

CHAPTER – VI

CONCLUSIONS

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Though K's *Vik* is not as popular a drama as *Śāk* it has commanded a good number of Sanskrit commentaries, few in ancient times, more numerous in modern times. There are clear evidences that there were at least five or six ancient commentaries on *Vik*. Those of KV, RN and Kon are available, whereas those of Ghanaśyāma, Rāmamaya and Abhirāma are not available. However, the commentators on *Vik* are greater in number in modern times.

The reasons for this situation could be many. First, K's *Vik* is a love-drama, more simple and interesting than his other two dramas. With the spread of education in modern times, *Vik* has proved to be an ideal text-book for large groups of students of Sanskrit. It is small, it is a love-story, it is romantic in nature, it has supernatural element mingling very naturally and freely in its theme due to its heroine being an *apsaras*, it is certainly very poetic, also it illustrates ideally many points of Sanskrit dramatic composition, and also involves some debatable points as regards its place in K's creation, the date of K and his references to 'Vikrama,' the unique nature of its fourth Act and its versions ; its peculiar plot construction with three unions of the lovers and so on. This text-book of *Vik* has been liked by the professors and publishers alike in modern times. The modern commentaries are also accompanied by either an English or a Hindī translation of the text. They are mostly prepared keeping the students in view. Some commentators give word to word meaning in their commentaries which is more easy for the students to understand. Even in ancient times, there were synonyms given in commentaries. Secondly, *Vik* is called a *Troṭaka* as its fourth Act including 31 Prakrit verses is intended to be set to musical tunes along with the dance-

movements. All the modern commentators, except M.R. Kale, have accepted the larger version in which these Prakrit verses are included in the fourth Act of the play. Thirdly, it is quite probable that even in the ancient times there were many more commentaries on *Vik* but all of them have not come down to us. They must have been handed down in manuscript forms and could have disappeared due to the ravages of time. If we try to search such ancient commentaries in similar conditions after another hundred years, even these would not be available. So the non-availability of the ancient commentaries is also an important factor. We, however, have looked into all the commentaries which we could secure and these have been discussed in the foregoing pages.

It is seen that the personality of the commentators has played an important role in the performance of their commentaries. This study is intended to be a sort of forerunner for a more intensive study of the individual commentaries so far as this drama is concerned. KV is the first among the ancient commentators (14th cent. A.D.) of *Vik*. He is from South India and has followed the southern recension i.e. shorter version in which the Prakrit verses are not included in the fourth Act of the text of the play. KV was an able administrator but he was a connoisseur of literary masterpieces and he wrote commentaries on all the three plays of Kālidāsa. He had a vast knowledge of various Śāstras including that of grammar. But he never wanted to show off his knowledge anywhere in his commentaries. He was very brief and exact in his comments. He did not comment upon every word of the text. He has shown his profound knowledge of grammar and dramaturgical details. He has pointed out the dramaturgic technique when he refers to the *Arthaprakṛtis*, *Kāryāvasthās* and the stages of love between the hero and the heroine in the play or when he refers to the different *Samdhis* and their *Samdhyāṅgas*. Five *Samdhis* with their fortyfour *Samdhyāṅgas* are located

by KV in their proper places. And this is the main characteristic of KV's commentary. He has shown five *Samdhis* in the play separately in five Acts. He has dropped the Prakrit verses altogether from his text.

On the other hand, RN (17th century A.D.) is from North India and has followed the northern recension or larger version in which the Prakrit passages are included in the fourth Act of the play. He is the most ancient commentator who upholds the northern recension. He is fortunate in having at least one ally in Kon among the ancients and a whole host of followers among the modern commentators. RN has indeed given special attention to these Prakrit verses. In fact, it was his purpose to particularly highlight the performance aspect of this Act of *Vik*. He gives one more *maṅgalasloka* especially in the beginning of the fourth Act and comments on all the musical technical terms, and quotes their definitions from various authorities on Music like *SR*, *SKT* etc. In any case, RN has mentioned only one *Samdhyāṅga*, the *Pragamana* belonging to the *Pratimukha Samdhi* according to authorities. We can see the reference of this *Samdhyāṅga* in Viśvanātha's *SD*. He exemplifies this *Samdhyāṅga* from *Vik* and may be RN had seen this example and has quoted it in his commentary. He has not cared to show any other terms of *Samdhis* and *Samdhyāṅgas* throughout his commentary. Another peculiar characteristic of his commentary is to locate the nine *Deś-sabdās* occurring only in the Prakrit verses of the fourth Act.

RN is a scholar while in KV we have a minister at a court and in Kon probably we have a leader or a king of some place most probably in Bengal. RN studies and writes in that great centre of learning called Varanasi in the North while KV writes in the district of Koṇḍavīḍu in the South. These commentaries, one feels, undoubtedly reveal the individual temperament and also reflect the atmosphere and traditions perhaps of the land they hail from.

