CHAPTER - VII

A BRIEF COMPARATIVE STUDY OF ‘HARŚACARITA’ AND ‘KĀDAMBARĪ’ OUTLINING SPECIALLY THE DEVELOPMENT IN USE OF DHVANI BY BANA.
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A comparison between the Harsacarita and the Kādambarī from the viewpoint of the development in use of Dhvani is instructive and interesting. Both works expose the same ornate and elaborate style. Both exhibit more or less the same merits and defects. But the Harsacarita is not rated as high as the Kādambarī among the prose-works of Sanskrit Literature, and is considered very much inferior to the Kādambarī as a literary work. So, to seek the answer of this is why, we shall point out the similarities and the dissimilarities simultaneously between both these works from the viewpoint of use of Dhvani.

Rasadhvani

The Harsacarita and the Kādambarī both expose various kinds of the Rasadhvani. There are ninety examples of the Rasadhvani pointed out in the Kādambarī and seventy-nine in the Harsacarita. The story of the Harsacarita is written

1. Supra, pp.
2. ibid., pp.
around a historic king and his victorious deeds. So, this is natural that the representation of hard emotions and sentiments is more prominently found in this work than that of others. But the story of the Kādambarī is woven around a pure romance. Therefore, the representation of tender emotions and sentiments occupies more place in the Kādambarī comparatively.

The Śṛṅgāra-rasa is found in both these works. But, this is based on pure romantic characters, namely Candrapīḍa, Kādambarī, Mahāsvetā and Puṇḍarīka, in the Kādambarī while, in the Harṣacarita, this is based on two reverend characters, namely Sarasvatī and Dadhīca. And this is more attracting and appealing in the Kādambarī than in the Harṣacarita. For instance:

In the Kādambarī,

"Tadā Tasyāpyabhīnāvāgatamadanaṃ......................
......................Kāmasyāvasthāmanvabhavaṃ."3

In the Harṣacarita,

"Tataḥ Prabhūti Sālasyeva Śūnyeva.............
..............Vyaśeṣṭata Madhukarakulaiḥ."4

The Kamṣa-rasa is found in both these works. In the Kādambarī, this is based on a parentless parrot and the

3. Supra, Ex. 3.
4. Ibid. Ex. 2.
separation of two loving youths due to the death of male spouse, but in the Harṣacarita this is based on the natural death of a king who has lived his full span of life. So, the Karuṇa-rasa has become more absorbing and penetrating in the former than in the latter. For example:

In the Kādambarī,

"Ajātapakṣatayā Nātisthiracaranaṃsañcārasya.............

.................Me Maranāmamathopapādayat".\(^5\)

In the Harṣacarita:

"Rājā Tu Tamuperudhyamānadrati.........................

..................Pūṣātmajah."\(^6\)

The Adhūta-rasa is also found in the Kādambarī as well as in the Harṣacarita. The former, having its story based on incarnations of supernatural beings, has its more natural and developed form than the latter.

For illustration:

In the Kādambarī,

"Atāntare Jhatiti Candramandanirgata.....................

...............Tārāgamadhyamaviṣan."\(^7\)

In the Harṣacarita,

"Sa Ca Vacanāntaramutthāya.........................

...............Trailokyādibutam Mahacchatram."\(^8\)

\(^5\) ibid., Ex. 25.
\(^6\) ibid., Ex. 12, p.
\(^7\) ibid., Ex. 39, p.
\(^8\) ibid., Ex. 29, p.
The Vīra-rasa has been pointed out in both these works. This is manifested through a heart-gladdening child in the Kādambarī, while this is based on a king enraged by the insulting behaviour of a dark and supernatural spirit. So, the Vīra-rasa is more effectively manifested in the Harṣacarita than in the Kādambarī. For instance:

In the Harṣacarita,

"Jaṅgāda Ca Vihasya Narasimhanāda..................
....................Utsasarja Ca TaM.9"

In the Kādambarī,

"Sehaṁrāsamabhvyasyato............Sāramakarot.10"

The Bhayānaka-rasa is also found in both these works. In the Harṣacarita, this occurs in the context of a Bhaira-vacārya performing a fire-ritual in the mouth of a corpse in the crematory and the description of the terrible hot season, but this is based on birds and hunters in the Kādambarī. So, this is more striking in the Harṣacarita than in the Kādambarī. For instance:

In the Harṣacarita,

"Kramaṇa Ca Khara-Khagamayūkhe..................
...............Mātarīsvānah.11"

10. ibid., Ex. 42, p.
11. Supra, Ex. 33 p.
In the Kadamba,

"Sahasaiwa Tasminmahawane..................

.............Jārāśithilapakṣapuṭantaramavidesam."12

The Bibhatsa-rasa is represented in both. But this has been manifested on more occasions in the Haracarita than in the Kadamba. In the former, this is based on really visible causes created by dreadful forest-conflagrations, while this is based on causes imagined in the goddess Cāndikā and surroundings of her temple in the latter. Thus, the Bibhatsa-rasa is more developed in the Haracarita than in the Kadamba. For example:

In the Haracarita,

"Sarvataśca Bhūribhāstragahasarandhukṣaṇa..........

....................Dārunā Dāvāgnayah."13

In the Kadamba,

"Tadabhimukhasca Kāncidadhvānam..................

