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**Kabita Ray**

Research Scholar, NOU,  
Lecturer in Sanskrit Kaptipada  
clge Kaptipada, M. B. J. Odiha,  
India

## Visvanatha's poetic style as found from his own verses in sahyadarpana

**Kabita Ray**

### Abstract

**Rasa:** Poetry is a series of words, the soul, which is 'Rasa'. "Vākyam rasātmakam kāvyam."

**Rīti:** Rīti consists of the combination (bandha) of gunas, alamkāras and 'Rasa'. It means style or 'Sail'. It is very essential for kāvyā.

**Guna:** The concept of gunas in alamkārasāstra is as old as that of alamkāras, V.K in the beginning of the kāvyalaksana says "Utkarsahetavah proktā gunalamkāra rītayah".

**Alamkara:** Alamkara, it beautifies or decorates or adorns the kāvyā. "Alamkārah kataka-Kundaladivat".

**Chhanda:** The regularized process is called vr̥tta or chhanda. A padya or stanza consists of 4 padas or quarters. Each pada consists of a number of aksras or mātras.

**Key words:** Rasa, Rīti, Guna, Alamkara, Chhanda

### Introduction

Visvanatha Kaviraja, one of the most renowned Sanskrit scholars and literary critics of medieval India, Occupies unique position for his contribution to knowledge. He is well known for his popular work on poetics, Sahityadarpana. Beyond a few scraps of information gathered for his own work, we know very little about the personal history of visvanatha Kviraja. He was Born in the famous Kapinjala Dasa family. It is believe that he would reside at Viraharekrusnapurasasana in the vicinity of puri town.

### The works of visvanatha

Visvanatha Kaviraja is one of the most eminent Sanskrit poets of Orissa. He has written a number of plays, epics and works on rehetories. His most outstanding work "sahityadarpana" is a well known Sanskrit work in India. Depending upon the contents of sahyadarpana one group of scholars accepts visvanatha as the author of eight works. They are: Raghavavillasa, a Mahakavya, Kuvalayasvacarita, Prabhabatiparinaya, Chandrakala, prasanstiratnavali, Narasimhavijaya, Kavyaprakasadarpana and sahyadarpana, But another accepts Visvanatha as the composer of nine works by adding Kamsavaddha to the above list.

### Shatyadarpana

Sahityadarpana is the masterpiece of Visvanatha as he is more a rhetorician than a poet or a dramatist. Besides Satyadarpana he had also shown sufficient credibility as a poet and dramatist through his various creative Works. There is touch of human sentiment and artistic magnanimity in his work. But he is mostly known amongst the learned scholars as a rhetorician due to his work on the sahyadarpana, a genuine composition.

### Poetic style as found in his own versesin shatyadarpana

A poetic style has to excel in specific qualities, Like-Rasa, Riti, Guna, Alankara and chhands. It is the most valuable subject in Kavya. These are regarded as fundamental aspects of any traditional poetry in Sanskrit. Visvanathas poetic technique does not deviate from these standards.

**Corresponding Author:**

**Kabita Ray**

Research Scholar, NOU,  
Lecturer in Sanskrit Kaptipada  
clge Kaptipada, M. B. J. Odiha,  
India

**Rasa:** The theory of rasa was well established by the time of Bharata. After Bharata a good number of theorists came into being who extended this idea. The next important name after Bharata were Vamana and Dandin. Visvanatha also belong to the same school in history of Indian Literature to build up a system of poetics on its basis. According to Visvanatha: "Poetry is a Series of words, the soul, which is rasa." Vakya rasatmakam kavyam.

Some rasa theorists follow Bharata's eight rasa. But his ninth rasa Santa was not accepted in Drśyakavya. But Visvakanta Kaviraja has accepted them all. He also minutely examines them and their differences.

The present topic "Visvanatha's poetic style as found in his own verses in SD" if viewed properly can reveal themselves as a collection of different types of "rasas." The majority of his own verses cited by Visvanatha Kaviraja depict the erotic sentiment. It is as the following

**Table 1:** The majority of his own verses cited by Visvanatha Kaviraja depict the erotic sentiment

Sl. No.	The name of rasa	Initial of the verse
1	Srngara	Date salasamantharam..... Tanuspar sadyadaramkurita.... Ovatai ullattai..... Pranasena prahitanakharesvang... So namviksa mukham..... Kalamadh..... Amilitalasavivartitatarakaim..... Marama.....
2	Karuna	Krutvad ad inanip idan am..... Vipinekjavatanibandhanam..... Svas anmukatibhutate..... (karuna vipralambha)
3	Raudra	Tadichedakrsasya..... Murdhavyaduyamana.....
4	Vira	Adyapracandabhujadanda.....

