



An Analysis Of Figures Of Speech In *Ratnaketudaya* Of Balakavi.

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Abstract:

This study analysis the use of figures of speech in the Sanskrit drama *Ratnaketudaya*, written by. Balakavi. The drama tells the story of Prince Ratnaketu and his love for Lilavati, and is known for its poetic language and exploration of emotions.

Index Terms.

.Figures of Speech.
Sanskrit Drama
Balakavi.
Alankaras
Ratnaketudaya
Ullekha
Drshtanta

Introduction:

Sanskrit drama is renowned for its rich and expressive language. Which is often embellished with figures of speech. These literary devices play a crucial role in enhancing aesthetic appeal and emotional impact of the performance. *Ratnaketudaya*, a Sanskrit drama written by Balakavi, is a masterpiece of Sanskrit literature that showcases the poets skillful use of figures of speech

The drama tells the story of Prince Ratnaketu from the Malava dynasty and his love for Lilavati, the daughter of King Jayasena

The story revolves around the romance between Ratnaketu and Lilavati, who fall in love after meeting at the temple of Sarvasiddhikari. The drama explores themes of love, union, and separation, showcasing the emotions and actions of the characters as they navigate their relationship. The drama is known for its poetic language and exploration of emotions, particularly the sentiment of love. The play is divided into five acts, describing the love story of Ratnaketu and Lilavati.

In Sanskrit drama, figures of speech (Alaṅkāras) play a vital role in enhancing the aesthetic appeal and emotional impact of the performance. Alaṅkāras are literary devices used to embellish language, creating a rich, vivid, and expressive narrative.

Types of Alaṅkāras

1. Śabda Alaṅkāra (phonetic figures): Alliteration, repetition, and other sound devices.
2. Artha Alaṅkāra (semantic figures): Metaphor, simile, hyperbole, and other devices that play with meaning.

Importance of Alaṅkāras

1. Emotional resonance-Alaṅkāras help convey complex emotions and themes, engaging the audience on a deeper level.
2. Poetic flair-They add beauty, rhythm, and musicality to the language, making it more evocative and memorable.
3. Dramatic impact. -Alaṅkāras can heighten tension, create suspense, or convey subtle nuances, enhancing the overall dramatic effect.

In Sanskrit drama, Alaṅkāras are not mere ornamentation; they are an integral part of the narrative, enriching the audience's experience and deepening their understanding of the play.

FIGURE OF SPEECH IN RATNAKETUDAYA DRAMA

The poet has a beautiful style and fiction at his command. While describing Srngara the style is simple and elegant. But Vira the style is rigorous. He profusely uses the Arthalankaras. The text highlights Bālakavi's mastery of language and his use of Arthālankaras, a type of figure of speech that enhances the beauty of the sentiment portrayed.

Methodology:

This study will analyze the use of Arthālankaras in Bālakavi's works, with a focus on their structural and semantic characteristics. The analysis will be based on a close reading of Bālakavi's drama, including the example provided in the text.

Analysis:-The poet has a beautiful style and diction at his command. While describing Srngara the style is simple and elegant. He profusely uses the Arthalankaras. But never crosses the limit prescribed by Anadavardhana.. Anadavardhana has identified the role of alamkara in poetry which was prominent in rasa. The alamkara should enhance the beauty of the sentiment portrayed 1.

सौन्दर्यस्य ध्रुवमवसति स्सौकुमार्यस्यसीमा
शृङ्गारिस्योन्नतिरभिनवा यौवनस्य प्रतिष्ठा ।
माधुर्यस्यधिकरणमियं मन्मथस्यावलम्बो
मच्चित्तस्याभरणमथवा मेदिनीमण्डलस्य ।।

Lilavati is the abode of beauty, the boundary of charm, the height of love, incarnation of youthfulness, she is the support of mammatha, the ornament to my desire or she is the ornament of the whole world.

The example illustrates Bālakavi's use of Ulekha, a type of Arthāṅkara. The verse describes Līlāvati's beauty, using a series of compound words that create a vivid and evocative image. The use of Ulekha in this verse enhances the beauty of the sentiment portrayed, creating a striking and easily communicative effect.

The poets use of Drshtanta is also interesting. The attitude of King Ratnaketu towards women of the harem after seeing Lilavati is described thus 2

मन्दोत्कण्ठोऽस्मि कृतो मदिरदृशाहमवरोधमहिलासु ।
मधुकर इव विकसन्त्या मल्लिकया साम्प्रतं कमलिनीषु ॥

He is disinterested to meet women in the Harem like a Bee disinterested to Lotus after meeting the budding Jasmine. Here the expression echoes the sentiment of Dushyantha after seeing Sakuntala. The Hamsapadika accused him of the change in his attitude. The only difference is there it is mango flower, here that is Jasmine.

Any how this Drshtanta sheds much light to the mind of Ratnaketu. Thus portraying his love towards his heroine.

Example of Alliterations

The first section presents a verse that demonstrates Bālakavi's fondness for alliterations, particularly repetition of words.

स्थाने स्थाने शिशिर मधुर वारि सहात्मनाया :
कुले कूले मधुमदरत्कोकिलाः पुष्पवाटीः ।
मध्ये मध्ये भवभयहरं मन्दिरं देवतानां
दूरे दूरे वसति वचसां चोलभूमेः प्रभावः ॥3

The following focuses on a specific verse that exemplifies Bālakavi's diction.4

गत्वा गत्वा नवमधुरि मार्गवतान्बाल चूताः
नादायादाय च किसलयान्याशु पुंस्कोकिलोऽयम् ।
दत्वा दत्वा प्रणय लेहरीदर्शयन् स्वां प्रियायै
प्रीतः प्रीतः पिबति मधुतत्पीतशेषं स्वयञ्च । ।
1

The analysis highlights the repetition of certain words in the verse, including "gatvā", "tvā", "ādaya", and "prītaḥ". The repetition of these words creates a musical quality and emphasizes certain themes or ideas in the poem.

Conclusion:

This study demonstrates the significance of Arthālankaras in Bālakavi's works, highlighting their contribution to the overall aesthetic appeal of his poetry. The analysis suggests that Bālakavi's use of Arthālankaras is a deliberate literary device, used to create a specific emotional response in the reader.

References.

1. Anandavardhana, *Dhvanyaloka*, chapter II-18, kasi samskrta series Grandamala, Banaras, 1967.
2. *Ratnaketudaya* p.28.
3. Ibid, p.56.
4. Kalidasa, *Abhinjana Sakuntala*, p 132.
5. *Ratnaketudaya* p.63
6. Ibid, p. 33

