PART II - A

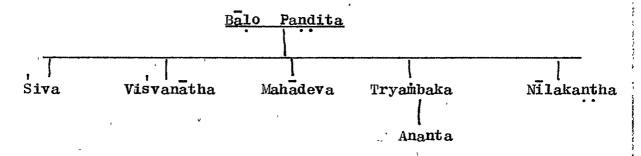
CRITICAL STUDY OF THE SVANUBHUTINATAKA

CHAPTER : I

AUTHOR.

In the paucity of historical and biographical information about Sanskrit writers, the personal account given by Ananta Pandita in the prologue of the play (pp.3,4) is certainly a ground for much satisfaction. According to this account, Ananta was born in a Brahmin family hailing from Punya stambha (Punatambe) on the bank of the river Godavari - the city which was resorted to by mostly the pious and well-read Brahmins devoted to Lord Siva.

Ananta's family-gotra was Bharadvaja and most probably
the family belonged to the Yajurveda as he quotes more from
the Upanisads like the Brhadaranyaka, Taittiriya, Isa, Svetasvatara and Katha belonging to the Yajurveda than from other Upanisads.
His ancestors, who are mentioned below were endowed with great
scholarship and were free from the vices like hypocrisy etc.



Among his forefathers who were devoted to the worship of gods, were proficient in all the branches of knowledge, were

engaged in Vedic discourses and whose conduct was befitting their learning, his father - Tryambaka was prominently proficient in the Vedanta-Sastra and had cultivated in his heart - advaita - bhavana - the sense of non-duality due to divine grace.

Being born in the family of the people having pious disposition together with vedic erudition, Ananta himself imbibed many virtues and great scholarship which will be discussed below.

Ananta Pandita was not only a scholar and a thinker but also a keen observer of human life and different personalities in the society. This fact is borne out by a number of subhasitas 1 pregnant with meaning, upholding the significance of imbibing various virtues and different aspects of human life, as well as by the pen-pictures of the personages like the pundit, parivrajaka nastika and the vitandamartanda whose peculiar characteristic traits are nicely brought out by the playwright. Although intellectually he had a vedantic bent of mind, emotionally he was an ardent devotee of Lord Siva and his spouse Goddess Parvatī or Lalita whose divine splendour and great glory have been described by the poet in a very charming and attractive manner. He has not only pointed out the supremacy of Lord Siva in every act but he identifies Him with the Saguna Brahmana ruling over the entire universe. While identifying Siva with Rudra (V.29,30) he has stated the auspicious and benevolent nature of Rudra who dispels

^{1.} Vide, Appendix 1A

the miseries of His devotees and grants them the final beatitude; similarly while he points out the sanctity and greatness of the city of Banaras, he at the same time upholds that mere death in Kasi does not guarantee moksa for attaining which one must be endowed with the true of the Supreme. This suggests that Ananta Pandita was not a superstitious person but an intellectual thinker.

Place and Date:

In the prologue of the play and the epilogue of all of his works he states Punyastambha (Punatambe) on the river Godavari as his native place. He becomes rather emotional while describing this native place near Dandakanana and Pancavati, the place which he designates as "sakalavidyanidhana" and "visvesa sannidhana" - the abode of all the lores and the residing place of Visvesa. In course of time Amanta Pandita might have migrated to Banaras where it seems he must have lived the rest of his life and composed different works to be discussed below.

As Altekar observes Banaras "once more began to attract scholars from the farthest corners of India and several learned families of Maharashtra and Karnatak came and settled down permanently at Banaras by the beginning of 16th century².

Ananta's family was one of them to get settled in Banaras whose significance and holiness have been repeatedly referred

^{2.} Altekar A.S., History of Benares, p.39.

to by him. He also mentions different places on the bank of the river Ganga in Kasi like the temple of Lalita, of Vrddhakala and the temple of Visvanatha built by Raja Todar Mall in 1585 A.D. In almost every work Ananta has stated in the colophon that he has composed the work in Banaras or Kasi.

Date:

Although Ananta refers to the Visvanatha temple built in 1585 he does not speak about the temple being demolished by Aurangzeb in the year 1669 A.D. This shows that he belongs to the earlier part of the seventeenth century. This fact is corroborated by the colophons of his commentary on Rasamanjari and that of his Aryasaptasati which were written in 1636 A.D. and 1646 A.D. respectively.

The present play appears to be his last work in which he has shown a great deal of intellectual maturity and emotional stability. It is the same Ananta Pandita who has delineated various feminine beauties, different love-sports and several aspects of erotic sentiment in his commenatizes on Rasamanjari and Aryasaptasati but now at the time of writing the play he is totally changed. He now no more aspires for lovely damsels, their amorous movements and the charming mode of speech (V.15), but now he longs for the attainment of the true knowledge of the Self, for divine grace and for imbibling complete detachment to this mundane existence which according to him is nothing but the mirage (p.76) and a prison (I.16) giving no delight to the mumuksu like him. By the time of the composition of the play

the author has sufficiently become well-known (V.18), well advanced in age (V.17) and well content (V.12,16) so that now he looks for the realization of the Self which according to him is the only means of getting rid of the cycle of birth and death (I.17). All this shows that the drama must have been his last literary product which he might have composed during 1646-1660 A.D.

Thus Ananta Pandita therefore must have flourished during the first half of the 17th century A.D.

WORKS AND SCHOLARSHIP:

Following are the five works penned by Ananta Pandita which have been arranged chronologically:

1) Mudraraks as apurvas ankathanaka:

A prelude containing the prose version of the play-Mudraraks as a written by Visakhadatta (5th century A.D.). Written in simple and lucid prose, Ananta here describes the plot of the drama, helping to follow the course of the play.

This must be his first work because firstly in an attempt to imitate Bana, he has resorted to artificial way of writing, like long sentences (p.2,14,15) and difficult words and phrases. Moreover as Sharma rightly observes "He brings in his "tatasa" for often" in this work³.

^{3.} Sharma Dasaratha, Mudraraksasapurva samkathanaka, p. 12.

Secondly compared to other two works viz. commentaries on Rasamanjari and Aryasaptasati, this writing of the preface to a play was a simple and easier work with which Ananta must have started his literary career.

- 2) A commentary on Rasamanjari and
- 3) Marathi rendering of the Rasamanjari:

Ananta wrote the commentary called Vyangyarthakaumudī on the Rasamanjarī of Bhanudatta (1350-1450 A.D.) in 1636 A.D. at Banaras under the royal patronage of Prince Candrabhanu of Bundelkhanda.

Although Ananta has referred to Kasīrāja as the main ancestor of Candrabhānu no such king ruled in the 17th century at Kasī "which had been firmly included in the Mughal territories in the very beginning of Akabar's reign" as stated by Katre⁴.

Both the above-mentioned works were composed by Ananta under the royal patronage of Prince Candrabhanu as it is stated by Ananta in his colophon verses of both these works 5.

Rasamanjari deals with the different phases of love and illustrates the conditions of lovers of different ages and experiences. It also delineates the nature of the heroes and heroines and the parts they play in love intrigues. Ananta Pandita has not only elucidated different types of nayika and nayaka, various mental and physical changes involved in love sports and different aspects of the Srngara sentiment in a simple and

^{4.} Katre S. L., Kirticandrodaya-kavya, p.198 in Dr. Mirashi Felicitation Volume.

charming style but has also referred to the views of Kamasastra (pp.37,85).

entitled Śrngarkallolini He has rendered the whole Rasamanjari into Marathi language

4) The Commentary on Aryasaptasati:

He wrote in 1646 A.D. his commentary called Vyangyarthadipana on Aryasaptasati of Govardhanacarya (12th century A.D.) Modelled on the Prakrit Gathasaptasati of Hala, Aryasaptasati of Govardhana contains more than 700 verses arranged alphabetically in Vrajyas and having predominantly erotic theme full of double entendre.

Ananta has explained the different conditions of a nayaka and a nayika under different stages of love-intrigues in a scholarly yet simple style and language. While commenting on the verse no.402 he refers to his Rasamanjaritika which also suggests that the tika was composed earlier than that on the Aryasaptasati of Govardhana.

5) SVĀNUBHŪTINĀTAKA:

As pointed out earlier this play must have been written
by Ananta in the later phase of his life when he was fully matured
and well known as a literary artist in those days.

The Fofflowing language, lucid style and charming diction.

^{5.} Katre S.L., Kirticandrodaya-kavya, p.198 in Dr. Mirashi Felicitation Volume & Bhave V.L. Maharashtra Saraswata, pp. 385-386.

of the play replete with the philosophical concepts and ideology confirm, Ananta as an erudite scholar and a gifted poet.

Thus all these works of Ananta Pandita give a testimony to him as a prolific writer, erudite scholar and a real connoisseur of the human life on the whole.

Scholarship:

Ananta Pandita is an erudite scholar who has quoted several works and authors in his play. He has absolute mastery over the Sanskrit language, its grammar and the Prakrit language. The very fact that he has employed numerous metres quite successfully is enough to show that he has good acquaintance with Sanskrit prosody; similarly the use of various figures of speech and the diction full of literary merits bear ample testimony to his knowledge of rhetric and poetics. He must have also studied some allegorical plays before composing his own play Svanubhuti. The copious allusions and quotations from the prasthanatraya i.e. the Upanisads, Bhagavadgita and the Brahmasutra of Badarayana bear ample testimony to his thorough knowledge of these texts.

He not only explains some of the tenets of the orthodox systems but also those of the heterodox systems in a very simple yet lucid manner. Since he refers to some mythological events in the play he must have studied the epic and puranic mythology as well. As he refers to different ways of articulating the sounds, it shows that he must have some linguistic background necessary to make such observations. In most of his works he

refers to some facts of the science of medicine and in this play he mentions the twofold utility of khadira (Acacia catechu) a medical plant which suggests his acquaintance with the science of Botany.

He is very much influenced by Sankara and his followers whose commentary and the views have been quoted by him in his play.

That he is endowed with a great poetical faculty along with devotional fervour is proved mainly by his charming panegyrics addressed to the river Ganga and to the Goddess Lalita.

Thus Ananta Pandita, true to his name is a versatile scholar acquainted with a number of different branches of knowledge and lores. He has made use of his erudition in the play in a very skil ful and successful manner.

Naturally therefore the learned people would appreciate his play as he has expressed his desire in the prologue of the present play (I.4).

CHAPTER : II

TITLE OF THE PLAY

The title of the play 'Svanubhuti' can be explained in the following two ways:

- netaphorically identified (abhedopacarat) with the drama which tells us about the nature and importance of svanubhuti. The upacara or metaphor is based upon pratipadya-pratipadakabhavah on the authority of Bhattoji Diksita who on IV.3.87 "adhikrtya krte granthe" remarks sarirakamadhikrtya krto granthah sarira-kiyah sarirakam bhasyam iti tvabhedopacarat (p.250, Vaiyakarana-sidahantakaumudi edited by Nene G.S.)
- 2) Svanubhutim adhikrtya krtam natakam; a drama having svanubhuti for its subject-matter according to Panini IV.3.87.

Both these explanations convey one and the same import i.e. this drama has svanubhuti as its main theme or subject-matter accuring in almost every act of the play.

Thus in act I.17,18 the playwright has explicitly said that unless one gets the knowledge of the Self one will never obtain real bliss. This statement is corroborated by the vedanta texts quoted in several verses which stress the attainment

^{1.} Vide Chapter VI for details.

of the knowledge of the Self to get immortality. The playwright also refers to the king Janaka and Sivarama who though living in royal glory could attain svanubhuti - direct knowledge of the self.

In act II also setting aside the knowledge of worldly scriptures the dramatist has upheld and recommended the dharana - the calibre which is capable of grasping 'Brahmadvayata' i.e. identity with the Brahman.

In act III a passage from the Brhadaranyaka enjoining the darsana, sravana, manana and nididhyasana of the Self is fully quoted by the author.

The act IV refers to Vamadeva who identified himself with the entities like Surya, Manu etc. on the attainment of the true knowledge.

Finally in act V the person who having studied various scriptures does not know the Self is called gardabha (an ass). The 'Bharatavakya' also glorifies svanubhuti as an outcome of the nectar in the form of tattvopadesa (the teaching of the reality).

Thus throughout the whole play, the dramatist has frequently and predominantly depicted the nature and significance of svanubhuti as the means of attaining immortality.

The Type of the Play:

In the prologue of the play the Sutradhara calls this play as a nataka, a drama.

As an allegorical play, however, elucidating and propounding the doctrines of Advaita-Vedanta and having neither hero nor heroine nor the plot consisting of their intrigues, the various criteria of a nataka laid down by Bharata and later dramaturgists can hardly be applied to the present play. Hence from among the following five characteristics of a nataka based on the NS, enumerated and discussed by G.K.Bhat² only a couple of them, those too partly can be found in the present play:

- i) A very well known story for its plot; actions and activities of a well known person, in a well known place, in this land of ours namely Bharata.
- ii) A well known, exalted hero.
- iii) Life and actions fit for a hero born in a sage-like royal family for the theme, with divinities in a helping role.
 - iv) Story endowed with the splendour of the goals of human life, material prosperity and pleasures of love and the actions of the hero's opponent.
 - v) Division of the dramatic plot into a number of acts

 (anka) five to ten; and use of introductory or linking
 scene (pravesaka) in the construction.

^{2.} Bhat, G.K., Natyamanjarisaurabha, pp.172-181.

Among these (i), (iv) and (v) are partly found in the present play: Thus the elucidiation of the different scriptures (which of course cannot be called a story), which forms the main subject-matter of the play takes place in the envirous of the famous Visvanatha temple at Varanasi on the bank of the river Ganga (i). This explanation and discussion of the scriptural texts pertaining to the perishable nature of the world and to the Supreme Reality of the Brahman enlightens a person about the significance and means of mukti (final beatitude) which is one of the goals of human life (purusarthas) (iv). Finally the play is divided into five acts properly linked with each other (v).

The later dramaturgists have also referred to the abovementioned essential features or the characteristics of a nataka
and have emphasized as well as eloborated the other equally
significant features of nataka like the qualities of a nayaka
suitable sentiment (rasa), essential literary merits, the five
types of elements (arthaprakrtayas), stages of action
(karyavasthas) as well as the junctures (sandhis) and their parts
shaping and defining the structure and the action in the play³.
As pointed out earlier, these characteristics do not exist fully
in this play since it belongs to those few allegorical plays
which are written with a singular aim of propounding and teaching
different doctrines of philosophy in a catechetical manner.

^{3.} DR. III. 22-38, BP. p. 237 (GOS), NLRK, 9-30, SD VI. 7-11.

Naturally therefore in such a play there is no scope to complex construction of the plot, development of the varied sentiments and the display of several literary decorations and embellishments. The play in short is appealing more to the brain than to the heart; it is more 'sravya than drsya and finally in its essence it is more literary and didactic than dramatic and progmatic⁴.

^{4.} For details vide Chapter V.

CHAPTER: III

SUMMARY OF THE PLAY

As usual the play begins with a mangala sloka offering salutation to the Highest God embraced delightfully by His beloved. While the following verse glorifies the superb teachings of the sadguru, the third verse again pays tribute to the Supreme Reality from whom the Vedas have emanated and whose nature is indescribable.

After the nandī, the Sutradhara informs the audience that he has been asked by his teacher—the mind—the inner God, to enact the play Svanubhūti composed by Ananta Pandita. He holds a dialogue with his wife and asks her to look into the worldly matters so long as he would be busy with the presentation of the drama. The Sutradhara informs about the author of the play and his pedigree. Ananta Pandita hails from the family of well—read people residing at Punyastambha on the bank of the river Godavarī. His father Tryambaka was one of the sons of Balo Pandita who was well versed in all the branches of knowledge, was a pious person. The family gotra of Ananta Pandita is Bharadvaja. Being asked by the Nata, the Sutradhara points out the merits of the play the central theme of which is the elucidation of the nature of the Supreme Brahman and the composition of which is replete with delightful and charming words and expressions.

Moreover explaining to the Nata, the opinion of the playwright, the Sutradhara says that if there is real merit in the composition the elite would welcome it and would appreciate it, otherwise they being persuaded perforce by entreating or beseeching to witness a play devoid of any merit will not derive any pleasure from its performance. While the Sutradhara desires to address Lord Siva, Nata informs him of the arrival of some divinity being worshipped by the flocks of gods, demons, sages and human beings mounted on a well-decorated bull and accompanied by a nayika (damsel) waited upon by the divine ladies and mounted on the lion. The Sutradhara tells Nata that He is Lord Siva accompanied by his wife cit-Sakti. Both of them move away from the place at the approach of Lord Siva and Parvati and remaining concealed closely look at the divine couple.

Main Scene:

Mahadeva along with Parvatī enters and describes the big cemetery on the Manikarnika ghat at Banaras which is full of funeral pyres and where the old and pious people besmearing their bodies with bhasma (ashes) and with their mind engrossed in the meditation of Lord Siva are rolling on the ground. When Parvatī requests Lord Siva to impart taraka mantra in the ear of some who have come there and who are about to die, Lord Siva does accordingly and then Parvatī asks Vijayā to convey to Dandapāni the message viz. whosoever, desirous of mukti would come there to the cemetery, he is welcome with pleasure. Then enters Dandapāni who expresses his desire to his friend

Vikatatunda to converse with some pundit so long as Lord Siva is busy with preaching the taraka mantra to the beings. At this point are heard the words of a pundit who describes again the scene where people easily obtain mukti owing to the taraka mantra muttered in their ear by Lord Siva.

While Dandapani is speaking to somebody who is not visible (i.e. Akasabhasita), pundit alongwith his disciple enters and again presents a pen-picture of Lord Siva who being repeatedly requested by his wife, teaches the mantra in the ear of a person by holding with one hand his garland made of skulls and by another hand the hair of the person about to die. The pundit approaches Dandapani salutes him and when asked, tells the latter that he is Hara. The Vidusaka ridicules the pundit who has brought some message from the king born in the Gauda family. Dandapani asks pundit to take some rest there until Lord Siva imparts mantra to the dying people. The pundit agrees. He asks his disciple to find out more about the person seated on a slab of stone and surrounded: by a number of people. The disciple goes there and having returned back informs the pundit that the person is some parivrajaka, conversant with the discourses of Vedanta, waited upon by several ascetics. The pundit with his disciple approaches parivrajaka and bows down him. Then the disciple expresses the desire to discuss something regarding the Atman. The parivrajaka who is also called here Brahmacarin asks, "Do you not know this particular region"? Thereupon the pundit explains to him in details the significance of the knowledge of the Supreme who creates, preserves and dissolves the Universe, and who being

incomprehensible can be known through the teachings of a teacher who has mastered the scriptures and has realized the real nature of the Highest Reality.

When the disciple requests pundit to take rest in Hariscandramandapa, the pundit declines on the ground that in the city of Varanasi, all the places without any distinction provide him rest and recluse and desires to roam in the environs of Manikarnika where envirous of Manikarnika where several noble people have taken up their abode. Finding a Tarkika with his follower coming there, the disciple requests the pundit to stay on there for sometime. A Tarkika comes there and asks the pundit a number of questions regarding his name, destination and study of the scriptures. The pundit explains to him that in reality he has nowhere to go and that he has studied Vedanta, and has resolved to refute dvaita. With a view to discard the theory of lof advaita the Tarkika asks the pundit "what is your pramana to prove the theory of advaita, how can the advaita be consistent without accepting dvaita?". The pundit decides to teach him the advaita theory by proving the authority of the Vedanta texts. At first the pundit explains to the Tarkia the real nature of the Supreme and of the sabdapramana.

To the question of Tarkika as to how the advaita Brahman which is real can be known through the unreal Vedantic texts, pundit replies that just as there is a discharge of semen due to the embrace of a damsel in a dream or just as by reading the words like maga or maga, a person gets the knowledge of the real objects like mountain or elephant, similarly through Vedanta, the

knowledge of the highest Brahman can be attained. The pundit further points out the false nature of the world and the true nature of the Brahman but when the Tarkika refers to some Upanisadic texts as supporting duality, the pundit enlightens him as to how all the Upanisads emphasize the nature of the Brahman as the one without a second. Referring to the types of abhava like anyonya, samsarga and atyanta, the pundit again stresses the non-validity of the dvaita. The nescience being the only cause of dedusion in the world can be sublated by the knowledge of the Brahman which is the main subject of discussion in the Upanisads according to the pundit. He further reminds the Tarkika of the Brahman being the only reality sublating the entire duality found in the world. He also advises Tarkika to shun the thoughts of duality causing conflict and distress to the mind.

Being impressed by the teachings of the pundit, the Tarkika gets up bows down to the pundit and asks him as to how the advaita can be attained. The pundit advises him to refrain from the bad type of reasoning (dustarka), to develop complete faith in the Vedanta, to have detachment for the mundane existence (samsara) and attachment for the teacher, to cultivate liking for the company of the noble people and to have unflinching devotion to Lord Siva.

When the Tarkika asks the pundit whether the latter has come across any person who has attained the Supreme Bliss, the

sivarama who although a king has been reverred due to his erudition by the learned people. Like the celebrated ascetic king Janaka in the past, Sivarama has been an abode of both erudition and royal glory.

Having heard the sound of various musical instruments, the disciple informs the pundit about the time of the worship of Lord Siva. Hence all leave the stage

Act II: Viskambhaka:

In a brief viskambhaka that preceds the main scene of this act, there is a dialogue between Bhutibhasura and Krusodara. Krusodara who has come from the temple of Lord Siva, informs Bhatibhasura that having worshipped Lord Siva, Vasudan along with his disciples like Sanaka, Sanatana has gone back to Vaikuntha and at present the devotees from Saurashtra, Maharashtra and Dravida are rushing into the temple. Bhutibhasura asks Krusodara whether the latter has seen his friend Pingalajata and when he says 'no' Bhutibhasura sets out to Muktimandapa in search of Pingalajata.

Main Scene:

Then enter Upanisadarthagara and Pingalajata who gets delighted to meet his friend Bhutibhasura. After getting introduced with Upanisadarthagara, Bhutibhasura asks Pingalajata as to where he had been all this time. Pingalajata informs him that he had been in Muktimandapa along with Vitandamartanda

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in the company of a pundit. Thinking that friendship with Vitandamartanda is improper, Bhutibhasura tries to dssuade Pingalajata whereupon the latter tells that he no more keeps the company which was formed per force. Bhutibhasura asks Pingalajata whether the latter has learnt anything in the company of the pundit; Pingalajata describes how the devotees of Lord Siva, Rama and Krsna describe elaboratly these divinities out of true and ardent devotion ofor them. Then being asked Pingalajata recalls the conversation between the disciple and the pundit in which the latter has elucidated the theories of the schools of the Carvakas, Baudhas, Digambaras, Patanjalas, Vaisesikas, Tarkikas, Pasupatas, Vaisnavas, Brahmavadins and the Samkhyas.

Then referring to some Vedanta texts and the Brahmasutras, the pundit explains the compassionate and impartial nature of the Supreme Brahman whose qualified form (sagunatava) is discussed. The significant role played by meditation and action is also discussed. In the course of their friendly conversation with each other, Upanisadarthagara and Bhutibhasura point out the importance of the calibre capable of comprehending the real nature of the Brahman and the peculiar nature of the noble people. Then comes Vitandamartanda who while bowing down says - "namah sarvebhyah" giving rise to the discussion about the phonetic characteristic of some words.

When Vitandamartanda expresses doubt regarding the possible arrival of a great Vitandamartanda as related by Pingalajata, the latter explains to him how in this universe all types of creatures exist and how therefore it is advisible to refrain from obstinacy. Bhutibhasura concludes the whole discussion since now it is the time of the worship of Lord Mahesvara.

Act III: The Main Scene:

In the beginning Pingalajata describes the scorching heat of the sun and then criticizes the creator for conferring ample aminities to the foolish and neglecting the learned suffering in poverty.

Then comes Bhutibhasura who requests Upanisadarthagara to tell a story; accordingly the latter relates an episode in the life of the sage Yajnavalkya who at the time of leaving the house desires to distribute the property to his two wives Katyayani and Maitreyi. Maitreyi asks him about the utility of wealth in attaining immortality whereupon getting pleased with her, Yajnavalkya explains to her the nature of the Atman and the means of attaining Him. Bhutibhasura therefore asks his two friends not to be greedy of money and points out the vanity and evanescent nature of the universe. All of then being desirous of asking some metaphysical questions approach then the pundit surrounded by the disciples interested in philosophical deliberations. After sitting near the pundit for a while, Pingalajata asks him about the nature of the Atman bed by Yajnavalkya in the Brhadāranyaka Upanisad, the theory of

drsti-srsti, the stages of attaining knowledge and about the final beatitude which are explicitly explained by the pundit taking the help of the Vedantic texts, the Brahmasutras and the other works like the Yogavasistha and the Astavakragita.

The whole discussion comes to a close when Bhutibhasura expresses his desire to go to perform the worship of the Lord Siva.

Act IV: Main Scene:

Atmananda explains to some two-three Viraktas the real form of worship to be offered to the God. To offer the trifle worldly objects like flowers, fruits, light (dipa), scent (gandha) to the God who is Himself refulgent, all pervading and omnipotent is absolutely ridiculous according to Atmananda who elucidates real form of worship annihilating attachment and egoism and leading to the attainment of the immortality. Then enters Bhutibhasura who getting delighted in the company of the noble, points out its significance and initiates the deliberation regarding the interpretation of the Upanisadic statement, 'Tattvamasi' and the means of attaining Brahmasaksatkara. Silently listening to this Sastrartha, Atmananda commends the Advaita philosophy bringing about all the pleasures. He also explains the true nature of the Brahman by referring to some Vedanta-texts, Brahmasutras and some portion of the commentary of Sankara on the latter. But now since it is the evening time, the time of aratrika of the Lord Siva, all of them set out for the same.

Act V : Main Scene :

It is the time of the early morning. Atmananda and Virakta ask Bhutibhasura to recite the prayers addressed to the river Ganga and the Goddess Lalita, Bhutibhasura glerifies briefly the greatness and the sacred nature of Ganga capable of giving the highest bliss to a person breathing his last on its bank. Afterwards describing the clestial splendour, divine prowers and kind and compassionate nature of the Goddess, Bhutibhasura sings the panegyric (stava) of the Goddess Lalita. Then comes the pundit who relates the message of the Lord Mahesvara for the king Sivarama who is praised and blessed by the Lord Siva. The pundit also explains the importance of the city of Kasi on the basis of the Upanisadic text and the nature of the Brahman taking the help of the Yogavasistha and Samksepasariraka. Atmananda gets introduced with the pundit who feels delighted to meet him and requests him to narrate some extra-ordinary and marvelous incident witnessed by him supervising all the three worlds. Accordingly Atmananda relates in short a mystical event in a figurative language which is explicitly explained by the pundit referring to the Upanisadic texts. Finally with the Bharatavakya befitting the whole tenor of the central theme. the play comes to an end.

CHAPTER: IV

LITERARY APPRECIATION OF THE PLAY

Since the play 'Svanubhūti' is written with the singular aim of propounding, elucidating and propagating several doctrines of the Advaita philosophy, its portions of the prose and poetry are heavily ladden with philosophical ideas, metaphysical discussions and expositions of the scriptural texts. There is, therefore hardly any scope to the display of the literary merits and poetic embellishments profusely found in case of the classical non-allegorical plays in Sanskrit. Some of the characteristic features of the prose and poetry of the play are however discussed as follows:

Prose:

Among the four categories of prose viz. (1) muktaka, (2) vrttagandhi, (3) Jutkalikapraya and (4) curnaka in this play are found the first and the last types of prose marked by the absence and presence of some few compounds respectively (pp.2,3,6,12,22,32,53,81). Since the drama contains a large number of verses and quotations from the Upanisadic texts and other works like the Yogavasistha, Naiskarmyasiddhi and Astavakragita, the prose passages in the play are few and for between. Most of

^{1.} SD. VI.330,331.

these prose passages consist of philosophical and metaphysical discussions as pointed out earlier. There are however some passages which comprise of pithy and charming subhasitas e.g. on meeting his friend Bhutibhasura after a long time, Pingalajata remarks 'surhdalinganam sudhakaranikaraparisvangato'pi mahanandanidanam (p.29) i.e. the embrace of the friend causes greater delight them the contact with the abundance of the moon rays.

