CHAPTER IV
NĀRĀYANA DĪKSITA - THE POET

In Sanskrit poetics, eminent Scholars from Bhamaha to Jagannātha Pāṇḍita have defined poetry and established some schools. The main six schools are Śabdārtha Sāhityapraśthāna, Śabdaprādhānyapraśthāna, Rūtipraśthāna, Rasadhvanipraśthāna and Dvanidvamsakapraśthāna. Bhāmahsa is the pioneer of the Śabdārthapraśthāna. According to him and his follows, poetry is nothing but an inseparable combination of words and meanings. The words and the meanings should have equal importance in the poetry. Ācārya Daṇḍi, the pioneer for Śabdaprādhānyapraśthāna views that Śabdā is the Kāvyā. Following of footprints of Daṇḍi, Jagannātha Pāṇḍita points out poetry is meaningfull speech evoking rasa. Vāmana author of Kāvyālaṅkārasūtravṛtti, considers rīti the style as the soul of poetry. Bharata, Bhattanāyaka, Mahimabhaṭṭa and so on consider rasa as the essential element
of the poetry ( BCH ). For Ānandavardhana, Mammata etc the soul of poetry is the suggestive rasa ( _2' 3 7 5 7 5 7 5 7 5_ ). Viśvanāthā author of Sahityadarpāṇa holds the view that poetry is the speech redolent with rasa. Mahimabhattā in his famous work Vyaktiviveka establishes that the soul of poetry has the inferred rasa. While Kuntaka the author of Vakroktijīvita considers Vakrokti as the essence of poetic speech. Kṣemendra establishes that the propriety is the life of poetry in his work Aucityaviṣaracācā ( _2' 3 7 5 7 5 7 5 7 5_ ). The later theories follow the view of Ānandavardhana and consider Rasadhvani is the soul of poetry.

CONCEPT OF POETRY.

Following the Dhvani School, the playwright Nārāyaṇa Dīkṣitā also considers rasa as the soul of poetry. Poetry for him is speech full of rasa which delights readers. He stresses the

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1 AP Act-I Slokā No. 3, 4, 5 & 10
importance of propriety in poetry. Poetry is the work in which the sentiment is rich. He admits its importance of in literary composition. At the same time he encourageous the new literary composition full of rasa. Among the different rasas he gives the foremost place to the erotic sentiment.

Nārayana Dīksita has, to a certain extent, satisfied the standards of poetry in the drama. The chief rasa is the srngara. Though there is a sight measures of different rasas. The word and sense get equal importance. The play is rich in colourful descriptions. The author has a weakness for using high sounding and alliterative words. His language is sweet. The verses are attractive. The poet prefers the Vydarbhi style. In short poet Narayana Diksita is a talented poet as revealed from the following discussion.
CONCEPT OF LOVE

In the imaginative Sanskrit literature, LOVE is a recurrent theme. Most of the poets and dramatists show keen interest in explaining all the aspects of ideal love. It is an admitted fact that only great poets have succeeded in this attempt. Love is described as a the biological instinct, sensual pleasure, temperamental feelings, understanding, conjugal harmony and spiritual triumph. Nārāyaṇa Dikṣita has a noble concept of love. Love for him is a sublime experience. It has to go through ups and downs. The love should have some obstacles in its path only then it would be fully enjoyed. But at last it wins its prize.

Both King Sāhaji and the Princess Līlāvati are constant in their love. Clouds of doubts come in their way. But no impediment can either strike or weaken their love. The mutual separation makes it deeper and stronger. Their erotic interest is the result of mutual sight. All the situations are favourable to their love except the fury on the part of the queen. The queen also understands their love is not a sensual one. The love is
created, as per the plan of the minister who wants to strengthen the kingdom. Hence the queen also is calmed. So it is in love that the hero and the heroine find life's ultimate fulfillment. Nārāyaṇa Dīkṣita has tried his best to depict the picture of love very effectively.

DESCRIPTIVE SKILL

Sanskrit poets are very skilled for presenting brilliant word pictures. Natural phenomena and female charm get good treatment at their hands. Nārāyaṇa Dīkṣita is not an exemption to this. He has enriched his play with colourful descriptions of nature and of feminine beauty. His descriptive passages are lucid, simple and relevant. He tries to adorn them with ornaments. The colours, melodies and odours of nature have brought the best in him. The descriptions of glorious dawns, the rosy sunsets, moonlit nights, creepers, flowers, scattered

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2 AP Act I SL No. 18-2, Act III SL. 29-30, Act IV SI 6,7 and 9
here and there reveal his poetic calibre. The following verses are some examples:

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\begin{align*}
& \text{verse 1} \\
& \text{verse 2} \\
& \text{verse 3}
\end{align*}
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The poet becomes eloquent in describing feminine beauty. His descriptive skill can be experienced in the portrait of princess Lilāvati. These are some examples: -
The darkness of the hair which is flapped on either side and is lightened by the rays from the ear rings as separated into two by putting kumkum powder in between them.

By churning the sea of beauty using the Mandara of youth, the fresh adharamrta is put in to your mouth. By enjoying this adharamrta I won't consider the heaven even as a grass.
LITERARY STYLES

The arrangement of powerful words arousing aesthetic experience is called style. It is of three kinds. Vaidarbhi, Gaudi, and Pāṇḍāli. Every statement has a corresponding style. So, the playwright is to employ all varieties of literary style. Nārāyaṇa-Dīkṣita has used various styles in the play in tune with the demands of the situation. He has tried to blend them into a harmonious whole.

