statement of difference between two things then it is called Upama.

Among, all the figure of speech of the Alamkara Sastras, Upama is the predominant one. It is called the root cause of some Alamkaras which are based on similarity, (sadrshyamula). Some Alamkarikas like Ruyyaka, Rajasekhara and Appayadiksita says that Upama is the mother and bija of the other Alamkaras. A quotation from Appayadiksita would suffice to support the view. cf.

*upamaika sailusi samprapta citrabhumikabhedam /
ranjayati kavyarange nrtyanti tadvidam cetah* //^{*131}

He compares simile with an actress who able to delights in the heart of the wise by performing various roles in the stages of poetry.

Mamta adopts Upama through his opinion that—

*sadharmyamupama bhede upamanopameyayoreva
na tu karyakaranadikayoh,
sadharmya bhavatiti tayoreva
samanena dharmena samvandha upama* //^{*132}

Upama has four common factors or constituent elements . Those are

130 SD (X) 14. p. 292

131 CM upamaprakarana p. 6.

132 KP (X) su-126. p. 390

- (1) common property
- (2) the word implying comparison.
- (3) the object of comparison
- (4) the standard of comparison.

Upama is divided in to two categories viz. Purnopama (fully expressed simile) and Luptopama (elliptical simile). When all the four element or factors of Upama are expressed then it is called fully expressed simile. On the other hand when one, two or three of the four beginning with the common property are omitted, it is known as elliptical Upama.

Rupa Goswami has composed several numbers verses in Upama Alamkara. The following verse has been mentioned from *Vidagdhamadhava* as an example of this *alamkara*–

kasturikeva duravacchadasamgameyam
gopitatirmadamayi kila picchila ca /
daksinyatastanubhrtamanuranjano'yam
*vasantavayuriva hanta murantakari //^{*133}*

Here the group of cowherd ladies are compared with the Kasturi deer and Krsna is compared with the monsoon.

Again, Upama is noticed in an another verse of the said drama that–

viratobhiriyam suniraja dhrtasudhojjvalasatvasamtatih /
*sphutakrsnaruciryamadrtamunigosthiva cakasti bhanuja //^{*134}*

133 VM (V) 36. p. 238

134 VM (V) 40 p. 241

In this verse, there is Purnopamalamkara. Here, the river Yamuna is compared with the humble Sages. All the four elements or common factors are expressed in a single sentence. The attribute of Sages implies on the river Yamuna. So that it is an example of Purnopamalamkara.

(2) Rupaka– (Metaphor)

Visvanatha Kaviraja gives the definition of Rupaka as–

'rupakam rupitaropadvisaye nirapahnave'.^{*135}

The figure *rupaka* consists in the representation of the subject of description, which is not concealed but identified with another. In Rupaka, *Visaya* and *Visayin* are equivalent respectively to *upamana* and *upameya*. There is no difference between two terms. On account of the extreme similarity of two things it may identify one with the other one.

In the example '*mukham candrah*' the poet wants to derive identity between the face and the moon because of their extreme resemblance. This identity between the two things in Rupaka is found through the process of *superimposition*. That is why the figure of speech is known as *rupaka* is significant. In *rupaka* the *visayina* imposes its form on the *visaya*.^{*136}

Rupaka mainly divided into three types, viz, *paramparita* (consequential), *sanga* (entire) and *niranga* (deficient).

Mammata defines *rupaka* as follows–

135 SD (X) 28 p. 303

136 '*visayina visayasya rupavatah karanad rupakam*'.
Alamkara Sarvasvam. 16. p. 115

*tad rupakambhedo ya upamanopameyayoh /
samastavastuvisayam srauta aropito yada //^{*137}*

Rupa Goswami has composed a vast number of verses in Rupaka Alamkara. One verse is mentioned in the following—

*adamvarojjvalagatirvarakunjavaddhah
svairi parisphuritapuskaracaruhastah /
dhanyasi sundari yaya mrdulam hasantya
bandikrtastaralaballavakunjaro'yam //^{*138}*

In this verse, the Lord Krsna is described as 'Upameya' and 'Kunjara' that means elephant is described as Upamana. 'Krsna' is identify with 'Kunjara'. This identification is derived because of their extreme resemblance. So the Upamana 'Kunjara' superimposed on the Upameya 'Krsna' and it described as an Rupaka Alamkara is correct.

Another example lies in the Vidagdhamadhava which consist with Malarupaka type of Alamkara. This example is mentioned through the following verse—

*trapabhicaranakrame paramasidhiratharvani
smaranalasangamindhane sapadi samidhenidhvanih /
tathatmaparamatmanorupanisanmayi samgame
vilasamuralibhava virutiradya vairayate //^{*139}*

137 KP. X. 92. pp. 407-408.

138 VM. (VI) 21. P. 285

139 VM (VI) 11. p. 273

Here the word 'Muralibhava viruti' stand for *upameya*. Atharvani siddhi, Samadheni dhvani and Upanisada stands for *upamana*. These three *upamana* superimposed on the word 'Muralibhava Viruti' as *upameya*. Therefore this verse belongs to Malarupaka kinds of Alamkara.

(3) Utpreksa (Poetical Fancy)

The definition of Utpreksa is found in Kavayadarsa of Dandin as:-

*anyathaiva sthita vrttiscetanasyetarasya va /
anyathotpreksyate yatra tamutpreksam viduryatha //*¹⁴⁰

But the author of Sahityadarpanah explain this Alamkara that Poetical Fancy is the imagining of an object under the character of another, cf.

'bhavetsambhavanotpreksa prakrtasya paratmana'.¹⁴¹

Here the word *prakrtam* means *upameya*, *paratmana* means *upamanarupena*, *sambhavana* means *utkatakotikah sandehah*. Now all our notions can be relegated to three categories. Firstly, we are sure about a thing. Secondly we are in doubt whether it is one or the other, lastly we may be in doubt, but we lean more towards one side than towards another. Thus, in this Alamkara our mind leans towards the '*upamana*' than towards '*upameya*'. According to Visvanatha Kaviraja, Utpreksa is divided in to two types-viz, *vacya* and *pratiyamana*.

Again, Mammata and Visvanatha Kaviraja holds that *utpreksa* occurs everywhere by the relation of identity. So Mammata defines as this

140 KD (II) 221 p. 156

141 SD (X) 40 p. 315

Alamkara as–

*"sambhavanamathotpreksa prakrtasya samena yat".*142*

When the imagination of an object is described as identical with the similar object it comes to be known as *utpreksa alamkara*.

