LITERARY ASPECTS OF THE KĀMAKUMĀRAHA-ANA

(A) Plot Construction:

A nāṭaka generally is characterised by three principal elements. These are, (i) the vastu or plot of the play, (ii) the netā or the hero and (iii) the rasa or the sentiment. These are the essential constituents without which a dramatic literary piece cannot survive. So, to be successful and good, a dramatic piece need a well-knit plot. The hero and other characters of it must be well depicted and its sentiments should be well relished. We are presently dealing, briefly though, with these three constituents of a nāṭaka in the context of the KH in the following pages:

(a) The Plot: The plot of a nāṭaka should be derived from some authoritative source, such as history or tradition, and it should be constructed in such a way that the story should have five junctures (sandhi-s) 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. Indian critics as well as their western counterparts are of the opinion that a dramatist must take care to leave out unnecessary details and eliminate everything that are not essential for the development of the plot. Three technical terms are to be taken into consideration:

1. cf. vastunērāsasteśāṁ bhедakaḥ
   —DR, I. 11
2. cf. yuktō na bahubhiḥ kārvaīrījāśanāṁśāṁ na
   nānāvidhānasāṁhiyukto nātipraćurāpadyavān
   āvāsyakānāṁ kārvaśāmavirudhāḥ vinīṁritāḥ
   —SD, VI. 13
so far as the plot of a drama is concerned. They are: *arthaprakṛtis* (characteristic element of the plot); *avasthās* (stages of development of the plot), and *sandhis* (junctures). These three constitute the different aspects of the plot which broadly takes into two forms—*ādhikārika* (the principal or the main plot) and *prāsaṅgika* (the subsidiary plot which may take the dimension of an episode or an accident).³

*Arthaprakṛtis* are the very substrata of the dramatic story. Taking the words of Bharatamuni, Višvanātha Kavirāja states that the *arthaprakṛtis* should be employed properly. *Arthaprakṛtis* are five in number, such as *bīja* (germ), *bindu* (drop, which again sets in activity the course of the drama which seems to be already interrupted), *patākā* (episode), *prakāri* (incident) and *kārya* (denouement),⁴ and all of these serve the purposes of a plot. *Arthaprakṛtis* are so called because they really serve the purpose of a play.

*Bīja* is the brief allusion to the circumstances that develops to its ultimate end. Višvanātha defines a *bīja* as that cause of the ultimate result which is manifested at the beginning of a play in a very small form but which gradually undergoes various developments.⁵ A *bīja* is, therefore, called the very seed of the dramatic theme. In the first Act of the *KH*, it is stated that, being

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3. cf. *vastu ca dvidhā /
tatādhikārikaṁ mukhyamaṅgaṁ prāsaṅgikaṁ viduh*
   —DR, I. 11

4. *bījam binduh patakā ca prakāri kāryameva ca /
arthaprakṛtayaḥ pañca jñātvā yojyaḥ yathāvidhiḥ ii*
   —NS, XXI. 21; *SD*, VI. 64

5. *alpamātraṁ samudṛṣṭaṁ bahudhā yadvisarpati /
phalasya prathamō heturbījaṁ tadābhidhiyate ii*
   —SD, VI. 65
fascinated by the beauty of the heavenly nymphs and being intoxicated with their music, Mahādeva feels the urge of cupid and assumes the form of a very beautiful young man. Citralekhā, head of the Apsaras, too, took the form of Pārvati as desired by the Devī herself. The sportive jokes of Śiva and Citralekhā, and the sports of the attendants of Śiva with the nymphs aroused the desire of getting a husband in the mind of Üṣā. Üṣā appeased Pārvati for a boon to get an efficient husband. Pārvati, too, bestowed on Üṣā a boon as desired by her in the following words:

\[
\text{ūṣe śṛṇuṣva mādvākyatīḥ mugdhe kanakasuprabha} \\
\text{rupa-yauvana-sampannāṁ yadāvindasi satpatim} \\
vaiśākhe māsi śuklāyāṁ dvādaśyāṁ tu dinakṣaye \\
\text{ramiśyati ca yastvāṁ vai sa te bhartā bhavisyati} \]

This serves as the bija of the KH.

Bindu is that stage, which bridges up the break caused by some digression. It is defined as the cause of resuming the main purpose of the play when it is interrupted by incidental topics. Dhanika observes that a bindu is so called because it spreads out as oil on water.

In the beginning of the second Act, Üṣā had the dream of her amorous sports with a divya puruṣa. In the morning itself she wanted to commit suicide as she felt guilty that she sported with an unknown person and lost her chastity.

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6. avāntarathavicchchede binduracchedakāraṇam  
   —SD, VI. 66; DR, I. 17

7. binduh jale tailabinduvat prasāritvat  
   —AVA under DR, I. 17, LT under SD, p. 332
But the assurance of Citralekhā, her intimate friend, that she would try her best to identify the person of her dream, made her to bear the pangs of separation (although in a dream) with the hope of meeting that person in reality. This sets up the connection with what transpired in Act. I.

Thus, the germ (bīja) of the dramatic situation lies in the desire of Ļuṣā to secure a husband and the blessings of Pārvatī that, 'whoever would enjoy her in a dream in the twelfth night of the bright fortnight in the month of Vaiśākha next would be her husband,' generates the action of the drama.

The second, with change of metaphor is the bindu which spreads out as oil on water. The course of the drama, which is interrupted, is again sets into activity, when the princess found her husband in her dream and also identified him as Aniruddha, the grandson of Śrī Kṛṣṇa, from the portraits drawn by Citralekhā, as well as the initiative taken by Citralekhā to bring Aniruddha to Śoṅitapura.

The other three elements are the episode (patākā), incident (prakāri) and denouement (kārya). Patākā is an episode which contributes greatly to the development of the plot. Viśvanātha defines patākā as a story or incident which is extensive and contextual. Bharata also defines a patākā as a story which is meant for others and which is helpful in respect of the development of the main theme and which appeared like the main story. Dhanañjaya includes patākā in

8. \[ \text{vyāpi prāsaṅgikam vṛttam patāketyabhidhiyate /} \]
   —SD, VI. 67
9. \[ \text{yadvṛttaihī ni parārtham syātpradhānasyopakārakam /} \]
   \[ \text{pradhānavacca kalpyeta sā patāketi kūrtitā /} \]
   —NS, XXI. 25
the two-fold division of the prāsaṅgika type of vastu (plot of a play), and is said to be connected continuously with the main topic.\textsuperscript{10}

The concoction (plan) of Citralekha to abduct (harāṇa) Aniruddha from Dvārakā got the helping hand of Nārada, the divine sage, who imparted the tāmāṣṭi-vidyā to Citralekha. The plan and its action covers the third Act of the drama and it may be called a patākā.

The fourth variety of arthaprakṛti is the prakāra which is defined by Viśvanātha as the small incident and which is contextual in character.\textsuperscript{11} Dhanañjaya mentions prakāra as one of the two divisions of prāsaṅgika-vṛtti and it is defined as existing in a particular context.\textsuperscript{12}

In the KH prakāra can be illustrated by the introduction of the incident of the kubjā which helps in developing the kārya (action of the drama).

Kārya is the final unravelling of the plot (denouement). Vīśvanātha states that a kārya is that attainment of desire for which all efforts are made and the achievement of which closes the action.\textsuperscript{13}

Dhanañjaya is of the view that kārya is nothing but trivarga or three goals of human life (Dharma, Artha and Kāma). This is the phala or ultimate

\textsuperscript{10} DR, I. 21
\textsuperscript{11} prāsaṅgikaṁ pradeśastarṁ caritaṁ prakāraṁ matā // —SD, VI. 68
\textsuperscript{12} prakāra ca pradeśabhāk / —DR, I. 13
\textsuperscript{13} apekṣitaṁ tu yat sādhyamārambo yannibandhanaḥ / samāpanaṁ tu yat siddhyai tat kāryamīti sammatam // —SD, VI. 69
result of a play. He also states that a kārya may be śuddha if it deals with one of the three goals as stated above and may be miśra (mixed) if it is associated with one or more objects.14

After all, kārya is the principal arthapraṅkti inasmuch as it is the real point of acquisition and the very fruit of one’s action. Approval of the marriage of Īṣā and Aniruddha by Bāṇa is the example of kārya.

The development of a dramatic plot is again represented in five stages which are called avasthās. These are:

1. ārambha (commencement);
2. yatna or prayatna (endeavour);
3. prāptāśā (prospect of success);
4. niyātāpti (certainty of attainment); and
5. phalāgama or phalayoga (attainment of the desired object).

This enumeration of the stages are available in the drammaturgic works beginning from the Nātyaśāstra to the Sāhityadarpana.15 The purpose of the avasthās is to attain the fruit of the action.

These five stages again, while are in progress in a dramatic plot, must have some links to connect them with the principal and subordinate parts of the

14. kāryaṁ trivargastacchuddhamēkānēkānubandhi ca /  
—DR, I. 16

15. (a) prārambhaścaprayatnaśca tathā prāptēśca sambhavaḥ / niyatā ca phalaprēptiḥ phalayogāśca pañcamaḥ /  
—NS, XXI. 9

(b) avasthāh pañcā kāryasya prārabdhasya phalārthibhiḥ / ārambhayastraprāptaśā niyātāptiphalāgamāḥ /  
—DR, I. 19; SD, VI. 70
main action (episodes and incidents). These are called *sandhis* or junctures. They are five in number and they carry each of these stages of the action to its natural conclusion. In fact, when the order of the *avasthās* is settled, the *sandhis* also follow this order.\(^\text{16}\)

The *ārambha* (beginning) is the first stage of an action in which the desire on the part of the dramatic character to attain the final end is indicated. The definition of *ārambha* given by Dhanañjaya states that it is the curiosity only for the achievement of the ultimate result.\(^\text{17}\)

So, beginning (*ārambha*) is the first stage in which the desire to attain the final end is indicated. Úśā’s anxiety to get a right husband, and Citralekhā’s anxiety to put Aniruddha in the private apartment of Úśā is the beginning of the dramatic action. This stage is characterised by the *bijā* mentioned above.

*Yatna*\(^\text{18}\) is the second stage in which the hero and the heroine exert themselves for the quiet achievement of the final result.

So *prayatna* is indispensable for attaining the goal. In this stage of our play Aniruddha and Úśā exert themselves for the quick achievement of the final goal. Úśā exerts herself to bring Aniruddha to Šoṇitapura with the help

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\(^{16}\) *arthaprakrtyayaḥ pañca pañcaśvasthā samanvitaḥ / yathāśarīkhyena jayante muhādyāḥ pañca sandhayaḥ / nukhapratimukhe garbhāḥ sāvamaraśopasaṃhitāḥ / —DR, I. 22-24

\(^{17}\) *autsukyamātramārambhaḥ phalalabhāya bhūyase / —DR, 1/20

\(^{18}\) *prayatnastu phalavāptau vyāpōro’ttvarānvitaḥ / —SD, VI/72

Bharata, Dhanañjaya, Sāgara Nandin and others use the word ‘*prayatna*’; Viśvanātha has used both *yatna* and *prayatna*. 
of Citralekha. This stage is characterised by bindu that cements the break.

Prāpyāśā is the third stage (avasthā) in which the hope of attaining the final end passes through an uncertain state due to advantages and disadvantages. DR and SD express a common view about prāpyāśā, i.e. when the possibility of obtaining the desired object is doubtful on account of the presence of some obstacles and the hope is not given up, the acting or the speech is called prāpyāśā.19

In the fourth Act of the drama, the secret union of Úṣā and Aniruddha is made known to the king and in the fifth Act ten brothers of Úṣā came and assaulted Aniruddha. Aniruddha killed them out of contempt. Subsequently, Bāna with his other sons and his army came and attacked Aniruddha and finally caught hold of him with nāgapāśa and held him captive. Úṣā, being uncertain, attempted self-immolation, but intervented by Citralekha.

