

## CHAPTER – V

### EXAMINATION OF THE LANGUAGE FROM THE VIEWPOINT OF DRAMATURGY

Since several characters of different order and status figure in a dramatic action, there should be different standards of language used by them. The Sanskrit rhetoricians prescribe some special guidelines in respect of the different languages to be used for the different characters in a drama.<sup>1</sup> According to the dramaturgy, the language of the high class male personages should be Sanskrit while the female belonging to the elite class should speak

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1. puruṣāṇāmanīcīnām saṃskṛtaṃ syātkṛtātmanām  
saurasēnī prayoktavyā tādr̥śīnām ca yoṣitām  
āsāmeva tu gāthāsu mahārāṣṭrīm prayojayet  
atroktā māgadhī bhāṣā rājāntahpuracāriṇām  
ceṭānaṃ rājaputrāṇām śreṣṭhānām cārdhamāgadhī  
prācyā vidūṣakādīnām dhūrtānām syādavantijā  
bālānām ṣaṇḍakānām ca nīcagrahavicāriṇām  
saṃskṛtaṃ saṃprayoktavyaṃ liṅginīṣūttamāsu ca  
yoṣitsakhībālaveśyākitavāpsarasām tathā  
vaidaghyārthaṃ pradātavyaṃ saṃskṛtaṃ cāntarāntarā.

– SD., VI. 158-169

the *Saurasenī* variety of the Prakrit. The *Mahārāṣṭrī* type of Prakrit should be used in the songs or verses used by such female characters. *Māgadhī* should be the language of those who work in the royal apartments and *Ardha-māgadhī* is the language of the menials, the princes and merchants. *Vidūṣaka* uses the *Prācyā* dialect. The maids of high and middle class should speak *Saurasenī*. The *Piśācas* and female attendants use the *Paiśācī*. Female ascetics should speak Sanskrit. Sanskrit may be used even in the speeches of the ladies, lady-friends, young boys, harlots and celestial nymphs to show their proficiency.

Now there may be an assessment of the speech of different characters from such linguistic viewpoint. It is found that the high class male characters like Dhanañjaya, Vāsudeva, Balarāma, Yudhiṣṭhira, Sātyaki, Kṛtavarman speak the Sanskrit as laid down in the dramaturgy. The female characters Subhadrā, Draupadī, Kātyāyanī who belong to the elite class speak the *Saurasenī* variety of the Prakrit. The main features of the *Saurasenī* Prakrit are found to be followed in the speech of Subhadrā. The Sanskrit word *kṣa* and *idānīm* is changed into *kkha* and *dāṇim* in *Saurasenī* Prakrit.<sup>2</sup> For example : *rakṣata* > *rakkhaha*<sup>3</sup>, *idānīm* > *dāṇim*.<sup>4</sup>

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2. PABS., p. 86

3. SDH., p. 21

4. *ibid.*, pp. 68, 75

The letter *ya* is used both as *yya* and *jja* in this Prakrit.<sup>5</sup> For example: *ārya*>*ayya*.<sup>6</sup> The *tum* of *tumun* is changed into *dum*. For example : *ānetum*>*āṇedum*.<sup>7</sup> The two letters viz. *ta* and *tha* of Sanskrit are changed into *da* and *dha* respectively in the *Saurasenī* Prakrit. For example: *ativiṣamaśīlatā*>*adivisamasīladā*.<sup>8</sup> The infinite verb *ktvās* is changed into *ia*. For instance : *smṛtvā*>*sumaria*, *śrutvā*>*suṇia*.<sup>9</sup> Of course, Subhadrā uses the *Mahārāṣṭrī* Prakrit *ehṇim*<sup>10</sup> in place of *dāṇim* which is *Saurasenī*. Another high class female character Draupadī speaks *Mahārāṣṭrī* Prakrit where the consonants *ka*, *ga*, *ca*, *ja*, *ta*, *da*, *pa*, *pha*, *va* are omitted. For example: *nandinike*>*ṇandiṇia*<sup>11</sup>, *avirahitā*>*avirahiā*<sup>12</sup>, *nagara*>*ṇaara*.<sup>13</sup> The letters

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5. PABS.,p.87

6. SDH.,p.70

7. ibid.,p.193

8. ibid.,p.23

9. ibid.,pp.58,62

10. ibid.,p.118

11. ibid.,p.185

12. ibid., p.191

13. ibid.,p.185

*kha, gha, tha, dha, pha, bha* are changed into *ha* in the *Mahārāṣṭrī* Prakrit. For example: *nātha>ṇaha*.<sup>14</sup> On the other hand Kātyāyanī, the sister of Subhadrā, is seen to use the Sanskrit in many a case. For example: aye, *viphalayantī mama rūpaparivṛttimāgatā pāñcālī*.<sup>15</sup> She is also seen to use the *Mahārāṣṭrī* Prakrit in only one case. For example: *nātha>ṇaha*.<sup>16</sup>

Kalpalatikā, the maid of Subhadrā, uses *dāṇīm* in place of *idānīm*<sup>17</sup> which is an example of *Saurasenī* Prakrit. The word *kidakkhemam* is used as *kṛtakṣemam*<sup>18</sup> (*kkha>kṣa*) in her speech. Another maid of Subhadrā named Śatpadikā uses both the *Saurasenī* and *Mahārāṣṭrī* Prakrit. For example: *prakṣami>pucchissam*<sup>19</sup> (*kṣa>cch*) *vimukhatā>vimuhadā*<sup>20</sup> (*kha>ha*) *pūjā>pūā*<sup>21</sup> (*ja is omitted*).

*Vidūṣaka* is found to use the *Saurasenī* Prakrit For example:

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14. *ibid.*, p.185

15. *ibid.*, p.187

16. *ibid.*, p.179

17. *ibid.*, p.68

18. *ibid.*, p.76

19. *ibid.*, p.57

20. *ibid.*, p.60

21. *ibid.*, p.73

*kṛtvā>karia*<sup>22</sup>, *tasmin>edassiṃ*<sup>23</sup>, *śrūyate>suṇīadi*<sup>24</sup>, *bhikṣa>bhikkhaṃ*<sup>25</sup>,  
*bhakṣayitum>bhakkhedum*.<sup>26</sup>

The Sanskrit word *ātmā* is used as *attā* in *Saurasenī* and *Vidūṣaka* is found to follow it. For example: *ātmānaṃ>attāṇaṃ*.<sup>27</sup> Of course, he says *khattiāṇaṃ*<sup>28</sup> in place of *kṣattriyāṇaṃ* which is not a *Saurasenī* Prakrit.

Though the above-mentioned conventions are there in the dramaturgy for the use of language in a play, Viśvanātha permits that the rule in regard to the linguistic distinction may, however, be changed by a playwright in case such departure is justified on the ground of dramatic requirements.<sup>29</sup>

There are certain guidelines in the SD regarding the mode of addresses to kings and others in a drama. An examination is supposed to

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22. *ibid.*,p.18

23. *ibid.*,p.27

24. *ibid.*,p.29

25. *ibid.*,p.15

26. *ibid.*,p.24

27. *ibid.*,p.100

28. *ibid.*,p.95

29. *kāryataścottamādīnāṃ kāryo bhāṣāvīparyayaḥ*. -SD.,VI.,168

gather the idea whether the SDH conforms to such norms laid down in the SD. According to the SD<sup>30</sup>, the employees (*Bhṛtya*) should address the king as *Svāmin* or *Deva* and menials should do so as *Bhaṭṭa*. Other royal sages and the clown (*Vidūṣaka*) will address the king as *Vayasya*. A king should address the clown as *Vayasya* or by his personal name. The assistant (*Pāripārśvika*) will call the stage-manager (*Sūtradhāra*) as *Bhāva* and the *Sūtradhāra* is to address him as *Māriṣa*. An elder brother should be addressed as *Ārya*. The deities, sages and those wearing the emblem of asceticism will be called as *Bhagavan*. The clown is to address the queen as

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30. rājā svāmīti deveti bhṛtyairbhaṭṭeti cādhamaiḥ  
 rājarṣibhirvayasyeti tathā vidūṣakeṇa ca.  
 vayasyetyathavā nāmnā vācyo rājñā vidūṣakaḥ  
 sūtradhāraṁ vaded bhāva iti vai pāripārśvikaḥ  
 sūtradhāro māriṣeti haṇḍe ityadhamaiḥ samāḥ  
 vayasyetyuttamairhaho madhairāryeti cāgrajaḥ.  
 bhagavanniti vaktavyāḥ sarvairdevarṣiliṅginaḥ  
 vadedrājñīm ca ceṭīm ca bhavatīti vidūṣakaḥ.  
 vatsa putrakatātetī nāmnā gotreṇa vā sutaḥ  
 vācyā prakṛtibhī rājñāḥ kumārī bhartṛdārikā.  
 haleti sadṛśī preṣyā hañje veśyājjukā tathā.  
 kuṭṭinyambetyanugatai pūjyā ca jaratī janaiḥ.