.....................Stūtipareṇavastūyamānam."14

The Sānta-rasa also is found in both these works. In the Haracarita, this is arising out of sorrows and hollowness of the world where Divākaramitra is advising Rājayasti, while this is arising out of the atmosphere of Śrī Jēbāli's Ādrama

12. ibid. Ex. 43, p.
and his personality pacifying all sorrows of life and is comparatively more effective. For instance:

In the Harṣacarita:

"Athācāryah Sudhīramabhyadhāt
.......................Ityuktvā Vyaransīt."²⁵

In the Kādambarī:

"Anatidāramiva Gatvā Dīśi Dīśi
....................Ādramamapasyam."²⁶

The Hāṣya-rasa is found in the Kādambarī as well as in the Harṣacarita. But in the former, being based on birds and old Dravida, this is not as developed and causing the violent laughter as in the Harṣacarita, where this is based on dancing young nobles, drunken slave women, intoxicated bawds etc. For example:

In the Kādambarī,

"Sthūlasthūlaḥ Sīrajālakaḥ
......................Sutarāmarajyata Rājaputraḥ."²⁷

In the Harṣacarita,

"Sanaiḥ Sanairvyajrmbhata Ca
......................Caskhāla Lokah."²⁸

The Raudra-rasa is found in the Harṣacarita only and

15. ibid., Ex. 40, p.
17. ibid, Ex. 51, p.
not found in the Kādambārī. This is very striking and developed in the Harṣacarita where Durvāsā is enraged by Sarasvatī's smile and curses her, and where Harṣa is thundering after being enraged by the Gauḍēśvara's deceptive behaviour in committing confiding Rājyavardhana's murder. For instance:

"Drstvā Cā Tam Tathā Hasantiḥ........... Tacchāyodakāṃ Visagarjā." 19

The Rasābhāsa also has been represented in both the Harṣacarita and the Kādambārī. But this is more effective and developed in the Kādambārī than in the Harṣacarita. Because this is based on young Candrāpiḍa and young city-women in the former, and on self-controlled king Harṣa and Gaṅkās (harlots) in the latter. For instance:

In the Harṣacarita,

"Śramajalavilinabahala........Sirasī Tāḍayantam." 20

In the Kādambārī,

"Anantarām Cā 'Samāptasakalavidyo..................Darsayantyo Dadṛṣṭaḥ." 21

19. ibid., Ex. 43, p.
20. ibid., Ex. 45, p.
21. ibid., Ex. 53, p.
The various kinds of Bhāvadhvani are founds in both these works.22 Some Bhāvas namely Rati, Mati, Cinta, Avega, Austukya, Bhāvasabalata, Bhāvodaya and Bhavasandhi are represented in both, while others are represented only either in the Kādāmbarī or in the Harṣacarita but not in both, such as Ālasya, Dainya, Vitarka, Jaṭatā, Sāṅkā, Harṣa, Glāni and Marana in the Kādāmbarī only and Capalata, Garva, Trāsa and Amara in the Harṣacarita only.

Alaṅkārādhvani

The Alaṅkārādhvani is represented in both these works. In the Harṣacarita, its twenty-eight examples are pointed out, while ten only in the Kādāmbarī. The Alaṅkārādhvani seems mostly to be a result of labour in the Harṣacarita,23 whereas this never excels the Rasadhvani and is more instant in the Kādāmbarī.24 Thus, the Alaṅkārādhvani is more consciously exhibited in the Harṣacarita than in the Kādāmbarī.

Vastudhvani

Likewise, the Vastudhvani is found in the Kādāmbarī as well as in the Harṣacarita. I have pointed out its sixteen examples in the Harṣacarita25 and ten only in the Kādāmbarī.26

23. ibid., pp.
24. ibid., pp.
25. ibid., pp.
26. ibid., pp.
And like the Alankāradhvani, the Vastudhvani also is more consciously put forth in the Harṣacarita than in the Kādambarī where this has come in natural way.

So, whereas examples of the Rasadhvani are found more in the Kādambarī, examples of the Alankāradhvani as well as of the Vastudhvani are found more in the Harṣacarita. The use of Alankāra—and Vastu-dhvani exposes the immaturity of suggestion, while the use of Rasadhvani reveals the maturity of suggestion. Because in the former two, the poet seems to be more interested for the use of language, while, in the latter, the use of language does not require as much attention as the keen observation of human nature and action, and language seems a means itself and does not remain as an end to be achieved like in the former two. Therefore, Bāna has gained more maturity of suggestion in the Kādambarī than in the Harṣacarita. Because the Alankāradhvani and the Vastudhvani seem to be laboured and consciously used in the Harṣacarita, but these kinds of Dhvani occur in the Kādambarī in a natural manner and dominated by the Rasadhvani.

Further, even among the Rasadhvani, the representation of tender emotions and sentiments rather than that of hard ones exposes the subtlety of suggestion. Because, the tender emotions and sentiments are more subtle than the hard ones and require more subtle and penetrating eyes of poet's mind
to be manifested in a poetic work and thus speaks of a poet’s command over the suggestive use of language. And in the Harṣacarita, the subtle analysis of human nature is nowhere visible which is present at every step in the Kādambarī. The Kādambarī vastly excels the Harṣacarita in the description of impulses, emotions and sentiments that sway human conduct.

Thus, we can conclude that from the standpoint of the quantity of examples of Dhvani, the Harṣacarita does not lag behind the Kādambarī. But, from the standpoint of the development in use of Dhvani, it is far behind the Kādambarī.