



International Journal of Sanskrit Research

अनन्ता

ISSN: 2394-7519

IJSR 2023; 9(1): 130-134

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www.anantaajournal.com

Received: 10-11-2022

Accepted: 12-12-2022

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Rasadoṣa: In the light of Sāhityadarpaṇa

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Abstract

Sāhityadarpaṇa is a master piece of Viśvanātha Kavirāja in respect to *Lakṣanagrantha*. To establish the nature and understand the enormity of poetry, Viśvanātha Kavirāja has made a tremendous effort by writing such a text. Apart from the other aspects of the Poetry as described in *Sāhityadarpaṇa*, the *Doṣaprakaraṇa* of Seventh chapter clarifies the different kinds of blemishes which are to be properly addressed by the poet to find out a better result of creation of poetry. In this research paper, an attempt has been made to highlight the Blemishes related to Rasa (*Rasadoṣa*) in an exclusive manner.

Keyword: Rasadoṣa, Sāhityadarpaṇa, viśvanātha kavirāja, alankāraśāstra, parichheda, śabdāsakti, rasa, rasāsvāda, dhvani, venisambhāranāṭakam, kumārasambhavam

Introduction

In the galaxy of Sanskrit poetic literature, Viśvanātha Kavirāja plays a vital role. Among the prominent works of Viśvanātha Kavirāja, *Sāhityadarpaṇa*-the minor of the poetics, stands like a milestone to guide the scholars to understand the significance of the poetics in connection to other *Śāstra*-s. As all we understand, the whole Sanskrit literature is broadly divided into two. Such as-

1. Lakṣanagrantha: Which signifies the characteristics of the works.
2. Lakṣyagrantha: Which fulfils the objectives of the works.

In this context, *Sāhityadarpaṇa* of Viśvanātha Kavirāja comes under the first category i.e. *Lakṣanagrantha* which explains about the detailed features of the poetry. Before going to discuss about the text *Sāhityadarpaṇa* in general and the *Rasadoṣaprakaraṇa* in particular, we may get a brief introduction about the Rhetorician Viśvanātha Kavirāja. Viśvanātha Kavirāja and his forefathers are belonging to the state of Utkal. His great grandfather was Paṇḍita Nārāyaṇa, an eminent scholar in the field of *Alankāraśāstra*, whereas he has contributed lots of works to *Alankāraśāstra*. To extend the credits to him, in 3rd *Parichheda* of *Sāhityadarpaṇa*, Viśvanātha Kavirāja explains as-

चमत्कारश्चितविस्ताररूपो विस्मयापरपर्यायः ।
तत्प्राणत्वं चास्मद्बुद्धप्रपितामह सहृदय-
गोष्ठीगरिष्ठकविपण्डितमुख्यश्रीन्ताराणपादैरुक्तम् ॥ -साहित्यदर्पणः -3.3

Again he quotes the name of his great grandfather in his text *Kāvya prakāśadarpaṇa* as -

यदायुः श्रीकलिङ्गभूमण्डलाखण्डल-महाराजाधिराजश्रीनरसिंहदेवसभायां धर्मदत्तं स्थगयन्तः....
अस्मदिपितामहश्रीनारायणपादः । - काव्यप्रकाशदर्पणः

From these two references we may strongly say that Paṇḍita Nārāyaṇa was a great scholar in *Alankāraśāstra* where Viśvanātha Kavirāja repeatedly quoting his name while writing his own text. It is also noticed that the discussion on Paṇḍita Nārāyaṇa through his works took place among the contemporary scholars.

Not only the name of his great grandfather Paṇḍita Nārāyaṇa, Viśvanātha Kavirāja also uttered the name of his father in *Sāhityadarpaṇa* of 10th *Parichheda* at the end. Such as-

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श्रीचन्द्रशेखरमहाकविचन्द्रसूनु-
श्रीविश्वनाथकविराजकृतं प्रबन्धम् ।
साहित्यदर्पणममुं सुधियो विलोक्य
साहित्यतत्त्वमखिलं सुखमेव वित्तः ॥ साहित्यदर्पणः -10.99

अनयोर्धटना विधेः स्फुटं ननु खड्गेन शिरीषकर्तनम् ।
Sāhityadarpaṇa 3.225

From these above said references we may conclude that Viśvanātha Kavirāja was a strong believer of *Vaiṣṇava Dharma*, as a result his attachment towards Vishnu reflected in his writing in a beautiful manner.

