Classical Kavya Shastra Principles In The Kavittas Of Pt. Narayan Prasad: A Literary Analysis

Mugdha Savio Dsouza[1]

Research Scholar, Sri Sri University, Cuttack, Odisha

Ph.D. Scholar (SSU_20210067), India

Classical Kavya Shastra Principles in the Kavittas of Pt. Narayan Prasad: A Literary Analysis

Author: Mugdha Savio Dsouza

Affiliation:Sri Sri University,Cuttack,Odisha

Ph.D. Scholar (SSU_20210067)

1. Introduction

This research examines how poetic structures from classical Kavya Shastra manifest within the kavittas attributed to Pt. Narayan Prasad of the Jaipur Gharana. The paper positions kavitta as a performative poetic form—embodied in rhythm, abhinaya, and tala—rather than a text-bound poem. Instead of reproducing compositions as literary artifacts, the study interprets their structural behaviour: how shabda (sound), artha (meaning), laya (tempo), and rasa become dance-compositional logic.

The objective is to demonstrate that these kavittas do not merely reference Kavya Shastra but realize it through performance grammar and pedagogy. Three representative compositions are analysed to show how poetic theory is enacted, not quoted.

2. Theoretical Framework

This study draws from Dandin's shabda–artha alignment (Kavyadarsha) and vritti theory to investigate poetic behaviour as it becomes embodied action. Instead of exhaustive enumeration, selected alamkaras and vrittis are examined for their functional presence in performance.

Kavitta is treated as:

Applied poetics (not manuscript literature)

Pedagogical composition (movement + rhythm training)

Aesthetic transmission system (guru–shishya based)

This places the research within dance scholarship, using Kavya Shastra as analytical vocabulary.

3. Literature Review

Existing scholarship documents Kathak history (Kothari, 1989; Baner, 1982), Jaipur lineage (Sathe, 2017; Sundarlal, 2007), and pedagogy (Azaad, 1980; 2022; Raghuveer, 2007). However, research rarely addresses kavitta as a structured poetic–pedagogical entity grounded in alamkara and vritti logic.Existing scholarship rarely examines kathak kavittas through the lens of Kavya Shastra, particularly the vritti-based interpretive framework that connects poetic expression to embodied performance structure in Jaipur Gharana pedagogy.

Current literature recognises kavitta as repertoire but does not formally connect it to classical poetics. This research responds to that gap by evaluating poetic principles in performance behaviour rather than textual reproduction.

4. Methodology

A qualitative, interpretative methodology is adopted. The study does not treat kavittas as fixed textual poems but as functional compositions whose identity lies in rhythm, movement, and rasa.

Corpus

Three kavittas are analysed:

Chakkardar Kavitta — rhythmic vīra structure

Kāliya Daman — misra-jāti narrative kavitta

Gol Kapol Adhar Bimbaphal — rūpa-varṇana śṛṅgāra–bhakti kavitta

Analytical Lenses

Vritti identification

Shabda–artha alignment

Selective alamkara relevance

Rasa flow as narrative architecture

Pedagogical behaviour in performance

5. Analysis and Discussion

5.1 Chakkardar Kavitta (Vīra through Sound Structure)

चक्करदार कवित्त

(धड़ धड़ धड़ धड़ बादल गरजत, तड़ तड़ तड़ तड़ बिजली चमकत दमक छम छम छम छम मेहा बरसत, दादुर मोर पपीहा बोले

नारायण' के मनहुं नाचत,

टेहकुकु टेहकुकु टुकुन्डा दुकुन्डा

टेहकुकुटेहकुकु टुकुन्डा टुकुन्डा

टेहकुकु टेहकुकु टुकुन्डा दुकुन्डा) X3

This kavitta demonstrates how rhythmic sound clusters (e.g., dhad–tad–chamkat patterns) direct movement and build force. Vīra is produced through structure, not vocabulary. This aligns with Dandin's premise that sound is compositional, not decorative.

