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### *An in-detail analysis on Parakīyā nāyikā*

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**Abstract:** *Parakīyā* is the *nāyikā* who does not belong to the *nāyaka*. This division, *parakīyā* is not mentioned by Bharata in *Nāṭyaśāstra*. Infidelity by a lady towards her man was considered as one of the *pañcamahāpāpam*-s yet today she is considered as the highest form of devotion. This paper will deal with the transition along with the earliest mention of this *nāyikā* in texts and important events in history which lead to the change.

Dealing with the practical aspects of the *nāyikā*, songs of different genres by famous poets is dealt with. The cause of *rasābhāsa* and *bhāvābhāsa* as stated by *alaṃkārikās* is adapted to this *nāyikā* and the activities which can be incorporated and the ones to be avoided while choreographing is also dealt with. Examples of a *parakīyā nāyikā* from *alaṃkāraśāstra* is analysed to conclude an apt portrayal of this *nāyikā*.

**Purpose of the study:** *parakīyā* is a character who is not commonly used as she is often considered as a lady of loose morals. If that be so, how and why have saint poets written about her? Why are mentions of her found in the purāṇas? What is the connection of a *parakīyā* with *Vaishnavism*? A clear and deep understanding of these concepts needs to be addressed. Once that is done how is it that she must be portrayed? What are the do-s and don't's to be taken care of, for her portrayal are a few questions that need to be answered, for an effective presentation of this *nāyikā* on stage.

**Scope of the study:** The concepts of Indian poetics are broadly common among languages. But every language adds its unique flavour to the concepts. Love and human emotions being a universal topic has also been widely dealt with by scholars of all languages. Keeping these factors in mind, it is well understood that there is no end to this study.

**Limitation of the study:** This study deals only with the Sanskrit tradition of the *nāyikās*. Since this study basically deals with the *parakīyā*, detailed description of other *nāyikās* and their varieties have not been dealt with. Details have been presented where it is necessary for the treatment of the subject.

**Methodology:** Since this paper is primarily exploratory in nature, qualitative research methodology has been used. Also since the data collected have been analysed to fill in the lacuna, analytical method of research is used. Sanskrit texts have been analyzed to understand the various facets of the *parakīyā nāyikā*. The end notes are as per ‘Chicago full note style’. The capital roman characters are indicative of the chapter number, the small roman are indicative of the verse number and the Arabic numeral denotes the page number- this has been followed in the notes wherever applicable.

### **Introduction:**

*Nāyikās* or heroines are most popularly divided into *svīyā*, *parakīyā* and *sāmānyā*. The *svīyā* is the one who belongs to the hero while the *parakīyā*, also known as the *anyā* is the one who belongs to another hero. *Parakīyā*, *Anyā*, *Anyastrī*, *Parastrī*, are a few terms attributed to her.

The classification of the *nāyikā* into *parakīyā* does not get mentioned in *Nāṭyaśāstra*. *Agnipurāṇa* is the first text to mention the term *parakīyā*<sup>1</sup> followed by Rudraṭa’s *Kāvyaḷaṅkāra*, though both the texts don’t define the *nāyikā*.

*Parakīyā* is that *nāyikā* who is in love with a man to whom she does not belong to.

### **Parakīyā - From a major sin to the most sublime devotion:**

Devotion to one’s husband was a prerequisite to attain heaven. The *nīti śāstras* of ancient India do not find place for passion and illicit enjoyment. Infidelity was not a trait of the *Uttamā*. In fact these kinds of deceitful characters were not even supposed to be principal characters in great works. *Dhūrtacaritratayaiva na mahākaviprabandhavācyā*.<sup>2</sup>

*Paraparīṇītā nāyikā mukhyarase udāhartumayogyā |*

*Anūdā kanyakā tu gaunamukhye ca rase udāhartuṃ योग्येत्यर्थाः ||*<sup>3</sup>

“In fact, adultery has been seriously dealt with in Indian scriptures long since the bold declaration of the *Chāndogya Upaniṣad* (V.10.9), where it has been branded as one of the five great sins.”<sup>4</sup>

Poets say that a *Svīyā* wishes for union, while the *Parakīyā* wishes for both union and money and the *Sāmānyā* wishes for only money<sup>5</sup>. This was how a *Parakīyā* was thought about almost like a half *sāmānyā*. But it is not fair to bring money into equation. A *parakīyā* loves her paramour.

### **A change in the outlook of a Parakīyā:**

The earliest references are found in *purāṇas*, where stories of Krishna and his dalliance with the cowherd damsels are detailed. *Bhāgavata*, *Viṣṇu purāṇa*, *Brahmavaivarta Purāṇa*, *Padma Purāṇa* and *Harivaṃśam*<sup>6</sup> are prominent among these. In the *Bhāgavatāṅka*, Kṛṣṇa tells the gopis to go back home and not have dalliance with a paramour. They refuse and tell him that they have renounced the world and have come in search of him, the supreme being. Having heard these words, Kṛṣṇa satisfies the yearnings of the gopis.<sup>7</sup>

The next kind of reference is found in the songs of the Aḷwārs, where the poets not only wrote and celebrated about the dalliances of Radhā and other gopis, they also imagined themselves to have sported Kṛṣṇa. Rāmujācārya supports this literature with his doctrine of *viśiṣṭādvaita*. According to him, *jīvā* is a separate entity which does not lose its identity even after attaining salvation, but enjoys the blissful company of the Brahman.<sup>8</sup> The next development came up with Nimbārka’s theory of *dvaitādvaita* philosophy. “Here *bhakti* is no longer meditation but love and devotion, through which is realised the final emancipation, that is participation in God’s nature (the *jīva* is not merged in the supreme being, but enjoys his company).<sup>9</sup> This enjoyment of the *jīvātma* with the *paramātmā* is the basic concept of the *parakīyā* literature seen today.

