



International Journal of Sanskrit Research

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ISSN: 2394-7519

IJSR 2024; 10(3): 99-101

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www.anantaajournal.com

Received: 14-03-2024

Accepted: 18-04-2024

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Rhetoric analysis of *Bhāravāhijanārdanam* drama

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DOI: <https://doi.org/10.22271/23947519.2024.v10.i3b.2376>

Abstract:

Nityananda Mukhopadhyay is one of the eminent authors of the Sanskrit texts of Bengali. He was born on 10th of April, 1923. Sri Nityananda Mukhopadhyay started writing books at the age of 21 only. His first *vyayoga* is *Kālidāsa* and later on he wrote 115 famous Sanskrit dramas. He wrote 12 *mahākāvyas* such as *Śaṅkara Mahānubhabam* (23 sarga), *Sarbānanda Baibhavam* (20 sarga) etc. A remarkable drama written by him is *Bhāravāhijanārdanam*. Arjuna Miśra's devotion to Lord Nārāyaṇa is the theme of the Drama. The dramatist has used *canda*, *guṇa*, *rīti*, *rasa*, *nāṭyalaṅkāra* etc. in this drama and at the same time has also used *alaṅkāra* beautifully. Sri Mukhopadhyay being a modern dramatist has retained all the theories given by the ancient rhetoricians in this drama. In a word, it can be said that he has brought modernity together with tradition. The purpose of this essay is to analyze the rhetoric of Sri Nityananda Mukhopadhyay's Drama *Bhāravāhijanārdanam*.

Keyword: Alaṅkāra, drama, devotion, sāhityadarpaṇa, modern Sanskrit literature

Introduction

Literature is created by an excellent harmony between words and their meanings. Ancient Rhetorician Bhāmaha has given utmost importance to ornamentation. In his book *kāvyalaṅkāra*, Bhāmaha has said that however attractive the preface maybe, it can't be expressed properly without ornamentation^[1].

Vāmana has said that word and their meanings which prescribe the excessive beauty to literature is called *alaṅkāra*^[2]. Words enhancing the beauty of literature are called *alaṅkāra*. In the tenth chapter of the book *Sāhityadarpaṇa*, Viśvanātha has said that words and their meanings which prescribe the excessive beauty to literature are called *alaṅkāra*^[3]. Words enhancing the beauty of literature are called *alaṅkāra*.

Nityananda Mukhopadhyaya has used a lot of *alaṅkāra* in his drama *Dhruvaprasādanam*. Among them, a few have been discussed below.

Methodology

The research paper is mostly based on the secondary resource. In primary research, the original texts and related books have been sourced from various libraries and the internet has also been utilized.

Results and Discussion

It can be assumed that in the drama *Bhāravāhijanārdanam*, It can be assumed that in the drama *Bhāravāhijanārdanam*, in its initial *nāndī* verse *ullekha alaṅkāra* has occurred. In this *nāndī* verse, Sri Mukhopadhyay has appreciated Lord Nārāyaṇa. Here the same Nārāyaṇa are guarding the appearance or virtues with different forms has been caught by the perception of devotees. The playwright has demarcated the same Nārāyaṇa as the lord of Gods, remover of all sadness of the earth, carrier of the devotees' weights, eldest of the Gods, compassionate, nourished of the world, and the epitome of all honest activities. According to the Viśvanātha, in any case of receivers or who are gaining materialistic knowledge, as per their diversities as well as in any situations when it is mentioned about the diversities occur for the same things features, at that time, there the rhetoric of *ullekha* occurs^[4]. Here, the receiver or the master of materialistic knowledge is one, he is the playwright. However, whose worshipping is done here that subject or its featured diversities have been captured.