- SD., VI.144-156

well as her maid as *Bhavati* . A disciple or a younger brother will be addressed as *Vatsa*, *Putraka*, *Tāta* or by his name. A princess should be addressed as *Bhartṛdārikā* by all persons. An equal should be addressed as *Halā* and a maid servant as *Hañje*. Again a worshipful old lady should be addressed as *Amba* by the people.

In respect of the mode of addresses adopted in the SDH, it is seen that Dhanañjaya who is in the guise of a mendicant is called as *Bhagavan* by the heroine Subhadrā and chamberlain Vinayapālita.<sup>31</sup>

Subhadrā is spoken as *Bhartṛdārikā* by her maid Ṣaṭpadikā and the former responds her as *Halā*.<sup>32</sup> Again Ṛṣavaka, the attendant of Lord Nandagopa, calls the king as *Svāmin*.<sup>33</sup> The *Pāriparsvika* converses with the *Sūtradhāra* with *Bhāva* and the latter calls him as *Māriṣa*.<sup>34</sup> Bhīma with due respect talks to his eldest brother Yudhiṣṭhira with the word *Ārya* and Yudhiṣṭhira and Bhīma call their younger brother Arjuna simply as *Vatsa*.

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31. bhagavan! sanāthīkriyatāmidamāsanam. -SDH.,p.73

32. bhartṛdārike! pūrvamapyahaṁ śabdāpitāsmi. halā! ṣaṭpadike!  
ṣaṭpadike! -ibid.,pp.56-57

33. ājñāpayati yuṣmān svāmī nandagopaḥ ... ibid.,p.127

34. bhāva! ayamasmī.  
māriṣa! ahaṁ khalu tūrthayātrāprasaṅgāt... ibid.,p.3

Moreover, *Vidūṣaka* is found to address Subhadrā and her maid Kalpalatikā as *Bhavati*.<sup>35</sup> and Kuntī as *Amba*.

Thus, the norms laid down in the SD in respect of mode of addresses come to be maintained in the SDH to a great extent excepting a few instances where Kalpalatikā, the maid of Subhadrā is found to call Devakī as *Bhaṭṭinī*<sup>36</sup> and Subhadrā is found to address Dhanañjaya as *Āryaputra* and *Tāta*.<sup>37</sup>

## EXAMINATION OF THE LANGUAGE FROM THE LITERARY PERSPECTIVE

There are distinct guidelines of the Sanskrit rhetoricians regarding the language to be used in a literary piece. There should be variations in the use of language according to the sentiments delineated, situations presented and characters portrayed. The poetic merits (*Guṇa*)<sup>38</sup>, which are no other than Rasadharmas i.e. attributes of poetic sentiments,

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35. bhavati! kiṃ niravaśeṣaṃ rākṣasena bhakṣitā ṣaṭpadikā. -ibid.,p.193

36. ājñaptāsmi bhaṭṭinīpādaiḥ sakhi govardhanike. - ibid.,p.80

37. āryaputra! śauśavādārabhya tava caraṇakamalagatam. -ibid.,p.144

hā amba ! hā tāta ! hā ārya balabhadra! - ibid.,p.116

38. rasasyāṅgitvamāptasya dharmāḥ śauryādayo yathā guṇāḥ -SD.,VIII.1

tamarthamavalambante ye'ṅgināṃ te guṇāḥ smṛtāḥ. -Dhl.,II.29



depend very much on such linguistic variations. The *Guṇa* is said to be mainly of three types<sup>39</sup> , namely *Mādhurya*, *Ojas* and *Prasāda*. A poet is expected to be proficient in the employment of words suggestive of the *Guṇas*, in his work in conformity with the contextual sentiments. The proper presentation of the *Guṇas* in a literary work indicates the command of the poet over the language.

From the study of the work of Kulaśekharavarman, it is seen that the playwright possesses firm control over the languages he uses , he seems to be very careful in maintaining the accuracy in the use of the language in respect of the contextual sentiment. In the SDH, various Rasas like *Śṛṅgāra*, *Vīra*, *Adbhuta*, *Karuṇa* and *Raudra* are found to be delineated. The playwright is found to select appropriate words for various contexts causing variations in the language used.

According to the opinion of the rhetoricians there exists the *Guṇa* called *Mādhurya*<sup>40</sup> when the sentiment is either *Śṛṅgāra* of both types, and *Karuṇa* or *Śānta*. The *Guṇa* called *Mādhurya* is characterized by use of softer sounds free from compounds or with lesser number of

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39. mādhuryamojo'tha prasāda iti te tridhā. -SD.,VIII.1

40. saṁbhoge karuṇe vipralāmbhe śānte'dhikaṁ kramāt. -ibid.,VIII.2

compounds if they exist at all.<sup>41</sup> All the Acts excepting the 2<sup>nd</sup> Act of the SDH consist of verses as well as a few prose sentences also, which are characterized by *Mādhurya*, for example, in the verse *snigdham mugdhām*<sup>42</sup> etc. there is fine employment of sounds *gdha* which is found to be appropriate for effective suggestion of this *Guṇa*. Again in the prose line ‘*eṣa durlaṅghanabhōmārgalaṅghana*’,<sup>43</sup> there occurs the soft sound like *ṅgha*, which provides scope for suggesting *Mādhurya*. Contextually, this is the description of the thousand-rayed Sun which is slowly approaching the salty ocean. So the language herein is suited to the occasion. One can get the taste of *Mādhurya* in the verse *gṛhṇīdhvaṁ praharadhvaṁ*<sup>44</sup> wherein there

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41. mūrdhni vargāntyavarṇena yuktāṣṭaṭhaḍadhānvina  
 raṇau laghū ca tadvaktau varṇāḥ kāraṇatām gatāḥ  
 avṛttiralpavṛttirvā madhurā racanā tathā. - ibid., VIII.3,4
42. snigdham mugdhām balataḥ sodaryāmapaharāmi bhāratasya  
 jivā yathā daśārhān dhanañjaya vāsudevasya. - SDH.,I.4
43. eṣa durlaṅghanabhōmārgalaṅghanadurbalapādasañcāro’hamiva  
 pipāsito lavaṇajaladhijalamupasarpati bhagavān sahasraraśmiḥ  
 -ibid.p.37
44. gṛhṇīdhvaṁ praharadhvamasyata śarānārohata syandanā  
 nādaddhvaṁ vipṛthuśravaḥ pravṛtayo vīryāṇi vṛṣṇyandhakāḥ  
 - ibid.,IV.1

is the repetition of the sound *dhvam*. Again in the words of Halāyudha<sup>45</sup>, there is found the use of *Mādhurya* wherein occurs the repeated use of the sound *ndha*. The verse *ambāstanyamahābhiṣekamupari*<sup>46</sup> may be considered to be an instance of the *Mādhurya* where the poetic sentiment is *Śṛṅgāra*, the requisite norm for *Mādhurya*. Here Arjuna longs for the loving glances of Subhadrā since he is attacked by Kāmadeva's flowery arrows. In the verse *mandapreñkhitapallavāḥ*<sup>47</sup> narrating the unbearable passion of Arjuna for Subhadrā, there is the repeated use of the sound *ma* which is suggestive of *Mādhurya*. In the prose portion *kā nāma trailokyaika-dhanurdhare*<sup>48</sup>

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45. prekṣantām piśitāśinaḥ priyatamākaṅṭhaprasaktairbhujaiḥ  
ārabdhārabhaṭīnavikṣataghaṭābandhāḥ kabandhān raṇe. -ibid.,IV.16

46. ambāstanyamahābhiṣekamupari premāśrupātaṁ guroḥ  
āryasyāpi vṛkodarasya caraṇāśleṣaṁ yamāśleṣaṇam  
kṛṣṇāyāśca kaṭākṣavīkṣaṇasukhaṁ nāsādayaṁ prāpitaḥ  
puṣpeṣorviśikhairmukundasahajāsanmārgapuṣpasprḥām. - ibid.,I.7

47. mandapreñkhitapallavāḥ smarasakhairmandāgamairmārutair  
bibhrāṇā madhuvāhinīrmadhukarījhaṅkārīṇīmañjarīḥ  
pracchāyapratibaddhaśaityavibhavāḥ pīḍām dadhatyo'pi me  
manye kiñcidimā bhavanti dhṛtaye tannāmadhanyā latāḥ. -ibid.,III.2

48. kā nāma trailokyaikadhanurdhare mahendratanaye mahendrān-  
ujamitre rūpavihasitamanmathe'rjune'nurāgasya vacanīyatā.