Niyatāpti is the fourth stage in which the obstacle in the way of achievement of the final end is removed. As regards niyatāpti, Viśvanātha holds the same view as that of Dhanañjaya who opines that the certainty of getting the success on account of the absence of obstacle is niyatāpti. Viśvanātha's definition, however, contains the word niścita and tu.20

In the fifth Act itself Nārada assured Aniruddha that Śrī-Kṛṣṇa would

19. upāyāpayāśaṁkābhyaṁ prāpyāśā prāptisambhavaḥ /
    —DR, I. 21; SD, VI. 72
20. (a) apāyabhāvataḥ prāptirniyatāptiḥ suiniścitā /
    —DR, I. 21
(b) apāyabhāvataḥ prāptirniyatāptistu niścitā /
    —SD, VI. 73
rescue him within a short time. Nārada informed Kṛṣṇa about Aniruddha's imprisonment in Śoṇitapura and Kṛṣṇa marched against Bāna's kingdom for rescuing Aniruddha.

cf. tadanantaram sasainyāḥ śṛī-krṣṇaḥ śoṇitapuradvāraṁ prāpya pāṇcājanyāṁ saṅkhamṁ dadhmau.21

Phalāgama or phalayoga is the final stage where the attainment of the desired object is stated. DR calls it “the success in the fulfilment of the result” and SD as “attainment of the entire result” (samagraphalodayah.) 22

In the sixth Act of the drama the battle between Śrī-Kṛṣṇa and Bāna occurred, Bāna was defeated and by the order of Śrī-Kṛṣṇa, the sudarśana-cakra cut Bāna’s sahasrabāhu excepting two. Bāna released Aniruddha and handed him over to Śrī-Kṛṣṇa. Üṣā and Citralekha are happily married to Aniruddha and Gada, and the rituals of the marriage ceremony was performed by Nārada as requested by Śrī-Kṛṣṇa. Bāna resigned from the worldly affairs and he is accepted as a pāriśada of Śaṅkara. Bāna’s son Niśkumbha was installed in the throne of Śoṇitapura. Thus the entire result of the desired object of different characters are obtained : Bāna’s desire to fight with an equally powerful enemy, Üṣā’s desire to get Aniruddha as her husband, Citralekha’s desire to serve Üṣā and Aniruddha in the rest of her life—all are fulfilled. cf. “tato nārada-ṛṣiḥ paricārakadvārā.........dvārakāyāṁ yayau.”

21. KH, Act V., p. 38
22. (a) samagra phalasampattiḥ phalayogo yathoditaḥ / —DR, I. 22
(b) sā’vasthā phalayogaḥ syādyāḥ samagraphalodayah / —SD, VII. 73
From the foregoing discussion it appears that Kavicandra has the conception of the plot as a whole in his mind and, following the norms of a drama postulated by dramaturgists, he has displayed his artistic skill in knitting together its parts: and accordingly characters also grow and take shapes with proper manifestation of rasas. This shows his ability in dramatic skill.

(B) Characterisation:

The plot of a drama depends wholly upon the method of characterization. It is the second essential constituent of a drama that helps in making it a successful one. The 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.23

It has been opined that a playwright should aim at four things so far as the dramatic characters are concerned. 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. For example, a male character should be attributed with the quality of bravery and manliness, whereas a female character is always tender and bashful. The third requisite factor is verisimilitude (having the appearance of truth) and the fourth

23. Compare the words of Keith—
“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.”

—Sanskrit Drama, p. 24
is consistency. The playwright 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 characterization in a drama is impersonality. The dramatist has to keep himself entirely aloof from mingling his own personality in his men and women, and should give free scope to move in their own natural way in revealing their personalities through the medium of the plot.

However, the characterization of the present drama may not fulfill all these norms; yet this must be noted here that characters are not altogether devoid of individuality. It must, at least, be admitted that our playwright has made an attempt to create characters. Like the Vaiṣṇava dramas of the land emphasis has been given to sing victory of Lord Viṣṇu over all other deities. The male as well as the female characters are drawn with due care. Female characters like Pārvatī, Üṣā and Citralekhā perform a significant part in developing the love story of Üṣā and Aniruddha. Even the insignificant female servant, Kujjā played a much significant role that have helped the action of the drama to move towards the successful end of the plot.

The principal female characters in our drama are, Üṣā, Citralekhā, Kujjā and Madhumatī, while the male characters are Bāna, Aniruddha, Nārada,

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24. In Act VI of the drama, the Viṣṇujvara defeated the Śivajvara and Śivajvara took shelter in Śrī-Kṛṣṇ's feet and began to sing the glory of Viṣṇu. Likewise, even Śiva himself was defeated by Śrī-Kṛṣṇa.
Sri-Kisna, Siva, so on and so forth. A brief sketch of the individual characters are drawn in the following paragraphs.

Aniruddha: the hero of the play

As the theme of the KH centred round the love-story of Uśa and Aniruddha, the latter is considered as the hero of the play. He is a dhīrodātta-type of nāyaka as he possesses the qualities of a nāyaka of that type.

According to Sanskrit rhetoricians, 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. The spirit of self-sacrifice is one of the essential qualities of him. It is also necessary for him to possess some other good qualities like the purity of character, righteousness and firmness in his cause.  

Bharata and other eminent authorities on rhetorics classify heroes of Sanskrit kāvyas into four distinct types, viz. (i) dhīrodātta, (ii) dhīroddhata, (iii) dhīralalita and (iv) dhīraprasānta. These classification is made according to certain specific qualities possessed by these four types of characters.

25. cf. *(a)*

\[\text{'netā vinīto madhurastyāći daksāh priyaṁvadah} / \]
\[\text{raktalokāḥ śucīrāqmī rujhavāṁśah sthūro yuvā //} \]
\[\text{buddhyutsāhasṁtiprajājākalāmānasamanvitah} / \]
\[\text{śūro dr̥ḍhaśca tejasvī śāstracakṣuścadhārīnākāh’} \]
\[-DR, II. 1, 2\]

*(b)*

\[\text{‘tyāgī kṛtī kulinaḥ susṛiko rupayaunotsāhi} / \]
\[\text{dakṣo’ānuraktalokastējovaidaghyāṣṭilavāṇṇeta’} \]
\[-SD, III. 30\]

26. dhīrodhātta dhīralalita dhīrodāttaṁstathaiva ca / dhīraprasāntakāścaiva nāyakaḥ parikṛtitaḥ //

[-NS, 34, 17; DR, II. 3; SD, III. 31]
Now, a dhīrodātta-type of hero is one who possesses some very important qualities. He remains unperturbed under all circumstances. He also accomplishes the act which he resolves to perform in the play. This type of hero never praises himself. He always conceals his pride. Another great quality of such a hero is that he possesses the spirit of forgiveness.27

Now, if we examine the qualities possessed by Aniruddha as delineated in this play, he may be put in the class of dhīrodātta-type of nāyaka.

The dhīrodātta type of hero is said also to have possessed a set of eight special excellences as springing from his character (sāttvikabhāva).28 These are: (a) brilliance (śobha), including compassion for inferiors, emulation with superiors, heroism and cleverness; (b) vivacity (vīlāsa), including a firm step and glance and a laughing voice; (c) grace (mādhurya) manifested in the trying circumstances; (d) impassivity (gambhirya), (e) steadfastness (sthairya) in accomplishing his object despite obstacles, (f) the sense of honour (tejas), (g) light heartedness (lālitya) and (h) nobility (audārya).

Aniruddha possesses all these manly qualities as they manifest in different circumstances. Aniruddha is the son of Pradyumna and the grandson of Śrī-Kṛṣṇa. He is young, energetic, polite and he never boasts of his meritorious and chivalrous deeds. It so happens, that Īṣā, the princess of Śoṇitapura, saw him in her dream. Without knowing who he was she fell in

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27. 'mahāsattvo'śobhamāśāvānuvikathanaḥ / sthīro nīgūḍhāhāRKāro dhīrodātto drḍhavratāḥ II
   — DR, II. 4; SD, III. 32

28. DR, II. 9-13; SD, III. 89-95
love. Her friend Citralekhā helped her in recognising him as the son of Pradymna, and also manages to abduct him from Dwārakā assuming the form of a bee. When they are out of the city of Dwārakā and arrive at a safer distance Citralekha restores Aniruddha to his real self. Seeing a beautiful maiden in front of him Aniruddha’s natural instinct came out and entreats her to favour him with an embrace. But as Citralekha tells him about her identity and depicted the beauty and qualities of Üṣā for whom he was being enticed, he remained quiet and content. It shows his self control (dhīra) and exalted (udatta) nature.

Aniruddha safely arrives at Šoṇitapura and Citralekha straightway leads him to the private chamber of Üṣā. There she makes arrangement for the marriage between Üṣā and Aniruddha. The marriage is solemnised according to the gandharva rites with the help of her friends. After the marriage ceremony is over, Citralekha served the new wedlock with a variety of dishes of different delicacies. At that moment, Aniruddha returned to his self and enquired about the caste and creed of Üṣā, otherwise he could not accept the meal in consideration of the purity of food and sex. cf. “aho pūrvam vismṛtam, asyājātyādikamavicārya kathamannaṁ bhokṣe. aye sarvāṅgasundari, yuṣmākaṁ kimvā kulaṁ tatkathyatāṁ kathyatām.” Then Citralekha jockingly reminds him about his position at that moment.

When Bāna, the father of Üṣā, was reported about the matter, he immediately sent ten of his one hundred sons to ascertain the report. The princes, therefore, rushed to the palace of Üṣā where they challenged Aniruddha. In the fight the princes were defeated and killed by Aniruddha. Here
he showed his valour.

The qualities of a *dhirodatta-nayaka* are reflected in Aniruddha when he humbly reports Bāṇa about the circumstances that led him to kill the ten brothers of Ūṣā. He asks forgiveness for what he has done. Although Aniruddha introduced himself as the son of Pradyumna and grandson of Śrī-Kṛṣṇa, Bāṇa wanted to fight with him out of contempt. For self defence only Aniruddha fought with Bāṇa and his sons.

Ūṣā : The Heroine

The next important character is the heroine (nāyikā) who is the very life-breath of an amatory play. "It is the portrayal of this character that may be called the touchstone of the playwright’s skill of acquittal which is to vouch for the ultimate success of the dramatic art." The heroine, who must possess qualities similar to those of the hero may surpass the hero in diversity of her characteristics as well as her qualities, both personal and natural.

According to Sanskrit rhetoricians, the heroine must possess certain important qualities like purity, chastity and other good qualities. There are three types of heroine (i) sviyā, (ii) anyā and (iii) sāmānyā.

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29. cf. *he he mahārāja, ahaṁ govindasya naptā kāmadevasya putraḥ. tava duhitṛā paramaprayatnena śītaḥ. ahaṁ tāṁ vivāhitavān. tasya ca dināṣṭakāṁ yātaṁ tava ye daśaputṛā āgaṭā ativa śūddha māṁ bahu tiraśca kruḍhā. tathāpi mayā kṣāntāḥ. keśenicārṣṭuraṁ icchanti iti dṛṣṭvā krodhāti mayā hataḥ. eṣa doṣaḥ kṣamayatiṁ kṣamyatāṁ.*

——KH, Act V, p. 31


31. *atha nāyikā tribheda svānyā sādhāraṇā striḥ / nāyakasāmānyāguṇairbhavati yathāsaṁbhavairyuktā //*

——SD, III. 56
Osa, the heroine of the *KH* is a *sviya* type of heroine. She is the princess of Šoñitapura, the daughter of king Bāna.

Osa was destined to be married to Aniruddha, the son of Pradyumna or Kāma (being a rebirth of Kāmadeva, the god of love). It so happened because Osa saw him in her dream and with the help of Citralekha’s magic of painting he was identified and through the *tāmasī-vidyā*, Citralekha enticed him away from Dwārakā to Šoñitapura. That is how the union of the hero and the heroine became possible.

Having been repeatedly requested by Osa, Citralekha began her journey to Dwārakā to bring Aniruddha for her. Being a symbol of art and beauty, Citralekha dressed herself in her best. Osa starts suspecting her and remarks:

> "evarī svarūpaṁ tvāṁ vilukya kohi puruṣah kṣameta. atastarkayāṁ, matprāṇesaṁ kimvā pūrvarī svayaṁ upabhujya pascāt mayi nivedayiṣyasi."

