



## Literary beauty of the drama *Parvatiparinayam*

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*Parvatiparinayam* is a drama consisting of five acts. The general belief is that this drama was composed by Banabhatta but there remains a controversy over this. Though the *Parvatiparinayam* is a small drama, it proceeds by following almost all the rules of dramaturgy. As the rule of dramaturgy establishes that the plot of a drama should be conceived from renowned sources like the epics and the puranas, the plot of the present drama is taken from the divine story of marriage of lord Siva and Parvati found in the *Sivapurana*, which is thoroughly dealt with in the *Kumarasambhava* of Kalidasa. The story of the drama is related to the marriage of the daughter of Himalaya (Himavan) and Mena. The hero of the drama is Siva, a *dhirodatta* type of hero and he is a divine character. The principal sentiment of this drama is srngara. The characters like Narada, Himavan, Mena, Vasantika, Rambha, Mahendra, Devanandi, Brhaspati, Devaduta, Vasanta, Kâma, Baitalika, Nandi, Jaya, Vijaya, Siladhara, Kaisiki, Brahma etc. played important roles through their respective dialogues in the drama.

It is true that Banabhatta attained the supreme position as a prose writer. This position cannot be adjusted with Banabhatta as a dramatist but he has proved his worth in the dramatic arena too. Though the present dramatic composition does not come under limelight like the dramas of Bhasa, Kalidasa, Bhavabhuti etc., it is a beautiful piece of Sanskrit drama that can create aesthetic charm in the heart of a *sahrdaya*. It proceeds towards the denouement by following almost all the rules of dramaturgy. The employment of sentiment, style of writing, use of metres, figures of speech, poetic convention, characterisation, treatment of nature etc. shows his mastery over dramaturgy.

According to poetics, sentiment or *rasa* is the most important element of poetical compositions. Among all the elements employed in a *kavya* like

*alamkara*, *guna*, *riti*, *chanda*, *rasa* etc. *rasa* heads the list. It is regarded as the soul of poetry. According to the rule of dramaturgy, srngara or vira should be the principal (*angi*) sentiment of a drama- *eka eva bhavedangi srngara vira eva va*<sup>1</sup>. The principal sentiment of the *Parvatiparinayam* is srngara. In the *Parvatiparinayam*, both these varieties of srngara have been depicted beautifully. As the title of the drama implies, the subject matter of the *Parvatiparinayam* is based on love in union. Here as the story of the marriage between Sankara (Siva) and Parvati is delineated, Srngara must play here the vital role as a sentiment. The taste of sambhoga srngara is found in the benedictory verse of the drama. Thereafter from the Third Act up to the end of the drama, both types of srngara can be found in different situation. As for example., III.5, III. 9, IV.16, IV.17 and from V.26 to V.35 are the excellent examples of srngara in both varieties. Banabhatta has shown his expertise in delineating the karuna vipralambha also. Thus, the taste of this mixed sentiment can be found in III.11 and IV.18.

Style or *riti* is one of the poetic elements in a literary composition. Vamanacarya-the veteran rhetorician considered *riti* as the sole of poetry - *ritiratma kavyasya*<sup>2</sup>. According to Visvanatha, *riti* is concerned with the body of a *kavya* and its function is to help in the process of relish of *rasa*. He shows four varieties of it. Those are vaidarbhi, gauri, pancali and lati or latika. From the analysis of the *Parvatiparinayam*, it appears that the style used by Bana in this is vaidarbhi. Though as a prose - writer, Bana's style of writing abounds in the pancali *riti*, which is evident in his works like the *Kadambari* and the *Harsacarita*, the *Parvatiparinayam* is a dramatical composition and the principal sentiment of a drama being srngara, vaidarbhi *riti* is best suited for it.

Therefore, Banabhatta has employed this style to keep the balance between the *rasa* and *riti*. In the *Parvatiparinayam*, from the First Act up to the description of the marriage of Parvati and Sankara of the Fifth Act, vaidarbhi is found in closely. In the description of the mountain Himalaya and *parivaha* air by Narada and also in the description of maturity of Gauri by Himavan etc. the application of vaidarbhi *riti* is evident. The stanza *brahmastambakutumbasya* .....etc.<sup>3</sup> is a fine example of this *riti*. It contains conjunct consonant of *pa-varga* i.e. *mba* and that of *s* and *t* i.e. *sta*. In the description of Sankara's feelings towards Parvati, the stanza *avihsramambukani-kamamgalatam*.....etc.<sup>4</sup> shows the application of vaidarbhi style and it contains conjunct consonant with *m* and *g* i.e. *mga*. Though Bana has composed this dramatic piece in vaidarbhi style, it is not free from the application of *gauri* and *pancali riti* also. He has used *gauri* in the description of daitya's *danavatta*, Kama's *bahudarjata*, Sankara's anger towards Kama etc. Again, *pancali* is also found in the stanza *vidhireva kanyakanam*.....etc.<sup>5</sup>, *adhuya candanatarunuttama*... etc.<sup>6</sup> etc.

The use of metre is an important element of composing a literary composition specially the poem. The verses in the *Parvatiparinayam* of Banabhatta are composed by using a good number of metres in a detailed and lucid manner. The number of metres found here is 15. The author has used these metres properly in the 110 verses of the present drama. The metres used in this drama are Anustup, Arya, Indravajra, Upajati, Upendravajra, Puspitagra, Praharsini, Mandakranta, Malini, Malabharini, Sarddulavikriditam, Sragdhara, Rathoddhata, Vamsasthavila and Vasantatilaka. Among the mentioned metres, it is seen that Sarddulavikriditam and Arya are used mostly by the author in every act of the *Parvatiparinayam*. Besides these two, the other metres are also used repeatedly in this drama.