The end of the 11<sup>th</sup> century saw a sea of change in the colour of *parakīyā*. “Sanskrit secular poems take a profound mystical turn in the *Vaiṣṇava* lyrics, where *parakīyā* becomes a key to salvation, and *abhisārikā* the seat of all *siddhi* (perfection).”<sup>10</sup> Jayadeva, Vidyāpati and Caṇḍīdāsa were the primary sanctifiers of *parakīyā*. *Rādhā* was identified with the eternal *parakīyā* who loves the man other than her husband. In their lyrics, *Rādhā* is considered a *parodhā* who has to face many hardships when she goes to meet Kṛṣṇa.

“The *rādhā-bhāva*, that is devotion towards Kṛṣṇa equal to that of Rādhā is said to be the ideal form of bhakti in the Caitanya cult. It is known as Mahābhāva or Madanamahābhāva.”<sup>11</sup>

“The power and single mindedness of her love for Kṛṣṇa renders her oblivious to the hardships through which she must pass on her way to meet him (Kṛṣṇa).”<sup>12</sup> “Denial by the society creates a challenging zest in the *prakīyā*. Adultery in which physical possession becomes a sheer impossibility, is, therefore, conceived as an apt ideal for delineating this clandestine relationship of Rādhā and Kṛṣṇa.”<sup>13</sup> “The love between the *gopīs* (particularly Rādhā) and Kṛṣṇa has been delineated as the love of the real woman for a real man.”<sup>14</sup>

“Rūpā Gosvāmī has himself admitted that for all practical purposes the *gopī*’s are considered in Kṛṣṇa’s *prakaṣa līlā parakīyās* on account of the secrecy of their love and the unmanifest character of their marriage. Jīva has also acknowledged at least this much that the mental attitude of the *gopīs* feeling of intense longing for her beloved. The doctrine of *parakīyāvāda* was advocated with so great an emphasis by the later theorists of this school, that it came to be regarded as a distinctive feature of this cult.”<sup>15</sup><sup>16</sup>

A *parakīyā* had a husband and family for which she was answerable in this world, while she wished a union with the *Paramātmā* (*nāyaka*). She was the *Jīvātmā* yearning to merge with the *paramātmā*.

### **Definition of a parakīyā:**

*Parapuruṣānuraktā parakīyā* |<sup>17</sup>

The one who loves another Man, is called a *parakīyā*.

*Parakīyā* is divided into *kanyā* or *parodhā*. *parakīyā dvedha kanyakā parodhā ceti* |<sup>18</sup>

### **Kanyā:**

*Tatra kanyātvānūdhā syāt salajjā pitṛpālītā* |

*Sakhīkeliṣu viśrabdhā prāyo mugdhāguṇānvitā* ||<sup>19</sup>

If a girl under the headship of her father falls in love with a man, then she is a *Kanyā Parakīyā* as she is not the hero’s own. She is unmarried and under the directives of her father. She might be later married to the man of her choice or might not. But there surely is a hope from her end.

### **Parodhā:**

*Parīṇītā parapuruṣānurāgiṇī parodhā* |<sup>20</sup>

Though married, the one who loves another man is a *parodhā*.

### **Kanyā and parodhā – their difference:**

*Vāgbhaṭṭālaṅkāra* and *Alaṅkāraśekara* mention the basic divisions of a *nāyikā* as *svakīyā*, *paṇāṅganā*, *anūḍhā* and *parakīyā*<sup>21</sup>. Here the *parakīyā* is indicative of *parodhā*. Rākeśagupta in his ‘Studies in *nāyaka-nāyikā bheda*’ supports this division stating –

“From the point of view of social relationship, which forms the clear basis of this classification, there is a world of difference in the positions of the two types. Psychologically as well, there is hardly anything in common in the mental set up of the *ūḍhā* and *anūḍhā*: while the former having a constant feeling of social guilt is always afraid lest her secret love should be known to others, the latter conceals her love mostly out of modesty; while the former can never be sure of a permanent union with her paramour, the latter sustains a reasonable hope of such union, and while the former has to suffer an all around social persecution of a very severe type in the case the secret of her illicit love is out, in similar circumstances, may be happily given away in marriage to the man of her choice. An *Anūḍhā*, as a matter of fact, is either a *svakīyā* or a *parakīyā* in the making”<sup>22</sup>

Having mentioned this, *kanyā/ anūḍhā* is widely accepted as part of *parakīyā* probably because, an *anūḍhā nāyikā* is not eligible to be a *madhyā* or a *prouḍhā* that restricting her. Also this division of *nāyikā*-s into *svīyā* and so on are based on her relationship status with the hero. So, an *anūḍhā* is also a *parakīyā* in the strict sense. Thus, it can be concluded that *parakīyās* are of 2 kinds – *Anūḍhā* and *parodhā*