Osa is a maiden of high birth. She dreamt of the hero according to the boon bestowed on her by Pārvatī and with the help of her intimate friend Citralekha, she finds Aniruddha as her husband. The chief noticeable thing about her is her love for Aniruddha, the person who looted her chastity in her dream. So she remains as *sviya nāyikā*, and she cared so much about her dear love that she does not mind even the death of her hundred brothers for that cause. She even remarks: "ato jahi bhāṭṛṣataṁca. tatra mama cintā nāsti, tatra mama cintā nāsti." On the contrary she was overwhelmed with sorrow when Aniruddha was tied with *nāgappāśa*. So, her another trait is her extreme sensitiveness of feeling and the slightest untoward incident plunged her into the
depth of despondency so that she immediately thinks of death and suicide.

**Citralekha**

The most fascinating and outstanding character of the *KH* is Citralekha. The poet has delineated her as the daughter of Kumbhāṇḍa, minister of Bāṇāsura and a constant companion of Ūṣā, the heroine of the play. She has been made an unearthly loving friend of Ūṣā, though a human being of flesh and blood. He has delineated the ideal character of Citralekha, a paragon of love, beauty and sympathy. She is also painted as shadow companion of Ūṣā so that the waves of emotion and passion in the heart of Ūṣā touch her heart deeply.

Citralekha is an embodiment of art and culture that enables her to sit in her high and worthy pedestal. For her friend’s cause alone Citralekha took all the pains to bring Aniruddha from Dvārakā and she was not moved even by the love-appeal of Aniruddha on their way from Dvārakā to Šoṇitapura. She simply replies that his right person is awaiting in Šoṇitapura and she herself is a mere servant to the former.

cf. *citralekha*: “ḥantāho trailokyamohana tāta,......kṣaṇenaiva tavānurūpāṁ
apūrvavaravālāṁ jaganmohanāṁ bāṇanarendranandiniṁ ūśākumāriṁ
lapsyase / tathāpi tasyā nikṣṭāṁ kinkaṁ anācāriṁ duṣṭvāmālingya
kathamevaṁ khyātiṁ kartumicchasi / .........tannisamya kṣaṇāṁ
viśrāmyatāṁ /” —Act III.

And after seeing Aniruddha in front of her, Ūṣā uttered:

—“dhanyāśī kṛtapuṇyāśi sakāḥ me satyavādīn” —Act IV. 1
Aniruddha, too, exclaimed:

—“aho hi dhanya kulajä sukanyä kumbhāṇḍaputri nṛpajātmadūti”

—Act IV. 2

Thus Citralekha proves her dignity and truthfulness to her duty, and honoured by her friend and her spouse.

Besides, Citralekhā fills-up the lacuna that the KH bears. Vidūṣaka is the most essential character in an amatory play, and here the audience does not feel his absence. Citralekhā plays the role of Vidūṣaka.

Citralekha is not neglected by our poet. She is happily married to Gada, a younger brother of Śrī-Kṛṣṇa. Citralekha is a superb artist-painter, singer and dancer—all combined in one. Citralekha hypnotised Aniruddha by her melodious songs to keep the latter content in listening his own qualities through her mouth.

Through the character of Citralekha the playwright’s creative imaginations reflected and he is successful in this aspect.

Bāṇāśura

Bāṇāśura is the second important male figure in the play. The playwright has painted him as the valiant king of Šonitapura whose capital is

32. The Vidūṣaka is a necessary conventional character in most of the Sanskrit plays. He is a vāmana, the privileged courtier and a constant companion of the hero. He is one of the helpers in the love-affair of the hero. His ugly appearance, stupidity, voraciousness make him a laughing stock of all. He is described in the Nāṭyasāstra as—

\[
\text{vāmano danturaḥ kubjo dvijihbo vikṛtānanaḥ} \\
\text{khalatiḥ pīṅgalākṣaṇaḥ sa vidheyo vidūṣakah} \\
\text{—XXXV, 50}
\]

Viśvanātha, however, describes him in a milder tone:

\[
\text{kusumavasantādyabhidhāḥ karmavapūrvesabhāṣādyāḥ} \\
\text{hāsyakaraḥ kalaharatirvidūṣakah syāt svakarmajāḥ} \\
\text{—SD, III. 42}
\]
well protected by a fire-fort (agniprākāra) by the grace of āhavaniyāgni.\textsuperscript{33} He is also delineated as a fervent devotee of Mahādeva. Mahādeva and Pārvatī accepted Bāṇa as their son as they were pleased at his sincere devotion. Since Ŭṣā is his only daughter, a great measure has been taken for her safety, so that no untoward incident could take place. But as the luck would have it, Ŭṣā got Aniruddha as her husband through Citralekhā's efforts, and after eight days of marital life (though performed by the gandharva-rites) only, Bāṇa came to know about the affair and, got bound Aniruddha by nāgapāśa and imprisoned him. He fought even with Śrī-Kṛṣṇa because he refused to accept Aniruddha as his son-in-law due to the latter's illegal entry into the princess' private apartment. This led to the great battle between the two of the Trinity, namely Hari and Hara, whence the battle came to be called Hari-Hara-Yuddha. Brahmā came down to the battlefield, appeased both Śrī-Kṛṣṇa and Mahādeva, and finally Śrī-Kṛṣṇa got cut off Bāṇa's thousand arms excepting two. Finally, Bāṇa gave Ŭṣā in marriage to Aniruddha with due rites.

Bāṇa appears to be a dominating father, unlike the king of Kuṇḍīla, the father of Rukmiṇī. In case of Rukmiṇī and Śrī-Kṛṣṇa's marriage, Rukmavīra fought against Śrī-Kṛṣṇa, but not the father. On the contrary, Bāṇa, along with his one hundred sons took arms against Aniruddha and got the latter

\textsuperscript{33} esa āhavaniyavahinirbāṇasya sanṭuṣṭaḥ sopitapurakṣakaḥ parito jvalan prākārabhāvarin prāpto vartate /

—KH, Act V, P.37
imprisoned, which resulted in loosing all but two of his one thousand arms, Bana’s love for his daughter is evident from the arrangement of her marriage with Aniruddha in the royal palace.

Narada

Though not belonged to either of the parties, the role of Narada in making the marriage of Usā and Aniruddha feasible, appears very significant. The divine sage Narada is a wandering figure. Wherever and whenever any complicacy arises, he appears in the scene. Narada knew that Citralekhā’s knowledge of magic is not sufficient to abduct Aniruddha from his private apartment at Dvārakā which is strictly guarded. So he appears before Citralekhā on the bank of the Narmadā, where she took her bath and performed the morning rites; Narada tested her knowledge and practice of magic and finally imparted tāmasī-vidyā. Through this tāmasī-vidyā only Citralekhā could abduct Aniruddha from Dvārakā.

Narada also consoled Aniruddha at his saddest moment by saying that he was going to inform Śrī-Kṛṣṇa about his present state of fate and assured him that Śrī-Kṛṣṇa would rescue him from captivity within two or three days. The playwright’s sense of humour is displayed through the character of Narada. Narada is delineated as the priest to conduct the marriage ceremony of Usā and Aniruddha as well as Citralekhā and Gada. The playwright also does not forget to depict the scene of jokes created by the teasings of young ladies particularly on Narada. Thus, the playwright draws the character of Narada as combination of duty, love and responsibility.
Madhumatī

Among the other minor characters mention may be made of Madhumatī. She is the mother of Ūṣā and wife of Bāṇa. The poet successfully delineates her as a kind-hearted mother. When she was reported by the kubjā that an unknown person has polluted the virginity of her daughter, she makes an attempt to hush up the matter. She is well aware of her husband's haughtiness, and so she tries to dissuade the hunch-back woman from informing the king about the event. She also bribed her giving her own ornaments and dresses and requested her to send away the man from the palace. cf. "ūṣāyā etat sarvāṁ nṛpateragre na kathayitavyam, etat prārthayāmi, idānīṁ satvaram gaccha gaccha yathā tathā upāyena puruṣam dūrikṛtya pāpiṣṭhāṁ raksam."

Kubjā

Kubjā is the most interesting character in the play. She is depicted with all bad qualities of an ugly woman. But she plays a significant role in developing the plot of the drama. Unless and until kubjā did not inform the king about Aniruddha’s presence in Ūṣā’s apartment, the plot seemed to remain stagnant. The activities started only when Bāṇa came to know about the matter from the kubjā. Aniruddha also got the chance to show his valour and prowess of a dhīrudāṭta-nāyaka.

Kubjā is painted as an ambitious old ugly lady who tried to get undue rewards by blackmail, but, finally, she got insulted instead of being rewarded. Through the character of the kubjā, the poet creates a scene of humour. The barber and the astrologer make fun with her and the audience enjoys the
situation. Thus, from the foregoing observations it may be noted here that our playwright, Kavicandra Dvija successfully delineates his characters, though bearing little flaws and makes the plot of the drama a successful one.

(C) The treatment of *rasa* in the *Kāmakumāraharaṇa*:

As mentioned above, *rasa* is regarded as the third essential constituent of a *nāṭaka*. In other words, it is the very life of Indian dramas. It grows from the poetic sensibility. Great dramatist like Bhavabhūti lays emphasis on the delineation of various *rasas* in a dramatic composition along with other elements, like a good plot, valour of the hero, etc. cf. *bhumnā rasanāṁ gahanāḥ prayogāḥ*

*sauhārdahṛdyāni viceṣṭitāni /
auddhatyamāyojita kāmasūtram*

*citrāḥ kathā vāci vidagdhatā ca. //34*

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

Bharatamuni, the father of Dramaturgy, expounded the theory of *rasa*, because he realised the importance of *rasa* in a dramatic composition. To him ‘no meaning can be drawn without *rasa*’ (*na hi rasāḍṛte kaścidarthah pravarttate*.) So he propounds the ‘*rasa*-theory’. He defines *rasa* in the following words:

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34. Mālattimādhava—1.4
“vibhāvānubhāvavyabhicārisanyogādrasanaśpattih”

—meaning ‘the rasa reveals itself from the combination of vibhāvas, anubhāvas and vyabhicāribhāvas.’ As regards the factors to which these elements are connected in manifesting rasas—it is said that the connection occurs with the sthāyībhāvas (permanent mood). In the anuvāṁsyā śloka also it is stated clearly that these sthāyībhāvas which are connected with the bhāvas and abhinayas, are relished mentally by the wise (budhāḥ); and this is called the nātyarasa. cf.

bhāvābhinayasambandhān sthāyībhāvāṁtathā budhāḥ //
āśvādayanti manasaḥ tasmān nātyarasāḥ smṛtāḥ. //

Taking the cue from the Nātyasāstra, Viśvanātha also defines rasa in the following way:

vibhāvenānubhāvena vyarāktah sañcārinā tathā //
rasatāmeti ratyādiḥ sthāyībhāvah sacetaśāṁ //

Viśvnātha gives emphasis on the fact that the rasa is manifested in the hearts of the connoisseurs when their sthāyībhāvas like rati etc. are stimulated

35. Nātyasāstra—VI
36. Ibid
37. SD, III. 1
38. Ānandavardhana, elsewhere, calls sahra daya as sahrajñatva and Abhinavagupta calls the connoisseurs as sahra dayas. A sahra daya, according to Abhinavagupta, is a spectator, or a reader whose mind’s mirror become so clear, due to expertise in realising the meaning of kāvya constantly, and who is fit to forget his worldly identity while relishing the depicted situation.

cf. ‘yeṣāṁ kāvyañuśīlanābhyaśvasaśadvisādibhūte manomukure
varṇāniyatanmayībhavanayogatā te svarha dayasaṁvādabhājāḥ sahra dayāḥ’

—Locana Commentary on D. L. I. 1
by vibhāvas, anubhāvas and saṅcāribhāvas (vyābhiṣāribhāvas). Abhinavagupta also calls the rasa itself as ānanda.

The term rasa is derived from the root ‘ras’, ‘to taste or to relish.’ So what is tasted or relished is called rasa. So says the Nātyaśāstra:

\[ \text{rasaḥ iti kah padārthaḥ-ucyate-āsvādyatvāt} \]  

In the Taittirīyopaniṣad, rasa is described as ‘Supreme Bliss’ or Brahman (paramānanda). So it says—

‘raso vai saḥ / rasaṁ hyeyāyam labdhvānandī bhavati’—\(^{40}\)

Abhinavagupta calls rasa itself as ānanda because at the point of relishing a rasa the knowledge of sthāyībhāva ensues, such a delight to the mind of a sahrdaya that he hardly can distinguish between the rasa and the delight.

cf. ‘anubhāvavibhāvāvabodhanottarameva

tanmayībhavanayuktyā tadvibhāvānubhāvocita-
cittavṛttāvāsanānurañjītasvasarīvidānanda-
caravelāgocaro’rtho rasāḥ’\(^{41}\)

The ānanda arising out of relishing rasa, according to Mammaṭabhaṭṭa, too, is the melting point of a mind (vigalitavedyāntaramānandam).

