

## AN ANALITICAL VIEW OF KERALA SANSKRIT CHAMPU LITERATURE

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Sanskrit Champu Kavyas of Kerala is a vast branch of literature with varied themes. More than hundred Sanskrit Champu Kavyas are written in Kerala. Champus dealing with different topic like Puranic themes, Eulogy of gods, Kings, Regional festivals etc. were produced here. The period from 13<sup>th</sup> to 19<sup>th</sup> centuries A D can be considered the most exuberant age in the history of the Champus in Kerala. Most of the important Champus in Malayalam as well as in Sanskrit composed during this age in Kerala.

The rich and varied Sanskrit Champu literature of Kerala can be divided in to three categorizes as shown below.

1. Major Champus which comes under the preview of the poetic type defined by poeticians.
2. Champus related to Kerala Sanskrit theatre.
3. Other minor works.

Among the Kerala Sanskrit Champus, those that can be included in the first category are very few. Amogharaghavam of Divakara, Uttararamayana of Mahishamangalam Narayanan, Vidhuvamsa of Kesavan Namboodiri, Purvabharata Champu of Manavikrama etc are comes under this category.

The largest number of works from Kerala Sanskrit Champus can be included in the second category. Though the poeticians have included the Champu variety in Sravya Kavya type, its

connections with stage is a peculiar feature that is worthy to be examined. This is an important aspect of Akhyana or story telling tradition in Sanskrit.

Tradition says that it was Melputtur Narayana Bhattathiri who was the pioneer to compose Prabandhas for the use of 'kuttu' of Chakyars. Following the path of Melputtur Narayana Bhattathiri many other poets have written similar works. Chakyar who were great scholars used to compose such works for immediate use offer the stage and they might have been preserved as their family tradition.

Smaller works sometimes not related to the theatre, were also composed in plenty in the flourishing period of Champu literature. Often they dealt with episodes connected with Kings, Temples, Festivals and the like. Tulabharaprabandha, Tirunalprabandha, Astamimahotsava etc. are some examples.

### The structural peculiarities of Kerala Sanskrit Champus

Sanskrit rhetoricians have defined Champu as an admixture of prose and verse.

In the opinion of C. R. Deshpande, all these definitions lay down five essential and one optional feature of Champu. In Kerala Sanskrit Prabandhas most of these rules are violated. The first rule is

1. A Champu must be a poetic composition.

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his noble deeds because evil acts of disciples affect the teacher and not the parents or relatives.

The sociological conditions of the period regarding pastoral life, details of relationship and regards between the Brahmins and the Kṣatriyas and the immensity and ruthlessness of war are also discernable from the play as portrayed in this drama.

Firm proof of identity of Arjunā is just then brought in by a soldier. He brings an arrow, with the name of the owner inscribed, and hands it over to Śakuni. Śakuni throws it away after reading the name Arjunā. The arrow falls at the feet of Droṇa, who takes it as the homage paid by his disciple. Droṇa then demands of Duryodhana to fulfill his part of the promise. Duryodhana agrees to part with half the kingdom for the sake of the Pāṇḍavas. But Śakuni disagrees with him. At this time, Uttara from the capital of the kingdom of Virāṭa reaches there. The errand of Uttara as a messenger from Yudhistira to inform the marriage of Uttarā and Abhimanyu clears all doubts about the whereabouts of the Pāṇḍavas. Droṇa, then, reminds Duryodhana of his promise. Five days were not yet over. Hence, the Pāṇḍavas may be awarded their share. Hearing the words of Droṇa, Duryodhana declared that half the kingdom is being given to the Pāṇḍavas. Duryodhana kept up his promise.

#### Conclusion

Violence, especially war, is an important element in literature. Many works in Sanskrit literature portray war and violence. The intention of the authors is creation of awareness in the society on the dark side of the impacts of violence and war. They are trying to condemn war and violence.

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## Punnaśśeri's Contributions Towards Sanskrit Wisdom

Krishnaveni

The power of knowledge that leads us to light of supreme reality from darkness of ignorance and the power of knowledge that given to us by the great 'Guru'. Guru, the one who is like the God because of only the Guru conveys that what is God. So,

ajñānatimirāndhasya jñānāñjanaśalākayā  
cakṣurumilitam yena tasmai sri gurave namah.

Sri Punnaśśeri Nampi Neelekanṭha Śarma was such a Guru for Keralites and he still alive in the memories of Keralites through his contributions for Sanskrit. He was born in 1858 June 17 at the Perumudiyoor village, situated near by the Pattampi in Palakkadu district. Nārāyaṇa śarma and Pāppimanayamma were his parents. They included in the caste 'Mūssat' but they did not use the term 'Mūssath' with their names. The male persons in that family generally use the term 'Nampi' with their names after the Samavarthana. The position 'Nampi' was given by Zamorin.

The primary education was began at his five years old. His first teacher was Āraṇṇōṭ wāryar. After that he learned Sanskrit, Mathematics, Vyākaraṇa, Jyōthisha, Ayurveda etc. under the teachers like Trīṭāla edaviṭṭil Govindan mārār, Kulukkallūr Uṇṇikkāṇṭha wāryar, Celūr Keralavarma uṇṇittiri, Cittilappalli Appu śāstri, Trīppaṇṇōṭṭ kizhakke pullat kuṇṇuṇṇi mūssat etc.

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## The Concept of Dhvani in Indian Poetics

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### Introduction

The history of kāvya-śāstra or poetics in Sanskrit is very rich. The concept of kāvya and kavi, the utility, cause, effect, guṇās, doṣās, alaṅkāraś and so on of kāvya constitute the scope of Sanskrit poetics. For centuries, ideas were put forth and controversies were raised in an attempt to find out the criterion of good poetry and the nature of aesthetic delight. Right from Bharata's Nāṭyaśāstra, the first great contribution on theories of dramaturgy, till the composition of Paṇḍitarāja Jagannāth's Rasagaṇadhara, the history of Sanskrit poetics passed through a revolutionary period and culminated in many concepts mainly Rasa, Alaṅkāra, Guṇa, Rīti, Dhvani, Vakrokti, Anumiti and Aucitya. As alaṅkāra is the most important element in Kāvya, the name of that particular śāstra should be alaṅkāraśāstra or Kāvyaśāstra.

Alaṅkāraśāstra or Kāvyaśāstra occupies a lofty position in Sanskrit literature. The contribution of Sanskrit to Indian poetics is very rich. Therefore the study of Kāvyaśāstra deserves careful attention.

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