### **Divisions and varieties of a Parakīyā:**

*Rasamañjarī* by Bhanudatta introduces new varieties to this *nāyikā*. These divisions have been improvised upon by *Śṛṅgāramañjarī*. All these divisions are applicable to *parodhā* only. *Śṛṅgāramañjarī* says *parodhā* is of 2 types – *udbuddhā* and *udbodhitā*. (This division is not mentioned by *rasamañjarī*). *Udbodhitā* is when the love is born in the *nāyikā* when the *nāyaka* induces it. This *nāyikā* is divided into 3 types like the *prouḍhā nāyikā* into *dhīrā*, *adhīrā* and *dhirādhīrā*.

*Envade envade o bhāma vēdevvade?* <sup>23</sup>In this Kṣetrayyar padam, the heroine is innocent. She is not aware of Muvvagopala’s līlās. She asks her friend - Who is he, who is he O fair one who is he? Having come in broad day light he came and lifted me by my shoulders, embraced me and kissed me. In this the hero tries to lure the heroine.

An **Udbuddhā** is the one in whom the love is self induced. Rudraṭa states that a *parakīyā* becomes *kāma pīḍitā* or love struck just by seeing or hearing about the hero. He also mentions situations where a *parakīyā nāyikā* might see or hear about her hero.

*Gurumadanārte nāyakamalokyākarṇya vā samyak* ||<sup>24</sup>

*Sākāccitre svapne syāddarśanamevamindrajāle vā* |

*Deśe kāle baṅgya sādhu tadākarṇanam ca syāt* ||<sup>25</sup>

Here is an example of the *nāyikā* falling in love with the hero just by seeing him directly – *sākṣāt*. In this *jāvalī*, a *parakīyā nāyikā* tells her *sakhī* that a man who is handsome when approaches her, she is filled with temptation.

*Apuḍu manasu nilucunaṭē – ativarō adēṭimāṭa* ||<sup>26</sup>

An **Udbuddhā** is further on divided into 3.

**Guptā**<sup>27</sup> - *svakāryagopanaśīlā guptā*<sup>28</sup>. *Guptā* is one who conceals her love affair. She is of three types - the one who conceals past affairs (*atītaṃ surataṃ yā gopayati sā vṛtta suratagopanā*<sup>29</sup>), the one who conceals future affairs (*bhaviṣyat surataṃ yā gopayati sā vartīṣyamāṇa suratagopanā*<sup>30</sup>) and the one who conceals both past and future affairs (*bhūtabhaviṣyat surataṃ yā gopayati sā vṛtta vartīṣyamāṇa suratagopanā*<sup>31</sup>).

The second division is the **nipuṇā** according to *Śṛṅgāramañjarī* and *vidagdhā* according to *Rasamañjarī*. *Jāriṇīvartanacaturā nipuṇā*.<sup>32</sup> The one who is intelligent in concealing her activities is a *nipuṇā* or a *vidagdhā*. *Rasamañjarī* state 2 types - *kriyāvidagdhā* and *vākvidagdhā*. *Śṛṅgāramañjarī* adds another type called the *pativañcanā nipuṇā*.

**Kriyānipuṇā** is the one who indicates her interest in union with her actions. *Kriyayā Surateccham yā jñāpayati sā kriyānipuṇā*.<sup>33</sup> Rudraṭa when explaining about the activities of a *parakīyā* gives a full length description of how she might use gestures to attract her hero.

*Paśyayavīkṣamāṇam susnigdhasphāralocanā satatam* |

*Dūrātpaśyati tasminnāliṅgati bālamaṅkagatam* ||<sup>34</sup>

When the hero is not seeing her, she constantly gazes at him with love filled glances. And when he sees her from far, she hugs the child that is on her lap and cuddles it.

*Animittam ca hasantī sādaramābhāṣate sakhīm kimapi*

*Ramyam vā nijamaṅgam savyapadeśam prakāśayati* ||<sup>35</sup>

Without any reason she laughs, she talks with her *sakhī*, with some excuse, she exhibits her body parts.

*Sakhyā paryastam vā racayatyalaṅkāvatamsaraśanādi* |

*Ceṣṭām karoti vividhāmanulbaṇairāṅgabhaṅgairvā*<sup>36</sup>

She asks her *sakhī* to make in order her hair, her ornaments and girdle. Also with her supple limbs she does many *ceṣṭas* – gestures.

*Vānnipunā* is the one who cleverly indicates her interest in love making through wise usage of words. . *Suratecchām vākcāturyeṇa yā jñāpayati sā vānnipuṇā*.<sup>37</sup>

A *parkīyā* uses words that are filled with indirect meanings or implied meanings. In the following passage from *sāhityadarpaṇa*<sup>38</sup>, she tells her lover that everyone is watchful of her actions, so the *rasika* must leave that place and not show signs of interest. Though that is the direct meaning of the verse, she implies that her husband is her lord as he is her provider but he, the paramour is her loved one as he is a *rasika*.