The sthāyībhāvas, resulting in rasas through the connection of vibhāvas, anubhāvas and vyābhiṣāribhāvas, are eight in number, according to Bharata, They are: rati (love), hāsa (laughter), soka (sorrow), krodha (anger), utsāha

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39. NS, VI. p. 285
40. II. 7
41. Locana on DL, I. p. 82
(enthusiasm), bhaya (fear), jugupsa (abhorrence) and vismaya (astonishment). Later rhetoricians like Rudraṭa, Bhaṭṭodbhaṭa, Ānandavardhana and Abhinavagupta recognise also a ninth permanent mood, named nirveda or passiveness. The sthāyībhāvas or basic emotions are connected, respectively, with the following rasas, viz, śṛṅgāra (erotic), hāsyā (mirth), karuṇā (pathetic), raudra (terrific), vīra (heroic), bhayānaka (horrible), vibhatsa (odious), adbhūta (wonder) and sānta (equipose).

The relation of different rasas with different sthāyībhāvas may be shown in a tabular form in the following way:

<table>
<thead>
<tr>
<th>Rasa</th>
<th>śṛṅgāra</th>
<th>hāsyā</th>
<th>karuṇa</th>
<th>raudra</th>
<th>vīra</th>
<th>bhayānaka</th>
<th>vibhatsa</th>
<th>adbhūta</th>
<th>sānta</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sthāyībhāvas</td>
<td>rati</td>
<td>hāsa</td>
<td>śoka</td>
<td>krodha</td>
<td>utsāha</td>
<td>bhaya</td>
<td>jugupsa</td>
<td>vismaya</td>
<td>nirveda</td>
</tr>
</tbody>
</table>

As regards vibhāva, Viśvanātha remarks that the excitant of the sthāyībhāvas like rati etc. are termed as vibhāvas (ratyātyudbodhakā loke vibhāvah kāvyanātyayoḥ). According to Mammaṭa also the basic emotion ‘love’ having for its object God, etc. also the transitory feeling which is implied, are known as bhāvas (vibhāvas).

The bhāva may include love having for its objects like the sage, preceptor, king, son etc. But the permanent mood ‘love’ having for the beloved if well nourished results in the erotic sentiment.

42. _SD_, III
Thus, most of the Ālāmkarikas define and discuss rasa in various ways. Their importance in literary compositions is accepted invariably. And, as to what rasa will be the principal one in a composition, Ānandavardhana observes that any one of the nine rasas may be delineated as principal one while the others remain subordinates.\(^{44}\)

And, so far as the nāṭaka is concerned, śṛigāra or viṇa should be delineated as anīgṛasa, so says Viśanātha Kavirāja. cf. cf.

\[ \text{eka eva bhavedanī śṛigāra viṇa eva vā} \]
\[ \text{anīgamanye rasāḥ sarve kāryo nirvahane adbhūtāḥ} /\]

The principal rasa of the KH is śṛigāra while the other rasas are subordinate. While maintaining śṛigāra as principal one other rasas are also delineated successfully so as to develop the main plot. The following rasas are found delineated in the KH.

**Principal—śṛigāra**

**Subordinate** — viṇa, hāṣya, vibhatsa, adbhuta, śānta, bhayanaka, raudra and karuṇa.

So, almost all the rasas are utilised by Kavicandra Dvija.

**Śṛigāra-rasa**

Śṛigāra is basically of two types: sambhoga and vipralambha.

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44. prasiddhe'pi prabandhānāṁ nāñcaraṇavibhandhane /
   eko raso'nīgūkarm abyasterṣaṁmutkarṣamicchatā //
   —DL, III. 21

45. SD, VI, 10
Vipralambha is further divided into *ayoga* and *viprayoga* by Dhananjaya. In the *ayoga śṛṅgāra* the hero and the heroine are not yet united. As in the case of the *KH*, sorrow of Üṣā for not getting Aniruddha (*svapnacaura*) by her side after waking up is an instance of *ayoga vipralambha*. The description of Üṣā in that state—

```
anupati vilapati balisūtatanayā /
sakalasaurasurataralitāṛdayā //
tiṣṭhāti dhāvati luṇṭhāti rāmā /
dhyāyati dayitaṁ ratirasakāmā //, etc.
```

On the other hand *viprayoga* is that state of the hero or the heroine wherein the separation of the lovers deep in love after marriage occur. The description of the mental condition of Üṣā seeing Aniruddha captured (by *nāgapasa*) and imprisoned by her father after eight days of happy conjugal life, suggest the *viprayoga śṛṅgāra*.

cf. *sūtradhāraḥ— evam— aniruddhe baddhe atīva vyākulā salutakamukhi krandanti bahu vilapanti svāmīguṇān varṇayanti Üṣā vadati sma.*

\[\text{Lechārī- muktāvalī //}\]

46. *ayogo viprayogasca sambhogascti sa tridhā / tatrāyogonurāge pi navayorekacittayoh .. pāratantreṇa daivāvādā viprakārāsāstāgamaḥ // —DR, IV. 50, 51*

47. *KH, Act II 6-10*

48. *viprayogastr viśleṣo rūḍhaviśrambhayordvidhā // —DR, IV. 57*
Sambhoga śṛṅgāra is vividly depicted in the first part of the fourth Act of the drama. One can relish it as soon as Aniruddha arrives at Śoṇitapura with Citralekhā and comes before Úṣā, and the events following formal introduction of the hero and the heroine. The description of erotic dalliance knows no bounds.

Adbhuta rasa: Sentiment of wonder

Vismaya or the mental state of surprise is the permanent emotion of adbhuta-rasa. Wonderful objects or an unexpected incident or performance of the impossible, like feats of jugglers become the ālambana-vibhāva of the adbhuta-rasa. So says Bharatamuni briefly in his Nātyaśāstra, that surprise is generated by impossible and unexpected incidents—'asadibhavadvastu
pradarśanam' (Chapter–VI). The vyabhicāribhāva of this rasa is the manifestations of various unusual signs like the expansion of the eyes, looking at an object intently, perspiration and the horripilation etc.

49. KH, Act V. pp. 33-35
50. The dominance of erotic element in literature in Assam is noticed in the post Śaṅkaradeva period, particularly in the works of the court-poets of later Ahom kings
Abhinavagupta, in his *Abhinavabhārati*, furnishes a short list of circumstances which may evoke this *rasa*. They may be sight of heavenly objects, attainment of desired goal, visit to a *upavana*, *devakula* etc., *māya*, *indrajāla*, etc.

*cf.* "*sa ca divyajanadarśanepsīta manorathāvāpyupavana devaku-lādigamanasabhāvimānamāyendrajālasambhāvanādibhiḥ vibhāvairutpadye"*51

There are some Ālaṁkārikas who consider *adbhuta* as the very life of all the *rasas*. *Camatkāra*, which can be rendered into English as something bright and flashing, something that causes surprise, is regarded as the basic ingredient of all the *rasas*; because this *camatkāra* is felt in case of each and every *rasa*. Ācāryā Nārāyaṇa is one of the holders of this view which may be gathered from a quotation of his work.

*cf.* *rase sāraścamatkāraḥ sarvatrā'pyanubhūyate / taccamatkārasāratve sarvatrā'pyadhuto rasah // tasmādadbhutamevāha kṛtī nārāyaṇo rasam //*52

In the context of our present drama, it may be pointed out that Kavicandra has followed the dramaturgic rules that ‘the *adbhuta* must be delineated in the *nirvahaṇaṃsandhi’ (*kāryo nirvahane’dbhutha*). Wonder arises in the minds of the audience in the last Act of the play, when Śrī-Kṛṣṇa, the most

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51. *Abhinavabhārati — Chapter-VI*
52. *SD, III*
powerful in the three worlds, cuts off Bāṇāsura’s thousand arms, excepting two, for vanquishing his prides.

cf. \textit{tataḥ śrīkṛṣṇa prahṛtaṁ sahasrakoṭisūryaprajvalitāṁ taccakram alaksitamadhāvat. sapadi bāṇam prāpya bhrāmariṁ bhrāmariṁ dvitayāvaṣiṣṭāṁ vāhusahasram cicheda. punarapi taccakram śrīkṛṣṇahastamājagāma.}^{53}

The union of Úṣā and Aniruddha and Citralekhā’s marriage bring delight to the audience. Thus the \textit{adbhuta} is delineated very successfully.

In other cases also, the wonder is very successfully delineated. At the beginning of the actual play, a pleasure garden, graced by divine personalities like Śiva and Pārvatī is depicted vividly. The sportive jokes of the divine pair with the heavenly nymphs etc.\textsuperscript{54} cause wonder in the mind of Úṣā, which again is felt by the audience. Likewise, the miracles performed by Citralekhā in identifying Aniruddha as the \textit{sapna-caura} of Úṣā, by applying \textit{tāmasī-vidyā} on Aniruddha for bringing him to Śoṇitapura and also the performing of marriage of Úṣā and Aniruddha with \textit{gandharva} rites— all these cause wonder in the minds of the audience. So, though śrīgāra is the principal \textit{rasa} in the \textit{KH}, the \textit{adbhuta} also appears to be dominating throughout the play.

\textbf{Vīra-Rasa}

The heroic sentiment is also delineated in the play with equal strain. The \textit{nāyaka} and the \textit{pratināyaka} show valour through their fight with each

\footnotesize{\textsuperscript{53} \textit{KH}, Act IVI
\textsuperscript{54} vide Act I}
others. Śrī-Kṛṣṇa and Mahādeva also do the same. The vivid description of heroic feats either through the prose as well as verse narration of the Sūtradhāna, or the speeches of the concerned characters, are the instances of vīra-rasa.

According to Bharata, the basic mood of vīra-rasa is utsāha or enthusiasm. Vīra-rasa is delineated mainly in the fourth and fifth Act of the drama.

When Bāna is reported about Ěṣā’s secret love affairs, he sends ten of his hundred sons to ascertain the report. They challenge Aniruddha for a fight. Aniruddha, too, is excited and fights with valour. He killed all the ten brothers of Ěṣā. Here Aniruddha may be regarded as a yuddha-vīra. Again, in the fight between Aniruddha and Bānasura and his remaining ninety sons, vīra-rasa is delineated. Finally, Aniruddha is captured with the nāgapāśa—weapon by Bāna.

cf. bāṇadharanipatirayamaniruddham /
dhāvati kharatara khaṅgagadādhara pāṇirapābṛtyuḍuddham /
bhutanayāhati kopākulamatirahinānaddhaśarīram /
vividhāyuḍhavaradharadāsaśatakara āpatiṁ bhuvi vīram /
śānasamāno bahuyatamāno bhāskarakṛpayādīnam /
aṅjanagirisamatanuraphalaśīramāyūdhapiḍāhīnam /

—Act V, 2-4

Bībhatsa-rasa

Sanskrit poetician describes that ‘jugupsā’ or abhorance is the

55. vironāmuttamapakṛtirūtsāhātmakah.
   —NS, VI. 324
permanent mood or *sthāyībhāva* of *bibhatsa-rasa*. Generally *bibhatsa-rasa* aroused by filthy description, obscence sights and talks, dislike, turning of face etc.\(^{56}\) While delineating the valour shown by heroic persons like Bāṇa, Śrī Kṛṣṇa, Mahādeva etc. in the battlefield our poet does not forget to delineate the situation that arises out of the war-deaths. The battle-field is flooded with blood and the ghosts (*pretā*) drunk the blood very happily. The description of such activities creates disgust in the minds of the audience.

\[\text{cf. tato raṇaṣṭhaling gataḥ māṁsaśonitāhārasantuṣṭāh śrīkṛṣṇarīṁ} \]
\[\text{prati pretā ucuh} + \text{............evamuktvā rudhiradīgḍhāṅgā} \]
\[\text{āntranāḍī-karacaraṇaṃmuṇḍamāṇḍita ānanditā nāṅṭuḥ, tadanāṁ} \]
\[\text{komalamāṁsalabdhaṁnāṁ śvaśṛgālakākagrdhrāṇāṁ mahān} \]
\[\text{kalahamāsit. (Act. VI, p. 43)}\]

Another instance of *bibhatsarasa* is manifested in the appearance of Koṭavī in the battlefield to save Bāṇa from the hands of Śrī-Kṛṣṇa. Her naked appearance creates disgust in the minds of the audience.