That the arrogance which is a stambling block in the spiritual progress becomes the cause of misery is expressed thus -'abhimana-matram hi jantornikhiladuhkhaikanidanam' (p.38).

Glorifying the rise of the Sun and of the friend Virakta says -'ko nama mitrodayam nabhivanchati' (p.81). Similarly commending the Supreme bliss, Upanisadarthagara says -'ko nama no sprhayati atmanandaya (p.94). The noble, elegant pieces of speeches like these indicate the poet's insight into some aspects of human nature and his study of human life.

Some passages also contain vivid and graphic pen-pictures as illustrated below:

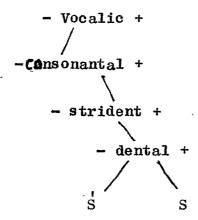
The disciple of the pundit portrays Parivrajakacarya, well versed in the discourses of Vedanta, with his eyes constantly fixed on the river Ganga and surrounded by some ascetics who have applied bhasma to their bodies, who have held in their hands staves and beads of rosary and who have put on the saffron-coloured clothes (p.12). Similarly there is a graphic description of a pundit seated in the posture of padmasana, under the 'udumbara' tree; rectific some Aranyakas and accompanied by

a disciple and some two-three people interested in the philosophical discussions. (p. 55).

These word-pictures shed light on the poet's sense of keen observation of the people, particularly of the sages and ascetics engrossed in meditation and discourses.

Linguistic Observation:

The playwright has referred to the phonetic peculiarities of some of the sounds (p.47,48). He says there - vastutah samburisukara-pamsu-sabdahtalavyah dantyasca i.e. there are palatal (s) as in sambhu and sukara as well as dental (s) sounds as in the words like pamsu. This distinction will be more clear on a linguistic tree as shown below:



This passage therefore shows the author's acquiantance with the science of phonetics and phonemics.

Poetry:

As it is already pointed out, this being the philosophical play, the poetry in it is packed with the ideas, concepts and

explanations regarding several metaphysical doctrines. The poet has adopted the easy and simple style of Vaidarbhi² which is free from compounds and endowed with perspicuity and elegant arrangement of sweet letters e.g. 1-17, II-24, where an aspirant of moksa is enlightened on the nature of the Supreme in an easy and simple diction couched with sweet and charming letters.

The poet has embellished his poetry with a number of figures of speech illustrated as follows:

The varieties of Amprasa3:

- 1) Cheka consisting in the repetition of the letters only once is found in I.12 where the letters like na, ja, ta etc. are repeated once.
- 2) Vrtyanuprasa containing frequent repetition of letters and words occurs in II.6 in which the letters ka, la, ta, bha are used repeatedly.
- 3) Srtyanuprasa occurs in III.3 due to the repeated occurence of the dental and palatal sounds in it.
- 4) Antyanuprasa is found in V.9 where each and every pada of the verse ends in lika ... i.e. malika, alika, kalika, kapa-lika, balika, ksalika, palika and kalika.

Slesa:

(1) Saldaslesa as in I.75 as the following words can be

^{2.} Kavyadarśa I.41, SD. IX.2-3. 3. SD.X. 3-6.

split in two different ways giving rise to two meanings:

Kutastha + arucih or kutastha + rucih nanatma + abhiratih or na+ anatmabhiratih parama + dvaitasprha or parama + advaitasprha

2) arthaslesa in V.1 since the following words having double entendre can be applicable to both river Gaiga and the company of the noble:

malinya = dirt and impurity of mind
kanti = complexion and splendour
dharma = merit and piety
prasada = purity and repose

Rupaka:

In I.2 where the gurusüktitattva is identified with vimarasana of karyakarya, harsana of sampads, dharsana of duskrta, amarsana of bhavabhaya, varsana of svananda and akarsana of bhrama.

Dipaka :

In I.5 because :both (a) poetry (padaparipati) and (b) saree (sati) are connected with one and the same property viz. viguna-devoid of merits (a) and of threads (b) at the hands of a wicked person and a mouse respectively.

Arthantaranyasa:

In V.26 since the statement viz. "the minds of the noble people get pained due to the performance of an act perforce"

gets justified by the second one containing an example of 'Sirisa flowers which fade due to the blow of a forceful wind.

Svabhavokti:

In I.13 where Lord Siva holding the garland of skulls by one hand and by another the head of the person about to die and muttering in the latter's ear the taraka mantra is graphically described by the poet.

Vakyancitya (Propriety of statement):

In II.8 while glorifying the greatness of Lord Krsna
the poet has fancied Him as an attractive collyrium born of the
light in the form of Yadava family and existing in the bed of
Yamuna river. Thus the vakya containing the imagery of Krsna
as an anjana gives a distinct charm to the whole verse addressed
to Lord Krsna who is said to be dark in complexion (Krsna).

Padaucitya4:

In II.41 the poet says that if a person concentrates and contemplates his mind on that entity - the Supreme Brahman without merely talking about it, then only he would get pratisthat Here the use of the word 'pratistha' exactly conveys the sense of that highest state from which there is no return to this mortal world, the sense precisely intended by the poet here.

^{4.} Ksemendra, Aucityavicaracarca, 12 & 11.

Apart from these verses of the philosophical import, indicating the poet's thorough proficiency in the several scriptures and indifferent systems of Indian philosophy, there are two panegyrics in act V addressed to the river Ganga and Goddess Lalita. These glorificatory hymns in which the poet has commended the greatness and splendour of the two divinities in an appealing manner, in which the poet has beautifully delineated their divine and superhuman traits and in which the poet has expressed his ardent devotion and servility particularly to Goddess Lalita bespeak Ananta Pandita's mastery over phetoric poetics and absolute faith in the divinity.

<u>Literary Peculiarilities</u>:

The literary diction of the poet is marked by some distinct features as follows:

The poet makes use of some significant phrases like galahastita (I.35) which means to seize by throat, to stragle. By using this phrase the poet has shown the vanity of knowledge after the attainment of the Supreme. He also refers to some of the maxims like "tulyavittivedyatvanyaya" (p.48) and "sati kudye citra nyaya" (p.72) in order to suggest unity between the knowledge and the object of knowledge and to show the identity between the individual self and the Supreme self indicated in the statement-tattvamasi.

The onomatopoetic expression like cancat is found in I.8 and II.11.

The poet has also used some lexical words like arta (I.40) = false, abjabhu (II.7) = born of lotus = Brahma, adabhra (IV.13) = plenty, akupara (p.76) = ocean, suka (p.76) = point, vanam (p.79) = water.

The author has briefly depicted some aspects of the Nature like the dawn (81) and the twilight and the moon (79,80).

Metres:

In handling the metres also the poet has displayed a great skill. He has used in this play a variety of metres viz. Sardula vikridita, Upajati, Anustubh, Sragdhara, Sikharini, Vasantatilaka, Vamsasthavila, Rathoddhata, Malini, Indravajra, Manjubhasini, Prthvi and Svagata.

Since a common subject-matter pertaining to the philosophical doctrines and the Supreme divinity is conveyed through these verses there is no scope to the suitability of a metre delineating a particular scene, emotion or situation.

Defects (Dosas):

In I.26 the word vantah gives rise to the defect of aslilatva⁵ since it conveys the sense of vomitting which evokes repulsion. The defect of nirarthakatva⁶ takes place in I.72, IV.44, which contain the words like 'kvapi', 'kadapi' adding no particular sense to the verses concerned.

^{5.} SD. VII. 2.

^{6.} SD. VII. p. 577.

Grammatical and Metrical Faults:

The poet has used the word kalinja (I.41) instead of the right word kalanja meaning flesh or meat. Similarly he has used the words like Triputi (p.9) and Maunji (p.32), obviously under the influence of Marathi language his mother tongue, instead of the right words: Triputa and Maunjibandhana.

In II.14 instead of the verbal form 'yatamanah', 'yatantah' is used. The metres in II.9 is defective due to the long letter in it.

Sometimes his style becomes too pedantic, terse and enigmatic as in act I while explaining the concept of abhava, in act II, while describing the anumana adopted by the system of Patanjalayoga and in III while explaining the concept of drsti-srsti.

Thus the diction of the play replete with 'subhasitas' consisting of several philosophical doctrines and decorated by literary embellishments, suggests Ananta Pandita's mastery over Sanskrit and Prakrit languages, proficiency in the science of poetics and keen insight into the workings of human mind. The ascendancy of verses over the dialogues and speeches make this play mere as a dramatic literary composition than the article of stage-craft.

The play in short containing plenty of verses saturated and with philosophical discussions expositions can be called gnomic poetry as Winternitz remarks about an allegorical play.

7. Winternitz M., History of Indian Literature, Vol. III, Part I, p. 311.

CHAPTER: V

DRAMATICAL APPRECIATION

Origin and Nature of Allegorical Play:

Personification of inanimate beings and personal qualities or senses shortly called allegory is as old as the vedic literature.

In Pancatantra, the animals are humanised and through their dialogues the author imparts ethical precepts. In Asvaghosa's Sariputraprakarana, the abstract objects like 'Buddhi', 'Kīrti', 'Dhrti' etc. are personified and ultimately Buddha himself appears in an incarnate form. The later dramatic literature has abundantly made use of this dramatic artifice to represent with vividness tenets of particular schools of philosophy and/or other questions of religious controversy.

Krsnamisra (later half of llth century A.D.) tried for the first time to establish the tenets of Advaita philosophy through an allegorical representation in his play "prabodhacandrodaya". The great popularity of this allegorical play is proved by the several imitations in the later period.

^{1.} Kṛṣṇa Y.V., II.V.XI.4, BU.VI.1.7-14.

The guiding force behind the allegorical representation is provided by Bharata who in his Natyasastra, while enumerating the characteristic features of a Natya has pointed out 'Dharma' 'Sama', 'Vibodha' as well as other factors like 'krīda' 'hasya' 'kama' etc. which should be properly delineated in a play. He has also referred to the important function of a drama viz. edification². He further says that there is neither any lore nor any craft nor any yoga which cannot be presented in a drama³. The later rhetoricians like Mammata and Visvanatha have also pointed out this aim of kavya viz. to instruct the people in a delighted manner and to lead them properly to achieve the purusartha like 'dharma' and 'moksa' along with artha' and 'kama' kama'.

This motif of edification might have inspired the playwrights of the allegorical dramas which teach and elucidate particular doctrine of philosophy or promulgate ethical and moral values of human life.

Accordingly Ananta Pandita, the author of the present play has elucidated and expounded different doctrines of Advaita philosophy by referring and refuting the tenets of the other schools of philosophy - both orthodox and heterodox like Sankhya, Yoga, Nyaya, Vaisesika and the Carvaka, Buddhism and Jainism. Following Sankara, the author has propounded the Brahman

^{2.} NS.I.108-110.

^{3.} Op.cit., I.113,116.

^{4.} KP.I.2, SD.I.2.

as the highest reality which can be attained through the true knowledge of the self and the direct perception (svanubhuti) of which leads to eternal supreme bliss, as taught and explained in the ancient scriptures 5. The Svanubhutinataka enunciating the scriptural doctrines mostly through verses very much resembles a cycle play of the West, written in verse and founded on scripture. The cycle play (belonging to the 14th century onwards) tried to depict different events and teachings of Jesus. "Scripture canonized legend, received theology, the amount of universal truth one can safely and effectively dramatize these are common elements in all cycles 6. Just as the Bible was the most important single source of the cycles, the scriptures like the Upanisadic texts, the Bhagavadgita, the Brahmasutras and the later texts like the Sankarabhasya on the Brahmasutras, Yoga yasistha and Samksepasariraka provided the basis for the dramatic structure of the Svanubhuti nataka which frequently alludes and quotes from the above mentioned texts.

The purpose and significance of the Play: The purpose of the present play is two fold:

i) To preserve and propogate the tenets of Kevaladvaita (absolute monism) as taught by Sankara and (ii) to inspire and urge the people to inculcate the superb values of life

^{5.} Vide Chapter VI for details.

^{6.} Williams Arnold, 'The Drama of Medieval England', p.65.

^{7.} Op.cit., p.117.

by referring to the noble personages of the ancient sages like Yajnavalkya and Janaka.

Taking into consideration the period (seventeenth century) in which the play was written and when there was the rule of fanatic Muslims in India, the significance of the play turns out to be three fold:

- 1) By promulgating and indoctrinating the noble values and teachings of the scriptures the play maintains and preserves the spiritual and cultural tradition of the Indian society and literature found in the texts belonging to the different eras of the time.
- 2) By referring to the envirous of the river Ganga and the temple of Visvanatha in Banaras on the one hand and by depicting some peculiar characters the types of the people in the contemporary society, the play provides some glimpses of the cultural and social conditions prevailing in the city of Banaras in those days, which would be historically significant.
- 3) The play written in the period in which the Sanskrit language and literature lost the royal patronage, keeps alive the tradition of Sanskrit dramatic literature.

Sources:

Since the play is written with a singular aim of expounding the tenets of Advaita philosophy through catechism, there is no central theme nor any plot to be developed through successive stages of the efforts and endevours on the part of the hero. The exposition of the Advaita Vedanta which forms the main subject-matter is based upon the scriptures mentioned above and hence its 'vastu' i.e. the subject-matter is not invented by the poet but is 'prakhyāta' i.e. the teachings of the well-known texts form the 'itivrtta' - the principal subject of the play⁸.

Critical Appreciation:

Prologue:

Like every other Sanskrit play, the present play also begins with a 'nandī' consisting of three verses. In the first verse the playwright offers obeisances to the highest Lord for the correct knowledge of whom the noble people take to the thorough study of the Vedanta-texts. The second verse glorifies the teaching of the excellent teacher which brings about the proper discretion of what should be done and what should be avoided, which enhances delight and dispels misery and which annihilates fear and illusion of the mundane existence by showering the supreme bliss of the Self. The third one again briefly refers to the Supreme Reality who has given rise to the Vedic texts and whose real comprehension is beyond the ken of speech.

These nandi verses suggest the subject matter of the play depicting the Supreme nature of Brahman which cannot be

^{8.} DR. I.15.

That the noble teacher enables a disciple to get rid of worldly miseries and to get the bliss of Brahman is suggested by the second verse. It also bespeaks Ananta Pandita's reverential attitude towards the divine efficacy in the words of a noble teacher. The description of the Brahman, being based on the scriptures, it displays at the outset, the playwright's knowledge of the Upanisadic texts and his skill in making use of the same in an ingentious manner.

After the nand, the Sutradhara informs the audience that he has been asked by his inner mind, to enact the play Svanubhuti. He further informs that the play Svanubhuti', causing delight to all has been penned by Ananta Pandita, the son of Tryambaka Pandita living in Punyastambha on the river Godavari, who had mastered the Vedanta philosophy due to its constant study and who had consequently attained the truth of Advaita i.e. attained the knowledge of the Supreme, one without a second. The Sutradhara also points out the excellent merits of the play which deals with that 'vastu' the Brahman which is the substratum of the entire bliss and which is sought after by the Yogins; Moreover the play written by the well-reputed author like Ananta Pandita, skilled in graceful arrangement of charming words is bound to delight the audience. This glorification of the play to be staged by the Sutradhara is technically: called

^{9.} Bu. 11.4.10, 111.9.26.

prarocana which aims at attracting the mind of the audience and at arousing their interest in the play at the outset.

While the Sutradhara is thus busy enumerating the praise-worthy features of the composition and is asking the Nata to address Lord Siva, the latter informs about the arrival of Lord Siva accompanied by his spouse Parvati and hence both leave the stage.

The prologue thus introduces the playwright, rouses the interest of the audience and ultimately leads on to the main theme by referring to the arrival of Lord Siva who is conceived here in the play as the highest Lord redeeming his devotees of the cycle of birth and death.

Technically the prologue belongs to the 'prayQgatisaya' type because while the Sutradhara is busy introducing the play and its author to the audience he is made to introduce the character of Lord Siva whose arrival marks the beginning of the main scene of the play.

The Main Scene:

The act I consists of the four scenes to be discussed below, representing different situations and discussions.

^{10.} DR. III. 6a., SD. VI. 30.

^{11.} DR. III.11, SD. VI.36.

The first scene which takes place in the great cemetery vividly depicts Lord Siva's devotees on the verge of death, who having applied the ashes (bhasma) and the leaves of bilva tree to their bodies, roll on the ground of the cemetry; enjoy the festival of death and being endowed with ardent devotion and absolute faith in Lord Siva are freed from the mortal bondage by the latter who utters the taraka mantra-presumably 'Om namah Sivaya' in their ears.

Dandapani an attendant of Lord Siva and a pundit who comes there along with his disciple and who when informs Dandapani that he has brought some message from the king of Gauda region is asked by the former to wait there as long as Lord Siva is imparting the Tarakamantra to his devotees afterwards he would be ushered in there in the presence of Lord Siva. The Vidusaka who enters there uninformed against the dramaturgical canon tries to ridicule the pundit but is finally \$1 enced by him.

The third scene takes place in the presence of a Parivrajaka to whom the pundit explains in a series of verses the significance of obtaining the true knowledge of the Self. Meanwhile the disciple requests his teacher - pundit to meet a Tarkika approaching there and exhibiting his knowledge of Nyayasastra which gives rise to the fourth scene. Accordingly the pundit propounds the doctrine of absolute monism by refuting the theory of duality propounded by the Tarikia mainly onthe following grounds.

^{12.} NLRK.43 and p.34.

- i) Since apart from Brahman, everything else in the world is false, no sabda-pramana i.e. no Upanisadic text speaks of duality; just as an embrace of a lady experienced in a dream causes an actual discharge of semen or just as the letters like 'naga' or 'naga' containing the difference of length in the first syllable convey the two distinct entities like 'mountain' and 'elephant' respectively, similarly the Vedanta texts facilitate the knowledge of the Brahman, the only reality in the universe.
- ii) The central purport of all the Vedanta texts is to expound the Supreme Brahman the ignorance of which gives rise to delusion and the true knowledge of which leads to immortality through the sublation of the false world.
- iii) Since the thoughts of duality cause pain and distress to the mind, they should not be entertained but one should concentrate one's mind on the Supreme Brahman giving bliss and final beatitude.

The Tarkika is convinced and is completely convinced when informed by the pundit about the king Janaka in the past and Sivarama at present, who though rolling in royal fortune, have attained the true knowledge of the Supreme and led the life devoted to the Brahman and devoid of attachment and passion for the mortal world.

The purpose of this act is then three fold:

- i) It emphasizes the supremacy of Lord Siva whose grace alone saves a man from the cycle of birth and death.
- ii) By showing the vanity and futility of the theory of Nyaya, it expounds how the true knowledge of the Self attainable through the Vedantic texts leads one to immortality.
- iii) It nicely delineates the character of the pundit who can eloquently discard primafacie view and establish the doctrine of the Vedanta on the authority of the sruti amd smrti texts.

Act II : Viskambhaka :

A very brief Viskambhaka in the beginning informs the audience that Lord: Krsna accompanied by his disciples like Sanaka and Sanatana has performed the worship of Lord Siva and now the people from different regions like Saurastra, Maharastra, Karnataka and Dravida are rushing into the temple.

Main Scene

The three friends Bhutibhasura, Upanisadarthagara and Pingalajata converse with one another. Being requested by Bhutibhasura, Pingalajata, who has been in the company of the pundit surrounded by a number of people devoted to different deities, recollects and relates their panegyrics addressed to the divinities like Lord Siva, Rama and Krsna. Pingalajata also narrates how the pundit has explained different theories pertaining to the schools of the Carvakas, Buddhism, Jainism,

Patanjala Yoga, Vaisesika, Nyaya, Pasupatayoga, Vaisnavism, the Brahmavadins and the Samkhya. Pingalajata also relates how the pundit enunciated the nature of the Supreme on the basis of the Srutis and the Brahmasutras, the significance of the meditation of the Brahman endowed with attributes (saguna) and of the karman in the pursuit of spiritual progress. Upanisadarthagara condemns and compares this narration with the human sounds uttered by a parrot through imitation and commends that intellectual faculty which is capable of comprehending the real nature of the Supreme. He also advises Vitanda martanda who comes there not to dispute and argue about duality but to under stand and sympathize with the views of others as taught by Lord Krsna in the Gita III.11.

The central aim of this act is to depict; (i) the divine nature and greatness of the gods like Siva, Rama and Krsna, (ii) the theories of different philosophical schools and (iii) the supremacy of Brahman to be attained through the true knowledge, which the playwright has achieved successfully.

While the vivid and graphic description of the divinities like Siva, Rāma and Krsna bespeaks Ananta Pandita's mastery over delightful, charming literary art, the fluent and detailed exposition of the theories of different schools displays his thorough proficiency in those theories and doctrines. The Subhasitas interspersed in between the dialogues not only make the reading of the play delightful but they also suggest the playwright's keen observation of the nature and behaviour

of the human beings .-

Act III: Main Scene:

In the beginning Pingalajata explains to Upanisadarthagara the irony of fate found in the two classes of people; while the foolish, illiterate people are given to sensual pleasures and affluence the learned well-versed in several scriptures have to face the miserable plight of poverty. Then enters Bhutibhasura who requests Upanisadarthagara to tell a story; accordingly the latter relates an anecdote of the sage Yajnavalkya and his wife Maitreyī occuring in the Brhadaranyaka Upanisad and referring to the dispassionate nature of Maitreyī. He advises his friends to develop similar attitude of detachment and dispassion towards the worldly material life which is false, the Brahman being the only Supreme reality in the Universe.

After hearing this prable all three of them desirous to know more about the Supreme Reality approach the pundit. Being asked by Pingalajata, the pundit enlightens them on the following points:

- i) the real nature of Atman referred to by the sage Yajnavalkya in the Brhadaranyaka Upanisad.
- ii) The creation in both the states i.e. of dream and waking being similar, the concept of drsti-srsti is equally acceptable in both the stages without distinction; i.e. Drahman being the only reality, the projection of creation is as false and momentary as that seen in a dream.

- ledge on the authority of the Yogavasistha (III.118.2,8,15) follow-ed by the explanation of the state of final beatitude bringing about the complete cessation of the nescience.
- iV) The significance of the meditation of the Brahman endowed with attributes. The pundit very nicely illustrates this point thus just as a young child is initiated into the studies by means of the simple Omkara written with the help of the pebbles, similarly a novice in the field of metaphysics is instructed about the difference in nature of the individual soul and the supreme Brahman in the beginning.

Thus to emphasize the false nature of the mundane existence, the supreme authority of Brahman and the importance of attaining the true knowledge on the basis of the Yogavasistha - this is the three-fold purpose of this act.

Act IV : Main Scene :

In the beginning of this act Atmananda explains to Virakta, the vanity in worshipping the Supreme with worldly materials. It is futile to offer an asana to Him who is resorted by maya creating the entire world and just as it is vain to offer the waters of the rivers to Him replete with the supreme bliss, it is of no use to drape Him who has no avarana i.e. who is omnipresent in the universe. As it is futile to apply sand paste to Him, the creator of the fragrance arising from the earth etc. it is absurd to kindle lamp before Him enlighten-

ing all the three worlds; just as it is of no use to offer any food to Him devouring all the animate and inanimate objects it is futile to give a betelnut to Him who confers absolute purity and repose of mind. Similarly to offer a fruit to Him yielding divine rewards is as absurd as to give a daksina to Him aspired even by the ascetics. Being asked by Virakta, Atmananda elucidates the real way of worshipping God in which complete detachment to the world, total dedication to Him and genuine interest in the spiritual progress are more important than the material offerings in the following way:-

The Ordinary way of offering	The real way and means of offering
1) asana (seat)	1) Citpadma, the lotus in the form of heart.
2) padya (washing feet)	2) By means of Vivekanīra - the waters in the form of discrimination.
3) vāsa (garment)	3) advayavasana - the desire of non-duality.
4) candanalepa (sandl paste)	4) nirlepata - detachment.
5) puspani (flowers)	5) suddhatva, buddhatva and niranjanatva - purity, enlightenment and simplicity.
6) Dipa-kriya (light)	6) cidvahnisamyojitavrttisutraih - by means of a thread in the form of the mental mode enkindled in the fire in the form

of the Supreme consciousness.

- 7) naivedya (offering)
- 7) svatmanivedana (self-dedication)
- 8) tambula 8) the leaf = being (bhuta)
 (the leaf of piperbetel) nagacreeper = nescience (ajñana)
 betelnut tree = self-concept
 (jivabhimana)

lime = difference

catechu = property of the satva, rajas and tamas.

9) phalam (fruit)

- 9) sarvaikyatā = unity with all, born of the immortal tree of self-realization blooming on the ground of the teachings of the Brahman.
- 10) Daksina 10) The trinity of drk, drsya and darsana (offering of money) the organ, the object and the act of perception.

According to Atmananda, the above-mentioned mode of worship is meant for those of immature intellect, the superb way of worship of the divine is that in which a person having true knowledge perceives nothing else but Brahman pervading the entire universe.

Then enters Bhutibhasura who explains to Virakta the meaning of the statement 'Tattvamasi' conveying the identification of the individual soul with the Universal soul through indication (laksana). Atmananda further enlightens Virakta about the self-resplendant nature of Brahman standing in no need of any pramana as it is pointed out by Sankara commenting on the Brahmasutra I.1.4 and III.3.9.

Thus while this act serves the purpose of describing the right type of divine worship it also contains the correct interpretation of the Upanisadic statement tattvamasi. Hence this act is very much important from the dramatical point of view since it discusses the pivotal point of the nature of the Supreme Brahman to be attained through the true knowledge which forms the main subject matter of this play.

The dramatist himself gets pleased with the whole delineation in this act and commending the course of non-duality remarks through Atmananda "ko nama sumatiradvaitasamrajye nanurajyeta?" (p.76).

Act V: Main Scene:

Being requested by Atmananda and Virakta, Bhutibhasura recites at first glorificatory verses addressed to the river Ganga conferring final beatitude to the person dying on her bank and then those addressed to Goddess Lalita endowed with great grandgur, divine power and superhuman splendour. Then enters the pundit along with his disciple and Upanisadarthagara. The pundit at first narrates Lord Siva's message for the king Sivarama who is acclaimed as the excellent devotee liked by Lord Siva himself and then he brings home the point viz. how death in the city of Banaras leads a man of knowledge to final salvation on the basis of the Ramottara tapini-Upanisad and Jabala Upanisad. He also refers to the false nature of the material world on the basis of the Yogavasistha and the fall

pervasive nature of the Brahman by quoting the Gita XVIII.61.

Being requested by the pundit, Atmananda relates a miraculous event witnessed by him as follows:

One person stretching his hand from the point of sunrise to that of the sunset lay there across the horizon. From his palm of the hand came out some serpents as big as mountains which were taken away by an ant on its horn to its abode where they were devoured by a beakless swan sporting across the sky of cit (consciousness). This event is explicitly pointed out by the pundit thus:

Hiranyagarbha (purusa) being controlled by the Brahman lying in the horizon of cit, creates the creatures regulated by maya and taken away by vidya existing in the Suddhac Itanya. The horn of the ant indicates the brutal nature of the creatures that are swallowed i.e. contained by God.

This wat sheds floodlight on some of the traits of the personality of Ananta Pandita.

While the glowing tributes paid by him to the goddess Lalita display not only his poetic skill and ingenuity but also ardent devotion and servitude for the deity. The mention of mystic, miraculous event shows his acquaintance with mysticism associated particularly with the spiritual pursuit of a person. He was at the same time a man of reason according to whom a person breathing his last in the holy city of Banaras gets beatitude

only if he has attained the true knowledge and not otherwise.

Since the poet who has been well reputed (khyatasya-18) by the time of the composition of the play does not any more aspire for a beautiful damsel nor for a graceful mode of the speech(15) but very much yearns for mukti (final beatitude) suggests that the play was written by Ananta Pandita in his later age (17) when he had attained the maturity and wide-spread reputation as a literary artist in those days.

The Bharatavakya referring to Svanubhuti, jivanmukti and brahmananda also points out to the mental and intellectual maturity of Ananta Pandita expressing his desire for the Supreme bliss.

Thus the play commencing with the salutation to the Supreme Reality, propounding self-realization (svanubhūti) as the means of the immortality closes happily and befittingly with the pious desire for the final beatitude.