**Eg:** *Svāmī niḥśvasitēpyasūyati , manojighraḥ sapatnījanah,*

*Śvaśrūringitadaivataṁ nayanayōrīhāliho yātarah |*

*Taddūrādayamañjaliḥ kimadhunā dṛgbhaṅgibhāvena te*

*Vaidagdhīmadhuraprabandharasika ! vyarthōyamatra śramah ||*

My husband becomes jealous even if I heave a sigh. The other co wives are so curious that they smell out my minds reflections, my mother in law like a God understands my smallest of actions, my co sisters understand all my eye movements. I bow to you from far, what is the use of your signals now O! The *rasika* of sweet and cleaver love making. All your efforts are wasted here.

The last variety here of *nipuṇā* is *pativañcananipuṇā*. *Paśyatyeva patyau jārasaṁbhogakāriṇī pativañcanānipuṇā*.<sup>39</sup> She cheats her husband in front of him.

The last variety of Udbuddhā is ***lakṣitā***. *Lakṣitā* is the one whose love affair is known to her friends. *Sakhyādijñātajārasaṁbhogā lakṣitā*.<sup>40</sup> This is again divided into 2 types. If her friends infer her love affair then she is called a ***pracchanna lakṣitā***. *Sakhyādibhiḥ svabudhyā ālocya parapurūṣānurāgiṇī yā budhyate sā pracchanna lakṣitā*.<sup>41</sup>

The other variety is ***prakāśalakṣitā*** - *kaṭākṣādi ceṣṭābhirlokaiḥ sphuṭavijñāyamāna jārānurāgā prakāśalakṣitā*.<sup>42</sup> When the world comes to know through her activities, then she is *prakāśalakṣitā*. The *prakāśalakṣitā* is divided into *kulaṭā*, *muditā*, *Anuśayānā* and *sāhasikā*.

**kulaṭā** - *jāarakulāṭanaśīlā kulaṭā*.<sup>43</sup> The one who frequently seeks the company of many paramours is called a *kulaṭā*. (This *nāyikā* seems to be bordering a *sāmānyā* as she seeks many men while a *parakīyā* clearly seeks only one other than her husband).

**Muditā** – *iṣṭaprāptyā yā harṣaṃ prapnoti sā muditā*.<sup>44</sup> The one who is very happy having acquired her desires is called a *muditā*.

**Anuśayānā** – *saṅketasaṃprāptyabhāvena vyākulānuśayānā*.<sup>45</sup> *Anuśayānā* is the one who is disturbed as she is associated with the meeting place. The earlier authors had given only the description of the 3 varieties of *anuśayānā*. *Śṛṅgāramañjarī* adds 3 names to them. They are *vighaṭitasāṅketā* – the one who is saddened as her tryst is destroyed, *aprāptabhāvisāṅketā* – the one who is worried about not getting the tryst in the future and *Śaṅkitasāṅketajāragamanā* – she is doubtful of her hero's arrival at the tryst.

The last variety is the **sāhasikā**. This variety is unique to *Śṛṅgāramañjarī*. *Sāhasakṛtajārasaṃbhogā sāhasikā*.<sup>46</sup> She is the one who enjoys union with her paramour boldly.

**For calculation purposes** : Though having given these names and details, Bhanudatta himself does not include these in the final computation of the *nāyikās*.<sup>47</sup>

These divisions cannot be considered as, the division is not based on a common factor. Most of them are situation based while only a *vidagdā* is an inborn trait of a *nāyikā*. A *Guptā* conceals evidence (based on situation), a *vidagdā* is clever (inborn trait), *lakṣitā*'s love has been disclosed (situation), *kulaṭā* is more a courtesan (character) *anuśayānā* is sad because of the tryst being destroyed (situational) *muditā* is happy as her success in love (situational)<sup>48</sup>. Since, there already exists a division based on situations (the *aṣṭanāyikās*), it is not possible to have another division based on situations. This probably is the reason for Bhanudatta not considering this division in the final computation.

For example: A *muditā* is a happy *nāyikā* who has been successful in love. How can she be a *khaṇḍitā nāyikā*. These two are totally opposite to each other. Similarly, a *anuśayānā* is sad because her tryst is being destroyed. How can she be a *vāsakasajjā* or a *svādhīnapatikā*?

The other point to be answered here is, could these *nāyikās* be added in the 8 states? That will also not be possible as they are not feasible for a *svīyā* or a *sāmānyā*. A *svīyā* cannot be a *lakṣitā*. Since, she is rightfully married; she will not be worried about her love being disclosed.

Thus, it can be concluded that, this *nāyikā* division cannot be considered for the final computation.



**Total number of Parakīyā Nāyikās-** Though it was just seen that there are so many more divisions in a *Parakīyā*, these are not widely accepted, thus boiling down to the divisions being just two- *Kanyā* and *Paroḍhā*.