So here we may get information that Śrikavi Paṇḍita Chandrasekhara was the father of Viśvanātha Kavirāja who wrote two prominent texts, Such as 1) *Puṣpamālā* 2) *Bhāṣārṇava*. The references on *Puṣpamālā* and *Bhāṣārṇava* are frequently placed in *Sāhityadarpaṇa* by Viśvanātha Kavirāja.

Viśvanātha Kavirāja's time

There is no doubt about the fixation of time for Viśvanātha Kavirāja. As per the textual evidences his time is accepted and fixed within the period of 13th century to 14th century. While explaining the *Ashphutavangya* of *Gunibhutavyangya Kāvya*, Viśvanātha Kavirāja quoted an example in 4th *parichheda* of *Sāhityadarpaṇa* as-

द्वादशपदा (नान्दी) यथा मम तातपादानां पुष्पमालायाम्-
शरसि धृतसुरापगे स्मरारावरुणमुखेन्दुरुचिर्गिरीन्द्रपुत्री ।
अथचरणयुगानते स्वकान्ते स्मितसरसा भवतोऽस्तु भूतिहेतुः ॥ सा.
- 6.25
भाषालक्षणानि मम तातरादानां भाषार्णवे । सा.द. -6.169

सन्धौ सर्वस्वहरणं विग्रहे प्राणनिग्रहः ।
अल्लावदीननृपतौ न सन्धिर्न च विग्रहः । सा. द-4.14

Hence, from these two references, it is understood that Paṇḍita Chandrasekhara was a great dramatist and also a prolific grammarian who had strong command over different languages like *Śauraseni*, *Mahārāstri*, *Māgadhi*, *Ardhamāgadhi* etc.

Again we may notice that after a thorough study of *Sāhityadarpaṇa*, there are few epithets (*Virudas*) which are attach to the name of Viśvanātha Kavirāja while he writes and concludes the *Parichheda*-s. Such as-

1. Nārāyaṇacaranārāvinda-madhuvrata
(नारायणचरणारविन्दमधुव्रतः)
2. Sāhityārṇavakarnadhārah (साहित्यार्णवकर्णधारः)
3. Dhvaniprāsthāpanaparamācāryah (ध्वनिप्रास्थापनपरमाचार्यः)
4. Kavisūktiratnākaraḥ (कविसूक्तिरत्नाकरः)
5. Aṣṭādaśabhāṣāvāravilasini- bhujangaḥ
(अष्टादशभाषावारविलासिनीभूजङ्गः)
6. Mahāpātra (महापात्रः)

By considering all the above *Viruda*-s, *Aṣṭādaśabhāṣāvāravilasini-bhujangaḥ* refers to the quality of knowing more *prākṛtabhāṣā* which extends a greater credit to Viśvanātha Kavirāja. In other word, it shows the multi-linguistics approach of Viśvanātha Kavirāja through his writings.

Chandrasekhara the father of Viśvanātha Kavirāja had a prestigious personality by holding dignified post in the state of Kalinga. From the textual evidences, Viśvanātha Kavirāja followed the path of his father and became the successor to his father. We may notice that, two different epithets (*Viruda*) Such as सन्धिविग्रहिकः and महापात्रः are attached to their name. Viśvanāth Kavirāja was a staunch believer of *Vaiṣṇavadharma* and also had strong faith on it. The exact reference we may get at the end of the 10th *parichheda* of *Sāhityadarpaṇa*. It says-

यावत्प्रसन्नेन्दुनिभानना श्रीनारायणस्याङ्कमलङ्करोति ।
तावन्मनः संमदयन् कवीनामेष प्रबन्धः प्रथितोऽस्तु लोके ॥
साहित्यदर्पणः - 10.100

Again, in *Rāghavavilāsa Mahākāvya* of Viśvanātha Kavirāja, we also get another example while he is explaining the grief of Srīrāmachandra during his *Vanavāsa* in context to *Karunarasa*. The verse goes-

विपिने क्व जटानिबन्धनं तव चेदं क्व मनोहरं वपुः ।

This verse most probably wrote by some other poet during the time of Viśvanātha Kavirāja. It explains the cruel nature of Allaudin Khilji which denotes the specific time of the then period. So based on the time of Allaudin Khilji (1296-1316) it may easy to fix the time of Viśvanātha Kavirāja from 13th to 14th century.