## Riti

Riti consist of the combination (bandha) of gunas, alankaras and 'rasa.' Riti is more an exterior display of beauty, obtained by the harmonious combination of literary excellences more or less fixed. So 'Riti' has a significant role to play in poetry. The concept of Riti of VK is very distinctly clear. By the logic of sucikatanyaya he expresses the insignificant role of riti in kavya, According to his definition of kavya, riti must be discussed after alankara. But the number of riti is less and alankara is more. Visvanatha identifies four kinds of ritis. They are *Vaidarbhi Gaudi, pancali* and *latika*. V.K properly illustrates them in his own verses. He show the use of different types of riti in his own verses. It is as the following:

**Table 2:** The use of different types of riti in his own verses

Sl.No.	Name of the Riti	Initials of the Verse
1	Vaidarbhi	kalo madhu..... kamalena vikasite na ..... latakunjam gunjam ..... visinidalasayaniye..... kesakasa..... manjilamanimanjire..... alikulamanjulakesi.....
2	Gaudi	adya pracandabhujadanda..... taddichedakrsasya..... murdhavyadhuyamana..... asavantascanca..... langulenabhihatya.....
3	Pancali	Bhr at aderepha..... Marama susama..... Pranasena..... Hapur naccandramukhi..... Tvadajir aj inirdhuta.....
4	Lati	Pasyantyasamkhyapahag am..... Vikasitamukham..... Sahakumundakadambai..... Sandranandanamananta.....

**Table 3:** Different type of gunas in his own verses

Sl. No.	Name of the guna	Initial of the verse
1	Madhuraya	Kalamadhu..... Latakunjamgunja..... Kamalena vikasitena..... Visinidalasayaniye..... Spehalikam..... Vipenekva jat anibandhanam..... Kesakasa..... Manjulamanimanjre..... Nedam..... Vadanaravinda..... Kathamupuri kalapinah..... Alikulamanju..... Etaddivati caramakala.....
2	Ojas	Adyapracanda..... Taddichedakrsaya..... Murdhavyadhuyamana..... Asavantascavca..... Langulanabhihatya.....
3	Prasada	Duram samagatgatavati.... Pranesena..... Bhratadirepha..... Hap ur naccandramukhi!..... Mayisakapatam.....

Guna The concept of gunas in alankarasastra is as old as that of alankaras, but it has under gone considerably change different periods and at the hands of different writers.

Bharata's Natyasastra is perhaps the first extent work to mention the ten kavya gunas along with alankaras and their definitions. Gunas are three in number such as *madhunya*,

*Ojah* and *prasada*. V.K in the beginning of the kavyaluksna says “*Utkarsahetavah prokta gunalankara ritaya*” So *guna* is an element of distinction for the relish of *rasa*. So *rasa* is more and more manifested beautifully and glorified by the *gunas*. V K says that *gunas* are the qualities of the soul of poetry. As honesty, truthfulness are the qualities of the soul, similarly the qualities like *ojah* etc, are the qualities of the soul of poetry. So the direct attribute of *rasa* is *guna* where as *alankara* beautifies body of the out set which ultimately beautifies the soul of property. So in this way *gunas* are the important qualities of *rasa*. From his own verses *sahityadarpana* is viewed properly to revel themselves as examples of different type of *gunas*. Box page =60

### Alankaras

Alankaras are not the common and essential qualities of the *kavya* but it beautifies or decorates or the adorns the *kavya*. We can say without *rasa* *kavya* is not *kavya*. But without *alankara* *kavya* may be *kavya* proper. But *alankaras* only beautify it as an ornament decorates a woman. In the very beginning of the work V.K says by quoting Rajasekhara’s *kavyamimansa* “*Alankarah katakalandivat, Utkarsa hetavah prokta guna lankarani tayah,*” VK is greatly influenced by Ruyyaka in respect of *alankaras*. But the number of *alankaras* of V.K is much more than those discussed by Ruyyaka.