**Parakīyā in aṣṭa avasthās:**

*Dhanika*, in his *Avaloka* of *daśarūpakam* mentions that the *avasthā* of *Svādhīnapatikā* is not for *Parakīyā* and *Sāmānyā*<sup>49</sup>. But this is not justified as it is also possible for a *Parakīyā* or a *Sāmānyā* to have a faithful lover. *Ajamila* from *Bhāgavatapurāṇa* (5<sup>th</sup> *Skādam*); who was attached to a *dāsi* is an apt example

According to a few works (*avaloka* of *Dhanika* on *Daśarūpakam*<sup>50</sup>), a *Parakīyā* can only be a *Virahotkaṇṭhitā*, *Abhisārikā* or a *Vipralabdhā*. She cannot undergo any other state as her lover is not her husband. She cannot be a *Vāskasajjikā* as she cannot decorate or await him in her house. But, that is not the case, there are many verses and songs available for proof. Works like *Rasamañjarī*, *Śṛṅgāramañjarī*, *Rasikajīvanam*, *Rasacandrikā* etc have exemplified *parakīyā* in all the 8 *Avasthās*.

**Exposition through dance:**

*Parakīyā* and how she should be portrayed through dance should be analysed as a two step procedure. The first step is to analyse the existing literature and figure out the possible themes and connections to this *nāyikā*. Then the next step would be to extract the idea and adapt the literary idea into dance.

**Available literature:**

Most of the songs performed in *Bhratanatyam* is *Madhura bhakti*, where the *jīvātma* yearns to unite with the *paramātma*. In all such songs, the *nāyikā* is a *parakīyā*. The *nāyikā* is not a *svīyā* as she is not married to the *paramātma* (unless mentioned, for instance in pieces of *Annamayya*). She is not a *sāmānyā* (if not mentioned, for instance in pieces of *Kṣetrayya*). She is a *parakīyā*, as she is yearning for his union and is truly in love with him. She is *anyā/parastrī* to him, yet loves him, thus, a *parakīyā*. Though being inside this *māyā* world, she yearns to be with him. That is why she is considered the highest form of *bhakti*. This is probably the reason why so many poets wrote about this concept.

**Themes present in the dance literature:**

### 1. Inviting the hero –

*Samayamidē rā rā nāsāmi ! tāmasiñcakurā* <sup>51</sup>

Javaḷi by Pattanam Subramaniyar. This is the time O! My lord. Come, without delay. If the enemy of the lotus, the moon goes away then desire will not be fulfilled. (if it dawns then we cannot be together). My husband is not in town and my father in law is no interference. When the means are known why this futile stubbornness?

*Varuvārāṇāl varacollu nāṇaṅge varakūḍādaḍi mānē* <sup>52</sup>

In this *padam* written by Subbarāmayyar, the *nāyikā* sends her *sakhī* to the *nāyaka*'s place as she is forbidden to go there. She says that her husband is very strict and if she is caught then it will become a problem. She gives instruction to him through her friend and says that he should come without making noise, without wearing flower garlands or other fragrances and without the knowledge of the security, she asks him to come in the mid night when it is pitch dark.

- Here though the *nāyikā* is inviting the hero, statements which say that my husband is not around and my father in law cannot see etc in the previous song and statements like come without making noise or wearing fragrance in the second song; goes to prove that she is conscious of the society around her and does not want to hurt anyone. When portraying care must be taken that the heroine is not too blatant. There must be a subtlety in her actions. Though she does not decorate her surroundings, since she awaits the hero at her place, This *nāyikā* is a *vāsakasajjā* .

### 2. Secrecy:

*Pāripōvalerā nīrajākṣuḍu veḍalarā* <sup>53</sup>

A *jāvaḷi* by Pattābhirāmayya. Here, the *nāyikā* tells her paramour, that she has to leave or if other women saw her they will start talking. She requests him to please be kind and keep the thoughts and behavior to himself as they were not right and she had to run away now.

- When choreographing for this *nāyikā*, her tendency to be secretive should be emphasized.

### 3. Denial of rumours:

*Cūḍani kūḍani nindalu jōḍiñciramamā !*

*Āḍukonani vārunnārā haripai nāpai yēmēmo janalu* . <sup>54</sup>

In this *kṣetrayya padam*, the heroine says, that the people have concocted various stories. They have not seen anything yet they talk. Have I ever seen his face she asks? Have I heard him sing and so on she says.

*Apadūruku lōnaitinē capala cittamu cētanē*<sup>55</sup>

A *jāvaḷi* by Paṭṭabhiramayya. ‘Because of my fickle mind, I am subjected to scandal. Without any sin of mine, which sinner has spread rumours on me?’ The *nāyikā* feels she hasn’t done anything which she should not have done, yet people make scandals.

- Here, songs like these are quite open for various interpretations. It could be true that the heroine is really innocent and the news is just a rumour or it could be that she is cleverly trying to conceal her activities with her words, like a *vānnipuṇā*. A look of sorrow paired with an overtly exaggerated innocence will aptly set the right mood of presentation.

#### **4. A note of promise:**

*Madhurānagarilō calla nammabōdu –*

*Dārividuvumu kṛṣṇa kṛṣṇa ||*<sup>56</sup>

In this *jāvaḷi* written by an unknown poet, the *nāyikā* promises her lover that she will soon return to him when he tries to advance with her in front of public.

- Statements where the *nāyikā* asks him to leave her establishes that she wants to maintain secrecy of their affair and also a note of promise that she will get back to him, leaves a clear picture that their affair is an ongoing thing.

#### **5. Thinking about the emotions of her paramour**

*Intirō vāni manasenta cinnabōyenō – enta cinnabōyenō ||*<sup>57</sup>

Here in this *jāvaḷi* written by an unknown author, the *nāyikā* feels bad wondering how much her lover must be feeling bad. As she could not go to him when she was called by him as she was with her husband.