Another verse, in connection to *Kriyotprekṣa*, quoted in 10th chapter of *Sāhityadarpaṇa* by explaining the cruelty of Mallik kāfur-the commander in chief of Allaudin Khilji. The verse goes-

गङ्गाम्भसि सुरत्राण! तव निःशाननिस्वनः ।
स्नातीवारिवधूर्गर्भपातनपातकी ॥

By analysing these verses, we may get the time of Bādsāh Allaudin khilji through the historical evidences which indirectly refer the time of Viśvanātha Kavirāja.

Viśvanātha Kavirāja's works

As all we know, *Sāhityadarpaṇa* is the master peice of Viśvanātha Kavirāja in the feild of *Alankārasāstra* by focusing on the nature of poetry, *Śabdasakti- Abhidhā-Lakṣaṇā-Vyanjanā*, *Rasa* and *Rasāsvāda*, *Dhvani* and *Gunibhutavyanjñya*, *Vyanjanāvṛtti*, *Nātyatattva*, *Kāvyaḍoṣa*, *Guṇanirupāṇam*, *Rtītattva* and *Alankāras*. Different aspects of *Alankārasāstras* are systematically arranged and properly divided into 10 Chapters in *Sāhityadarpaṇa*. Apart from this a prominent *Mahākāvya Rāghavavilāsa* is also a marvellous creation of Viśvanātha Kavirāja for which he might have influenced by the *Kumārasambham* of Kālidāsa and *Uttararāmacaritam* of Bhavabhuti as remarked by the critics. *Kuvalayāscaritam*-a *Prākṛtakāvya* with *Śṛṅgāra* is the prime *Rasa* and most of the verses of the text are reflected in *Sāhityadarpaṇa*.

Another *Nāṭikā* named as *Prabhāvatiparinayaḥ* is also a master piece of Viśvanātha Kavirāja. *Śṛṅgārarasa* is the prominent *Rasa* of this *Nāṭikā*.

Chandrakalā *Nāṭikā* is also a *Śṛṅgārapradhāna Nāṭikā* of Viśvanātha Kavirāja where he wants to explore the different divisions of *Nāyikās* and erotic Sentiment in extreme level.

Prasastiratnāvali is also a specific work of Viśvanātha Kavirāja where the glory of Narasimha I and Narasimha II of the state Kalinga is elaborated.

Again *Narasimhavijayakāvya* is also written by Viswanātha Kaviraja by signifying the glory of Narasimha II of Kalinga.

After *Sāhityadarpaṇa*, Viśvanātha Kavirāja wrote a commentary on *Kāvyaṭprakāśa* of Mammata, named as *Kāvyaṭprakāśadarpaṇa*.

All these above said texts are reflected in *Sāhityadarpaṇa* through the quotation of the verse in different contexts. In conclusion we may say only *Sāhityadarpaṇa* and *Kāvyaṭprakāśadarpaṇa* are available at present and others are missing.

Kāvyaḍoṣa of Sāhityadarpaṇa

Sāhityadarpaṇa, consists of ten chapters technically known as *Parichheda* elaborates different aspects of poetics. The Seventh chapter of *Sāhityadarpaṇa* deals with *Kāvyaḍoṣa* – the poetic blemishes. Before going to discuss about *Kāvyaḍoṣa*, we must understand the definition *Kāvya* and *Doṣa*, as exactly narrated in *Sāhityadarpaṇa*. Viśvanātha Kavirāja says-

वाक्यं रसात्मकं काव्यम् दोषास्तस्यापकर्षकाः । सा. द. 1.2

It means “a sentence having sentiment is its soul is called *Kāvya* or poetry. The depressors there of (*Kāvya*) are blemishes or faults”. When we are analysing the faults or blemishes, it always refers to the nature of *Kāvya*. That’s why Viśvanātha Kavirāja rightly defines the *Kāvya* and its *Doṣa* (blemishes) in a single *Kārikā* of the first chapter of *Sāhityadarpaṇa*.

As earlier said, *Doṣaprakaraṇa* of *Kāvya* is explained in seventh chapter of *Sāhityadarpaṇa*. It is said-

“रसापकर्षका दोषाः ते पुनः पञ्चधा मताः”- सा. द. 7.1.

It means the depressors of (*Rasa*) sentiment are called blemishes or faults. They are five in numbers. It is said-

पदे तदंशे वाक्येऽर्थे संभवन्ति रसेऽपि यत् । सा. द. 7.1.

1. *Padagatadoṣa* (पदगतदोषः)-blemish related to word.
2. *Padānsagatadoṣa* (पदांशगतदोषः)-blemish related to the part of word.
3. *Vākyaगतदोषः* (वाक्यगतदोषः)-blemish related to sentence or phrase.
4. *Arthagatadoṣa* (अर्थगतदोषः)-blemish related to sense or meaning.
5. *Rasagatadoṣa* (रसगतदोषः)-blemish related to flavour or sentiment.

