

Comic elements : A study from ‘Kathadwadasa’

Dr. Santigopal Das

Asst. Professor, Buniadpur Mahavidyalaya,

D /Dinajpur – 733121, W.B.

ABSTRACT

There are so many ‘Kavyas’(epics),prose romances, ‘Drśyakavyas’(dramas), ‘Campukavyas’ in Sanskrit literature. These ‘Kavyas’ contain some beautiful stories, many philosophical thoughts, devotion, love, morality etc. Generally, there have no writing in Sanskrit literature that may consider as a text which contains humor. Vidyapati’s ‘Purusapariksa’ is exception of them. Though sometimes we find laughing sequences here and there in Sanskrit literature. In Sanskrit drama ‘Vidusaka’ is an important character that makes laughing situation in his talking, behavior, wearing etc. But, in today’s ‘modern Sanskrit literature, we find some great poets who In the every field of knowledge, create ‘hasyarasa’(humor).We can mention the name of twentieth century poet Tarapada Bhattacharya. His great creations among stories are ‘Gadadharavivahakatha’, ‘saivali’, ‘Cauranaradasamvadah’, ‘Maitreyi’, ‘Atha vejalakatha’, ‘Radha’etc. We get, ‘Pattakasthika’, ‘Atha bhejalakatha’, ‘Gadadharavivahakatha’, ‘Caura – naradasamvada’, ‘Madanena krtam’ etc. as comedy stories. With great humorous conversation, we also find from the stories a high philosophical thinking, social crisis and many other sides.

Introduction

The ‘Modern Sanskrit story’ is a new concept of modern era. ‘Short Story’ is an important writing matter of twentieth and post -twentieth century poets. Though there are many changes in ‘modern short story’ from traditional Sanskrit literature, it acquires new subject matters, new styles but it originated from ancient Vedic literature. Story of Sanskrit literature is called ‘Katha’. This ‘Katha’ literature was originated and developed before Christian era. In the different branches of twentieth and post twentieth century Sanskrit literature(Short story, *Khanda kavya*, *Upanyasa* etc.) there is a collaboration of tradition and modernity. We see in Rgveda ‘Manu-matsyakatha’, ‘Vekasukta’, the story of Pani and Sarama, the story of a dog in Chhandagyopanisad, *Yajnavalkya – Maitreyi samvada* of Vrhadaranyokapanisad, the story of Yama and Naciketa in Kathopanisad, the story of a bird who gave golden eggs every day, the story of a clever jackal etc. We find in Mahabharata many fictions and narratives with main story. As example we can mention the story of King ‘Yayati’, the story of Nala and Damayanti, the story of Savitri and Satyavana, the story of Janamejaya, the story of Rudra and Vinata, story of sea churning of Gods and demons. These types of fables, parables or moral narratives are almost everywhere in Mahabharata. Ramayana and Purana are sources of tales and narratives. In this aspect, we can mention Jataka and Avadana literature of Buddhist, Kathanaka literature of Jain. *Vetala pancavimsati*, *Simhasanadvatrimika*, *Sukasaptati* of Chintamani, *Purusapariksa* of Vidyapati, *Pancatantra* of Visnusarma, *Hitopadesa* of Narayanasarma, *Prabandhakosa* of Rajasekhara, *Pravandhacintamani* of Merutunga, *Kathakautuka* of Sridhara, *Bhojpravandha* of Vallava etc. are examples of tales and fables of traditional Sanskrit literature.

Today the stories have a separate new trend. It differs from traditional Sanskrit story or tales and fables or its subject matter or style. Modern short stories are highly influenced by provincial language and literature. As result ‘short story’ took many words and idioms from there and accepted new thoughts, elements for writing. There are many discussions of social crisis and realistic life in modern short stories. Sometimes we find high philosophical thinking in allegory of the story. Some modern elements are like - community problems, environment pollution, women extortion, breaking of relation, terrorism, depreciation of humanity, dowry system, child marriage, child labor, philosophical thinking etc.