Plot-construction of the play:

The synoptic analysis of the play devoted mainly to the exposition of the philosophical doctrines contained in the scriptures makes it clear that the present play has no single plot consisting of principal and subordinate incidents, giving rise to different intrigues and arousing a variety of emotions and feelings. Naturally therefore the five elements (arthaprakrtis) five stages of action (karyavasthas) and five junctures (sandhis) intrinsically connected with the plot and its

development through the efforts of the hero have neither any scope nor any relevance for discussion here.

In an attempt to give a dramatic garb to philosophical discussions the playwright has made use of an introductory device called suddha viskambhaka in the beginning of the act II. It informs the audience that Lord Krsna has returned back to Vaikuntha after performing the worship of Lord Siva and now the people from the distant regions of Saurastra, Maharastra and Karnataka are carrying out Lord Siva's worship.

This Viskambhaka is not again connected with the action of any character of the play but serves the purpose of referring to the incident of the worship of Lord Siva; in His temple which cannot be presented on the stage and it also contributes towards the economy of characters intended by the dramaturgists.

Theatrical conventions in the acts:

The present play is divided into five acts - the vehicles for the elaborate philosophical expositions carried out by the characters.

Barring the scene of cemetery in act I where Lord Siva imparts the taraka mantra to the people no other scene in the acts of the play represents distinct situation, lively dialogue or appealing delineation of certain individual traits of the characters endeavouring to achieve some goal or object in life. The scenes in act I to V as pointed out earlier refer to different venues like Manikarnika ghat (act I), Muktimandapa

in the temple of Visvanatha (act II), the root of Udumbara tree on the bank of the river Ganga (act III) and in the vicinity of the temple of Visvanatha on the bank of the Ganga (act IV and V). The difference in the scenes however refers only to the alteration of the philosophical discussions in the catechetical manner; Nor has the dramatist attempted to make the dramatic presentation more delightful and attractive by means of the background music or depiction of some season or certain charming aspect of the nature or by introducing some brief change in the monotonous discussions of the philosophical doctrines and indoctrination of the virtues.

Moreover the playwright has violated the dramaturgical dictum 14 by ushering the nata and the vidusaka in act I without being announced beforehand.

Due to the profusion of verses in the acts, there is given hardly any scope to the development of sentiment (rasa) and histrionic presentation (abhinaya) which form the very backbone of a drama 15.

The playwright by using the dramatical artifices and devices like prarocana and akasabhasita in act I and by creating an impression of marvellous sentiment (adbhuta rasa) at the close of the play as it is enjoined by the dramaturgical texts 16 has

^{14.} NIRK.43 & p.34.

^{15.} NS.p.272,287, VI.33, :: VIII.6-10; :

^{16.} NS.XVIII.43; DR. III.33,34a.

attempted to furnish the dramatical form to his literary composition fully saturated with metaphysical concepts and doctrines; keeping this same view in mind i.e. to dramatize the philosophical theories, the playwright has attempted to bring about a comic relief through the Prakrit speeches of the Vidusaka and a nastika in act I and II of the play. But in spite of all these artifices and devices the present play remains a lyrical text dealing with metaphysical doctrines. The above mentioned devices are too weak and do not succeed in infusing life to the drama as a piece of the stagecraft. Thus the stageability of the drama being greatly constrained it can be better called sravya rather than drsya-kavya in Sanskrit.

In modern days such a lyrical drama can be adapted as a radio-play in which language and import of the text are more important than the histrionic presentation and depiction of situations on the stage.

Characterization, Dialogue and Language:

Dramatis personage

(In order of appearance)

Sutradhara

Nata

Mahadeva

Girijā

Dandapani

Vikatatunda

Pandita

Sisya

Vidus aka

Parivrajaka

Tarkika

Bhutibhasura

Krusodara

Pingalajata

Upanisadarthagara

Nastika

Vitandamartanda

Atmananda

Virakta

Dramatis personae

(mentioned)

King Sivarama

Lord Vasudeva

Sanaka

Sanatana

Saiva

Ramopasaka

Gopalopasaka

The Sutradhara and other minor characters :

The Sutradhara is shown to be an able manager entrusted with the staging of the play and well conversant with the pedigree and calibre of the playwright.

Mahadeva and Girija are depicted as the supreme and sympathy for their devotees. The characters like Nata, Parivrajaka, Dandapani, Vikatatunda, Krusodara and Vitandamartanda either pose certain questions or furnish some bits of information and do not take much active part in the discussions.

Similarly the Vidusaka and Nastika perform the only task of ridiculing the pundit and deploring the views put forth by the latter.

The Sisya (disciple) and the Tarkika speaking and arguing with the pundit are well versed in the ancient scriptures and are curious to know more from the pundit.

Likewise is the character of Virakta who shows his thorough acquiantance with the Upanisadic texts while talking to Atmananda and Bhutibhasura.

While Pandita (pundit), Bhutibhasura, Pingalajata, Upanisadarthagara and Atmananda - all are well proficient in several philosophical treatises and are capable of discussing them in details each of them exhibits some individual characteristic traits of their personalities. Pundit is a well read scholar who has absolute mastery over all the philosophical texts referred to by him. Though an erudite scholar he is a good teacher who can explain the abstruse philosophical points in a lucid and explicit manner. Bhutibhasura, a close friend of Pingalajata is very much cantions of the company a man keeps and commends the friendship with the noble people helping to achieve spiritual

progress. Pingalajata who recollects and relates the whole teaching and numerous verses uttered by the pundit displays great retentive faculty. He is very much inquisitive in nature and puts forth different querries related to the Atman, knowledge and the state of final beatitude. He has a keen sense of observation and gives a vivid picture of the rich blockheads and poor elite.

Upanisadarthagara as the very name, suggests is not only proficient in the Upanisadic texts but also insists upon acquiring the direct knowledge of the Supreme instead of talking and discussing about it. He himself strives for self-realization and deplores the people aspiring for the worldly pleasures. Atmananda who according to his name, has attained the Supreme bliss explains the genuine mode of divine worship involving self-abnegation, dispassion and total dedication to Him. Himself being in tune with the Supreme condemns a person not striving to know Him as a gardabha (ass). His narration of the miraculous event witnessed by him suggests his superhuman power and the faculty of extra sensory perception found only in case of a mystic.

Thus the playwright has successfully delineated some distinct personal traits of the principal characters in the play.

While the characters like the pundit, Bhutibhasura, Pingalajata, Upanisadarthagara and Atmananda represent the noble, well-read and talented citizens interested in the preservation, discussion and propagation of the philosophical, literary and cultural heritage in the contemporary society, the people like the Vidusaka, tarkika and nastika correspond to those mean, heretic and

heterodox persons who would $critici_{Z}e$, deride and condemn the ancient sacred heritage of India, particularly in those days when the city of Banaras was under the Muslim rule.

Dialogue and Language:

As it is pointed out earlier, the dialogues mainly consist of the philosophical expositions and spiritual observations. The play predominantly written in verses contains—very few dialogues which neither comprise of arguments regarding—worldly matters nor the delineation of distinct—scenes and situations. The characters discussing the sacred texts naturally speak in Sanskrit while the Vidusaka and nastika speak in the Saurasenī Prākrit 17.

Unities and the dramatic style:

Among the three Unities of the Time, Place and Action, evolved by the European dramatists, we find the Unity of Place maintained in the present play in which the characters discuss the philosophical matters mainly on the bank of the river Ganga in Banaras.

Since there is no physical action of any character depicted in the play there is no scope to the Unity of Action and that of the Time closely connected with it.

^{17.} NS.XVII.26,27,32,33,37.

Dramatic style:

Bharata has mentioned four types of dramatic style viz.

verbal (bharatī), the Grand (sattvatī), the Graceful (kaisīkī)

and the Energetic (arabhatī)¹⁸. The present play which does not contain any plot nor the effort of any character to accomplish some object has therefore no scope to the Grand, Graceful and Energetic styles connected with the actions. The verbal style signifying the speech has ample scope mainly in reciting the verses and uttering the dialogues which are few and far between.

Sentiment and Historionic Representation: Bharata has recognized the sentiment of quietism (santarasa) 19 though the later dramaturgists have specified the Eros or Valour as the main sentiment in a drama 20.

The present play being an allegorical drama intended to propound and propagate the teachings of the sacred texts showing the path of the final beatitude consists of the Santarasa abiding in the noble people like the pundit, Upanisadarthagara and Atmananda. The depiction of the nature of the Supreme Reality and of the futility of the mundane existence forms the support or the prop (alambana) of this sentiment; while the sacred ghat of the river Ganga and the temple of Visvanatha serve for the

^{18.} NS.XX.25,26.

^{19.} NS. VI. p. 332-335.

^{20.} DR. III. 33a; SD. VI. 10.

excitants (uddipana); the feelings of compassion detachment and delight experienced by Pingalajata (51), Upanisadarthagara (53) and Atmananda (76) are the transitory feelings (Vyabhicaribhavas) connected with this sentiment.

Since however this sentiment has not been developed through the successive stages of action and intrigues of any character but only through mainly the verses and speeches spoken by the characters this can be called poetical sentiment (kavyarasa) rather than the dramatical one (natyarasa).

In the panegyrics addressed to the deities like Rāma, Kṛṣṇa and Siva in act II and to the river Gaṅgā and Goddess Lalitā in act V, there is the bhava (feeling) in the form of love for the God (devavisayāratìh)²¹ and there is the feeling of marvel (adbhuta-bhava) aroused by the narration of the play according to the dramaturgical dictum²².

Histrionic Representation:

Among the four types of abhinaya²³ viz. pertaining 'to speech, gestures, temperament and make up, that of speech (vacika) alone will be found in the recitation of charming verses containing nice alliteration, musical rhythm and lofty spiritual, import appealing to the inner recesses of the heart and spirit of the listener.

^{21.} SD. III. 260.

^{22.} DR. III.33b; SD. VI.10,257

^{23.} NS.VIII.7-10.

Ananta Pandita as a dramatist :

While the numerous verses composed in a variety of metres and decorated with poetic embellishments prove Ananta Pandita as an excellent literary artist, through the eloquent and comprehensive metaphysical discussion he impresses us as a learned scholar well-versed in several scriptural texts and lores rather than a playwright skilled in dramatic presentation.

As discussed already the play devoid of alluring theatrical techniques and devices has hardly any stage ability or actability appealing to the common masses of the people. This play then avowedly elucidating the tenets of the Kevaladvaita philosophy, containing copious quotations from the similar texts of philosophy and pointing out the evanescent, perishable nature of the mundane existence and calling forth for the inculcation of noble qualities and merits leading to the spiritual progress will be appealing particularly to those mature spectators interested in the scriptures and aspiring for the divine grace and final beatitude 24.

^{24.} NS.XXVII.58,59.

CHAPTER: VI

THE PHILOSOPHICAL TRENDS AND THOUGHTS

Ontological Thoughts:

In his play, Ananta Pandita has proclaimed and promulgated the doctrine of absolute monism advocated by Sankara.

The Concept of Brahman:

On the basis of the Upanisadic passages, a verse from the Bhagavadgītā (XVIII.61) and from Astāvakragītā, Naiskarmyasiddhi and Samksepasārīraka¹ the playwright has described the omnipotent, omnipresent and Blissful nature of the Brahman. Brahman is the only reality everything else being false (I.1, 18,32,36,40,IV.2). This self-luminous, non-dual and transempirical Brahman is the substratum of the whole universe which is created, sustained and dissolved by the Brahman (p.6,I.18,I.34,IV.5).

The Brahman being devoid of duality defies all pramanas including Sabda which conveys only its paroksa (indirect) know-ledge (I.38, IV.36, 37).

The author strongly condemns the duality enunciated by the other systems like Sankhya, Yoga, Nyaya and Vaisesika and calls them balyabuddhis (I.28) i.e. the people of immature intellect.

^{1.} Vide Charts Al, A2, A3 and B.

The author not only profusely quotes from the different Upanisadic texts but also from other works like Astavakragītā 1.13, Naiskarmyasiddhi.III.103 and Samksepasarīraka I.319² where the Brahman is described as Intelligence, bliss and beyond the ken of words and description.

Thus on the basis of all the above mentioned texts the absolute supremacy of the Brahman, one without a second is repeatedly described by the playwright. Moreover, Ananta Pandita being a sambhava (p.3) has identified Siva with the Saguna (attributed) Brahman who is the locus of the false appearance of the world. In every act the author has referred to the Supreme divine nature of Lord Siva who is the only saviour on the earth. Sporting with his maya, Lord Siva makes the people to do various acts and gives them the rewards accordingly (II.28,29).

Cosmological views:

World and Worldly experiences:

The cosmological world is said to be false - a mere product of maya (I.26, IV.1). Everything apart from the Brahman is false since this false prapanca is a product of maya which is an (II.29) inherent power of the Supreme Brahman on the basis of some Upanisadic texts. Referring to the view of Sankara commenting on the Brahma sutra I.1.1, the author says that the human beings

^{2.} Vide, Chart B.

are on par with the animals as far as the worldly experiences and enjoyment of objects are concerned since the latter are caused by ajnana-absence of the true knowledge of the Self (III.4).

Ajnana :

Quoting the Bhagavadgītā V.15 ajnana or nescience is said to be the root-cause of samsara-bhrama (the delusion in the world) (I.63,64). That the world is an illusion - a vivarta - an appearance of Brahman is explained by means of the well-known example of rajju-sarpa (p.59). Just as the illusory appearance of the snake does not bring into existence a snake which later on becomes non-existent when the right knowledge supervenes, similarly with the cessassion of avidya and direct realization of the Brahman there is the disappearance or negation of the world experience.

False nature of the experiences in the waking & dream states :

Just as thus the Vyavaharik satta of the world gets sublated by the parmarthiki satta of the Brahman (I.72), similarly the dream experiences being contradicted by the waking experiences are equally false (p. 59). As it is pointed out in the Brhadaranyaka Upanisad IV.3.10 both sets of experience involve the duality of subject and object and so they are equally false and unreal. The Yogavasistha III.41.50 also points out the false nature of the waking and dream states; Moreover on the same authority

^{3.} Vide, to Chart A 2.

of Yogavasistha (III.1.22-26, 3.36) the author points out that the worldly phenomena are not objectively existent but are only subjectively imagined. According to this drsti-srsti-vada of which Mandana Misra is regarded as the originator⁴, it is held that the subjective perception is the creating of the objects and that there are no other objective phenomena apart from subjective perception; that the illusory and momentary perceptions are only impositions on the Brahman the eternal and unchangeable reality. As Atreya rightly explains "The doctrine that" the world of experience vanishes in and before the truly real is called acosmism in Philosophy. Our philosopher Vasisthaholds a similar view. The world-appearance with all its limitations, objects and concepts is only relatively real to an equally unreal mind. Apart from the vision of mind, there is no world"⁵.

Thus mainly on the basis of the texts of the Upanisads and the Yogavasistha it is here pointed out that the Brahman being the only absolute reality there is no real existence of the cosmological world perceived and experienced by the person in different states.

Mukti and the means to attain it:

Throughout the play the author has emphasized the false and trifle nature of the worldly experiences and has deplored those who strive to get pleasure and enjoyment out of the worldly communication which is nothing but an illusory appearance imposed

^{4.} Vide, Dasgupta S.N., A History of Indian Philosophy, Vol. II, p. 84.

^{5.} Atreya B. L., The Philosophy of the Yogavasistha, p. 649.

upon the Brahman. The person who does not know the self is condemned and called an ass living only the physical life. (V.38). The revealed scripture is the final authority for the existence of the Brahman. Just as the particular arrangement of the letters, e.g. naga or naga gives rise to the understanding of the particular objects like mountain and elephant respectively, similarly the Upanisadic texts convey the absolute supreme nature of the Brahman (I.46).

Mukti:

Mukti or moksa consists in the realization of the identity of the individual self with the Supreme self. The moment a man attains the realization of the Supreme Brahman, he appreciates the unreal and phenomenal nature of the world, becomes one with the Brahman and is released from the binding and blinding influence of avidya-nescience, i.e. he attains the final release (III.30, p.62). Just as a drop of water fallen on the red hot iron loses, its identity, similarly the mental mode (vrtti) disappears in the direct realization of the self which is devoid of any predication (III.34). Similarly just as the contact of fire with a piece of cloth brings about the destruction of the latter, likewise avidya loses its existence at the rise of the knowledge of the Supreme (III.36).

Jivanmukti and Videhamukti:

The man who has thus attained the true knowledge of the Brahman, a jīvanmukta person is not perturbed by the pleasure

or pain in the world. Among the seven stages of knowledge as enumerated in the Yogavasistha and quoted in the play such a person has reached the final stage (turyavastha) in which he remains in tune with the self and nothing else (III.26-29). The playwright refers to some people of self realization like Janaka (p.26) and Vamadeva (p.70) who led the life of a Jivanmukta. Such a person who has attained Brahmasaksatkara, who is no more influenced by avidya, attains ultimately the Supreme after the fall of his physical body. The playwright therefore commends and eulogizes the pundit who has experienced the highest bliss of self-realization (V.37). When this man of self-realization leaves his physical body he gets united with the Supreme Brahman - Brahmaiva san brahmapyeti - Bu. IV. 4.6 and Vimuktasca vimucyate -V.1.7. This is called videha-mukti (p.92). Once for all he becomes free from the cycle of birth and death and attains that Supreme state from which there is no return to this mortal world.

The means to attain Mukti:

Attaining the knowledge of the Brahman thereby knowing the real nature of the self, in other words Svanubhuti or the self-realization is the only means to attain final beatitude according to the playwright. Quoting and alluding different passages from the Upanisads which proclaim knowledge of the Brahman as leading to immortality the author has rejected other ways and means in the spiritual progress, like visiting holy places, performance of the sacrificial rituals or pranayama (1.19).

Sabda (Scripture):

The final beatitude cannot be attained through the mere intellectual comprehension of the scriptures (p.76) Sabda, according to the playwright gives only the paroksa (indirect) knowledge of the Supreme (IV.36,37) which is beyond description or definition (IV.34.35). Quoting Sankara's commentary on the Brahmasūtra I.1.4 it is explained (p.77) that the central purport of the scripture is not so much to propound the exact nature of the Brahman as to dispel the difference of trinity viz. vedya, veditr and vedana caused by the avidya.

Inculcation of merits:

The playwright advises to imbibe certain merits and virtues helpful in the spiritual progress. Quoting from the Brhadaranyaka Upanisad, Bhagavadgita, Astavakragita and Naiskarmyasiddhi⁷, the author asks a mumuksu to live like a child without any self-conceit, to give up passion and attachment and to live loving each other in the society. The teacher who has comprehended the entire Sastra, who himself has attained self-realization can show the path of moksa (I.20) to a person who has imbibed certain qualities like unflinching faith in the Upanisads, dedication to the teacher and total devotion to Lord Siva (I.74). Having quoted the dialogue between Yajnavalkya and his wife

المرواجين م

^{6.} Vide to Chart A 1.

^{7.} Vide Chart A 1, A 2 and B.

Maitreyī (pp. 52-53), the author upholds the significance of complete detachment to the worldly objects as maintained by Sankara in his commentary on the Brahmasūtra I.1.1.

Throughout the play the author has emphasized again and again the inculcation of mental purity, dispassion, forming the company of the noble people and developing interest in the Supreme Spirit rather than in the worldly matter which is false and fleeting.

Karma and Upasana:

Just as the utility of khadira (II.39,40) is twofold viz. as. a fuel and as a medicine, similarly performance of karman purifies the mind of a person on the one hand and it creates curiosity and earnest desire to attain the true knowledge on the other. Rightly therefore the srutis Isa-2 and BrU. IV.4.5 have also enjoined performance of karman in the initial stage of the spiritual progress of a person. Thus the actions are to be performed to purify mind so as to make it fit to acquire the knowledge of the identity of the Individual and Supreme Self. Upasana or sagunabhakti according to the playwright is meant for those people who cannot concentrate their mind on the nirvisesa Brahman. Such people can worship and meditate upon the Saguna Brahman in the form of Lord Siva, Visnu etc. (II.31-34). While worshipping these deities however one should not look upon them as different from oneself because as the Sruti-CU. III.14.1 says, as a man thinks in this world so he becomes in the next world.

The worshippers of the Saguna Brahman get divine bodies and divine pleasures after leaving this mortal world as it is said by Badarayana Vyasa in IV.4.17.

Estimate:

As in the system a of Sankara, so in this play two aspects of the Brahman are mentioned; Esoterically the Brahman is without any qualifications and attributes but exoterically it is qualified, capable of producing, preserving and destroying the world and of assuming various forms like, Siva, Visnu etc. and giving rewards to the people according to their actions.

Esoterically the Brahman being the only reality, it is to be attained neither by reasoning, nor by karman but only by introspective realization. Thus as far as the metaphysical concepts and ideology are concerned, Ananta Pandita is fully indebted to Sankara whom he has quoted and referred to in course of the dialogues and discussions.

Like Sankara, the playwright maintains and upholds:

- (i) The Supreme Reality of the nirvisesa, nirguna (attribute-less) Brahman.
 - (ii) The false nature of the phenomenal world, and
- (iii) The introspective realization of the self as the only means of attaining final beatitude.

Thus as far as philosophical trends and thoughts are concerned, Ananta Pandita has merely emulated and reiterated the concepts and thoughts mainly advocated by Sankara and his followers like Suresvara the author of Naiskarmyasiddhi and Sarvajnatma Muni, the author of Sanksepa-sarīraka.

Chart A-1

References to the Upanisadic Quotations

The playwright refers and alludes to a number of the Upanisads while describing the nature of the Supreme or the means to attain it or while pointing out the false nature of the phenomenal world.

The following chart will make the point clear:

Sr.NO.	Context	Upanisadic text
j	I.3: It is the Brahman which has given rise to the texts of the srutis.	Asya mahato bhutasya nihsva- sitam etadya drgvedah
:	I.17 Since the Atman is the bridge to immortality, one is asked to know it, leaving aside the diverse speech.	Tamevaikam janatha atmanam anya vaco vimuncatha, amrtas-yaisa setuh, MD. II.2.5.

The Brahman is of the 3. nature of bliss, the life-force for all the beings in the world.

Etasyaivanandasya nyani bhutani matra mupajīvantī, BrU. IV. 3.32. Anandadeva khal yimani bhutani jayante, TU. III. 6.1. Yato va imani bhutani jayante.TU. III.1.1.

Yatha somya ekena mrtpindena

sarvam mrvmayam vijnatam

- À. I.18 By knowing one Brahman other objects in the world syat CU. VI.1.4. become known, just as by knowing a lump of clay, the objects made of clay become known.
- 5. I.32 One who sees duality (instead of unity) goes from death to death (gets cycle of birth. and death).

I.33

6. One who finds even the 3lightest diversity in this one (Brahman) gets fear.

Mrtyoh sa mrtyumapnoti ya iha naneva pasyati.... KU. IX 10,11 and BrU, IV.4.19.

Yada hyevaisa etasminnudar mantaram kurute, atha tasya bhayam bhavati...TU.II.7.1.

- 7. I.34

 The Brahman is omnipresent
- 8. I.40
 Everything a part from the Brahman is false.
- 9. I.55.
 The Atman should be seen, heard and known.
- By knowing the Brahman one goes beyond death i.e. becomes immortal.
- The Brahman is not gross, not subtle etc.
- One who does not know the Brahman is doomed.
- Those who know Brahman attain immortality.

Brahmaivedam amrtam purastad, Brahma pascad, Brahma daksinatah scottarena...MU.II.2.12.

ato anyadartam...BrU.III.4.2.
III.5.1.

III.7.23i.

Atma va are drstavyah srotavyo mantavyo nididhyasitavyo...
Bru. II. 4.5, IV. 5.6.

Tameva viditva ati mrtyumeti nanyah pantha vidyateayanaya ...Su.III.8.

Brahmana abhivadantyasthulam ananu...Bru.III.8.8.

Yast am na veda kimrca karisyati ya ittadvidusta ime samasate....Su.IV.8.

Ye tadviduramrtaste bhavantyathetare....BrU.IV.4.14 and Su.IV.20. .'. 14. I.67

The dual nature of the Brahman is mentioned.

dve vava brahma no rupe....
Bru.II.3.1.

Dve Brahmani veditavye

Maitrau.VI.22.

The identity between the Individual self with the Supreme Self is stated.

Tattvamasi Svetaketo....

CU. VI. 8. 7. 11. 9. 4, VI. 10. 3, VI. 11. 3

VI. 12. 3, VI. 13. 3, VI. 14. 3, VI. 15. 3

VI. 16. 3.

Act II

1. II.18

The Atman should be seen, heard and meditated upon.

Atma va are drsta vyah śrostavyo mantavyo.... Bru. II.4.5, IV. 5.6.

The man of knowledge should behave like a child (without any self-conceit).

Tasmad brahmanah panditya nirvidya balyena tistaset... Bru. III. 5.1.

A mumuksu surrenders to that Brahman who creates Brahma and gives rise to the vedas.

Yo brahmanam vidadhati
purvam yo vai vedansca
prahinoti tasmai.....
SU.VI.18.

The Brahman has neither karya (body) nor karana (sense organs)

5. II.28

He (the God) makes him

do good deeds whom He wants

to lift up.

Esa hyeva sadhu karma karayatiKauşiU...III.8.

As the man thinks in this world so he comes in the next world.

Yatha kraturasminlloke puruso bhavati tathetah pretya bhavati .CUE.111.14.1

7. II.34

Becoming like God one becomes (attains) God.

Devo bhutva devanapyeti...
BrU.IV.1.2.

8. II.35

The God assumes various forms of a woman, man, boy and a girl.

Tvam strī tvam pumānasi
tvam kumāra uta vā kumārī....
ŠU:.IV.3.

9. II.40

The performance of karman leads to the attainment of knowledge.

Kurvanneveha karmani jijiviset
.....IsaU.2

Yat karma kurute tadabhisampadyate....BrU.IV.4.5.

Act. III

- 1. Pages 52,53

 The dialogue between Yajnavalkya and his wife Maitreyi regarding the Supreme reality of the Atman.
- Maitreyīti hovāca...BrU.

 Sarvā prthvī vittena

 pūrnā....amrtatvasya tu

 nāsāsti vittena ...BrU.

 Na vā are...sarvāmi vidi
 tam

 Brahma tam..ātmā..BrU.II.

 4.1-6 & IV.5.2-7.
- The nature of immortality is stated.
- Etavadare khalvamrtatva miti hovaca...BrU.IV.5.15.
- The objects like chariots etc.

 seen in dream and waking state
 being the products of Vasana
 are false.
- na tatra ratha na rathayoga....Bru.IV.3.10.

- 4. III.p.59
 One who sees diversity in the unity is doomed.
- mrtyoh sa mrtyu mapnoti
 ya iha naneva pasyati
 Bru, IV.4.19, Ku, IV.10, N.
- 5. III.p.60
 Whether heaven, earth are permanent.
- Sa lokan dhruvan....
 ...CU.VII.4.3.,VII.5.3.

6. III.p. 60

The animate and inanimate objects emanate from the Atman like the small sparks from fire.

Yathagneh ksudra visphulinga
....Bru. II. 1-2.

Vahnesca yadvat khalu visphu-

lingah....Maitrau.VI

7. III. 61

When the physical body falls, with the cessation of prarabdha karma a man of knowledge gets united with the Supreme.

Tasya tavadeva ciram yavanna vimoksyetha sampatsyeCu.VI.14.2.

8. III. 64

As one thinks in this world so he be comes in the next world.

Yatha kraturasmin loke puruso bhavati
-...CU.III.14.1.

Act IV

1. IV. 5.

All the objects including death are devoured by the Supreme Spirit.

Yasya brahma ca ksatra ca ubhe bhavatah odanah mrtyur yasyopase chanam....

2. IV.p.70

Reference to Vamadeva who having realized the Self,

Tadhaitat pasyan rsirvamadevah pratipede aham manurabhavam

identifies himself with the entities like Manu etc.

suryasca....BrU.I.4.10.

3. IV.22

The individual Self is not different from the Supreme Self.

Tameva manya atmanam....
....Bru. IV.4.17.
Tameva viditva
....Su, III.8; VI.15.

4. IV.24

The knowledge arising out of the laksana in "tattva-masi", conveys complete identity between the individual self and the Supreme Self as supported by other Srutis.