-ibid.,pp.103-104

narrating the justification of Subhadrā for loving Arjuna, there is a sentence showing the repeated use of the sound *ndra*. Again in the prose portion *kanakakaṭhinakoṇābhi-ghātasamudbhūtena*<sup>49</sup> and *parasparasaṅghaṭṭanaprapīṣṭa*<sup>50</sup> there is the use of softer sound *ka* free from compounds.

When there arises the scope for delineation of sentiments like *Vīra* or *Raudra*, the language becomes harsh and forceful. The words come to be compounded in an unusual lengthy manner. Such a form of the language is a prerequisite for the emergence of the *Guṇa* called *Ojas*.<sup>51</sup>

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49. kanakakaṭhinakoṇābhi-ghātasamudbhūtena dundubhidhvānena.  
tathāhyamuṣyafalgunasya. - ibid.,p.136
50. parasparasaṅghaṭṭanaprapīṣṭapaṭṭamakuṭakatakakavacakeyūrad-  
hūlīmedurīkṛtamedinīparāgapaṭalapāṇḍaradikkakravālah. -ibid.,p.142
51. ojaścittasya vistārarūpaṁ dīptatvamucyate  
vīrabībhatsaraudreṣu krameṇādhiyamasya tu.  
vargasyādyatṛtīyābhyāṁ yuktau varṇau tadantimau  
uparyadho dvayorvā sarephāṣṭaṭhaḍaḍhaiḥ saha  
śakāraśca śakāraśca tasya vyañjakatām gatāḥ.  
tathā samāso bahulo ghaṭanauddhatyaśālinī. -SD.,VIII.4-7  
diptyātmaṁvīstrīterheturojo virarasasthiḥ. - KP.,VIII.69

The verse *ākrandantīmanāthamiva*<sup>52</sup> bears this *Guṇa* when Dhanañjaya warns Almbusa that he will burn his mountainous body with his fiery arrows if the latter dares to kidnap Subhadṛā in his presence. The verses like *pātālaṃ ced*<sup>53</sup> and *pañcānām pāṇḍavānām*<sup>54</sup> which present Halāyudha in a heroic mood is suggestive of this *Guṇa*. Here Halāyudha swears that he will kill Arjuna even if the latter goes to heaven or hell. In the prose portion the phrase *āḥ durātman, pāṇḍukulapāṃsana*<sup>55</sup> contains the elements for

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52. ākrandantīmanāthāmiva mama miṣataḥ kanyakām kṛṣyamāṇām.  
muktvainām yāhi no cedudayagiriśirovarṣmaṇaḥ kṛṣṇadhāmnaḥ  
āgneyāstrāsyanyiryadbahalaśikhīśikhāśreṇinirdagdhamūrteḥ  
so’ham sadyo vidadhyām tava sitabhasitāpāṇḍarām bhūtheadhātṛīm.  
-SDH.,I.11
53. pātālaṃ ced vrajestvaṃ tadapi giriśataiḥ pūrṇayan cūrṇayeyam  
gīrvāṇaukaḥ prayāyāḥ sapadi halamukhākṛṣṭamūrdhvāṇḍakhaṇḍam.  
kṛtvā niṣpeṣayeyam bahutarakathayā kiñca yatra kvacit tvām  
jīvantaṃ naiva mṛṣyatyarirudhiravasāpicchilam lāṅgalāgram .  
- ibid.,IV.8
54. pañcānām pāṇḍavānām pratibhayamusaloddhātanirghātapāta  
kṣuṇṇaślakṣṇāsthicūrṇān halamukhadalitān vigrahān vighrahe me  
pāyam pāyam prabhūtaṃ vīgālitamasṛjām pūramākaṇṭhapūram  
khādantu kṣīṇakukṣīstanahanutanavaḥ prītimatyāḥ piśācyāḥ.  
- ibid.,IV.10
55. āḥ durātman ! pāṇḍukulapāṃsan! paramahamsaveṣaghaṭitamats-  
odaryāpaharaṇaprakaṭitavīryaviparyāsa! savyasācin! kvakva prayasi.  
- ibid.,p.146

suggesting *Ojas*. The words employed herein are compounded in an unusual lengthy manner. The language becomes harsh and forceful in the verse *yataḥ prāptāstrāmśaḥ*.<sup>56</sup> So there is the emergence of the *Guṇa* called *Ojas*.

The language of the SDH is simple and easy to understand in almost every place. This is the characteristic feature of the *Guṇa* called *Prasāda*.<sup>57</sup> This *Guṇa* is said to be existing in a work irrespective of the sentiment. The verses like *kathaya kapila*<sup>58</sup>, *śikhini śalabho*<sup>59</sup>, *saundaryam*

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56. yataḥ prāptāstrāmśaḥ paruṣamavaliptaḥ pralapasi  
 pramathyājau tasya prabalamavalepaṁ chalamuneḥ  
 pralāpairatrālaṁ gaganatalanūlacchaviridam  
 nikṛttaṁ nākṛtvā viramati mamāsistava śiraḥ. -ibid.,IV.19
57. cittaṁ vyāpnoti yaḥ kṣipraṁ śuṣkendhanamivānalaḥ  
 sa prasādaḥ samasteṣu raseṣu racanāsu ca,  
 śabdāstadvyañjakā arthabodhakāḥ śrutimātrataḥ. -SD.,VIII.7-8  
 samarpakatvaṁ kāvyasya yattu sarvarasān prati  
 sa prasādo guṇo jñeyaḥ sarvasādhāraṇakriyaḥ -Dhl.,II.33
58. kathaya kapila! vācaṁ sūnṛtām tvaṁ dṛḍhasyo  
 vitara vidhivadarghyaṁ paila! pādyam prayaccha  
 upahara madhuparkaṁ dhaumya! dhenum ghaṭodhnīm  
 upanamaya savatsām vatsa! Vātsyāyana ! tvam. -SDH.,I.6
59. ibid.,I.9

*sukumāratā*<sup>60</sup>, *tisthati satatām*<sup>61</sup>, *adhunā hṛdayama-nuṣyaḥ*<sup>62</sup>, *saha suravanitābhiḥ*<sup>63</sup>, *kaunteyaṁ śaśadharavaṁśa*<sup>64</sup>, *kurvan kaurukucīm*<sup>65</sup>, *durlabhaguṇagaṇanilaye*<sup>66</sup>, *kirūin mā sma*<sup>67</sup>, *bhadraḥ saubhadraṣṭe*<sup>68</sup> etc. of the SDH may be pointed out in this context. These verses appeal to the reader for being free from strain in understanding the meaning. Such a characteristics feature of the language undoubtedly reveals the craftsmanship of the poet. Similarly the prose passages like *aye madīyāni* ..... *gātrikā*<sup>69</sup>,

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60. *ibid.*,I.15

61. *ibid.*,II.15

62. *ibid.*, III.3

63. *ibid.*,III.15

64. *ibid.*,IV.14

65. *kurvan kaurukucīm vṛttimātiṣṭhannantyamāśramam.*

*apahartā subhadrāyāḥ kva vyaṁ kva dhanañjayaḥ* - *ibid.*,IV.15

66. *ibid.*,IV.20

67. *ibid.*,V.9

68. *ibid.*,V.11

69. *aye madīyāni daśanāmadheyānyatrotkīrṇāni. so'yamubhayaprārth-anāramaṇiyo madanavyāpāraḥ. kadācidamuṣyāpi strīratnasyedam-eva dvārakāpuramākaraḥ syāt. tadubhayaprāptaye prayatiṣyāvahe. svīkriyatamiyaṁ gātrikā.* - *ibid.*,pp.36-37

