

**Note****21**

## INTRODUCTION OF ALANKAR SAMPRADAYA-2

Poets try to create literature, but through ignorance, self-illumination of figures of speech takes place in literature. For example, in the oldest Rig-samhita the sages used figures of speech anonymously.

In Rigveda, there is use of Upama, Rupak, Atishyokti, Anuprasa etc. In the Agnipuran, topics like the types of poetic work (Kavya) the method of kavya, the Gunas of etc. have been described. The ancient figuratives gave many opinions about kavya. Who is the soul in kavya? There are both dissimilarities and similarities of the figuratives regarding this subject. Anandavardhana in his text Dhvanyalok has called Dhvani as the soul of kavya and refuted the anti-Dhwani opinion. After that Mammat wrote Kavyaprakash. He has called the feature of kavya "Taddosho shabdarthou sagunavanalankriti punah kvapi". Breaking this symptom, Vishwanath wrote Sahityadarpan. He gave the characteristics of kavya - "Vakyamrasatakam Kavyam". After this Jagannath refuted it and wrote Ramaniartha Pratipadakah Shabdah Kavyam in the Rasgandhara text. In this way the figuratives presented their theories about poetic work.

In the Indian tradition, scholars did not introduce themselves in their texts. Therefore, the thought of these scholars about the country, time and work is difficult. But Mammat accepted the opinion of Dhwanikara Vishwanath denied Mammat's opinion. In this way one can know the early relation between Anandavardhana, Mammat and Vishwanath etc. The names of the then kings are available in some texts. From these evidences, Anandavardhana, Mammat Vishwanath, Jagannath are estimated about their country, time and work. This is the subject matter of this lesson.



Note



## OBJECTIVES

After studying this lesson, you will be able to:

- know the introduction of the dhwanikars;
- know the work of the dhwanikar;
- understand that who founded which sect;
- know the place, time and works of the figuratives; and
- understand the genealogical introduction of the figuratives.

## 21.1 ANANDAVARDHAN

Anandavardhana is a bright constellation in poetic world. Anandavardhana composed a bright chapter in the history of Kavyashastra. Alankarshastra is never complete without Anandavardhana. It is a matter of great good fortune to have entered the world of Dhvani in poetic work. Anandavardhana started the Dhvani sampradaya assuming that Dhvani is dominant in kavya. In his text-Dhwanyaloka, by refuting the opinion of Abhavavadi, Lakshanavadi and Anirvachaniyatavadi etc he first rendered Dhvani. At this time, we critique about the country and work of that Dhwanikara.

**Place:** This verse is the proof that Anandvardhan was the chairperson of Kshitipal Avantivarman of Kashmir.

मुक्ताकणः शिवस्वामी कविरानन्दवर्धनः। प्रथां रत्नाकरञ्चागात् साम्राज्येऽवन्तिवर्मणः॥

Hence it is proved that Anandavardhana was a resident of Kashmir.

**Time:** With Avantivarman being the chairman, the time of Avantivarman 855-883 AD is also the time of Anandavardhana.

**Family:** The name of Anandavardhan's father was Nonabhata. Some people consider the Dhwanikara and Dhwanyalokara to be the same and that is Anandavardhana. The proof of which is this verse of Rajasekhar.-

ध्वनिनातिगम्भीरेण काव्यतत्त्वनिवेशिना।

आनन्दवर्धनः कस्य नासीदानन्दवर्धनः॥

But Abhinavagupta, the commentator of Dhvanyalok, says that the Dhwanikara and Dhwanyalokara. The name Vrittika, which is composed on Dhvanyalok. There karika dhvani is called karika. Vriti's name is Alok. In the opinion of some, the second name of the Dhwanikara is Sahritya.