Tamevaikam janathaamanam
....Mu.II.2/5.
Tameva dhiro vijnaya
....Bru.IV.4.21.

5. IV.p.75

The Supreme Self can be known through pure and pious mind.

Esonuratma cetasaveditavyah
....MU.III.1.9.

Manasaivanudrstavyam
....BrU.IV.4.19.

6. IV.p.76

The Brahman is beyond the ken of ordinary mind and speech.

Yanmanas anamanute....Kenaju.i.6.
Tam tvaupanisadampurusam....
....Bru. III. 9.26.

Yato vaconivartante aprapya manasa saha.....TU. II.4.1.& 9.1. 7. IV.p.77

The Atman can never
be the object of description
in the scriptures.

Anyadeva tadviditadatho....

Kenau. I. 4.

Yenedam sarvam vijanati
....Bru. IV. 5-15.

Yasyamatam tasyamatam
....Kenau. II. 3.

na drsterdrstaram pasye....

....BrU. III.4.2.

Act W

p.90

1. The importance of the place of Avimukta where Lord Siva imparts taraka mantra to an aspirant of moksa whereby the latter gets emancipation.

Brhaspatiruvācayājnavalkyam Yadanukuruksetram devanām devayajanam...JabālaU.I. RāmottaraU, I.

p.90

2. Om is identified with the Brahman.

Omiti Brahma.....TU.I.8.1.

p.92

3. Knowing Brahman, one attains Brahmaiva san Brahman. ...Bru.IV.4.

Brahmaiva san
....BrU.IV.4.6.
Vimuktasca vimucyate
....KU. IV.1.

4. p.92

Alongwith the jīva, the prānas depart from the deceased person.

tamutkramantam prano'nut kramati.
...Bru.IV.4.2. Pranesu--Jabalau.I.

5. p. 94.

Maya is the prakrti-the power of God Mahesvara.

Mayam tu prakṛtim vidyat....sv...iv.10.

RamottaraU.I.

6. p. 97.

The Brahman creates the entities like Brahma etc.

Yo brahmanam vidadhati purvam...

7. p.98

Though devoid of hands and feet the Brahman is swift.

apanipado javano grahita....

Chart A-2

References to the Bhagavadgita

The playwright also quotes some verses from the Bhagavadgītā and some sutras from the Brahmasutra of Badarayana with a view to support a particular concept or the doctrine discussed in the play.

Sr. No.	Context	Verse from the Gita
**************************************	I. 63	
1.	The ignorance of the	ajnanenavrtam jnanam tena
	Supreme Self is responsible	muhyanti jantavah
	for the worldly delusion of	- V. 15b.
	the people.	
2	III.p.49	
	Without quarreling with	Parasparam bhavayam tah sreyal
	each other it is better	parama vapsyatha
	to love and understand	- III.11b.
	each other in the society.	
3.	. W. 91	
	The divinity of Om is	Om ityekaksaram brahma
	stated.	- VIII.13a.
4.	V.94 The omnipresent God	Isvarah sarvabhutanam hrddese-
	resides in the heartof	rjunatisthati.
	all beings.	bhramayan sarva bhutani yantrarudhani mayaya XVIII.6

Chart A-3

References to the Brahmasutra

Sr.No.	$\mathtt{Context}$	Brahmasutra
1.	, II.29 Lord Siva cannot be said	Vaisamyanair ghrnye na
	to have unequality and	sape ksatvat
	cruelty since He assigns the	- II.1.34.
	rewards to the people accord-	
	ing to their efforts.	
2.	III.p.64	
	The worshippers of the Saguna	Jagadvyapara varjam
	Brahman are entitled to	- IV.4.17
	experience the celestial	Bhogamatras amyalingacca.
	pleasures and privileges the except works like creating	- IV.4.21.
	world etc. which are accompli-	
	shed by the God alone.	
3.	IV.p.77	
	A portion of Sankara's commen-	Tattu samanvayat:
	tary on the Sutras quoted	- I.1.4.
	where he says that the Brahman	
	cannot become the object of	
	description in the Sastra, the	
	purpose of the Sastra being	
	to dispel the difference of Vedya, and Veditr & Vedana caused by avidya.	

4. IV.p.78

by Sankara here as that which consists in the true cognition sublating the false type of cognition e.g. the false cognition identifying the Self with gross body is sublated by the correct cognition of the Self, born of the knowledge of the statements like Tattvamasi-CV1.VI.8.7.

Vyaptesca samanjasam
- III.3.9.

Chart B

The References to the works on Philosophy

Apart from alluding and quoting from the Upanisads, Bhagavadgītā and the Brahmasūtras, the author also refers to some other works which are listed below in order to elucidate or corroborate a particular point in the metaphysical or ethical discussions in the play:

Sr.No. Name of the text and its view/concept referred in the play

context

- la. Naiskarmyasiddhi of Suresvara X
 Identification with the body
 being demoniac in nature,
 and anlightened man should be
 free from it.
- 1b. Naiskarmyasiddhi, III. 103.

 The Brahman cannot be described in words.
- 2a. Astavakragita, I.2 & X2.

 An aspirant of moksa should shun attachment to worldly objects and cultivate moral virtues.

The verse quoted to

prove the vanity of abhimana-egoism or identification of the self with
the gross body.

IV. 34

The Brahman defies even sabda pramana and so it is indesribable.

III. 5, 6

The verses quoted to emphasize the significance of dispassion and inculcation of good virtues.

- 2b: Astavakragīta, I.13,

 The Atman as intelligence,

 non-dual should be meditated.
- The verse quoted to point out the transcendental nature of the atman.

III.40

V:23:

- 2c. Astavakragīta, XVI.4.

 The man of self-knowledge is indifferent even to the trifle activity of the body viz. closing and opening of eyelids.
- The verse quoted to stress the significance of the detachment to the physical activities.
- 3a. Yogavasistha, III.118,2,8,15-17,
 18a. The seven stages of knowledge are described.
 - The verses quoted while explaining the seven stages of knowledge in the spiritual pursuit of a person.
- 3b. Yogavasistha, III, 41.50.

 The experience in the waking and dream states is equally illusory.
- There is no difference between the waking and dream state as far as the experience of karmaphala is concerned.

V.33 -

- 4. Samksepasariraka, II.130.

 Identical nature of the waking and dream states.
- V.34

The people being deluded by maya perceive several

objects in dream and waking states both of which are false, the Brahman alone being the Reality.

Reading of the verse

Text Critical Remarks:

Sr. No. Name of the

It is found that when Ananta Pandita quotes the verses from the different texts, he does not sometimes adhere to the reading of the verse concerned found in the original text.

The following table shows how and in what way Ananta Pandita has adopted the readings different from those found in the original texts.

Reading of the verse

विद्रभोऽश्यासुरत्वतः। विद्रभाऽश्यासुरत्वतः। विद्रभोऽश्यासुरत्वतः। विद्रभाऽश्यासुरत्वतः। विद्रभाः। विद्रभाऽश्यासुरत्वतः। विद्रभाऽश्यासुरत्वतः। विद्रभाऽश्यासुरत्वतः। विद्रभाऽश्यासुरत्वतः। विद्रभाऽश्यासुरत्वतः। विद्रभाः। विद्रभाः। विद्रभाः। विद्रभाः। विद्रभाः। विद्रभाः। विद्यत्वतः। विद्रभाः। विद

सुमो अनुः स्वल्पमानेऽपि सुमो अनुः स्वल्पमानेऽपिः 2. संक्षेप्राशिकम् कोशः पश्येद्वनस्वत्सराणाम् कोशः पश्येद्व न संवत्सराणाम्। पत्रयेन्नोति नेजाराणीनाः ना कोशः पश्येद्वमाणामिनां ना प्रयोत्कारी रेव भागाभिना च जायाः पश्यद्वभागाभना च जाग्रात्काले योजयेत्सवमित्ता।

2.930.

V. 34.

3a. अव्यवक्राता माना मिन्यास न्येतात विषयानि भवन्य ज । क्षमाज्ञवद्यातोष -सत्यं पीयूमवद्गुज ॥

मुर्ळिनाभिच्छासे चेत्तात विषयान्वि ४वत्यङा । क्षमार्जवदयातोष-सत्यं पीयूषवद्भास ॥

III.5

36.अव्यवकुर्गाता स्वप्नेन्द्र जालवत्पश्य दिनानि त्रीणि पञ्चवा। मिनक्षेत्रधनागार्-दारदायादिसम्पदः॥ 90.2

मिनक्षेत्रधनागार -दीर्वाथादसम्पदः। स्वप्नेन्द्रुडालवरपश्य दिनानि त्रीणि पञ्च वा।

III.6.

30.अष्टावक्रजीता कूरस्य बोधमद्वीतम् कूरस्य बोधमद्वीतम् आत्मानं प्रशिभावय। आश्रासाऽहै भूम मुक्तवा भाव बाह्यभयानारम्।। 9-93

आत्मान परिभावय। आशासे हि भ्रम मुक्तवा भाव वास्त्रमधानारम् ॥

3व. अव्यावक्रभीता व्यापारे स्वियते यस्त् निमेषोहमेषयो रापि । तस्थालस्युरीणस्य 98.8

III.40. व्यापारे शियते यस्तू निमेषोन्मेषयोरापि तस्यालसध्र री णस्य सुरवं नाल्यस्य करथाचित्।। सूरवं नाल्यस्य कस्याचित्।। 4a. यागवासिख्म। वदानी ज्रुभेदेन वादिनो योगभूमिकाः। ममत्वाभिमता चूनम् इमा छव शुभप्रदाः॥ 3-996.2

वदानी बड्भेद्रेन वादिनां झानभूमिकाः। ममत्विश्रमता नुनम् उमा छ्व शुभप्रशः॥ III.26L

40. यागवासिव्यम्। श्रामधद्वाचराश्यासा-द्वेदस्थान्पलम्भतः। यत्स्य भावेकानिव्यत्व सा क्षेया त्र्येगा गतिः॥

3.995.94

40. योगवाथिछम्। एषा हि जीवन्मूकतेषु नुयावस्थेह विद्यते। विदेहमान्ने विधय -स्त्र्यातीतमतः परम्॥

3-995-98

4a. योगवासिक्य। ये हिशम महाभागाः सप्तर्भी भूमिका गताः। आत्मारामा महात्मान-स्ते महत्पदमागताः॥ न्डीवन्युन्ता न सङ्झान सुरवदुः स्वरसारचिती।

भूमिषद्वाभ्यासा-द्भेदरयानुपलभ्यतः। यत्स्वभाविकानिखत्व सा अया तुर्या गानिः॥

एषा हि जीवन्मनो पु त्यावस्थेह हस्यते। विदेहुम् क्लिविषय त्यातीतमतः परम् ॥

III.28

ये हि शम महाभागाः सप्तमीं भूमिकां गताः। आत्मारामा मेहात्मान-स्ते महत्पद्यागताः॥ जीवन्युक्ता न सज्जानी सुरवदुः रनेरसंश्चिताः॥

3.995.96,950,000

- III. 29.

4e. योगवासिष्ठम्। हत्तज्जालमसद्वृपं यथा स्वप्नमुद्रते श्या -चिद्भानोः समुपास्थितम्। त्सवत्सरशतिष्ठान्। यथा स्वप्नमुद्दते ज्लः तथा भायाविलासोत्थे सवत्सरशतभ्रमः॥ जायते जागरे भ्रमः॥ २-४१-५० - v.33.

Remarks:

Except the verses 3a and 3d all others quoted in the play contain the readings quite different from those found in the original texts. They involve:

- 1) change and substitution of words as in la, lb, ., 3c, 4a, 4c and 4d, 4e.
- 2) change in the order of the padas and words as in 3b, 4e and 2 respectively.
- 3) elision of a word as in 4b. o ed. These different readings found in the play might be due to the two facts.
 - 1) The playwright might be quoting these verses out of his memory; Naturally the exact wording in the original text might not have been recorded in the play; or
 - 2) There might be different readings of each of the texts, one of which has been adopted by the playwright here.

It is essential therefore to edit these texts critically so that several readings can be put forth together at one place.

References to the systems of Philosophy:

In act II, the playwright refers to certain doctrines and concepts advocated by different systems of philosophy.

The heterodox schools:

The school of Carvakas:

The carvakas do not believe in the authority of the vedas or any other holy scripture. According to them there is no soul. There is no after-life and no reward of actions as there is neither virtue nor vice. Life is only for enjoyment.

They do not believe in any transcendental Reality proved by the pramanas like Sruti, Smrti, Puranas, Itihasa and Anumana, nor any soul apart from physical matter which alone is real for perception can cognise nothing else. "Eat, drink and he merry" being their rule of life the followers of this school strive to get worldly pleasures with the help of the means easily available to them. The soul being identified with the gross body, moksa according to them is nothing but the destruction of this gross physical frame.

Buddhism: (Vijnanavadins or the Idealists):

This school of Buddhism holds that nothing but the states of consciousness (vijnana) which can be inferred and which undergo a change every moment exist in the world. Phenomena are nothing external, they are only of our own mind.

The school of madhyamikas or Nihilism: According to this school of Buddhism no appearance has any intrinsic value of its own. All is void. The world is only the appearance of illusions. All phenomena are like shadows, like the mirage, the dream, the maya and the magic without any real nature (nihsvabhava).

Jainism:

The playwright identifies Jainism with Digambaras - one of its two sects, the other being Svetambaras. The Jains believe in Arhata as an eternal Supreme Being. According to them the souls which are infinite in number are different from the body but are of the dimensions of the body which they occupy. The different points of view from which things may be viewed are called Nayas in Jaina Philosophy. They talk of seven points of view saptabhanginaya or syadvada which holds that since the most contrary characteristics of infinite variety may be associated with an object, affirmation made from whatever standpoint cannot be regarded as absolute; in other words it is Maybe-ism, May be it is, May be it is not, May be it is and is not, may be it is not predicable, may be it is and yet not predicable, may be it is not and yet not predicable, may be it is and is not and yet not predicable. Thus advocating all reality as partly permanent and partly exposed to change, the Jains discard, the theory of ksanikatva (momentariness) of Buddhism.

Orthodox Systems:

The Samkhya :

The existence of God apart from transmigratory self (samsari-purusa) cannot be proved by any means of knowledge. Apart from the existence of the Spirits which are many the Samkhya does not believe in God as the Supreme Being.

The Patanjala-Yoga:

The Nature of God:

God is a particular self (purusavisesa) untouched by afflictions, actions, fruits and dispositions (Yogasutra I.24). God is omniscient. He knows the past, present, future and supersensible objects individually and collectively. His knowledge is supreme and perfect (Yogasutra I.25) while the transmigratory soul (samsarīpurusa) gets contaminated by the afflictious due to absence of discrimination, the Supreme God is absolutely free from these afflictions - klesas.

Klesas (afflictions):

There are five kinds of afflictions viz. false knowledge (avidya), egoism (asmita), attachment (raga), aversion (dvesa) and passion for life (abhinivesa). (Yogasutra II.3). The afflictions are so called because they afflict the empirical self and bind it to empirical life of birth and death (Yogasutra II.12) Afflictions are the springs of actions which generate merit

and demerit. They also generate birth (jati) length of life (ayuh) as well as enjoyment and suffering (bhoga) (Yogasutra II.13). All afflictions are due to false knowledge (avidya) which can be destroyed by the right knowledge.

The Nyaya System:

The Concept of God:

The existence of God is proved on the basis of anumana as it is given in the Nyayasutra IV.1.19 which says that it is the God who gives the reward for an action done by a person, otherwise an action will be of no use to its doe. Thus the Supreme Being supervising the acetana karma in the form of dharma and adharma is Paramesvara according to the Nyaya system.

The Vaisesika system:

The Concept of God:

Since the world is an effect it must have a creator. Everything that is an effect and has order and arrangement has a creator. Just as the potter knows all the purposes of the jug that he makes, so Tsvara knows all the purposes of this wide universe and is thus omniscient. Thus the existence of God is established on the basis of inference (sutras II.1.18,19; VI.1.1; X.2.9; IV.2-9).

Atomic combination being possible with the four elements, there are only four kinds of atoms - earth, water, fire and air atoms. The self which is the substratum of consciousness.

pleasure, pain and will is not made up of atoms (sutras, III.2. 14, 18; VII.2.22; VIII.1.2).

Vedanta System : (Brahmavadins) :

The Supreme Reality - Paramatman - of the nature of sat, cit and ananda is the material and efficient cause of the universe as it is repeatedly discussed in the Upanisads.

<u>Vaisnavism</u>:

Visnu being the Highest God is the efficient and material cause of the Universe as it is stated in the texts (agamas) of Pancaratra.

The Pasupata School:

The pasupatas recognise the reality of God (pati), the individual soul (pasu) and the world (jagat) God is the Lord (pati) who has supreme power of knowledge and activity. The souls produced by the God are dependent on Him who is independent. The souls are called pasu because they are fettered by bonds (pasa). Yoga is the complete concentration of mind on Pasupatithe God. Vidhi consists in besmearing the body with ashes thrice a day. Moksa is absolute extinction of pain (Pasupatasutras-1.2, II.20, V.28, 40,47).

Thus the playwright has discussed some of the principal and prominent tenets of the heterodox and orthodox systems without going deep into their disputes and controversies.

Mythological References:

Following are the references to the Puranic and epic mythology found in the play.

(1) War between Kartavirya-Arjuna and Parasurama:

In I.6 using a pun on the word 'nirdosa' the poet says that just as the body of Arjuna became nirdosa (devoid of arms) before (i.e. while fighting with) Parasurama, similarly the charming but defective speech of a poet becomes nirdosa i.e. faultless, descent in the company of the learned. Obviously there is here a reference to the war between Kartavirya Arjuna and Parasurama, wherein the latter being angry with Arjuna for abducting Kamadhenu from the hermitage of his father Jamadagni, cut asunder all the arms of Arjuna and ultimately killed him on the battlefield. This story occurs in the Puranas like Matsya, 43-44, Brahma 13 and Brahmanda III.39.119 as well as in the Mahabharata, Dronaparvan.I.8.

(2) <u>Daksa's Sacrifice</u>:

In I.49 there is a reference to the sacrifice performed by Daksa in which he did not invite his daughter satī and son -in-law Lord Siva.

By referring to this story which occurs in a number of Puranas like Siva-satikhanda, Skanda-kasi-khanda, Linga-67, Vayu-88, the Bhagavata IV.3.7 and the Mahabharata - Santiparvan I.28 the poet says that the extent of fullfilling the purposes

like drinking and bathing depends upon the extent of the water, like an offering in the sacrifice of Daksa.

Daksa who started performing the sacrificial ritual in which all the gods and goddesses except Lord Siva and Satī were invited and honoured and in which Satī indignant at the place of her father, sacrificed herself in the sacrificial fire was mercilessly killed and thrown into the altar (like an offering-balī in the fire) by Vīrabhadra, a gana created specially on this occasion by Lord Siva.

The poet here suggests that just as a great king Daksa was appropriately made a bali-offering in his own sacrifice, similarly the acts of snana and pana are performed according to the quantity and quality of the water.

According to Altekar - "Historically interpreted, this legend shows that Mahadeva was originally a god of the non-Aryans who did not believe in vedic sacrifices. The first attempt to make a synthesis of the two, religious was not successful"

References to the city of Banaras or Kasi in the play :

There are several references to the holy city of Banaras under different names and aspects of the city as described by different Puranas, in the play.

^{8.} Altekar A.S., History of Beneras, p.4.

In V.28 which resembles a verse from the Matsya Purana, 185.67, the poet has brought about the significance of Varanasi which is the only gati-resort for the people devoid of knowledge, discriminative power, character etc. In several Puranas particularly Agni-112, Kurma-30-34, Linga-63, Padma-34-37, Matsya-180-185 and Skanda-Kasi khanda, Kasi or Varanasi has been lauded the best or the most prominent city in the world.

The name Varanasi is derived in several Puranas from the names of two streams, varana and Asi. Resorting to the pun on the word Asi(sword, the river) as it is also done in Kasikhanda 30-98,19, the poet signifies the rivers as the sword destroying the karmans (Asi) and as the best one (varenya) on which is situated the city of Banaras (V.31).

The city is also called Avimukta (I.22) because it was never foresaken by Lord Siva along with his consort. According to the Linga Purana, 92.143, avimukta means the place devoid of (mukta) $\sin(avi)$.

Varanasi is very dear to Lord Siva who gets delighted in the city and therefore it is called Anandavana or Anandakanana (p.2)⁹.

^{9.} Kasikhanda 26.27, Linga (first part) 92.45,46, Matsya 180.54, 181.15, 184.39.

CHAPTER: VII

SOCIAL AND HISTORICAL DATA

In case of an allegorical play avowedly written with a specific aim of proclaiming and explaining the philosophical doctrines, it is difficult to get a correct and the comprehensive picture of the contemporary society. The following pieces of information are however culled together from the present play.

Social Aspects:

It was a mixed type of society comprising of various classes of people residing in the city of Banaras. While the learned and erudite pundits were revered and always sought after by the people, the heretic, heterodox people scorning the vedic texts were the objects of ridicule and contempt. The company of the pundits was delectable and instructive to those seeking knowledge and enlightenment. The drama often refers to the pundit seated either under a tree or in the temple imparting and instructing various tenets of philosophy to those interested in academic and spiritual pursuit. Since the philosophical bouts were meant for the enlightenment and intellectual progress, there was no exchange of bitter words or hot and sharp arguments. While the pundits, poets and sages led a simple life, a class of less educated people were given to material pleasures and worldly prosperity.

Among the orthodox people also some of them were the devotees of Siva, some of Rama and some of Krsna. In the early

morning the people would take bath in the holy Ganga, recite some prayers on the bank of the river and then perform worship of God in the temple. At the time of evening twilight also there would be worship and light-waving ceremony (aratrika) as was done in the Visvanatha temple.

at the Manikarnika ghat on the bank of Ganga, muttering the name of Lord Siva, the only saviour from the mundane existence. In those days Banaras being under the rule of the fanatic Muslims, the people were very much cautions in forming the friendship with others. Like a bishop the dramatist repeatedly advises the people to keep the company of only the noble, pious people leading to mental and spiritual betterment; he also warns to shun the friendship of the heterodox leading a man astray.

The people would follow the practice of Yogasana and Pranayama to develop self-restraint. While the tirthayatra (visiting the holy places) and performance of sacrifices were in vogue, it was believed by the elites that nothing but the self-knowledge leads to immortality.

The Educational System:

A small child would be initiated in letter-writing by means of the pebbles of stones arranged in the form of an alphabet. The formal education would commence at the residence of a teacher well versed in different sastras. Such a teacher was not only capable of imparting knowledge but would also function as

a spiritual guide. Apart from catechismal discussions between a teacher and the taught, the latter would enhance his knowledge by participating in philosophical bouts and by befriending the learned as well as the well read people. Thanks to the untiring and ardent pursuit of knowledge on the part of the pundits and their befitting pupils, Banaras became the foremost place of Sanskrit learning in spite of its Muslim Government. As Altekar observes, falthough gone for Benaras were the days when royal patronage used to offer a powerful incentive to the cause of learning and scholarship still however Banaras scholars soon adjusted themselves to the new circumstances and we find the lamp of Sanskrit learning burning luminously at Benaras from the 16th century.

Motichandra also commends the contribution of the pundits of Banaras to the field of Sanskrit scholarship during the Muslim period^2 .

Sacraments and festivals:

There is a reference to the sacraments of Upanayana and Vivaha performed in the holy city of Mathura. In the prologue there is a reference to the festival held in honour of Lord Siva, when the present drama was staged before a learned audience at Banaras.

^{1.} Altekar A.S., History of Benares, p.39.

^{2.} Motichandra, Kasī ka Ītihasa, p.409.

Professions:

Apart from the reference to the profession of teaching and instructing there are references to the professional actors managing and participating in the dramatic presentation, to the waver waving cloth and an allusion to the architectural and engineering profession involved in the designing of big, palatial buildings.

Religious Aspects:

As already pointed out above, the society consisted of the erudite, well reputed and religious-minded pundits on the one hand and the heretic blockheads represented by the nastika and the Vidusaka on the other. The people on the whole however were engrossed in religious practices like meditation, contemplation, muttering the name of God and worshipping Him with different material objects. The people from far off regions like Maharastra, Karnataka and Saurastra would be flocking to worship Lord Siva in the Visyesvara temple. The city of Banaras was considered as the most holy place giving repose to the soul. It was believed that the death in Kasi ensured eternal immortality. The people would try to accumulate merit by taking bath in the river Ganga, uttering prayers and panegyrics on its bank, by worshipping Lord Siva in the Visyanatha temple or by attending the philosophical discourses imparted by the pundits and ascetics.

The sacrifices were performed with a desire to attain the objects like heaven etc. so also the tirthayatra, pranayama, yogasana, dhyana, upasana etc.were in vogue.

The common people would engage themselves in worshipping the gods like Siva, Krsna, Rama, the Goddess Lalita with various materials like flowers, sandal paste, incense-sticks and lamp and food etc. Although it was commonly believed that if a man would die in Kasī he would get liberation, the learned people in the society were of the the opinion that a man expiring in Kasī would get the final beatitude only if he had the real knowledge of the Self. Nothing but the self-realization would be capable of emancipating a person from the prison of samsara according to the conviction of the learned scholars in those days.

<u>Historical Aspect</u>:

Though there is no reference to any historical event or episode in the play, the playwright mentions the king 'Sivarama' born in the Gauda family. Since no detailed information about his parentage or kingdom is furnished in the play, it can be assumed that he might have been a feudatory ruler of a small principality in Bengal or an imaginary figure.

The play however sheds flood light on the city of Banaras, its surroundings on the bank of the river Ganga and especially the design and architecture of the famous Visvanatha temple, a historical monument. As already discussed, due to the dominance of the iconoclastic Muslim rulers, the people in Banaras in those days were more interested in philosophical and religious discussions and activities rather than any social or political reform or movement. It was due to the great love for religion and scholarship of Banaras - Brahmins represented by Pandita, Bhūtibhāsura

Upanisadarthagara and Atmananda that the lamp of learning was kept burning in spite of the absence of royal patronage at Banaras in medieval times. This gets corroborated by the remark of Bernier who has described Banaras during the 17th century A.D. in the following way: "Benares is a kind of University, but it has no college or regular classes as in our Universities; but it resembles rather the school of the ancients, the masters being spread over the different parts of the town in the private houses" The playwright mentions the Ghats on the river Ganga like Manikarnika, Gangakesava and the temples of Lalita, Hariscandra and Vrddhakala on the bank of the river Ganga.

The temple of Visvanatha:

The play refers to the temple of Visvanatha as it was rebuilt by Narayanabhatta, a scholar of all-India fame in C.1585 A.D. with the help of Raja Todar Mall who was one of the most trusted ministers of Akbar. The temple was a square, each side being 124 feet in length. The main shrine of Visvanatha was as its centre being a square sanctuary, 32 feet in dimension. Adjoining the central sanctuary there were four ante-chambers, 16 feet by 10 feet in dimension. Beyond these ante-chambers there were smaller ante-chambers, 12 feet by 8 feet in dimension which led into four Mandapas viz. Mukti-mandapa (mentioned in the play)
Srngara-mandapa, Aisvarya-mandapa and Jnana-mandapa.

^{3.} Quoted by Altekar A.S., Education in Ancient India, p.116.

This temple built by Raja Todar Mall and Narayanabhatta was pulled down at the orders of Aurang zeb in 1669 and a mosque was built at its place⁴.

The mandapas like the Mukti-mandapa in the temple provided the venues for the philosophical and religious debates and discourses attended by a number of people like Pingalajata, Bhutibhasura and others.

The worship and light waving (aratrika) of Lord Siva in the shrine was performed ceremonially when the different musical instruments were played and when the people from different regions would ruch into the temple.

Economical Aspect:

The society consisted of the wealthy people some of whom were monetarily rich but intellectually poor; the elites however could pull on with a great difficulty in life. The idols of the divinities like Lalita were decked with the precious ornaments made up of gold, pearls and jewels. Some people could offer gold as daksina to the deity.

Geographical Aspect:

The following places are mentioned in the play:

Kasī, (Banaras), Punyastambha (Punatambe in Maharastra), Dandakanana,

^{4.} Vide for details Altekar, A.S., History of Benares, pp.47-55.