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He has mentioned the various virtues of Lord Nārāyaṇa in this verse, so, it can be said undoubtedly that in this verse the rhetoric of *ullekha* has occurred^[5]. In the 24th verse of the second scene of the 1st act, *ullekha* has happened. Here, God Śrī Kṛṣṇa has mentioned about many virtues of his acute devotee Arjuna Miśra. Directly he has mentioned Arjuna Miśra as the ultimate devotee, the sacrificial soul, and the great meditator^[6]. In this drama, in the first scene of the second act, in the 27th to 30th verses also the efficient application of the rhetoric of *ullekha* has taken place, here, Arjuna Miśra by mentioning various supernatural virtues of his worshipped God Śrī Kṛṣṇa has worshipped him. As he has described Lord Nārāyaṇa as the creator of the universe, God of the Gods, nourisher of the universe, He himself is the whole universe, the destroyer of the universe at the end or destructor, similarly, he has said that same Śrī Kṛṣṇa as the reason of happiness for the wives of *Brajakula*, flute-carrier, and chanter of the name of Rādhā. In the thought of Arjuna Miśra, in Śrī Kṛṣṇa, the ultimate entity and the principality have been captured. He has described Him as father, mother, brother, friend, and everything of a twice-born. Hence, materialistic knowledge has been mentioned as the same material or entity. Therefore, in the above-mentioned verses, it can be stated that the application of the rhetoric of *ullekha* has occurred^[7].

In the drama *Bhārabāhijānārdaṇam*, in the third act 35th verse's second part, the rhetoric of *rūpaka* has been projected justifiably. The well-known Keśava and Mādhava coming for testing Arjuna Miśra's erudition, telling him as a massive scholastic, like him such literary scholars are endangered in the world, all these at once Arjuna Miśra, the ever-devoted soul to God rejected and through metaphor, he has explored Śrī Kṛṣṇa as the actual context of the education itself and also said that by gaining education or knowledge that actual self of *Saccidānanda* can be known^[8]. According to Viśvanātha Kavirāja, for not happening prevention of *upameya*, due to projecting similarities of *upamāna*'s comparison, the *Rūpaka* happens^[9]. In the quoted verse, "*Vidyārīpīyato devo virājate sadaiva sah*" in this part, education is the comparison and Śrī Kṛṣṇa is the *Upameya*. Here, by not preventing the *Upameya*, the comparison or similarity of education has been projected. In the quoted part of the verse, this projection has not happened due to other projections and also no application of the *śleṣa* (duality in meaning) has not occurred, so, here the has been done *pāramparita rūpaka* has been done^[10]. Actually, in the Indian tradition, in the *vaiṣṇava* way of thinking, Śrī Kṛṣṇa is the ultimate patriarch or the ultimate virtuous soul. This virtue is an entity or virtue of the ultimate soul of him who is wise or like knowledge is he himself. The playwright has explored this literary principle through the *rūpaka alaṃkāra*.

In the next verse, the application of the *viśeṣokti alaṃkāra* has been seen. The *viśeṣokti alaṃkāra* is a *Karyakāraṇamūlaka alaṃkāra*. According to Viśvanātha, if a lack of action is described despite the presence of a prominent cause, the *viśeṣokti alaṃkāra* occurs^[11]. Śrī Kṛṣṇa, the supremely adorable deity of *vaiṣṇava* philosophy, is an incarnation of *paramātmā*. Arjuna Miśra has described the ultimate soul as the ultimate education in the former verse^[12]. By gaining the ultimate education, the gloom of no sense gets destroyed and the release of the creature from the shackles of family happens. The creature achieves synchronicity with the ultimate soul or gains *Mokṣa*. Here, according to Arjuna Miśra, if he is wise, that means in the case he knows the ultimate theory of Śrī Kṛṣṇa, why he has not gained release from the shackles of family. Here, the reason is the

knowledge of former verse as the ultimate theory, whereas, gaining release from the shackles of the family is the effect. Despite having the presence of the eminent reason, not gaining the salvation is like the effect, here it can be said that the application of the *viśeṣokti* rhetoric has happened.

