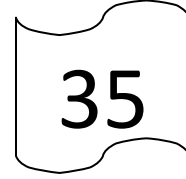


Āvṛtti alaṃkāra of Kuvalayananda as seen in Gīta Govindam and its presence in the current day Mārgam

MEERA SRIKANTH
TDES, Tamil University
Email : srikmeer@gmail.com



Purpose of study

The aim of the paper is to study any available references to *āvṛtti alaṃkāra* as described in the text, *Kuvalayānanda* and identify verses containing the same from the *Gīta Govindam*.

Scope and Limitations of study

The paper focuses on the definition of the *āvṛtti alaṃkāra* as seen in the text, *Kuvalayānanda* and aims to identify the presence of its different varieties in the *Gīta Govindam*, in particular. A few instances as seen in other genres employed in the current day *mārgam* are also aimed to be briefly analysed. The need and adaptability of this figure of speech to dance is also aimed to be briefly inferred. The work is largely limited by the available English translations of the all the stated texts and the meaning of the compositions.

Methodology employed

Historical and interpretative qualitative analysis has been employed.

Abstract

The field of *alaṃkāra-s* provides for extensive study as the poets have used figures of speech to embellish their creation, owing to their *kavi pratibhā*. One such figure of speech is *āvṛtti* and the paper aims to identify instances of this figure of speech in the *Gīta Govindam*. The *aṣṭapadi* is well acclaimed for the extensive presence of *alaṃkāra-s* and is performed by classical dancers across many forms. Further, the presence of this is also seen across other genres of the *mārgam* and a few examples have been cited so as to depict the use of this figure of speech.

Keywords

Alaṃkāra, āvṛtti, Gīta Govindam, Kuvalayānanda

Alaṃkāra

Poetics forms the bedrock of all *sāhitya* used for dance compositions. The poets employ one or more figures of speech to add beauty to their creation as well as embed several meanings to a single verse or word. An understanding of these figures of speech becomes vital for the choreographer as the full import of the verse may only then be depicted effectively. The figures of speech are broadly referred to as *alaṃkāra-s* and they are of three types – *śabda*, *artha* and *ubhaya* where respectively they embellish the word, the meaning or both.

Bharata in the *Nāṭyaśāstra* mentions only four types of *alaṃkāra-s* and does not classify them under any of the above sub-divisions. Prior and post to the period of *Bharata*, the study of *alaṃkāra-s* has been the mainstay of many *alaṃkārikā-s*. Some of the works relating to *alaṃkāra-s* include – *Bhāmaha's Kāvyaṃkāra*, *Daṇḍin's Kāvyaḍarśaḥ*, *Mammaṭa's Kāvyaḍarśa*, *Ruyyaka's Alaṃkārasarvasva*, *Kuntaka's Vakrokti-jīvita*, *Anandavardhana's Dhvanyāloka* and so on. During the course of time, *alaṃkāra-s* have either retained their identity, or, have been combined or morphed into another, or, have totally been excluded. One of the works on the topic of *alaṃkāra-s* is *Kuvalayānanda*, which is authored by *Appayya Dīkṣita* in the sixteenth century. This work is considered a commentary on the fifth chapter of the parent work, *Candraloka* by *Jayadeva*. *Kuvalayānanda Kārikāḥ*, is a compilation of the verses of the *Kuvalayānanda* and deals with one hundred *arthāṃkāra-s*. This text has been chosen for this paper since it is said to consolidate all preceding works on this subject.



Āvṛtti alaṃkāra

Āvṛtti essentially means repetition. The *Nāṭyaśāstra* does not refer to this figure of speech. Some rhetoricians consider this as a separate *alaṃkāra* while others consider this to be a part of *dīpaka* (illuminator). *Kuvalayananda* considers this to be *āvṛtti dīpakam*. The repetition of the *pada*, *artha* or both provides for three variants of this *alaṃkāra*.

1. *Padāvṛtti* – When the word repeats itself such that it takes on a different meaning at different points.
2. *Arthāvṛtti* – When several words which bring out the same meaning are placed next to each other.
3. *Ubhayāvṛtti* – When the word and the meaning are the same and they occur repetitively.

Gīta Govindam

This famous work of *Jayadeva*, also known as *aṣṭapadi*, has been chosen for study as this is said to be replete with different *alaṃkāra-s* which are said to aid in the enhancement of the various *vyabhicāri-s* of the *śṛṅgāra* between *Kṛṣṇa* and *Rādhā*. This work consists of twenty four songs divided across twelve *sarga-s*.

Āvṛtti alaṃkāra in the Gīta Govindam

Prior to citing the presence of the *āvṛtti alaṃkāra* in this text, the difference between *śleṣa* and *padāvṛtti* is detailed. *Padāvṛtti* or *śabdāvṛtti* is where a *pada* or *śabda* occurs more than once and at different places of its occurrence, the *pada* or *śabda* assumes a different meaning. On the contrary, *śleṣa* is where the same word at the same place can have more than one meaning thus altering the meaning of the verse depending on which meaning of the *pada* is taken.