Though we are not well familiar with modern short story, there have huge collection. According to Dr. Rita Chattopaddhyaya, it’s above one thousands of stories. Approximately there are 700 short stories have after the age of independence. We can mention some names of short story writers, such as Sri Laxmana Sastri Tailang of Uttar Pradesh, Ramachandra Mishra of Vihar, Surendranath Deb, Siddheswar Chattopaddhyaya, Dipak Ghosa, Sitanath Acharya of Bengal etc. Short stories have enriched by these great poets.

Prof Tarapada Bhattacharya is a great short story writer among twentieth and twenty first century poets of Bengal. His great creations are ‘Gadadharavivahakatha’, ‘Saivali’, ‘Caura-naradasamvada’, ‘Maitreyi’, ‘Atha bhejalakatha’, ‘Radha’, ‘Iyam prthwi’, ‘Madanena krtam’, ‘Pattakasthika’, ‘Jivanatrsna’, ‘Tasmai namascauraya’, ‘Visamapyamrtam’etc. There has no doubt that modern short stories were much enriched by Prof. Tarapada Bhattacharya’s writings. These twelve stories published from ‘Sanskrita sahitya parisad’ in 2004, by Prof. Manabendu Banerjee.

There are many dramas, epics, *Khandakavyas*, *Campukavyas*, stories in traditional Sanskrit literature. Most of them contains *Srngara rasa*, *Vira rasa* (heroic), *Karuna rasa* (pathetic) and sometimes *hasya rasa* (laughter) as. But there we see poor writings of *hasyarasa*. We can mention the name of Vidyapati’s ‘Purusapariksa’. We find here some stories of *hasyarasa*. Again, in suggestive fable literature we see human behave of beasts and birds. Their activity delighted us and sometimes it creates laughing situation. But we did not find any writings where *hasyarasa* as ‘*angirasa*’. The stories of Tarapada Bhattacharya ‘Atha bhejalakatha’, ‘Gadadhara- vivahakatha’, ‘Caura-naradasamvada’, ‘Madanena krtam’, ‘Pattakasthika’, ‘Tasmai namascauraya’, etc. are remarkable among these types of writings. Here we also find deep philosophical discussion in these same stories.

There we find limitless emotions in human being. According to Alamkarikas the emotion, which stays for a long time in human mind, is called ‘sthayibhava’. In Sanskrit Alamkarasastra we see the mention of nine ‘sthayibhava’ like ‘Rati’, ‘Soka’, ‘Krodha’, ‘Utsaha’ etc. ‘Hasa’ is one of them. Abnormal physic, peculiar work, odd dressing and peculiar conversation create ‘Hasa’ in human mind. Again this ‘Hasa’ by ‘Vibhava’, ‘Anubhava’, ‘Vyabharibhava’ or ‘Sancaribhava’ transformed into ‘Hasyarasa’.

Key Words

Short story, Modern Sanskrit story, Humor, Tarapada Bhattacharya, Katha, Gadadhara, Narada, Bangamohini, Charana, Parana, Madana.

Objects

1. Gadadharavivahakatha (गदाधरविवाहकथा).
2. Caura-Naradasamvadah (चौर - नारदसंवादः).
3. Pattakasthika (पट्टकाष्ठिका).
4. Atha bhejalakatha (अथ भेजालकथा).
5. Madanena krtam (मदनेन कृतम्).