Rupa Goswami employed this Alamkara in several places. An instance is mentioned below–

*smitarucivirajitam te mukhagiva nirajayatyadhiraksi /
nirajabandhavaduhiturnirajaraji marudbhramita//*143*

(4) Atisayokti (Hyperbole)

The definition of Atisayokti is given by Visvanatha Kaviraja, runs as follows–

*'siddhatve'dhyavasayasyatisayoktirnigadyate'*144*

When the introsusception is complete then it is styled as Hyperbole or Atisayokti. It may be explained as when the *visayin* ie, 'Upamana' or *aprastuta* swallows up or altogether takes in the *visaya* ie, the subject on which something else is superimposed and there is an apprehension of identity then it is called Introsusception or *Addhyavasaya*. When the subject is apprehended with certainty, the *Addhyavasaya* is completed in Atisayokti Alamkara.

Dandina explains this Atisayokti Alamkara in his Kavyadarsa in the

142 KP (X) 138 p. 405

143 VM (V) 41 p. 242

144 SD (X) 46 p. 323

following way–

vivaksa ya visesasya lokasimativartini /

*asavatisayoktih syadalamkarottama yatha //^{*145}*

The following verse is shown as an example of Atisayoki Alamkara.

sotkantham muralikalaparimalanakarnya ghurnattano

retasyaksisahasratah surapaterasruni sasrurbhuvam /

citram varidharanvinapi tarasa yairadya dharamayair

*duratpasyat devamatrkamabhudvrndatavimandalam //^{*146}*

Rupa Goswami seems to use Atisayokti in describing the supernatural tune of the flute of Lord Krsna. He describes that by hearing the supernatural tune, more than thousands of eyedrops of Indra makes the earth wet which is actually activated by the raindrops. In this description the 'Visayin' (eyedrops of Indra) swallows up the 'visaya' (raindrops). Therefore this example belongs to the Atisayokti types of *alamkara*.

(v) Vyatireka (Contrast, Dissimilitude)

Visvanatha Kaviraja defines the Vyatireka Alamkara thus- when the Upameya excels or falls short of the Upamana, it is known as Vyatireka, cf.

*adhikyamupameyasyopamanannyunatathava vyatireka^{*147}*

Here, the word Vyatireka means difference or excellence. The speciality of this Alamkara is the excellence of the Upamana over the Upameya

145 KD (II) 214 p. 153

146 VM (II) 30 p. 30

147 SD (X) 52 p. 333

or the excellence of the *upameya* over the *upamana*. Some prominent Alamkarikas like Mammta, Jaganatha and others say that Vyatireka occurs only when the Upameya is superior to or excels the Upamana in some way or the other.

Therefore Mammta has given the appropriate definition of this Alamkara as below–

*upamanad yadanyasya vyatirekah sa eva sah /
hetvoruktavanuktinam traye samye nivedite //*^{*148}

Rupa Goswami composed the following verse in Vyatireka that

*parinatavarabijaspardhidantorubhasah
kusumamupahasantyastanvi dantacchadena /
phalavijayikucayastvadbhayaddadimiyam
mrdulapavanadoladambhatah kampate'dya //*^{*149}

In this verse the beauty of pomegranate tree is said to have surpasses by the beauty of Radha. The Upameya i.e. the *seeds, flowers* and *fruit* of the pomegranate tree excels or falls short of the Upamana that is *teeth, lips* and *breast* of Radha. And that is the reason this Alamkara is explained as Vyatireka Alamkara.

(VI) Samasokti (Speech of Brevity)

In the *Sahityadarpanah* Samasokti Alamkara defines as cited below–

samasoktih samairyatara karyalingavis'esanaih/

148 KP (X) 104 p. 430

149 VM (V) 50 p. 247

*vyavaharasamaropah prastute'nyasya vastunah//^{*150}*

When the behaviour of another is ascribed to the subject of description from a sameness of action, sex or gender and attribute, the figure is called Samasokti. In this definition the word '*another*' means a thing which is not the subject in hand. Thus it is seen that the *aprakrt* thing is not mentioned in words. On the *prakrt*, the behaviour of the *aprakrt* is superimposed on account of a similarity of actions or on account of the gender or on account of adjectives. In Samasokti Alamkara the nature of one is apprehended as identical with that of another. It may be said in this way that the behaviour of one is represented to be identical with that of another.

We found the definition of Samasokti Alamkara in the Kavyaprakasa as follows-

*'paroktir bhedakaih slistaih samasokti'^{*151}*

According to Mammata this figure is called Samasokti because one and the same word briefly conveys two things. cf.

*'sa samasena samksepenarthadvayakathanat samasoktih'^{*152}*

He says paronomastic adjectives are necessary to constitute Samasokti and the behaviour of the *aprastuta* is attributed to the *prastuta*.

150 SD (X) 56 p. 336

151 KP (X) 95 p. 415

152 KP (X) 95 and its vrtti p. 415

Samasokti Alamkara is present in the following verse—

*ayi sudhakaramandali mandaya tvamatavim mrdupadavisarpanaih /
udayasailatatinihiteksano nanu cokorayuva paritapyate//^{*153}*

Here, on the description of Moon and Cakravaka (prakrta or upameya), the behaviour of Radha and Krsna (aprakrta or upamana) superimposed on account of the similarity of action. So, this verse may be explain as Samasokti Alamkara.

(VII) Arthantaranyasa (Corroboration)

The Arthantaranyasa Alamkara is defined by Visvanatha Kaviraja that when a general proposition is strengthened by a particular or a particular by a general one and when an effect is justified by a cause or a cause is justified by an effect, either under a similarity or a contrast than it is known as Arthantaranyasa Alamkara. This Alamkara is divided in to eight fold cf-

*samanyam va visesena visesastena va yadi
karya ca karanenedam karyena ca samarthyate /
sadharmyenetarenarthantaranyaso'stadha tatah //^{*154}*

Dandina and Bhamaha's view that the name of Arthantaranyasa is significant. So, Dandina renders his opinion in such way—

*jneyah so'rthantaranyaso vastu prastutya kincana /
tatsadhanasamarthasya nyaso yo'nyasya vastunah //^{*155}*

153 VM (VI) 9pp 271-272

154 SD (X) 61. 62. pp 346-347

155 KD (II) 169 p. 135

In regards of this *alamkara* Mammata says that Arthantaranyasa occurs when a particular is supported by a general proposition and a general by a particular there is Arthantaranyasa Alamkara. cf.

*samanyam va viseso va tadanyena samarthate /
yat tu so'rthantaranyasah sadharmyenetarena va //^{*156}*

Rupa Goswami gives an example of Arthantaranyasa Alamkara in his play as follows-

*kuru kuvalayam karnotsamge lavangambhanguram
vikira cikurasyantaramallisrajam ksipa vaksasi /
anagha jaghane kadamvim me pralamvaya mekhalam
kalayatu na mamalivrndam hare niralamkrtim //^{*157}*

In this verse, the last line is the cause of all the effects which are described in the above three lines. That is why this verse falls in to an Arthantaranyasa Alamkara.