Arthāvṛtti

That form of repetition where different words have the same meaning at different points in a verse.

- In the first song, *Pralaya payodhi jale*, second verse, *kṣiti-ati vipula-tare* which describes the *Kūrma avatara*; the words *kṣiti* and *dharani* both refer to the earth.
- In the fourth song, *Candana carcita*, the verse, *viśveṣam anurañjanena janayan ānandam indīvara*, the words *anurañjanam* and *ānandam* give the same meaning of happiness signifying how *Kṛṣṇa* has made the whole world happy. Similar instances are also found in another verse of the same song, *rāsa ullāsa*, where the words *ullāsa* and *vibhrama* both mean excitement.
- In the eighth song, *Nindati candana*, the words *viśikha* and *śara* both refer to arrows that spring from the bow of *Madana* and pierce *Rādhā*. In the same song, verse eight, the words *vilapati* and *viśidati* both mean grieving.
- In the eleventh song, *Dheera Sameere*, the desperation of *Kṛṣṇa* is forcefully emphasized by the use of repeating words *tāmyati*, *kadana* and *klānta* in the ninth verse where all of these refer to despair or trouble.
- In the eighteenth song, *Harir abhisarati*, verse five, *kim iti viśidasi*, the words *viśidasi* and *roditi* both refer to weeping. Here, the *sakhi* advises *Rādhā* to abandon her anger. In the same song, the verse, *dṛsau tava*, the reference to *apsarā*, is done through several words like *Madālasā*, *Manoramā*, *Kalāvati*, *Rambhā*, *Indumatī* and *Citralekhā*. Although these are different *apsara-s*, *Rādhā*'s beauty is compared to different *apsara-s*.
- Instances are also seen in verse nine of the twenty third song, *Kṣanam adhunā*, where the words *modam* and *vinodam* both refer to delight or enjoyment. Similarly, in the twenty fourth song, *Kuru yadu nandana*, verse ten, the words *anudhyānam* and *ekatāna* both refer to devotion in some form.

Ubhayāvṛtti

That form of *āvṛtti* where the word and the meaning repeat.

- In the third song, *Lalita lavaṅga*, in the verse, *Unmīlan madhu gandha lubdha*, where a description of the travellers who have gone to distant lands and are spending their days with lots of difficulty owing to springtime. Here, the words, *katham katham*, means “somehow” for both the repetitions.
- In the fourth song, *Candana carcita*, in the seventh verse, *śliṣyati kām-api*, the word *kāmapi*



appears repeatedly meaning “someone” at all points. Here, the fact that *Kṛṣṇa* does not differentiate between the *gopi-s* is probably shown by using the same word for all.

- The words *kuhuḥ kuhuḥ* in the fourth song, verse *adya utsanga* are indicative of the repetitive noises made by the birds.
- In the sixth song, *Sakhi he*, the verse, *kisalaya śayana*, has the words *śayana* repeating twice – first where it shows *Rādhā* reclining on the bed of leaves and second, where *Kṛṣṇa* lying on her bosom also probably indicating that they do not differ from each other.
- In the seventh song, *Māmiyam*, several instances like *hari hari, kim kariṣyati kim vadiṣyati* (the word *kim*) are seen where the repetition is probably used more for emphasis and beauty.
- Other instances are seen in the ninth song, *Rādhikā tava virahe*, where verse four has the words *diśi diśi* to show every direction and the words *Hari Hari* in verse seven, which denote the passion with which *Rādhā* yearns for *Kṛṣṇa*. The twelfth song, *Paśyati diśi diśi* also employs the words for the same meaning.

Several instances of *arthāvṛtti* and *ubhayāvṛtti* are seen but an instance of *śabdāvṛtti* could not be sighted.

Some references to *āvṛtti* as seen in other genres in the *Mārgam* as performed today