**Note**

**Text-** This Acharya composed the Dhvanyalok Granth for the promotion of Dhvani Prasthan. Another name for Dhvanyalok is Sahridayalok or Kavyalok. In addition to the Dhvani of Anandavardhana, there are three poetry texts, such as Vishmbanaleela, Arjunacharitam and Devishatakam. There are three parts in the Dhvanyaloka. Karika, Vritti and example. Examples are collected from the works of many poets. But Karika and Vritti are themselves composed. Some say that Anandavardhana has accepted Karika from a work of some unknown name. Vritti alone is the creation of Anandavardhana. There are 129 karikas in this book, 4 are adyot. In the first adhyota, the soul of poetic work, Dhvani has been established by eliminating the anti-Dhwani opinions. After that the Vastudhwani, Alamkara Dhvani and Rasa Dhvani are rendered. Again there are two types of Dhvani. Vivakshitanyaparavachyadhvani and Avivakshitanyaparavachyadhvani. Both the types of Dhvani have been rendered with examples.

In the second adyota, there is a critique about the Avivakshitanyaparavachya dhvani. the distinction of Preyasa, Rasa Dhvani, Guna, Alamkara etc. In Tritiya Adyota, there is description of Ritis and Vrittis in the fourth Adyota the poet's talent and Gunibhtavyangya kavya are described.

The first Acharya of Dhvani sect is Anandavardhan. The Acharyas who preceded the Dhvanyalokkar had considered Alamkara, Ritis and Vrittis as the soul of kavya. He is the first among them, who has considered Dhvani as the soul of kavya. The words and meanings have been rendered from the three powers Abhidha, Lakshna and Tatparya. In addition to these three powers, there is Vyanjana Vritti. In Dhwanivada the famous shphotatattva of grammar has been accepted. After deciding the place of Ritis and Alamkaras in kavya he rendered Dhvani. In the opinion of Anandavardhana, gunaadi is nothing more than a mere reason for eloquent charisma. In poetic work, except the predominance of words and meaning itself, the rendering of sarcasm in addition to speech is Dhvani. where is-

यत्रार्थः शब्दा वा तमर्थमुपसर्जनीकृत स्वाथौ।

व्यग्यः काव्यविषेः स ध्वनिरिति सूरिभिः कथितः॥

In the Dhwanimata the Guna, Alamkaras are the synonymous of Rasa. Abhinavagupta, influenced by the writer of Dhvanyaloka wrote the Lochan Tika.

**INTEXT QUESTION-21.1**

1. What is the time of writer of Dhwavyaloka?
2. What is the country of the Dhwavyaloka?

#### KAVYADARPANA



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3. What is the name of the father of the Dhwayyaloka?
4. Name the books of Anandavardhana?
5. Who is the originator of the Dhvani school?
6. How many karika in Dhwayyaloka?

### 21.2 APPAYADIKSHITA

The name of Appayadikshit is important among the figurative. He is not only proficient in Alankar Shastra, but he has proficiency in other scriptures as well. Almost all the scriptures have their texts. Appayadikshit is literary, Advaiti Vishishtadvaita, grammarian, figurative and poet. He has written almost a hundred texts, out of which three are related to Alamkara. They are introduced in the Sanskrit world by these three names Appayadikshit, Appadikshit and Appayadikshit. All three names are heard in Jagannath's Rasgadhara.

**Place-** Appayadikshit was born in South India. Born in a village called Adyappal located in Arkadmandal under Tamil Nadu province. Thus the place of Appayadikshit was Tamil Nadu.

**Period -** Their time was 7th century. Jagannath has refuted Appayadikshit's Chitramimamsa text. Therefore it is certain to be before Jagannath. On the instructions of Appayadikshit Venkata I, he composed a book called Kuvalyananda. The time of Venkata was 1586-1613 AD. This is the time allowed for Appayadikshit. But in that dynasty there were many scholars named Appaya, for this reason the time determination of Prakrit Appayadikshit is difficult.

**Family -** He was the son of Rangarajadhvrinda. He was born of Bharadwaja. In Kuvalyananda himself writes- “इति श्रीमदद्वैतविद्याचार्यश्रीमत्भरद्वाजकुल-जलधि कौस्तभ-श्रीरंगराजाध्वरीन्द्र-वरसूनोः श्रीमदप्पयदीक्षितस्य कृतिः कुवलयानन्दः समाप्तः॥” The father and grandfathers of Appayadikshit were Samvedi. Being Advaita too, Shiva was a devotee of devotion. His paternal grandfather was Acharya Dixit. His patron was Venkataraja.