**Bhayānaka-rasa**

Fear is the permanent mood of *bhayānaka-rasa*. Weakness of a person is the *ālambana vibhāva*; and the fearful sounds, appearances etc. are the *uddipanāvibhāva*. Trembling of mind and body, sweating, becoming pale etc.

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\(^{56}\) *jugupsāsthāyībhāavastu bibhatsaḥ kathaye rasaḥ / nīlavarno mahākālaivaśato'yaṃudāṛtaḥ //

durgandhamāṁsaruḥdirmeḍāṃṣyaālambanaṁ matam /
tatraiva kṛmipātādyayuddipanamudāṛtam //

—SD, III. 239/40
are the anubhāvas. All these become the causes of bhayānaka-rasa. The
description of the hariharayuddha, i.e. the fight between Śrī-Kṛṣṇa and
Mahādeva causes a state of fear in the minds of the inhabitants of the three
worlds, and the audience as well. It runs as follows:

\[
\begin{align*}
&\text{hariharayuddhamavarttata ghoram} / \\
&sakalasurāsuradhairyavicoram // \\
&kampitabhuvanatrayamaticitram / \\
&abhimukhamubhayordaṣṭalavitram / \\
&taralitaniṣitatrisūla cakram / \\
&bhīṣitavahnivaruṇa yamaśakram // \\
&maraṇaviśāriṅkāvipulitaśokam / \\
&rahitāyudhabhaṭavihitavilokam // \\
\end{align*}
\]

—Act VI, 12-15

The description of vahniprākāra of Śoṇitapura is another example of
this rasa.

cf. atha gaganatalam lcelihānāṁ praṇavaḥvālajālakārālaṁ viśālaṁ
vahniprākāram samāsādyya kṛṣṇapārati balabhadra uvāca. //

—Act v. p. 37

Balabhadra— he he praṇabhṛṭataḥ śriṅkaṇa, ativa duḥsaham paritaḥ praṇavaḥ
kimidam tejo, yadiyatāpena śaṅkarasmākāraṁ kaṇakavarṇamāsit.

57. cf. vikrtasvārasattvāderbhayabhāvo bhayānakaḥ  /
sarvāṅgapathyavaḥvedasāvaivānapalakṣaṇāḥ //
dainyasaṁbhramanamohatrāśatvādahodarāḥ //

—DR, IV. 80
The fire-fort of Śoṇitapura causes fear in the minds of the Yādava-army seeing which Balarāma requests Śrī Kṛṣṇa to take measures for extinguishing the fire.

Hāsyarasa (Humour)

_Hāsyā_ is the permanent mood of the sentiment of humour. The excitants of this sentiment are unnatural dress, appearance or speech.⁵⁸

In the fourth Act of the _KH_, the _kubjā_, a hunch-back woman, creates a scene of humour. Kavicandra depicts the activities of the _kubjā_ in such a way that they naturally arouse the _hāsa_ in the minds of the audience. The description runs as follows:

\[
\begin{align*}
vicalitā kubjā kautukamanasā & / \\
\text{lambitatarakuvarapanasā} & // \\
bhaṅguracaranā & bhaṅgurahṛdayā / \\
bhagnatarukoṭaranayanadvitayā & // \\
pīnadaśanarasanotkaṭatunḍā & / \\
nāśasamitamataṅgaṇaṣunḍā & // \\
praṅatavikaṭavirālayatadantī & / \\
nrtasammānārī samabhilasantī & // \\
\end{align*}
\]

—Act IV, 9-12

---

⁵⁸. _vikṛtakṛtvāṅgeśairatmano ‘tha parasya vā /
    hāṣaḥ syāt pariposo’sya hāṣyastri prakṛtiḥ smṛtaḥ //
—DR, IV. 75_

_vikṛtāṅgaveśapeṣṭadeḥ kuhakādbhaved /
    hāṣyō hāṣasthāyībhāvah śvetaḥ pramathadvaiṣvataḥ //
—SD, III. 214_
Hāsyā is relished in the marriage scene also where Nārada is teased by the āyatīs through nuptial songs.

Raudra-rasa

Raudra or terrific is also delineated by Kavicandra as an important rasa. The basic emotion of this rasa is the krodha or anger and the ālambana-vibhāva is the enemy. The anubhāvas of this rasa are red eyes etc. In the fourth Act of the KH, krodha of Aniruddha is aroused due to the insult got from the ten brothers of Ūṣā. He, out of contempt, removed a pillar of the building and fought with it against them. The description of Aniruddha in this state suggests the raudra-rasa.

cf.  
\[ ru\text{ruruce kāmakumāraśarīram} / \\
\text{pītāmbaradharamadhi}kamadhi\text{rīram} // \\
\text{urutaraço\text{bhatāsanidhānam} / } \\
\text{navakiśalayasahakārasamānānam} // \\
\text{tamranayanakuṭilabhrūsuhā}syam / \\
\text{śrama\text{jalavindumadindunibhāsyam} //} \\
\text{bhavanastambhavirājita}hastam / \\
\text{sajalajaladarucikaraśastam //} \\
\]

—Act IV. 14-17

In the scenes like the fight between Bāṇa and Śrī-Kṛṣṇa, Śiva and Śrī-Kṛṣṇa, etc. the raudra-rasa is well relished.

Viśvanātha differentiates raudra from vīra stating that in raudra-rasa the
eyes of the heroic person become red.\textsuperscript{59}

\textbf{\textit{Ś}ānta-rasa (Quietism)}

\textit{Śānta} is also delineated in the \textit{KH}, as one of the subordinate sentiments. \textit{Śānta} is manifested particularly in the descriptions of Nārada, the divine sage who is \textit{sthitaprajña} by nature. According to Abhinavagupta \textit{sama} or knowledge of spiritual truth is the permanent emotion of \textit{śānta-rasa}. The knowledge of spiritual truth again is the self realisation. So in case of \textit{śānta-rasa} the hero (\textit{ālambanavibhāva}) should concentrate his mind in self-realisation by remaining detached from all sorts of worldly enjoyment.\textsuperscript{60}

Viśvanātha opines that in a \textit{śānta-rasa}, \textit{sama} or tranquillity is the permanent mood. A great noble soul bearing tranquillity as a salient characteristic and having the knowledge of spiritual truth, and also the knowledge of unreality of worldly objects is the \textit{ālambana-vibhāva}. The holy hermitage, holy spots like the residential place of Viṣṇu, Naimiśāraṇya etc., are the \textit{uddipana-vibhāva}. The effects of horripilation etc. are \textit{anubhāvas}. And the passiveness, delight, repetition of the glory of the Supreme Being, and kind-heartedness are the \textit{vyabhicāribhāvas}.

\begin{enumerate}
\item[59.] \textit{asya yuddhavirādbhadamāhā / raktāsyānetratā cātra bhedinī yuddhavirataḥ //}\
\textit{—SD, III. 231}
\item[60.] \textit{yadā sanīharate cāyārīn kurmo'ṅgānīva sarvaśāh / indriyānindriyārthabhyastasya prajāāpratisthīta //}\
\textit{—Bhagavadgītā, II. 58}
\end{enumerate}
Kavicandra delineates śānta-rasa in the following verses—

nāradavaragagaṇapathacārī //
harinagarimau hariguṇakārī //
vīṇāraṇitakutūhalakārī //
pīṅgajaṭāhariṇājinadhārī //
ālokitaśalikālūśavidārī //
avirataparamāṇandavīhārī //
sadasatśubhāśubhasamasaṅcārī //
dhavalimahimagirimadavīnivārī //
ṛṣirayamavatav hareravatārī / (V, p. 15-19)

Here, Nārada is the ālambanavibhāva, harinagari is the uddipanavibhāva and hariguṇakirtana etc. are the vyabhicāribhāvas.

61. SD, III.245-49
(D) Alamkāra (Figures of Speech) in the *Kāmakumāraharaṇa*:

*Alamkāra* (ornament) plays a predominant role in the Indian literature. Ornamental poetry is well received by the connoisseurs since the time of Vālmīki and his monumental work, the *Rāmāyaṇa* paves the path for his successors. So, since the time of the *Rāmāyaṇa*, ornamental poetry are produced till now and the literary critics, particularly the advocates of the Alamkāra school, regard *alamkāras* as the most essential aspect of poetic compositions. Bhāmaha, therefore, compares a piece of poetry with the beautiful face of a lady shining with ornaments. To him the face of a lady though beautiful does not shine without ornaments.

cf. *na kāntamapi nirbhūṣarṇ vibhāti vanitāmukham* /62

Daṇḍin, a follower of Bhāmaha school, for the first time, furnishes a general definition of *alamkāra*, viz, *kāvyāsobhākarān dharmān alamkārān pracaksate*.63 ‘The beautifying element of poetry is called *alamkāra*.’ And Vāmana regards beauty itself as Alamkāra.64 Taking cue from these rhetoricians Viśvanātha gives a more comprehensive definition of *alamkāra*. He states:

\[
\text{śabdārthayorasthīra y e dharmāḥ sobhātīśāyīnāḥ} \\
\text{rasādinupakurvanto'lamkārāste'ṅgadādivat} /65
\]

‘Those insconsistent properties, that enhances the beauty of sound and sense by complementing the sentiment (*rasa*), are *alamkāras* like eardrops etc’.

---

62. *Kāvyālaṁkāra*, I. 13
63. *Kāvyādarśa*, II. 1
64. cf, ‘ko’sāvalaṁkāra ityata āha–saundaryamalaṁkārah’
65. *SD*, X. 1
Thus *Alaṅkāras* may be compared with the bracelets, eardrops, etc. in a human body which gear up the mood of the inner soul. Likewise *alāṁkāras* of a particular piece of poetry tone up the *rasa* present therein.

Ālaṁkārikas like Kuntaka and Ruuyaka, however, give stress on the selection of words to create charm in a piece of poetry. Fertile imagination of a skilful poet lends to create charm and this charm gradually turns to poetic figures.

Two broad divisions of *alāṁkāras* are recognised by the Ālaṁkārikas. They are: *śabdālaṁkāras* and *arthālaṁkāras*. Kavicandra Dvija in his *KH* utilises a good number of *alāṁkāras* both of words and senses. Mention may be made here that the *KH* contains quite a good number of songs set to classical *rāgas* and *tālas*; and hence importance is given to the formation of special words, and to that effect *śabdālaṁkāras* are employed in most of the cases. Therefore, our poet’s favour goes to *śabdālaṁkāras*. Even then, a good number of *arthālaṁkāras* are also employed in the play. The following *śabdālaṁkāras* are found employed in the play:

Anuprāsa:  
Act I. v. 1, 2, 4, 5, 6, 7, 8, 10, 11, 12, 14, 19, 22, 28, 29, 30, 31, 32, 36, 40, 58, 
Act II. v. 6, 7, 8, 12, 13, 15;
Act III. v. 16, 17;
Act IV. v. 3, 4, 5, 11, 16, 17;
Act V. v. 2, 3, 4, 15, 18;
Act VI. v. 1, 2, 3, 4, 5, 8, 9, 10, 14, 15, 39, 42, 43, 44, 46, 47, 49, 50, 51, 52, 53, 54, 55.
Yamaka:

Act I. vv. 1. 21, 38, 44;
Act II. vv. 10;
Act III. vv. 5;
Act IV. vv. 1, 3;
Act V. vv. 6, 13, 25;
Act VI. vv. 4, 8, 45, 53.

Anupräsa (alliteration):

Anupräsa is a kind of śabdālarāṅkāra in which the same or similar consonantal sounds or identical words with a difference in meaning are repeated. Mammaṭa thus defines:

\[ \text{varṇāsāmyamanuprāsāḥ} / \]
\[ \text{svaravaisādṛṣye'pi vyaṅjanasādṛṣatvarīn varṇāsāmyam} / \]
\[ \text{rasādyanugataḥ prakṛṣṭo nyāso'nuprāsāḥ} /^{66} \]

It is of five categories, namely vṛttyānupräsa, chekānupräsa, śrutyaanupräsa, antyānupräsa and lātānupräsa.