(viii) Vyajokti (Dissembler)

We have found the definition of Vyajokti in *Sahityadarpanah* as cited bellow—

vyajoktirgopanam vyajadudbhinnasyapi vastunah.^{*158}

According to definition, the artful concealment of a thing, though it has become clear is called Vyajokti Alamkara. It has three categories-

156 KP (X) 108 p. 438

157 VM (VII) 46 p. 344

158 SD (X) 92 p. 364

firstly something is at first hidden, secondly it is manifested some how and thirdly it is represented as not being due to what really causes it, but to something else. The reason why this figure is called Vyajokti is that there is a putting forward that means 'ukti' of a pretext i.e. *vyaja*, representing a thing as due to something else. In the explanation of Vyajokti Alamkara, it is seen that only one is expressed and the other or the 'Visaya' which is concealed under a pretext is only suggested.

According to Mammata there is no resemblance between '*prakrta*' and '*aprakrta*' in Vyajokti Alamkara. He defines this Alamkara as follows-

vyajoktis chadmanodbhinnavasturupaniguhanam.^{*159}

Vyajokti Alamkara is present in the following verse of the Vidagdhamadhava

*bhrubhedah smitasamvrto nahi nahityuktirmadenakula
visrantoddhati panirodharacanan suskam tatha krandanam /
srsto yah sakhi radhaya muhurayam samgopanopakrama
bhavastena hrdis thito murabhidi vyaktah samantapabhut* //^{*160}

Here, though Radha artfully conceal her mind, her behaviour to Krsna clearly express her great love for Krsna is an example of Vyajokti Alamkara.

159 KP (X) 117 p. 458

160 VM (VII) 38 p. 340

(ix) Svabhavokti (Natural Description)

The definition of Svabhavokti Alamkara is found in *Sahityadarpanah* as follows—

'svabhaboktirduruharthasvakriyarupavarnanam'^{*161}

When the description of actions and characteristics of an object or person peculiar to it but not easily perceived by all is called Svabhavokti Alamkara. Visvanatha Kaviraja says that the Natural Description is not easily perceived by ordinary people, but it is to be apprehended by the poet alone.

In this definition the word '*duruha*' means 'to be apprehended by the poet only' '*artha*' means a child and the like women etc. The word '*svah*' means of such which belongs solely to that object.

Some ancient writers of Alamkara like Dandin, Rudrata, Bhoja derives the figure Svabhavokti as jati.

Mammata says about Svabhavokti Alamkara that-

'svabhaboktis tu dimbhadeh svakriyarupavarnanam'^{*162}

When some action and form peculiar or natural to the persons like child, women and others are described it is called 'Natural Description' or Svabhavokti Alamkara.

An example of Svabhabokti Alamkara is adopted from the *Vidagdhamadhava* that—

161 SD (X) 92 p. 365

162 KP (X) 110. p. 443

*bhaktanamudgadanargaladhiyam vargo nisargojjvalah
silaih pallavitah sa ballavabadhubandhoh pravandho'pyasau /
lebhe catvaratam ca tandavavidhervrndaavigarbhahhur
manye madvidhapunyamandalaparipako'yamunmilati.//^{*163}*

Ekavali (Necklace)

The definition of *ekavali Alamkara* is given by Visvanatha Kaviraja runs as follows :

*purvam purva prati visesanatven param param/
sthapyate'pohyate va cetsyattadaikavali dvidha//^{*164}*

It implies that if each succeeding thing is affirmed or denied as an attribute of each preceding thing, then it is called *Ekavali Alamkara*. This Alamkara is two fold. The first variety is that where each succeeding thing is affirmed as an attribute of each preceding one. The second variety is that where a negation of each succeeding thing as an attribute of each preceding thing.

The figure is called *ekavali* because here the preceding thing and succeeding thing present one connected chain as two pearls in a chain do. Some critics say that *ekavali alamkara* is a kind of *hara* (necklace) having only one string of pearls.

In regards of *Ekavali Alamkara* Mammata and Ruyyaka speak of only that Ekavali, where each succeeding thing is affirmed or negated

163 VM (I) 8. p. 7

164 SD (X) 78 p. 356

as a *visesana* (adjective) of each preceding thing. Therefore. Mammata's definition lies on *ekavali alamkara* in the following way.

*sthapyate'pohyate va'pi yathapurva param param/
visesanataya yatra vastu saikavali dvidha//^{*165}*

Rupa Goswami seems to use *ekavali* in describing the scenic beauty of Vrndavana. He describes it through the following verse—

*vrndavanam divyalataparitam latastu puspasphuritagrabhajah/
puspanyapi sphitamadhuvratani madhuvratasca srutiharigitah//^{*166}*

In the above example, creepers are affirmed as a qualification of the Vrndavana, flowers are introduced as a qualification of creepers, bees are mentioned as a qualification of the flowers and the singing is attributed as a qualification of the bees. So here each succeeding thing is affirmed as a qualification of each preceding one.

e) EMPLOYMENT OF METRES :

The Sanskrit term for metre is *chanda* which means 'to delight'. In both Vedic and Classical literature Chanda or Metre occupied an important place. Metre is important for prose literature also. Without Metre poetry cannot be poetry. So the metrical composition can easily attract the mind of the readers. Moreover this type of composition easily keep in memory. Therefore a vast part of Indian literature composed in verse.

The importance of Metre in poetic composition is emphasised since

165 KP. (X) 130 p. 473

166 VM (I) 24 p. 25

the ancient times. The Vedas, which are regarded as *apauruseya* as they are said to be revealed to the seers, are preserved in verses. The proper recitation with correct pronunciation of the Vedic mantras are necessary to find the due result from Vedics mantras. For this purpose, the knowledge of metres or Chandas is very essential. Moreover we have found in the traditional lore that the Vedic mantras were learnt by the student by heart from their preceptors. In this regard, the metrical forms of the mantras helped the most. In the *Brhaddevata*, it is maintained that one who performs a sacrificial rite without knowing the rsi, chandah and the devata concerned with the particular mantra becomes sinful.*¹⁶⁷

The importance of metrical form of a composition is that it can easily influence a reader with its charming power, that is called rythm. The rythm or Chandas gradually takes the minds of the listeners to a conscious but turiya state where the poet comes closer to the heart of the readers. In other words, Chandas play the part of the *uddipanavibhava* which keeps the readers' mind aloof from the worldly affairs and thus helps the readers in relishing the rasa.*¹⁶⁸

167 *cf. aviditva rsim chando
daivatam yogam eva ca /
yo'dhyapayejjapet vapi
papiyan jayate tu sah//*

Brhaddevata. 8. 13. 6.