Pancavati (near Nasik), Saurastra, Maharastra, Karnataka, Dravida, (Tamilnadu), Vrndaranya, Mathura, Gauda (Bengal).

Rivers: Godavari, Ganga, Yamuna, Varana, Así.

Flora and fauna:

Trees and flowers:

Bilva (Aegle marmelos), Tala (Borassus flabellifera), Aravinda (Nelumbium speciosum), Vamsa (Bambuga arundinacea) Kunda (a kind offigasmine), kusa (Desmo stachya bipnnata), Nalada (Vetiveria zizanioides), Candana (Santalum album), Rambha (Musa sapientum), Khadira (Acacia catechu), Durva (cynoden dactylon), Udumbara (ficus glomerata) Naga or Tambula (Piper, bettle), Kadamba (anthesophalus Indica), Japa (Hibiscus rosa - sinensis), Sirīsa (Albizzia lebbeck), Atasī (Linum Usitatissium).

Insects and Birds:

Pipilikā (ant), Bhrnga (bee), Rajahamsa (royal swan), koka (cakravāk, goose).

Animals: Akhu (mouse), Wrsa (bull), Simha (lion), Kalanja (dder), Rasabha and gardabha (ass), Dantin (elephant), Sesa (serpent), Gau (cow), Astapada (octoped), Bhujanga (cobra).

PART II - B

CRITICAL STUDY OF THE RASIKAVINODA

CHAPTER: I

AUTHOR

It is the misfortune of almost all Sanskrit poets to remain as far as their personal history is concerned under a thick veil of obscurity or even darkness which under the present circumstances appears a difficult task to remove. In this connection, Whitney has rightly remarked "All dates given in Indian history are pins set up to be bowled down again".

The author of the present play Kamalakara Bhatta, like most of the Sanskrit writers is totally reticent about himself. In the prologue to his Rasikavinoda he tells nothing about himself, not even his name! Perhaps he thought he was quite well known in his days and did not feel the necessity of giving any details about himself.

Based on the present play, however some details regarding the personal information of the playwright are gleaned together as follows:

Kamalakara Bhatta was a Brahmin residing in Gujarat. The epithet Bhatta clearly shows that he was a Brahmin.

^{1.} Whitney, W.D., Introduction to "Sanskrit Grammar", p.xvii.

Moreover there are in the Rasikavinoda some indications to show that its author was a Brahmin. Firstly the main and the most significant task of delineating the magnanimous character of Rasikadasa and Bhagavaddasa, the miserly nature of Purusottama and the deceitful behaviour of gamblers has been assigned to the two Brahmin chaps in act IV. Secondly like Bhatta Narayana, Bhavabhūti and Visākhadatta, Kamalākara Bhatta has also not included in his drama the Vidūsaka who is always a Brahmin but a butt of ridicule in Sanskrit dramas. Thus the importance given to the Brahmin chaps and the absence of the Vidūsaka in the play may be interpreted as indicating that our author had respect and a soft corner for the Brahmins and this may again be taken as corroborating the fact that Kamalākara Bhatta was himself a Brahmin.

Kamalakara Bhatta was a Vaisnava devoted to Lord Krsna. He was however not a bigot, because there is a prayer offered to the Sun glorified as the Highest Being (I.2). The playwright had an ardent, unflinching devotion to Gokulanathajī who according to him, being the only saviour of the people had taken birth on the earth to confer His grace on the people (II.15). True devotion culminating in the divine grace is not only an infallible means of final salvation but also of affluence and worldly prosperity according to the playwright (II.9,11,13,19, 21,23,32). He was a pious and rightous man who had a complete faith in the austerities (p.4) and the sacrificial rituals as the means of pleasing and gratifying the gods in order to get the desired object (p.5). He was the keen observer of the

characteristic features and nature of the people belonging to the various strata of the society, like beggars, hunters, gamblers, the warriors and statesmen in the court of a king as well as wealthy and noble people engrossed in the well-being of the learned and the depressed. (I.6,8,9,II.2,3,4,5,13,22,24,27,31,35,p.17).

Place and Date:

That Kamalakara Bhatta was a resident of Gujarat can be proved on the following grounds: (i) He had a great command over Gujarati language. In his play, he has used some peculiar Gujarati words and phrases which have a colloquial tinge about them, as is discussed in the Chapter No. IV. (ii) The glowing tributes paid by him to the philanthropic and munificent nature of Narayana and his descendants (II.3,4,13,22,24,31,35) indicate that he was not only patronised by them i.e. Rasikadasa and Bhagavaddasa but was also well conversant with their glorious ancestry and parentage. (iii) In his play he refers to Sthambhapura i.e. Khambhat (II.15), Bhrgupura i.e. Bharuch (II.6,17,28) and Bhanupura i.e. Surat (II.24), which were the prominent cities in Gujarat in those days. As it is frequently and elaborately pointed out by R.C. Parikh and H.G. Shastri², Khambhat, Bharuch and Surat were not only the prosperous cities but also important harbours particularly during fifteenth to eighteeenth century A.D.

Parikh, R.C. and Shastri, H.G., Gujaratano Rajakiya ane Samskrtika Itihasa, Vol.V, pp.214, 273, 282, 291, 284, 285, 68, 214, 507 and Vol.VI pp.10,46,168, 170, 265, 278.

Rightly therefore Kamalakara Bhatta specifies these cities in his play as excellent (II.6) most beautiful (II.15) and great (II.24). (iv) In the colophon of act II, it is said 'Iti srikallo-lapuryam KamalakaraBhatta viracite rasikavinode trotakedvitiyo-hkah' which suggests that Kamalakara Bhatta might have composed the play in Kallola.

There are two places having similar names in Gujarat viz.

(i) Kalol in North Gujarat and (ii) Kalol in the Panchamahal district. The place mentioned in the colophon does not refer to Kalol in North Gujarat but it refers to Kalol because (a) Kalol is nearer to Bharuch, Khambhat and Surat which were the usual places of residence of Narayana and his descendants (II.6,15,17,24,28) who patronized the playwright and whom he might be visiting on and often in his life-time. (b) The playwright has referred to the river Reva and the ocean (II.7,10,22) which are in the vicinity of the cities of Bharuch, Khambhat and Surat. (c) There is no reference in the play to Ahmedabad which is nearer to Kalol and which was also an important city in those days³.

All these facts coupled with the linguistic evidence suggest that Kamalakara Bhatta must have been a native of Gujarat and most probably of Kalol in the Panchamahal district.

Fixing the date of the playwright is a vexed problem since he has neither furnished his biographical account nor has he mentioned the name of his ancestors, not even the name of his father. Under these circumstances the approximate date of

^{3.0}p.cit., pp.10,263, 265.

Kamalakara Bhatta is fixed on the basis of the reference to Narayana and his descendants in the play in the following way:

In the work entitled "Śri-Gokulanāthajīnā ekaso bāsatha bhagavadīonā prasango" — a chronicle recording the life and events of some of the devotees of Gokulanāthajī by Shah Chandulal Harivallabhadāsa, it is mentioned (p.3) that when Gokulanāthajī was in Khambhāt (V.S.1646 = C.1590 A.D.) Nārāyana who went to see him, was quite a boy and had not came of Gage. Assuming therefore that Nārāyana was fifteen years old in V.S.1646 his birth date would be V.S.1631. Sundaradāsa was the fourth son of Nārāyana.

Assuming the early marriages in those days we can arrive at the birth date of Rasikadasa and Bhagavaddasa - the patrons of the playwright in the following way:

*Here 30 years are added to the birth-date of Narayana

^{4.} Vide the Appendix in Sri-Gokulesalila-caritra-avagahana, Pt. II.

since Sundaradasa was his fourth son and 20 years are added to the birth-date of Sundaradasa, Krsnadasa, Jagajjivana and Bhagavaddasa to arrive at the birth-date of their son viz. Krsnadasa, Jagajjivana and Purusottama respectively assuming that the latter were the first ones among the children of their father. 4 years are added to the birth-date of Rasikadasa to arrive at the birth-date of his younger brother Bhagavaddasa.

Kamalakara Bhatta appears to be contemporary of Rasikadasa and Bhagavaddasa whose virtuous conduct he has elaborated in details and whose descendants are not mentioned by him.

Assuming the late seventeenth century (V.S.1725-56 = C.1669 A.D.) to the middle of eighteenth century as the life-span of Rasikadasa and Bhagavaddasa, Kamalakara Bhatta their protege can be said to have flourished in the late seventeenth and early eighteenth century A.D.

It is significant to note that in the colophon of the final act, the year V.S.1767 (=C.1711 A.D.), the month Caitra (April) and the day - Tuesday - presumably of copying the original text of the play is mentioned, which indicates that the copying was done during the life-time of Kamalakara Bhatta.

Works and Scholarship:

The Rasikavinoda is the only work of Kamalakara Bhatta that has come down to us. Neither in the Catalogus Catalogorum edited by Aufrecht nor again in the New Catalogus Catalogorum

edited by Dr. V. Raghavan and Dr. Kunjunni Raja there is any reference either to Kamalakara Bhatta, the author of Rasikavaneda nor his any other work⁵.

Kamalakara Bhatta was a well read person conversant not only with belles-letters but also with some scientific works.

Even to a causal reader is evident his mastery over the Sanskrit language, its grammar and his acquiantance with a number of other languages like Prakrit, Gujarati, Persian and Arabic.

The very fact that he has in his play used a variety of short and long metres and various figures of speech bears ample testimony to his knowledge of Sanskrit prosody and poetics.

That he must have studied dramaturgy and acquired proficiency in it can very well be seen from the way in which he has succeeded in shaping an interesting play out of the sordid and crude material that he could gather from the sources-historical as well as philosophical. Our author must have studied some allegorical plays like Prabodhacandrodaya in order to compose his own play of the same type⁶.

Indications are not wanting of the sound knowledge of Kamalakara Bhatta of other branches of literature. The whole play is deeply saturated in a philosophical and ethical

^{5.} In his letter dated 3-5-'79, Dr.C.S.Sundaram, Associate Editor, 'New Catalogus Catalogorum' informs "There is only one reference to the MS of the above work (Rasikavinoda) in our new catalogus catalogorum collection. It is available in your University (Baroda, II.11979)".

^{6.} This will be further discussed in the final section of Epilogue

atmosphere. As discussed in the chapter VI, the indoctrination of superb virtues befitting a Vaisnava being the principal aim of the play, the playwright must have studied the ancient sacred texts like the Rgveda, the Bhagavadgītā, Bhagavata-Purāna, the Bhaktisūtras of Nārada and Sāndilya and the works of Vallabhacārya, Vitthalesa and Gokulanāthajī whose teachings form the principal source of the present play. The repeated references to mahādānas, the fourteen gems and the poison churned out from the ocean suggest his acquaintance with the Epics and Purānas and Epic and Purānic mythology. Since he refers to 'abhiseka' and 'vāstu', he must have the knowledge of some relevant texts of Dharmasāstra. The description of warfare and the mention of espionage (cāras) show that Kamalākara Bhatta must have studied works on Rājanīti i.e. the texts on ancient Indian polity.

The Rasikavinoda II.11 speaks of the lotus formed by the lines on the palm of Narayana and II.29 signifies the daughter of Jagajjivana as Pancaratni indicating thereby that our author must have also studied Samundrikasastra (the science of palmistry and chiromancy).

Thus Kamalakara Bhatta was an erudite person well versed not only in the science of dramaturgy but also in other branches of knowledge.

As a playwright he has skilfully used his multifarious learning embellishing his allegorical play - Rasikavinoda.

CHAPTER: II

TITLE OF THE PLAY

The title of the play is Rasikavinoda which can be interpreted in the following ways:-

- 1) Rasikasya Vinodah = rasikavinodah. This word is then metaphorically identified with the drama, the identification being based upon the 'pratipadyapratipadakabhava'.
- 2)'Rasikasya vinodah varnyate yasmin tat' a case of Vyadhikaranabahuvrihi compound.
- 3) 'Rasikasya vinodah tamadhikrtya krtam natakam according to the sutra of Panini adhikrtyakrte granthe IV. 3-87.

All these interpretations however contain a common purport viz. the play aims at entertaining, delighting or pleasing a 'rasika'. In the present context the word 'rasika' signifies the following connotations intended by the playwright:

- 1) 'Rasika' denotes generally a man of taste or appreciator of excellences. The title therefore implies that the play is meant for the diversion or amusement of such a person i.e. a connoisseur who can appreciate the literary and dramatic excellences of the play to be staged.
- 2) Secondly 'Rasika' refers to the chief person named 'Rasikadasa', the patron of the playwright. In the prologue

the Sutradhara says that the play is to be staged at the instance of Rasikadasa. The playwright therefore intends to delight and entertain his patron 'Rasikadasa' through the composition of an allegorical play - 'Rasikavinoda'.

Rasika also refers to Gokulanathajī to whom an attribute of 'rasika' is frequently applied by his followers. Since Gokulanathajī expounded and emphasized the 'rasātmaka' form of the God through his works and teachings and since therefore it is believed that the Highest Lord took birth in this world in the form of Gokulanāthajī to propagate the path of love (rasamārga or snehamārga), the latter is again and again described as Purusottama or Lord Krsna fully endowed with divine bliss (rasa) by the authors and the poets paying glowing tributes to Gokulanāthajī².

The present play Rasikavinoda would have been intended as an humble offering to Gokulanathaji - a repository of the divine bliss, by his devotee-Kamalakara Bhatta, the author the play.

Since this play aims at the indoctrination of the superb virtues particularly taught by Gokulanathajī, this last explanation of the title of the play is preferrable and more acceptable than the earlier two.

^{1.} Vide Srī-Gokulanāthajī's contribution to Suddhādvaita Vedanta -Ph.D. Thesis of Gandhi R.H., pp.275,435,448.

^{2.} Vide Śrī-Gokuleśalīlācaritra-avagāhana, Pt.I, pp.1,127,212,217, 236, 250,277,299,309,338,354,427; Pt.II, pp.271,277,299,369; also Śrī-Gokuleśasubodha-varta-sudhā, pp.13,283,475 and Vallabhagīta by Mahāvadāsa quoted in the same book.

Type of the Play :

Kamalakara Bhatta has designated his play Rasikavinoda as a 'Trotaka' in the colophon of each act of the play.

The Totaka or Trotaka is a form of nataka. (Totakam natakasyaiva prabhedah)³, but it has its own special features as stated
in some of the dramaturgical texts as follows:-

According to the author of NIRK⁴ a totaka consists of the combination of divine and mortal beings as well as the Vidusaka in each and every act. This definition is corroborated by citing the similar views of Nakhakutta and Badarayana. Saradatanaya⁵, the author of Bhavaprakasana quotes the opinion of Harsa according to whom a combination of the divine and mortal beings and the acts devoid of Vidusaka - these two are the essential features of a totaka, a variety of nataka. It is further stated by Saradatanaya that a totaka having a congregation of divine and mortal characters contains five, seven, eight or nine acts in which the presence of a Vidusaka is not absolutely essential.

Visvanatha defines Trotaka as comprising of five, seven, eight or nine acts, containing a combination of divine and mortal beings and having a Vidusaka in each of its acts. He further observes that owing to the presence of the Vidusaka in each act, the principal rasa in Trotaka is srngara.

^{3.} NLRK, p.262, edited by Shastri Babulal Shukla and BP (GOS) ed. by Swami Y.Y., p.238.

^{4.} NLRK, p.262.

^{5.} BP (GOS), p.238. 6. SD, VI, 273.

Thus these dramaturgists agree about the combination of the divine and mortal beings in a trotaka and the number of acts (five to nine) in it. But about the presence of the Vidusaka there is a difference of opinions.

While the authors of NLRK and SD enjoin the presence of the Vidusaka in each act, Saradatanaya, the author of BP, referring to the opinion of Harsa, states that the acts of a trotaka may be devoid of the Vidusaka.

The present play Rasikavinoda contains a combination of the divine beings like the emissaries of gods (devanucarau) Brahma - the creator and the gods themselves as well as the mortal beings like Brahmin chaps, gamblers and Adatrguna. The play consists of five acts. The Vidusaka is totally absent in the play. It is therefore evident that the playwright follows the criterion of the trotaka as laid down by Saradatanaya (1175-1200 A.D.) in his BP, according to whom the presence of the Vidusaka is not absolutely necessary in this genre of the Uparupaka.

CHAPTER: III

SUMMARY OF THE PLOT

Summary of Act I:

Prologue:

The play Rasikavinoda begins with the usual mangala here consisting of only one stanza glorifying Lord Krsna.

After this, the Sutradhara enters and offers his salutation to the rising Sun described by him as the sturdy bridge across the mundane ocean for the people. He also describes the lovely eye-glance of Lord Krsna.

He then informs the audience that he has been asked by Rasikadasa and Bhagavaddasa to enact the drama - Rasikavinoda and therefore he is about to start with the musical concert.

Just at this moment he hears a noise behind the curtain. It is, as he points out the crying sound for help of Akīrti-Adātrgunas spouse who has been banished by Rasikadāsa. Thinking that even the very sight of Akīrti would be inviting evil, the Sūtradhāra quits the stage instantly.

The Main Scene:

Adatrguna being rendered helpless and homeless by Rasikadasa describes his own pathetic condition. Agreeing with him Akirti-his wife says that her heart trembles having heard merely the name of Rasikadasa. Adatrguna tells her that not only both of

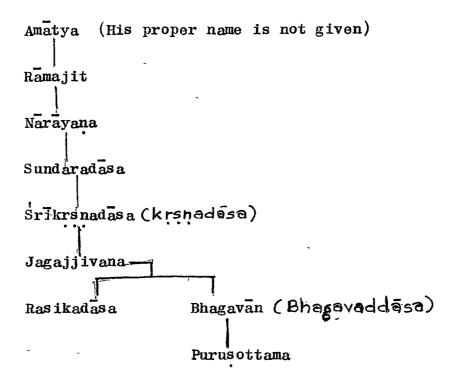
them but also others viz. Visvasaghata, Satha, Dambha, Krtaghna, Jadya, Dhikkara, Papa, Mala, Vancana and Phadyakara are driven away by Rasikadasa. He congratulates Satya, Dharma, Dhairya, Daya, Dama, Harsa, Upakara, Vinaya, Viveka, Vicaksanata and Satkara for getting an abode with Rasikadasa. He then resolves to find out a secure place of residence for himself.

He at first meets the most dreadful foresters (Vanecaras) and respectfully asks them for a refuge. The foresters do not favour his request. Then he finds some hunters (Vyadhas) and stands before them as a supplicant. They also do not welcome him. Thereupon he comes across some fishermen (Matsyajīvins) to whom he makes a similar request which is forthwith turned down by them.

Now Adatrguna being desperate decides finally to please the gods by practising penance. After making this decision, Adatrguna exits.

Summary of Act II:

In this whole act the two emissaries of the gods - Padmasya and Tustanana describe the following devotees of Gokulanathajī.



This description is occasioned by the query of Padmasya regarding the parentage of Rasikadasa who has driven away Adatrguna from the earth. Tustanana, therefore presents a detailed picturesque account of the celebrated ancestors in the family of Rasikadasa.

The first one known to him is Amatya - a minister in the court of the king of Mandapadurga. He was a strong and vigorous warrior who had vanquished and subdued his enemies by acquiring the whole earth. He was a clever, skilful statesman who had helped the king in framing the political strategies.

He had a son named Ramajit who was equally generous and glorious like his father.

Narayana, the son of Ramajit was endowed with excellent and superb virtues which are extensively and figuratively described by Tustanana. The city of Bhrgupura was graced by the adorable acts of Narayana as the earth is by the genuine pearls of ocean. He was a handsome and wealthy person who had restrained his sense organs. Though rolling in affluence, he had totally devoted his mind to Srī-Gokulanāthajī. The latter being pleased with his earnest dedication, conferred divine grace on Nārāyana who could naturally attain the knowledge of the Supreme.

Owing to his excessive fortune, his son Sundaradasa also lived a pious and virtuous life devoted to the worship of the preceptor and appreciation of the learned.

His son was Krsnadasa, who by his qualities of devotion, fortitude and self-control won over the minds of the people. He had imbibed so many great merits that, Tustanana found in him 'satyayuga' incarnate.

His son Jagajjivana was like his father a man of calibre and merits.

Rasikadasa, the eldest son of Jagajjivana was a veritable repository of several virtues, strength, intelligence and reputation. By teaching a lesson to his rivals and by banishing Adatrguna, Rasikadasa gained a great name and fame.

He had a younger brother-Bhagavan by whose charitable acts of endowments the wise people would not think of Kalpadruma. Like his brother, Bhagavan was also endowed with excellent merits and inclined to giving away enormous gifts.

But unfortunately, Purusottama, a skinflint has been born in his family of meritorious people like the poison coming out from the ocean. Bhagavan's son - Purusottama having all vices and evils keeps himself engaged in deceiving and quarreling with others. He is the foremost among those who having amassed a great deal of wealth would not give anything to others.

Tustanana further informs that Adatrguna being banished from the earth by Rasikadasa and Bhagavan alias Bhagavaddasa is now seeking a shelter with the gods and the latter are thinking of approaching Brahma - the creator to do the needful in the matter.

Finally Padmasya, when asked, tells Tustanana that he (Padmasya) has been sent by the gods to perform'amrtabhiseka' on the excellent virtues residing in Rasikadasa and Bhagavaddasa. Tustanana in turn tells him that he (Tustanana) would now try to find out some suitable place of shelter befitting Adatrguna.

Summary of Act III:

Adatrguna, who has so far ransacked the whole earth in search of a haven now implores desperately the gods for the same.

He assures his old mother Trsna, to restore her young age and spirit after obtaining from the gods a secure place of residence void of any charity.

In order to get an abode for Adatrguna - the most sinful one, the gods praise Brahma who having entered the stage eulogizes Rasikadasa endowed with the virtues par excellence and blesses him for having driven away Adatrguna.

Brahma therefore feels anxious when approached by the gods with a request to provide a shelter to Adatrguna. At that moment Tustanana enters by a toss of curtain (pataksepena) and reminds Brahma of Purusottama - the only skinflint on the earth.

Brahma then remembers that the one (i.e. Purusottama) born in the family of 'Krsnadasa, like a lapodabja' (an inferior type of conch) coming out from the ocean is the right place of residence for Adatrguna.

Hearing of the family of Srikrsnadasa, Adatrguna's heart trembles but the gods console him by pointing out to the lamp emitting light as well as collyrium and to the moon containing both lustre and the spot in the form of a deer. When asked, the gods assure him of the total impossibility of any gift by Purusottama and Adatrguna resolves to stay in the body of Purusottama.

Then all of them exeunt omnes.

Summary of Act IV:

The two Brahmin chaps - Sphurattvisa and Visadavaci describe and commend vividly and graphically the generous and philanthropic nature and deeds of Rasikadasa and his younger brother Bhagavaddasa.

Sphurattvisa depicts in a picturesque manner the character of Purusottama who undergoes complete mental and physical change due to the undesirable contingency viz. giving alms to others.

Some noise behind the curtain is heard; and the Brahmin chaps surmise that some gamblers must be quarrelling with each other.

Then the two gamblers along with a mediator - the companions of Purusottama arrive on the stage.

While the two viz. Sunyamukha and Nirnasa are arguing with each other for a wager, one of them viz. Nirnasa gets off with the sum of the wager and conceals himself behind one of the idols in a Saugatagara - a Buddhist temple. The other two - Sunyamukha and the mediator - Anacarana enter there, recognise him, take him out and swing him to and fro.

Nirnasa, through an eyeblink offers Anacarana some money by way of bribe.

Anacarana therefore asks 'Sunyamukha to play with dice again which the latter declines. Making Sunyamukha open wide his eyes. Anacarana and Nirnasa throw dust in his eyes and run away. Poor Sunyamukha rubbing his eyes also goes away.

A noise behind the curtain instructs the people to guard the treasury well with nails and girdles, to give alms to the beggars and to preserve properly the costly clothes since Adatrguna is arriving there in a short time.

Knowing that Adatrguna is soon coming to stay with Purusottama the two Brahmin chaps leave the stage immediately.

Summary of Act V:

Adatrguna along with his wife Apakīrti and all his followers like Phanda, Phela, Dhikkara and Phadyakara enter the stage.

Adatrguna feels delighted for having secured an abode in Purusottama where there is no trace of gift and glory (dana and kirti) even in a dream.

Adatrguna assigns various duties to his followers. Accordingly Dhikkara and Phadyakara are asked to act as the doorkeepers.

Apakirti is asked to work in the kitchen and her brother.

Apayasa is to help heras her assistant in the task.

In order to secure a long lasting stay, Pakhanda is asked to perform Vastu-vidhana (a sacrificial rite performed at the time of entering a new house).

Adatrguna also summons and gathers his companions like
Asatya, Kuda, Kapata, Kutilata, Visvasaghata, Krtaghna, Mitradroha,

Vancakata, Besaura, Behaya, Bepira, Adharma, Suma, Jata, Alajja Nicasanga, Mala, Mandya, Papa, Moha, Mada, Satha, Dambha, Jadya, Be-akala and Daga etc. They are allotted different jobs. As already stated Apakirti and Apayasa are given the work of cooking. Dhikkara and Phadyakara are to guard the gates of Purusottama so that there would not be any scope to Satya, Dharma, Dhairya, Daya, Dama, Harsa, Upakara, Vinaya, and Viveka to enter. Phanda and Phela are asked to stay in his mouth so that there would not be any possibility of his speaking truth. Daga and Asatya are asked to take place on the tip of the tongue of Purusottama. Pakhanda in his entire body; Kuda, Kapata and Kantilata in his heart, Adharma and Suma in his hands; Alajja, Adaksinya and Besarma in his eyes, Visvasaghata, Krtaghna, Mitradroha, Mala and Papa in his entire body. Papa is asked by Adatrguna to protect treasury. Dusta assisted by Ninda, Apavada and Bakhila is assigned the post of the minister of Adatrguna.

Finally at the behest of Adatrguna, all his companions take a pledge not to leave the abode of Purusottama even in next thousands of births to follow.

Naturally therefore instead of quitting finally, all of them remain and stay there in Purusottama. There is no usual Bharatavakya nor the stage direction, 'Iti sarve niskrantah' but here we have - 'Iti sarve sthitah' which marks the deviation from the standard closing part of a drama.

CHAPTER : IV

LITERARY APPRECIATION OF THE PLAY

Prose:

Prose or 'gadya' is classified into four categories by Visvanatha. viz. 1) muktaka, ii) vrttagandhi, iii) utkalikapraya, and iv) curnaka¹. The prose found in the present play is predeminantly of the first type which is free from compounds and difficult construction. The speeches of the characters in the play are easy and simple to understand. Nowhere in the dialogues we come across long descriptions and artificial, laboured expressions.

There are however two striking peculiarities of the language of the playwright.

1) <u>Vernacular influence</u>:

The playwright being a resident of Gujarat has used some colloquial phrases and expressions in the play.

Phrases and Expressions:

- a) In act III there is an expression asmatparsvam na muncati' which is equivalent to Gujarati 'amarī pītha chodato nathī' i.e. 'amarī pitha pāchala padyo che'.
- b) The phrase 'idanim tu tvaya drstum api na sakyate' in act IV is an echo of 'have to tane jova pana nahi male' in Gujarati.

1 CD VT 330-332

c) 'Yatra svapne'pi danakirtyorvarta nasti occuring in act V is parallel to jyan svapna maya dana ane kirtini vata nathi' in Gujarati.

Thus the influence of the mother tongue on the words and expressions in the play give charm to the language and the play on the whole.

2) Use of non-Sanskrit words:

The playwright has used two kinds of non-Sanskrit words:

a) The indigenous vocables which are borrowed from Gujarati
language probably the mother tongue of the playwright and
most of which can be traced back to Sanskrit the root source
of Indo-Aryan languages of India.

Following are the words with their meaning and their possible origin in Sanskrit, found in the play.

Act V

- i) Lata = kick (latta) Act II
- ii) Alacha = poverty (alaksmī)
- iii) Kuda = deceit (kuta)
 - iv) Jata = stubborn (jata)
 - v) Suma = a miser (sunya)
- vi) Vevala = a wiseacre (vaikalya)

vii) Apavada = blame (apavada)

This last vocable furnishes an example of semantic transference.

viii) Cadi = babbling

Although this word cannot be traced
to Sanskrit it is used in Marathi as

cahadi having the same meaning.