*bhagavannagrataste.....nivedayāmi* <sup>70</sup>, *yāvat sakhyāvāgatya ... parityakṣyāmi* <sup>71</sup>, *ammo ete mama ..... kṛtaḥ* <sup>72</sup>, *etasya mahendranandanasya... pravṛttaḥ* <sup>73</sup> etc. appeal to the reader for being devoid of strain in extracting the meanings contained therein. Thus the three Guṇas used in the SDH reveals the poetic excellency of the dramatist. Use of the same word in repetition denoting the same sense more or less, has often lent additional charm to the descriptions in the SDH. The verse *emau karṇau Karṇau...etc.*<sup>74</sup> can be referred to in this context. Such instances can be

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70. *ibid.*,p.54

71. *ibid.*,p.109

72. *ibid.*,p.118

73. *etasya mahendranandanasya bhuvanaikadhanurdharasya vāsubhadramitrasya dharmānujasyāpratīkāraṁ vinipātaṁ darśayan adya tvamīśvaraḥ saṁvṛttaḥ. aho me mūḍhatā, yadetamanāśvāsayan paridevayituṁ pravṛttaḥ.* –*ibid.*,p.170

74. *emau karṇau karṇau śrutisukhaniviṣtedṛṣāgirāvamū dṛṣṭī dṛṣṭī sapadi paripūtākṛtisudhe amūnyaṅgānyaṅgānyavaśamapatad yeṣu gaganād idaṁ cittam cittam vahati yadimāṁ vāmanayanām.* - *ibid.*,II.12



multiplied in the SDH.<sup>75</sup> This, the poet did, perhaps in order to put emphasis on the same points he was intending to make. But this repetition cannot be said to give the impression that the poet had paucity of poetic qualities.

Throughout the drama, there occurs the use of various indeclinable like *Alam*<sup>76</sup>, *Khalu*<sup>77</sup>, *Nūnam*<sup>78</sup>, *Kila*<sup>79</sup>, *Dhik*<sup>80</sup>, *Mā*<sup>81</sup>, *Hi*<sup>82</sup>, *Nanu*<sup>83</sup>, *Punaḥ*<sup>84</sup>, *Samīpa*.<sup>85</sup> Again the indeclinable 'Nu' having an interrogative force and implying some 'doubt', 'uncertainty'<sup>86</sup>, is in use on

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75. eṣa eṣa maḥiṣako bhūtambhītaṁ ....kinnukhalvetat. -ibid., p.129  
are ! kaḥ punareṣo' paraḥ..... bhītabhitamitastataḥ. - ibid.,pp.132-133  
are! āścaryamāścaryam..... pradeśaḥ. - ibid.,p.133
76. ibid.,pp.3,36,37,57,152
77. ibid.,pp.3,8,91,124,129
78. ibid.,p.58
79. ibid.,pp.96.128.152.164
80. ibid.,p.159
81. ibid.,pp.144,181,186,187
82. ibid.,p.144
83. ibid.,pp.154,187
84. ibid.,p.163
85. ibid.,p.186
86. *The Students' Sanskrit –English Dictionary*, p.302

some occasions of the SDH.<sup>87</sup> The use of this 'Nu' is noticed in the Ab.Ś<sup>88</sup>, KS<sup>89</sup> and Śiśu<sup>90</sup> also. It denotes the archaic nature of the indeclinable. It also bears testimony of the familiarity of the dramatist with those earlier works. It can be said that the poet takes the help of the indeclinable as if to keep up the old character of the story dealt with in his work. Moreover, the particle Kva is employed in the SDH<sup>91</sup> to express vast disparity between two things.

### LINGUISTIC PECULIARITIES IN THE *SUBHADRĀDHANAÑJAYA*

There are some peculiarities in the use of language of the SDH.

An analysis of the language of the SDH reveals the following peculiarities-

a) Employment of the *Ṇijantadhātu*: The use of the *Ṇijanta* is an important grammatical feature of the SDH of Kulaśekharavarman. The use of the *Ṇic* is found in both the prose and verse portions of the drama. For example: *Namayata*<sup>92</sup>, *Kutūhalayati*<sup>93</sup>, *Sādhayāmi*<sup>94</sup>, *Tarkayāmi*<sup>95</sup>,

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87. SDH.,pp.124,163

88. svapno nu, māyā nu, matibhramo nu - Ab.Ś.,VI.10

89. tayā gṛhitaṃ nu mṛgaṅganābhyastato gṛhitaṃ nu mṛgaṅganābhiḥ.  
- KS.,I.46

90. Śiśu., X.14

91. apahartā subhadrāyaḥ kva vayaṃ kva dhanañjayaḥ. - SDH.,p.154

92. ibid., pp.1,7

93. ibid., p.4

94. ibid., p.8

95. ibid., p.33

*Vyā mohayati*<sup>96</sup>, *Kathayiṣyāmi*<sup>97</sup>, *Upalakṣayāmi*<sup>98</sup>, *Pīḍayati*<sup>99</sup>,  
*Paripālayiṣyati*<sup>100</sup>, *Ājñāpayati*<sup>101</sup>, *Praveśayāmi*<sup>102</sup>, *Pūjaya*<sup>103</sup>, *Jaḍayati*<sup>104</sup>,  
*Nivedayiṣyāmi*<sup>105</sup>, *Dāpaya*<sup>106</sup>, *Ghoṣayiṣyāmi*<sup>107</sup>, *Vinodayiṣyāmi*<sup>108</sup>,  
*Ghaṭayiṣyati*<sup>109</sup>, *Vinodaya*<sup>110</sup>, *Samkramayati*<sup>111</sup>, *Utpādayataḥ*<sup>112</sup>,  
*Kalamkayiṣyāmi*<sup>113</sup>, *Vijñāpaya*<sup>114</sup>, *Āropayati*<sup>115</sup>, *Vilokayiṣyāvaḥ*<sup>116</sup>,

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96. ibid.,p.36  
97. ibid.,pp.58,60  
98. ibid.,p.64  
99. ibid.,p.64  
100. ibid.,p.65  
101. ibid.,pp.67,71  
102. ibid.,p.70  
103. ibid.,p.75  
104. ibid.,p.78  
105. ibid.,p.80  
106. ibid.,p.80  
107. ibid.,p.88  
108. ibid.,p.90  
109. ibid.,p.92  
110. ibid.,p.97  
111. ibid.,p.97  
112. ibid.,p.109  
113. ibid.,p.112  
114. ibid.,p.114  
115. ibid.,p.129  
116. ibid.,p.134

*Viṣphārayati*<sup>117</sup>, *Kṣapayati*<sup>118</sup>, *Prakṣobhayati*<sup>119</sup>, *Śithilayati*<sup>120</sup>, *Janayati*<sup>121</sup>,  
*Sukhayati*<sup>122</sup>, *Prabodhayati*.<sup>123</sup>

b) Abundance of *Kṛt Pratyaya*: The dramatist seems to have a liking for the *Kṛt Pratyaya*. For example : *Kṛtvā*<sup>124</sup>, *Prāpta*<sup>125</sup>, *Bhavitavyam*<sup>126</sup>, *Dṛṣtvā*<sup>127</sup>, *Sraṣṭum*<sup>128</sup>, *Prasahya*<sup>129</sup>, *Paripākaḥ*<sup>130</sup>, *Gatiḥ*<sup>131</sup>, *Karaṇīya*<sup>132</sup>,

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117. *ibid.*,p.143

118. *ibid.*,p.163

119. *ibid.*,p.178

120. *ibid.*,I.12

121. *ibid.*,II.8

122. *ibid.*,II.16

123. *ibid.*,IV.3

124. *Sdh.*,p.1

125. *ibid.*,p.25

126. *ibid.*,pp. 26,133,134,152,187,188

127. *ibid.*,p.27

128. *ibid.*,p.27

129. *ibid.*,p.33

130. *ibid.*,p.105

131. *ibid.*,p.115

132. *ibid.*,p.153

*Viniveśya*<sup>133</sup>, *Samālocanīyam*<sup>134</sup>, *Anugrahaṇīya*<sup>135</sup>, *Ādāya*<sup>136</sup>, *Samvṛttaḥ*<sup>137</sup>,  
*Acintanīya*<sup>138</sup>, *Dātum*<sup>139</sup>, *Kṣantavyam*<sup>140</sup>, *Gantavyam*<sup>141</sup>, *Ānetum*<sup>142</sup>,  
*Sampadaḥ*.<sup>143</sup>

c) Use of finite verbs formed with the affix *Cvi* : Several finite verbs formed with the affix ‘*Cvi*’ are found to be used in the SDH. Illustrations of such verbal forms are *Karṇapūrīkriyāstām*<sup>144</sup>, *Pādapūthīkarotu*<sup>145</sup>,

