Philosophical aspects of Divyacāpavijayacampū

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Abstract

The present text described here, Divyacāpavijayacampū is a Campū work in Sanskrit literature. The work is located from the Government Oriental Manuscript library, Chennai. Only one copy of the present text is available now as per New Catalogus Catalogorum and in my research work. It is written in Devanagari script and its material is in paper form. A lot of omissions are seen in the text. In this work the knowledge in Vyākaraṇa philosophy, Nyāya philosophy, Kaṇāda philosophy, Sankhya philosophy and prosody has been elaborately depicted. The poet's awareness on the Puraṇas, especially the Bhagavata purāṇa, is also evident in the poem. He possesses an unusual imaginative ingenuity in incorporating legendary stories in accordance with his own plot, and in changing the course of those stories in tune with his own main story by his imagination appropriately. This is a pointer to the originality of the poet. In this article, I just discuss the philosophical aspects of Divyacāpavijayacampū.

Keywords— Campūkāvyas, Divyacāpavijayacampū, Veṅkaṭācāryā, Philosophy, Bhāgavata purāṇa.

1 Introduction

In the course of five or six centuries after the 10th century AD that the Campūkāvyas progressed both in quantity and quality. During these times, due to the dissemination and influence of the Sanskrit Language, there developed a kind of maṇipravala-style (mixing of words from Sanskrit and Malayalam like the joining of pearls and gems) composition in the south Indian languages. In this Sanskrit-mixed Maṇipravāla style of campūs were composed in the languages like Malayalam, Tamil, Kannada and Telugu.

Most of these Campūs were chiefly produced from Vijayanagara in Telugu Desa, Mysuru in Karnataka, Tanjavur in Tamilnadu, Thiruvananthapuram and Kozhikode in Kerala. The rulers of these cities unreservedly encouraged art and literature and thus turned out to be a booster to the development of the Campūkāvya. In addition to these, many monasteries and institutions of the ascetics and other religious organizations also contributed to this development. It was in these locations that most of the campūs, which were based on devotion and various philosophical tenets, had been composed. Some other campus, centralizing the North Indian cities like Kasi (Benaras), have also come out. Nevertheless, most of the works in this movement have been seen produced written in South India. In Kerala, there was a popular method of story-telling in which comic elements were intermingled with the composite prose-poetry style. Very experts among the actors in the Chakkiar community used to carry about the stage performances like Kūtt and Kūṭiyāṭṭam. In the developmental stage of the campūs, that type of story-telling style enriched this movement, particularly in Kerala. Even though the names 'campū' and 'prabandha' are generally put into use in the sense of mixed prose and poetry. A close examination makes it clear that there is a difference between these two usages. In the campū description is more important, wherever in the prabandhas thrust is given to the acting or dancing part. Moreover, since the main target is the success in stage performance, it can be seen that very beautiful ślokas of other poets are incorporated into the prabandhas by the demand of the context. By all means,

dramatics and dramatic experiences have a predominance in the prabandhas. For example, the works of Melpattūr Nārāyaṇa Bhaṭṭatiri have been published as prabandhas/treatises. But, in the later periods both the terms (campūs and treatises) have come to be applied in the same sense. Bhaṭṭatiri's treatises have been argued upon as campūs, whereas some of his yātrācampūs have also been designed as yātraprabandhas. Several scholars have spoken highly about the alluring quality of this style of composition that contains the emotional density of poetry and the narrative skill in prose. Bhoja, the author of the Rāmāyaṇacampū opinion that the poetry that is combined with beautiful prose can be with the heart just as the beautiful music that is mingled with appropriate musical instruments.
[1]