Out of these five categories of blemishes we may discuss and focus on *Rasadoṣa* as per the references of *Sāhityadarpaṇa*.

Rasadoṣa of Sāhityadarpaṇa

While explaining *Rasadoṣa* Viśvanātha Kavirāja says-

रसस्योक्तिः स्वशब्देन स्थायिसंचारिणोरपि ।।
परिपन्थिरसाङ्गस्य विभावादेः परिग्रहः ।।
आक्षेपः कल्पितः कृच्छ्रदनुभावविभावयोः ।।
अकाण्डे प्रथनच्छेदौ तथा दीप्तिः पुनः पुनः ।।
अङ्गनोऽननुसंधानमनङ्गस्य च कीर्तनम् ।।
अतिविस्तृतिरङ्गस्य प्रकृतिनां विपर्ययः ।।
अर्थानौचित्यमन्यञ्च दोषा रसगता मताः ।। सा. द. 7.12-15

The definition explains about *Rasadoṣa*- blemishes related to sentiment (*Rasa*) and its divisions. So, according to *Sāhityadarpaṇa*, *Rasadoṣas* are 14 in numbers. Such as

1. रसस्य स्वशब्दवाच्यत्वम्-the expression of sentiment by its own term.
2. स्थायिनः स्वशब्दवाच्यत्वम्-the expression of a permanent mood.
3. संचारिणः स्वशब्दवाच्यत्वम्-The expression of concomitant or Accessory.
4. परिपन्थिरसाङ्गग्रहणम्-The admission of the element of a conflicting flavour.
5. कष्टाक्षिप्तानुविभावत्वम्-far-fetched Ensuant.
6. कष्टाक्षिप्तविभावत्वम्-Far- fetched Excitant.
7. अकाण्डे रसप्रथनम्-Unseasonable introduction of sentiment.
8. अकाण्डे रसच्छेदः-Unseasonable interruption of sentiment
9. पुनः पुनः रसोदीप्तिः-Repeated Heightening of sentiment.
10. अङ्गिरसाननुसंधानम्-Over- looking of Principal element of sentiment.
11. अनङ्गरसकीर्तनम्-Celebration of an Unimportant object of Sentiment.
12. अङ्गरसातिविस्तृतिः-Excessive Expansion of a subordinate element of sentiment.
13. प्रकृति-विपर्ययः-Perversion of character.
14. अर्थानौचित्यम्-Improprieties of other kinds or meaning.

The above said blemishes are pertaining to the sentiment or flavour now. We will discuss all one by one.

1. रसस्य स्वशब्दवाच्यत्वम्-Expression of the Sentiment by its own term:

The expression of Sentiment by its own term (*Rasa*) or such words as amorous desire (*Śṛṅgāra*) are the blemishes to use in poetry which cause *Rasadoṣa*. For example-

तामुद्वीक्ष्य कुरङ्गक्षीं रसो नः कोऽप्यजायत ।
चन्द्रमण्डलमालोक्य शृङ्गारे मग्नमन्तरम् ।।

Having beheld that deer-eyed lady there was experienced by us an inexpressible Sentiment or relish. Having seen the lunar orb, my heart was sank in amorous desire (*Śṛṅgāra*). Here Viśvanātha Kavirāja says the using term रसः or शृङ्गारः the sentiment or amorous desire cannot be understood just by uttering the words. So this is a blemish for pertaining to *Rasa*.

2. स्थायीनः स्वशब्दवाच्यत्वम्: The expression of a permanent mood by its own term:

The expression of a permanent mood by its own term is a fault of *Rasa*. For example-

अजायत रतिस्तस्यास्त्वयि लोचनगोचरे ।

The love (*Rati*) was excited in her when you came before her eyes. Here the term *Rati* cannot be possible to create love within the heart of the connoisseur or (*Sahrudaya*) by uttering the word itself. This is also considered as *Rasadoṣa*.

3. संचारिणः स्वशब्दवाच्यत्वम्-The expression of concomitant or Accessory by its own term

According to Viśvanātha Kavirāja the expression of concomitant or Accessory with its own word is a fault for pertaining to *Rasa*. For example-

जाता लज्जावती मुग्धा प्रियस्य परिचुम्बने ।

The coy lady was ashamed on being kissed by her lover. In this context, Viśvanātha Kavirāja says it would be proper to describe the shame (लज्जा) through its effect and read thus “she closed her eyes “असीन्मुकुलिताक्षी सा” in the first quarter of the stanza, for which it is not properly elaborated. So here is also the fault for pertaining to *Rasa* by uttering the word लज्जा.