168 *vide, L. Gogoi-Chutia, 'A note on Kavisiksha, in the Studies in Indology'. p. 126*

The importance of metre in the classical Sanskrit literature is also evident from the utterance of Valmiki, that came out of the Adikavi's mouth and after which the *Ramayana* was composed. cf.

*ma nisada pratistham tvamagamah sasvatih sama /
yatrauncamithunadekamavadhih kamamohitam //*

In the Paniniya siksa, the Chandas is said to be the feet of the Vedapurusa. (*chandah padau tu vedasya*). Like a man without legs the Vedapurusa bereft of Metrical science is unable to move forward. Sayana in his *Rgbhasyopakramanika* gives various derivative meaning of Chanda. He says "*Purusasya papasambandham varayitum acchadakatvat chanda ityucyate*". It is called Chandas because it removes sins of man. The root √chad is to cover.

Bharata the author of the *Natyasastra* gives importance to the knowledge of metre. He admits the necessity of metre in respect of poetical composition. He opines that there is no word without metre and a metre cannot exist without word.^{*169}

A famous prose writer Dandin also accept the position of metre in the field of literary work, According to him metrical knowledge is the ship for crossing the deep sea of poetry.^{*170}

169 cf. 'chandohino na sabdo'sti na cchandascasabda varjitam'.

NS. XIV. 47

170 sa vidya naustitirsunam gabhram kavyasagaram.

Kavyadarsa. 1. 12

Halayudha explains the word Chandas in his *Kavirahasya*. He says that there are four forms of the root √chad. Those are chadayaty, chadati, chadayati and chadayanti.

In *Sidhantakaumudi* the root √chad is used in the sense of restriction. "*samvaranam chadi samvarane*".

Ksemendra an eminent prosodist holds the view that a poet should employ all the metres in their compositions only after considering their suitability to the rasas and the subject described.*¹⁷¹

In classical literature generally two kinds of metre are found namely *vr̥tta* and *jati*. *Vr̥tta* is regulated by *aksaras* or syllables and *jati* is regulated by syllabic instances (*matras*). Gangadasa the author of *Chandomanjari* says that a verse is composed with four feet or *pada*. *Pada* is either regulated by a number of syllable or *aksaras* or by a number of measures or *matras*. The metres which are contained with *aksaras* called *vr̥tta* and contained with *matras* are called *jatis*. In Sanskrit, generally three kinds of *vr̥tta* are found those are *sama*, *ardhasama* and *visamavr̥tta*. *Yati* or pause or caesura is also an important part of verse. The short or long in each syllable of a verse help to choose the

171 *Kavye rasanusarena varnananugunena ca
kurvita sarvavr̥ttanam viniyogam vibhagavit //
sastrakavye'tidirghanam vr̥ttanam na prayojanam
kavyasastre'pi vr̥ttani rasayattani kavyavit //*

difference between the groups.

The great writers have often preferred some special metre as did Panini the upajati, Kalidasa the Mandakranta, Bharavi Vansastha etc.

In respect of metres a large number of verses composed by Rupa Goswami in Sardulavikriditam Chandas. Moreover he selected the metres like Sikharini, Arya, Vasantatilakam, Mandakranta etc. However he uses the Sragdhara metre only for once in his drama. Total number of metres used by Rupa Goswami is twenty one (21) in his play. Metres used by the author of *Vidagdhamadhava* in his play are

- | | |
|-------------------|----------------------|
| (1) Sikharini | (2) Sardulavikridita |
| (3) Prthivi | (4) Vasantatilakam |
| (5) Rathoddhata | (6) Harini |
| (7) Malini | (8) Indravajra |
| (9) Mandakranta | (10) Vamsasthavila |
| (11) Upendravajra | (12) Sragdhara |
| (13) Praharsini | (14) Prabodhita |
| (15) Rukmavati | (16) Drutavilamvita |
| (17) Manjubhasini | (18) Sundari |
| (19) Puspitagra | (20) Anustubh and |
| (21) Arya | |

These Metres are discussed in details in the following pages.

Sikharini

The definition of the Sikharini metre had given by Gangadasa the

author of Chandomanjari as “*rasai rudraischinna yamana sabhala gah sikharini*”. The scheme of this metre is formed by 'ya', 'ma', 'na', 'sa', 'bha' 'la' and 'ga' ganas. 'Yati' of this metre exists after the sixth and eleventh syllable. Gangadasa used the word '*rasa*' in the definition to mean the sixth syllable and '*rudra*' for the eleventh syllable. This metre is a combination of seventeen syllables in each quarter. So it belongs to '*Atyasti*' class of metre

Ksemendra opines that valour take place easily where Sikharini is used.*¹⁷²

It is interesting to note that Rupa Goswami mentions the very name of this metre, i.e. Sikharini in the benedictory verse itself. He mentions Sikharini as a drink, made of curd and sugar in the form of the lila of Srikrishna i.e. the worldly activities of Lord Visnu (harilila sikharini) in the incarnation of Srikrishna. Hence he preferred to compose the greater portion of verses i.e. 61 (sixty one) used in the play. The following verse is an example of Sikharini metre.

*abhivyakta mattah prakrtilaghurupadapi budha
vidhatri siddharthanharigunamayi vah krtiriyam/
pulindenapyagnih kimu samidhamunmathya janito
hiranyasreninamapaharati nantahkalusatam.*

172 '*Sikharinyah samarohat sahajaivaujasah sthitih*

suvrttatilaka. (II). 31.

In this verse ya,ma,na,sa,bha,la and ga ganas are present respectively. The distribution of verses in the *Vidagdhamadhava* composed in this metre is

Act-(1) i, iii, iv, vi xi, xix, xxiii, xxxi, xxxii

Act-(2) iii v, vi, xi, xvi xix xxii xxvii, xxix, xxxvi, xxxvii, xxxviii xxxix

Act-(3) i, xv, xvi xxviii xxix xxx, xxxi, xxxiv, xxxvi xxxviii xxxxi, xxxiii, xxxv, xxxix xxxxi

Act-(4) iv x, xxiii, xxxvii, xxxvii xxxix xxxxi

Act-(5) xix xxiv, xxv xxx, xxxiii

Act-(6) i, vii x, xvii, xix xxiv, xxix, xxxiv, xxxv

Act-(7) i, xxxii xxxvi, xxxxi xxxv

Sardulavikridita

As the '*Atidhrti*' class of metre it is constituted with nineteen syllables in a foot. The combination of ganas 'ma', 'sa', 'ja', 'sa', 'ta', 'ta', and 'ga' in each quarter and a caesura exists after the twelfth (dvadasabhih) and the seventh (saptabhi) syllables. Gangadasa gives the definition of this metre as '*suryasvairmasajastatah saguravah sardulavikriditam*'.