5.2 Kāliya Daman (Misra-Jāti; Multi-Vṛtti Behaviour)

कालिया दमन

(मिस्र - जाति)

गेंद खेलत हिरत फिरतत करत छल बल कारी देह में कूद गए

मार गोता नाग जी के पास जब तक पहुंच गए

नगनियोंसे कहने लागे उठाओ नाग देव को

नागनी जब चमक उठे तुम हो बाल गोपाल लाला

हमको आत है तरस तुम पर हंसत हंसत कृष्ण बोले

नाग नाथन आयो में

नागजी ने उठके देखा क्रोध से मारी फुंकर

सन नन फुंकार की जब गूंज धवनी छा गईं

कृष जी जब नील बरनन भए लगे, दौ युद्ध करने

झटक झट झट पटक पट पट नाग जी को नाथ लियो

नाथ से जब खींच कर ले आए जमना धार में, फन नन पर चरन नन धर

नादिग्दिग- दिगदिगदिगदिग, थो दिगदिग-दिगदिगदिगदिग

म ततत्त थई - त्राम ततत थई - निरत तत् तत् करन लागे

सांवरे गोपाल लाला

थरर ररर नगनियें कांप उठी - चरन नन पर - पर प्रभु के

विनती कर कहने लगी - अवहूँ जानू तुम हो कृष्णावतार प्रभु जी

हम को देओ सुहाग लाला - नागन्यो की टेर सुन कर नाग जी को दे दियो

भूमि बृज में धूम मच गई - कृष्ण जय जय कार मच गई

नन्द बाबा मगन भए जब माँ यशोधा करत आराती

मोतीयन के थाल भर भर देत नारायण को

गुण प्रभु के गाए गाए के नाचे नाच के

मगन भए भए मगन भए ,मगन भए नारायण जब

मगन भए भए मगन भए , मगन भए नारायण जब

मगन भए भए मगन भए, मगन भए नारायण जब

This composition enacts narrative progression: play → confrontation → surrender → jubilation.

Mṛudu vritti supports devotional tone

Vivaraṇa vritti sustains descriptive sequencing

Laya vritti shapes tempo for chakkardar closure

Bhāva vritti anchors Krishna as divine protagonist

Here, poetic identity is realised kinetically.

5.3 Gol Kapol Adhar Bimbaphal — Rūpa-Varṇana Kavitta

गोल कपोल अधर बिंबाफल लोचन परमविशाल शुक नासा भृकुटि शिशु शशिसंग अति सुन्दर है भाल मुकुट चन्द्र का शशि लसत है घुंघर वारे बाल रत्न जड़ित कुण्डल कर कंकण गल मोतियनकी माल पग नूपुर मणि खचत बचत जब चलत हंसगति चाल गौर स्याम तन बसन अमोलक कर मेहन्दी सो लालमृदु मुस्कान मनोहर चितवन बोलत अधिक रसाल कुंज भवन में बैठ दोऊजन गावत अब्दुल ख्याल नारायण या छवि को निरखत (पुनि पुनि होत निहाल) 3

This kavitta enumerates Krishna's form through visual anchors that instruct gesture, torso placement, and drishti. Its śṛṅgāra is devotional, not romantic.

Upama, rupaka, and anuprasa appear as movement maps, not literary embellishments.

6. Conclusion and Contribution

The three analyses demonstrate that Pt. Narayan Prasad's kavittas function as:

Movement-based realisations of Kavya Shastra principles

Vritti-governed compositional systems

Tools for rasa sequencing in performance

Kavitta thus becomes performative poetics, preserving classical theory in embodied practice.

7. References

1. Bhāmaha. (7th century CE). Kāvyālaṃkāra [Classical Sanskrit treatise on poetics]. (Referenced through secondary analyses of Alamkāra school).

2. Daṇḍin. (8th–9th century CE). Kāvyādarśa (Jibananda Vidyasagara, Trans. & Ed.). Motilal Banarsidass Publishers.

3. Azaad, T. (1980). Kathak Darpan. Nateshwar Mandir Publications.

4. Azaad, T. (2022). Kathak Gyaneshwari (4th ed.). Nateshwar Mandir Publications.

5. Chaudhary, P. (2021). Rajasthan: Sangeet Aur Sangeetkar. Dayalbagh Educational Institute.

6. Dadheech, P. (2013). Kathak Nrutya Siksha: Part 2. Bindu Prakashan.

7. Kothari, S. (1989). Kathak: Indian Classical Dance Art. Abhinav Publications.

8. Raghuveer, G. (2007). Kathak Main Kavitta. Radha Publications.

9. Raghuveer, G. (n.d.). Kathak Bandisho Main Nihit Ganana. Radha Publications.

10. Sathe, P. (2017). The Traditional Legacy of Jaipur Gharana Kathak. MSU Baroda.

11. Sundarlal, G. J. (2007). The Contribution of Churu District Rajasthan in the Growth and Development of Jaipur Gharana Kathak. MSU Baroda.