

# Contemporary Literary Forms- *Galajjalikā* and *Chandomuktakāvya* through the lens of *Abhirājayaśobhūṣaṇam*

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## Abstract :

Vedic and Classical Sanskrit literature reflect the conditions of Indian society from the time immemorial. The culture and civilization of Indian society is indispensably associated with Sanskrit literature. The poets have composed works adjoining different themes and styles which exhibit the real scenario of the society. This has been revealing the different themes of the literary forms like historical, fictional, worldly, unworldly etc. The variations of themes can be observed in the works of the prominent writers like Aśvaghōṣa, Bhāsa, Kālidasa, Bāṇabhaṭṭa, Śudraka, Kalhaṇa, Bhavabhūti and others. On the basis of the literary works, the rhetoricians have composed works on poetics to assimilate new ideas. The conventional Sanskrit rhetoricians like Bharatamuni, Bhāmaha, Daṇḍin, Mammaṭa Bhaṭṭa, Viśvanātha Kavirāja asserted the features of the literary forms reflecting the scenario of their corresponding societies. There has been a rapid change in the society particularly after the Renaissance and then after the Industrial Revolutions. The tradition and culture had drastically changed and as a result, the value and ethics of the society could not cope with the ideas that were reflected in the literature of the Modern Sanskrit scholars. Abhiraja Rajendra Mishra is one of those scholars who tried to reconnect the lost link between the old world and the new. Many modern concepts of literary forms are emerged in the Sanskrit literature. *Galajjalikā* and *chandomuktakāvya* are the two new approaches in Sanskrit which has been trying to focus the burning issues of the society. The challenge before the Modern Sanskrit rhetoricians and poets is to establish the acceptability of the new themes and ideas in the minds of the readers. The present paper tries to focus on the canons prescribed for composing *Galajjalikā* and *chandomuktakāvya*. The paper also deals with the concepts related to these literary forms along with the explanation of its styles and themes.

Keywords: *Galajjalikā*, *chandomuktakāvya*, Sanskrit, poetics.

## Paper:

In contemporary period, many new literary forms have emerged in Sanskrit literature. With new themes and styles, these forms have been able to influence the minds of the readers. *Galajjalikā* and *chandomuktakāvya* are the two significant specimens of brand new Sanskrit literary forms. Modern Sanskrit rhetorician Abhiraja Rajendra Mishra has discussed the features of both *galajjalikā* and *chandomukta* kinds of literary forms in his *Abhirājayaśobhūṣaṇam*. *Galajjalikā* and *chandomuktakāvya* acquires high degree of popularity in the field of Sanskrit poetics at contemporary period. Due to the flexibility of the composition style and themes, modern writers have welcomed these two literary forms and started to compose it in a voluminous way

## Galajjalikā

The term *galajjalika* in the Sanskrit literature, denotes *ghazal*, a kind of poem which expresses both pain of loss or separation and beauty of love in spite of that pain. *ghazal* originated in the Persian language. During the Mughal imperialism in India, this literary form highly influenced the Indian writers.

As a result, after Persian, *ghazals* become popular in Urdu and even today this form is in high demand.

Rajendra Mishra mentions the names of Bhatta Mathuranath Shastri and Acārya Baccaulal Avasthi who developed the *galajjalikā* in the Sanskrit language as both of them had good command over Persian and Sanskrit. Bhatta Mathuranath's work *Sāhityavaibhava* and *Gītavāthī* have huge collections of *galajjalikā*.