- In the lyrics of the *Puṣpāñjali* by *Citravīnā* Sri. N. Ravikiran, the words *ānandam, paramānandam, sadānandam and mahatānandam* all referring to escalated levels of happiness is seen where the essence is still happiness. Hence this may be considered as an instance of *arthāvṛtti*.
- In the *Tiruppugal*, *Eru mayil eri*, which is also performed as a *viruttam* many a time, the word *ondre* refers to a different form of the Lord every time and hence this may serve as an instance of *śabdāvṛtti* or *padāvṛtti*.
- In the *Todayamaṅgalam Jaya Jānaki Ramaṇa*, we see instances of *ubhayāvṛtti* in the composition of Sri. *Bhadrācala Rāmadāsa*, where the word *Jaya* is repeated several times and at all times, it means praising the Lord. In the second part, by Sri. *Annamācārya*, the word *śaranu* repeats several times and this also means the same at all points, thus being an example for *ubhayāvṛtti*.
- In the traditional format of all *śabdām-s*, the last line of the *Pallavi, anupallavi* and *caraṇam-s* are all repeated. The *śabdām, Sarasijāksolu* by *Maharaja Svati Tirunāl*, has the lines, *jūcu cuncuṭa dharmamā – itu – jūcu cuncuṭa dharmamā* and *geṭṭi tanam iti kādaiyā – balu – geṭṭi tanam iti kādaiyā*. Apart from this, the last *caraṇam* has the words *baḷi baḷi ra śrī* depicting an instance of *ubhayāvṛtti*.
- In the *varṇam, svāmi nī manam iṅangi arul tā*, by Sri. *Pāpanāsam Śivan*, the *muktāyi svara sāhitya* has the words *vā vā vikasita punita mayilin misai, vā vā varadane* where the words *vā vā* are themselves repetitive and they repeat in pairs as well. Another instance is also seen in the second *caraṇam*, where the words *ārumukham* is repeatedly consecutively twice. This is an instance of *ubhayāvṛtti*.
- In the *padavarṇam, Svāmiyai aḷaittu vā endan* by Sri. K.N. *Dandāyudapāṇi Pillai*, the *muktāyi svara sāhitya* has the words *ādimaṛaikkū porul* and in the same verse, *pādi uḍalil peṇṇai maṛaittiruppānaḍi*. Here, the word *maṛai* occurs at two different places and in the first instance it refers to the *veda-s* and in the second instance it refers to concealment. This is an instance of *padāvṛtti* or *śabdāvṛtti*.
- In the *kīrtanam* by Sri. *Svāti Tirunāl, Nṛtyati Nṛtyati Sāmba Śivo*, several repeating words like *nṛtyati, khaṇa khaṇa, ḍumu ḍumu* are seen. Apart from this the syllables, *ḍṛkṭa-tom* is also seen repeating three times consecutively, thus the words forming examples of *ubhayāvṛtti*.
- In the *kīrtanam* by Sri. *Pāpanāsam Śivan, iḍadu padam tūki āḍum* the word *āḍa* lays emphasis on the entire concept of the song and repeats at the end of every verse thus being an example of *ubhayāvṛtti*. A similar instance may also be sighted in the *kīrtanam* by *Muttu Tāṇḍavar, Āḍikkoṇḍār inda veḍikkai kāṇa*.
- In the *padam* by Sri. *Madurai, N. Krishnan, in rāgam sumaneśa rañjani*, the *Pallavi* has the



words *varuga varuga* referring to welcoming Lord *Murugā*. The *caraṇam* has mention of some of the *ārupadai vīdu* like *Tirucendūr*, *Tiruppāramkuṇḍram* and *Tiruttani* but the final verse says *Tiruppādangaḷil Kṛṣṇadāsan paṇindu*. Here, the repetition of the prefix *tiru*, though refer to place names, the last verse where *tiru* has been prefixed to *pādam* appears to be a deliberate attempt at maintaining the *āvṛtti*.

- In the *jāvaḷi*, *iddari pondelarā svāmī ika*, in *rāga behāg*, depicting a *khaṇḍita nāyikā* who tells her hero to return to the house of the other women, several instances of *ubhayāvṛtti* is cited in the words *dāniṅṅike porā dāniṅṅike porā* (go to her house only), *ceppurā ceppurā* (tell) and *nejellā nejellā* (I do not accept). One instance of *arthāvṛtti* is seen in the same *jāvaḷi* where the words *vaddika* and *vaddura* both refer to the phrase “do not want”.
- In the *Kurrāla Kuravaṅgi* by *Tirukūḍa Rāsappa Kavirāyar*, a deliberate use of the word *malai* and *amme* is seen in several songs. When the *Kuratti* describes the place from where she has come, the words *cellimalai*, *kāṇimalai*, *paḷaṇimalai*, *sāmimalai*, *māmimalai*, *velvimalai* and so on.

Conclusion

- The *āvṛtti alaṃkāra* has been extensively used by poets across many genres. *Arthāvṛtti* and *ubhayāvṛtti* appear to be found more in the *sāhitya* with *ubhayāvṛtti* being most prevalent. Adapting the above two to dance requires intensive gestural knowledge so that varied *hasta-s* can be employed.
- *Padāvṛtti* requires in-depth knowledge of the language as it requires adapting homonyms to a composition, which may be challenging. While adapting the same to dance as well, it is important to understand the contextual meaning.
- For the sounds of either instruments, birds or so, *ubhayāvṛtti* is seen to be used. Using the same *hasta-s* may help in aiding the idea of getting the repetitive sounds across.
- Uniformity across different people or receptors for an action also seems to be established well using the *ubhayāvṛtti*.
- Emphasis and reiteration of an idea is achieved by *ubhayāvṛtti* as seen in many compositions.
- This *alaṃkāra* appears to have been used to aid the aesthetic beauty of the composition itself.
- *Arthāvṛtti* seems to be used to provide variety while conveying the same idea.

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