In the 39th verse of the drama, the *sāra alaṃkāra* can be found. In the drama, we can see that Keśava and Mādhava both have appeared with the inclination of receiving education from Arjuna Miśra and they said that they are willing to gain knowledge of legendary books from Arjuna Miśra. However, Arjuna Miśra believes in Śrī Kṛṣṇa to be all-wise, spiritual or ultimate theory, and does not believe in discriminating the popular and spiritual contexts of theories or knowledge. In this aspect, he has quoted the discussed verse. According to him, knowledge is one (ultimate knowledge), and knowledge or theory has no second variation. In all the books, that ultimate knowledge has been described, therefore, how are two theories possible and this ultimate theory or Śrī Kṛṣṇa is existent in this universe as one and only^[13]. The literary meaning of *sāra* is the best. By expressing the excellence of noun material, the *sāra alaṃkāra* occurs^[14]. The superiority of the latter material over the former is better represented; Hence, this ornament is called *sāra*. In the discussed verse, here in the ultimate theory, due to the projection of the excellence of Śrī Kṛṣṇa, the *Sāra Alaṃkāra* has happened.

In the second scene of the third act, in the 43th, 44th, and 45th, chronologically all these three verses *tadguṇa alaṃkāra* has happened^[15]. At the beginning of this scene, we have seen Keśava, as the master, appreciating Arjuna Miśra. According to Keśava, Arjuna Miśra resolves the deep and complex theories in simplified language which is incomparable. In reply to Keshava's saying, Arjuna Miśra has dedicated all his expertise to the ultimate patriarch Śrī Krishna through the verses composed using the *tadguṇa alaṃkāra*. According to Arjuna Miśra, in which form, the unanimous Nārāyaṇa comes to him; in that form, presents in front of Keśava and Mādhava (that means, he expresses). In this aspect, Arjuna Miśra has no credit, his entire being is Nārāyaṇa, there is nothing in this world except Nārāyaṇa. Selfishness or pride is always futile. Without him (Nārāyaṇa) there is no being or existence of anything or any person. Weak or less good thing abandons their religion at that time, there the best or virtuous one upholds being or religion, In this context *Tadgun Alaṃkāra* occurs^[16]. Here, all dedicated Arjuna Miśra towards Nārāyaṇa, by abandoning or prohibiting all in-born expertise, knowledge and other virtues have dedicated or welcomed the ultimate patriarch or the ultimate soul. In the Indian tradition, the ultimate soul is like *saccidānanda*. He is honest or equipped with three-time beings (past, present, and future, these three times are added to his existence), like ever wise and happy. On the contrary, the lives of creatures are part of the ultimate soul and the creatures's lives are equipped with small knowledge or with no sense or consisted with it. Therefore, the creature's life (Arjuna Miśra) by leaving or prohibiting his limited knowledge, there he has acknowledged the exploration of the ultimate soul as the best knowledge. Hence, here, it can be said that *tadguṇa alaṃkāra* has taken place.

In the drama, in the 47th to 50th verses from the third act, it can be assumed that the *udātta alaṃkāra* has occurred^[17]. Here, to receive the education, two boys Keśava and Mādhava coming to Arjuna Miśra and they praising his wisdom, Arjuna Miśra retained the thought that his pride is getting reflected due to their behavior like this and he has said in his verses that the ultimate patriarch Śrī Kṛṣṇa is at the root of

everything. According to him, even before the birth, Lord Nārāyaṇa Himself arranges all the necessities for the creatures' livelihood. Otherwise, how milk is extracted from the mother's breast for the child, or where the child gets food when it remains in the mother's womb, by whom this diverse universe has been created, who was before the rain in the form of water, air, without Him (Nārāyaṇa) or His compassion, none can ever achieve anything, centering him, everything remains present. The main point here is the destruction of the ego of the common man and self-surrender to the Absolute entity, as part of which the greatness of Nārāyaṇa is described here. Therefore, here, it can be estimated that the second type of *udatta alamkāra* is happened. Basically, in the case of supernatural improvisation of any described thing explored in the poet's artistic strategy, the first type of *udatta alamkāra* happens. On the contrary, due to the description of any great person's character or activities, in case any other described subject gets favored, in that situation the second type of *udatta alamkāra* occurs^[18]. The general feature of this rhetoric is describing *udatta* property or *udatta* character. Here the *udatta* or the best character is Śrī Kṛṣṇa, through the description of his greatness, the sacrifice of the pride through successful *mokṣa* or salvation and here the advice of self-dedication to the ultimate theory has been given.