2 Divyacāpavijayacampū - Transcript

This text is found in paper form and it is written in ink. It is transcribed by E.R Krishnamacari from Kalyanapuram and the transcribed date is noted in the text as 8/09/08. Most scribes have declared themselves at the end, by giving their names, date on which the copying was completed, patron or the person for whom the copy was made, the source of the example and so on. The scribe marks his name and date in Roman script. The total number of pages in this manuscript is 198. And it is written on both sides of the paper in Devanagari script. Several letter/s or word/s or line/s in this text might have been omitted. Some spaces are provided for these omitted parts by the author. Blanks in the course of lines should only be conversely meant that the portion is either lost in the original or too obliterated to decipher. The pages are numbered and the figures appear on the left margin on left side of the paper: and on the right side of the page they are marked on the right margin. The punctuation mark appearing in this transcript is the vertical stroke called danda, single (।) or double (॥). In prose passages, a single danda signifies the end of a sentence and double dandas stand for the end of a verse section. Mostly no space is left between words. They are continuously written. In the case of Sanskrit poets, generally, specific details on the age of their lives, on their other works and on their families are rarely available. As regards the author of the Divyacāpavijayacampū certain hints are available only from the text itself. The identity of the author of this unpublished work (now it is published in a thesis) can be seen both in the text and in the external sources. Here, a description is being given on the poet, his family, lineage, teachers and above all, his age as received from these sources. From the available information, it can be seen that the Divyacāpavijayacampū is the only book authored by Veṅkaṭācāryā. Luckily, he reveals clearly his own identity and that of the book that he has written in various parts of the campū and at the close of each stabaka. गोपालदेशिकपदाम्बुजभक्तिभाजा नित्यं सतां .... रणकिङ्कर चक्रवर्ती। श्रीवेङ्कटार्यकविरातनुते प्रबन्धं श्रीदिव्यचापविजयन्नवगद्यपद्यैः॥ [2] Apart from this, in the initial parts of the first stabaka, he mentions: [3] In the present kāvya, the poet gives equal importance to prose and poetry. The skill, imagination and scholarship of the poet in stringing together the plots and sub-plots that are needed for describing a very small topic - the description of a temple - is manifested well. The poem Divyacāpavijayacampū is an excellent example for the scholarship of the poet. The poet has very brilliantly and appropriately strung together the prose passages and poetical lines as if it has been done in the case of the corals and pearls. He has further proved himself as having a knowledge on the various areas of science. As an instance for his scientific scholarship, there are contexts when he quotes Nyaya philosophy through Śleṣālaṅkāra while he describes the Lord. The poet's dextering in the use of Sanskrit Language and that in composing Campūkāvya are also noticeable throughout his poem. Apart from these, Veṅkaṭācāryā's way of applying less famous words, is an instance of his extraordinary scholarship. His unique ability in dividing words and in the use of words in their figurative senses in also distinctly noticeable. Moreover, his competency in blending (unifying) words precisely in accordance with the context of their use, the persons involved in, the grammar and the scientific aspects linked with them, is an example for the poet's knowledge in such area of language. The poet has very beauti-

[1] Ramnath Tripati Shastri-Ramayanacampu- 1-3 (Varanasi: Chowkhamba Krishnadas Academy) 4.
[2] Divyacāpavijayacampū-1.11
[3] Divyacāpavijayacampū-1.

fully synthesized the words meant for verbal usages and amphibolic application with utmost importance. As mentioned earlier, his mastery in grammar is explicitly noticeable throughout his work. The rich fund of words, as displayed through the poem is indicative of his grasp and command on the proper employment of words. The poem attains grandeur because of the author's consistent use of rhymes and alliterations. In some areas, the poet adopts a prose style that demonstrates his knowledge of scientific texts while selecting words. The poet records through his diction his profound knowledge of Vyakarana, Chandaśastra, Nyayaśastra and Vaiśeṣika philosophy. Vyākaraṇa philosophy तत्र च, कुशेशयसंभवो विष्टरश्रवसि सन्निविष्टहृदयं सामगणमिव सभक्तिकम्, कारकमिव सुप्रत्ययार्थसिद्धक्रियायोगम्, धातुमिव भावनाभाव्यसाधनैकतानम्, आख्यातमिव कृत्यनुविहितवृत्तिकम्, विधित्रयमिवाप्राप्तनियमवाप्राप्तनियमपर्युदासभावम्, टा प्रत्ययमिव सेनादेशम्, पदमिव स्वपरप्रत्ययप्रतिपन्नार्थम्, व्याकरणमिव विहितागमादेशम्, दधिमुखमिव कपिशम्, सुरलोकमिव नासत्याश्रयम्, भास्वद्धंशविभूषणमपि वितरणिकुलोत्तंसम्, कामलोपे तमप्यनुपहताक्षम्, अहितनयमप्यशेषगुणाश्रयम्, शुचिमप्यशुक्रान्तम्, माधवासक्तमपि तपःस्थितिभास्वरम्, दानवारिसम्पत्करमपि सदानबोल्लासम्, चित्ररथमपि निस्समस्वरूपलक्षणम्, सत्यव्रतस्थमपि वृषाचलावासम्, प्राप्तश्रीविहारमप्यजिनासक्तम्, मानवमपि सुमनसनिस्सममहिमानम्, वसुनामानं राजानमद्राक्षीत्। [4] In the above passage, the poet try to describe the king by using grammatical technical terms and words. The knowledge and experience of the poet can be seen in this paragraph. Another example:- .