The term *galajjalikā* for *ghazal* is coined by Rajendra Mishra. A connoisseur can shed tears in grief or in happiness listening to *ghazals* that is why *ghazals* have been named *galajjalā* in Sanskrit. This literary form touches the tender emotions of humans which can make tears roll down from his or her eyes. Therefore, this very literary form is named as *galajjalikā* by Abhiraja Rajendra Mishra, cf.-

*śrāvaṃ śrāvaṇca gītārtham nayane vari varṣataḥ/*

*dhruvaṃ harṣaviśādābhyāṃ sacetā yadi pāṭhakah//  
tata eva mayā gītirākhyāteyaṃ galajjalā/  
galannetrajalatvādvā sā galajjalikā punah//<sup>1</sup>*

A *ghazal* has three parts viz. *matalā*, *muktā* and *śera*. The first pair of sentence which bears the central theme of a *ghazal* is called *matalā* in the Persian language; cf.-

*gajalārambhi yadvākyāṃ mūlabhāvaprakāśakam/  
tadeva phārasīvāci mataleti samucyate//<sup>2</sup>*

Again the last pair of sentence in a *ghazal* which possesses the pseudonym of the poet, is called *maktā*.<sup>3</sup> The middle sentences between *matalā* and *maktā* which develops the central theme of the Ghazal along with different other purposes are called *śer*.<sup>4</sup> Thus, three portions of Ghazal have three different perspectives. But in Sanskrit *galajjalikā* only the names of the three parts of Persian *ghazals* are changed, but the purpose of the parts remains same in both the languages.

In *galajjalikā*, *matalā*, *maktā* and *śera* are called as *ārambhikā*, *antiyikā* and *madhyikā* respectively; cf.-

*matalā* "rambhikā vācyā śera ucyate madhyikā/  
*antiyikā ca tathaivāstu makateti matammama//<sup>5</sup>*

To make a clear understanding on the three parts of *galajjalikā*, Abhiraja Rajendra Mishra has cited a *galajjalikā* of Acārya Bacchulal Avasthi (Jñāna)

An example of *ārambhikā* is –

*pikāḥ kūjanti mākaṇḍesu kūjeyuḥ kimāyātam ?  
samīrā dākṣiṇātyā mandamañceyuḥ kimāyātam?<sup>6</sup>*

Example of *madhyikā* in the same *galajjalikā* is –

*idam pāṇau surāpātraṃ surā kumbhe 'ntike rāmā/  
udanvantaḥ same sarvatra śuśyeyuḥ kimāyātam ?  
atantraṃ lokatantraṃ vā vivādo nāmani vyarthaḥ  
sumantrā yāntrike tantrē na sidhyeyuḥ kimāyātam?  
svatantratvaṃ bhajellokaḥ svatantratvaṃ paro dharmāḥ  
yuvāno yauvataṃ sambhūya dīvyeyuḥ kimāyātam?<sup>7</sup>*

In *ārambhikā*, the poet Bacchulal Avasthi presents the selfishness of individuals in the present society who never make an effort to eradicate the chaos of society. People are busy with their own glass of wine and loved one even they turn a deaf ear to the beautiful voice of koel and pay no attention to feel the southerly cold breeze. In *madhyikā*, the poet tries to convey the dreadful impact the materialist way of life.

Despite of democracy, people are imprisoned by the technologies which negate the people to fulfill the commitments to society. At present period, society desperately needs people who have the true sense of freedom.

An example of *antiyikā* in the same *galajjalikā* is-

*na hi jñānena sidhyatyartha ityāśritya vijñānam  
kadaryā āryamaryādāṃ vilumpeyuḥ kimāyātam?<sup>8</sup>*

In this *antiyikā*, poet Bacchulal Avasthi signifies the greatness of wisdom to achieve any kind of target in our lives. Here the poet also suggests his pseudonym i.e. jñāna along with the concerned view.