With various *alamkāra*, in this drama, some of the *śabdālamkāra*'s projections can be seen. Based on the word or sound where the melodious tone is created, it can be understood that at that place *śabdālamkāra* has happened. In many verses of the drama, due to the application of *anuprāsa alamkāra*, there the melodious tone has been created in enough proportion. In the sentences, in the case of not having similarities of vowels, reciting by having similarities with consonants can be considered as *anuprāsa*^[19]. The two verses consisting with *anuprāsa alamkāra* in this drama^[20]. These due to the occurrence of recitation in two verses according to the self and chronology of consonant, it can be said that in these two verses, *Bhaktah* and *Me* according to these consonants selves and chronology more than one recitation has taken place, therefore, the indicative synchronization of *vr̥tīyanuprāsa* named rhetoric has occurred^[21].

Conclusion

Words and meaning are the body of poetry. There the style is the adornment of the poetic body. According to some ancient *ācāryas*, poetry is appreciated by readers because of the presence of ornamentation in poetry. It has not happened otherwise in the case of *nāṭya-kāvya*. Ancient dramatists like Kālidāsa made their plays acceptable or palatable to the readers and audience by gathering various words and semantic ornaments. In the same way, Sri Mukhopadhyay has made the drama acceptable to the readers and viewers by applying various rhetorical and semantic embellishments in his *Bhārabhijanārdanam* drama

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4. Ibid. Chapter 10, Verse 53, p. 535.

5. nārāyaṇaḥ surapatirbhavaduḥkhaḥārī
bhaktasyabhārahane satatam niyuktaḥ
devo barah sakaruṇaḥ kṣitipālakayo
yusmān sadāhyavatu so'khilakarmmarkartā//Nityananda
Mukhopadhyay, Bharavāhijanārdanam (unpublished), Act 1,
Scene 1, Verse 1, pg. 1.
6. arjunamiśraṇāmāsau bhakto hi paramo mama/sarvvaṃ me
dattavāneva bhuvī tāsakaruṇaḥ// Ibid. Act 1, Scene 2,
Verse 24, pg. 4.
7. he deva nārāyaṇa viśvanāthaḥ.....sr̥jasi harasi
pātā sarvvakarmaikakartā// Ibid. Act 2, Scene 1, Verse 27-
30, pg. 5.
8. jñātāyām khalu vidyāyām pariñāto
bhaveddhayih/vidyārūpīyato devo virājito sadaiva saḥ//
Ibid. Act 3, Scene 1, Verse 35, pg. 9.
9. Sāhityadarpaṇaḥ, op. cit. Chapter 10, Verse 42, p. 523.
10. Ibid. Chapter 10, Verse 64, p. 552.
11. Ibid, op.cit. Chapter 10, Verse 88, p. 596.
12. Bharavāhijanārdanam, op. cit. Act 3, Scene 1, Verse 36, pg.
10.
13. Ibid. Act 3, Scene 1, Verse 39, pg. 10.
14. Sāhityadarpaṇaḥ, op.cit. Chapter 10, Verse 102, p. 608.
15. Bharavāhijanārdanam, op.cit. Act 3, Scene 2, Verse 43-45,
pg. 13.
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17. Bharavāhijanārdanam, op.cit. Act 3, Scene 2, Verse 47-50,
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18. Sāhityadarpaṇaḥ, op.cit. Chapter 10, Verse 123, p. 628.
19. Ibid. Chapter 10, Verse 3, p. 474.
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