Nārāyaṇa Dīkṣita generally uses the Vaidarbhi style. This mode of expression shows directness, simplicity and lucidity. High-sounding compounds, verbal jugglory and other wordy tricks have no place. Sweetness is the predominating quality. Vaidarbhi style is the most appropriate evoking love and pathos. Here are some examples of the Vaidarbhi style.
The Gaudi style is that having lone and intricate compounds. Here harsh consonants are predominant. Vigour is its power. The style is employed to express valour, horror, anger and such mood. We can experience the ability of Narayana Dikshita from the following examples.
Pañcāli style is aroused from the use of compounds of five or six words. It evinces both Mādhurya and Soukumārya. The quality of Prasāda, that is clarity, is predominant one. This style is common for all sentiments. Here are some examples -

[Act IV, S1 No 18, P. 95]
FIGURES OF SPEECH

Poetic speech is distinguished from everyday speech by the use of various rhetorical devices. Ordinary writings aim at communicating truth or giving some counsels. The language of poetry aims at the development of emotions. It intends only to convey an experience of life. This emotional content distinguished literary art from other writings. The differentiative element in the ordinary language and literary language are Guṇa's and Alankaras. An expression embellished with an Alāṅkāra capable of making a suggestive sense, is poetry.

Poetry is a means for communicating what is otherwise incommunicable. For achieving this goals the poet wants to draw sensuous pictures in words. For releasing emotion or passions into the heart of the readers. This is why the poets use figures of speech.
Figures of speech are of two kinds - Arthālaṅkāra and Sāb. alaṅkāra. The first kind consists of metaphor, simile etc. Which beautify the soul of poetry by using images or symbols. The second category provides external embellishment. Both of them together intensify the emotions. Nārāyaṇa Dīkṣita uses both varieties of alankāras. His most favourable alankaras are Upama, rupaka and Atisāyokthih. Here are attempt is made to give some examples for the figures of speech used by him.

Upama -

Upama or simile consists in comparing two objects different from each other.

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आलिककोशि हरित याहिर्यि
दिल आयत अलिक्षित
वसूला आसुरीति
ततोल्लोक अवश्यि तिशीउल्लोकि
मुढुतिर्यति जुयसि तासक्ति निक्षिति
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Here the figure is Upama breasts of heroine are compared to mountains because of their height and heaviness. Her hair which is decorated with pearls is compared to the night shining with stars.
That beautiful girl enters the garden along with her friends just like the crescent moon showering moonlight enters the cloud along with stars.

Rūpaka:

Rūpaka is that in which the colour of the upamāna (ृपमाणि) is ascribed to the upameya (ृपमेय). Here the heroine is depicted as the divine creeper to fulfill all the dreams of the hero, the remedy for his pangs of love.
Here the whole world is depicted as an king’s empire.

Samāsokti:-

Samāsokti is where an implied meaning is discernible besides the expressed one. Here the expressed meaning alone appears predominant and the suggested sense is secondary.

Here the functions attributed to the Lotus (अलंकार) is applicable to the heroine also.
Svabhāvokti:-

Svabhāvokti consists in describing the natural disposition (svabhāva) of an object.

Here the autumn season is described. Here all the activities of both the living and non-living things are picturised beautifully.

Atiśayokti:-

When a speciality far exceeding the usual limits of propriety is expressed, it is Atiśayokti. The fundamental principle of Atiśayokti is exaggeration.
Here it is said that the mind is irrigated with nectar. It is real exaggeration.

The beauty of the heroine is narrated here. It excels the beauty of Rambha the heavenly beauty, Rātī Devi and Goddess Laksñmi. Therefore it is an example of Aṭiṣayokti.
Arthāntaranyāsa:-
Where a general and particular statement are expressed, the figure of speech is Arthāntaranyāsa.

Hearing the charming words of the heroine the hero says that there is no surprise about it. Because a garland of Mandārā flowers will not have an ordinary smell.

Sandeha:-
Where the sight of an object causes a doubt owing to similarity, the figure is Sandeha.
The King's thoughts are described here. Who would be fortunate to get her.

METRES

The structural character of poetic language depends on its metrical patterns also. "Metre is the most distinguishing factor between the ordinary language and language of poetry". This

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1 R.D. Munda 'The language of poetry,' classical publishing company, New Delhi, 1981 - P-2
gives a rhythmic flow to poetic language. The Metres can be divided into two - Syllabic and quantitative metres. Narayana Diksita has succeeded to a certain extent, to use the varieties of the two types of metres in his play.

Syllabic:

अनंते सुमधुरता सत्यम्
केतकचालिसम् सचालि।
परितार्क श्रेष्ठां अद्यः
निर्वृत्तेन अध्यक्षांजनम्।।

Quantitative:

ताहाराय यादि कथितं के की निष्णान्
निशादायित।

अतिहास्त! विच्छिन्नतयं सर्वांगे अश्वरं
दाह! वद्वल्लमं जले सारि वीरं चतुरं
निष्णान।।

[Dct. vii, Sl. No. 36, P 179]