'Gadadharavivahakatha' is completely a funny and comic short story, full of joy and dramatic elements. In every line of this story Poet added humour. Every conversation, every sentence creates a funny feeling. For example; Poet started the story – 'गदाधरो नाम कश्चित् मानवशिशुः'. We feel an irony from this statement that, is Gadadhara a man or not? Because we find some peculiarities of Gadadhara's character in the rest of the story. There may occur a doubt that is Gadadhara a man's child or any other. Poet said in the introduction of the story- 'भोजनेन क्रमशो वर्धितो बालको यथा शुक्लपक्षे चन्द्रमा', 'बालकः कृष्णवर्णः, माता तं शुक्लं पश्यति, सा च पीनः, माता तु 'पुत्रो मे कृश इति दुःखिता पुनरपि भोजयति', 'दन्ता ओष्ठं भित्वा वहिरागत्य वायुं सेवन्ते, माता मन्यते विधाता पृथिव्याः समस्तं रूपं मम पुत्रस्य दन्ते पुञ्जीचकार'. These types of funny speaking we find everywhere in this story and it forced to laugh everyone. Again, 16 years old Gadadhara when gone to teacher for his education, at that time teacher belched with tamarind flavour. When teacher asked him to know his name, he answered 'my name is Gadadhara, what is your name? - 'गदाधरः, भवतः?'. Hearing this question teacher surprised and saw his mother's face, it was an expression that I am the mother of a jewel son. The name of this school was- 'गोवर्धनचतुष्पाठी'. So, Gadadhara asked a question 'किं चतस्रं छागल्यः गृहे तिष्ठन्ति इति विद्यालयस्य नाम चतुष्पाठी?'. This type of many comic talking of this story creates an environment of laugh and remove all tiredness. Lord Shiva makes sound fourteen times from his tabor and from there originated 'अ इ उ ण्' etc. sutras. After that Gadadhara takes a drum and starts to make sound, he asked teacher that the concept of origin of Shiva sutras is a wrong idea. Teacher asked him why do you think so? He answered – 'मया वारं वारं ढक्का लघुदेन ताडिता, प्रतिवारमेव ढक् शब्द उत्पन्नः, न तु सकृदपि अ इ उ ण् इति'. Getting this answer from his student teacher regretted – 'कष्टं भोः'. Again, at the time of marriage some comments of Gadadhara are 'न दृष्टो मया, आसीत् किम्?', 'तूर्णं कन्यामानय', 'अस्याः मुखं घुटिकासदृशम्, कन्यायाः मातरमानय.....तया सह शुभदृष्टिर्भविष्यति, नाहं दुर्दान्तः' etc. creates laugh. Beside this, wrong application of his knowledge at the time of marriage makes a haphazard situation and it creates laugh. In this way by presenting funny contents, making peculiar characters, delighting conversations 'Gadadharavivahakatha' is no doubt a remarkable humorous short story. In every story of Tarapada Bhattacharya there is an allegory. With funny or tragic story he always tried to give a message. We see in this story a message that 'the responsibility of a child to make a man is not an easy task'. 'पुरुष एवेदं सर्वम्' with this funny comment we find a high philosophical concept also.

A special feature of Tarapada Bhattacharya's short stories is it's allegory. "**Caura-Naradasamvada'** is a funny writing but it has a deep allegorical content. The main story is, one day a thief was arrested to steal the 'Vina' of Narada and he started to cry. Narada asked him why was he doing this? Thief answered 'धृतोऽस्मि इति'. So, is this crying for fear or feeling of shame? Thief answered – 'I never feared from old man 'वृद्धान् कदापि न विभेमि'. So, why are you feeling shame? - 'कर्म न सफलमिति'. In this way everywhere of this story by funny conversation Poet succeeded to make laugh. In this conversation the thief proved with logic that 'Great scholars are thieves. Lord Sri Krishna was also a thief and to steal wealth from a rich miserly man is a great job, by this work a stingy become a donor 'अदाता दाता भवति, धनस्य विकेन्द्रीकरणं घटते'. Hearing this word when Narada said – 'चौर्यवृत्तिमागाम्, उपमा नयस्व', readers can't stay without laughing, though they may be of grave nature. 'शब्द-बुद्धि-कर्मणां विरम्य व्यापारभावः तेजीयसां न दोषाय, यद्यदाचरति श्रेष्ठस्तत्तदेवेतरो जनः स यत्प्रमाणं कुरुते लोकस्तदनुवर्तते, प्रतिकूलतामुपागते हि विधो विफलत्वमेति बहुसाधनता' - this sentences have been taken from Vyakarana, philosophy, Mahabharata or from the writings of great poet Kalidasa and makes laugh. With allegorical content poet has showed knowledge and skill of a thief.