Poets are generally guided by an innate tendency of using the figure of word, called anupräsa or alliteration. In certain cases, it is observed that the poets strain hard to make a better use of this figure of word with the intention of adding a charm to their compositions. Kavicandra Dvija shows his artistic skill in using this Alamkāra in his songs as well as in prose passages.

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66. KP, IX. 104 and vṛtti on it.
(1) Vṛttānuprāsa

Vṛttānuprāsa consists in the repetition of a single consonant once or many times, or in the repitition of many consonants once again but not in the same order, or in the repitition of many consonants more than once in the same order.

cf. anekasya ikadhā sāmyamasakṛdvāpyanekadhā /

ekasya sakṛdapyeṣa vṛttyānuprāsa ucyate //\(^{67}\)

A few instances of vṛttyānuprāsa are cited below from the KH.

(i) vividhakusumacitatarupasamihitarajitaṭāṭīṇīram / Act 1. 4

In this stanza the consonant ‘t’ occurs more than once.

(ii) racayati ratipatitanayaharaṇamati rājanagaragatikāmā // Act II. 12

In this verse also the same consonant ‘t’ has been repeated many times.

(iii) kamalakumudarasasurabhitanīram /

madhukarakūjitakūjakutīram // Act. 1. 12

The same consonant ‘ka’ has been repeated many times.

(2) Chekanuprāsa

Chekanuprāsa is that particular variety of anuprāsa or alliteration in which consonants belonging to different categories are repeated once in the same order.

SD defines it as follows:

‘cheko vyaṭjanasaṅghasya sakṛtsāmyamanekadhā’ \(^{68}\)

Some examples of chekanuprāsa are cited below:

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\(^{67}\) SD, X. 4

\(^{68}\) SD, X. 3
In the expressions *saṅkara* and *dayākara*—*k* and *r*, in *nāśaka* and *kāśaka*—*s* and *k*, in *saṅgama* and *bhujāṅgama*—*ṅ* and *ṅ* and in *maṇḍalamaṇḍana*—*ṇ* and *ṇ* are repeated once in the same order.

(ii) *arihga-bhaṅgahubhahrīgīvilāsi* ..... etc. Act. VI. 9

In this passage *ṅ* is repeated more than once.

(iii) *aviratāsuravṛndavanditahabaragaurīcaraṇāravindamakaraṇaṇḍapānonmattama-dhukareṇa, kundendudhavalkīrttrījīvirājitadigdīganta-reṇa,*

dorddeṇḍārpi-takodaṇḍadaṇḍitadurvvāravairīvīranivahena. —Act I. p. 1

In this prose passage also the *ṇ* is repeated many times.

Mammatabhaṭṭa and Viśvanātha Kavirāja are of the opinion that the term *cheka* implies the expert (*vidagdhah* or *rasikajana*) in relishing *rasa*. Since this alliteration is loved by the *vidagdhāḥ*, it is called chekānuprāsa.68a

Śrutiāṇuprāsa

According to the author of the *Sāhityadārpana* the essential feature of

68a. cf. cheka *vidagdhāḥ vṛttimiyatavarṇagato rasaviṣayo vyāpāraḥ*  
—KP, IX. 105
Śruti-anuprāsa is that one where the consonants having the same place of articulation (sthāna) are repeated in a verse.

cf. uccārayatvādyadektra sthāne tāluradādike /

sāḍṛṣyaṁ vyañjanasyaiva śruti-anuprāsa ucyate /[^69]

An instance of śruti-anuprāsa is –

bahutanayāhāti kopākulamati-rhinānaddhaśarīram /

vividhāyudhavara-dradaśaśatakara āpatitāṁ bhuvi vīram // —Act V. 3

In this verse the dental consonants t, d, dh and n are repeated.

Antyānuprāsa

In antyānuprāsa-alarīkāra the last letter or syllable of words or lines, if possible, with visarga or anusvāra or any svanīyuktavarṇa are alike.

cf. vyañjanāṁ cedyathāvastharāṁ sahādyena svarenatu /

āvartyate ’ntyayoįyatvādantyānuprāsa eva tat // —SD, X. 6

Antyānuprāsa is of two kinds, viz padagata and pādagata. Most of the verses of the play are end-rhyming; hence they may be regarded as pādagata antyānuprāsa. An instance of this anuprāsa is:

śuśubhe surakulamatiśayayāmam /

hariharasamaranirikṣanyaḥkāmam // —Act VI, 2

Lātānuprāsa

The essential characteristic of lātānuprāsa is that the words identical in form but different in meaning are presented in succession.

[^69]: SD, X. 5
Some examples of lātānuprāsa are cited below:

(1) śāsadhara-sundara taruṇamanohara vadānasmitavarabāla /
pīnapayodhara-aṅgamanohara vikaśitamauktikālā // —Act II, 13

The word manohara is repeated in the expressions —taruṇamanohara and aṅgamanohara.

(2) śamanasamāno bahuyatamāno bhāskarakṛpayādīnām /
aṅjanagirisamatanurasaphalaśramāyudhapiḍāhīnām // —Act v. 4

Here, the māno is repeated in the expressions śamanasamāno and bahuyatamāno.

Yamaka

The figure yamaka is defined in the Sāhitya-darpāṇa as follows:

satyarthe prthagarthāyāḥ svaravyāṅjanasamhateḥ /
krameṇa tenaivāvṛttiyamakam vinigadyate //70

i.e. when more syllables than one are repeated in the same order or sequence in the same stanza, but with different meanings or totally meaningless, or some may be meaningful and some meaningless, there is yamaka. This yamaka is one of the four ancient figures of speech (upamā, rūpaka, dipaka and yamaka) recognised by Bharata. Among the four figures of speech, Bharata has discussed the yamaka elaborately. He has given altogether ten varieties of yamaka as against five of upamā. Udbhāta is the only ancient rhetorician who has totally omitted the treatment

70. SD, X. 8
of this figure of speech. Anandavardhana and his follower Mammaṭa believe that this figure has virtually no aesthetic value, rather it mars the growth of *rasa* in the *Kāvya*. However, man has a natural attraction for *anuprāsa*, *yamaka* etc. The figures are charming within a certain limit. But if anybody uses them beyond that limit, the glamour is lost.

Some of the instances of *yamaka* used by Kavicandra in his *KH* are cited below:

(i) *madhuramadhura rava kukilasaṅgam.* — Act I. 21

(ii) *sarva sabhāsada hara hara vada dūre viramatu māyā.* — Act I. 44

(iii) *kanakabhūṣaṇaviracитavesā vikacaksūmacayaviracitakesā* // — Act I. 49

(iv) *rūpāṇca yauvanam vyarthaṁ vyartham ābharaṇādikam.* — Act I. 52

(v) *saphalā tīrthasevāme yātṛa ca saphalā bhavet...* — Act III. 5

(vi) *aho bhāgyamahobhāgyam prāpto yatpatirīḍśāḥ...* — Act IV. 1

(vii) *hā guṇanidhi bhaila kārya siddhimilāileka vidhi sapunara nidhi* — Act V. 13

(viii) *hā sukumāra kāmara kumāra tribhuvane sāra tumi vine āra...* — Act V. 14

(ix) *sādhu sādhu vacanānunigādi...* — Act VI. 8

Arthālarīkāras

As the play contains a large number of songs, stress has been laid on the word-formations to suit the jingling assonance. Hence *sabdālarīkāras* get a better

71. *dhvanyātmabhūte śrigāre yamakādinibandhanam / śaktāvapi pramāditvarām vipralambhe viśeṣataḥ / —Dhvanyāloka, 2/15*
position in the hands of our poet. Yet a good number of *arthālāṅkāras* are also used in *KH* by the poet. These are: *upamā, rūpaka, dipaka, atiśayokti, āśīh, vyatireka, svabhāvakta, vinokti, sahokti* etc. Now, we proceed to treat *arthālāṅkāras* used by our poet in his *KH*.

Upamā (simile)

Simile is a figure of speech that belongs to the senses where the resemblance between two objects expressed in a single sentence, but no statement of difference exists. Viśvanātha, in his celebrated work, the *Sāhityadarpana*, defines, simile in the following words:

\[ \text{sāmyam vācyamavaidharmyam vākyai}ka \text{ upamā dvayoh.}\]

*Upamā* is the root cause of few scores of *ālāṅkāras* particularly those which are based on similarity (*sādṛsyamūla*). Prominent Ālāṅkārikas like Rājaśekhara, Ruuyaka and Appayadiksita regard *upamā* as the mother, and *bhija* of other *ālāṅkāras*. A quotation from Appayadiksita would suffice to support the view.

\[ \text{cf. upamaiką sailuśi samprāptā citrabhūmikābhedām /} \\
\text{rañjayati kāvyarāinge nṛtyanti tadvidāṁ cetaḥ /}\]

“Simile is a single actress who delights the heart of the wise by performing the different roles and dancing in the stage of poetry.”

*Upamā* falls into two categories – *pūrṇā* and *luptā*. In a *pūrṇopamā* all the constituent elements are expressed in a single sentence. These are:

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72. *SD*, X 14
73. *CM*, *upamāprakaraṇa*, p. 6
(a) common attributes of two different objects;
(b) the word implying comparison (aupamyavāciśabda);
(c) the object of comparison (upameya);
(d) standard of comparison (upamāna);

If any one or two or three of these four elements were omitted then the simile is termed as Elliptical one (luptopama).

Few instances of upamā from the KH may be furnished below:

(1) *kaṭitaṭasaśobhita kinkiṁśaścayaya / kanakakadalīsama cāruurudvaya.*

—Act III. 21

Here all the elements viz, cāru, sama, urudvaya and kadali are expressed in a single sentence, which implies that the thighs of Aniruddha are as beautiful as the kanaka plaintain plant.

upameya : urudvaya
upamāna : kadali
śādhāraṇa-dharma : cāru
upamāvacaka : sama

(2) *pūrṇacandrasamatāra vadanaprakāśa /
dantacayaprakāśita manoharahāsa // —Act III. 14*

In the verse all the four elements, the common attribute prakāśa (glowing), the word implying comparison sama, the object of comparison vadana and the standard of comparison pūrṇacandra are fully expressed. So it is a case of purṇopama.

(3) *karikaraśobhanadaśaśatabhuja kanakāṅgadaṇkaṅkaṇadhārī /
sakalasurāsurasamaranipuṇavaraviratbhuvanacārī // —Act I. 7*
The thousand arms of the king, Bana is compared to the trunk of an elephant. Here the *upameya* ‘daśaśatabhuja’, *upamāna* ‘karikara’, *sādhāraṇa-dharma* ‘śobhana’ are present. But the *upamāvācaka*, like *iva* etc. is absent. So it is a case of *luptopama*.

(4) *camppakakalikāsama aṅgilinicaya* /

*ardhacandravinindaka narkharatnamaya* // —Act III. 18

The fingers of Aniruddha is compared to the partially bloomed campaka flower. Here the common property, i.e. the rufescent is omitted. So it is a case of elliptical simile.

(5) *śamanasamāno bahuyatamāno bhaṅskarakṛpayādīnam* /

*aṅjanagirisamatanuraphalashramāyūḍha pīḍāhinam* // —Act V. 4

In the expression *aṅjanagirisamatanu*, the common attribute like black or *malinatva* is missing. So it is a case of *luptopama*.

(6) *citralekha sa cārvilāsā nayati madanasutametam* /

*uditaniśāpatisadṛśavadanamatīvikalataruṇīniketam* // III. 24

It is also a case of *luptopama*.

Rūpaka

The figure *rūpaka* consists in the superimposition and non-concealment of the object upon which superimposition is made, and there is, therefore an idea of the predominence of non-difference between the *viṣaya* and *viṣayin*.74 Strictly

74. cf. *abhedaprādhānyac ārope āropaviṣayāṇapahnavc rūpakam* —AS, p. 43
speaking, there is difference between the *viṣaya* and the *viṣayin* in all the figures based on similarity. In *rūpaka*, the *viṣayin* is superimposed upon the *viṣaya* and there is an idea of identity between the two inspite of their basic difference.