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133. *ibid.*,p.154

134. *ibid.*,p.158

135. *ibid.*,p.158

136. *ibid.*,p.168

137. *ibid.*,p.184

138. *ibid.*,p.178

139. *ibid.*,p.188

140. *ibid.*,p.189

141. *ibid.*,p.192

142. *ibid.*,p.193

143. *ibid.*,p.200

144. *ibid.*,I.3

145. *ibid.*,I.3

*Virajīkṛta*<sup>146</sup>, *Nātivyaḡrībhavanti*<sup>147</sup>, *Śūnyīkṛtaḥ*<sup>148</sup>, *Bhasmīkartum*<sup>149</sup>,  
*Svīkriyatām*<sup>150</sup>, *Sajjīkriyatām*<sup>151</sup>, *Dhyānasthānīkṛtya*<sup>152</sup>, *Pavitrīkriyatām*<sup>153</sup>,  
*Pāvanīkriyatām*<sup>154</sup>, *Paravaśīkṛtāni*<sup>155</sup>, *Sanāthīkriyatām*<sup>156</sup>,  
*Vipulīkṛtamahimno*<sup>157</sup>, *Kroḍḡkartukāmā*<sup>158</sup>, *Bhasmīkurvan.*<sup>159</sup>

d) Use of verbs in *Loṭ* and *Lṛṭ*: The finite verbs both in *Loṭ* and *Lṛṭ* used in the SDH are *Prasādatu*<sup>160</sup>, *Śṛṇotu*<sup>161</sup>, *Upanaya*<sup>162</sup>, *Kuru*<sup>163</sup>, *Tiṣṭhatu*<sup>164</sup>,

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146. *ibid.*,p.4

147. *ibid.*,p.10

148. *ibid.*,p.14

149. *ibid.*,p.35

150. *ibid.*,p.37

151. *ibid.*,p.41

152. *ibid.*,p.52

153. *ibid.*,p.52

154. *ibid.*,p.71

155. *ibid.*,p.72

156. *ibid.*,p.73

157. *ibid.*, p.87

158. *ibid.*,p.150

159. *ibid.*,p.152

160. *ibid.*,p.66

161. *ibid.*,p.68

162. *ibid.*,p.74

163. *ibid.*,p.76

164. *ibid.*, pp. 82,92

*Bhavatu*<sup>165</sup>, *Jayatu*<sup>166</sup>, *Vinodaya*<sup>167</sup>, *Pāsyāmi*<sup>168</sup>, *Kariṣyāmi*<sup>169</sup>,  
*Ghoṣayiṣyāmi*<sup>170</sup>, *Parityakṣyāmi*<sup>171</sup>, *Ghaṭayīṣyati*<sup>172</sup>, *Bhaṇiṣyāmi*<sup>173</sup>,  
*Patiṣyasi*<sup>174</sup>, *Gamiṣyāmi*<sup>175</sup>, *Maṇḍayiṣyāmi*<sup>176</sup> *Nivedayiṣyāmi*<sup>177</sup>,  
*Dāsyati*<sup>178</sup>, *Dhārayiṣyāmi*<sup>179</sup>, *Mariṣyāmi*.<sup>180</sup>

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165. *ibid.*,p.83

166. *ibid.*,p.88

167. *ibid.*,p.97

168. *ibid.*,p.16

169. *ibid.*,p.17

170. *ibid.*,p.18

171. *ibid.*,p.61

172. *ibid.*,p.92

173. *ibid.*,pp.100,114

174. *ibid.*,p.108

175. *ibid.*,pp.111,115

176. *ibid.*,p.122

177. *ibid.*,p.124

178. *ibid.*,p.178

179. *ibid.*,p.188

180. *ibid.*,p.185

These are some of the specialties noticed in the lines of the SDH. Of course, one reason behind such features is difficult to be ascertained.

## KNOWLEDGE OF VOCABULARY

The SDH reveals that Kulaśekharavarman possesses a rich knowledge of vocabulary. This speciality of the poet may be illustrated by way of pointing out that he uses a large number of epithets of Viṣṇu, Arjuna, Indra, Kāmadeva, Sūrya, Balarāma, Yama and many other natural objects related to the drama. The eighteen epithets of Viṣṇu used in the SDH are: *Pañkajanetra*<sup>181</sup>, *Sarasiruhākṣa*<sup>182</sup>, *Pītāmbara*<sup>183</sup>, *Vāsudeva*<sup>184</sup>, *Vāsubhadra*<sup>185</sup>, *Mukunda*<sup>186</sup>, *Janārdana*<sup>187</sup>, *Śārṅgin*<sup>188</sup>, *Puṣkarekṣaṇa*<sup>189</sup>,

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181. SDH.,I.1.

182. *ibid.*, I.p.

183. *ibid.*, I.3

184. *ibid.*, I.4

185. *ibid.*, I.5

186. *ibid.*, I.7

187. *ibid.*, I.8

188. *ibid.*, I.18

189. *ibid.*, II.p.51



Hṛṣīkeśa<sup>190</sup>, Dāmodara<sup>191</sup>, Mādhava<sup>192</sup>, Madhumathana<sup>193</sup>, Śauri<sup>194</sup>,  
Purandara<sup>195</sup>, Sīrapāṇi<sup>196</sup>, Madhusūdana<sup>197</sup>, Gadādhara<sup>198</sup>, Kaṁsamathana<sup>199</sup>,  
Śārṅgadhanva<sup>200</sup>, Kaṁsaśatru<sup>201</sup>, Puṇḍarīkākṣa<sup>202</sup>, Kaṁsadviṣa<sup>203</sup>,  
Madhuripu<sup>204</sup>, Cakrapāṇi<sup>205</sup>.

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190. *ibid.*,II.p.50  
191. *ibid.*,III.p.99  
192. *ibid.*,III.p.120  
193. *ibid.*,IV.p.130  
194. *ibid.*,IV.1  
195. *ibid.*,IV.p.131  
196. *ibid.*,IV.2;V.12  
197. *ibid.*,IV.6  
198. *ibid.*,IV.p.144  
199. *ibid.*,IV.9  
200. *ibid.*,IV.p.152  
201. *ibid.*,IV. p.155  
202. *ibid.*,V.p.161  
203. *ibid.*,V.3  
204. *ibid.*,V.8  
205. *ibid.*,V.p.198

Again Arjuna is described with the following epithets:  
Dhanañjaya<sup>206</sup>, Kirīṭin<sup>207</sup>, Savyasācin<sup>208</sup>, Pṛthānandana<sup>209</sup>,  
Pārtha<sup>210</sup>, Kaunteya<sup>211</sup>, Dharmānuja<sup>212</sup>, Bībhatsu<sup>213</sup>, Mahendranandana<sup>214</sup>,  
Vijaya.<sup>215</sup>

The epithets of Indra mentioned in the SDH are: Surapati<sup>216</sup>,  
Sutrāman<sup>217</sup>, Mahendra<sup>218</sup>, Pākaśāsana<sup>219</sup>, Marutvān<sup>220</sup>, Vāsava<sup>221</sup>,

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206. ibid.,I.4  
207. ibid.,I.8  
208. ibid.,I.p.16  
209. ibid.,I.18  
210. ibid.,II.,p.47  
211. ibid.,IV.14  
212. ibid.,IV.p.156  
213. ibid.,V.3  
214. ibid.,V.170  
215. ibid.,V.11  
216. ibid.,I.18 ;IV.p.158  
217. ibid.,III.14  
218. ibid.,III.120;V.p.170  
219. ibid.,III.p.121  
220. ibid.,III.15  
221. ibid.,III.15

Balabhit<sup>222</sup>, Maghona<sup>223</sup>, Puruhūta<sup>224</sup>, Ākhaṇḍala<sup>225</sup>, Purandara.<sup>226</sup>