> तदनु वर्षासमयमिव सङ्कत विषधरनिवहम्, दुर्जनचरितमिव कूटतिरस्कृतसन्मार्गम्, कण्ठीरवमिव विपुलदरीमुख - दन्तुरदन्तजालम्, आख्यातमिव नाधातूपगतम्, यजादि-प्रत्ययान्तमिव सङ्कतभाभिख्यम्। वलाद्यार्धधातुकमिव - अव्ययमिव विलुप्तसुप्रत्ययम्, यागमिव सानुमानलक्षितविभुमहिमानम्, सुनमिव मतकर्मारंभावितसत्पथम्, क्वचन जाङ्गलिकमिव जाङ्गलो-पेतम्, क्वचन कुंभकर्णमिव वज्रज्वालाश्लिष्टम् इन्द्रजालमिव - धिगमकूटसङ्कराजितम् शिवता - अचलमपि विपुलप्रपातम्, महा-पार्श्वमपि समुन्नतम्, सदक्षमप्यसदक्षम्, - वटपरिवृतमप्यवटावृतम्, निषादस्थपत्यधि-करणमपि प्रकटितबहुव्रीहिप्राचुर्यम् - विकटकठकततठप्रकप्रस्तरस्खलनशिथिलप्रस्रवण - चतुषारतिर निझाळादशचरजाहककूहारबोज्झासितजिह्मगप्रविष्टप्रदरम, सञ्चरदत्वचि-करटिभल्लुकतया सजीवितैरिवान्धकारैरुपेतम्, सुखसुप्तकुम्भीनसतया सिराळाबयवम्, सजलजलधरतया - र्णायुस्थगितकायम्, शिखरदरी - शीवारितयासृक्वनिष्यान्दिन्यन्दिनीपूरम्, शुभ्राभ्रशिखरितया वलितशिरोरुहम्, कमपि जठरमिवासीनं हिमवन्तं विलोक्य विस्मेरधीः विविधनिवृदावृतैः रुजसुखवर्तनैः पत्तनैः विशल्यैरुपशल्यैरतुलगुणग्रामैः सामैस्स-मपरिवाटिकाभिः टीकाभिः - गतप्पल्लीलपशुबल्ली - लसिततनुभृदाशयैः उदाशयैरविदितजनपदसम्पत्कणैः पक्वणैर्विपुलाकृतिविपुलाधर प्रपाततटप्रपातजङ्गैरैः निङ्गैरैश्शिखण्डानु-कृतप्रतिसूर्यकैः सूर्यारधिष्ठितस्तुहिमहीरुहाकुलैः महीबन्धुभिरन्धुभिरन्यैरखिलमृगशरण्यैर-रण्यैरावृतान् भुवो भागानतिक्रम्य क्रमेण पुरन्दरपुरसौधाधिरोहिणीं कङ्कटीकजटालङ्कार-मरामरविन्दलोचन चरणारविन्दमकरन्दधारां हैमवती ह्यादिनीमद्राक्षीत् । [5]

3 Vaiseshika Philosophy

द्वणुकत्र्यणुकाद्यनुक्रमात्
महतो जन्म कणाददर्शनम् ।
क्रमशोन्वकरोत्सरोजभू -
दयिताया उद ..... ॥

[6] Here the poet demonstrates his mastery of the Vaiseshika darsana by referring important visions and aspects of this darsana. Another example:- चक्षुर्भ्यामुपरीह पक्षिण इति ज्ञानोदयेनेतरे
....ज....मण्डलमूर्ध्वदेशमवदन् काणादपक्षाश्रयाः ।
तत्सिद्धान्तविदस्तु तत्र नगरे रथ्यासु रत्नस्थली
दीपानां प्रभया समासि दधिरे दिव्योत्सवेनोत्सवः ॥
(३४) Nyaya Philosophy तदानीं सन्देतुमिव विधेयानैकान्त्यरहितं सपक्षमिव निरुपाधिकसाधनयोगसिद्ध साध्यधर्मं विपक्षमिव साध्यर.....लंभकं लिङ्गपरामर्शमिव भावितपरोक्षार्थबोधं अति..... वाक्यार्थबोधमिव वर्णसमुदायमुख्यं.....त्युपलंभकं आगममिवासक्तियोग्याकाङ्क्षाश्रयम्, भगवन्तमिदमभ्यर्थयामि। [7] Here the poet narrates his poetry with reference to important visions of Nyaya philosophy. He connects these technical terms to his story or his descriptions.

[8] These are the main darsanas that the poet mainly used for descriptions and narratives in his poetry. Apart from these, the influence of Sankhya philosophy and prosody can also be seen in his lines. Conclusions Veṅkaṭācāryā's knowledge in Vyākaraṇaśāstra, Chandaśāstra, Nyāya philosophy, Vaiśeṣika philosophy and Sankhya philosophy has been elaborately

[4] DCVC-I.G.28(DCVC- Divyacāpavijayacampū)
[5] Divyacāpavijayacampū-2.Paragraph 25
[6] DCVC-II.P.51
[7] Divyacāpavijayacampū-3.Paragraph 22
[8] Divyacāpavijayacampū-2.33

depicted in Divyacāpavijayacampū. The fact that the poet has used these darsanas as a follow-up to its description and indication of how much better in his mastery of the darsanas and his poetic imagery.

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