'Pattakasthika' is a funny and full swing short story. When Parana Mandala took some water and started to make 'ghar ghar' sound, his wife Bangamohini thought that surely her husband will die. So, she calls Parana's close friend Charana. Getting this pathetic news he came there shortly with some 'pattakasthika' (sticks of jute) to burn Parana's dead body. Then they wait for Parana's dying. After sometimes when they were not sure of his dying, they call Doctor, Vaidya and an astrologer. But they were not sure that, Parana would die or not? At last we see Friend Charana being hopeless came back to home. Generally this is a serious short story. In serious situations poet creates laugh in every sentence. As example, hearing the news of dead of Parana Charana's wife said – 'शङ्खो भङ्गायः सिन्दुरं विलोप्यम्'. Again we find – 'वज्रामोहिनी द्वारमुद्घाट्य सहास्यं जगो, अशोचे जाते भोजनं न भविष्यति इति मया तूर्णं तत् समाप्यते, अर्धं जग्धम्, अवशिष्टं खादित्वा आगच्छामि, मा क्रन्द, त्वमपि गमिष्यसि, अयमेव संसारः, मम यात्राकाले न रचित इति आनेतुं न

पारितम्.....हरे कृष्ण हरे कृष्ण इति जुगुञ्चामम उदरे भेको मक्मकायतो'- These types of funny words we find everywhere in this story. In the story poet used some regional words and idioms in Sanskrit, like 'डाक्टर,मक्मकायते,हा दग्धललाट,पागल,चिडिपातरी,पोच,चेयार,कागज,फिक् फिक् etc. which delighted us so much and creates laugh. Though we get fun from this story, also we find a pathetic picture of social crisis, crisis of human relation and selfishness of men. A man will not die, really it's a good news. But they waited long time and hoped so much for Parana's dead. Poet showed us in this story devoid of attachment, selfishness, cruelty of an woman character. So, for his no dead, Bangamohini felt sorrow and hopeless for his alive. Poet shows us a complex relation between man and woman. Parana is close friend of Charana, but he has changed the definition of a friend. We did not see any mourning or sorrow when he heard the news of friend's dead; he brought some sticks to burn his dear one. He was not happy seeing that his friend is alive, rather came back from there being irritable.

'**Atha bhejalakatha**' is a great comic story of poet Tarapada Bhattacharya. Poet discussed impurity and pretension in everywhere with an ironical funny style. Narada discussed his student about impurity of modern day life in Jambudwipa, which makes fun and laugh. Narada said as example of impurity –'ब्रह्ममुहूर्तः'. He said about the cause of it –'आलोकेन सह अन्धकारस्य मेलनम्'. He also said about purity – 'सार्षपतेलेन शृगालकण्टकवीजं मिश्रीकृत्य विक्रीणीते, तद् भुक्त्वा लोकः परलोकं गच्छति'. Narada said '*abhava*' is the cause of it. One student of Narada states a theory of philosophy about '*abhava*'- 'अभावो नाम सप्तपदार्थान्यतमः, स तु स्यादेव, कथं न लोकस्तं सहते'. Hearing this a student named Hayasirsa said – 'मा मेवम्, नाभावः कारणं कार्यस्य, रामस्य पत्न्यभावः समजनि, तथापि नोपयेमे, दशरथस्य पत्न्यभावो नासीत्, तथापि पुनः पुनर्लाजहोमं चकार'. These types of funny talking made comic sentiment in this story. These types of sentences are here and there in this story. We find in the story result of impurity, characteristics of impurity, examples of impurity, such as 'Sakuntala', 'marriage', 'Man and women etc. With these types of comment the story have established the intended effective flavour. Again we find laugh on naming the students of Narada, such as 'Hayasirsa', 'Sarasacancu', 'Musikagriva', 'Panitrasa', 'Vatapayi', 'Kotaraksa', 'Salipriya', 'Kadalipriya', 'Ajapada', 'Ahitundika', 'Dadrudahana' etc. Though the contents are comic but we find a deep reality in this. Today men can't deny impurity, because they have no choice. Man takes consciously poison of impurity in daily life. As result men suffer from non-curable diseases and sometimes they have to die. Again we find here deep philosophical discussion with laugh, as example '*abhava* of nyaya philosophy,' '*vyapti*,' '*ativyapti*,' upanisad etc.