**Text-** It is known from very reliable evidence that Appayadikshit composed a hundred texts. There are texts related to Vedanta, Mimamsa, Grammar, Shivavat, Stotra, Alankar and Poetry etc.

Vedanta Vigyan Granth-1 Siddhant Lesha Sangrah, 2 Nyayarakshamani 3 Kalpataruparimal 4 Nyayamuktavali 5 Nyayamanimala 6 Nyayamanjari 7 Adhikaran Panjika 8 Tavamuktavali 9 Manimalika etc.

## INTRODUCTION OF ALANKAR SAMPRADAYA-2

Shivadvaitaparayan texts - 1 Shirvarini, 2 Ramayanatatparya samgraha, 3 Bharattaparya, 4 Shivapoojavidhi, 5 Anandalharis, 6 Shivachanchandrika, 7 Shivadvaitnirnaya etc.

**Mimamsa**- based texts - 1 Vidhirasayan, 2 Sukhopayogini, 3 Ugraprakram, 4 Tantrikamimamsa, 5 Chitrapat 6 Dharmamimamsa Paribhasha etc.

There is a text in grammar "Paniniyantntravaadanakshatramala".

There are four texts in Alankarshastra - 1 Kuvalyanand 2 Chitramamsa 3 Vritivartika 4 Lakshnaratnavali

The texts related to the Stotra - 1 Varadarajastavah 2 Idastavavyakhaya 3 Atmaparanastuti 4 Manasollasa 5 Adityastotram 6 Gangadharashtakam etc.

Here we give a general introduction to some of the texts - Appayadikshit composed the book Kuvalyananda by taking shelter of the Chandraloka composed by Jayadeva. That book is a special commentary on the Alamkara. It has 273 verses. They themselves say that some new Alamkaras have been rendered regarding the Alamkara of Chandralok. There are a hundred Alamkara in the Chandraloka, he added 15 more Alamkara to them. as said-

येषां चन्द्रालोके दृष्यन्ते लक्ष्यलक्षणश्लोकाः।  
प्रायस्त एव तेषामितरेषां त्वभिनवा विरच्यन्ते॥

His Chitamimamsa is an excellent book. It only describes 12 Alamkaras. In this, after the creation of Karika, the views of other Acharyas have been presented. Kavya has been divided into three parts- Dhvani, Gunibhoota and Chitra kavya. After this there is the idea of Upamalankar. 12 Alamkaras are shown under the upama. But Jagannath has refuted Chitramimamsa and wrote the book Chitramimamsakhandan.

Vridhavartik is also the text of Alankarshastra. There are two passages in this text. In this Abhidha and Lakshna are discussed. Nothing was said about the Vyanjana. In some cases, Lakshratnavali is also a book of Alankarshastra, in which the subjects like Nandipath, Sutradhar, Purvarang, Preamble etc. have been described.



### INTEXT QUESTION-21.2

7. What is the timing of Apayadixit?
8. What is the country of Appayadikshit?
9. What is the name of the father of Appayadikshit?
10. Write the name of a treatise on Alankarshastra of Appayadikshit?

## Module - 4

### KAVYADARPANA



Note

## KAVYADARPANA



Note

11. On what basis did Kuvalyand write?
12. How many verses are there in Kuvalyananda?
13. How many paragraphs are there in the Vritavrittika?
14. Which is the refutation text of the Chitramimamsa?
15. Who is the patron of Appayadikshit?

## 21.3 MAMMAT

Among the figurative is Mammat is superior. There will not be a single student in Sanskrit literature who does not know Mammat. Till the time Mammat did not emerge in the literature, he had written anti-dhwani texts. But Mammut superimposed the dhvani opponents so that they could not dare to oppose the dhvani again. That's why Mammat is called Vagdevatavar Dhvaniprasthan Paramacharya. The Sanskrit world adorned him with the title of Rajanak. There is a critique about the country period and creations of Mammat.