4. परिपन्थिरसाङ्गग्रहणम्-the admission of the element of a conflicting flavour

Admission of the element of a conflicting flavour is a cause of fault for pertaining to *rasa*. For example-

मानं मा कुरु तन्वाङ्गि ज्ञात्वा यौवनमस्थिरम् ।

Do not be indignant, Lady of the slender frame, knowing that youth is not permanent. Here the announcement of the transitoriness of Youth is an element of the quietistic flavour (*Śāntarasah*) which is quite opposite to the Erotic (*Śṛṅgārarasah*). It is an excitant of the *Śāntarasah* alone for which it is improper to use such element.

5. कष्टाक्षिप्तानुभावत्वम्-far-fetched Ensuant

When अनुभाव or Ensuant is recognised with great difficulties and रसास्वाद is difficult by the connoisseur. This is a cause of fault for pertaining to *rasa*. For example-

धवलयति शिशिररोचिषि भूवनतलं लोकलोचनानन्दे ।
ईषाक्षिप्तकटाक्षा स्मोरमुखी सा निरीक्ष्यतां तन्वी ॥

Behold the slender lady with smiling face; slightly casting a side-glance, as the cool-rayed moon, delighting the eyes of the world, whitens the earth.

Here the enhancing excitant (*Uddipanavibhāva*) is ‘*Chandradarśana*’ and substantial excitant (*Alambanavibhāva*) is *Nāyikā*. “Delighting the eyes” (मानापनयन-आह्लाद) is the ensuant, (अनुभाव) which is a forced conception to relish the *Rasa*. Such composition is considered as *Rasadosa*.

6. कष्टाक्षिप्तविभावत्वम्-Far-fetched excitant

When विभाव or excitant is difficult to recognise in a particular *rasa* it is pertaining to words the fault of *Rasa*. For example-

परिहरति रतिं मतिं लुनीते स्वलतितरां परिवर्तते च भूयः ।
इति बत विषमा दशाऽस्य देहं परिभवति प्रसभं किमत्र कुर्मः ॥

He rejects pleasure, loses all self-possession, frequently falls down and rolls from this side to that side regularly, thus, alas, a hard destiny violently over comes to his frame. Unable to understand what can we do?

Here “*Ratiparihāva*” (Shunning of the pleasure) is ensuant which can be possible in *Karuṇarasa* where *Kāminī* (कामिनी), the *Alambanavibhāva* or Substantial excitant is very difficult to recognise in this composition. This is also a cause of fault pertaining to *rasa*.

7. अकाण्डे रसप्रथनम्-An Unseasonable introduction of Rasa

An Improper arrangement of *rasa* in a poetic composition may cause of fault to relish that particular *rasa*. For example-

“वेणीसंहारे प्रवर्तमानानैकवीरसंक्षयेऽकालं दुर्यधनस्य भानुमत्या सह शृङ्गारप्रथनम्”

We may notice in the 2nd act of *Venisambhāranāṭaka*, the representation of Duryodhana’s love towards his wife Bhānumati at a juncture when the war was in critical and terrible stage and the great heroes were losing their lives. So here the introduction of *Śṛṅgārarasa* (Erotic sentiment) is improper which is considered as *Rasadosa*.

8. अकाण्डे रसच्छेदः-An unseasonable interruption of sentiment

An improper interruption of sentiment in an unseasonable condition is also a cause of fault towards *Rasa*. For example-

“कङ्कण-मोचनाय गच्छामीति राघवस्योक्तिः ।”

If we have a glance to the *Dramā* of *Mahaviracarita* of Bhavabhūti, we may notice the conversation between Śrīrāma and Parasurāma was in a strong mood and war was just about to begin, by the mean time, Śrīrāma says that “I am going to take off my bracelet”.

Here in this circumstance, the attitude of Śrīrāma should have processes brave and उत्साह should have raised but through his speech he is going to collect his bracelet which is completely improper and also a cause of *Rasadosa*.