Regarding this metre Ksmendra the author of *Suvrtatilakam* opines that it is used to describe the king's Valour.^{*173}

173 sauryastave nrpadinam sardulavikriditam matam /
suvrtatilaka. (III). 22.

Further he says that this metre should not be used in a delicate flavour.^{*174} The writer of the classical Sanskrit literature usually use this metre for eulogising personal Gods as well as presiding deities of the three world.

Rupa Goswami compose a large number of verses of his play in this metre. He composed altogether seventy four (74) verses of this play in this metre. To prove his unique position on this metre we may mention only one verse among all those verses.

kruranamalinam kulairmalinaya krtyam na me malaya

Valaham kimu narmanastava padam duribhava pranganat /

ityadini duraksarani paritah svapne tatha jagare

Jalpanti jalajeksana ksapayati klesena ratridivam //

Act. (II). V. 1

In this verse the combination of ganas 'ma', 'sa', 'ja', 'sa', 'ta', 'ta', and 'ga' are present respectively.

The numbers of the verses which are composed in *sardulavikridita* metre in the play are mentioned below-

Act.(1) v, viii, xv, xviii, xxv, xxvii, xxx, xxxiii, xxxvi, xxxvii.

Act. (2) I, ii, iv, vii, ix, xii, xv, xvii, xviii,xxi,xxxv, xxxvi, xxxvii,

xxxx, xxxxi, xxxxii, xxxxiv,xxxxv, xxxxx

174 *Sukumarasasyatra raksayai vrttamuddhatam /*

vakpakenaiva galitam kavina nitamalpatam //

suvtatilaka (II). 40.

Act.(3) vii, x, xviii, xix, xx, xxiii, xxiv, xxv, xxxiii, xxxv, xxxix,
xxxx, xxxxxi

Act. (4) I, iii, xxi, xxv, xxviii, xxxv, xxxix, xxxx, xxxxi, xxxxii,
xxxxv, xxxxxi.

Act. (5) iv, v, vi, vii, xxix, xxxii, xxxviii, xxxxiv, xxxxvii,
xxxxviii.

Act. (6) xii, xxv, xxvi.

Act (7) x, xxx, xxxiii, xxxviii, xxxx, xxxxvii, xxxxxxii.

Prthvi :

Whenever the ganas in every quarter of a stanza are 'ja', 'sa', 'ja', 'sa', 'ya', 'la', and ga and a caesura lies after the eight and ninth syllables by the term *Vasugraha*, the metre is called *prthvi*. So Gangadasa defined this metre— '*jasau jasayala vasugrahayatisca prthvi guruh*'. This metre constituted with seventeen syllables in a quarter of a stanza. Therefore it is the 'Atyasti' class of metre. The author of *Vrttamala* also used the same ganas indicated by Gangadasa in the *Chandomanjari*. Yati exist in this metre after the eight syllable according to Kavi- Karnapura. Ksemendra opines that *prthvi* should be used to indicate *aksepa*, *krodha*, *dhikkara* etc.*¹⁷⁵

Rupa Goswami composed six verses in this metre. An example of *prthvi* metre is quoting from the drama.

175 '*saksepakrodhadhikkare param prthvi bharaksma*'.

*ayam nayanadandita pravarapundarikaprabhah /
 prabhati navajagudavrajavidambipitambarah //
 aranayajapariskriyadamitadivyavesadaro /
 harinmanimanoharadyutibhirojvalango harih //*

Act- I. V-17

In this verse the ganas ja, sa, ja, sa, ya, la and ga are present in each quarter. The following verses are composed in the prthvi metre.

Act. (1) ii, vii, xvii.

Act. (5) xxxiv.

Act. (6) iii, xi, xxiii.

Vasantatilakam

When the ta, bha, ja, ja, ga and ga, are present in each quarter of a stanza then this metre is styled as Vasantatilakam. This metre is involved with *sakkari* (sakvari) class as it consists with fourteen syllable in every quarters respectively. It is defined in *Chandomanjari* that '*jneyam vasantatilakam tabhaja jagau gah*'.

Ksemendra opines that *Vasantatilakam* should be used to indicate the combination of Vira and Raudra^{*176}. In respect of this metre *Vrttamanjari* says that the first, second, fourth, eighth, eleventh and then the thirteenth, fourteenth syllable of a quarter are long.

Rupa Goswami contributed thirty six (36) verses altogether to this

176 '*vasantatilakam bhati samkare viraraudrayoh*'.

suvrttilaka– (III). 19.

metre in his play. An example of Vasantatilakam metre is—

nadah kadambavitapantarato visarpan /
ko nama karnapadavimavisanna jane //
ha ha kulinagrhiniganagarhaniyam /
yenadya kamapi dasam sakhi lambhitasmi //

Act-1.v. 34

Here ta, bha, ja, ja, ga, and 'ga' ganas are present in every quarters. The list of verses which are treated in the Vasantatilakam metre in the play are given below—

Act (1) x,xii,xx,xxxiv

Act (2) x, xxv, xxx, xxxvi.

Act (3) iii, v, viii, xiii, xxxiv, xxxvi.

Act (4) xii, xx, xxxiii, xxxiv, xxxviii.

Act (5) xi, xvii, xviii,xxii, xxxvi, xxxiii.

Act (6) vi, xxi, xxx, xxxi.

Act (7) viii, xiii, xxix, xxxv, xxxvii, xxxiii, xxxiv.

Rathoddhata

The combination of ganas ra,na, ra, la, and ga present in each quarter of a stanza form the metre Rathoddhata. Gangadasa gives the definition of this metre as '*rat parairnaralagai rathoddhata*'. This metre belongs to the *Tristup* class of metre as it consisted with eleven (11) syllables in a foot. Kavikarnapura, the author of *Vrttamala* admits the same ganas indicated by Gangadasa in his *Chandomanjari* but *Vrttamanjari*

illustrated this metre whenever the first, third, seventh, ninth and eleventh syllable exist at the position as long syllable, the metre is styled as Rathoddhata. The *yati* of this metre exists at the end of each quarter.

Ksemendra opines that Rathoddhata should be used to indicate the *vibhavas* like rising moon etc.*¹⁷⁷

Rupa Goswami composed four verses in this metre. The distribution of this metre is—

Act (1) xiv,

Act (4) xi, xxxvi

Act (7) xxxix.