'**Madanena krtam**' has crossed the limit of laugh. Poet makes many funny situations within three women and a man. The story started with the conversation of Pusya and Aslesa. What is the definition of love? - They talk about it. Aslesa said pusya that 'you have no love', so you should remember God Madana. Hearing the name 'Madana' a peculiar situation was created. Madana named servant was working at Adra's house. He was then a new young boy. So, Pusya's mother calls him and starts a unrest funny situation. Thereafter suddenly a scum of paper came into room and it hits on her forehead and started a new funny event. A young guy dressed of monk came there who was known by Pusya. Thereafter when everybody realized about his fakeness, they decided to punish him. In this connection his punishment seems so funny and it makes a comic episode. Not only has a great content, Poet also created charming statements in this short story. Aslesa learned Pusya a Mantra to create love 'भो मदन, इहागच्छ इहागच्छ, इह तिष्ठ, इह सन्निधेहि, इह सन्निरुध्यस्व, अत्राधिष्ठानं कुरु, मम पूजां गृहाण'. Again – 'एवं कृत्वा चानाचुरनेवेद्यं निवेद्य स्वयं किञ्चित् स्वीकृत्य सर्वं मह्यं देयम्'. She said to utter a mantra at the time of chewing – 'अशोक हे यथाहं त्वां खादामि प्रेमवाहन, तथा त्वमपि तूर्णं मे खाद मुण्डं सपुच्छकम्'. 'What is the meaning of the word 'प्र' when mother asked Pusya, she said – 'पुरुषेण विना'. When he uttered this – 'हस्तो पादो च प्रसार्य लगुडमानेतुं गृहान्तरगमनोद्यता'. Again, माता तप्ततेले वार्ताकुरिव ज्वालामयी बभाषे, ह्यः किल केशोरस्य मस्तके पादाहतिं कृत्वा अद्य योवनमुपनीतः, गोमयपिण्डे दधीव, लोहकटाहे क्षीरमिव, राहुमुखे पुरोडाशमिव घनकुञ्चितकेशमध्ये मुखमेकं विशेषतो विषण्णं, रक्ताल्पतया अवसन्नं, फुच्काभावेन अप्रसन्नं.....'. These types of funny statements here and there create love. Sometimes we see funny applications of 'Upama', such as – 'वाताहतसरसकदलीमिव पिपतिषतीं पुष्पामालोकयाञ्चकार'. Poet also creates beautiful characters, for this the story got a different dimension to make fun. The mother of Pusya, every moment stays with anger. She could not justify is this 'Madana' is Adra's servant or any other person? Only hearing the name 'Madana' she calls Madana and makes a funny and peculiar situation. Sometimes she goes to hit with stick or broom or cone of banana. She said also – 'यावन्मम कण्ठो मधुरो न भवति तावन्न आगच्छेम्'. So she tried to control herself and said – 'भो अज्जउत्त'. Aslesa replied no it was not come. Really these extraordinary funny comments make this short story a great one. Poet also painted the character of 'Aslesa' skillfully. We find her as an intelligent and witty young lady. At the start of the story she suggested Pusya to read mantras of 'Madana', again she suggested to write again and again the name of 'Madana'. She talks every time with naughty behavior, such as – 'अस्याः कृमिर्जाति इति उपशमोपायो मया प्रोक्तः, दन्तकिडिमिडिं करोति'. When mother asked her to give something, Aslesa answered with allegory – 'सम्प्रदानम्'. And when mother asked her what was her relation with the letter, she answered 'जनसंयोगः'. So we can say with these many funny events, this is a great creation of the Poet.