The Sanskrit synonyms used by Kulaśekharavarman for signifying the god of love are: Kusumadhanva<sup>227</sup>, Madana<sup>228</sup>, Manmatha<sup>229</sup>, Manasija<sup>230</sup>, Māra<sup>231</sup>, Manobhū<sup>232</sup>, Anaṅga<sup>233</sup>, Kandarpa.<sup>234</sup>

The epithets of Sun used in the drama are: Aṁsubhartu<sup>235</sup>, Aṁsumāli<sup>236</sup>, Vāsaraśrī<sup>237</sup>, Prabhākara<sup>238</sup>, Ravi<sup>239</sup>, Sūrya<sup>240</sup>, Dinakṛt.<sup>241</sup>

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222. ibid.,IV.13  
223. ibid.,IV.14  
224. ibid.,V.p.161  
225. ibid.,V.p.170  
226. ibid.,V.4  
227. ibid.,I.p.12  
228. ibid.,I.13  
229. ibid.,I.p.23  
230. ibid.,II.p.71  
231. ibid.,III.p.90  
232. ibid.,III.4  
233. ibid.,III.p.92  
234. ibid.,III.p.106  
235. ibid.,I.p.17  
236. ibid.,I.p.37  
237. ibid.,I.20  
238. ibid.,II.p.78  
239. ibid.,II.16  
240. ibid.,IV.p.134  
241. ibid.,IV.13

Balarāma is referred to with the following synonyms :  
Daśārha<sup>242</sup>, Saṅkarṣaṇa<sup>243</sup>, Kāmapāla<sup>244</sup>, Halin<sup>245</sup>, Galadāyuṣa<sup>246</sup>,  
Balabhadra<sup>247</sup>, Halāyudha<sup>248</sup>, Sūrapāṇi<sup>249</sup>, Rauhiṇeya.<sup>250</sup>

The synonyms used to denote the god of death are : Kṛtānta<sup>251</sup>,  
Kṛtāntahataka<sup>252</sup>, Yama<sup>253</sup>, Kāla<sup>254</sup>, Antaka.<sup>255</sup>

Several epithets of Fire-god are seen to be used in the drama.

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242. ibid.,I.4  
243. ibid.,II.p.46  
244. ibid.,IV.5  
245. ibid.,IV.p.143  
246. ibid.,IV.p.144  
247. ibid.,IV.9  
248. ibid.,IV.p.147  
249. ibid.,IV.14  
250. ibid.,IV.p.153  
251. ibid.,IV.p.142  
252. ibid.,V.p.170  
253. ibid.,V.7  
254. ibid.,V.p.181  
255. ibid.,V.p.182

They are : *śikhin*<sup>256</sup>, *anala*<sup>257</sup>, *vahni*<sup>258</sup>, *pāvaka*.<sup>259</sup>

Lord Śiva is denoted by using the words : Smaravairī<sup>260</sup>, Dhūrjaṭi<sup>261</sup>, Puraripu<sup>262</sup>.

Bhīma is referred to as follows: Vṛkodara<sup>263</sup>, Māruti<sup>264</sup>, Maruttanaya<sup>265</sup>. Yudhiṣṭhira is mentioned as: Dharmasuta<sup>266</sup>, Ajātaśatru<sup>267</sup>, Dharma<sup>268</sup>. In the same way the moon is denoted by three words : Candramas<sup>269</sup>, Śaśadhara<sup>270</sup>, Indu<sup>271</sup>.

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256. *ibid.*,IV.1

257. *ibid.*,IV.5

258. *ibid.*,IV.13

259. *ibid.*,V.7

260. *ibid.*,IV.I

261. *ibid.*,IV.5

262. *ibid.*,V.7

263. *ibid.*,I.7

264. *ibid.*,I.p.17

265. *ibid.*,V.p.192

266. *ibid.*,I.18

267. *ibid.*,V.p.164

268. *ibid.*,V.p.170

269. *ibid.*,IV.13

270. *ibid.*,IV.14

271. *ibid.*,V.10

The epithets used for a demon are: *asura*<sup>272</sup>, *pramatha*<sup>273</sup>, *bhūta*<sup>274</sup>, *daitya*<sup>275</sup>, *triyāmācara*<sup>276</sup>, *rākṣasa*<sup>277</sup>, *piśitāśana*<sup>278</sup>, *kuṇapāśana*<sup>279</sup>, *niśicara*.<sup>280</sup>

Again two female characters of the drama viz. Subhadrā and Draupadī are referred to as the: Mādhavī<sup>281</sup>, Vārṣṇeyī<sup>282</sup> and Kṛṣṇā<sup>283</sup>, Yājñasenī<sup>284</sup>, Pāñcālī<sup>285</sup>, Pārṣatī<sup>286</sup> respectively.

The goddess Kātyāyanī is mentioned as :Ekānaṅgā<sup>287</sup>, Caṇḍikā<sup>288</sup>, Āryā.<sup>289</sup>

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272. *ibid.*,I.p.9  
273. *ibid.*,I.p.19  
274. *ibid.*,I.p.24  
275. *ibid.*,IV.12  
276. *ibid.*,V.3  
277. *ibid.*,V.pp.170,187  
278. *ibid.*,V.p.177  
279. *ibid.*,V.p.179  
280. *ibid.*,V.15  
281. *ibid.*,II.5  
282. *ibid.*,IV.13  
283. *ibid.*,I.7  
284. *ibid.*,I.p.15  
285. *ibid.*,I.p.30  
286. *ibid.*,I.p.30  
287. *ibid.*,V.p.164  
288. *ibid.*,V.p.178  
289. *ibid.*,V.9

Besides, the epithets used for various animate and inanimate objects of nature are shown below:

For elephant -*kalabha*<sup>290</sup>, *sindhu*<sup>291</sup>, *gaja*<sup>292</sup>

For horse -*turaga*<sup>293</sup>, *turaṅga*<sup>294</sup>, *aśva*<sup>295</sup>

For serpent - *ahi*<sup>296</sup>, *nāga*<sup>297</sup>, *bhujaga*<sup>298</sup>

For cloud -*jaladhara*<sup>299</sup>, *ambudhara*<sup>300</sup>, *jīmūta*<sup>301</sup>

For sky - *viyat*<sup>302</sup>, *gagana*<sup>303</sup>

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290. *ibid.*,I.9  
291. *ibid.*,IV.p.135  
292. *ibid.*,IV.3  
293. *ibid.*,IV.p.135  
294. *ibid.*,IV.p.135  
295. *ibid.*,IV.4  
296. *ibid.*,I.9  
297. *ibid.*,I.p.35  
298. *ibid.*,V.p.177  
299. *ibid.*,I.p.18  
300. *ibid.*,I.p.19  
301. *ibid.*,IV.13  
302. *ibid.*,IV.7  
303. *ibid.*,IV.19

For lotus– *puṇḍarīka*<sup>304</sup>, *kuvalaya*<sup>305</sup>, *indīvara*<sup>306</sup>, *amburuha*<sup>307</sup>,  
*sarasija*<sup>308</sup>, *aravinda*<sup>309</sup>, *kamalinī*<sup>310</sup>, *kamala*<sup>311</sup>,  
*ambhoja*<sup>312</sup>, *mṛṇāla*<sup>313</sup>, *padma*<sup>314</sup>

For sea - *jaladhi*<sup>315</sup>, *makarākara*<sup>316</sup>, *samudra*<sup>317</sup>, *arṇava*<sup>318</sup>

For pond - *jalāsaya*<sup>319</sup>, *padmākara*<sup>320</sup>, *kamalākara*<sup>321</sup>

For earth – *kṣiti*<sup>322</sup>, *dharaṇī*<sup>323</sup>, *bhuvanam*<sup>324</sup>, *pṛthvīm*<sup>325</sup>

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304. *ibid.*,I.p.4  
305. *ibid.*,I.12  
306. *ibid.*,I.14  
307. *ibid.*,I.14  
308. *ibid.*,I.19  
309. *ibid.*,II.P.42  
310. *ibid.*,II.10  
311. *ibid.*,II.16  
312. *ibid.*,III.1  
313. *ibid.*,III.p.109  
314. *ibid.*,IV.p.127  
315. *ibid.*,I.p.37  
316. *ibid.*,III.p.83  
317. *ibid.*,IV.p.150  
318. *ibid.*,IV.p.159, V.P.188  
319. *ibid.*,I.16  
320. *ibid.*,IV.P.127  
321. *ibid.*,IV.13  
322. *ibid.*,V.3  
323. *ibid.*,V.5  
324. *ibid.*,V.13  
325. *ibid.*,V.16



Further, Kulaśekhara's profound knowledge of vocabulary can be known from the synonyms used for the following things:

For eye- *netra*<sup>326</sup>, *akṣi*<sup>327</sup>, *locana*<sup>328</sup>, *nayanam*<sup>329</sup>, *cakṣu*<sup>330</sup>

For flag - *ketu*<sup>331</sup>, *dhvaja*<sup>332</sup>

For chariot - *syandana*<sup>333</sup>, *ratha*<sup>334</sup>

This is undoubtedly a revelation of the fact that the author had intense knowledge of the vast Sanskrit language. Of course, a particular word, having a number of synonyms, may be useful and significant in a particular context only. This is the mark of a successful writer that he or she could choose the right word for the right context. It should be added here that Kulaśekharavarman bears the ability to select words befitting the contexts.