Abhiraja Rajendra Mishra distinctly mentions that Sanskrit *galajjalikā* follows only the techniques of Persian *ghazals*, not the subjects matters, cf.-

*samvidhānakamātraṃ hi phārasīgajalāśritam/  
grāhyaṃ na ca pratipādyamityabhirājasammatam//<sup>9</sup>*

<sup>1</sup>Abhirājayaśobhūṣaṇam, V.66-67

<sup>2</sup>Ibid.,V.75

<sup>3</sup> antimaścāpi yo bandhaḥ kavināmānkitāḥ khalu/

so'pi gajalatattvajñāirmakateti nigadyate// Ibid.,V.76

<sup>4</sup> matalāmaktayormadhye mūlabhāvaikapoṣiṇah/

bandhā bhinnāśayā vāpi kathitāḥ śerasamjñkāḥ// Abhirājayaśobhūṣaṇam, V.77

<sup>5</sup> Ibid., V.80

<sup>6</sup> Ibid., p.287

<sup>7</sup> Ibid., pp. 287-288

<sup>8</sup>Abhirājayaśobhūṣaṇam, p.288

<sup>9</sup>Ibid., V.85

As Sanskrit and Urdu both the languages reflect different cultures of different societies, hence; regarding the depiction of subject matters, both *galajjalikā* and *ghazal* are deviated from one another.

Poignancy is the essence of both *ghazal* and *galajjalikā*. *Ghazal* portrays the deep and altruistic kind of divine love. However, *ghazal* also depicts the varied themes such as corruption, trickery, evil disposition, compassion, attachment, illusion kindness etc.

Sanskrit *galajjalikās* are composed by determining the possession of *mātrā*. In Sanskrit, *mātrā* is determined on the basis of *hrasva*, *dīrgha* and *plutasvara*. In *Vṛttamañjarī*, the technique for determining *mātrā* is stated as –

*ekamātro bhavedhrasvo dvimātro dīrgham ucyate/  
trimātrastu pluto jñeyo vyañjanaścārdhamātrakam//<sup>10</sup>*

In *Chandomañjarī*, the author Gaṅgādāsa mentions the technique to count *matrā* in a verse, as –

*sānusvāraiśca dīrghaiśca visargī ca gururbhavit/  
varṇaḥ saṁyogapūrvaśca tathā pādāntago'pi vā//<sup>11</sup>*

An example of *Caturdaśamātrā galajjalikā* is given from the book *Śālabhañjikā* of Abhiraja Rajendra Mishra as follows

sa tya ra kṣa ṇe ya tna pa raḥ

S I S I S S I I S

śru ti ka ṭu do ṣo gi ro' bha vam

I I I I S S I S I S

śaktīrmitā dharā'nantā/  
dhāvandhāvan stiro'bhavam//  
caritaṁ drṣṭvā purodhasām/  
parityaktamandiro'bhavam//  
raktaṁ likhitaṁ bhālalipau/  
yataḥ kālikā'jīro'bhavam//  
kā me'pūrṇatayā hāniḥ/  
śivabhāle candiro'bhavam//  
abhirājaśśārada'tmajah/

In the above cited *galajjalikā*, every line (*pāda*) possesses fourteen *mātras*. Therefore, this *galajjalikā* of Abhiraja Rajendra Mishra belongs to *Caturdaśamātrā galajjalikā*.

Abhiraja Rajendra Mishra's three *galajjalikā* collections are – *Kanīnikā*, *Mattavaraṇī* and *Śālabhañjikā*. The numbers of *galajjalikā* are fifty-three, sixty and sixty-eight in *Kanīnikā*, *Mattavaraṇī* and *Śālabhañjika* respectively.

### Chandomuktakāvya

In modern Sanskrit literature, *chandomuktakāvya* is being composed extensively. *Chandomuktakāvya* is different from the literary forms – *padyakāvya* and *gadyakāvya*. *Padyakāvya* is regulated by metres (*chanda*) on the other hand, *gadyakāvya* is void of metres. *Chanda* acquires a significant place in the Sanskrit literature from the Vedic period.

