

CHAPTER -VI

LITERARY

EVALUATION

OF THE POEM

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Sentiments in the Poem

The primary constituents of poetry are ‘*Śabda*’ and ‘*Artha*’. Besides these two, the Acharyas mentioned the *Alaṅkāras*, the *Guṇas*, the *Bhāvas*, the *Rasas*, and *Dhāvni* etc. In Sanskrit rhetoric there is good deal of controversy with regard to the relative importance of these various constituents. However, from the famous definition of a *Mahākāvya* given by the Acharyas like Vishvanatha, it is clear that in the *Mahākāvya*, *Rasa* occupies a very central position.

Sentiment has been accepted as the ‘soul of poetry’,¹ while rhetorical establishments are only the means to enhance and not to create its beauty.² The Sanskrit theory of *Rasa* has a very sound psychological base in the various characters that are presented in the *mahākāvyas*, are actuated by varying feelings and emotions. These emotions generally remain dormant in the heart of a person and are awakened and intensified by suitable ‘*Ālambanas*’ (Indirect causes) and ‘*Uddīpanas*’ (Excitants) respectively and then they are expressed in the form of corresponding ‘*Anubhāvas*’ occasionally these are supported by various feelings which are invariable of transitory character. The process of the awakening and manifestation of emotions is the same in ordinary life as well; however, in poetry the touch of

the poetic genius transforms the emotions in such a wonderful manner that the sympathetic reader and listener (*sahrdaya*) invariably experiences them as delightful. This emotional delight experienced by a '*Sahrdaya*' in poetry is technically known as '*Rasa*'.

For the presentation of '*Rasa*' the basic material consists of '*Karuna*' (cause), *Kārya* (effect) and '*Sahakārī*' (concurrent cause).

For the presentation of *Rasa* the basic material consists of *Kāraṇa*, *Kārya* (effect) and *Sahakārī* (concurrent cause).³

In poetry theses are technically referred to as '*Vibhāvas*' '*Anubhāvas*'. This change of terms is not just formal. In fact, the *Kāraṇa*, *Kārya* and the *Sahakārī* of worldly life are given these technical forms in poetry because there they perform a specific function; the *Vibhāvas*, *Anubhāvas* and *Saṅchārī bhāvas* render the ordinary emotion (which is invariably of the nature of a mixed experience of pleasure and pain) into a purely delightful namely '*Rasa*'.

Thus '*Rasa*' can be presented by a poet only by delighting his characters in a strictly realistic manner. The poet must clearly point out as to how a particular character; how a particular emotion in the form of various activities. It is clear that in the case of a composition where a poet is for any reason indifferent to characterization and proper development of the plot, it would be utterly fruitless to make investigation in respect of '*Rasa*'. It may

sometimes happen that in a certain portion, a particular emotion may appear to dominate in a detached form and that also within its restricted sphere it might have ever been furnished with the necessary material as well in the form of its corresponding ‘*vibhāvas*’, ‘*Anubhāvas*’ etc.

The sentiment of tranquility (Śānta Rasa)

The theme of the poem namely swami Vivekananda caritam suggests that the Tranquility (Śānta) is the principal (*Aṅgi*) sentiment of this poem. The Poet Bhandarkar himself has written in the sixth canto about this.⁴

Sama is the *Sthāyībhāva* here, Swami Vivekananda and Swami Ramakrishna Paramhaṁsa is *Ashraya*, *Ālambana Vibhāva* is the eternal existence of the world (*saṁsāra*) and momentary world. *Uddīpana* is the traveling of the places like Himalaya, Mathura, Kashi, etc. Meeting with Ramakrishna, the essence of the perspective world, service of the people thinking about the God, service of the nation is *Anubhāva*. This sentiment is in the fifteen canto of the poem.⁵

Swami Vivekananda was in his whole life, above from the all worldly desires, finder of the peace, and he accepted that the reason of the real happiness is only internal tranquility.⁶

He had eagerly desired to get peace. He was wandering here and there with the thinking that who will help him to achieve higher state of peace.⁷ He believed in this way marriage is one of the main obstacle. Therefore, he

rejected his father's marriage proposal. In his imagine world, he saw the shadow form of the lord Buddha, and he became very eager when he heard his voice that leave this material world and try to achieve Brahman. Once by luck, he met with Sri Ramkakrishna Paramhansa, and after hearing his massage, he got lots of peace in his mind. Arriving of Swamiji at Dakshineshwar, his meeting with Ramakrishna, he is inspired for singing a song etc. is *Ālambana*, *Uddīpana* and in his song, we can clearly find the form of the *Śānta Rasa*.