Visvanathas own verses of his SD are full of different *alankaras* to marifest the flavor of poetry. All the important *alankaras* find place in this work. They are is following  
Box page =62

**Table 4:** All the important *alankaras* find place in this work

Sl. No.	Name of the Alankaras	Intial of the verse
1	<i>Anuprasa</i>	<i>Kesa kastavaka.....</i>
2	<i>Bhasasama</i>	<i>Manjulamanimanjire.....</i>
3	<i>Chitralankara</i>	<i>Marama susama.....</i>
4	<i>Rupaka</i>	<i>Karamundaya- Mahidharastanagre..... Saujanyaumbumaruthali..... Idamvaktram.....</i>
5	<i>Apahnuta</i>	<i>Nedamnabhomanadala.... Etaddibhaticaramakala.....</i>
6	<i>Niscaya</i>	<i>Vadanamidam nasaranjam...</i>
7	<i>Utpreska</i>	<i>Asruchalenasudrso..... Ghatitamivanjanapunjaih.....</i>
8	<i>Atisyokti</i>	<i>Kathameparikalapina.....</i>
9	<i>Dipaka</i>	<i>Duramsamagatavati.....</i>
10	<i>Prativastupuma</i>	<i>Vasantale-khaikanivadha.....</i>
11	<i>Nidarsana</i>	<i>Kasipasi sukam.....</i>
12	<i>Sahaktya</i>	<i>Sahakumudakadambaih.....</i>
13	<i>Samasakti</i>	<i>Vikasitamukhim....</i>
14	<i>Vyajostuti</i>	<i>Stanayugamuktabharanah.....</i>
15	<i>Kavyalinga</i>	<i>Tvadajir ajinirdhutadhuli..... Pasyanta.....</i>
16	<i>Sama</i>	<i>Kva vanamtaru.....</i>
17	<i>Utara</i>	<i>Viksitumna ksama.....</i>
18	<i>Samuccaya</i>	<i>Hamho dhirasamira.....</i>
19	<i>Sankara</i>	<i>Amilitalasavivartita..... Kataksenapisatksanamapi.....</i>
20	<i>Nakhaksata/dukula</i>	<i>Analankrtaspi.....</i>
21	<i>Dipti</i>	<i>Tarunyasya.....</i>
22	<i>Stapana</i>	<i>Svasanmunkasi.....</i>
23	<i>partyanika</i>	<i>Madhyena tanumadhaya</i>

### Metres: (Chhands)

All the Sanskrit verses are regulated by quantity. A *padya* or stanza consists of four *padas* or quarters. Each *pada* or quarter

consists of a number of syllables (*aksaras*) or syllabic instants (*matras*). The regularized process is called *vrta* or *chandas*. In the present topic “*Visvanatha’s poitic style and found from his own verses in sahityadarpana*” there are six verse written in *prakrit* and other verses written in *Sanskrit* this work restricts as the verse to important metres. It is as the following  
Box page =63

**Table 5:** *Prakrit* and other verses written in *Sanskrit* this work restricts as the verse to important metres

Sl. No.	Name of the metres (chands)	Intial of the verse
1	<i>Asrya</i>	<i>Visinidalasayaniye Esa sa sa dharavimvo Stanayugamukt abharanah</i>
2	<i>Upagiti</i>	<i>Analamkrtospi sundara Asruchalena</i>
3	<i>Giti</i>	<i>Kamelenavikasitena Pathikapipasita Esakutilaghanena</i>
4	<i>Sikharini</i>	<i>Tanusparsadasya Asavantascanca Latakunjanjan Daddadulekhamiva Idamvaktra</i>
5	<i>Vasantati,laka</i>	<i>Kalamadhuh Bhe at at ar ddirepha Sephalikam Hapurna chandramukhi</i>

### Conclusion

Visvanatha Kaviraja is well Known among the Sanskrit scholars of the world as the author of the famous poetic creation “*The sahityadarpana*” Hi SD, in spite of its depending upon earlier texts like *dasarupaka* of *Dhananjaya*, *Kavyaprakasa* of *Mammatt* and *Alankarasarvasva* of *Ruyyaka* has brought him wide fame on account of the lucidity of its style and comprehensiveness of the treatment of the subjectmatter. If we go deep into the sixty nine verses composed by him and discussed in this paper we may conclude how great is *Visvanatha* as a poet. In his own verses lies his excellence as a poet of nature as well as good artist of the character of the heroes, heroines and their feelings. Besides different attitudes have been so well described with great skill and clarity that if one reads these verses with personal interest and curiosity one can’t but praise *visvanatha* for such a master in his work. The reader would certainly designate *visvanatha* as one of the successful and famous poet of India. As has been detailed above it is clear that *visvanatha’s* contribution to the Sanskrit literature is not meager and hence never negligible.

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