*Ēmira varada nī mōmu cinnaboyinadi*

*Nā manasu nī manasu prēma ninḍiyunḍaga*<sup>58</sup>

Here, the *nāyikā* is pacifying Varada/ Muvvagopala and giving him reasons as to why she could not attend to him immediately as he came. She says it bring malice if people were to notice her giving him attention.

- When the *nāyikā* thinks about how her paramour must be feeling, she establishes her love for him. She is considerate of his emotions and feels bad when he feels bad. Her union with him is not just for physical pleasures but has a deep bond of love.

#### **6. Time is not apt**

*Ēmi mēmu sānivāramu – kumbhini pūrṇasōmaliṅga*

*Tamaku nyāyama ||<sup>59</sup>*

In this *jāvaḷi*, by an unknown author, the *nāyikā* is upset with the *nāyaka* who tries to coax her in front of her husband. Here she is scared of the scandal or the problem that could be caused by his deeds.

- This again shows a *nāyikā* who wants to keep her husband happy and scared of a scandal. She wants secrecy and is upset when the paramour does not heed to her.

#### **Parakīyābhāsa:**

##### **1. Not scared of the society:**

*Nīpondu sēyaka māna muvvagopāla ! nī pādamāna*

*Nāpondu nīveḍa bāyakurā ! cāla*

*Nammitirā ninnu nā prāṇanātha<sup>60</sup>*

She says that she will not give up the company of Muvvagopala and he should also not give up on her. She says that she has full faith on him. She dares her husband and family members to question her. She does not mind them seeing her with him.

*Ittaṇai tulāmbaramai nī ūr tiriṇḍāl*

*Enṇa solluvārgaḷaḍi ūrārum<sup>61</sup>*

Here the *sakhī* is reprimanding the *nāyikā*. The *nāyikā* is careless about her love affair with Sendil Muttaiyyar. The *sakhī* reminds her that she is surrounded by her relatives and she should be discreet about her love affair.

*Cūḍare adinaḍacē hoyalu sudati sēyu jāḍalu*

*Āḍadi kulakānta attinṭi kūḍalu alagōpāluni viḍidiki vēḍale<sup>62</sup>*

The other people are seeing the heroine who is walking and going towards Krishna. They say, a housewife under the care of her in-laws goes to meet him. She walks wantonly and does not bother about other people laughing at her and so on. Here people are scolding her saying that is she a woman or a dog or is she worth her husband! They blame his destiny and so on.

- It should be noted that a *parakīyā* is very secretive of her actions. Even by chance if her activities are suspected then she tries to deny it by cleverly diverting people. Strangely these 3 songs are where she is unabashed about her affair. *asyā guptaiva sarvā ceṣṭā* |<sup>63</sup>. All her activities are secretive says *Rasamañjarī*. The *Bhāvaprakāśa* when explaining about *sādhārāṇa stri*, says that a *svīya* will not be jealous, a *parakīya* will not be open about her *keli* and a *sāmānya* will have both the traits<sup>64</sup>. By this, it can be understood that a *parakīyā* is secretive about her affair.
- Here the *nāyikā* is a *parakīābhāsa*. She ceases to be a *parakīyā* by not being secretive. In the first song *Nīpondu sēyaka*, she is bordering devotion than illicit love affair. In the other 2 songs, her wantonness is being reprimanded by her *sakhī* and the public respectively. A *kula stri* who is married into a good family will not be so blatant.

## 2. Advancing on an uninterested man:

*Ceragu māsiyunnānani yōcanasēya vaddurasāmi !*

*Dorayou nā muvvagōpāla*

*Parasatulaku dōsamennaḍulēdura* <sup>65</sup>

Here the *nāyikā* is an *adhamā*, she beckons the lord for love making, when she is in the phase of periodical indisposition. Even when he is moving far from her she is making fast advances.

- *Śṛṅgāra* should always be between 2 consenting partners. If one person is not interested then it is a *rasābhāsa*. It is all the more important for *sambhoga*. Since here the hero is clearly uninterested, it is a matter of *rasābhāsa* and she is a *nāyikābhāsa*.

## Parakīyā from texts:

A *parodhā parkīyā nayikā* must be portrayed with secrecy. An apt explanation of how she must be depicted is given in the following passage which describes a *Parakīyā Abhisārikā*.

When a *parakīyā* is an *abhisārikā*, her activities during her journey towards the hero is given thus in *bhāvaprakāśa*. She covers her complete body with clothes and walks without making any noise. At every step she is scared if somebody is watching her and turns around to see, she trembles and is bathed in sweat. Her eyes resemble the eyes of the deer which is frightened of the tiger. He is aptly dressed to camouflaged in the darkness or the moonlight. She wears her *uttarīya* or upper garment in colours like blue, *kusumbha* (saffron/ gold) and *manjistha* (bright red) and walks very slowly.