On the day of examination he was singing melodious songs, by which the sentiment of tranquility appeared. Once he feels supreme bliss after singing the *stuti* of Goddess Kali which is written by his Guru, he passed his whole night in engrossed condition and get the highest pleased. He had sung a *stuti* by ślokas; ⁸ At the end of his life, he totally engrossed his mind in Goddess Kali.⁹

Thus, we can see the sentiment of tranquility in some incidents of Swamiji's life which is described by the poet Bhandarakar in this epic poem. There is no erotic sentiment and mirth (*Hāsya*) in this poem.

Sentiment of Pathos (*Karuṇa rasa*)

The *Sthāyī Bhāva* of *Karuṇa* as already stated is grief (*śoka*). It assumes the form of the *Karuṇa* sentiment are the deceased kinsmen the lost object or the victims of calamity. Its *Anubhāvas* are tears, fainting, lamentation etc.

and the *Vyabhicārī Bhāva*s of this sentiment are sorrow, trembling and fear etc.

In S.V.C. we feel the sentiment of pathos when Swamiji lost his father Vishvanatha Datta, and his family came into very critical situation. All his relatives left him alone in this situation, and started to quarrel for properties. His family became poor; they did not get enough food to eat. After seeing her children in this situation Mother Bhauvaneshwari was lamenting and said to his son “oh son! Why you are trying to achieve God, who is not helping to us in this situation.”¹⁰ Swamiji was wandering here and there in search of work, but he could not get it in any place.¹¹ He was going out of home saying that he was been invited by his friend for eating, but without taking food he was coming back. His family members were surviving somehow eating only rice and salt.¹² When his mother invited him for taking some food, he replied her that he had already taken the food from the friend’s house. By listening to this, mother’s eyes were loaded with tears. Thus Narendra was becoming very helpless.¹³ When he look at his relatives, sisters without nourishment in the form of skeleton, he was not able to control his tears and was crying in some isolated places.¹⁴ Many times he felt that there is no place for poor people in this world.¹⁵ Sentiment of pathos arises also when Sri Ramakrishna left his body from this mundane world, which is described in given *śloka*s.¹⁶

Heroic sentiment (Vīra rasa)

“Enthusiasm” (*utsāha*) is the *Sthāyībhāva* dependent on personality as *Indra*, divine form and victory is *Avalambana*, army ministry, wealth are the *Anubhavas*, and fortitude determination etc are the *Sāñcharī Bhāvas*. All these *bhavas* combined together cultivate into the Heroic sentiment in S.V.C.

Though the other sentiments are also employed in S.V.C yet it is the sentiment of Heroism which is found to be predominant. Swamiji had nature of donation. Therefore he can be considered as a great donor (*Dānavīra*), When he was seeing some wandering travelers he was giving anything to them. When he was in western country, he achieved lots of fame by his lectures and some people gave him also money, but Swamiji gave money to the poor and needy people.¹⁷ He was not only a donor but was always trying to remove the sorrows of the people. He had mercy for poor people. He believed that the service of the poor people is the service of the lord. He had great enthusiasm and pleaser to serve, these people and he also inspired all the people for serving the poor and helpless people.

Swami Vivekananda was always prepared to follow the religious tenets. That's why he was *Dharmavīra*. He was very pious, establisher of new religion, founder of the unity of the all religions, and always ready to give his life for protecting *Dharma*, as the physical power of the *Kṣatriya* is necessary for the protection of the nation, similarly the power arising out of the control of the sense organs is necessary. 225