The pleasing maturity and profundity of KV and the haughty scholarship of RN are qualities that these individuals seem to have inhaled and imbibed from the distinctive atmospheres and traditions in which they drew their breath. We do not know about the date of Kon or any details about him as he has mentioned nothing in his commentary. Perhaps he wrote this commentary following RN as he accepted the northern version of the text. He mentions a few musical and dramaturgical terms in his commentary and quotes some of their definitions from the authorities mentioned by RN. But some definitions are not found in any standard work of dramaturgy.

The first full commentary of *Vik*, to come in a printed form was that written by ACV which was published for the first time in 1872. It is a modern commentary. Yet it precedes the ancient commentaries which were printed and published later (*Kgr* in 1929, *Prakāśikā* in 1888 and *Koṇeśvarī* in 1958). ACV most probably followed the style of the commentaries of PJV and his father Tārānātha Tarkavācaspati. Perhaps he is related to them as they are all from Bengal. We have noticed some peculiar aspects like variant readings in his commentary. He studies and offers interpretation of the texts before him as well as of the variant readings which he notes. Thus, it helps for the understanding of the text which is really considerable. ACV and PJV have not given any benedictory or colophonal stanzas in their commentaries. A very few authorities are quoted by them.

M.R. kale also follows the shorter version because he did not accept the Prakrit verses in the fourth Act of the play. He has shown the dramaturgical points like *Samdhis* and *Samdhyanigas* in his commentary. He has tried to show his profound knowledge of dramaturgy, grammar etc. and he is comprehensive, writing the second largest commentary on *Vik*. But we have noticed some inaccuracy in his commentary. For example, one *Samdhyanantara* called *Lekha* is mentioned in his commentary and also

mentions its definition, but he calls it as a *Saṁdhyaṅga* and the modern commentators coming after him has also followed this wrong tradition.

S.N. Shastri also is a modern commentator whose commentary is an extensive work as it is the largest one amongst all the commentaries on *Vik*. He also has a profound knowledge of various *Śāstras* and literatures. He has shown his acquaintance with western and modern Indian literature in that he quotes from Milton and Shakespeare and from the modern Bengali poet Ravindra Nāth Tagore in his commentary. This characteristic is entirely peculiar to his commentary.

We may mention here in passing the remaining commentators like Āśānanda, RCM, VPM etc. They are very careful to the needs of Sanskrit students as they have prepared text-books for the students specially. They have given word-meaning, construe of the verses and the sense or import of the text in their commentaries. Most of the modern commentaries are more comprehensive than the ancient ones. It can be said that the modern commentators generally accept good points of the both of the two ancient commentators RN and KV and are, therefore, generally able to locate and define many more poetical and dramaturgic terms like *Alaṅkāras*, *Metres*, *Rasas*, *Guṇas*, *Nāṭyālaṅkāras*, *Nāyikālaṅkāras*, *Vīthyaṅgas* etc in their commentaries.

The commentators recognise the greatness of K when they describe him as '*mahākavi*' or '*kavikulacudāmani*' (MB). It should be noted that a peculiar charm always blesses the works of great poet as it shows their genius. After all, there are only a few poets like K who belong to this class, hardly two or three. The commentators naturally quote from the *Śāk*, *Raghuvamśa*, *Kumārasambhava* of K to illustrate their points and preface the citation with proper remarks. These commentators are important from the

point of view of a critical reconstruction of a text and of history of dramaturgy, for a proper understanding of the dramaturgic doctrines and concepts. They reveal their familiarity with the Sanskrit classical literature and with other branches of Sanskrit learning too in their commentaries. They also quote from other dramatists and poets thus revealing their acquaintance with a wide range of literature generally Sanskrit but rarely even of other languages. These commentaries are thus also useful for a practical study of Sanskrit dramaturgy and other allied branches of scientific literature. The modern commentators usually take particular care to identify the *Alaṅkāras*, metres, dramatic points etc. and to quote the relevant definitions and even to discuss them when they feel it necessary to do so. Of course, they often refer to the different lexicons of Sanskrit literature and quote from them to support their meanings. The value of these commentaries is immense from the point of view of the history and knowledge of the rich lexicographical literature in Sanskrit. The reading of these commentaries does help the reader in his appreciation; it also helps in the understanding of the text and prepares a ground for his investigation. Reading of a Sanskrit commentary, thus, is not only going through a commentary or merely reading more Sanskrit or having some help for the understanding of the text but it also offers you a fund of information by which one can come to know of many unknown works and authors and their varied contribution which possibly is lost to us. The reading of these commentaries thus helps us to appreciate the work of literature, help widen our practical knowledge of traditional *Śāstras* and also affords a peep into the lost treasures of our ancient culture.

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