

# Literary Analysis of the Commentary of Rangadasa on Meghadutam

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## Abstract

Rangadasa is an Odishan commentator on *Meghadūtam*. This commentary is preserved in Jayadeva Odisha State Museum, Bhubaneswar in palm-leaf manuscript form. There are two manuscripts available, one is numbered as L/371 and another is L/671. This paper aims to highlight how the exposition of literature is envisaged in the commentary of Rangadasa on *Meghadutam*.

**Keywords:** Analysis of Literature, Figures of speech, Application of *Dhvani*

## 1. Introduction

Literary analysis is an important feature in Rangadasa's commentary. It bears the author's erudition and skill of judgment. Like a popular system of criticism, he explains the themes in the light of the structure of literature. The author does not deviate from the style of the commentary. The commentator applies catechism method by asking questions and answering to it. His style of writing commentary is simple and original.

## 2. Analysis of literature:

This commentary quotes quotes *Ghaṭakarparam*, *Bhāvaprakāśanam*, *Śārṅgadharapaddhatiḥ Raghuvamśam*, *Māghakāvyaṃ*, *Manusmṛtiḥ*, *ṭkā* of *Raghuvamśam*, Bharata, *Hastīśikṣā* etc. Though Rangadasa directly does not name the texts as *Bhāvaprakāśanam* and *Manusmṛtiḥ*, yet adopts some references from those texts. Some references are cited below.

- Verse 11 – *tyaktānyarāgā iva mānasotkāḥ / hamsāḥ nadan meghabhayād dravanti // (Ghaṭakarparam)*
- Verse 24 – *manonukūleṣvartheṣu sukhasamvedanam ratiḥ / asamprayogaviṣayā saiva pritirnigadyate // (Bhāvaprakāśanam 2.21)*
- Verse 26- *Unnamaya sakacagrahamāsyam cumbati priyatame hathavṛtyā / munca munca mama netrakalpitām yoṣitām jayati mānavatināmiti // (Śārṅgadharapaddhatiḥ)*
- Verse 40- *rupayauvanasampannā kulabhogadhanādikā / vāsongarāgamalakam candanendudayādibhiḥ // uddipyamanam panceṣu pancavāṇapratāpitā / yābhisārayate kāntam sā bhavedabhisārikā // (Bhāvaprakāśanam 4.167)*

- Verse 51- *sarasvatīdṛṣadvatyorantaram /  
taddevanirmitam deśam brahmāvartam pracakṣate // (Manusmṛtiḥ)*
- Verse 88- *svarāḥ samurcchito yatra rāgatām pratipadyate/  
murcchanāmiti tām prāhuḥ kavayo grāmasambhavāmiti // (Bharataḥ)*

### 3. Description on Figures of speech:

Sometimes, the commentator Rangadasa refers to the figures of speech. He names the figures of speech like *Uktipoṣa*, *Utprekṣā*, *Vākyārthopamā*, *Arthāntaranyāsa*, *Adbhutopamā*, etc. There is naturalism found in his description of figures of speech with definition. He quotes *Adbhutopamā* two times with different definitions. He sorts out five figures of speech from *Meghadūtam* but does not give any source to those references. They are:

- Verse no. 2- *Uktipoṣa – uktipoṣaḥ kvacidhetoḥ phalabhāvena yojanam/  
kvacidākṣepalabhyasya sāksācchedanam kīrtanam//*
- Verse no. 9 - *Utprekṣā - manye sanke dhruvam prayo nynamityevamadibhiḥ/  
utprekṣā vyajyate śabdairiva śabdopi tādṛśaḥ // (Kāvyaḍarśaḥ 2.234)*
- Verse no. 19 - *Vākyārthopamā- vākyārthe naiva vākyārthaḥ kopi yadupamiyate /  
ekānekevaśabdatvat sa vākyārthopamā dvidhā // (Kāvyaḍarśaḥ 2.43)*
- Verse no. 21 - *Arthāntaranyāsa –jnayaḥ sonyonyasya vastunaḥ /*
- Verse no. 49 - *Adbhutopamā, -  
yadi kimcidbhavetpadmam subhru vibhrantalocanam /  
tatte tada sriyam dhattamityasavadbhutopmiti //*
- Verse no. 61 - *Adbhutopamā,- sarvapadmaprabhāsāraḥ samāhṛta iva kvacit /  
tadānanam vibhātīti tāmadbhutopamām vidu riti((Kāvyaḍarśaḥ 2.43)*

### 4. Application of *Dhvaniḥ*:

Rangadasa addresses the problem of poetic blemishes. They are classical in nature. His illustration on *Dhvaniḥ* is quite objective and noteworthy. They are as follows:

- In Verse no. 15, *gopaveśasya viṣṇorityanena viṣṇormayūrarucitvam sūcyate /*
- In stanza no. 23, *kampasambhramābhyām ityanena nāyikāyāḥ suratasamāptisukham sūcitam /*
- In *śloka* no. 28, *klāntikarṇa ityanena rativimatisamānāvasthā vichittih dhvanitā /*
- In 34<sup>th</sup> Verse, *nṛtyopahāreṇa gītādiśravaṇam vyajyate /*
- In *śloka* no. 41, *tām kasyāmcidbhavanavallabhau suptapārāvātāyāmitiyatra suptetyādinā  
pramādakāmijanocita surato nivāsa sthanam vyajyate /*
- In 64<sup>th</sup> stanza, *valayakuliśodghaṭanod gīrṇatoyamityanena sundarīvr̥nda parirambhasambhavo  
vyajyate /*
- In 65<sup>th</sup>, *hemāmbhojasya kalpavr̥kṣasya ca sevānādalaka praveśe mangalam vyajyate /*
- In 73<sup>rd</sup> Verse, *suraprārthanayā sarvasya vihārayogyatā vyajyate /*

In the above examples, whatever is suggested they are all mentioned by the commentator

### 5. To Sum Up

The richness of his venerable adaptability, the massiveness and wisdom of his learning, his principal command over the language, his style of intermingling in literature are quite praise-worthy. Thus, the

commentary of Raṅgadasa has a mode of its own which proves his individuality as a scholar poet and commentator.

Considering the above brief discussion, it could be concluded that the commentator Raṅgadasa never makes an unnecessary display of knowledge but strictly follows the principles laid down by his predecessors as 'be precise and authoritative'. The basic qualities like lucidity, simplicity, elegance and decorative expressiveness are the most striking features of Raṅgadasa's com. on *Meghadūtam*. Raṅgadasa's style of approach, critical view, deep observation over the theme, grammatical verbosity, lexical knowledge, mythological implementation and pin-pointed explanation of the text can sufficiently figure himself as a celebrated commentator of India.

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