In the example 'mukhariṇ candraḥ', the poet wants to derive identity between the face and the moon deliberately because of their extreme resemblance. This identity between the two things in *rūpaka* is accompanied through the process of superimposition. The name *rūpaka* given to the figure therefore, is significant, as in it the *viṣayin* imposes its form on the *viṣaya*.\(^{75}\) It is mainly of three kinds, viz. *paramparita* (consequential), *sāṅga* (entire) and *niranga* (deficient). Some of the instances of *rūpaka* used by Kavicandra are cited below:

(1) *anjanaraṇjitaraktanayanakanakamala /
kanakakurṇḍalasusobhita gaṇḍasthala // III. 15*

Here in this verse the poet wants to derive identity between the lotus and the two eyes of Aniruddha deliberately because of their extreme resemblance.

(2) *trivalivalitodara kṣinamadhyakāya /
sugambhira nābhipadma śuddha abhiprāya // —III. 20*

(3) *sucāndavadana ratira nandana kamalanayana sarvasulakṣaṇa /
anāthini āve yāibo mayi kona thāi // —V. 8*

**Dīpaka (Illuminator)**

*Dīpaka* is a kind of *arthālārṅkāra* where one object in hand illuminates

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\(^{75}\) cf. *viṣayinā viṣayasya rūpavataḥ karaṇād rūpakam*, *Ibid*, p. 44
another which is not in hand or where the same case is connected with more than one verb.

cf.  aprastutapрастутayordipakarit t nигадьят 

atha kāarakamekāriṃ syādanekāsu kriyāsu cet //76

Kavicandra seems to use this alāṁkāra in describing various reactions of Üṣā after meeting Aniruddha in her dream, e.g.

tiṣṭhāti dhāvati luoṭhāti rāmā /

dhāyatī dayitaṁ ratirasakāmā // II. 7

Here Üṣā’s madness is expressed in different actions.

Atiśayokti (Hyperbole):

Kavicandra seems to use atiśayokti in describing the beauty of Aniruddha.

He describes the fingers of Aniruddha not only as beautiful as the buds of the campaka flower but his nail-gems are surpassing the lusture of the young moon (ardhaśandra).

cf.  campakakalikāsama angulinicaya /

ardhaśandravinindaka nakharatnamaya // III. 18

Here, the beauty of the nails are depicted excessively.

The definition of atiśayokti given by Viśvanātha runs as follows:

“siddhatve’dhyavasāyasyatiśayoktīṁigadyate”77

In an atiśayokti the viśayin swallows up the viṣaya.

76. SD, X. 41
77. Ibid, X. 46
This alamkara is recognised by Danḍin. In a description of getting a boon from īṣṭadēvata may contain the āśīh alamkara.

cf. āśīmāmbhilaśitā vastunyāśarīnsanāṁ yathā 78

However, Bhamaha and others regard it as a nātyālamkāra. Viśvanātha cites the blessings of Kanva to Sakuntalā at the time of her leaving the hermitage as an example of āśīh which is a nātyālamkāra. But in the present case both the opinions are applicable. An example of āśīh alamkāra from the KH is

ūṣe śṛṇuṣva madvākyāṁ mugdhe kanakasuprabhe /
rupayauvanasampannaṁ yadāvindasi satpatim //
vaśāke māśi śuklāyāṁ dvādaśyāṁ tu dinakṣaye /
ramaśyati ca yastvaṁ vai sa te bhartā bhaviṣyati. // I. 54-55

Vyatireka

When the upameya excels or falls short of the upamāna it is vyatireka.

cf. adhikyamupameyasyopamānānnyūnatāthavā vyatirekah 79

The name vyatireka given to the figure is, therefore, quite appropriate, as in it the excellence of the upameya over the upamāna or vice versa is pointed out.

Some examples of vyatireka are cited below:

(1) aruṇacaraṇa vininditapadmakoṣa /
dṛṣṭimātra naranāṁi parama santoṣa // III. 22

78. Kāvyādarśa, II. 357
79. SD, X. 52
Svabhāvokti (Natural Description)

Description of actions and characteristics of a particular person or object peculiar to it but not perceived by all is called svabhāvokti. It is defined as:

svabhāvoktirdūḥārthasvakriyārūpavārṇanam

This alaṅkāra is used by Kavicandra in the following verses—

vicalatigauri nikaṭe dhīṛā //
bāṇasutosā lalitaśarīrā //
yojitasadṛśa yuvatīgaṇasaṅgā //
ratirasabhāvanaśithilitaraṅgā //
abhinavayauvanalalitamanojña //
smita-vikaśitavaravadanasaroja // —I. 46-48

Vinokti (Speech of Absence)

Vinokti is a kind of artha-alaṅkāra where a thing in the absence of another is represented (i) as not disagreeable or (ii) as disagreeable. The definition of vinokti runs as follows—

vinoktiryad vinānyena nāsādhvanyadasādhu vā

—"when a thing in the absence of another is represented as asādhu or not asādhu, it is called vinokti. An instance of vinokti is—

80. Ibid, X. 92
81. Ibid, X. 55
hā sukumāra kāmara kumāra / tribhuvane sāra tumī vine āra /

mohora jivana dharivāka nayuvāī.”— V. 14

Here, Üṣā is in difficulty without Aniruddha. So it is a case of vinokti.

Sohokti

It is a figure of sense with connected description. It is defined by Viśvanātha in the following words —

sahārthasya balādekaṁ yatra syādvācakāṁ dvayoḥ /

sā sahoktirmūlabhūtatiśayoktiryadā bhavet //82

When a single expression by the force of a term denoting conjunction, signifies two facts, provided hyperbole be at the root of it, it is called sahokti. So expressions without atiśayokti cannot be regarded as sahokti. The following verse from the KH is a good example of sahokti —

bānapure samāgato vanamālī
dalasahito yo’ tulabalaśālī /
sahakaumudakinandakadhārī /
vinaṭānandanaṇvāhanacārī // — V. 20-21

Here, the extreme provers of Śrī-Kṛṣṇa is indicated as he is associated with his vast army. His Nandaka is unmatching and when He holds the Kaumudakī mace along with the former, one can imagine Kṛṣṇa’s strength. With sahokti

82. Ibid, X. 54-55
*alamkāra* our poet tries to depict the superiority of Śrī-Kṛṣṇa over all human beings as well as all the deities.

(E) Metres in *Kāmakumāraharaṇa*:

The Sanskrit term for metre is *chanda* which means ‘to delight’. The importance of metre in poetic composition is emphasised since the ancient times both in the west as well as in the east. In the Indian context, the importance is given to the knowledge of metres for studying Sanskrit literature. The most of the Indian literary works have been composed in verses. The Vedas, which are regarded as *apauruṣeya* as they are said to be revealed to the seers, are preserved in verses. For achieving due results from Vedic rituals stress is given to the proper recitation of the Vedic mantras with correct pronunciation and proper punctuation. For that purpose the knowledge of metre is very essential. Traditions show that the Vedic mantras were to be learnt by heart by the students from their preceptors and in that case metrical forms of the mantras helped the most.

Kātyāyana, in his *Sarvanukramaṇi*, has given stress on the proper knowledge of metre (*chanda*) for the reciter of the Vedic *mantras* so that he may be free of sin by avoiding fault in metre. In the *Bṛhaddevatā*, too, it is maintained that one who performs a sacrificial rite without knowing the *ṛṣi, chandah* and the *devatā* concerned with the particular *mantra* becomes sinful.  

83. cf. *aviditvā ṛṣim chando*  
   *daivatam yogam eva ca l*  
   *yo’dhyāpayejjapet väpi*  
   *pāpilyān jayate tu saḥ /  
   —*Bṛhaddevatā*, 8. 1327
The importance of metre in the field of classical Sanskrit literature is also evident from the very utterance of Vālmiki,—the famous couplet that came out of the ādikavi’s mouth and after which the Rāmāyaṇa was composed.

\begin{verbatim}
ma niśāda pratiṣṭhāṁ tvamagamaḥ śāsvatīḥ samā /
yatkrauñcamithunādekaṃvadhiḥ kāmamohitam //
\end{verbatim}

Predominance of metrical compositions is also noticed in the regional literatures both in ancient and medieval period. The stone and copper plate inscriptions recovered so far in Assam, are found to be composed mostly in verses. The larger portion of the Assamese literature of medieval period is also in metrical form.

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 uddipanavibhāva which keeps the readers’ mind aloof from the worldly affairs, and thus helps the readers in relishing the rasa.\textsuperscript{84}

Bharata, the author of the Nāṭyaśāstra, therefore, regards chanda as the most essential factor for metrical composition. According to him, “there is no word without metres and nor is there any metre without words.”\textsuperscript{85} Commenting

\begin{footnotesize}
\textsuperscript{84} vide, L. Gogoi-Chutia, ‘A Note on Kaviśikṣā,’ in Studies in Indology, p. 126
\textsuperscript{85} cf. ‘chandohino naśabdo’sti na cchandaścaśabdavarjitaḥ
\end{footnotesize}
on the verse 3 of Chapter XIV of the NS, Abhinavagupta, in his Abhinavabhāratī, opines that the training of the poet commences with the knowledge of āgama, etc., for the development of idea of creating rasa in a drama.\textsuperscript{86}

As the metre occupies an important position in Sanskrit literature, works on prosodies render great help to the aspiring poets. Such works formulate certain rules in composing verses. According to the authors of Sanskrit prosody, a certain poet may be said to have employed the metres successfully:

(i) if the verses are free from metrical flaws,
(ii) if the \textit{yatis} are properly placed, and
(iii) if the meters are in conformity with the contextual \textit{rasas} and subject matter.

A man of discrimination, therefore, as Kṣemendra opines, should employ all the metres after taking into consideration their suitability for the \textit{rasas} and the subject described.\textsuperscript{87}

The \textit{Kāmakumāraharaṇa}, a drama with six Acts, is also overloaded with metrical compositions like any other Sanskrit drama or \textit{Aṇkiyā-nāṭaka} of Śrīmanta Śaṅkaradeva, the great saint poet of Assam. The author of the \textit{Kāmakumāraharaṇa} shows his power of discrimination in handling different metres in various metrical pieces. He composes:

\begin{quote}
\textit{“tatra sāstrantaraprasiddhānāpi rasāṅgatvena kaviśikṣārthaiḥ
naṭasya ca tatra tatrābhīnaye viśrāntikarānīti kartavyatayopadeśārtham–
āgamaṁ nirddhāt.”}
—Abhinavabhāratī on NS, XIV. 3
\end{quote}

\begin{quote}
\textit{kāvye rasāṅusārenā varṇāṅgurucena ca /
kurvita sarvavṛttanāṁ viniyogam vibhāgavit //}
—Sunṛttatīlaka, II. 37
\end{quote}

\textsuperscript{86} cf. \textit{“tatra sāstrantaraprasiddhānāpi rasāṅgatvena kaviśikṣārthaiḥ
naṭasya ca tatra tatrābhīnaye viśrāntikarānīti kartavyatayopadeśārtham–
āgamaṁ nirddhāt.”}

\textsuperscript{87} cf. \textit{kāvye rasāṅusārenā varṇāṅgurucena ca /
kurvita sarvavṛttanāṁ viniyogam vibhāgavit //}
(a) typical well ornamented Sanskrit verses with classical metres;
(b) simple and unornamental Sanskrit verses in anuṣṭubh metre to connect events;
(c) Sanskrit verses in Assamese metre;
(d) Assamese verses in Assamese metre;
(e) Rhythmical and rhymed verses with mātrāchandas, both of Sanskrit and Assamese, suitable for singing.

So far as the typical classical metres are concerned, Kavicandra has used vrîttačandas as well as mātrāchandas. In the vrîttačandas lines are regulated by quantity of syllables, whereas in the later type lines are regulated by syllabic instances or morā. The vrîttačandas, the poet has used, are sārdūlavikriḍita, sragdharā, vasantatilaka, rathoddhatā, varnāsasthavila, upendravajrā, mālinī etc.