The idealistic character like Vivekananda and his followers went on discussing the problems and prospects of religion in the *Ashrama* of Varahnagar and they attempted to win over the world by the qualities of sacrifices and penances.¹⁸ Swamiji always inspired the people to follow their duty (*Dharma*). He said that the life of the human being is not only for the enjoyments of the worldly means.¹⁹ But the real nature of the life of the human being is to follow the religion or duty and get the fame. By *Dharma*, the animal can be man, and man can be *Isvara*, and without *Dharma* the man is an animal.²⁰ He also said *Dharma* is like *Kalpavṛkṣa* (the tree, which can fulfill all the desires). *Dharma* can perceive all the limit of the life i.e. the life is not steady and not immortal. Thus due to ignorance, man is as animal and after achieving the spiritual knowledge, man can be a God. In this world there is only one God, known as *Virat*, by following various paths of the religion, people worship him.²⁰ That *Īśvara* who is *Sat*, *Chit* and *Ānanda*, is in the form of *Jīva*, and we should serve him with the knowledge of *Śiva*. People accept him with form, formless and the God gives the message of the brother hood, peace and the unity of the all religions. He is the form of the pleaser, truth, peace, friend, non violent etc. Thus, the message of Swamiji is about the *Viśva Vedānta Dharma*. Only one religion, one way of the universe. Japan known to him as Shinto (way to achieve to lord), *Śūnya* for Buddha, *Kavalitvam* for Jaina, all pervading father for Christian, Allah for Muslims, *Ahurmajda* for *Parasi*, all are in one religion which is *Vedic Dharma*.²¹

Thus Swamiji gave new sight to the people about the world Vedanta religion, where there is no Muslim, no Hindu, no Christian, no Buddha and Jaina.²² *Lakṣmī* is achieved by *Dharma* and good conduct (*Sadācāra*) and by *lakṣmī* one can give good donation, by donations one can have everlasting fame, it is therefore *Saniti Dharma*. *Dharma* in association with *Sadācāra* is the cause of the development.

In this world pure love for all beings, the feeling of unselfishness, and generosity for them, is the touch stone of *Dharma*.²³ The features of the *Dharma* is to think continuously about the God who is omni-present, and omni-potent. Touch stone of *Dharma* is *Anubhava*.

The sentiment of Terror (*Bhayānaka Rasa*)

In this epic poem we can find this sentiment in only one incident. In this sentiment (*Bhaya*) fear is *Sthāyībhāva*, Ghost, Black colour, is the *Ālambana*, activity of them is *Uddīpana*, fearful sound is *Anubhāva*, shouting with that fear is *Vyabhichārī bhāva*.²⁴

In his childhood Swamiji was meditating upon *Siva* with his friends. At that time from some where, one black serpent appeared before him, and this created fear. This sentiment arises and all his friends go to their own houses.²⁵ Here the fear which was in the children is *Sthāyī Bhāva*, Serpent is *Ālambana*, it was moving here and there is *Uddīpana*, suddenly he went from there is *Sañchārī bhāva*, All this things increased the sentiment of terror.

The sentiment of wonder (*Adbhūt Rasa*)

Wonder is the *Sthāyī bhāva*, Lord *Gandharva*, yellow colour' and super natural things are *Uddīpana*. After hearing this, who became over-whelmed with joyful emotion is *Anubhāva*, illusion is the *Vyabhicārībhāva*, which created the sentiment of wonder. The meeting of Narendra with Shri Ramakrishna Parmahansa when he made him experienced the God to Narendra only by touching his feet is such a wonderful incident, and suddenly he forgot all the things of the world, and felt supreme bliss. Narendra himself thinking that whether this is the power of *śmṛmohana* Mantras or power of *Aṣṭāṅga yoga siddhi*, or any *indrajalā*. He thought a lot about Parmahansa and after this incident he eagerly wished to go to Dakshineshwar time and again.²⁶ Here the description of the super natural things is *Ālambana*, and for perceiving them, touching the feet is *Uddīpana* and after touching the feet, he forgot all the differences of active and inactive things, and experienced non-dual Brahman is *Anubhāva*, emotions, false arguments are *Sāñchārī Bhāva*, Swamiji became amazed is *Sthāyī bhāva*, all this things create the sentiment of wonder.

Description of the parental affection

Affection is *Sthāyī bhāva*, Mercy, heroism is *Uddīpana*, embarrassing etc, *Anubhava*, inauspicious doubts, enjoyment etc, is *Sāñchārī bhāva*, her deity is Mother is the Parental affection. In this epic poem some incidents are described which show the parental affection. After worshipping God

Shiva Bhuvaneshwari Devi, got the child Narendra,¹ When Narendra was asking continuously questions about the God, then lots of doubts were getting created in her mind. Therefore for removing her doubts, she was pouring water which was sanctified by the utterance of Siva Mantras on his head. When Swamiji's family came to miserable condition after the death of his father, Swamiji was wandering here and there in search of work but he helplessly returned at evening when his mother, gave some food. He avoided after saying that he has already taken food in his friend's house., With this answer, she was becoming upset. Here Narendra is *Ālambana*, his activities are *Uddīpana*, affection of his mother Bhuvaneshwari Devi, doubts are *Vyabhichārī*, increased the sentiment of Parental affection.