**Place-** Mammatacharya is the successor of Bhojraj, a resident of Kashmir. The title of Rajanak to Mammat also proves to be a resident of Kashmir.

To firmly establish the Dhwaniprastha of Anandvardhan, Mammat wrote Kavyaprakash. Thus Mammat is the successor of Anandavardhana. Mammatacharya mentioned Abhinavagupta opinion in his book. Abhinavagupta lived in the eleventh century. Therefore, after him, the example of the verse of Bhojraj praises, located in the Navasahasakanchampu poetry of Padyagupta, has been taken in Kavyaprakash. The composition of Navasahasankachampukavya is in the eleventh century. He was the successor of Bhojraj. The reign of Bhojraj was 993 AD 1051 AD. Hence the time of Mammatacharya was 11th century.

**Genealogy -** Mammat's father's name was Jait. Mammat's ancestors were Kait and Uvat. Mammatacharya was the maternal uncle of Sri Harsha, the author of the book Naishadhiyacharit. Mammat was Kashmiri, but to get Sanskrit education, the backbone of education came to Varanasi. In this way, staying in Varanasi, he composed poetry.

**Text-** A work of Mammat is Kavyaprakash. Mammat did not compose the entire poem. Kavyaprakash was composed till the tenth parichedagat- parikar alankar, after that the residual part has been done by a scholar of named Allata.

कृतोऽयं मम्मटाचार्यैर्ग्रन्थः परिकरावधिः।  
प्रबन्धः पूरितः शेषो विधायाल्लटसूरिणा॥

## INTRODUCTION OF ALANKAR SAMPRADAYA-2

Kavyaprakasha is sufficient for proof of Mammatt's scholarship. Mammatt's second work is the "Shabdavyaparavritti". Mammatacharya also wrote the Sangeet Ratnamala. But both these texts are not available. But some people do not believe. There is a ten ullasa in Kavyaprakasha. There are 143 karikas in this book. In fact, Mammatacharya wrote poetry for the support of dhwanivada. There are three parts of poetry, namely, Karika, Vritti and Example. Some of the Karikas of Bharat were invested in his book. The residual karika was written by himself. Mammatt also composed Vriti. Examples are compiled from the works of other poets. Almost six karikas are accepted from the Natyashastra of Bharata. But there is a misconception in this opinion. Influenced by the opinion of Mammatt Anandavardhana and Abhinavagupta, in order to strengthen the dhvani principle, the purpose of the creation of poetry, the poetic, the distinctions of poetry are described, in the second, the description of words and expressions are described. There is a detailed description of Vyjna Vritti in third ullasa. Criticism is described in 4th Ullasa . About Dhvani Bheda and Rasa swarooma. In 5th ullasa his distinction of Dhwanigunibhootavyangyakavya is described, in 6th ullasa there is a description of Chitrakavya. The description of Dosha in 7th ullasa the description of Arthalankaras in 8th ullasa. The greatness of Kavya Prakash is that more commentaries are available on Kavya Prakash than Bhagwat Gita. There are usually 75 commentaries in Sanskrit. Commentaries are available in languages other than Sanskrit. Therefore, poetry is a popular text.



### INTEXT QUESTION - 21.3

16. What is the title of Mammatt?
17. What is the age of Mammatt?
18. What is the country of Mammatt?
19. What is the name of Mammatt's father?
20. What is the name of Mammatt's book?
21. How many ullasa in Kavyaprakasha?
22. How many Karikas are there in Kavya Prakash?
23. Where did Mammatt study?

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### KAVYADARPANA



Note



## KAVYADARPANA



Note

## 21.4 BHOJRAJ

The name of Bhojraj is famous in figuratives literature. Maharaj Bhoj was the ruler of Dharanagar. Used to discuss scriptures with Rajkarya. The poet's popularity of Maharaj Bhoj is well known to all. There was more love in the scriptures. He always used to call scholars in his royal assembly. He used to study with them himself. In this way, the texts like Saraswatikanthabharanam, Shringarprakash, RamayanaChampu etc. were composed.