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326. *ibid.*,I.1

327. *ibid.*,I.p.27

328. *ibid.*,I.p.38

329. *ibid.*,II.12

330. *ibid.*,IV.7

331. *ibid.*,IV.p.132

332. *ibid.*,IV.p.135

333. *ibid.*,IV.p.130

334. *ibid.*,IV.p.132

## USE OF RARE WORDS

Kulaśekharavarman exhibits his familiarity with words which are not of wide use. The uses of rare words found in the SDH are:

- I. *Peśala*<sup>335</sup> (slender). We find this word to be used in the Raghu.<sup>336</sup>
- II. *Svāpateyam*<sup>337</sup> (wealth)
- III. *Tīrthapiśāca*<sup>338</sup> (pilgrimage addict)
- IV. *Brāhmaṇatrṣṇikā*<sup>339</sup> (brahmin-deceiver)
- V. *Bandhakūtvam*<sup>340</sup> ( status of a harlot)

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335. tasya rājñah kalamarāśipeśalakaidārikakeralādhināthasya ...  
-SDH.,p.5
336. eṣā tvayā peśalamadhyāya'pi. -Raghu.,XIII.34
337. suhrdaḥ svāpateyaṁ madīyam. -SDH., I.3  
svāpateyaṁ dhanaparyāyam. -Commentary on SDH., p. 6
338. bhoḥ, pārtha, tīrthapiśāca. -SDH.,p.17
339. adyaprabhṛti brāhmaṇatrṣṇikāpi saṁvṛttā. - ibid.,p.17
340. ... janamuddiśya praharan bandhakītvamāropayitumārabdhaḥ.  
-ibid., p.23

bandhakitvam pumscalitvam balat sampadayitum pravṛtta iti  
visamasilatvam. - Commentary on SDH.,p.23

- VI. *Maskarī*<sup>341</sup> (mendicant)
- VII. *Jāmbunadamayī*<sup>342</sup> (golden)
- VIII. *Prakṣobha*<sup>343</sup> (altercation)
- IX. *Vaidheya*<sup>344</sup> (fool)
- X. *Kaurukucīm*<sup>345</sup> (wood-pecker)
- XI. *Jaṅghākārika*<sup>346</sup> (a courier).
- XII. *Karavāla*<sup>347</sup> (a sword).
- XIII. *Svairagoṣṭhī*<sup>348</sup> (river)

### INFLUENCE OF OTHER POETS UPON THE DRAMATIST

Kulaśekharavarman is found to have been benefitted both directly and indirectly, a lot from his predecessors. Pre-Kalidasian dramatist

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341. tanmaskariveṣadhārī tu kālam..... - ibid.,p.33  
 maskarī parivrājakaḥ ‘maskaramaskariṇau veṇuparivrājakayoḥ iti  
 nipātaḥ. - Commentary on SDH.,p.33
342. ...pravaramaṇipratyuptamadhyamaṇḍalā jāmbunadamayī  
 gātrikā.. -SDH.,p.36
343. ... kanyakāyāḥ pramathaprakṣobhe ..... - ibid.,p.36
344. vaidheya, gurūnapyadhikṣipasi. -ibid.,p.108
345. kurvan kaurukucīm..... - ibid.,IV.15
346. ibid.,p.168
347. ibid.,p.169
348. diṣṭyāpagatagrāhedānīm svairgoṣṭhīvāhinī..... - ibid.,p.192

Bhāsa is found to influence Kulaśekhara. All the plays of Bhāsa open with the same stage direction *nāndyante tataḥ praviśati sūtradhāraḥ* i.e. the *Sūtradhāra* enters after the benedictory verse. This technique is followed by Kulaśekhara in his drama.<sup>349</sup> The prologue in all the thirteen plays of Bhāsa is called *Sthāpanā* and not *Prastāvanā*. In the SDH the word *Sthāpanā* is used in place of *Prastāvanā*. The idea contained in the line *kṣaṇabhāṅgurāṇi bhāgyavilasitāni*<sup>350</sup>, i.e. , good fortune is short –lived , has similarity with the line *cakara pañktiriva gacchati bhāgyapañktiḥ*<sup>351</sup> of the *Svapnavāsavadattā* (SV) of Bhāsa. For a parallel idea reference can be made to the MD.<sup>352</sup> The portion *duravabodhaḥ khalu vidheḥ prakramaḥ*<sup>353</sup> of the SDH can be compared with *anatikramaṅīyo hi vidhiḥ*<sup>354</sup> of the SV of Bhāsa. Impact of Kālidāsa is felt since at the very beginning of the drama the *Pāripāśvika* says that Kulaśekhavarman is provoking enthusiasm in the hearts of the learned after relishing performances of great

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349. nāndyante tataḥ praviśati sūtradhāraḥ. -ibid.,p.1

350. ibid.,p.25

351. SV.,I.4

352. ‘nūcairgacchtyupari ca daśa cakraṇemikrameṇa. -MD.,II.49

353. SDH.,p.148

354. SV.,p.82

dramas like Ab.Ś.<sup>355</sup> Kulaśekhara is found to be influenced by Kālidāsa while he goes to describe the speed of the chariot driven by Subhadrā. Even Dhanañjaya wonders at the skill exhibited by Subhadrā in holding the reins, for the horses in great speed seem to gallop in the air without touching the earth.<sup>356</sup> In this context there is found a similar reference in the Ab.Ś of Kālidāsa<sup>357</sup> where due to the speed of the chariot the deer goes more through the sky and less on the ground out of his fear for the descent of an arrow. The idea contained in the line *durvibhāvyaḥ daivagatayaḥ* i.e. the courses of fate are unimaginable, of the SDH<sup>358</sup> has its affinity with the line

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355. ko'yaṁ kaviḥ kovidānamūn abhijñānaśākuntalapramukhapravarānā-  
 ṭakaprayogaprīṇitāntarātmanaḥ samprati nijanibandhanena  
 kutūhalayati. -SDH.,p.4
356. lakṣyaḥ kṣepaḥ khurāṇāṁ na viyati na bhuvī vyāyatān nūnamaṅghrī  
 naścā nāvakṣipanti kṣapitavicalitā nāpyamūnutkṣipanti  
 yāvat samparkametā vidadhati patitaiścākṣuṣairnaḥ karāgraiḥ  
 tāvad dūrāpayātā na khalu tarulatā buddhimutpādayanti. -ibid.,IV.7
357. grīvā bhaṅgābhirāmaṁ muhuranupatati syandane dattadrṣṭiḥ  
 paścārdhena praviṣṭaḥ śrapatanabhayād bhūyasā pūrvakāyam  
 darbhairardhā'valīdhaiḥ śramavivṛtamukhabhramśibhiḥ kūrṇavartmā  
 paśyodagraplutatvād viyati bahutaraṁ stokamurvyā prayāti.  
 -Ab.Ś.,I.7
358. SDH.,p.58

*bhavitavyānām dvārāṇi bhavanti sarvatra* of the Ab.Ś.<sup>359</sup> Dhanañjaya was burnt by the fire of love when he took and placed the bodice of Subhadrā on his breast. So the rays of the moon at night appear to him as sharp needles.<sup>360</sup> Similar description is found in the Ab.Ś. when the golden breslet of Duṣyanta was sullied by his tears every night due to his deep passion for Śakuntalā.<sup>361</sup> The influence of Raghu<sup>362</sup> is evident in the SDH<sup>363</sup> in the employment of the word *Kalabha*. The style of double use of the particle.