*Alamkara* or figures of speech is an important poetic element. Without the proper use of *alamkara*, a poet cannot upgrade his work. Because, *alamkara* or figures of speech is directly related to sentence. Sanskrit rhetoricians have said high about *alamkara* in their respective work. Visvanatha Kaviraja defines *alamkara* as –

*Sabdarthayorasthira ye dharmah  
sobhatisayinah/rasadinupakurvanto'lamkaraste'n  
-gadadivat//<sup>7</sup>*

Banabhatta has used both *sabdalamkara* and *arthalamkara* profusely in his *Parvatiparinayam*.

Among *Sabdalamkaras*, *Anuprasa* and *Yamaka* are applied by him. Like *sabdalamkaras*, Banabhatta has employed a good number of *arthalamkaras* also in his *Parvatiparinayam*. These are *upama*, *Rupaka*, *utpreksa*, *arthapatti*, *ullekha*, *ekavali*, *svabhavokti*, *kavyalinga*, *Nidarsana*. Besides these, *aprasutaprasamsa*, *dipaka*, *visama*, *sandeha*, *parisamkhyā* etc. are also used some places by the author in the present drama. Thus, Banabhatta has employed a good number of *alamkaras* in his *Parvatiparinayam*.

Poetic convention is known as *kavisamaya* in Sanskrit Poetics. In Sanskrit rhetorics, *kavisamaya* has occupied a prominent place. In the hand of Valmiki, the *adikavi*, this convention had got its inception. Kalidasa, Bhavabhuti etc. have shown their mastery over the use of these *kavisamaya* in their works. Banabhatta has shown ample evidences of *kavisamaya* in his two epoch-making prose works viz. the *Harsacarita* and the *Kadambari*. His *Parvatiparinayam* is also not without the application of *kavisamaya*. In the literary arena of Sanskrit, it is believed that the flower etc. blooms when a lady sprinkles water on it or asoka blooms when it is kicked by a lady – *padaghatadasokam vikasati bakulam yositamasyamadyaih*. . . .etc.<sup>8</sup>. Banabhatta, in his *Parvatiparinayam* tried to show this in the verse –

*cutah korakita vinapi sudrsam  
hastambujamarsana  
ttatpadambujatadanairapi vina kankelayah  
puspita/  
tatsamgitakamantarena hasita ramyah  
priyaladruma  
mukta tadvadanavasavam mukulita  
gandhottarah kesarah//<sup>9</sup>*

Here, while describing the advent of Kama in the Himalaya, Bana tells that mango blossoms bloom even without getting the touch or kick of a lady's foot which is also believed to be necessary otherwise. Thus this verse goes with the touch of poetic convention. Again, according to Rajasekhara, when Kamadeva is described as having body on form it becomes a cause of *svargya kavisamaya*<sup>10</sup>. Thus from this it can be deduced that Banabhatta has applied even *kavisamaya* successfully in his drama *Parvatiparinayam*. The use of poetic convention in the drama *Parvatiparinayam* by Banabhatta has enhanced the literary charm of the piece.

Thus, after going through the literary elements of the *Parvatiparinayam*, like the employment of sentiment, style of writing, use of metres, figures of

speech, poetic convention, treatment of nature etc., it can be said that all these elements found in this drama stand as a proof Bana's mastery over literary style. By following the rule of dramaturgy, Banabhatta has employed sringara as the principal sentiment in the drama. The other sentiments like vira, karuna, raudra, bhayanaka etc. are also shown here as the subordinate sentiments. Bana is a poet of pancali style. But, the present work exhibits the characteristics of vaidarbhi style. A group of scholars do not want to accept Bana as the author of the *Parvatiparinayam*. But a poet is the creator, nobody should bind him under any

specification<sup>11</sup>. Again Bana's mastery on the field of using metre proves him a perfect poet. Banabhatta used puns (slesa) in his works for which he is famous. But in the present drama, except pun, both types of figures of speech viz. sabdalamkaras and arthalamkaras have been employed profusely. In the description of various aspects of nature, Bana also shows his expertise and calibre. Thus, the literary examination of the *Parvatiparinayam* establishes the fact that Banabhatta was very keen in following almost all the dramatic norms laid down by Sanskrit rhetoricians.

### References

*Sahityadarpanah*, VI.10

*Kavyalamkara Sutra* , 1.2.6

*bramhastambakutumbasya yogaksemavidhayinaw/anandavighrauh bhutyai bhuyastamadidampati//, Parvatiparinayam*, I.3

*avihsramambukanikamamgalatam garamamkuratpulkam/manditapayodharam tvamalingya krti bhavamyaham girije//, ibid., IV.17*

*vidhireva kanyakanamabhimatavarayojanarthamudyumkte/ayamiha mahatidayito muniriva girirajakanyayah //, ibid., I.6*

*adhuya candanatarunuttamanadyastaramgamalimgya/adaya kamalasaaurabhamamkurito malayasailapavamanah//, ibid., III.4*

*Sahityadarpanah*, X.1

ibid., VII.24

vide., III.6

*kamasya bhurttatvam ca yatha - Kavyamimasa*, I.16

*apare kavyasamsare kavireva prajapatih/Agnipurana*