The following verse may be mentioned as an example of Rathoddhata metre—

*ballavina valatasu ranginam krsnabhrngamadhigatya matsari /
Radhikapuratapadminimayam netumicchati punarvanantaram//*

I. V.—14.

Harini

Harini metre belongs to Atyasti class of metre as it constituted with seventeen syllables in a quarter of a stanza. The metre is, as stated by Gangadasa, said to be comprising with 'na', 'sa', 'ma', 'ra', 'sa', 'la' and 'ga' ganas in every quarter of a stanza. So the definition of this metre is—

177 cf. 'rathoddhata vibhavesu bhavya candrodaya disu'
suvrttatilaka. (III). 18.

'*nasamarasala gah sadvedairhayairharini mata*'. Caesura in this case exists after the sixth, fourth, and seventh syllable in a foot. Only six verses of the play are composed in Harini metre. Those are stated below—

Act (2) xxiii

Act (3) xvii.

Act (4) xxii

Act (5) xii, xxxv

Act (7) xxxv

An example of this metre is mentioned from Vidagdhamadhava-

*amitavibhava, yasya preksalavaya bhavadayo /
bhuvanaguravo'pyutkanthabhistapasi vitanvate /
ahaha gahanadrstanam te phalam kimabhistuve /
sutanu sa tanurjajne krsnastaveksanatrsnaya //*

Act-iii-17

Malini

Gangadasa furnishes the definition of Malini metre as—
“*nanamayayayuteyam malini bhogilokaih*”.

In this metre the scheme of ganas is na, na, ma, ya and ya in each quarter of a stanza. *Yati* or metrical pause is said to be existing after the eighth and seventh syllable. It is indicated by the definition itself. According to the definition the word '*bhogi*'; means '*astanaga*' and '*loka*' means *Saptaloka*. So, '*bhogi*' is related with eight syllable as well as

'loka' with seven syllables.

Rupa Goswami uses this metre in twenty one verses of his drama.

One verse is quoted as an example of Malini metre in the below—

daravicalitabalya vallabha bandhavanam /

viharasi bhuvane tavn patyuramodapatri //

ahaha pasuparamakamino mohanatvam /

tvamapi yadamunantabadhamunmaditasi // Act. (II)-13

In this verse respective ganas are na, na, ma, ya, and ya. The distribution of this metre in the play is—

Act (1) xxi, xxvi.

Act (2) xiii, xxiv, xxxxi.

Act (3) xi,

Act (4) vii, xiii, xxiv, xxxvi, xxxiv.

Act (5) iii, viii, xiv, xxxxx.

Act (6) iv, xvi, xxii, xxvii, xxviii, xxxii.

Act (7) xv, xxxix.

Constituted with fifteen syllables in a foot, it is a *atisakkari* (atisakvari) class of *vrtta* group

Indravajra

Whenever the combination of ganas— 'ta', 'ta', 'ja', 'ga', and 'ga' are present in a foot of a verse then that metre is called Indravajra metre.

So the definition of this metre runs as "*syadindravajra yadi tau jagau gah*"

This metre contains eleven syllables in a quarter, therefore it belongs to Tristup class of Samavrtta metre. It is also stated by Ksemendra in his work *Suvrttilaka* that Indravajra metre consists with eleven syllables comprising of groups of 'ta' type joined to a 'ja' group and two long syllables.*¹⁷⁸

This metre is used by Rupa Goswami only for six times in the *Vidagdhamadhava*. The following verse is mentioned as an example of the indravajra metre.

*yatra prakrtya ratiruttamanam tatranumeyah paramo'nubhavah /
naisargiki krsnamrganuvrttirdesasya hi jnapayati prasastim.//*

Act ii v. 32

The following verses are used as the Indravajra metre in the drama

Act (2) xxxii. xxxviii

Act (6) xiv.

Act (7) vi, ix xxviii

Mondakranta

As the definition goes in the *Chandomanjari* Mondakranta metre consisted with seventeen syllables in a foot. When the every quarter containing with 'ma', 'bha', 'na', 'ta', 'ta', 'ga', and 'ga' ganas as with a metrical pause or *yati* exists after fourth, sixth and seventh syllables the metre

178 *takarabhyam jakarena yuktam guruyugena ca /
indravajrabhidham prahuvrttamekadasaksaram //
suvrttilaka. (I). 18.*

is styled as Mondakranta metre. This metre is a Atyasti type of metre. Gangadasa defined this metre in 'Chandomanjari as "*mandakranta ambudhirasanagairmobhanau tau gayugmam*".

In the definition the term '*ambudhi*' indicates the four ocean, '*rasa*' indicates the six flavour and the term '*naga*' indicates the seven mountains. So the *yati* or pause falls after fourth, sixth and seventh syllables.

According to Ksemendra, this metre is suitable to depict the condition of a nayaka or nayika whose life partner is away from home.^{*179}

The position of the author of *Vidagdhamadhava* is a special case. Because he is successful in depicting the *Virahavastha* of Radha and Krsna. The poet composed eleven verses in this metre. An example mentioned in the following—

krtva vamsimakhilajagatigitasamgatabhangi
sangibhavaprathamavasatim sanginim vamapanau /
esa premna vrajati nayanandano nandasunur
mandam govardhanasikharinah kandaramandiraya //

Act iv, v.2

The distribution of this metre in the play is—

Act- (2) xiv, xx, xxxi, xxxiv, xxxxxiii

Act- (3) iv, xi, xxi, xxvii.

179 "*pravrtpravasa vyasane mandakranta virajate*"

suvrtatilaka—(III). 21.

Act-(4) ii

Act- (6) xviii.

In Sanskrit literature Kalidasa is famous for using this metre because he composed entire *Meghaduta* in this metre. So says Ksemendra-
Kalidasa excels in Mandakranta.*¹⁸⁰

Vamsasthivilam

According to Gangadasa the author of *Chandomanjari* that metre is called Vamsasthivilam where the ganas ja, ta, ja and ra exists in each quarter and *yati* falls at the end of a foot of the stanza. So the definition of this metre runs as "*vadanti vamsasthivilam jatau jarau*". It falls in *jagati* class of Vrta group as it contains twelve syllables in each quarter. It is widely used metre in Sanskrit Kavya and more suitable for describe the beauty of the heroine. Second, fourth, fifth, eighth, tenth and twelve syllable of its are long and the rest are short.

Rupa Goswami used this metre only for three verses in his drama. The distribution of the verses that are composed in this metre are-

Act-(2) xxxviii

Act-(5) xxvii

Act-(7) xxxxxvii

180 cf. "suvasa kalidasasya mandakranta pravalagati"

suvrtatilaka- (III). 34.

One is mentioned below as an example of this metre is–

*tavanukaratsubalam didrksuna maya tvamapta puratah sudurlabha/
sadrasyatah kacamivabhilasyata premagrabhumirvanija harinmanih//*

Act- v. 27.