9. पुनः पुनः रसोद्दीप्तिः :Repeated heightening of sentiment

When a particular sentiment is being repeated in excess in poetry and the same may cause of fault toward *Rasa*. For example-

“कुमारसम्भवे रतिविलापे”

If we have a glance to the chapter or incident of the lament of Ratī (*Rativilāpah*) after the death of Kāmadeva in *Kumārasambava*, we may understand the sentiment of Pathos is used in such a way where it creates discomposure (उद्वेग) in the mind of the readers instead of enjoyment. Hence Viśvanātha Kavirāja accepts this as the cause of *Rasadosa*.

10. अङ्गिरसाननुसंधानम्-Overlooking of a principal element of the sentiment

When a principal object or element is being overlooked in a *Kāvya*, it is also a cause of *Rasadosa*. In *Sāhityadarpaṇa*, Viśvanātha Kavirāja has given the beautiful example of *Ratnāvali Nāṭikā* where the king Udayana is forgetting of Sāgarikā on the arrival of Bābhavya- a *Kaṅcukin* of the royal palace in the 4th act of the *Nāṭikā* “वाभ्रव्यागमने सागरिकाया विस्मरणम्”. The flow of the principal object of *Rasa* is broken through an incident and again it is reconnected later. Such type of Poetic composition is considered as the fault towards the relishment of *Rasa*.

11. अनङ्गरसकीर्तनम्-Celebration of an unimportant object of Rasa

According to Viśvanātha Kavirāja, discussing an unimportant object in a poetic composition may consider as a blemish of poetry. For example-

“राजानायिकया स्वयं कृतं वसन्तस्य वर्णनमनादृत्य वन्दिवर्णितस्य प्रशंसनम् ॥”

In *Karpuramanjari* - a *Saṭṭakaprabandha* of Rājasekhara, the

praising of the bard's description of the spring (*Vasantavarnanam*) by emphasising more on it by the king and the heroine themselves is a cause of blemish of *Rasa*. Here the deep description of spring is in excess which is a hindrance to relish the prominent *Rasa* as it is an unimportance object. This is also one type of *Rasadosa*.

12. अङ्गिगरसातिविस्तृतिः-Excessive expansion of a subordinate element of *Rasa*

When a subordinate element is being described in an excessive way, the prominent *rasa* is neglected to relish, this may cause of *Rasadosa*. For example-

किराते सुरंगनाविलासादिः

We may notice. The sports of the celestial nymphs (*Apsaras*) are described in excess in *Kirātārjunyam* of Bhāravi, where the *Virarasa* in connection to the hero Arjuna is being checked. Here the elements of *Rasa* such as *Rasabhāva* is exclusively elaborated where the prime *rasa* is being delayed to relish. So according to Viśvanātha, this is a blemish for pertaining to *rasa*.

13. प्रकृति-विपर्ययः-Perversion of character

As per the guideline of *Kāvyaśāstra*, the characters are divided in to three such as

1. Divine दिव्य.
2. Human अदिव्य.
3. Both Divine and Human दिव्यादिव्य.

Again they are subdivided as

1. Best (उत्तम).
2. Middling (मध्यम).
3. Lowest (अधम).

The representation of any of these, not in accordance with what they are, is the fault known as perversion of character. For example-

“धीरोद्दत्तस्य रामस्य धीरोद्धतवतच्छद्मना बालिबधः” ।

Rāma kills Bāli by artifice like a *Dhiroddhatta* character though he was *Dhirodatta* character. This is also considered as *Rasadosa*. Again

“कुमारसंभवे उत्तमदेवतयोः पार्वतीपरमेश्वरयोः
संभोगशृङ्गारवर्णनम्”

In *Kumārasambhava*, the amorous enjoyments of the supreme divinities Śiva and Pārvaṭī are described which is completely unaccepted and comes under *Rasadosa*.

14. अर्थानौचित्यम्-Improprieties of other kinds or meaning

Improprieties of other kinds or meaning are also the fault of *Rasadosa*. For example,

“अन्यदनौचित्यं देशकालादिनामन्यथा यदवर्णनम्” ।

The representation of time or place or the like otherwise than as they are, far in such cases there is an impossibility of teaching those that are to be taught or to be accepted by the connoisseur from the poems seeming untrue. In this context, to support this Achārya Ānandavardhana, the profounder of *Dhvanisiddhānta* says-

अनौचित्याद्देते नात्यद्रसभङ्गस्य कारणम् ।
प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत् परा ॥ ध्वन्यालोक-2

From these above said discussion of *Rasadosa* which is one of the prominent blemishes of poetic composition, to be thoroughly examined and followed by a poet while he composes any poem as per his choice. If all these blemishes are properly addressed, then the work of the concerned poet will be highly regarded and accepted by all.

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