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Anyāpadeśa's origin and development

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Abstract

Anyāpadeśa is a type of literary work, which speaks of a particular thing by way of indirect description of citation. It is explained as “अन्यं च अपदेशं च यत्, सः अन्यापदेशः ।” In ancient days many poets adopted this type of composition in order to highlight the literary beauty of their work. The figure of speech ‘Anyokti’ (saying something else) is also connected with this type of the work. Sanskrit literature has a large number of works with finest Anyokti-s, which for their charm and appeal remain unrivalled. This type of poetry has caught the imagination of the people and the poets also take much delight in writing it. The Anyokti is treated more as a figure of speech, the Anyāpadeśa is a generic name given to such works. Anyokti has been employed by poets of great eminence, like Kālidasa Rudrata, Ballāta, Abhinavagupta, Panditaraja Jagannatha, Nilakantha Diksita etc. This article gives a detailed description on Anyāpadeśa texts and make the readers to enjoy the pleasure of reading the poetic texts with the beauty of Anyokti.

Keyword: Anyāpadeśa, definition, greatness, other name -anyokti, various anyāpadeśa texts of the poets, quotations

Introduction

Anyāpadeśa is a type of literary work, which speaks of a particular thing by way of indirect description of citation. It is explained as “अन्यं च अपदेशं च यत्, सः अन्यापदेशः ।” In ancient days many poets adopted this type of composition in order to highlight the literary beauty of their work. The figure of speech ‘Anyokti’ (saying something else) is also connected with this type of the work. “The oblique way of saying things has been very popular with Sanskrit poets. Sanskrit literature has a large number of works with finest Anyokti-s, which for their charm and appeal remain unrivalled. This type of poetry has caught the imagination of the people and the poets also take much delight in writing it”^[1].

Origin and Development

While the Anyokti is treated more as a figure of speech, the Anyāpadeśa is a generic name given to such works. Anyokti has been employed by poets of great eminence, like Kālidasa. In his magnum opus, the Abhijñāna Śākuntalam, Kālidasa has made apt use of Anyokti which has significant bearing on Dushyanta's rejection of the innocent Śakuntalā^[2].

अभिनवमधुलोलुपस्त्वं तथा परिचुम्भ्य चूतमञ्जरीम् ।

कमलवसतिमात्रनिर्वृतो मधुकर विस्मृतोऽस्येनां कथम् ॥

Usually, in Anyokti, some natural phenomenon or a bird or animal is described. From this, a comment is implied on the behaviour of something else, for instance, of the good or bad men. The collections of verses in this figure were popular from Rudrata's time onwards as vehicles of social criticism. Even in the period of Ballāta (9th century A.D), this kind of figure was very famous as this was utilized by him in his Ballāta Śataka. Ballāta was probably the first poet in Sanskrit to use अन्यापदेशः। To condemn and hit hard at kings and influential men who were wanting in good sense but had attained undeserving high positions^[3]. For instance, the following verse may be quoted^[4].

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परार्थे यः पीडामनुभवति भङ्गोऽपि मधुरो
मदीयःसर्वेषामिह खलु विकारोप्यभिमतः ।
न संप्राप्तो वृद्धिं स यदि भृशमक्षेत्रपतितः
किमिक्षोर्दोषोऽयं न पुनरगुणायामरुभुवः ॥

The above verse is cited as an example by no less a person than the great rhetorician Anandavardhana himself in his Dhvanyāloka. This is also adopted by Abhinavagupta of 11th Century A.D. Rudrata (9th Century A.D) describes the Anyokti alankara in his work Kāvyaalankara. This is perhaps, the earliest definition of Anyokti available to us.

After the Ninth century, many poets gradually started composing verses by using the figure Anyokti. The poets were very much interested in composing this kind of poetry as it neither directly insults anybody, nor does it praise any person directly. Verses of this nature had wider acceptability since they had in them a harmonious blend of poetry and didacticism. The critics as well as casual readers took delight in such verses.

Anyoktimuktālatā of Śambhu [5] is a collection of 108 verses employing the Anyokti alankara. It is written in Śārdulavikridita and Mandākranta metres and it ridicules the defects of men. Śambhu was patronized by the Kashmir king Harsadeva at the end of 11th Century A.D. He also wrote another work Rajendrakarnapura, in praise of king Harsadeva. Another work by name, Anyoktimuktāvali of Hamsavijayagani [6] is an anthology of Jainistic character. It was written in 1679 A.D. It is a very famous work and some verses of this work are quoted in collections or anthologies.

There are also certain other works using Anyokti, for which exact date is not known. But they are also having a large number of Anyokti verses. Let us see some of them here.

Anyoktimuktāvali of Somanātha [7] is a collection of Subhasita-s in Anyāpadeśa style. Somanatha was a great poet and musician. His work contains 102 verses and most of the verses are written in Malini metre. Anyoktyastaka Sangraha [8] is a collection of 123 Anyoktis in 17 astakas and most of the verses also occur in the collections of Subhasita-s. The author of this work is unknown to us. Anyoktistabaka of Vamsīdharamiśra [9] contains 104 Anyokti-s. The Anyoktitarangini [10] is divided into two Śātakas i-e., 200 verses on Anyokti.