*Vilīnā sveṣu gātreṣu niśśabdapadasaṅcarā |*

*Paścānnivartitapadā śaṅgamānā pade pade ||*  
*Prabhūtavēpathumatī svedodasnapitāṅgakā |*  
*Śārdūladarśanatrastahariṇīśābavīkṣaṇā ||*  
*Jyotsnītamāsvanīyānāyogyaveśavibhūṣitā |*  
*Nīlīkusumbhamañjiṣṭhārāgaiḥ paṭṭottarīyakaiḥ ||*  
*Avakunṭhitasarvāṅgī śanaryāti parāṅganā |<sup>66</sup>*

Another passage that describes the activities of a *parakīyā*

*Dṛṣṭe dṛṣorvikāśaśca mādhyam bhāṣaṇēnyataḥ ||*  
*Prasādo vadane harṣaḥ sambhramastasya darśane |*  
*Adarśane ca mūrccā ca tatsatkāreṣu kautukam ||*  
*Svabhartuḥ pramukhe tasya smaraṇam suratādiṣu |*  
*Prṣaṇam bhogyavastūnām samāje tasya garhaṇam ||*  
*Sarvatra tasya vākyasya prītipūrvam parigrhaḥ |*  
*Mamba nātha mannāthetyevam bālopalālanam ||*  
*Bhāvairavamvidhairanyām lakṣayenmadanāturām |<sup>67</sup>*

The following activities establishes her as a *parakīyā* - She is a person whose eyes bloom with love and happiness at seeing her lover, she speaks sweetly and sports a happy countenance. She is filled with happiness and anxiety when she sees him. She faints when she does not see him. She is filled with curiosity at his activities. She is reminded of her paramour even during love making with her husband. When her lover sends things to her, she scolds him in public. She absorbs his words with love always. In his presence, she cajols the child as –“My mother! My lord!” etc.

### **Concluding the Portrayal of a Parakīyā:**

*Parakīyā* is the highest form of *bhakti* when the paramour is the Supreme Being. *Madhura bhakti* is the simplest form of devotion, where the *jīvātma* (*nāyikā*) believes that there is a *saguna Brahman* who will protect it (her) and yearns to be with him. This form of *parakīyā* should not and will not carry traits of illicit relationship. She should be portrayed with a tinge of devotion. Sometimes to add a zing, there is a clear mention of the husband and family which indicates the illicit relationship. This *nāyikā* should be portrayed as per the definitions and activities mentioned in the *śāstrās*.

Keeping the philosophical aspects apart, a *parakīyā* is indeed a part of this society. It is imperative to have a healthy combination of various kinds of people in a society. Whether the character of a *parakīyā* is commendable or not is a discussion outside the pursuit of this paper.

This *parakīyā* should be secretive in her actions. Though she is overcome by passion she should not advance to an uninterested man. Her actions should be subtle and she should make the hero aware of her interest in him through clever usage of actions and words. She should be considerate of her family and surroundings and take the affair forward only when the time and place is apt.

For *rasotpatti* to be possible, an apt and ideal portrayal of characters is important. A deep understanding of the character and her activities will give a unique dimension while choreographing. Analysing the situations already sung about will create options for adding *sañcāris* while choreographing.