Ix) Lapoda = dunce

- Act II

x) Lapodabja = dunce

- Act III

As it is discussed in Chapter VI, this vocable is an example of hybrid Sanskrit - Lapoda (Gujarati word)

+ abja (Sanskrit word)

Lapodabja

- xi) Phadyakara occuring in Act V is possibly coined from the Gujarati word phitakara = contempt
 - b) Words borrowed from Persian and Arabic languages :
 - i) Sahah Persian words (Shah)
 - $\frac{Shah}{Shah}$ = wealthy person
 - ii) Daga
- (Dagha) = deceit
- iii) Phanda (
 - (Fanda) = conspiracy
 - iv) Behaya (Bi
 - $(B\bar{i}-hay\bar{a})$ = shameless
 - v) Besharma (
 - (Bi-sharm) = immodest
- vi) Be-akala
- $(B\overline{i}-aq1)$ = senseless
- vii) Be shaura (Bi-shur)
- = ungrateful

- viii) Be pīra
- (Bi-pir)
- = atheist

- ix) Cugalī
- (Chughalī)
- = slander

Arabic words

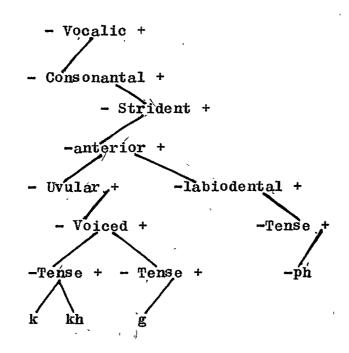
- i) Phela
- (Faala)
- = hypocrisy

- ii) Bakhīla
- (Bakhīl)
- = a skinflint

Linguistic Observations:

Some of the above mentioned words contain the phonemes which though similar to those found in our languages like Marathi

or Gujarati are articulated differently; e.g. k, kh, g as in be-akala, bakhīla and dagā are uvular in Persian and Arabic languages and not velar. Similarly ph in phanda and phela are labiodental and not labial. Thus these sounds can be phonetically analysed as follows:



The Poetry:

Poetry in the play on the whole is easy yet elegant, simple yet delightful. The judicious and apt use of the words full of graceful ideas, sweet and sonorous sounds and the rhetorical skill reflected in the use of variety of metres make the diction and literary style of the play, fluent, rhythmic, charming and beautiful.

The first and the prominent characteristic that strikes us is the ease with which the poet writes. He is always at home in his subject. He wields a facile pen and possesses complete control over the language. Laboured, elaborate constructions

and expressions are conspicuously absent in the play. In short the language in the play is easy and simple and the diction graceful and felicitious.

Kamalakara Bhatta predominantly writes in the Vaidarbhī style the chief features of which are graceful arrangement of words characterized by sweet syllables and absence of long compounds²; e.g. II.10,17,31 and IV.2 can be cited as the nice specimens replete with simple words couched with charming ideas.

Occasionally the poet also resorts to Lati style as in II.5,8,9 characterized by the use of soft letters and a few compounds³.

Prasada or perspicuity, the quality which makes the reader understand the meaning of a stanza even as it is read, is found in most of the stanzas in the play. Kamalakara Bhatta is very much fond of jingling assonances of sounds and often resorts to 'anuprasa' - alliteration and rhythm in order to produce that effect of resonance. The four varieties of anuprasa can be illustrated as follows:

1) Cheka anuprasa, which consists in the repetition of consonants is found in II.2 where Bhata and ri are repeated only once.

^{2.} Kavyadarsa 1-41,42, SD. IX.2,3.

^{3.} SD. IX.5a.

^{4.} SD. VIII.7.

- 2) Vrtyanuprasa where some letters repeatedly occur can be illustrated in II.1 where the letters ma, ha, ti are repeated continuously.
- 3) Srtyanuprasa is found in II.8 containing the repetition of dental and palatal sounds like la, ta, ja, sa and na.
- 4) Antyanuprasa consisting in the similar letters found at the end of a pada or pada is found in II.30 where the last letters of the first two lines are the same.

Besides anuprasa, Kamalakara Bhatta has used a large number of other rhetoric figures to embellish his style.

Thus e.g. purnopama in II.10 where caritravrndas are said to be as embellishing the city of Bharuch like precious pearls decorating the earth. Utpreksa is found in II.11 where the lotus formed by the lines on the palm of Narayana is imagined as the seat of Goddess Laksmi. Rupaka in II.31 where Rasikadasa is identified with adhara of gunas, sukratasara, sadavatara and yasovasa. Kavyalinga in II.30 where the first three lines supply the reason for the statement in the last line.

Sandeha (niscayanta) in II.13 where after expressing doubts whether Narayana was kalpadruma, saccaritationa, asraya of bhakti and karuna of Gokulesa, it is finally ascertained that he was a rasi of yasas i.e. mine of glory. Svabhavokti in IV.3 which graphically describes the pysical and psychological condition of Purusottama.

Udatta in II.22 describing the extra-ordinary and superb glories of Sundaradasa. Mudra in II.9 referring tacitly to the poet Bhavabhuti. These examples of alamkaras indicate Kamalakara Bhatta's mastery over rhetoric.

In the realm of 'aucitya' (propriety) also the poet has exhibited ingenuity, particularly in case of pada (word) and vacana (number)⁵. Thus in II.20 the word arya (noble, excellent) used as an attribute of Rasikadasa, embellishes the poetic charm of the whole description. In II.15 while commending the greatness of Gokulanathajī, the poet uses the plural number - 'te' referring to Gokulanathajī, which is befittingly appropriate in the present context.

Literary Peculiarities:

The poet has a predilection for two types of verbal forms (i) acrist passive forms e.g. abhavi (II.7), asobhi (II.10), asadhi (II.27), vyaloki (III.1) and (ii) cvi - forms like Dasābhavat (II.23), sitākurvan (II.32), syamākaroti (IV.3), purusākaroti (IV.3) etc. He has also a penchant for difficult and lexical words and expressions e.g.

- i) ranku (III.8) = dear
- ii) manu (II.16) = person
- iii) svayam (II.16)= derivative of svayam
- iv) pradhanya (p.25) = devivative of pradhana

In the present context of the play pradhanya conveys the meaning of predominance or abundance.

^{5.} Vide Aucityavicaracarca, 11 & 22.

As it is discussed earlier, the playwright has used some non-Sanskrit words and phrases. Jodita (II.36) is the verbal form borrowed from 'jodawu' (to amass, gather) in Gujarati language. This non-Sanskrit word 'jodita' gives a tinge of rusticity to the tenor of the act II. Rightly therefore the poet justifies the use of the above mentioned word by saying that in the description of the rustic like Purusottama such gramya - form like 'jodita' appears appropriate, as it is stated by Visvanatha in SD⁶.

Defects and drawbacks:

Grammatical aberrations: - Rules of grammar both in the matter of the formation of words and of syntax are found to be violated on some occasions e.g. i) roruvīti is ungrammatical for the grammatically correct form 'roravīti' ii) The verbal form 'udeti' in I-8 which intransitive (ut + \sqrt{i}) is used transitively by the poet iii) The stanza II.7 is grammatically clumsy since it can not be construed and explained in a satisfactory manner.

In act V, papa says to Adatrguna: -'Yadi me adatrcaranah alamkurvanti tatra maya servada stheyam' which is an instance of the careless writing of the playwright, since, with 'yadi' the word 'tada' or 'tad' would have been better than tatra'.

In the same act there is no consistency maintained in assigning the gender to the abstract characters like 'Apayasa' and 'Pāpa'.

^{6.} SD. VII. 21

Moreover, the characters like Apakirti, Pakhanda, Visvasaghata, Mitradroha, Apayasa, Adharma and Papa speak in Sanskrit while Dhikkara, Phadyakara, Phanda and Phela, Daga, Asatya, Cadi and Cugali speak in Prakrit, though all these are the assistants and servants of Adatrguna.

In act I, Apakirti speaks in Prakrit, while in act V she switches on to Sanskrit.

Poetical blemishes:

The poet does not seem to wield a facile pen everywhere and in all aspects of the composition. Many a time his constructions and expressions are artificial and defective.

- i) The defect of aslilatva (repugnance or repulsion) which is found in the use of a word, causing repulsion occurs in the line -'Vasapasankam purusottamanke' II.5d. Where the expression 'Vasapasankam' gives rise to jugupsa (repulsion) since 'vasa' means the marrow of the flesh, suet.
- ii) The defect of 'nirarthakatva' (being devoid of significance) takes place when the poet uses such expletives like 'vai', 'hi', 'nu' 'va' etc. in the verses, which do not add any sense to the verse concerned.
- iii) Adhikapadtva (the use of additional, superfluous word).
 In II.8 there is an expression 'jitendriya satsapatno where the

^{7.} SD.p. 570; 8. Ibid., p. 577; 9. Ibid., p. 581

word 'satsapatna' is superfluous since restraining the sense organs amounts to restraining their six enemies viz. kama, krodha, mada, moha, lobha and matsara.

Sometimes the poet is much too carried away by his formidness for alliteration and rhythm and uses awkward and clumsy phrases and words like 'haledhitanga' in I.7 and 'bhuja' in I.8.

He has used a variety of metres most of which are short and popular viz. Vasantatilakā, Aupachandasika, Upajāti, Šikharinī, Prthvī, Mandākrāntā, Drutavilambita, Anustubh, Šārdūlavikrīdita and Sragdharā. Among these metres, Vasantatilakā, seems to be the favourite metre of the playwright, since more than half of the number of verses are composed by him in the Vasantatilakā metre. As pointed out by Ksemendra, the present poet has tried to bring about the poetic charm (camatkāra) especially resorting to this one metre viz. Vasantatilakā.

In handling the metres also the poet has shown a great skill.e.g. by using the metre 'Sikharini' in II.31, 32 describing the excellent virtues of Rasikadasa, and Mandakranta in III.2 to depict the difficult, miserable plight of Adatrgunas mother, the poet has made his composition charming and attractive as stated by Ksemendra.11

^{10.} Suvrttatilaka III.28.

^{11.} Ibid., III.20,21.

Thus Kamalakara Bhatta's style consists of some excellent features along with certain grammatical and poetical defects; naturally therefore he can hardly rank among the best Sanskrit poets, though he may be admitted among the stars of the second magnitude in the galaxy of the Sanskrit playwrights.

CHAPTER: V

THE DRAMATICAL APPRECIATION

The Rasikavinoda: Its purpose and significance:

The present play Rasikavinoda is written by Kamalakara

Bhatta - a devotee of Gokulanathaji (V.S.1608 - 1697 = C. 1552
1641 A.D.), the grandson of Vallabhacarya who propounded the doctrine of Suddhadvaita Vedanta.

The purpose of the drama is two fold:

i) While on the one hand the play wright tacitly alludes to some of the aspects of the life and teachings of Gokulanathaji it also; ii) tries to edify the people about the moral and spiritual conduct and virtues befitting an ideal Vaisnava and taught in the scriptures like Bhagavadgita, Bhagavata-Purana and in the works of Gokulanathaji.

The playwright could have achieved this twofold purpose in two ways of presentation: i) By dramatizing the excellent virtues found in the devotees of Gokulanāthajī or ii) By presenting a caricature or mockery of the blameworthy vices fit to be shunned by a person particularly by a Vaisnava.

The playwright has preferred the second mode of presentation.

Through the portrayal of Adatrguna, the predominant blemish in the body of a heretic-Purusottama, the dramatist has ridiculed, the latter.

Kamalakara Bhatta has tried to show through the play how a person bereft of any inclination of offering to God, the learned, the poor and needy gets a downfall and becomes a veritable repository of several vices and blemishes. Drawn on the background of the virtuous conduct of the devotees of Gokulanathajī, the character of Adatrguna and his abode viz. Purusottama appears to be more ridiculous and scornful.

In this respect there is a striking similarity between the allegorical dramas like Rasikavineda in Sanskrit and Morality plays written in the thirteenth century onwards in the West.

These morality plays suppose an audience with a fair knowledge of a complex doctrine on the nature of God and of man's relation to him. Moreover "far from being merely ingenuous edification, the plays present concretely the ancient problem of the final outcome of man's conduct, of man's attempt to discover and do the right. The morality play best known and most widely performed in modern times is "everyman" (translated from the Dutch C.1500).

At God's command, Death comes to summon Everyman who finds himself deserted by all on whom he has depended, by fellowship by Kindred and by Goods. Only Good Deeds is willing to accompany him on the great journey but Good Deeds is too weak to rise off the ground. Good Deeds, however has a sister, knowledge who

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^{1.} Ford Boris 'The Age of Chancer", p.187.

^{2.} Williams Arnold, "The Drama of Medieval England", p.160.

leads Everyman to confession who gives him a scourge to mortify his flesh. When Everyman scourges himself, Good deeds gains strength and rises up to accompany him. Discretion, Strength, Beauty and Five Wits join the company. As they near their destination, the grave one by one Discretion, Strength, Beauty and Five Wits leave. Everyman. Knowledge is the last to go and Everyman takes only Good Deeds with him into the grave. An angel announces Everyman's salvation and in the epilogue the moral is proclaimed:

"He that hath his account whole and sound High in heaven he shall be crowned".

As in morality plays so in allegorical plays like the Rasikavinoda the central theme is based on indoctrinating and discussing either some high moral values or the tenets of philosophy through allegorical representation³.

The significance of the play Rasikavinoda:

Taking into consideration the political and cultural conditions of the period in which the drama is written i.e. late 17th and early 18th century A.D., we find that here an attempt is made to bring about the moral and spiritual uplift of the people in those days.

It was the time when the fanatic Muslim iconoclasts ruled the Motherland. Their influence endangered strictness in religious practices and encouraged vices and immorality in the society in those days.

^{3. &}quot;Morality is a play, allegorical in structure which has for

To counteract this slackness and to encourage inculcation of moral, ethical and spiritual values Kamalakara Bhatta composed this drama. It was the need of the time to uphold the higher values of life, to indoctrinate them to the people at large and thereby to integrate and unite the already disintegrating the Hindu (Indian) society which was under the sway of the Muslims. Kamalakara Bhatta found that the drama would be a fitting vehicle for propagating and popularizing the noble values of human life, since drama is social, communal and popular. It is intrinsically connected with some sort of group consciousness.

As a drsyakavya, which would be witnessed collectively, the drama was made the most appropriate medium by the playwright for the indoctrination of moral conduct, propagation of the preaching of Gokulanathajī and integration of the Indian Society in those days.

As a literary composition, the drama may have less of poetical merits, less of dramatic appeal and less of theatrical values but as a composition aiming at awakening the conscience of the people and enlightening them on the spiritual and religious matters, its significance can not be undermined.

^{3. (}contd.) its main object the teaching of some lesson for the guidance of life and in which the principal characters are personified abstractions or highly universalized types" - Mackenzie quoted.

W.R./by Wilson, F.P. in "The English Drama 1485 to 1585", p.47.

Sources of the play:

The theme of this play is purely invented (utpadya). The dramatist wants to indoctrinate and propagate on the one hand, the ethical as well as spiritual values taught in the sacred scriptures especially Bhagavadgita, Bhagavata-Purana, the sutras of Narada and Sandilya as well as preached by Vallabhacarya and Gokulanathaji, he also aims on the other, to condemn and that too more emphatically and poingnantly man's niggardly, parsimonious attitude resulting in a den of vices responsible for the moral, ethical and spiritual downfall of a person.

In order to achieve this objective, the playwright has presented a caricature of a skinflint against the background of the pageantry of the virtuous and illustrious devotees of Gokulanathaji.

Apart from attempting to awaken the conscience of the people through the audiovisual mode of composition, the playwright has also achieved another equally significant object which is twofold viz. (i) creating interest in the mind of the people about the teachings of the scriptures mentioned above and of the great thinkers like Vallabhacarya and Gokulanathaji; (ii) facilitating their study which would otherwise become heavy and less interesting.

Thus this play based on the teachings of the scriptures and the thinkers and having an aim which is more multifarious and diverse than the theme itself, differs distinctly from other classical plays having complex theme to be executed through several dramaturgical devices and techniques.

Critical Appreciation:

Prologue:

Like every other Sanskrit play the Rasikavinoda also begins with a nandi and a prologue. According to Sanskrit dramaturgical canon a nandi consists of a verse or two purporting to invoke blessings from and offer obeisance to some deity and to suggest the main theme of the plot.

The nandi of our play comprises of a verse glorifying Lord Krsna fancied as a cloud (megha) who being bathed by the abundant waters of the beauty of Goddess Laksmi creates the sprout in the form of the Universe.

This succinct description of Lord Krsna being waited upon by the Goddess Laksmi very well suggests 'Dasyabhakti' - one of the nine modes of serving the Lord mentioned in the Bhagavata-Purana⁵. It also suggests the supreme, omnipotent nature of the Lord for whom the creation of the Universe is likened to an emergence of a sprout on the earth. It also indicates at the outset the dramatist's devotion to Lord Krsna as the highest Lord.

^{4.} NS.V.24 & 104; NIRK. 115 & pp.109,110.; SD.VI.22,23.

^{5.} Bh. P. VII. 5.23.

Technically a prologue is the name given to the introductory portion of every Sanskrit play. A prologue consists of a striking conversation between the Sutradhara on the one hand and the nation the vidusaka or the nata on the other concerning some pertinent matter but at the same time it is suggestive of the plot of the play to some extent. The prologue may be said to serve the following purposes:

It introduces the author and also his play by giving their names and some more information regarding the pedigree of the author. It also rouses the interest of the audience and captures the latter's attention by introducing music or by some such device and ultimately very cleverly leads on to the plot itself. Besides all this, it also gives the shrewd audience an inkling of some incidents of the main plot.

The brief prologue of this play is deficient in a number of features mentioned above.

Firstly there is no conversation of the Sutradhara with anybody else. After the nandi verse he enters the stage and contrary to the traditional practice he recites two verses, one praising the Sun and the other Lord Krsna.

Secondly it does not supply us with any biographical account of the author. Like Bhasa, Kamalakara Bhatta the author of this play is completely silent about himself; instead he refers here to

^{6.} NS.V.166; DR.III.2,3; NIRK. 124,125.

Rasikadasa and Bhagavaddasa, the patrons of the author at whose behest the present play is to be staged.

Thirdly this prologue does not give any reference or clue about the place and the time of the staging of the play.

Fourthly, there is no clear demarcation between the prastavana and the beginning of the main scene of act I. This means that the usual stage direction - 'iti prastavana found in the plays, after the exit of the Sutradhara is missing in this play.

Thus in the beginning portion of the prologue itself, the playwright departs from the accepted rules and norms enumerated in the dramaturgical texts.

The present prologue however contains some interesting features and information as follows:

- enact the play Rasikavinoda by mainly presenting the mockery of Adatrguna in it. The playwright appears to have been patronised by these two people who are described here as well versed in the realm of 'dharma' and who being compassionate have generously distributed enormous gifts and donations to others.
- ii) The prologue also rouses our interest by the promise of music which however is suspended by some noise behind the the curtain. The interest thus roused is sustained by the mention of 'Akirti', Adatrguna's wife who being helpless is crying pitiably for help. This captivates the attention of the spectators introduces and, them to the main seene in a very natural & skilful way.

iii) Brevity is another good point to be noted about the prologue of our play. No irrelevant or impertinent matters are introduced in the prologue by the poet. The prologue is also suggestive. The Sutradhara after having heard Akirti crying for help, instantly leaves the stage thinking that the very sight of Akirti would be inauspicious to him. This suggests how Akirti alongwith Adatrguna would be responsible for the congregation and gathering of the whole host of evil and sinister vices void of any iota of merits.

According to the writers on dramaturgy a prastavana is of five types. The prastavana of this play is of the prayogatisaya type because here the Sutradhara refers to Akirti, the wife of Adatrguna who enters the stage immediately after the exit of the Sutradhara.

The main scene:

The main scene begins with the dialogue of Adatrguna and his wife Akirti who are banished from the earth by Rasikadasa. Adatrguna informs us about his allies - Visvasaghata, Satha, Dambha, Krtaghna, Jadya, Dhikkara, Papa, Mala, Vancana, Phadyakara and feels envious of those who have successfully obtained refuge with Rasikadasa viz. Satya, Dharma, Dhairya, Daya, Dama, Harsa, Upakara, Vinaya, Viveka, Vicaksanata and Satkara.

After this dialogue we find Adatrguna roaming in search of a refuge approaching at first forest dwellers (vanecaras)

^{7.} NS. XX.36; NIRK. 126; SD. VI.33,36.

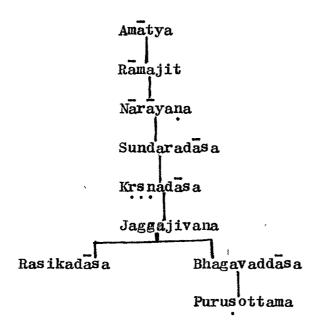
who are extremely horrible and devoid of the faculty of discriminating between right and wrong. His request being turned down by them, Adatrguna goes to hunters (vyadhas) and subsequently to the fishermen (matsyajīvins) who also follow the same suit.

Thus being disappointed, Adatrguna ultimately decides to please gods by practising penance.

The main purpose of the first act is then to depict the forlorn condition of Adatrguna and his wife Akīrti who being driven away from the earth by Rasikadāsa are not welcome even by the forest dwellers, hunters and fishermen. It also helps to rouse an expectation in the mind of the spectators to know more about the pedigree of Rasikadāsa and Bhagavaddāsa, the patrons of the playwright.

Act II:

Through an interlocution mostly consisting of verses of the two emissaries of gods, some striking information about the following personages in the family of Rasikadasa is furnished:



All these people except the last one i.e. Purusottama had imbibed in them the excellent virtues and superb ethical and spiritual values taught by the ancient scriptures and the religious philosophers like Vallabhacarya and Gokulanathaji.

These devotees of Gokulanathaji were not only endowed with the benevolent qualities like piety, glory, rightousness, humility and dignity but were full of superb virtues rarely to be found like unflinching devotion for God and Gokulanathaji, total restrainit over the sense-organs and a great deal of fortitude, generosity and compassion for others. These virtues are commended and enjoined in the ancient scriptures and are glorified and preached by the great teachers like Vallabhacarya and Gokulanathaji in their works.

The significance of this act then is three-fold:

- i) The act sheds light on the greatness of Gokulanathaji, on his historical tour in Gujarat V.S.1646 = c.1590 A.D. his affinity for Narayana and the important doctrine of self-surrender taught by him.
- ii) Through the description of the exemplary devotees of Gokulanathajī in this act, the playwright aims to impress upon the
 minds of the audience, the importance of the excellent virtues,
 the hallmarks of human life calminating in fortune, fame and
 divine grace.
- iii) The act thereby also serves the purpose of faccilitating, propagating and popularizing the principal tenets and teachings of Gokulanāthajī in a charming and appealing manner⁸.

This act however has a great drawback. Since it contains only a narrative, poetic description of the devotees, there is no scope to any action nor any abhinaya which are the essential elements of a drama. The act appears to have been constructed more for the purpose of depicting the glorious personalities and referring to some of the doctrines of Gokulanāthajī, than for furthering the action of the play. Only towards the close of the act, when Tustanana, one of the emissaries of gods tells us that he has set out to find a suitable abode for Adātrguna at the behest of gods, we become aware of the fact that Adātrguna is still not successful in getting the proper refuge on the earth.

^{8.} All these points will be discussed fully in Chapter VI.

Act III:

In the beginning of this act, we find Adatrguna desperatly soliciting gods for a place of residence on the earth. He also assures his old mother Trsna to restore her youth after obtaining from gods an abode void of any scope to gift.

The gods being unable to solve his problem, invoke Brahma for help. The latter commends Rasikadasa being endowed with extraordinary virtues but feels solicitous in the matter of providing a refuge to Adatrguna. At this juncture Tustanana enters by tossing the curtain and refers to Purusottama in whom the inclination of distributing or giving anything to others is conspicuously absent. Brahma assigns this abode of Purusottama to Adatrguna and his whole family. Hearing the name of the glorious family of Purusottama, Adatrgunas heart trembles and his agony gets assuaged only when the gods inform him that not even the low creatures like sparrows and dogs get any agrain of stale food from Purusottama.

The principal purpose of this act is to depict the character of Adatrguna to whom no earthly being is ready to provide a shelter. By referring to his mother Trsna and father Lobha, the dramatist cleverly points out these two predominant basic features in the nature of a skinflint.

Adatrguna is called here 'papistha' - the most sinful and malinasribhrt - possessed of evil fortune. He is depicted in this act as the typical blockhead who being unable to perform any

work is given to crying and whinning all the time. He, being the malice incarnate, trembles at hearing even the name of the glorious family of Kṛṣṇadaṣa. He is such a selfish and ungrateful being that does not even thank gods for giving him a shelter so badly needed by him. By delineating the salient characteristics of Adatrguna, the playwright refers to the peculiar features like malignity, virulence, parsimony and stupidity generally found in a miserly person like Purusottama - the abode of Adatrguna.

The playwright thus presents a glaring contrast of personality and nature pertaining to Purusottama on the one hand and to the whole host of his illustrious ancestors described in the previous act on the other, in a very vivid and charming manner. The act makes the progress in the main action of the plot, since Adatrguna is alloted an abode on the earth. It also alludes to Puranic and mythological idea and concept in the mention of Adatrguna's mother Trsna, grown old and the comparison of Purusottama with 'lapodabja' 9

Act IV:

The fourth act of this play depicts the opposite traits found in the personality of Rasikadasa and his brother Bhagavaddasa on the one hand and in that of Purusottama, the son of Bhagavaddasa. While the two brothers have gained great fame and name through their enormous gifts and generous endowments to the needy and the

^{9.} This point will be discussed in details in Chapter VI.

pundits, Purusottama born in their family is totally averse to giving anything to anybody. The poet has skilfully and vividly sketched the pen-picture of Purusottama whose face becomes dark, who speaks harsh words, winks his eyes in a strange manner and entertaining evil thoughts in mind starts scrawling the earth when asked to give away something. Moreover, by presenting a dialogue of the gamblers, the companions of Purusottama in this act, the playwright has served the following significant purposes:

- i) By depicting their crooked and wicked ways of dealing with each other and cheating and betraying each other, the dramatist has painted the mean and low character of Purusottama more intensely and poignantly. The dramatist wants to suggest thereby that no iota of goodness and nobility can be found in a person like Purusottama befriended by such mean-minded gamblers.
- ii) By means of this interesting and amusing dialogue of gamblers, the dramatist has introduced a comic relief so essential in this kind of play fully devoted to inculcation and indoctrination of high values of human life.
- iii) This episode of gamblers also throws light on the contemporary social life of the people. That being the period of Muslim reign the people were prone to misdeeds and social evils 10.

^{10.} This will be further dealt with in the Chapter VII.

Act V:

At the close of the act IV, a sound behind the curtain informs the people to properly guard their valuables since Adatrguna is fast approaching to take up his abode in Purusottama. Accordingly in this act Adatrguna is found accompanied by his wife Akirti and other companions who have taken possession of Purusottama's body.

The purpose of this act is to introduce Adatrguna's several assistants and comrades who have been assigned different duties befitting their nature by their master and who are interrelated with each other forming a close-knit alliance.

The following tabular presentation makes the points clear:

Ι.	
Name of Adatrguna's companion	The duty and place assigned to him/her or
l. Dhikkara & Phaddyakara	1. Guarding the door or entrance
2. Akirti & Apayasa	2. Cooking in the kitchen
B. Pakhanda	3. Performing Vastu
1. Phanda & Phela	4. To stay in the forefront of the
•	mouth of Purusottama
5. Daga & Asatya	5. At the tip of his tongue
6. Pakhanda	6. In the whole of his body
7. Kuda, Kapata, Kutilata	7. In his heart
3. Adharma & Suma	8. In his two hands
9. Alajja, Adaksinya &	9. In his two eyes
Besharma	_
). Visvasaghata, Krtaghna,	10. In the whole of his body
Mitradroha	

11. Mala & Papa

11. In the whole of his body

12. Papa & Daridra

12. Guarding the treasury of

Purusottama

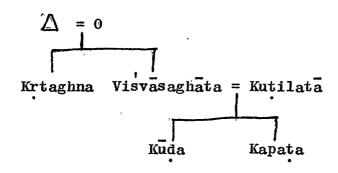
13. Dusta and Ninda

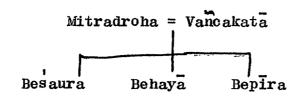
13. Acting as minister of Adatrguna

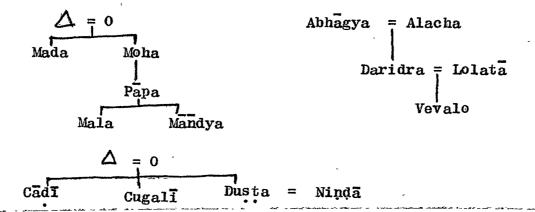
14. Apavada & Bakhīla

14. Assisting Dusta

II. The family-relation of the above mentioned characters:







Thus the whole den of vices headed by Adatrguna and his wife Akirti have occupied the entire person of Purusottama, never to leave him in future.