*Chanda* is recognized as one of the six-Vedāngas. In Vedic literature, *Chanda* is considered as foots (base) of *vedapuruṣa*.<sup>12</sup>

In the *vṛtti* of *Kāvyaśāstra*, rhetorician Vāmana states that prose is the touch-stone of the poets, cf.-  
*gadyaṁ kavīnām nikaṣaṁ vadanti//<sup>13</sup>*

<sup>10</sup>*Chandomañjarī*, p.3

<sup>11</sup>*Ibid.*, I.11

<sup>12</sup>chandaḥ pādau tu vedasya hastau kalpo'tha pathyate /

jyotiṣāmayanaṁ cakṣurniruktaṁ śrotamucyate//

śikṣā ghrāṇaṁ tu vedasya mukhaṁ vyākaraṇaṁ smṛtam// *Pāṇinīyaśikṣa*, 41

Compare to the numbers of *padyakāvya*, less works of *gadyakāvya* have been composed in Sanskrit. As *gadyakāvya*s are not regulated by metres, it becomes difficult for the readers to remember. However, due to abundance use of compound sentences make *gadyakāvya* difficult to understand. But in Modern period, Sanskrit poets establish a literary form called *Chandomuktakāvya*, which is not regulated by metres (*chandas*), but also not included under *gadyakāvya*. The features of *chandomuktakāvya* are neither belonged to that of *padyakāvya* nor *gadyakāvya*. Abhiraja Rajendra Mishra defines *chandomuktakāvya* as –

*evambhūte pi yatkāvyaṃ varṇamātrāgaṇakramaiḥ/  
na praṇītaṃ, tadevādyacchandomuktaṃ samuchate//*<sup>14</sup>

*Chandomuktakāvya* is that kind of literary form which is not regulated by metres (*vārṇika* or *mātrika*), even though, which possesses a spontaneous rhythm within it.

Bharatamuni states that word and metre have an indispensable relation with each other. No single word is devoid of rhythm (*chanda*) same way, no rhythm can be existed without word.<sup>15</sup>

Rajendra Mishra says that in English literature *chandomuktakāvya* is being popular as Rhythmic prose.

An example of *chandomuktakāvya*, composed by Revaprashad Dwivedi is cited as –

*ahaṃ svatantraḥ paraṃ ninditūṃ  
yad ivātmānaṃ stotūṃ tarpayitūṃ mama mānasagrddhram  
poṣayitūṃ mama kāyaṃ  
dhātumātrasaṃkāyaṃ  
ahaṃ svatantraḥ parasya kaṇṭhe karapatraṃ cālayitūṃ  
arthaḥ sidhyatu na vā madīyaḥ  
parasya mārgaṃ roddhum  
jananetrvaṃ boddhum  
bahumatalabdhai yathākathaṅcit  
kūṭagavīmapi dogdhum!  
ahaṃ svatantraḥ paṭu pravaktūṃ yamaniyamānāmarthān  
labdhum tato dakṣiṇādravyaṃ  
nirmakṣikamidamattūṃ  
balīvardaiva, kiṅca gohinīṃ samāṃ samīnāṃ kartūṃ  
gotraṃ svaṃ vardhayitūṃ !!*<sup>16</sup>

This *chandomuktapadya* of Revaprashad Dwivedi reflects the narrow mind set of people who cannot think beyond selfishness, who strictly believe in the superstitions and become vicious abuser.

Though this poem is composed without having any prescribed form of *chanda* (metre), yet, this poem is forwarded with a spontaneous rhythm, carrying a thought provoking message to the society.

Many Sanskrit poets have been composing *chandomuktakāvya* now-a-days. Modern Sanskrit poet like Harshadeva Madhava, Amarnath Pandeya, Revaprashad Dwivedi, Bhaskaracharya Tripathi have been composing several *chandomuktakāvya*s reflecting various issues of contemporary society.

<sup>13</sup>*Kāvyaśāstra*, p.34

<sup>14</sup>*Abhirājayaśobhūṣaṇam*, V.98

15. chandohīno na śabda'sti na cchandaḥ śabdavarjitam / *Nāṭyaśāstra*, XIV.40

<sup>16</sup>*Abhirājayaśobhūṣaṇam*, p.309

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