Upendravajra

Upendravajra is a Tristup class of metre containing eleven syllables in a quarter. As the definition goes in *Chandomanjari*, whenever the ganas ja, ta, ja, ga and ga remain in a quarter and *yati* lies at the end of the foot, the metre is known as Upendravajra metre. The definition of this metre is found in the work of Gangadasa as "*upendravajra prathame laghau sa*". Which means the first syllable of a quarter is short as opposed to Indravajra metre. The author of *Vrttamanjari* also accepts this position.

Only one verse has been composed by Rupa Goswami in the Upendravajra metre i.e. the verse no. (9) of the first act of the play.

The verse is mentioned in the following–

*udasatam nama rasanabhijnah krtau tavami rasikah sphuranti /
kramelakaih kamamupeksite'pi pikah sukham yanti param rasale //*

Act.1 v. 9

Sragdhara

Sragdhara metre is defined by Gangadasa as "*mrabh'nairyanam trayena trimuniyatiyuta sragdhara kirttiteyam*". The ganas concern in Sragdhara metre are 'ma, ra, bha, na, ya, ya and ya respectively. Yati

exists after the every seven syllables in a quarter. So, the quarter or foot divided into three equal measures. According to Ksemendra the author of *Suvrttilaka*, a foot of this metre begin with a syllabic instance having the vowel 'a' and end with *visargas*.^{*181} Existing by twenty one syllables in a quarter it belongs to *prakrti* class Of Vrta group. Sragdhara metre is a special and famous one in Sanskrit literature. Such a metre is also used by Rupa Goswami though only for once in his play. The verse which is treated as Sragdhara metre is—

*tungastamrorusrngah sphuradarunakhuro ramyapingeksanasrih
kanthavyalambighanto dharaniviluthitoccandalanuladandah/
so'yam kailasapandudyutiratulakakunmandlo nacikinam
cakre bhati priyo me parimalatulitotphullapadmahkakudmi //*

Act– vi. 8

Praharsini

Praharsini metre consists of thirteen syllables in a quarter of the Stanza. So this metre becomes *atijagati* class of Vrta group. It is a collection of 'ma' 'na' 'ja' 'ra' and 'ga' ganas and *yati* falls after the third and tenth syllable in a foot. The definition of Praharsini metre stated by Gangadasa runs as follows—

'tryasabhirmanajaraga praharsiniyam'

181 cf. "akaraguruyuktadiparyantantavisargino
asamsyutavirama ca sragdhara rajate taram".
suvrttilaka– (II). 41.

Sri Rupa Goswami has composed two verses only of his drama in this metre. Those are second and sixth (2, 6) verses of the 7th act of his play. Respective ganas, indicated by Gangadasa, 'ma' 'na' 'ja' 'ra' and 'ga' are found in every quarter of these two verses. An example of this metre is—

*sarvasvam prathamarasasya yah prathiyan
kamsarerudayati radhaya vilasah /
vaktum ko viramati tam janah samanta
danandastirayati ced giram na vrttim //*

Act. VII. V. 2

Prabodhita

According to *Chandomanjari* that metre is called Prabodhita where the ganas- sa, ja, sa, ja and ga are found in a foot of a stanza. The metrical pause or caesura falls at the end of the quarter. Gangadasa defines this metre as '*sajasa jagau ca bhavati prbodhtita*'. It is an Atijagati kind of metre by existing thirteen syllables in a foot. Prabodhita metre is known by a new name as '*sunandini*' in *Vrttamanjari*.

Rupa Goswami composed only four verses, of his play in this metre. One verse is quoted below—

*bhavadangasangavisaye priyoktibhir
muhurarthito'pi madiraksi madhavah /
manute managapi na hiti hrdvyatha*

pratikarayuktirapara vidhiyatam //

Act. iii, v. 14

Here the scheme is formed with the 'sa', 'ja', 'sa', 'ja' and 'ga' ganas. The No of verses which were written in this metre are—

Act. (3) xiv

Act. (4) xvii

Act. (5) xxxix

Act. (7) xxxiv

Rukmavati

Gangadasa defines the *Rukmavati* metre as "*rukavati sa yatra bhamasagah*" i.e. the ganas like bha, ma, sa and ga constitute a foot of a verse. This metre is recognized as *pankti* kind of metre since it contains ten syllables in each quarter of a verse. Moreover the first, second, third, fourth and then fifth, sixth and eight syllables are long of this metre. In case of *yati* it exists at the end of the quarter. This metre is known by two new name that *Rupavati* and *Campakamala*.

Only one verse, that is the 16 (sixteen) verse of the first act of the drama has been composed by the author of *Vidagdhamadhava* in Rukmavati metre. This metre is rarely used metre in Sanskrit poetry. The verse in mentioned below :

*daivataseva kevalamiha vanayatranusarini mudra/
vrajasubhruvam tu krsne sahajah prema sa jagarti//*

Drutavilamvita

Drutavilamvita is a *jagati* class of metre. It has twelve syllables in a foot. The ganas indicated by Gangadasa in *Chandomanjari* are 'na' 'bha' 'bha' and 'ra' respectively. So he rendered the definition of this metre as "*drutavilamvita maha nabhau bharau*". In this metre the fourth, seventh, tenth, eleventh and twelve syllable are long and rest are short. Yati or metrical pause exist of the end of the each quarter of a stanza.

The famous poet in Sanskrit literature, Magha is also in favour of this metre. He composed a considerable number of verses of his work in this metre. In this connection a famous verse of '*Sisupalavadham*' viz- *navapalapasavalasavanapurah...* etc. may be mentioned. Rupa Goswami composed only three verses with this metre. One verse is quoted from those three verses is–

*ayi sudhakaramandali mandaya tvamatavim mrdupadavisarpanaih /
udayasailatatinihiteksano nanu cakorayuva paritapyate //*

Act.vi v.9

In this example the respective ganas- na, bha, bha and ra are present. The distribution of the verses which are composed in Drutavilamvita metre as follows–

Act.(3) xxvi

Act.(6) ix

Act.(7) xxxvi

Manjubhasini

Whenever the ganas in a quarter are 'sa' 'ja' 'sa' 'ja' and 'ga' the metre is termed as *Manjubhasini*. So the definition of this metre is found in *Chandomanjari* as follows—

"sajasa jagau ca yadi manjubhasini".