The moral that is conveyed through this act and consequently through the play is that the miserly person like Purusottama who is unwilling to give anything to others and who is averse to glory and goodness is prone to be overpowered and overridden by an array of several evil and sinister vices and blemishes which totally block and prhibit ethical as well as spiritual progress of a person.

The Plot-construction of the Play :

The plot has been conceived as having five elements of gradual development called 'arthaprakrtis' viz. the germ (bīja) the prominent point (bindu), the episode (patākā), the episodical incident (prakarī) and the denomement (kārya)¹¹. It should however be noted that all these five elements can be had only in such plays as have both principal and incidental themes as the episode and the episodical incident belong exclusively to the subsidiary or the incidental plot. Thus the principal plot must have three elements - the germ, the prominent point and the denomement.

These five elements belong to the plot, the body (sarīra) of the drama and not to the action which also has its own course of development. Bharata speaks of five stages of action (karya-.

^{11.} NS.XIX.21-26; DR.I.17,18.

vastha) viz. beginning (prarambha), effort (prayatna), prospect of success (prapti-sambhava), conditional success, (niyatapti) and attainment of the result (phalayoga).

The linking of the elements of the plot and the stages of the action is done by the five junctures (sandhis) which are called - the opening (mukha), the progression (pratimukha), the development (garbha), the pause (vimarsa) and the conclusion (nirvahana)¹³. Only the 'nataka' and the 'prakrana' containing the slow moving plot have all the five junctures but in case of other types of play like the present one which consists of quick moving plots, one, two or three junctures are 'left'out.

The present play does not contain any subsidiary plot and so it contains only three elements bija, bindu and karya as well as three junctures mukha, pratimukha and nirvahana. The mukha-sandhi arising from the combination of bija and arambha as well as the pratimukha-sandhi comprising bindu and prayatna are found expressed in the act I alone of this play.

The germ (bija) of the main plot viz. securing a place of residence for Adatrguna is sown here in act I and accordingly he eagerly resolves to search it out (arambha). The continuity of the main action (bindu) is maintained by the dialogue of Adatrguna with his wife and the effort (yatna) is represented by his roaming from place to place in search of an abode.

^{12.} NS.XIX.8-13 & DR. I.19-22.

^{13.} NS.XIX.37-43; DR.I.22-24.

While the two stages of action viz. praptisambhava and niyatapti are represented in act III where Adatrguna's request to the gods and their invocation to Brahma brightens the prospects of his getting a place and the certainty of achievement is seen in Brahma's speech assigning Purusottama as an abode to Adatrguna.

The last sandhi i.e. nirvahana arising from the combination of karya and phalayoga is found in the last act where after successfully occupying Purusottama's body for his residence, Adatrguna becomes successful in his enderour of staying there along with all his other companions.

The Arthopaksepakas:

Arthopaksepakas 14 are meant for giving necessary information of happenings and incidents which do not form the principal subject of the plot. In the present play there are no such events and incidents as it is already observed, and therefore the playwright has not made use of any of these arthopaksepakas.

Theatrical conventions in the acts:

The present drama is conveniently divided into five acts which, except the second one, are pretty short and linked with the principal subject. Moreover some of the acts are divided into the scenes making the dramatic presentation more spectacular. Thus act I consists of two scenes: In the first scene there

^{14.} NS.XIX.110; DR.I.58-62.

is a dialogue between Adatrguna and his wife while in the second scene there is the depiction of his solicitation to different people. Similarly in act IV, the first scene consists of lively dialogue between the two Brahmin chaps and the second one contains an amusing episode of the gamblers.

These scenes can be very well represented on the stage by means of a compartmental division of the stage with something like a wooden frame placed at the right angles to the auditorium, suggested by G.K.Bhat 15. A smaller portion partitioned to look like a closed place would provide a venue for a dialogue of the characters and the rest of the stage will represent the street for roaming of Adatrguna and the quarreling of the gamblers.

Some of the theatrical devices are also found in this play:

In act I, there is a reference to the background music before the beginning of the main plot.

The off-stage voice informing about the approach of a particular character is found in act I and IV (p.1 and p.17,19). According to the rule of the dramaturgical theory no character can enter the stage without an introduction 16. However a character in an excitement or haste can enter the stage uninformed, by a toss of curtain - a device used by the present playwright in act III (p.15) when Tustanana enters the stage hurriedly in

^{15.} Bhat, G.K., Preface to Mrcchakatika, p.144.

^{16. &#}x27;asucitasya patrasya praveso naiva vidyate' quoted in MRK, p.34 and Op.cit., p.43.

order to inform the anxious Brahma about Purusottama, the appropriate abode for Adatrguna.

A particular mode of speech i.e. 'svagata' - speaking to oneself is skilfully alloted to Adatrguna (p.3)¹⁷.

Characterization, Dialogue and Language:

Dramatis personage: (In order of appearance)

Sutradhara

Adatrguna

Akirti

Vanecaras

Vyadhas

Matsyajīvins

Padmasya

(Devanucarau)

Tustanana

Devas

Pitamaha (Brahma)

Sphurattvisah

(dvijabatu)

Visadavacī Sunyamukha

(gamblers)

Nirnasa

Anacarana

Dhikkara & Phadyakara

Phanda & Phela

Apayasa

Daga 🕠

Pakhanda

17. DR. I. 64

Asatya

Visvasaghata

Mitradroha

Adharma

Papa

Cadī & Cugalī

Dusta

Characters mentioned

Rasikadasa

(Patrons of the playwright)

Bhagavaddasa

Amatya

Ramajit

Narayana

Sundaradasa

. Srikrsnadasa

Jagajjivana

Rasikadasa

(Patrons of the playwright)

Bhagavan

Purusottama

Trsna

Lobha

Kuda

Kapata

Kutilata

Krtaghna

Vancakata

Besaura

Behaya

Bepīra

Suma

Jata

Alajja

Nicasanga

Mala

Mandya

Moha

Mada

Satha

Dambha

Jadya

Be-akala

Phanda

Adaksinya

Besarma

Daridra

Abhagya

Alacha

Lolata

Vevala

Ninda

Apavada

Bakhīla

Apart from Adatrguna, no other character is delineated by the playwright since no one has any characteristic individuality nor any particular trait of personality. e.g. The characters like Apakirti - Adatrguna's wife and his other companions merely obey his ordeas and perform the duties assigned to them, the emissaries of gods and the Brahmin chaps describe and narrate the superb virtues imbibed by Rasikadasa and Bhagavaddasa as well as their ancestors on the one hand and point out the miserly nature of Purusottama on the other; similarly the gods in their short appearance provide for the abode of Adatrguna, depict his blameworthy characteristics and the gamblers likewise suggest the scornful and mean personality of Purusottama.

Adatrguna:

He is not only a miser with niggardly attitude but a fool who is slow in understanding the advice of the gods. He is the most sinful and sinister being possessed of malignant fortune. While he cares most for his parents - Trsna and Lobha, he has no sense of expressing gratitude to gods who have provided him a shelter. He, is wedded to Akirti and surrounded by Apayasa, Adharma, Pakhanda, Mitradroha, Dusta and a number of other mean vices with whom he revels and enjoys the abode of Purusottama. He knows the use of practice of penance to fulfill his selfish desire and to perform a religious rite like 'vastu' with a view to ensure a safe and secure stay in a place of residence. His audacious and imprudent nature is reflected in approaching as well as entreating several people and finally the gods and in gathering

all the mean and blameworthy vices abhoring noble, superb virtues of human life.

Dialogue:

Generally the dialogues in the play are short, brisk and lively. While the dialogue between Adatrguna and his wife convey their desperate, helpless condition, the one between the two emissaries of gods and the other between the two Brahmin chaps throw light upon the virtuous nature of Rasikadasa and Bhagavaddasa on the one hand and upon the meanmindedness and infirmity belonging to Adatrguna and Purusottama on the other. The wordy duel of the gamblers convey their cheating and cunning attitude. The conversation of Adatrguna with his colleagues in the last act sheds light on their intrinsic characteristic features their interrelation and their total aversion towards virtues and merits

The dialogues in prose being very brief and devised with a single aim of condemnation and derison of Adatrguna contain hardly any variety, freshness or novelty of expression.

Language:

Bharata has prescribed rules regarding bhasavidhana or the use of speech in a drama 18.

Accordingly those who belong to the upper class should converse in Sanskrit. In the present play therefore, the emissaries of gods the Brahmin lads and the gods themselves speak in Sanskrit;

^{18.} NS.XVII.32-37; DR. II. 64-66.

Adatrguna also being the main character and the master of his colleagues is made to speak in Sanskrit.

The female characters and the colleagues of Adatrguna being considered as the low characters speak in Sauraseni and Ārabhatī respectively. But no uniformity is maintained by the playwright since the characters like Apakirti, Pākhanda, Visvāsaghāta, Mitradroha, Apayasa, Adharma and Pāpa speak in Sanskrit while Dhikkāra, Phadyakāra, Phanda and Phela, Dagā, Asatya, Cādī and Cugalī speak in Prakrit. Similarly in assuming gender also the consistency is not found; because 'Apayasa' and 'Pāpa' are referred to in both masculine and neuter genders (p.20,23).

The rules of mode of address are properly adhered to, by the playwright. Thus Akirti addresses her husband Adatrguna as 'ajjautta', he calls her 'priye'. The two emissaries and the Grahmin lads being the friends of each other address each other as 'sakhe' and the assistants of Adatrguna call him either 'laule' 'sami' or 'bhattake' in Prakrit 19.

The Development of sentiment (rasa) and Histrionic Representa-

Since this drama principally aims at indoctrination of moral values through a succint satire, there is a very little scope to the dramatical techniques of plot-construction like five elements and five junctures as discussed above. In content it is satirical and psychological rather than social or political. Its objective of indoctrination is more relevant, important and dominant than the main action of the play which is simple and

and less complex and is directed towards the achievement of this goal permeating the whole play.

Bharata has emphasized the significance and function of Rasa in the domain of drama 20 .

In case of a classical, non-allegorical drama containing complexity of emotions and intrigues, the moral values are only suggested by arousing the different sentiments in the spectators, leading to rasa-realization. In such a drama where 'rasa' and 'bhava' together effect the rasa-realization the four kinds of histrionic representation viz. vocal (vacika) of gestures (angika), temperamental (sattvika) and of costume and make-up (anarya) are equally important²¹.

But in case of the present play in which the aim of edification is more dominant and significant than the contrivance of the plot, where satire of a skinflint is more pertinent than the depiction of complex events and intrigues of individual characters and where the propagation of a particular doctrine has more ascendancy than the delineation of human feelings and emotions, the development of rasa is greatly constrained and in the present mode of simple caricature of a skinflint, it has no scope. All through the five acts, the dramatist has striven to depict his ridiculous and derisory features either through interlocution of his companions, through epithets and attributes applied

^{20.} NS. Vol. I, p. 272; VI. 32, 33.

^{21.} Opcit., VIII.10.

to him or through an account of his scornful and contemptible colleagures. The dramatist is less concerned with realization of 'rasa' through fine delineation of characters, their emotions and intrigues than with indoctrination of superb, moral values through a poetic narration of the virtuous Vaisnavas and derision of the mean vices through a sharp, succinct, satire of skinflint.

Naturally therefore among the four kinds of histrionic representation only those of words and gestures 22 would be more pertinent than those of temperament as well as costume and make-up e.g. vacika abhinaya will have abundant scope in the recitation of verses which are full of charming alliteration and rhythm, in the utterance of Adatrguna's epithets and in the address of his vicious colleagues, making a direct appeal to the audience. The episode of gamblers quarreling and cheating each other and the presentation of Purusottama undergoing different physical changes will be interestingly enacted with the help of an angika abhinaya.

Unities and the Dramatic style:

The classical drama of Europe knows of what are known as Des Trois Unites or the Three Unities. They are the Unity of Time, the Unity of Place & the Unity of Action. Neither the Sanskrit dramaturgists nor the Sanskrit writers on dramaturgy evolved these three 'Unities' as such. The essential unity of action was however secured by such devices as the arthaprakrtis, avasthas, and sandhis. The Unities of Time and place were not strictly observed by the Sanskrit dramatists.

^{22.} NS.VIII.12; XIV.1-4.

As already discussed, the unity of action is maintained by the dramatist in the present play.

The unity of place is not found in the play since the scenes in the first four acts take place in a closed place and on the street, while the scene in the last act occurs in the whole body of Purusottama to be represented by means of an effigy or a huge picture of a human being. The unity of time is not relevant, because the main action pertains to an abstract object which is allegorically presented in this play. The dramatic style of procedure has been described elaborately by Bharata²³. They are the Verbal (bhāratī), the Grand (sāttvatī), the Graceful (kaisikī) and the Energetic (ārabhatī).

Leaving aside the verbal style, the other three styles are related more with the actor than the playwright. The dramatist is to supply the speech and as such must be careful about the verbal style. When he describes the situations and strategies then the display of the grand, the graceful and the energetic styles would be possible.

The present play having a single plot devoid of any complex situations does not call forth any display of the grand, the graceful and the energetic styles. The verbal style which signifies the speech and which is the basic style is found

^{23.} NS.XX.8-14.

in the present play consisting of the recitation of meaningful and rhythmic verses, crisp dialogues and exchange of arguments. The dramatist has embellished his play with a number of figures of speech (alankaras) and merits (gunas) which are discussed in Chapter IV.

Kamalakara Bhatta as a dramatist :

In the galaxy of Sanskrit dramatists belonging particularly to the later period, Kamalakara Bhatta is a star of the second magnitude. In this present play he has neither shown the art and skill of plot-construction, the delineation of varied characterization nor the depiction of events and episodes to make the drama more spicy and appealing.

There is more of the poetry than the conversation and dialogue making the play more appealing to the ears than to the eyes.

In other words this lyrical play, has become more 'sravaniya' than 'darsaniya'.

The playwright has more of philosophical rather than social or political insight. There is virtually no plot and action is consequently at a minimum in the play. It therefore lays its emphasis more on the heart and soul rather than on the entertainment and humour.

This play written with a singular aim of upholding and propagating the spiritual and moral values of life, presupposes

a particular audience having some of the attributes e.g. honesty, purity of mind and appreciative nature mentioned by Bhorata.

Especially to those spectators inclined towards inculcation of virtues and interested in the doctrines of Suddhadvaita in general and of Gokulanathajī in particular this drama would be a source of induction and amusement. Rightly therefore Kamalakara has introduced some devices and deviations in the text of the play. The whole of the act II which describes the virtuous, philanthropic and devout personalities aims at presenting the panorama of superb values of human life imbibed by the illustrious devotees of Gokulanathajī as against those mean, condemnible vices enumerated in the final act and abiding in Purusottama, a veritable rake, the type of a man in the contemporary society. As a dramatist urged to write the play with a particular purpose of edification of moral values, Kamalakara Bhatta has succeeded to a great extent.

If a morality play in the West was the vehicle of popular instruction for the propagation of scriptural and theological doctrines, an allegorical play like Rasikavinoda would equally serve the purpose of preserving and propagating some philosophical doctrines and moral values of human life. Moreover, if the play like 'Everyman' is considered as the most impressive of the early remains of this kind owing to the concentration upon the limited theme 'together with the dramatic aptness of the allegory, the sombre devotional treatment and the choice keeping of the diction²⁵

^{24.} NS XXVII. 54-63 25. Wilson, F.P., The English Drama, 1485-1585, p.5.

this play with its charming allegorical presentation and delightful literary diction may be acclaimed as one of the excellent allegorical plays.

While some of the supernatural characters like those in act
II applaud the excellent virtues, the others like gods and Brahma,
by providing a shelter to Adatrguna indicate that the vices
headed by the niggardly attitude are fit to be totally shunned
by an aspirant of spiritual uplift.

The very name of the rake-Purusottama and the use of non-Sanskrit words in naming Adatrguna's colleagues like Behaya,
Bepird, Cadi, Cugali etc. would evoke laughter in the audience;
the twisting of mythology done in calling Purusottama a
'Lapodabja' as well as the unusual artistic stage-direction - iti
sarve sthitah' instead of the usual 'bharatavakya' found at the
close of a drama will certainly enhance the same effect of
hilarious frolic.

If a play like 'Mankind' was played by a touring company of professionals in the West and if a drama like 'Wisdom' not aimed at a general audience but at a special one, probably well educated would be performed in a monastery, a convent of friars or a cathedral school²⁶ the allegorical play like Rasikavinoda containing the novelty of theme can very well be enacted in a temple especially on the occasion of the popular, religious function and festival of the Vaisnavas.

^{26.} Williams Arnold, The Drama of Medieval England, p.157.

CHAPTER: VI

PHILOSOPHICAL TRENDS AND THOUGHTS

Ontological Thoughts:

The nandi-verse of the present play identifies the Supreme Reality with the Lord Krsna himself. The author might have been inspired by the Bhagavadgita - IV.6-9, V.29, VI.31, VII.7, VIII.16, IX.7,16-19, X.2,3,8, XI.32,53, XII.7, XIII.2, XIV.27, XV.15,18,19, XVI.19, XVIII.55,66 where the Lord Krsna is identified with the Supreme who is to be prayed, known and worshipped for obtaining the final emancipation. The author is also obviously indehted to the Bhagavata-Purana which likewise glorifies Lord Krsna as the omniscient, omnipotent and omnipresent Lord particularly in the skandhas II, III, IV, VI, VII, VIII, X and XI.

Vallabhacarya also in his works like Subodhini, Siddhanta-muktavali, Navaratnam, Antahkaranaprabodhah, Srikrsnasrayah, Catuhsoloki, Pancapadyani, Nirodhalaksanam and Madhurastakam has invoked and described the Lord Krsna as the Supreme Reality. Moreover the author Kamalakara Bhatta being a staunch devotee of Gokulanathaji, has glorified and identified the latter with the Supreme Being in II.14-19.

Bhakti and Its Efficacy:

The nandi-verse referring to Laksmi as bathing Lord Krsna also implies a reference to 'Dasyabhakti' one of the modes of

worshipping God, mentioned and illustrated by the Bhagavata-Purana (VII.5.23). By describing in details the glory, fame and fortune of Narayana and his descendants - the ardent devotees of Gokulanathaji in act II, the author indicates that true devotion not only brings about final beartitude but also worldly prosperity and well-being.

Traces of the doctrine of bhakti, particularly of 'Sakhya-bhakti' are found in the Rgvedic hymns and verses especially addressed to Indra and Varuna; e.g. RV.I.51.13, III.43.4, VI.45.26, VII.86.4, VI.88.5, VII.89.5, VIII.1.6, VIII. 991.2 and X.43.1. Svetasvataropanisad stresses the significance of devotion to God and the preceptor in VI.18 and VI.23 for obtaining the spiritual knowledge.

Later on the Bhagavadgita has commended the path of devotion particularly in VII.17, VIII.14, IX.22,26,31,34, X.10, XI.54, XII.7, 13-19, XIV.26, XV.19 etc. where bhakti is said to be an in fallible means of the realization of the Supreme.

Similarly the Bhagavata-Purana refers to the unflinching devotion as the only means of attaining the highest bliss by glorifying the devotees like Dhruva, Pralhada and the Gopies enjoying the pleasure of Rasalila in the company of Lord Krsna himself. This path of devotion was further elucidated by Narada and Sandilya in their Bhaktisutras.

In the works like Tattvadīpanibandha, Siddhantamuktavalī, h Antakaranaprabodha and Bhaktivardhinī, Vallabhacarya has brought out the significance and efficacy of 'bhakti' in the spiritual path.

Similarly Gokulanathaji, totally devoted to Lord Krsna propagated the path of devotion through his works mostly consisting of the commentaries on the books of Vallabhacarya and through his glorious deeds indicating his true love and dedication to Lord Krsna.

These scriptures mainly form a basis of the charming saga of the excellent devotees of Gokulanathaji in the act II of the present play. The single minded devotion abiding in Ramajit, Narayana, Sundaradasa, Rasikadasa and Bhagavaddasa not only attracted other magnanimous, benevolent virtues making their personalities all the more impressive and majestic but also conferred on them great fortune, eternal fame and divine grace.

Moral and Ethical Thoughts:

Apart from preserving and propagating the philosophical doctrines of the great thinkers, the present play also aims at emphasizing the need and significance of inculcating high moral and ethical values of human life. The three cardinal values viz. satya, dharma and dayā emphasized by the playwright are discussed and enjoined in some of the major Upanisads like Brhadāranyaka II.5-12, III.9.23, IV.1-4, V.2-3, V.4.1, VI.2..15, Taittirīya I.11.1,2, I.12-1, Mundaka II.1-7, III.1.5,6, Chāndogya IV.4.5 etc. The Bhagavadgītā while enumerating the divine virtues (daivīsampat) in Chapter XVI has, given a prominent place to

these virtues and has acclaimed Lord Krsna as the protector and propounder of the eternal dharma in IV.7-8 and XIV.27. The Bhagavata Purana has also recommended these virtues to be imbibed by a bhakta in I.16.25-30, I.17.22-25, III.12.41, VII.11.6-9.

Along with the indoctrination of the superb values, the dramatist also condemns and deplores the vices like impiety, miserly attitude hypocrisy, betrayal etc. through the sharp satire of a skinflint. While the Isopanisad asks a person not to be greedy of others' wealth in verse no.1, the Bhagavadgita has condemned the host of vices in strong terms by calling it āsurī-sampad (demonic wealth).

The Bhagavata Purana likewise advises us to shun the company of those who are full of these vices in III.31.32-34.

Vallabhacarya in his books like Pustipravahamaryadabheda has pointed out the characteristics of asura-jivas and in the Vivekadhairyasrayanirupanam he has asked a devotee to give up the vices like egoism and arrogance and to imbibe the virtues like viveka-discretion and dhairya-fortitude. Similarly Gokulanathaji not only taught and propagated superb values of life but also criticized and deplored the vices through his teachings and his pious and ideal life and deeds.

The present dramatist by delineating the meritorious personalities of Gokulanathajī's devotees has implied the indoctrination of the high values of life and has asked to give up the scornful vices characterized as the comrades of the

skinflint which not only spoil a person but block his spiritual progress.

Allusions and References to the Doctrines of Gokulanathaji:

Below is given a brief account of life and works of Gokulanathajī for the proper appraisal of the subject!

Gokulanathaji, the grandson of Vallabhacarya and fourth son of Vitthalesa was born at Adel near Allahabad in V.S.1608 (C.1552 A.D.). He was properly initiated in the several scriptures particularly the literature teaching Bhaktimarga e.g. Bhagavata Purana and the works of his grandfather - Vallabhacarya. Due to his amicable and impressive personality, versatile genius and an ability to give eloquent discourses, he had a large number of followers. In V.S.1646 (C.1590 A.D.) he visited a number of places in Gujarat, gave sermons and initiated many men and women into Pustimarga irrespective of their class, caste and status and in V.S.1677 (C.1621 A.D.) he went to Kashmir to see and convince king Jahangir the significance of Tilaka and Tulasimala worn by a Vaisnava in those days. Gokulanathaji passed away from this mortal world in V.S.1697 (C.1641 A.D.) living a long but purposeful life of a saint and a scholar. It is said that some of his disciples, unable to bear this irrepairable loss, committed suicide and left this world to follow their master.

^{1.} Vide Gandhi, R.H. - Srī Gokulanāthajī's Contribution to Suddhaddvaita Vedanta, Chapters II & III for details.

The Works of Gokulanathaji:

Gokulanāthajī's works are found in two languages - Sanskrit and Vrajabhāsā.

- (A) Sanskrit works: (i) Original works:
 - l. Tilakanirnaya
 - 2. Vijnapti
 - 3. Śrī-Vallabhacaryabhaktanam namavalī
 - (ii) Commentaries on the following works of Vallabhacarya:
 - 1. Yamunastaka
 - 2. Siddhantamuktavalī
 - 3. Pustipravahamaryada
 - 4. Siddhantarahasya
 - 5. Navaratna
 - 6. Antahakaranaprabodha
 - 7. Krsnasraya
 - 8. Catuhs loki
 - 9. Bhaktivardhinī
 - 10. Jalabheda
 - 11. Sanyasanirnaya
 - 12. Nirodhalaksana
 - 13. Madhurastaka
 - 14. Gayatribhasya
- (iii) Commentaries on the two mantras eight syllabic mantra

 Aland on the Gadyamantra believed

 to have been given by Lord Krsna to Vallabhacarya -

सहसापरिवत्सरामित्नकाल जातक का वियोग जानित्तापक के शानन तिरों भागे उहाँ भगवते के का गाय देहें ब्ह्रियप्राणानि करणानि तह मिष्य दारा गार प्रमाप्त वित्ते हापराणि आत्मना सह समर्पयामि, दासो उहाँ, का वण त्वास्मि।

commentaries on some verses of the Bhagavata-Purana and the Subodhini - a commentary on the Bhagavata Purana written by Vallabhacarya.

- iv) Commentaries on the following works of Vitthalesa:
 - 1. Sarvottamastotra
 - 2. Vallabhastaka
 - 3. Asmatkulamniskalankam
 - 4. Gokulastaka
 - 5. Guptarasa
- (B) Works in Vrajabhasa:
- (a) 1. Stories of 84 Vaisnavas
 - 2. Stories of 252 Vaisnavas
 - 3. Bhavasindhu
 - 4. Nijayarta
 - 5. Gharuvarta
 - 6. Bethaka caritra
 - 7. Śrī-Mahaprabhujiki-prakatya-varta
 - 8. Śrī-Nathajīki-prakatya-varta
 - 9. Śrī-Gosamījīkī-prakatya-varta
 - 10. Śrī-Gopīnāthajīkī-nija-vartā
 - 11. Vanayatra

(b) Bhavanasahitya:

This comprises of small texts explaining the importance of worshipping and making offerings to God Krsna in a proper way.

(c) Vacanamrtasahitya:

The oral precepts of Gokulanathaji collected and compiled together by his followers.

Being full of simple stories and anecdotes narrated in an interesting manner to emphasize and elucidate the significance of ethical and spiritual values, the Vacanamrta literature is very much popular among the Vaisnavas.

(d) Letters written to his devotees in Sanskrit and in Vrajabhasa, and Dohas, Padas written in Vrajabhasa.

In these works mentioned above, Gokulanathajī either pointed out the greatness of his grandfather Vallabhacarya as a saint and a preceptor or elucidated several doctrines of Suddhadvaita Vedanta or explained the significance of different proper modes of worshipping Lord Krsna with absolute faith and devotion to Him. By means of anecdotes and allegories used in his works written in Vrajabhasa, he helped and guided especially the common place, unlettered people interested in knowing the principles of Pustimarga and in imbibing noble virtues and conduct befitting a Vaisnava.

Looked from this point of view, Gokulanathaji's contribution to Sanskrit and Vrajabhasa literature in general and to

Suddhadvaita philosophy in particular is very much significant². The present playwright seems to be very much impressed and influenced by the life and teachings of Gokulanathajī.

He not only commences his play with an obeisance to Lord.

Krsna whose divinity and supremacy were proclaimed and propagated by Gokulanathaji all through his life but immediately in act II the dramatist pays glowing tributes to Gokulanathaji identifying him with Lord Krsna himself (II.11). He also refers to some teachings of Gokulanathaji in the same act.