The introduction of the reign and lineage of the Maharaja is clearly written on the ancient boulders. Maharaj Bhoj was the ruler of Dharanagar of Malvadesh and of the Parmar dynasty. Therefore, Malwa is the country of the Bhojaraj.

**Time-** Bhoj ascended the throne in 1018 AD and ruled till 1063 AD, so the time of the Bhojaraja was the eleventh century. Malvaraj was a contemporary of Anantraj of Kashmir.

स च भोजनरेन्द्रश्च दानोत्कर्षं विश्रुतौ।  
सूरी तस्मिन् क्षणे तुल्यं द्वावास्ताम् कविबान्धवौ॥

It is known from the words of this Rajatarangini that Anantraj was situated in 1020-1189 Mitti Vikramabad. Apart from this, danpatra of Bhoj is also received in 1078 AD. Therefore, their time is considered to be between 1030 to 1110 AD.

**Text -** Beings a king who compose scriptures by studying scriptures while doing royal work in the world are rare. Raja Bhojraj has written two books namely Saraswatikasthabharanam, Shringarprakash. There are five Chapters in Saraswatikasthabharanam. In the first section, the faults and merits are discussed. There is an explanation 64 In padas, 16 in sentences, and 16 in meaning of sentences, thus total 64. Similarly, 24 words, meaning 24 doshas are described. In the second section there are 24 Shbdalamkara, in the third section -Arthalamkara, in the fourth section, ubhayalamkara and in the fifth section, Rsa-Bhava-Samdhi-Vritti Ratneshwar has explained Saraswatikasthabharanam under the name Ratnadarpanakhya. This explanation is available till the third paragraph. Jagaddhar commented on the fourth paragraph and Jivanand Praneet's explanation of the fourth and fifth paragraph is received.

Shringarprakash is his second book. It has 36 chapters (Preakasha). In the first eight chapters there is a representation of the ideas of semantic grammar. The Gunas in the ninth, the defects in the tenth, the epic in the eleventh, and the drama in the twelfth. In the remaining 24 Prakashas, there is a detailed description of Rasa. In Bhojmat, only shringara is the supreme of all Rasas.



शृंगार वीर करुणादभुतरौद्रहास्य वीभत्सवत्सलभयानक शान्तनाम्नः।  
अम्नासिषुर्दष रसान् सुधियो वयं तु शृंगारमेव रसनाद्रसनाम नाम॥

But the shringara is not only mutually aspirational of the youth, but also of four types of purushartha-Dharma, Artha, Kama, Moksha etc. In the forest of poetry, Shringarprakash is the most elongated flower. Bhojraj's Champuramayan poetry is also found. It is not related to Alamkaras.



### INTEXT QUESTION - 21.4

24. What is the country of Bhojraj?
25. What is the age of Bhojraj?
26. Who is the author of Saraswathikanthabharan?
27. How many chapters are there in Saraswati Kanthabharan?
28. How many prakasha (Chapters) are there in the Shringaraprakasha?
29. Which rasa is predominant in poetry in Bhojmat?
30. Who is the doer of Champuramayana?

### 21.5 VISHWANATH

Vishwanath is very famous after Mammat in Sanskrit poetry. After Kavya Prakash, Vishwanath's Sahityadarpan is a popular book. There is no clear evidence regarding the time of birth of Vishwanath. Therefore its formulation appears difficult. Now a critique is being done about Vishwanath's country and work.

**Place-** Kaviraj Vishwanath was utkaldeshi. Because Vishwanath was the chairman and conciliator of Shrinarsingh. These grandfathers were also the main members of the king of Srinarsingh. The kingdom of Shrinarsingh was Utkaladesh. Therefore the abode of Vishwanath is also Utkaladesh.