Bhāvayojanā /Emotions

In this epic poem the poet Bhandarkara described emotions through various incidents. When Narendra was singing the songs, devotional emotions increased in his songs.²⁷ Another incident is, when the king of Khetadi arranged the dancing program of *Raj-Nartaki*, at that time Swamiji became emotional after hearing her songs.

Shri Ramakrishna Paramhansa had also deep affection with the Goddess Kali. He always engrossed in her, and singing her *stuti*.²⁸

There are eight types of *Rasa* and *Bhāva*, i.e. *Rasābhāsa*, and *bhāvābhāsa*, *Bhāvaodaya*, *Prashmadaya* of *Bhāva*, *Bhavshanti*, *Bhāvasandhi* and *Bhāvāshakta*.

There are also some incidents of the poem, where Swamiji show his affection towards the Mother land India. He became very emotional when he left India for attaining parliament of religion, he again and again prays to India,

Bhāvodaya

Emotions appear in this epic poem in different places, poverty of India create the emotions. After the death of Swamiji's father the condition of his family gives rise to the feeling of mercy, while Swamiji went to the mount of Giranar there he found the great religious symbols of Jain and *Buddhas*. So he became both happy and unhappy and remembered the past glory of India.²⁹

Guṇas /Qualities

There are different views regarding the number of *Guṇas*. Some rhetoricians like Dandin say that there are ten *Guṇas*, some say twenty and some say three. According to *Rīti* school, there are ten *śabda Guṇas*. *Prasāda*, (elegance), *Mādhurya* (sweetness) and *Oja* (grander) are recognized by all the rhetoricians.

The cause melting emotions in the mind, present in the erotic sentiment, and the form of joy is known as sweetness.³⁰

Poetic faults

There are no poetic fault in the māhākāvya, however only one instance can to our notice. Actually it should be Yogakshem the poet has presented as khsemyoga show the Krambhang dosha occurs.

In some verses svashabdvachyata dosha is also found. The poet has used the word Shanti in some of the verse where shant rasa finds place.

Language and Style

Literature is the expression of life through the medium of language. Human impulses give birth to various expressions which in the written form become literature. Literature has two essential elements, firstly there should be a subject of human interest and secondly the mode of presentation which gives aesthetic pleasure. An artistic composition can never be complete only with the existence of the subject matter. The simple presentation of the subject matter can never give aesthetic pleasure to the readers. This mode of presentation is partly, technically, known as language and style. Thus without proper language and style the birth of literature cannot be conceived. A poet can give us that aesthetic pleasure which is expected from an artistic composition through the language and style. Therefore both play an important role in composition. Through the finesse of language and style, a poet modifies fashions and arranges the subject matter in accordance with the principal of order, symmetry, beauty and effectiveness so as to enable us to attain that delight which is the primary object of any artistic creation.

Sanskrit acharyas have very vaguely referred to the characteristic of language and style. They are of the view that the diction and style should be highly polished and ornamented. Thus it is chiefly dependent on personal merits of the poet to form his own style or to make changes in the traditional style of his period. According to make changes in the traditional believed that the *Kāvya* style began with Vālmīki's *Rāmāyaṇa*, as it is considered the '*Ādi Kāvya*'. Vālmīki, in his epic has employed a style which consists of simple, spontaneous and natural language. This tradition continued more or less up to the time of the poet – Kālidāsa. Kālidāsa running on the same track of *Kāvya* style started by Vālmīki, refined his language but he was very conscious about the spontaneity, simplicity and sweetness of language and he seldom crossed this limit so as to the excellence of language with the refinement which they injected into the veins of Sanskrit *kāvya* style. The poets like Bhāravi, Māgha and others showed more and marked leaning towards affection in their verbal expression. It is from this period onwards that the *kāvya* style taking the form of artificiality and complexity. During post Kalidasian period there started a new trend viz. of *Śleṣa-bandhas* and *Śāstrīya Kāvyas*. The primary object of these poets obviously was to make a display of their mastery over language.

As Pandit Trayambak Bhandarakar is a modern poet, he mainly follows the Vaidarbhī style. His language is highly polished and profusely ornamented with figures of speech. It is lucid and enjoyable. He has commendable command over language.