Kavicandra’s favour goes to the sārdūlavikriḍita as it is evident from the opening and closing verses of his drama couched in this metre. Besides, the concluding verses of the first second and the fourth Acts are also couched in this metre. This metre is said to have nineteen syllables in the scheme of ma, sa, ja, sa, ta, ta and long syllable with the caesura at twelve and seven letters as acknowledged by Gaṅgādāsa as well as Kṣemendra. Kṣemendra, however, suggests that this metre should not be used in a delicate flavour. It should rather be used in praising a king’s valour. Moreover, according to him, Rājaśekhara excels in the use of

88. cf. sukumāraraśasyātra rakṣāyai vrītamuddhatam /
    vākpākenaiva galitaṁ kavinā nītamaḷpatām //
    —Ibid, II. 40
89. sauryastave nrīdaṁ sārdūlavikriḍitäṁ matam /
    —Ibid, III. 22
this metre. Kavicandra uses this metre in eulogising the Supreme Being, the cause of this universe, in the benedictory verse and praises his patrons Siva Simha and his queen Pramathesvari in the remaining five verses.

In case of other classical metres, he composed the second nāndī verse in sragdharā metre in eulogising Śiva and Pārvatī; two verses in vasantatilakā, one in rathodhātā one in varṇāsthamvila to propitiate Śiva and Pārvatī; three in upendravajrā and two verses in mālinī metre.

(a) Rhythmical verses, composed as songs are couched in classical mātrā chandas, particularly in pājjhatikā. Gaṅgādāsa defines this metre as – in pājjhatikā metre each line is regulated by sixteen mātrās or moras and the ninth one is expected to be heavy and having no 'ja’-gana. An example of pājjhatikā metre is:

śṛihagarutikṛṣṭāsthānam /
paśya sabhāsadakeliniñānam // 92 etc. I. 10

Kavicandra composes two cluster of verses on the top of which pājjhatikā is mentioned clearly. Eleven verses of this metre are in the first Act and twenty in the sixth Act. However, there are few other songs with sixteen mātrās and they may also be regarded as pājjhatikā. The verses are – 21, 22, 23, 24, 46, 47, 48, 49

90. śārdulakṛṣṭīrevapraṇkhāto rājaśekharah /
    śikharivaparam vakraḥ sollekhairuccāsekharaḥ //
    —Ibid, II. 35

91. cf. pratipadayamalitasaḍaśa mātra
    navamagurutva vibhūṣitagatrā /
    pājjhaṭikā punaratra vivekāh
    kvāpi na madhyagurgana ekah //
    —Chandomaniñā, 5. 11

92. KH, I. 10

(b) It is to be noted here that Kavicandra used the *anustubh* metre in the midst of the dramatic speeches for linking up the events. It is a *vṛttachanda* of irregular nature (*viṣamavṛtta*). In this metre the fifth syllable of each quarter is short, sixth long while the seventh is short in the second and the fourth foot. Kṣemendra, in his *Suvṛttatilaka*, remarks that the varieties of *anustubh* metre are innumerable on account of its different combinations, but appeal to the ear is the main consideration. He, however, suggests that the *anustubh* metre is suitable for describing the Purāṇic tales which are of didactic nature and presenting a summary of longer episodes. Kavicandra composes at least nineteen verses in this metre.

(c) Kavicandra exhibits his poetic skill by composing Sanskrit verses in Assamese metres as well as Assamese verses in Assamese metres. Assamese metres, utilised by Kavicandra, have the following characteristic features.

(1) The Assamese metres generally are regulated by syllables. So they are *aṅkṣara-vṛttas*.

(2) There is always end-rhyme in those metres.

93. cf. *asaṁkhyo bhedaśaṁsargādanuśṭupchandasāṁ ganaḥ* / *tatra lakṣyānusāreṇa śravyatāyāḥ, pradhānātāḥ* / —Suvṛttatilaka, I. 15

94. *purāṇapratibimbesu prasannapāyavartmasu / upadeśapradhānēsu kuryātsarveśvanuśṭubham* / —Ibid, III. 9
(3) There is also internal rhyming, occurring sometimes at the middle of a foot and sometimes at the one fourth of a foot.

(4) The moric-rhymed metres employed in the songs are the combination of Sanskrit and Assamese metres which are called pratnamātrāvṛtta (Archaic variant) by the prosodists.

(5) In an Archaic variant an open syllable based on a long vowel tends to claim two units for itself.

The akṣaravṛtta (syllabic metres) used by Kavicandra are the dulaḍi, pada, lechāri and muktāvali. These metres may be discussed in the following way:

Dulaḍi

This metre has several readings like dulaḍi, dulari or dulaḍi. WHATSOEVER be the reading, dulaḍi is a couplet where each line is divided into three feet of 6, 6 and 8 syllables. This metre is also called tripadi because of the said three subsections. The rhyme occurs at the end of the first and second halves also. For example:

\[
\begin{align*}
\text{jayati sundarī} & \quad \text{pramatha īśvarī} \\
\text{śivasirūha nrpaḷyā} & \quad l \\
\text{sava sabhāśada} & \quad \text{hara hara vada} \\
\text{dūre viramatu māyā} & \quad ll
\end{align*}
\]

Kavicandra composed thirteen verses in this metre.\(^{95}\) The rhyme occurs at the end of the two lines.

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\(^{95}\) It is to be noted here that the term dulaḍi can be connected with Hindi dulabhḍā or dulabhḍi, an ornament worn by women with two rows of beads. Compare Dr. M. Neog's 'Assamese Literature before Śaṭikaradeva' as in Aspects of Early Assamese Literature, p. 21
Pada

The other name of *pada* is *payar*. It is a bi-metrical verse with 14 syllables in one line and each line is divided into two feet of 8 and 6 syllables. The metre is suitable for describing pathos or joy. Kavicandra composed thirteen verses in this metre. For example:

\[
\text{campakalikasama a\textgreek{ngulinicaya} /} \\
\text{ardhacandarvinindaka, nakharatnamaya} // 3/18
\]

The name of the two metres referred to above, however, are not mentioned in the top of the cluster of verses that they are used. This habit is noticed also in the case of Sanskrit *m\textgreek{a}tr\textgreek{a}-chandas*, i.e. *pajjhatik\textgreek{a}* which has been discussed earlier.

Lechāri: Lechāri is a long couplet, where each line is divided into three feet of 10, 10 and 14 syllables. It is suitable for expressing the emotion of deepest sorrow or grief. The predominance of *lechāri* metre is, however, seen in the *Nāṃghosā*, a collection of prayer verses composed by Mādhavadeva, the chief disciple of Śaṅkaradeva.

Muktāvalī

*Muktāvalī* is the longest metre having three feet in each line and 12, 12 and 14 syllables in the three feet, respectively. This metre was not widely current in the early Assamese literature. It is not found in the works of Śaṅkaradeva and Mādhavadeva also. Prthūrāma Dvija, in his Assamese version of the *Mahābhārata*, coined some of the finest *muktāvalī* verses in the Mahāprasthānīka Parva. Regarding its origin, Mahendra Bora observes that “this mellifluous form of lilting music is not the brain-child of Prthūrāma Dvija. That credit of parenthood goes to
Bidyācandra Kaviśekhara, another poet who adorned the court of king Rajeswar Simgha in the early 18th century. For, it is in his _Harivaniśa_ where we come across a solitary passage couched in this form. The beauty of this form lies in the subtle manipulation of its extra-metrical syllable, which is made to attain a length equal to that of a regular hexamoric foot. Both Kaviśekhara and Pṛthurāma appear to be later than Kavicekendra, the court poet of the king Siva Simha, since the former two poets adorned the court of Rajeswar Simha (1751-1769 A.D.). From the records of the critics of Assamese prosody, it may be presumed that till the time of Kavicandra the clear conception of Assamese _muktāvali chanda_ is not noticed. For this reason, perhaps, Kavicandra coins his verses as _lechāri-muktāvalī_, where the lines have three feet of 12, 12, 14 or 11, 12, 14 syllables.

Kavicandra might have composed these eight Assamese verses under the head of _lechāri-muktāvalī_ just to add some innovation to Assamese metre. It is called so, perhaps, because they are neither _lechāri_ (three feet with 10, 10 and 14 syllables) nor _muktāvalī_ (three feet with 12, 12 and 14 syllables). It may also be assumed that Kavicandra is the curtain-raiser of the later _muktāvalī chanda_ since it is not noticed in any work earlier to those of Kaviśekhara Vidyācandra and Pṛthurāma Dvija.

So far as the Assamese _mātrā-chandas_ are concerned, Kavicandra composed four verses under the head of 'Bhaṭimā' (sic. bhaṭṭimā) in moric metre.

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96. _FAM_, p. 231
97. For Bhaṭimā please see Appendix (A)
This metre is called archaic mora or *pratna-mātrā-vṛtta* by the prosodists. Dr. Mahendra Bora calls it the third style of Assamese metre which is an archaic variant of the rigid moric style. This is the contribution of the two great saint poets Śaṅkaradeva and Madhavadeva to the area of Assamese metre. Perhaps, the two saint poets were seized with the idea of transplanting the Sanskrit style of moric metre to add some new pattern to the variable moric style. They, however, introduced them only in certain definite type of compositions, particularly in *bhaṭimās* where the language reflects a higher proportion of Sanskrit vocables. Themes of those compositions are also high. The ideal of rhythm here is based on short and long vowels. 98

It may be mentioned here that T. N. Sharma in his *Sāhitya Vidyā Parikramā* presents all the examples of *mātrā-chanda* under the general heading ‘Capaya’ without any editorial comment. The term *capaya* standing for *mātrā-chanda* is most probably coined from the *copāi*, a Hindi metre. Śaṅkaradeva mentions *capaya* as a metre in two different places of his works. And these mentions refer to two *bhaṭimās*. cf. *tadanantare capaya-chande maṅgala bola* (then the *maṅgala bhaṭimā* is recited in the *capaya* metre) in the *Keligopāla nāṭa* and ‘*mukti-maṅgala-capaya-chanda-bhaṭimā*’ (the *muktimaṅgala bhaṭimā* in *capaya* metre) in the *Pārijāṭaharaṇa nāṭa*.

Kavicandra, too, it may be presumed, composed his ‘*bhaṭimā*’ containing four verses on the model of these *bhaṭimās*.

From the foregoing discussion it is noticed that the metres, both of Sanskrit and Assamese, are employed so successfully that the jingling sound of the rhythmical verses remain ringing in the minds of the audience. The metres are in conformity with the rasas delineated in the songs, and so they attracts the audience as well as the readers easily. The influence of Gitagovinda in the songs of the Kāmakumārabhārana is also noticed very well. Kavicandra used the Śārdūlavikṛīḍitacanda to eulogise gods as well as the patron kings, sragdhara to indicate the subject-matter of the drama and so on and so forth. He used anuṣṭubh metre according to the prescribed rules just to narrate the events briefly and to link up the events.

In case of Assamese metres, also, Kavicandra employed them accordingly. Lechārī metre is generally used to present lamentation. Kavicandra used this metre to depict the lamentation of Ùśā after the imprisonment of Aniruddha by Bāna. But he depicts the lamentation under the amalgamation with muktāvali. Duladī metre is used in a prayer in the first Act as well as to depict the imprisonment of Aniruddha by Bāna in the fifth Act. Kavicandra used the payāra-chanda in depicting the beauty of Aniruddha, the hero of the drama.

Kavicandra also used duladī-chanda in eight clusters of Assamese verses composed as the maṅgalagīta to be sung by the womenfolk on the occasion of a marriage. The duladī consists of 6, 6 and 8 syllables suitable for singing. These maṅgalagītas bear some socio-cultural significance in Assam.99

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99. This topic will be discussed in the Chapter on 'Nuptial songs, employed in the drama.'
Thus it is seen that Kavicandra used various metres intently to suit the context and tactfully conveyed the *rasa* to the audience and readers. May we mention here the valuable remark of Kṣemendra, the only author on prosody who not only discusses the conventional metres but also the merits and demerits of them and their suitability to *rasa* realisation.

cf. *prabandhaḥ sutarāṁ bhāti*

*yathaśthānaṁ nivesitaiḥ /*

*nirdoṣair-guṇasaṁhyuktaiḥ*

*suvṛttair-mauktikair-iva // —ST, 3. 1*

We would like to add here the verse from Daṇḍi that, ‘one, whoever has the proper metrical knowledge can easily cross the sea of poetry.’

cf. *chandovicityāṁ sakalastatprapañconidarśitaḥ /*

*sā vidyā naustitirṣuṇāṁ gabhīram kāvyasāgaram //100*