A Critical Study on the Nṛsiṁhacampū

CONCLUSION

As stated in the earlier pages, there are four texts with the title i.e. the Nṛsiṁhacampū authored by a four different poets. One of these four texts belonging to the campū genre is authored by Daivajñapaṇḍītasūrya who may be said to flourish sometime during the 16th century A.D. on the basis of the few information available in this regard. As is the case with almost all the famous poets in Sanskrit, Daivajñapaṇḍītsūrya’s biographical records are also very scanty. In the Nṛsiṁhacampū,190 the poet introduces himself as the ‘son of Jñānarāja’ and beyond that no information on his life and activities are available in the text.

The Nṛsiṁhacampū is aimed at highlighting the exploits of Lord Viṣṇu in his incarnation as Nṛsiṁha. As is known this is one of the important and significant incarnations of the Lord and the event is found to be narrated in various Purāṇas. Of course, it is found the Daivajñapaṇḍītasūrya has mainly based his work on the Padmapurāṇa, so far the contents of this campū are concerned. At the same time, as a creative writer, the author has made certain changes in the theme with certain deviations and innovations.

190 Nṛsiṁhacampū, 1.4
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The present dissertation is broadly divided into five chapters of which the first one is introductory in nature. In this chapter, there are discussions on the salient features of campūkāvyas. It is followed by a brief discussion on the origin and development of the campūs and with emphasis on its probable link with other type of already existing Miśrakāvyas viz. Kṛṣṇayajurveda, various Brāhmaṇas, Upaniṣads, Purāṇas, Jātakas and Inscriptional Literature. Though it is difficult to establish a clear link of the campūs with the older forms of miśra type of writings, yet it is felt that the writers of the campūkāvyas might have been influenced to an extent so far the structure of prose and verse is concerned, from the composers of various inscriptions such as the Allahabad Stone Pillar Inscriptions of Samudragupta. The first chapter holds a brief discussion on some of prominent campū works and it is followed by a note on the author of the Nṛsiṁhacampū.

It is found that the author had commendable knowledge on the Vedas and other scriptures, which are found, reflected on the commentary, he composed, named the Paramārtha prabhā on Śrīmadbhagavadgītā.

The second chapter is devoted to discussion the contents of the Nṛsiṁhacampū. Herein this chapter, the Nṛsiṁha episode narrated in
various Purāṇas is discussed. It is found that the author has primarily depends on the Padmapurāṇa. Further, the deviations and innovations met with in the campū are also discussed. It is to be noted that in most of the Purāṇas, it is said that the Lord undertook the Nṛsirhha incarnation to wipe out the distress of all of the people in general. However, it is the Padmapurāṇa which holds that the lord had His incarnation as Nṛsimha for the sake of cessation of miseries of Prahlāda and the same is followed in this campū also.

The third chapter contains discussion on the literary qualities of the Nṛsiṁhacampū. It is found that the prose sentences in the campū are composed in a lengthy manner giving rise to the rīti called gaudī and causing thereby the guṇa called ojas. Of the different types of alamkāras, the anuprāsa and utpreksā belonging to the śabdālamkāra and arthalaṁkāra respectively are used abundantly. As many as eleven numbers of metres are used in the campū, of which the śārdulavikṛdīta is used twenty times. This, the poet did perhaps in tune with the principal rasa, i.e. vīra, for which, as said by Kṣemendra¹⁹¹, this metre most suitable. Various types of rasas are in used in the campū. There rasas are śṛṅgāra, vīra, adbhuta, bhayānaka, raudra, bibhatsa, hāsya,

¹⁹¹  śauryastave nṛpādinām śārdulakṛdītaṁ matam,

Suvṛttatilaka, III. 22
and śānta. Of these rasas, as stated in the earlier lines, the vīra occupies the prime importance, as the main event of the campū, the exploit of Nṛsiṁha itself is suggestive of the said rasa.

The fourth chapter contains discussion on the information relating to the socio-culture, dress and decoration of the people as may be gathered from the campū. Moreover, information in regard to the geography of ancient India, available in the book under discussion, are also placed herein this chapter. At the same time various type of animals, birds, insects etc. and trees and other plants and mountains are also discussed. Religious belief of the people also finds discussion in this chapter. It is found the people followed Vedic ways of religious activities as may be gathered from the use of various words like yajña, havana, adhvara, havis,svāhā, ṛtvij ............etc. Moreover, it is found that people adored various deities, like, Lakṣmī, Indra, Gaṇeṣa, Vāyu......etc. So far philosophical information are concerned, it can be said that the poet had familiarity with the tenets of the Sāṅkhya system as may be known from the use of the word prakṛti. Further, the use of the term like mukti, paramahamśa etc is suggestive of the poet’s acquaint with the Vedānta and Yoga system of Indian philosophy.
The fifth chapter holds a discussion on the language of the Nṛsiṁhacampū from literary perspectives. It is observed that the poet bears expertise to handle words; he can choose words to suit the different contexts. As a result, there have arisen some peculiarities in his language which are also discussed in the next sub-head. Further, an assessment of the knowledge of the poet the vast Sanskrit vocabulary is also done herein. As the poet belongs to a comparatively later period of the history of Sanskrit literature, there are noticed some impression of the older poets in this campū and these are also discussed in this chapter.

The Nṛsiṁhacampū is a notable contribution of Daivajñapaṇḍitasūrya to the existing stock of campū literature in Sanskrit. The primary objective, it appears, of the poet is to establish the supremacy of Lord Viṣṇu in His incarnation as Nṛsiṁha. Hence this campū can rightly be termed as a Vaiṣṇava campū. The poet Sūrya has exhibited his ability in the grand old story of the exploit of Nṛsiṁha, stated in various Purāṇas. The campū has the Padmapurāṇa as its base as for as the story of the text is concerned. However, as an expert creative writer he has shown his creativity by way of making some deviations from the original story and also by adding certain innovative ingredients, and here lies the success of the author. The poet has shown his ability in respect of handling different metres and alaṅkāras also. At
the same time, as a talented scholar, Sūrya has incorporated various valuable information relating to the society, geography, religion and philosophy also.

It can thus be said that the *Nṛsiṁhacampū* is a product of mature poetic skill of Daivajñapāṇḍitaśūrya. The present dissertation is an attempt at highlighting the notable features of the *Nṛsiṁhacampū* from various perspectives. It is sincerely believed that this humble academic exercise will be of some use for further research on campū literature in general and the *Nṛsiṁhacampū* in particular.