A new type of Sanskrit short story was started in nineteenth and twentieth century and by whom it was developed, Prof . Tarapada Bhattacharya is one of them. Not in traditional style, rather in subject choice, style of conversation, sentence making, choice of words, use of Bengali idioms in Sanskrit make the stories a different dimension among short stories. In every comic story we find philosophical skillfulness of the poet. A special feature of his writings is dramatic elements in every story. Each short story is a drama; here we find various dramatic conversations. At the end we can say every short story of great poet Tarapada Bhattacharya effectively established the flavor of humor.

References

- Adhunik Sanskrit Kathayen – Sthiti Aur Pravrtti : Edt. By Archana Tiwari.(1st edition,2011).Padmaja Prakashan,57,Basanta Bihar,Jhusi,Allahabad,211019.
- Adhunik Samskrta Sahitya : Chotogalpa o Natak : : Edt. By Rita Chattopadhyay.(1st edition,2012).Progressive Publishers,37A,College street,Kolkata – 700073.
- A Bibliography of Modern Sanskrit Writings : Edt. By Radhaballabh Tripathi. (1st edition,2012).Rastriya Samskrta Samsthan,56-57,Institutional area,Janakpuri,New Delhi – 110058.
- A History of Sanskrit Literature : Edt. By A.B.Keith.(5th rpt.Delhi,2014.1st Indian edition : Delhi 1993)MLBD,41U.A. Bungalow Road,Jawahar Nagar,Delhi – 110007.
- Bisvi Satabdi ka Samskr Laghukatha-Sahitya : Edt. By Ruchi Kulasrestha.(1st edition). Rastriya Samskrta Samsthan,Manit Viswavidyalaya,56-57,Institutional area,Janakpuri,New Delhi – 110058.
- Dasarupaka of Dhananjaya : Edt. By Ramji Upadhyay.(1st edition,2000).Bharatiya Vidya Samsthan,C 27/56,Jagatganj,Varanasi – 221002.
- Galpakar Vidyapati – A Critical study of Purusapariksa : Compiled by Kaushik Malakar.(1st edition,2014).The Benaras Mercantile Company,125,Mahatma Gandhi Road,Kolkata – 700007.
- Ktaha Dvavasa of Tarapada Bhattacharya : Published by Manabendu Banerjee.(1st edition,2014).Sanskrit Sahitya Parishat,168/1,Raja Dinendra Street,Kolkata – 700004.
- Pancatantram : Edt. By Sudhakar Malabiya.(4th edition).Choukhamba Krishnadas Academy,K.37/118,Gopalmandir Lane,Golghar,Varanasi – 221001.
- The Sahityadarpana : Edt. By P.V.Kane.MLBD,41U.A. Bungalow Road,Jawahar Nagar,Delhi – 110007.
- Sanskrita Sahityer Itihas : edt. By Dhirendranath Bandyopadhyay.(2nd edition.1st edition,2000.rpt. – 2005).West Bengal State Book Board,Arya Manson(8th floor),6A Raja Subodh Mallik square,Kolkata – 700073.
- Samskrta-sahitye Pascimavangasyavadanam : Edt. By Narayan Das.(1ST edition,2013).Published by Sabita Das,17/73,Acharya Palli,Narendrapur,Kolkata – 700103.