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359. śāntamidamāśramapadaṁ sphurati ca bāhuḥ kutaḥ phalamihāsyā  
athavā bhavitavyānām dvārāṇi bhavanti sarvatra. -Ab.Ś.,I.15
360. bhavati niyatipāśo netrayoḥ ṣaṭpadālī  
niśiniśi niśitāgrāḥ sūcayaścandrapādāḥ  
viṣahutavahapātaṁ mālayo mātariśvā  
mama vapuṣi vidhatte vetti śeṣaṁ manobhūḥ. -SDH.,III.4
361. idamaśiśirairantastāpāt vivarṇamaṇīkṛtam  
niśi niśi bhujanyastāpāṅga pravartibhiraśrubhiḥ  
anabhilulitajyāghātāṅkaṁ muhurmaṇibandhanāt  
kanakavalayaṁ strastaṁ strastaṁ mayā pratisāryate. Ab.Ś.,III.11
362. mahokṣatām vatsataraḥ sprśanniva dvipendrabhāvaṁ kalabhaḥ  
śrayanniva. - Raghu.,III.32
363. sprśati kalabhaḥ saimhūm daṁṣṭrām mṛṇāladhiyā muhuḥ  
-SDH.,p.14

*kva* in the SDH is seen to be followed from some ancient treatises. The double use of the particle *kva* in the verse *kurvan kaurukucīm*<sup>364</sup> of the SDH may be said to have been modelled after the verse *kva vayaṁ kva...* of the Ab.Ś.<sup>365</sup> The double use of the particle *kva* is seen here to express vast disparity between two things and ideas. To make it more clear, references can be made to many verses found in different treatises<sup>366</sup> of Classical Sanskrit literature.

It is found that two verses of the SDH start with the finite verb '*bhavati*'<sup>367</sup> This is also found to be used by Kālidāsa and Bhaṭṭanārāyaṇa

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364. *kurvan kaurukucīm vṛttimātiṣṭhannantyamāśramam*  
*apahartā subhadrāyāḥ kva vayaṁ kva dhanañjayāḥ.* –ibid.,IV.15
365. *kva vayaṁ kva parokṣamanmatho mṛgaśāvaiḥ samamedhito janaḥ.*  
–Ab.Ś.,II.18
366. *kva sūryaprabhavo vaṁśaḥ kva cālpaviṣayā matiḥ.* –Raghu.,I.2  
*kva bhūpatīnām caritaṁ kva jantavaḥ.* –Ki.,I.6  
*kva śarāsanam ? kva ca vimuktipathāḥ?* –ibid.,VI.44  
*kva tadvidhastvaṁ kva ca puṇyalakṣaṇā.* –KS.,V.73  
*sukṣatriyā kva bhavati kva ca dīnataiṣā.* –VS., V.3
367. *bhavati niyatipāśo netrayoḥ ṣaṭpa* –SDH.,III.4  
*bhavati dhanurmūrteyasya saṅkalpayoneḥ.* –ibid, III.6

in the Raghu and VS respectively.<sup>368</sup> The portion *śauvastikatvaṁ* found in the *Bhaṭṭikāvya*<sup>369</sup> of Bhaṭṭi comes to be employed in the SDH.<sup>370</sup> Kulaśekhara's acquaintance with the *Nāgānanda*<sup>371</sup> is evident in the portion *hā kṛtāntahataka* used in the SDH.<sup>372</sup> Influence of Bāṇabhaṭṭa is noticed in the SDH in the employment of the word *baḍavānala*<sup>373</sup> which shows affinity with the *Kādambarī* (Kd).<sup>374</sup>

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368. bhavati viralabhaktirmlānapuṣpopahāraḥ  
svakiraṇapariveṣodbhedaśūnyāḥ pradīpāḥ  
ayamapi ca giram nastvatprobodhaprayuktām  
anuvadatiśukasto mañjuvākpañjarasthaḥ. -Raghu.,V.74  
bhavati tanaya satyam saṁśayaḥ sāhaseṣu  
dravati hṛdayametadbhūmamutprekṣya bhūmam  
anikṛtinipuṇam te ceṣṭitam mānaśauṇḍa  
cchalabahulamarīṇām saṅgaram hā hato'smi. -VS.,V.21
369. BK.,II.33
370. .... śauvastikāya prayāṇāya sannāhaya. -SDH.,p.159
371. Nn.,p.107
372. SDH.,p.170
373. deva!upaśamita ivedānīmantahkṣobhārṇavabaḍavānalāyamāno  
rauhiṇeyaḥ kopapāvakaḥ. -ibid.,p.159
374. kim vā praśamahetunāpi na pracaṇḍataro bhavati vaḍavānalo  
vārinā. - Kd.,*Śukanāsopadeśa*, p.170



It may be said that the prose portion of the SDH bears the stamp of impact of the poet's acquaintance with the writings of the noted poets who preceded him. A common peculiarity is noticed in the works of almost all the prose writers<sup>375</sup> as well as the *Campū* writers<sup>376</sup> that many prose sentences in the works start with the finite verb and in most cases with the verb *asti*. Kulaśekharavarman describes the beauty of Subhadrā with the same style when Dhanañjaya says that such a jewel of a maiden could not be produced even by the celestial tree.<sup>377</sup> Of course, unlike Kd and *Nalacampū*

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375. *asti sakalatribhūvanalalāmabhūtā, prasavabhūmiriva kṛtayugasyā ātmanivāsocitā bhagavatā... ujjayiṇī nāma nagarī.*- Kd.,pp.153-162  
*asti samastanagarīnikaṣāyamāṇā śaśvadagaṇyapaṇya.... magadhad-eśaśekharībhūtā puṣpapurī nāma nagarī.* – DKC.,p.1

376. *asti samastaviśvambharābhogabhāsvallalāmalīlayamāṇaḥ samānaḥ sevayatayā nākalokasya... āryavarto nāma deśaḥ.* - NLC.,pp.30-31  
*asti samastasāmantasīmantinīsīmantasindūrapūrasūrāstācalaḥ ... vaiśvānaro narottamo nāma.* -PHC.,pp.8-10

377. *asti kila svargasāraṁ dāmodareṇāpahṛtya mahyāmānūtaḥ kāmāprado vṛkṣaviśeṣaḥ. taṁ prārthyaikāṁ subhadrāṁ yācāvahe.*  
-SDH.,p.99  
*asti kaustubhasodarairmouktikairamṛtamayairghaṭitaḥ sarvasantāp-ahara iti kṛtanāmadheyo hāraḥ.* - ibid.,p.115

etc. one does not come across a long passage in order to meet the subject in the SDH.

The word *svasti* (*su-asti*)<sup>378</sup> used in the SDH<sup>379</sup> is a common auspicious expression. It may give slightly different meanings in different contexts. But in most of the cases it is of the nature of a general benediction or an expression of good-will to the person or persons to whom the text concerned is addressed. The word is found to be used by Kālidāsa in his Raghu.<sup>380</sup> It can further be said that Kulaśekhara is influenced by the compilers of the inscriptions, because this word is found to be frequently used by them in various inscriptions.<sup>381</sup>

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378. The meaning of the word is given as ‘let there be welfare to all’.

-*Students’ Sanskrit-English Dictionary*, p.632

379. svastimantau bhūyāstāmihabhavantau. -SDH.,p.48

380. tadanyatastāvadanyakāryō gurvarthamāhatumahaṁ yatiṣye.

svastyastu te nirgalitāmbugarbhaṁ śaraddhanamnārdati cātako’pi.

-Raghu.,V.17

381. svasti śrīparamadaivata paramabhaṭṭāraka.....

- *Bargaṅgā Rock Inscription as given in the IAA.*,p.4

svasti hāruppeśvarapurāvasthitasvabhujavalam.....

- *Tezpur Rock Inscription as given in the IAA.*,p.82

Thus, it is found that a good number of earlier writings made lasting impression on the poet of the SDH. It may be held that the literary richness of the SDH has been enhanced by the influence of the previous poets and these should not be treated as something lowering the status of Kulaśekharavarman as an original creative writer.