Raḍḍa

Paümacariu 1.3.9: वरि रड्डावद्धु कव्बु करमि 'No—I'll compose a poem in the *raḍḍa* meter'

The *raḍḍa* (sometimes also called the *vastu*) is a *strophic* meter, i.e., a meter made up of two more or less independent metrical constituents. It consists of a stanza called the *mattā* (*ChŚ* 12*ff.*, *SCh* 4.8, *ChA* 5.17*ff.*, *VJS* 4.29*ff.*), followed by a *dohā*. In reality the *mattā* denotes a family of meters with five lines (*pāda*s), in which the odd lines are longer than the even ones. Various subvarieties are recognized but a common one (called *cāruseṇi* at *PrP* 1.140) has the structure 15–11–15–11–15 (in *mātrā*s per line). This is what the *ChK* defines in verse 34 (giving it, however, the name *rāḍhaü*):

तिहिंहिं मत्तउ पढमु पउ होइ
　तह तीयउ पंचमउ
बीय चउत्थु रुद्य निरुत्तउ ।
　सतसट्ठि वि मत्त निरु
सुकवि अल्हि राढउ सु उत्तउ ॥
इकु राढउ अरु दूहडउ
　बिहुं मिलि बत्थु वि होइ ।
पणरुत्तरसउ मत्त थिरु
　विरलउ बुज्झइ कोइ ॥ ३४ ॥

'The excellent poet Alhi defines the *rāḍhaü* as a meter with sixty-seven *mātrā*s: the first *pāda* and the third have fifteen *mātrā*s; the second and the fourth have eleven. One *rāḍhaü* and one *dohā* together make a *vatthu*, always with one hundred and fifteen *mātrā*s. Few people know this.

The commentator cites the following definition:

जासु विरयणि हुंति पय पंच,
पढमं चिय पनरह य, बीअ चारि गारह निरुद्धउ ।
तह तीअइ पंचदह, रड्डभेउ जाणहु सु सुद्धउ ।
करहिअमोहिणि मिअनयणि राहासेणु मुणिंदु ।
अंतिहि दोहउ जिसु हवइ कवि नंदड्डु भणंति ॥

'A meter whose structure has five *pāda*s—fifteen *mātrā*s in the first, eleven in the second and fifth, and fifteen in the third—is to be known as the pure *raḍḍa* type (call them *karahi*, *mohiṇi*, *mianayaṇi*, or *rāhāseṇa*), with a *dohā* at the end: so says the poet Naṃdaḍḍha.'

Raḍḍa stanzas in the *Sandeśarāsaka* always have a *mattā* stanza of either the *cāruseṇi* type (15–11–15–11–15), or of what *PrP* 1.133 calls the *rāaseṇa* type (15–12–15–11–15). The breakup of each *pāda* into smaller constituents called *gaṇa*s is controversial, because metrical writers don't agree if they do mention *gaṇa*-division at all. The *dohā* stanzas are standard, i.e., *pāda*s of 13–11–13–11 *mātrā*s, with a well-known *gaṇa* schema. Bhayani, following Jacobi and Alsdorf, gives the following analysis (‿ is light, – is heavy, × is any *mātrā*):

<center>raḍḍa</center>

pāda a:　‿‿ , −‿ , ‿‿ , ×××××

pāda b:　‿‿ , ‿‿ , ⏑⏑⏑

pāda c:　‿‿ , −⏑ , ‿‿ , ⏑‿‿⏑

pāda d:　‿‿ , ‿‿ , ⏑⏑⏑

pāda e:　‿‿ , −⏑ , ‿‿ , ⏑‿‿⏑

<center>dohā</center>

pāda a:　‿‿‿ , ‿‿ , ⏑⏑⏑

pāda b:　‿‿‿ , ‿− , ⏑

pāda c:　‿‿‿ , ‿‿ , ⏑⏑⏑

pāda d:　‿‿‿ , ‿− , ⏑

Paddhaṭikā

The *paddhaṭikā* or *paddhaḍī* is the standard meter of Apabhraṃśa epic and continues (with some modification) as the basis for vernacular *caupaī*s. It consists of four equal *pāda*s, each with four *gaṇa*s of four *mātrā*s. The rhyme is *a* and *b*, *c* and *d*. Like the *gāthā*, there is an alternation between syncopated and unsyncopated rhythms: the shape ⏑−⏑ is banned from the odd *gaṇa*s, but occurs often in the second *gaṇa* and obligatorily in the fourth. For the unsyncopated rhythms, the favored realization is the anapest (⏑⏑−). The schema of each *pāda*:

<center>‿‿ , ×××× , ‿‿ , ⏑−⏑</center>

The definition cited by our commentator:

सोलसमत्तउ जहिँ पउ दीसइ, अक्खरगत्तु न किं पि सलीसइ ।
पायउ पायउ जमकविसुद्धउ, पद्धडीअह इहु छंदु पसिद्धउ ॥

'A meter with sixteen *mātrā*s in a *pāda*, not ensconced in any syllabic structure (??), perfected by an end-rhyme in each pair of *pāda*s, is known as the *paddhaḍī* meter.'

Ḍumilā

This is a *mātrā*-based meter, but tends to exhibit specific syllabic patterns. It has six *pāda*s: *pāda*s *a* and *b*, *d* and *e*, and *c* and *f* rhyme. The tendency is to iterate the pattern ⏑⏑− throughout the line (in some texts this is even defined as a *varṇa* or syllabic meter), which (as Bhayani notes) results in an anapestic rhythm (⏑⏑−) in *pāda*s *a/d* and *c/f*, and a dactylic rhythm (−⏑⏑) in *pāda*s *b/e*.

pāda a & d:　‿‿‿ , ‿‿

pāda b & e:　‿‿ , ‿‿

pāda c & f:　‿‿‿ , ‿‿ , ‿‿

<center>2</center>

Rāsaka or Ābhāṇaka

Bhayani points out that this meter (in four equal *pāda*s) is similar, if not identical, to the *rāsā-valaya* defined in *KD* 2.25. The *pāda*s have twenty-one *mātrā*s, the *gaṇa*-division of which is again controversial. In the *Sandeśarāsaka* a caesura (*yati*) always occurs after the eleventh or twelfth *mātrā*. Bhayani's analysis is:

<div align="center">

caesura after *mātrā* 11:

$\overline{\smile}$, ×××× , $\overline{\smile}\underset{\smile\smile}{}$, $\smile$ | ××× , $\overline{\smile}\underset{\smile\smile}{}$, $\smile\smile\smile$

caesura after *mātrā* 12:

$\overline{\smile}$, ×××× , $\overline{\smile}\underset{\smile\smile}{}$, $\smile$ | $\underset{\smile\smile}{}$, $\overline{\smile}\underset{\smile\smile}{}$, $\smile\smile\smile$

</div>

The commentator quotes *ChK* 17:

मत्त होहि चउरासी चहु पय चारि कल
 ते सठि जोणि निबंधी जाणहु चहु अ दल ।
पंचकलु वज्जिज्जहु गणु सुठ्ठुवि गणहु
 सो वि आहाणउ छंदु के वि रासउ मुणहु ॥

'In four *pāda*s of four *gaṇa*s each there are eighty-four *mātrā*s in total. ((Those that have a three-*mātrā* group, and four other parts, are known by the name *yoni*.)) Avoid a *gaṇa* of five *mātrā*s; count the *gaṇa*s well. That is the *āhāṇaü* meter, but some call it the *rāsaü*.'

References

ChA = *Chandonuśāsana* of Hemacandra, edited by H.D. Velankar. Mumbai: Bharatiya Vidya Bhavan, 1961. (Singhi Jain Series 49.)

ChK = *Chandaḥkośa* of Ratnaśekhara. See *KD*.

ChŚ = *Chandaḥśekhara* of Rājaśekhara. See *SCh*.

GL = *Gāthālakṣaṇa* of Nanditāḍhya. See *KD*.

KD = *Kavidarpaṇa*, edited by H.D. Velankar. Jodhpur: Rajasthan Oriental Research Institute, 1962. (Rajasthan Oriental Series 62.)

PrP = *Prākṛtapaiṅgala*, edited by Bholashankar Vyas. Ahmedabad: Prakrit Text Society. 2 vols. (Prakrit Text Series 2 and 4.)

SCh = *Svayambhūchandaḥ* of Svayambhū, edited by H.D. Velankar. Jodhpur: Oriental Research Institute, 1962. (Rajasthan Oriental Series 37.)

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