**Time-** Kaviraj Vishwanath was ancient from Mammat. Because the refutation of Mammat's poetry is visible in the literature. Vishwanath was older than Jagannath. Because Jagannath has written in Rasgadhara "Yayu Rasavdev Kavyamiti Sahityadarpane Nirnitam Tann. Vishwanath took place in the intervening period of Mammat and Jagannath. There is a memorial verse of Yavanraj Alavuddin in the fourth paragraph of Sahityadarpan.-



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सन्धौ सर्वस्वहरणं विग्रहे प्राणनिग्रहः।  
अल्लावुद्दीननृपतौ न सन्धिर्न विग्रहः॥

In this verse, Allawuddin Khilji is remembered. He died in 1310 AD. In conclusion, it is discussed that in the eleventh, twelve and thirteenth centuries, the Mammats were Sriharsha and Jayadeva. His sentences Taddoshau Shabdarthou, Dhanyasi Vaidarbhi, 'Kadali Kadali' are clearly cited in the Sahityadarapana. The opinion of Vishwanath was present in the idea of Taddoshau Shabdarthou by the poet Govindathakkur, who originated in the fifteenth century, "Arvachinnastu" etc. For all these reasons, Vishwanath is considered to be of the fourteenth century.

Inheritance - Vishwanath was born in a prosperous family. The erudition of its clan is famous. Vishwanath's father was Chandrashekhar. Vishwanath's father Chandrashekhar composed two texts called Pushpamala, and Bhasharnava. Said in literature itself-

श्रीचन्द्र शेखर महाकवि चन्द्रसूनु श्रीविष्वनाथ कविराजकुलं प्रबन्धम्।  
साहित्यदर्पणममुं सुधियो विलोक्य साहित्यतत्त्वमखिलम् सुखमेव विळा॥

This proves that Chandrashekhar's son was Vishwanath. His grandfather's name was Narayandas as mentioned in Sahityadarpan.

यदाहु-श्रीकलिंगभूमण्डलाखण्डलमहाराजधिराज श्रीनरसिंहदेवसभायाम् धर्मदळां स्थगयन्तः  
सकलहृदयगोष्ठीगरिष्ठकविपण्डितास्मत्पितामह श्रीनारायणदासपादाः।

The brother of Vishwanath's paternal grandfather was Chandidas. Chandidas composed a commentary on poetry called 'Deepika'. It is known from Vishwanath's special Sandhivigraha that he was a Brahmin.

Vishwanath, who was born as a great scholar, was completely independent. This scholar not only know sanskrit language but because of knowing 18 languages, he is called 'अष्टादशभाषावारविलासिनीभुजंग' Vishwanath's works are Sahityadarpan, Kavyaprakashdarpan, Raghavavilas epic, Kuvalyashvacharitkavyam Prabhavatiparinayanatika, Chandrakalanatika Narasimhavijayakavyam and Prashastiratnavali.

The most famous of these works is Sahityadarpan. It has an all-encompassing discussion of poetry and drama. Sahityadarpan is a gem of poetry. It has 10 parichheda (chapters). Poetry in the first, Shabshakti in the second, Rasnirupa in the third, Dhvani discreet in the fourth, Vyjanavriti in the fifth, Poetry division in the sixth, Defects in the seventh, Guna representation in the eighth, Ritinirupana in the ninth, Shabdarthalamakara discussion in the tenth is described. From the point of view of the subject, Vishwanath has followed Mammata, but somewhere he also blames Mammata, especially regarding

the characteristic of poetry, by refuting the symptom and establishing his own character by saying 'Vakyam Rasasakam Kavyam'. Many commentaries have been written on Sahityadarpan. Like Anandadasa's Lochnakhya commentary, Maheshvarakhya's Vigyapriya commentary, Jivanand Nidyasagar's Vimala commentary, Krishnamohan's Lakshmitika, Lokmanidahalakhya's kala. Sahityadarpan has a clear impact on later poetry.