In II.11 there is a reference to the characteristics of a Vaisnava fully described by Gokulanathajī³ like abstention from betrayal, anger, passion for enjoyment, harshness, greediness, egoism and liking for devotion to God, noble works, self-restraint etc. In II.19 the author refers to the 24 Vacanamrtas the principal teachings forming the summum bonum of the doctrines of Gokulanathajī. Discussing the doctrine of Pustimarga in nutshell, they vividly explain the nature of the Supreme, the ideal conduct of a Vaisnava and the proper mode of worshipping the God. Their headings are as follows⁴:-

1) The nature of a bhagavadiya (a devotee of God) and the significance of ananyasraya (single minded devotion to

^{2.} Vide for details Gandhi R.H. - Sri Gokulanathaji's contribution to Suddhadvaita Vedanta, Ch.V.

^{3.} Vide- Srī Varavakyamrtarasaratnakosa, Part IV.

^{4.} Ibid., p.369.

Lord Krsna alone).

- 2) A bhagavadiya should have compassion and should not indulge in violence.
 - 3) The marks of a Vaisnava.
 - 4) The nature of Wrath.
 - 5) The duties of a Vaisnava.
 - 6) Performing worship without hypocrisy.
 - 7) Neglecting the faults of others.
 - 8) Behaviour with other bhagavadiyas.
 - 9) Significance of forbearance.
 - 10) Mental worship of God (manasiseva).
 - 11) Proper way of worshipping God.
 - 12) The nature of the God and significance of the Scriptures.
 - 13) The duties of a bhagavadiya.
 - 14) The ideal conduct of a devotee.
 - 15) Importance of devotion to God and the company of good people.
 - 16) The importance of darsana and japa of God.
 - 17) The merits to be imbibed by a bhagavadiya.

- 18) The nature of reproach.
- 19) The significance of company of the devout people.
- 20) Contemplating and meditating on the form of the God.
- 21) The significance of dinata (servility).
- 22) Abstaining from speaking a lie and from hypocrisy.
- 23) The daily routine of a Vaisnava.
- 24) Instructions regarding sevat (worship).

The playwright commends these precepts of Gokulanathajī as explaining the very nature of the Supreme which is beyond the ken of mind and intelligence (II.19).

The reference to the doctrine of atmanivedana taught by Gokulanathaji:

In II.16 there is a reference to Narayana who was asked to do the work of atmanivedana by Gokulanathaji.

Although atmanivedana or complete surrender to God is already taught by the Bhagavata Purana and emphasized and practised by Vallabhacarya and Vitthalesa, Gokulanathaji introduced some significant changes in the performance of atmanivedana.

According to Gokulanathajī, the God guides or accepts a devotee through another devotee or in a dream or during the devotee's state of meditation⁵. In his letter written to Yadupati,

Gokulanathajī refers to the different ways of initiating the people into the Pustimarga⁶. Gokulanathajī thus allowed his disciples like Narayana to initiate people and accepted them into the Pustimarga.

The playwright not only knows this peculiar way of 'nivedana' adopted by Gokulanathaji but also endorses it by referring to Narayana who was authorized by Gokulanathaji to carry out atmanivedana in those days when travelling from one place to another was very much difficult and strenuous. The varta and Vacanametasahitya consisting of stories and parables narrated by Gokulanathaji in order to explain the doctrines of Pustimarga are replete with the teachings of ethical and moral values in human life. The virtues like satya, dharma, daya etc. enjoined and explained by Gokulanathaji with the help of anecdotes and allegories in the works like those mentioned above are later on emphasized and commended by Kamalakara Bhatta through a succinct satire in the dramatical form.

What Gokulanathaji did for the moral and spiritual uplift of the people through his works and teachings, his devotee Kamalakara Bhatta intends to achieve the same objective through the composition of the play condemning the vices and recommending the virtuous conduct befitting a Vaisnava in general and a

^{5.} Vide - Gokulanathaji's commentary on Siddhantarahasya of Vallabhacarya.

^{6.} Vide - Gandhi, R.H. - Śrī-Gokulanāthajī's contribution to Suddhadvaita Vedanta, p.399.

follower of Gokulanathaji in particular.

Mythological References:

In II.29 there is a reference to the 14 jewels coming out of the ocean and in the same act later on in the description of Purusottama (p.12) there is a mention of 'garala' (poison) from the ocean.

As it is rightly pointed out by S.A. Dange, according to the Mahabharata the gems number eight in all viz. (1) the moon, (2) Laksmi, (3) Sura, (4) The White steed, Uccaisravas, (5) Kaustubha, (6) Dhanvantari with the pitcher of amrta, (7) Airavata and (8) Kalakuta (Mbh.XVI.33-37). The Ramayana (I.45.15) mentions only six viz. (1) Dhanvantari, (2) The Apsarases, (3) Varuni, (4) Uccaihsravas, (5) Kaustubha, (6) Amrta. Neither in the Agni Purana nor in the Visnupurana nor in the Bhagavata Purana there is a reference to the 14 gems.

But it is the Skanda Purana (V.1.44) that mentions all the 14 gems which are alluded by the playwright here.

Twisting of Mythology:

There is an interesting example of twisting of mythology in the epithet of Purusottama viz. Lapodabja. The word is a coined one (hybrid Sanskrit) containing two vocables (i) Lapoda= a Gujarati word meaning stupid, mean, low and (ii) abja = a Sanskrit word meaning conch.

^{7.} Vide - Dange, S.A., The legends in the Mahabharata, p.275.

So, the whole word lapedabja primarily means a mean, low conch and secondarily the worthless, foolish as an epithet applied to Purusottama. In Gujarati language actually there is a word 'Lapedasankha' which refers to a person who is stupid and blockhead.

with 'lapoda' or 'lapodabja' from the ocean he twists the mythological account of the gems particularly found in the Skanda

Purana where in V.I.44 all the following 14 gems are enumerated:

(1) Laksmi, (2) Kaustubha, (3) Parijataka, (4) Dhan Vantari,

(5) Candrama, (6) Kamadhenu, (7) Airavata, (8) Saptamukha Asva,

(9) Amrta, (10) Apsaras-Rambha, (11) Bow called Sarnga, (12)

Sankha named Pancajanya, (13) Mahapadmanidhi, (14) Halahala poison.

Thus while in the Puranic mythology Sankha i.e. conch is said to

Now when the playwright in act II and III compares Purusottama

Sankha named Pancajanya, (13) Mahapadmanidhi, (14) Halahala poison Thus while in the Puranic mythology Sankha i.e. conch is said to be one of the gems aspired and churned out from the ocean by the gods, it being prefixed by the word 'lapoda' gets a new meaning at the hand of the playwright obviously being influenced by the similar collquial word in Gujarati language.

Borrowal of Puranic idea:

In the Bhagavatamahatmya (I.45-48), bhakti (devotion) anthropomorphized as a young lady is described asfull of dejection and despondency. The present playwright has borrowed this idea while depicting Trsna in act III, Adatrguna's mother grown old and emaciated both being rendered homeless and scopeless by the munificent and generous gifts distributed by the great philanthropists like Rasikadasa & Bhagavaddasa the patrons of the playwright.

CHAPTER: VII

SOCIAL AND HISTORICAL DATA

In an admittedly allegorical play like the Rasikavinoda, it is but wellnigh impossible to find a full reflection of the contemporary society in all its aspects. The play however provides some glimpses of the contemporary state of the society on the basis of which the social, religious, historical and political conditions are analysed as follows:

Social and Religious Aspects:

The play depicts the society under the Muslim rule (Late seventeenth and early eighteenth century A.D.). Naturally therefore the society represented in the play is of a mixed type. It is not the picture of a social group having coherent and uniform type of conditions, believes and morals. While there were some noble personages like the devotees of Gokulanathajī, devoted to God and the preceptor, imbibed with noble virtues and aborbed in benevolent activities, there were others too who being full of blameworthy vices were totally averse to higher values of life like piety, rightousness, generosity, compassion, fidelity etc. represented in the characters of Purusottama and Adatrguna along with his group of colleagues. The learned Brahmins and the pundits were regarded as specially entitled to respect. They enjoyed the privileged position, royal patronage (II.13,15,18) and were engaged in adhyayana - scriptural studies (IV.p.19).

Among them those endowed with erudition were honoured with enormous gifts and donations by the rich people (IV.1,2). In the host of the devotees of Gokulanāthajī, we have an instance of the rich vaisyas who were engaged in patronising the learned people and helping those in need and difficulty (II.5,7,22,24,27,30,32,33,35). The first progenitor of these people was however a great, powerful warrior working as a minister of the king of Mandapadurga in the central region (II,2,3,4).

The play also refers to the forest dwellers, hunters, fishermen and pariahs (I.6,7,9, III.6). A typical beggar thinking only of himself and his family, hankering after something or the other and crying and whining all the time is depicted in Adatrguna - the principal character of the play. There is also a reference to the professional actors and singers well versed in music (I.1), to the poets skilled in composing lyrical poetry (II.7) to the bards singing panegyrics of the learned (IV.2) and to the gamblers quarreling and cheating each other (IV.p.18).

The play refers to a patriarchal type of family in which to get a son resembling his father in virtues was considered a matter of great fortune (II.5,20). A person would always try to bring glory and reputation to his family by his noble works and virtues (II.21). The city was considered to have been decorated neither by its palatial buildings nor by the well designed streets and avenues but by the virtuous and meritorious people endowed with excellent character, engrossed in prayer and worship of God and engaged in honouring the pundits and helping the poor(II.10, 24,32).

On the whole the people seem to have imbibed a spirit of tolerance towards those belonging to non-Hindu religion, represented in the characters like bepira, behaya, bakhila in act V.

Religious Aspects:

Brahmanism was the prevailing religion and the religious thoughts and doctrines had influenced the contemporary society. The practising of penance, reciting prayers, performing sacrificial rituals were considered as the means of pleasing gods and getting the desired objects (I.p.4, II p.5, III.3). The bhakti was not only considered as ennobling personality but also bringing about fortune and divine grace to the person (II.9,11,13,18,19, 21,23,31).

The rich people would give away mahadanas which consist of gifts of gold, horse, sesamum elephants, maid servants, land, house, maiden and a tawny cow according to Agni Purana. But the mahadanas are usually enumerated as sixteen in other Puranas like Matsya and Linga², viz. (1) Tulapurusa (weighing a person against gold or silver which is then distributed among Brahmins, (2) Hiranyagarbha, (3) Brahmanda, (4) Kalpavrksa, (5) Gosahasra, (6) Kamadhenu, (7) Hiranyasva, (8) Asvaratha, (9) Hastiratha, (10) Pancalangala, (11) Dharadana, (12) Visvacakra, (13) Kalpalata, (14) Saptasagara, (15) Ratnadhenu, (16) Mahabhutaghata.

The play also refers to amrtabhiseka which shows that performing abhiseka was a common religious practice in the society (II.p.13). The people would also perform vastu - a religious la Agnipurana 209.23-24. 2. Matsya. 274-289, Linga II.28.

ous ceremony for a happy unobstructed abode in a new house (v.p. 121).

The sight of a mean and miserly person was considered as in auspicious (I.p.2).

The concept of the other world is marked by a belief in the previous birth and good merit. While Narayana could get divine grace of Gokulanathaji due to his merit in the past birth (II.14). the skinflint and his colleagues hope to get the same abode of Purusottama even in the next birth (V.1,3). Adatrguna who is called Papistha (the most sinful one)thanks on getting an abode of Purusottama, the merit (punya) of his father and forefathers (III.p.16).

While it was believed that the good, benevolent deeds ennobled the personalities like Narayana, Rasikadasa, Bhagavaddasa and ensured divine appreciation (II.9,11,18,19,32,34), the vicious conduct and niggardly attitude of Adatrguna resulted in malinasri—malignmous fortune (III.5).

Buddhism:

There is a reference to Saugatagara in act IV.

As it is pointed out by R.C. Parikh and H.G. Shastri³, Buddhism was prevalent and a number of Buddhist temples were built during

^{3.} Gujaratano Rajakiya ane Samskrtika Itihasa, Vol. III, pp. 263-266 and Vol. IV, p. 372.

Maitrakakala i.e. 470 to 942 A.D. in Gujarat. But afterwards i.e. from the end of the tenth century onwards Buddhism gradually lost its hold in Gujarat as well as in other regions in India. During the Solanki period (942-1360 A.D.) Buddhism was completely uprooted from Gujarat and naturally no Buddhist temples were built afterwards. The Saugatagara mentioned by the playwright is therefore only a product of imagery having no real existence in Gujarat during the seventeenth or eighteenth century A.D.

Historical and Geographical Aspects:

The play refers to some historical events and incidents which took place in the life of Gokulanathajī as well as his devotees residing in Gujarat.

(1) <u>Saptasadma</u> (II.17):

It refers to the incident of the seven sons of Vitthalesa getting separated from each other.

After settling in Gokula in V.S.1622 (C.1566 A.D.), Vitthalesa assigned a particular idol of the God (sevyasvarupa) to each of his sons in the following way:

^{4.} Vide - Gandhi, M.L. 'Srī Gokulesajīnu Jīvanacaritra', p.248.

Name of the son

Name of the sevya svarupa

- 1. Giridharajī
- 2. Govindarayaji
- 3. Balakrsnajī
- 4. Gokulanathaji
- 5. Raghunathajī
- 6. Yadunathaji
- 7. Ghanasyamajī

- 1. Śri-Mathuranathaji
- 2. Śrī-Vitthalesajī
- 3. Śri-Dwarakanathajī
- 4. Sri-Gokulanathaji
- 5. Śrī-Gokulacandramajī
 - 6. Srī-Madanamohanajī
 - 7. Śrī-Navanītapriyājī

After the demise of Vitthalesa in V.S.1642 (C.1586 A.D.) his eldest son Giridharajī did not like to stay together with all his brothers. He therefore proposed to get separated and establish seven separate seats (sapta sadma). Accordingly in V.S.1646 (C.1590 A.D.) Gokulanāthajī set out from his brothers and instituted his own pontifical seat (bethaka) and his own way of worshipping the God. Gokulanāthajī, being the fourth son of Vitthalesa, the followers of Gokulanāthajī are called the followers of the 'fourth House'. Thus although separated from his brothers, Gokulanāthajī had a great respect and affection for his elder and younger brothers and hence he always strove to bring about glory and reputation to his whole house of seven. seats by his illustrious conduct and noble works 5.

^{5.0}p.cit., pp.250-252.

(2) Gokulanathaji's visit to Gujarat :

In act II of the play there is a reference to Gokulanathajī's visit to Gujarat.

Gokulanāthajī's devotee Harivamsabhāī residing in Ahmedabad earnestly requested Gokulanāthajī to visit Gujarat and give the opportunity to the devotees of Gujarat to serve and get his divine company. Accordingly Gokulanāthajī started his journey to Gujarat from Gokula in V.S.1646 (C.1590 A.D.) to fulfill the desire of his devotees. He visited a number of places in Gujarat and initiated many people in Pustimārga. Among other places he visited Khambhāt where he initiated Narāyana (II.15). Afterwards Gokulanāthajī also went to Bharuch, visited the residence of Nārāyana and authorized him for ātmanivedana (II.16,17).

(3) Narayana and his descendants:

Narayana, who had been authorized to perform initiation and who composed some panegerical prayers addressed to Gokulanathajī was the son of Rāmajit Shah who was equally devoted to Gokulanathajī. Both, Rāmajit and Narayana are frequently mentioned in the biographical account of Gokulanathajī.

The son of Narayana viz. Sundaradasa also being a devotee of Gokulanathaji has composed some prayers (Dhols) addressed

^{6.} Mithalal Mulaji, Srī-Gokulesa-caritra-avagāhana, Part I, pp.392,412,415, Part II, pp.225,246,260,286.

to the latter. These three viz. Rāmajīt Shah, Nārāyana and Sundaradāsa are described in the book - "Śrī-Gokulesanā ekaso basetha bhagavadīonā prasango" - which contains a detailed account of the close devotees of Gokulanāthajī.

The later descendants of Narayana and Sundaradasa viz.

Krsnadasa, Jagajjivana, Rasikadasa and his younger brother

Bhagavaddasa - all these were the ardent devotees of Gokulanathajithe fact confirmed by direct descendant of Narayana named Mr.

Pravina Patani and his elderly family members at present living in Baroda.

While speaking to the present writer on 10-5-'82 at their residence they confirmed the historicity of the events like Gokulanathaji's visit to the residence of Narayana and his getting authority for 'atmanivedana' from Gokulanathaji. Although the documentary records are not available in details, they could recollect to have heard the names of Rasikadasa and Bhagavaddasa belonging to their family and maintaining the illustrious tradition of philonthropic activities of their ancestors.

Geographical Data:

The playwright refers to the following places and cities of India known to him.

(1) Mandapadurga:

The grandfather of Narayana was a minister of the king of Mandapadurga (II.2,4). There are two possible sites bearing

the name of Mandapadurga.

- (a) Mandapadurga or popularly known as Mandavagadha near Indore in Madhyapradesha.
- (b) Mandava in South Gujarat.

I think the Mandapadurga mentioned in the play can be identified with (a) and not with (b) because (i) Mandavagadha is referred to as Mandapadurga in another work written in Sanskrit⁷.

- (ii) This Mandavagadha is near Gadha in Madhyapradesha. It is significant to note that the queen of Gadha-Durgavati was a devotees of Vitthalesa who had stayed there in Gadha before coming to Gokula.
- (iii) While Mandavagadha has a big fort denoted by the word durga in Mandapadurga, there is no big fort in South Gujarat.

 Naturally the king of Mandavagadha would require a minister of defence to look into the safety and security of the place as well as to command the huge army to fight with the enemies.

Thus the grandfather of Narayana hailed from Mandapadurga and later on his descendants mostly the rich tradesmen migrated and settled in Bharuch and Surat - the prospering ports in those days.

^{7.} Vide - Gangadhara, Gangadasapratapavilasanatakam, the play composed in 1449 A.D., ed.by Sandesara, B.J.

- (2) Bhrgupura (Bharuch) is described by the author as an excellent city situated on the bank of Reva (II.10). Narayana was the only man of fortitude residing in Bhrgupura in those days (II.8).
- (3) Sthambhapura (Khambhāt) is called puravara (II.15) a nice city visited by Gokulanāthajī.
- (4) Bhanupura (Surat): This was a big prominent city in which Krsnadasa enjoyed great status and prestige (II.24, p.10).

As already discussed in Chapter I, these three cities - Bharuch, Khambhat, and Surat were the prominent ports and well known cities in the sixteenth and seventeenth centuries 8.

(5) Kallolapuri: The colophon of act. II says that this play has been composed by Kamalakara Bhatta in Kallolapuri i.e. Kalola in the Panchamahal district which is in the vicinity of Bharuch a domicile of Narayana and his descendants mentioned in the play.

Political and Economic Aspects:

The political condition envisaged by the play is that of small states which politically speaking appear to be self sufficient units. Internal strife between two states has been the usual game in the political life of ancient India. The internal and external defence was naturally a very important consideration. In this task the king would be assisted by the huge army and a host of administrative officers and devices. The battlefield being identified with tirtha (holy place) it was believed that those who were killed while fighting with enemies on the battlefield, would get the superior sphere of the Sun where

waited upon by the gods and they would be served and divine beings. (II.2). The sword called Karawala (II.3) seems to be the common weapon of war.

The king maintained a system of espionage supervised and directed by a minister who himself being a statesman would be proficient in polity and state-craft (II.4).

In act V the monarchial form of government (samarajya) is alluded and Adatrguna is addressed as Raula or Laula (Rajakula in Sanskrit) by his servants and assistants. The king would be assisted by a chief minister (pradhana) in the political matters and by purchita (priest) in the religious matters. The sentries (dwarapalas) would be appointed by the king to guard the gates of citadel consisting of kitchen and treasury of the king.

Economic Aspect:

The general impression that the play produces about the life is one of richness, luxury and opulence.

Thegenerosity of Ramajit and his descendants reflected in huge donations and gifts of costly clothes, gold and jewels is the finer example of economic prosperity (II. 5,10,22,25,27,30, 33,35).

^{8.} Vide - Parikh R.C. and Shastri, H.G. - Gujaratano Rajakiya ane Samskrtika Itihasa, Vol.V, pp.68,214,273,282,285,291.

The treasury would be properly guarded by means of nails and girdles (IV.4).

Along with the pious and generous people like Narayana and his descendants, there were some persons like the gamblers who would grab the money of wager by offering a brieb to the authority concerned (IV.p.18) and the misers like Purusottama who would totally dislike and abhore the idea of giving something to others (IV.3).

Flora and Fauna:

The flora and fauna mentioned in the play are listed below:

(i) Trees and flowers:

Kalpadruma, Palasa (Butea frondosa), Kunda (jasmine), Kumuda (water-lily), Saroruha, Padma (lotus), Trna (Cynodon dactylon).

(ii) Birds and Animals :
Cataka, Asva, Vajī, Gaja, Hastī, Švan, Rojiku.

EPILOGUE

Purpose and Importance of Allegorical Plays:

The allegorical plays elucidating and propagating some philosophical doctrines and indoctrinating superb values of human life, serve three fold purpose:

- 1) By discussing some of the philosophical concepts and ideology, these plays preserve and propagate those tenets of the philosophical school recorded in the ancient works on metaphysics.
- 2) By discussing the philosophical tenets in a catechetical manner, they contribute to create interest in the mind of the people about the teachings of the scriptures and of the great thinkers mentioned by them; and thereby they facilitate their study which otherwise would become heavy and insipid.
- 3) They inspire and urge the people to inculcate higher values of human life by referring to either the great, renowned personalities of the past or to some significant event in their life.

As Dasgupta has rightly pointed out, "they are inspired not by a spirit of fancy and mythology but by a tendency towards philosophical and scholastic thinking, being purposely composed to illustrate some doctrinal thesis."

The authors of these plays were encouraged and inspired by Bharata, who in his Natyasastra has enumerated 'sama'and 'vibodha' to be delineated in a drama. As Mammata has said in his

^{1.} Dasgupta S.N. and De S.K., History of Sanskrit Literature, p. 480.

Kavyaprakasa², these plays replete with the charming subhasitas and attractive literary merits instruct the people in a delightful manner. As the specimens of drsyakavya, they edify and instruct as they entertain and amuse the audience, which can be called as the central purpose of the allegorical plays in Sanskrit.

Viewed from the above-mentioned points of view, these allegorical plays have many points of importance as follows:

- 1) By promulgating and indoctrinating the noble values and teachings of the scriptures, these plays maintain and preserve the spiritual and cultural tradition of the Indian society and literature found in the texts belonging to the different eras of the time.
- 2) By referring to some places like the environs on the bank of the river Ganga as in the play Svanubhuti and to some cities in Gujarat as in the play Rasikavinoda and by depicting some peculiar characters the types of the people in the contemporary society, the plays provide some glimpses of the cultural, topographical and social conditions prevailing in India in those days which would be historically significant.
- 3) Just as according to the principle Taid down in the Mahabharata (I.1.204) the puranic and legendary works facilitate the interpretation of the Veda, in the same way these allegorical plays make for

^{2.} KP. T.2.

achieving upabrihana of the profound metaphysical tenets and doctrines. By comparing and correlating the original philosophical text
on the one hand and the play on the other, a reader or a spectator
arrives at a more accurate, facile, comprehensive and critical
understanding and insight into the problems tackled by the two
i.e. ancient original texts and the plays written in a later period.

The present Plays and the Playwrights:

Based on the motif of edification contained in the Natyasastra; the present plays 'Svanubhūti' and 'Rasikavinoda' have been written by Ananta Pandita and Kamalakara Bhatta respectively in order to enunciate and propagate various philosophical tenets on the one hand and to indoctrinate moral and spiritual values of life on the other. Just as Krsnamisra has attempted to synthesize Advaitic Vedanta with Visnubhakti in his Prabhodhacandrodaya or just as Anandaraya Makhī (17th century A.D.) in his Vidyaparinayana has elucidated the nature and the means of getting moksa as enunciated by Saivism, similarly the Svanubhūtinataka of Ananta Pandita tries to teach and promulgate the doctrines of Advaita Vedanta mainly propounded by Sankara. Similarly, as Karnapūra has discussed the teachings of Caitanya in his Caitanyacandrodaya (1572 A.D.), likewise Kamalakara Bhatta has tacitly alluded to the teachings and some events in the life of Gokulanathajī.

Both these plays are not heavily pedantic and inspidly doctrinarian; their chief merits are effective and stately stanzas of moral and philosophical content, fine sentences and dialogues of both emotional and reflective kinds as well as

charming diction and lucid language. But although both the playwrights have attempted to embellish their plays with a number of figures of speech and literary merits as discussed in chapter IV, the poritions of the prose and poetry are heavily ladden with philosophical ideas, metaphysical discussions and expositions of the scriptural texts, especially in the play 'Svānubhūti'. The ascendancy of verses over the dialogues and speeches make the plays more as dramatic literary compositions than the articles of stage craft. Since the language and diction of these playwrights consist of some excellent features along with certain grammatical and poetical defects as is discussed in Chapter IV, the authors of these plays can hardly rank among the best Sanskrit poets, though they may be admitted among the stars of the second magnitude in the galaxy of the Sanskrit writers and poets.

As the playwrights also they appear to be mediocre since they have neither shown the art and skill of plot-construction, the delineation of rasa and varied characterization nor the depiction of events and episodes to make their dramas more attractive and appealing. There is more of poetry than the conversation and dialogue making the plays more appealing to the ears than to the eyes. In other words these lyrical plays have become more sravaniya than darsaniya.

The playwrights have more of philosophical and spiritual than social and political insight. There is virtually no plot and action is consequently at a minimum in these plays. They therefore lay their emphasis more on the heart and soul rather than on the entertainment and humour.

The plays written with a singular aim of upholding and propagating the spiritual and moral values of life, pre-suppose a particular type of audience mentioned by Bharata4. Especially to those spectators inclined towards inculcation of virtues and interested in the philosophical doctrines put forth by the thinkers like Sankara and Gokulanathaji, these dramas would be a source of induction and entertainment. Like the cycle plays or morality plays in the West, serving as the vehicles of popular instructions for the propagation of spiritual and theological doctrines, the allegorical plays like 'Svanubhuti' and 'Rasikavinoda' would equally serve the purpose of preserving and propagating some philosophical doctrines and moral values of human life. Moreover if the cycle plays and morality plays were played and performed in a monastery or a cathedral school in England in medieval era, the allegorical plays like Svanubhuti and Rasikavinoda containing the novelty of theme and expression can very well be enacted in a temple especially on the occasion of the popular religious functions and festivals of the Indians.

The Contribution of the Present Plays:

There is two fold contribution of these two plays: (1) to the Indian philosophical tradition in particular and (2) to the Sanskrit dramatical literature in general.

^{4.} NS. XXVII.54-63.

While the Svanubhutinataka preserves and propagates some of the tenets of Kevaladvaita (absolute monism) as taught by Sankara, the play Rasikavinoda tacitly alludes to some of the teachings of Gokulanathajī in course of the dialogues and discussions mainly through catechetical manner. They also attempt to edify the people about the superb moral and spiritual values of human life through the copious subhasitas and the succinet satire of the skinflint respectively. Moreover these plays were composed at a period when the religious atmosphere in India was a chaotic condition. These plays therefore contributed to the revival of religious awakening and the Bhakti movement in India in those days.

It was the time of Muslim rule when the life around could not inspire these dramatists; hence they engaged themselves in propagating and preserving the rich philosophical and ethical heritage of the motherland. As Baladeva Upadhyaya has observed, while the morality plays in the West disappeared after the medieval era in Europe, the pratikanatakas or the allegorical plays continue to instruct and entertain the people for the centuries together⁵.

Thus the two plays enunciating the scriptural doctrines and propounding and propagating the teachings of the great thinkers in the past, contribute to some extent to the philosophical tradition and literature in India. Secondly, taking into consideration, the political and social conditions of the period in which

^{5.} Upadhyaya Baladeva, Samskrta Sahityaka Itihasa, p.621.

the dramas were written (17th, 18th century A.D.) and when the fanatic Muslim iconoclasts ruled the Motherland, we find that the plays maintain the continuity of the Sanskrit literature. The plays written in the period in which the Sanskrit language and literature lost the royal patronage, keeps alive the tradition of Sanskrit literature in general and the Sanskrit dramatic literature in particular.