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- <sup>1</sup> Rakeshgupta, *Studies in Nāyaka-Nāyikā-Bheda* (Aligarh: Granthayan, 2003), 53.
- <sup>2</sup> *Rasakalikā of Rudrabhatta*, trans. Kalpakam Sankaranarayanan (Madras: The Adyar Library and Research Centre, 1988), 15.
- <sup>3</sup> *Śṛṅgārāṇṇavacandrikā*, ed. V.M. Kulkarni (Bharatiya Jnanapitha, 1969), IV. lvi. 30.
- <sup>4</sup> *Mystic Eros : Troubadours and the Vaisnava Poets of Medieval India* (Delhi: Abhishek Prakashan, 2010), 78.
- <sup>5</sup> *Bhāvaprakāśanam*, trans. Madan Mohan Agrawal (Sādābāda: Ushā Agravāla, 1978), IV. cxlvi. 135.
- <sup>6</sup> Though not exactly a Purāṇa.
- <sup>7</sup> Rakeshgupta, *Studies in Nāyaka-Nāyikā-Bheda*, 2003, 174.
- <sup>8</sup> Rakeshgupta, 190.
- <sup>9</sup> Rakeshgupta, 192.
- <sup>10</sup> Dash, *Mystic Eros*, 183.
- <sup>11</sup> Rakeshgupta, *Studies in Nāyaka-Nāyikā-Bheda* (Aligarh: Granthayan, 2003), 204.
- <sup>12</sup> Yvonne yazbeck Haddad and Ellison Banks Findly, eds., *Women, Religion and Social Change* (Albany, NY: State University of New York Press, 1985), 228, www.questia.com.
- <sup>13</sup> *Mystic Eros*, 180, 189.
- <sup>14</sup> Rakeshgupta, *Studies in Nāyaka-Nāyikā-Bheda*, 2003, 25.
- <sup>15</sup> Chaitanya cult of Gaudīyā Vaiṣṇavism
- <sup>16</sup> Rakeshgupta, *Studies in Nāyaka-Nāyikā-Bheda*, 2003, 206.
- <sup>17</sup> Akbar Shah, *Śṛṅgāramañjarī*, ed. Dr. V. Raghavan (Hyderabad: Hyderabad Archaeological Department, 1951), 9.
- <sup>18</sup> *Rasakalikā*, 14.
- <sup>19</sup> *Rasārṇavasudhākaraḥ*, ed. Gaṇapatiśāstrī, Anantaśayanasaṃskṛtagranthāvaliḥ 50 (Trivandrum: Printed by the Govt. Press, 1916), I. cvii. 28.
- <sup>20</sup> Akbar Shah, *Śṛṅgāramañjarī*, 9.
- <sup>21</sup> Vāgbhaṭa (last), *Vāgbhaṭālaṅkāraḥ* (Kalkātā: Ramānātha Majumadār Trust, 1917), VI. x. 199.
- <sup>22</sup> Rakeshgupta, *Studies in Nāyaka-Nāyikā-Bheda* (Aligarh: Granthayan, 2003), 325.
- <sup>23</sup> Kshetravaya, *Muvvagopala Padavali: Amours of the Divine Cowherd with Jingling Bells, Telugu Lyrics of Kshetravaya with Poetic English Translation and Notes on Aesthetics*, trans. Dr.B.Rajanikanta Rao (Vijayawada: Rajani Publications, 1994), 26.
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- <sup>25</sup> Rudraṭa, XII. xxx-xxxviii. 384-85.
- <sup>26</sup> Pappu Venugopala Ravu, ed., *Bunch of Jāvalis: Transliteration, Translation and Notation in English-Audio CD (Text in Tamil and Telugu Appended)* (Chennai: Pappus Academic & Cultural Trust : Books available at Karnatic Music Book Centre, 2011), 101.
- <sup>27</sup> *Rasamañjarī of Śrī Bhānudatta with the Commentaries Samañjasā by Śrī Viśveśvara and Sukhāvabodhā by Śrī Janārdana Pāṇḍeya*, trans. Viśveśvara and Janārdana Pāṇḍeya, Sarasvatibhavana - Grantamala 134 (Varanasi: Sampūrṇānandasamskṛtaviśvavidyālaye, 1991), 71.
- <sup>28</sup> Akbar Shah, *Śṛṅgāramañjarī*, 9.
- <sup>29</sup> Akbar Shah, 10.
- <sup>30</sup> Akbar Shah, 10.
- <sup>31</sup> Akbar Shah, 10.
- <sup>32</sup> Akbar Shah, 10.
- <sup>33</sup> Akbar Shah, 10.
- <sup>34</sup> Rudraṭa, *Kāvyaḷaṅkāra*, XII. xxx-xxxviii. 384-85.
- <sup>35</sup> Rudraṭa, XII. xxx-xxxviii. 384-85.
- <sup>36</sup> Rudraṭa, XII. xxx-xxxviii. 384-85.
- <sup>37</sup> Akbar Shah, *Śṛṅgāramañjarī*, 10.
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- <sup>39</sup> Akbar Shah, *Śṛṅgāramañjarī*, 10.
- <sup>40</sup> Akbar Shah, 11.



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- <sup>41</sup> Akbar Shah, 11.  
<sup>42</sup> Akbar Shah, 11.  
<sup>43</sup> Akbar Shah, 11.  
<sup>44</sup> Akbar Shah, 11.  
<sup>45</sup> Akbar Shah, 12.  
<sup>46</sup> Akbar Shah, 12.  
<sup>47</sup> Bhānudatta, *Rasamañjarī*, 110.  
<sup>48</sup> Pappu Venugopala Rao, *Rajamanjari of Bhanudatta* (Chennai: Pappus Academic & Cultural Trust, 2011), 53–65.  
<sup>49</sup> *Daśarūpakam: Samikṣātmaka Viśṛta Saṃskṛta Hindī Bhūmikādyāvaśyaka Tattvopetam*, trans. Dāhāla, Harjivandas Sanskrit Granthamala 45 (Vārāṇasī, Bhārata: Caukhambā Amarabhāratī Prakāśana, 1987), II. 274.  
<sup>50</sup> II. 274.  
<sup>51</sup> Venugopala Ravu, *Bunch of Jāvaḷis*, 105.  
<sup>52</sup> Krishangini, ed., *Thamizhil Bharathanatiya Paadalkal* (Chennai: Sadhuram Pathippakam, 2007), 90.  
<sup>53</sup> *Bunch of Jāvaḷis*, 28.  
<sup>54</sup> Kshetrappa, *Muvvagopala Padavali*, 123.  
<sup>55</sup> *Bunch of Jāvaḷis*, 1.  
<sup>56</sup> Venugopala Ravu, 156.  
<sup>57</sup> Venugopala Ravu, 146.  
<sup>58</sup> Kshetrappa, *Muvvagopala Padavali*, 227.  
<sup>59</sup> Venugopala Ravu, *Bunch of Jāvaḷis*, 140.  
<sup>60</sup> Kshetrappa, *Muvvagopala Padavali*, 97.  
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<sup>62</sup> Kshetrappa, *Muvvagopala Padavali*, 152.  
<sup>63</sup> Bhānudatta, *Rasamañjarī*, 64.  
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<sup>65</sup> Kshetrappa, *Muvvagopala Padavali*, 150.  
<sup>66</sup> Śāradātanaya, *Bhāvaprakāśanam*, 1978, IV. clxviii. 142.  
<sup>67</sup> Śāradātanaya, V. lxx. 162.