**INTEXT QUESTION-5**

31. Where was Vishwanath resident?
32. What is the age of Vishwanath?
33. Who is the author of the book Sahityadarpan?
34. What was the name of Vishwanath's father?
35. What was the name of the grandfather of Vishwanath?
36. How many Parichcheda are there in Literary Darpan?
37. Name of the book of Vishwanath's father?
38. Name of the book of Chandidas?

**21.6 JAGANNATH**

Jagannath is important among the figuratives. Jagannath composed many texts. Jagannath's Rasgandhara is the foremost among the figurative texts. Jagannath was a great scholar in various subjects. The age of Pandit Jagannath is a symbol of the new tradition in poetry. He explained the poetic principles with the Navanyaya tradition.

Place-Panditraj was the Trilinga Brahmin of the kona sima place. This place is in the Godavari Janapada, east of Andhra Pradesh. Some scholars say that Panditraj was in Daunuru village in Tenali block of Gunturjanapada. This estimate is possible from the shelter of their paternal tradition. It seems that their ancestors may have gone from Gunturjanpad to Godavadi district. Rasgandhar is attested that location of Jagannatha is Varanasi. Thus the birthplace and Vidyabhoomi of Pandit Raj was Varanasi and the Karmabhoomi was Jaipur, Delhinagar, Madhupuri, Assam Pradesh and finally Varanasi again.

Period - He was the chairman of the Mughal emperor Shah Jahan, so it is certain to be in his time.

**Note**

## KAVYADARPANA



Note

दिल्लीवल्लभापाणिपल्लवतले नीतं नवीनं वयः  
दिल्लीष्वरो वा जगदीष्वरो वा मनोरथान् पूरयितुं समर्थः।  
अन्यैर्नृपातैः परिदीयमानं शाकाय वा स्याल्लवणाय वा स्यात्॥

The reign of Shah Jahan Emperor is considered to be 1628-1658 AD. Panditrajjevitmu This is a Telugu book. Therefore, the birth time of Pandit Raj was 1600 AD. He himself says "Dilli Valli Bhapanipalvatale neetam navam vyah". The age of him to entry into the Mughal palace was thirty-two. There he spent 15 years. When he left Delhi, his age was 45 years at that time, thus its time is estimated to be 1655 AD, so he is an Acharya of the 17th century.

**Family Introduction** - Pandit Raj Tailang was a Brahmin. His father was Perubhatta. His mother is Lakshmidēvi. Gyanendrabhikshu Sri Mahendra Srikhanddev and Sheshavireshwar were the gurus.

श्रीमञ्जानेन्द्रभिक्षोरधिगतसकलब्रह्मविद्याप्रपेचः।  
काणादीराक्षपादीरपि गहनगिरो यो महेन्द्रादवेदीत्॥

Jagannath studied Sakalvidyas from his father, Perubhatta, Gyanendrabhiksh. His father Perubhatta was omniscient. Pandit Raj always followed his father. He was well aware of his father's blessings. Jagannath's erudition was incomparable in almost all the scriptures.

**Text-** Jagannath's work got more fame in the Sanskrit world. A description of his works is given below.

1. Gangalahari - 52 verses are eulogies of Ganga.
2. Sudhalahari - The Sun is praised in 32 verses.
3. Amritlahari - Yamuna is praised in 11 verses.
4. Karunalhari - There is praise of Vishnu in 64 verses.
5. Lakshmilahari - There is praise of Lakshmi in 41 verses.
6. Yamunavarnachampu - This is Champu's poetry.
7. Asafvilas - There is a reputation of Asfarwan sir.
8. Pranabharanam - Kamarupadheesh is the praise of Pranarayana.
9. Jagadabharanam - Adaypuradhish is a tribute to Jagatsingh, son of Ranakarna Singh.
10. Chitramimamsakhanadana-Chitramimamsa of Appyadikdhita is a refutational criticism of the book.

11. Manorakuchamardanam - Siddhantkaumudi's commentary is a refutation of Manorama.
12. Rasgangadhara - is a book of incomplete superadulft figurative text.
13. Bhaminivilas - The collection of poems is a special book.