Panditaraja Jagannatha is a great poet, who flourished in the court of the Mughal emperor Shajahan (17th century A.D). He wrote Bhāmini Vilāsa, which contains lyrical as well as gnomic verses. The work Bhāmini Vilāsa [11] is divided in four Vilāsa-s (chapters) viz., Niti, Śrngāra, Vairāgya and Śānti respectively. The first Vilāsa, Niti contains moral sayings with Anyokti-s. So it is also called Anyokti Vilāsa. The work also contains an elegy of the deceased wife of the poet. According to tradition he named his work after his wife Bhāmini during his life time. Another work on Anyokti, namely, Avastanyokti [12] is also ascribed to Panditaraja Jagannatha. It contains 588 verses mostly belonging to the Subhasita-s or anthologies.

In 17th century A.D., many works based on Anyokti were written. Another work namely, Anyāpadeśa Śātika of Nilakantha Diksita [13] was also written during this time. Nilakantha Diksita was a descendant of the Appayya Diksita family and he was a great poet and author of many works in Sanskrit. His Anyāpadeśa Śātika contains 101 verses with gnomic, didactic and satirical verses. The work is written in

Śārdulavikridita metre. For example, the following verse may be noted [14].

छायावृक्षमुपाश्रयन्ति पथिषु श्रान्ता हि पान्थाः समं
तेष्वेकोऽस्य शुभं शुभेन मनसा हृष्यन्ननुध्यायति ।
अन्यो हर्तुमुपेक्षतेऽस्य विटपानाधारयष्टेः कृते
कश्चिन्निश्चिनुते कवाटफलकं कर्तुं तमेव क्षणात् ॥

Anyoktimālā of Accan Diksita [15] is a poetic work which is composed in the form of Anyokti during 17th century A.D. Accan Diksita is also a descendant of the famous Appayya Diksita, like Nilakantha Diksita and supposed to be lived in Gopalamudram after Nilakantha Diksita. Like the other Anyokti works, this work also describes the natural objects like the Cloud, the Moon, the Ocean etc. The Anyoktimālā is divided into two Āśvāsas. The first Āśvāsa contains eighty verses and the second contains one hundred and three verses. Anyoktimālā or Kavi-Kaumudi of Kalya Laksmi Narasimha [16] is an anthology of Anyokti-s. It is divided into two Śātakas of 101 and 46 verses respectively. It contains a variety of metres. The author was a son and pupil of Ahobilasudhi and lived in the 18th century A.D. In this work the Sun, the Moon, birds, trees, flowers, etc., are made use of to convey the idea of the poet. For instance,

वर्षासु वारि वर्षन् हर्षं कुरुषेऽखिलस्य लोकस्य ।
सामर्षो यदि हंसः किं ते पर्जन्यं दौर्जन्यम् ॥

“In the rains you shower down water, bringing delight to the entire world. If the Swan, O Cloud, dislikes you the fault is not yours at all” [17].

In Anyāpadeśa Śātika of Madhusudana [18] consists of 110 verses on Anyokti and is composed in a variety of metres. He was the son of Padmanabhasubhadra and originated from Mithila. But there is no clue as to which period the work belonged. In addition to the works mentioned above, there are certain works, which are quoted or cited in Sanskrit Literature [19].

Anyoktiśātika of Viresvara (Bhatta) [20], Anyokti Kanthabharana of Candracuda, Anyokti Śātika of Bhattavira, of Darśana Vijayagani and of Somanātha, Anyāpadeśamālā of Srinivasacariar [21] containing 127 Subhāsita-s. Anyāpadeśa Pancasat of Ganapati Sastri [22], Anyāpadsa Śātika of Girvanendra [23], Anyāpadeśa Śātika of Ekanātha Kāsyapi, of Ghanasyama, of Jagannatha are the other works belonging to this class. There are also anonymous works like Anyoktiparicheda and Anyāpadeśa Paddhati [24].

During the development of Anyoktis, they are used by many poets for their works. One such work is Vāsiṣṭa Rāmāyana. In this work a large number of Anyoktis are employed. Some of them are dealing with the Cloud, Cuckoos, Crows and other birds and miscellaneous things. For example, a verse as a specimen of finest variety of Anyokti employed in abundance in Vāsiṣṭa Rāmāyana is given below.

श्रीमद्वृत्त महाशयातपहर प्रोच्चैगभीराकृते-
भृभृन्मूर्धसु भूषणं भवसि भो भूमौ रसैकास्पदम् ।
एतत् तु क्षपयेत् मनांसि यदिदं मेघ त्वया वर्षती
ईषद् ऊषरपल्वलस्थलतरुध्वंभोविभागक्रमः ॥ [25]

“O Cloud! You are an ornament on the heads of the Mountains. You are the source of the water on the earth. You have a brilliant conduct. You are magnanimous. You remove the heat. Your appearance is very solemn. But in spite of all these qualities this will cause pain to the minds of the people when in your joy, you send showers, you divide your waters equally between fallow lands, ponds, land and trees”.

Here. Through the cloud is reproached a person who while giving the gifts does not make distinction between the deserving and the undeserving. If a person, like a cloud which pours its waters at a place where it is not required gives liberally without considering the qualities or the requirements of a person who receives the gift, he cannot earn a good name. While doing a good thing pick and choose is necessary. If a person adopts the pick and choose principle, then he will earn great appreciation of all for his good work and the possibility of the bad acts also will be removed.

In Subhasita Ratna Bhandagara of Narayan Ram Acharya, there is a separate chapter on Anyokti, namely, Anyokti Prakaranam is witnessed. Thus, a number works written by various poets on Anyokti Alankara, which gave rise to the Anyāpadeśa style in Sanskrit Literature made the readers to enjoy the charm of indirect descriptions.

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