This metre is regarded as *Atijagati* class of *Vrta* group, because, this metre is consisted with thirteen syllables in each quarter of a verse. According to *Vrttamanjari* the third, fifth, ninth, tenth, eleventh and thirteenth syllables of this metre are long with a caesura falls at the end of the root. This metre is called *Kanakaprabha* in *Vrttamanjari*. Rupa Goswami chooses this metre only for four verses in his play. These are mentioned below—

Act. (3) xiv

Act. (4) xvii

Act. (5) xxxix

Act. (7) xxxiv

One verse is cited below as an example:

bhramare'pi gunjati nikunjakotare
manute manastu maninu puradhvanim /
anilena cancati trnancale'pi tam
puratah priyamupagatam visankate //

Sundari

Sundari is the *ardhasama* type of *Vrta* among the three type of *Vrta*, *sama*, *ardhasama* and *visama Vrta*. The definition of this metre is given in *Chandomanjari* as follows:

"*ayujoryadi sau jagau yujoh sabhara lagau yadi sundari tada*"

When the ganas 'sa' 'sa' 'ja' and 'ga' are present in two odd quarters of a stanza and the 'sa' 'bha' 'ra' 'la' and 'ga' ganas in the even quarters the metre is called *Sundari*. There are ten syllables in the odd quarters as well as eleven in the even quarters in this metre. In this metre the third, sixth, eight and tenth syllables are long in each odd quarters and the third, fourth, seventh, ninth and eleventh syllables are long in even quarters and the *yati* exists at the end of a foot. *Sundari* metre is termed as *priyamvada* in *Vrttamala*.

The position of the author of *Vidagdhamadhava* in this metre is a meagre one. He contributed three verses to his play in this metre.

The distribution of verses in the drama is—

Act. (3) ii, xxxxi.

Act. (7) xxxi

One verse is quoted here.

*trapaya nitaram paranmukhi sahaya smerasakhidhrtancala /
gamita'dya hathena radhika na katham hanta maya bhujantaram//*

Act.-(iii). 2

Puspitagra

Puspitagra metre is also a *ardhasamavrtta* class of *Vrtta* group. The definition given by Gangadasa in his *Chandomanjari* of this metre is "*ayujinayugarefato yakaro yuji ca najau jaragasca puspitagra*". As the definition goes this metre consists with the ganas like 'na' 'na' 'ra' and 'ya' in two odd quarters and 'na' 'ja' 'ja' 'ra' and 'ga' in the even quarters. In this metre twelve syllables are exists in each odd quarters and the thirteen syllables exists in the even quarter of a stanza. In each odd quarters of this metre, the seventh, eighth, ninth, eleventh and twelveth syllables are long as well as in the even quarters the second, fourth, fifth, eighth, tenth, twelveth and thirteenth syllables are long. Regarding the *yati* of this metre, it falls at the end of a quarter. Rupa Goswami composed only one verse i.e. the verse no fifteenth of the six act of his play in the Puspitagra metre. The verse is quoted below—

*iyamatitrsitam varanuragojjvalasumanah kamaniyapatralekha /
mama varatanuracakarsa cittam madhupamasokalateva puspitagra //*

Act. (vi) 15

Anustubh

Anustubh metre belongs to *Visamavrtta* where all the padas are constituted with different number of syllabic instances. Gangadasa defined this metre in his *Chandomanjari* as follows—

*pancamam laghu sarvatra saptamam dvicaturthayoh
guru sasthanca janiyat sesesvaniyamo matah/*

*prayoge prayikam prahuh kehasvetadvaktu laksanam
lokehanustuviti khyatam tasyastaksarata mata//*

According to this definition the fifth syllable of all quarters and the seventh syllable of the second and the fourth quarters are laghu. But the sixth number syllables of all quarters is guru and no fixed norm for the other syllables of this metre. It is consisted with eight syllables in each quarters. Various types of this metre are found, yet, the most common in use has eight syllables and is called *Anustubh*. This metre is also called sloka metre and frequently used in Sanskrit works and plays. The Ramayana and the Mahabharata are composed in this metre. Moreover the different authors of different times used this metre in their works.

Some specialities are found in respect of this metre according to navya system. There must not be used 'ma' and 'na' ganas after the first syllables in odd quarters and 'ma' and 'ja' ganas also not applied after the fourth syllable in said quarters. Again 'ra'gana also not used after the first syllable in this metre. Ksemendra says that this metre should be used in composing works on Sastrakavya because it makes the meaning clear.*¹⁸²

Our author Rupa Goswami composed seven verses all together in

182 cf. *sastram kuryatprayatnena prasannarthamanustubha
yena sarvopakaraya yati suspastasetutam//*

this metre

Those verses are–

Act. (1) xxix , xxxv

Act. (2) viii, xviii, xxxxxxii

Act. (3) xviii

Act. (6) ii

As an example of this metre is mentioned below–

*tvadvartottaragitagumphitamukho venuh samantadbhut
tvadvesocitasilpakalpanamayi sarva babhuva kriya /
tvannamani babhuvurasya surabhivrndani vrndatavi
radhe tvanmayavallimandalaghana jata'dya kamsadvisah //*

Act. (III) 18

Arya–

Generally a verse in Sanskrit consists of four feet or quarters or padas. Each pada is regulated either by a number of syllables or by a number of Syllabic instance or measures (Matras). The metres regulated by aksaras are called *vrtta* and those regulated by matras are called *jatis*. Arya is a variety of *jati* class which is common in Sanskrit works. As the definition goes in the *Chandomanjari* that metre is called Arya where the first half of a stanza should be consisted with seven ganas and the *guru* in the last position and the first, third, fifth and seventh of these seven ganas must not have 'ja' gana respectively. In this metre the sixth gana becomes 'ja'in the second half of the said stanza. Some times

'na' gana occurs with one laghu syllable in second half of the stanza.

In respect of *yati* Gangadasa says that, in the first half of a stanza there are four laghu syllable in the sixth ganas and *yati* exists before the second laghu syllable while the four laghu syllable in the seven ganas then *yati* falls after the sixth gana. In this way in the second half, if the fifth gana possesses the four laghu syllable, the *yati* exists before the first laghu syllable. Thus there are thirty matras in the first half and twenty seven matras in the second half of a stanza.*¹⁸³

Rupa Goswami composed six verses in total in this metre in the *Vidagdhamadhava*. These verses are listed below—

Act. (1) xiii, xxii, xxviii

Act (2) xxvi, xxxix, xxxxxv

An example of this metre is—

*raginamapi sukathoram suvrttamapi muhurudirnamalinyam /
yuvatinamiva bhavam nahi gunjaharamicchami //*

Act. (II) 39

183 cf. "laksmaitat saptagana gopeta bhavati neha visame jah/
sastho jasca nalaghu va prathamahardhe niyatamaryyayah//
sasthe dvitiyalat parake nale mukhalacca sayatipada niyamah/
caramehardhe pancamake tasmadiha bhavati sastho lah"//