There are two anans in Rasgangadhara Granth. This book is incomplete. In this, the subjects of Alamakara Nature of poetic work, types of kavya, explanation of Rsas, Characteristics of Shabdaguna, Characteristics of Arthaguna, Bhjava lakshana, Dhvani, Shabdashakti, Alamakara etc. have been rendered.

Jagannath was infatuated with a Yavana girl, due to which the Brahmins left the caste. After the death of that young girl, Jagannath left the king's shelter and came to Mathura. There he died in 1674 AD. They were determined to do atonement before death, but at that time the famous Pandits Bhattojidikshita and Apypyadixit humiliated them, that is why both of them are said to have a scriptural difference with Jagannath.

**INTEXT QUESTION - 21.6**

39. What is the timing of Jagannath?
40. What is the country of Jagannath?
41. Who is the author of Rasgangadhara?
42. How many Anan is there in Rasgangadhar?
43. What is the name of Jagannath's father?
44. What is the name of Jagannath's mother?

**TERMINAL EXERCISE**

1. Write a short note about Anandavardhana.
2. Write about the work of of Anandavardhan.
3. Write a short note about the acoustics.
4. Write a short note about Apayadixit.
5. Write about the Place, period, texts of Appayadikshit.
6. Write a short note about Kuvalyananda.
7. Write a short note about Mammatacharya.

**Note**

#### KAVYADARPANA



Note

8. Write about the country period and work of Mammatacharya.
9. Write a short note about Kavyaprakasha.
10. Write a short note about Bhojraj.
11. Write about the country and work of Bhojraj.
12. Write about the work of Bhojraj.
13. Write about the country period and work of Vishwanath.
14. Write about the work of Vishwanath.
15. Write a short comment about Vishwanath.
16. Write about the country and work of Jagannath.
17. Write a short note about the work of Jagannath.



#### SUMMARY

Just as grammar is required for derivation in language, similarly Alamakara is also required for proficiency in poetic work. In this lesson, the subject of the place, time period and texts has been discussed. Anandavardhana, a resident of Kashmir of the ninth century, started the Dhwaniprasthana from the Dhvanyalok text. In the opinion of Anandavardhana, dhvani is the main thing in poetry. In the 17th century, Tamil Nadu Pradeshiya Apyadikshit gained the forefront of the figuratives by writing Kuvalyananda. In the 11th century, Mammatacharya, a resident of Kashmir, achieved great fame by composing poetry. In the 12th century, Malavadeshi Bhojaraj composed Saraswatikanthabharanam. Kaviraj Vishwanath Utkaldeshi wrote Sahityadarpan. The 17th century Jagannath of Varanasi composed Rasgangadhara. These are the last figuratives.



#### ANSWERS TO INTEXT QUESTIONS

##### 21.1

1. 855-883 E.
2. Kashmir
3. Nonbhata

4. Soundtrack
5. Anandavardhana
6. 129

**21.2**

7. 17th century
8. Tamil Nadu
9. Raganrajadhurindra
10. Kuvalyananda
11. Chandralok
12. 273
13. G paragraph
14. pictographic fragmentation
15. First Wake

**21.3**

16. Rajanak
17. 11th century
18. Kashmir
19. Zeit
20. Poetry Prakash
21. Dash Ullas
22. 143 Karika
23. Varanasi

**21.4**

24. Malvadesh
25. 11th century
26. Bhojraj
27. Punch Paragraph

**Note**



## Module - 4

### INTRODUCTION OF ALANKAR SAMPRADAYA-2

#### KAVYADARPANA



Note

28. 63 Light

29. Shringar Ras

30. Bhojraj

#### 21.5

31. Utkal Desha

32. 14th century

33. Vishwanath

34. Shri Chandrashekhar

35. Narayandas

36. The tenth paragraph

37. Pushpamala, Bhashavarnava

38. Deepika's commentary on poetry

#### 21.6

39. 17th century

40. Varanasi

41. Jagannath

42. Do Anan

43. Perubhatta

44. Lakshmi Devi