His language and style may be studied under the following heads;

- 1) *Rītis* (dictions);
- 2) *Alaṅkāras* (figure of speeches);
- 3) *Vivaraṇas* (descriptions);
- 4) *Chandas* (metres);
- 5) Miscellaneous aspects

1) *Rītis*

According to Vāmana, '*Rīti*'³¹ is the soul of Poetry.'³² It is the essence of language which cannot be separated from language in any case.

About the types of the '*Rīti*' there are many views of the Acharyas, but the minimum number is three which is accepted by most of the Ācārayas. They are '*Vaidarbhī*', '*Gauḍī*' and '*Pāñchālī*'.

i) *vaidarbhī* or gay style

This style is an elegant mode of expression (*Lalitātmaka*) consisting of an arrangement of syllables which are sweet in Sanskrit.³³ Mostly it is devoid of compounded words and thus of easy comprehension, *Prasāda* and *Mādhurya* are the two conspicuous merits of the *vaidarbhī* style and goes well with *Śṛṅgāra*, *Hāsyā* and *Karuṇā* sentiments and it is particularly suited to all other tender feelings.³⁴

ii) *Gauḍī Rīti*

In a wide contrast to the former there is the second one the *Gauḍī Rīti*, which maybe termed as the bombastic style. It is a strong mode of expression

and consists of hard consonant with stiff diphthongs. It is profusely chequered with compounds which are very often unusually long.³⁵ So far as ‘*Guṇas*’ are concerned as *Oja* mainly holds its way over this style. It is verbose and full of alliterations. It is a very suitable vehicle of suggestion for the *Rudra* (furious) and *Vīra* (Heroic) sentiments.³⁶

iii) Pāñcalī Riti

The *Pāñcālī Rīti* is a via media between the two opposite *Ritis* viz, ‘*Vaidarbhī*’ and ‘*Gauḍī*’.³⁷ It admits partly the characteristics of both the *Ritis* and hence is an agreeable combination of hard and soft consonants, and such diphthongs as are not onerous and a few compounds here and there which are mostly simple ones. Bhoja has also given the definition of *Pāñcālī*.³⁸ We can find number of *Ślokas* in this style in this epic poem and here is some illustrations given below.³⁹

Thus style of the poet is lucid, suitable to *Rasa*, melodious and beautiful. Readers can easily understand. This quality exists in sentiment of tranquility, sweet sound arising with the arrangement of the alphabets like *ta, tha, da, dha*, in this *Guṇa* there is lack of compound.

After the study of the poem we can find maximum uses of this quality. We find in the incidents like, the poor condition of the Narendra’s family after the death of his father Vishvanatha Datta, in the messages of Sri Ramakrishna Paramahansa, in the description of the messages of the Swami Vivekananda etc. all this incidents are the cause of the melting emotion in mind and thus the quality of sweetness.

Oja (Grandeur)

Oja guṇa is present in heroism.⁴⁰ excitement of the mind the verses are composed with long compounds. This quality is related with the attitude of rigorousness.⁴¹

Some where the quality has point the sentiment of terror and anger also.⁴² We can find this quality in this poem in the incident like Swamji encourages the people for the progress of the nation, his affection for the nation he became anger on the foreigner who was telling word, when he was on tour.⁴³ and other are – this quality with the sound of the syllables, *sa, sa, ta*.⁴⁴

Prasāda Guṇa (Quality of Elegance)

That sentence in which the comprehension of the meaning is easy and which conveys a well known meaning is called a sentence endowed with *Prasāda Guṇa*. This quality appeared in the melodious, lucid, verses. Only by hearing meaning comes to the mind, *Mādhura* and *Oja* may be related to *Prasāda* but *Prasāda* is separate from both the *Guṇas*. Here are the illustrations.⁴⁵

Alaṃkāras

It is understood that the poetic figures are originally intended to lend beauty to the expression, but in course of time, the figures exercised fascination

for the successive generation of poets to the extent that they ceased to be mere outer trappings and got settled down as an independent discipline.

One should not forget that there was a time when the *alaṃkāras* were thought to be the essence of poetry and they were indispensable to a good poem. The face of a lady, though beautiful, does not look attractive without the employment of proper ornaments, said Bhāmaha.⁴⁶ Vāmana also laid great stress on the utility of *alaṃkāras* by asserting boldly that a poem is to be accepted for its embellishment.⁴⁷ Mammata paid great importance to the *alaṃkāra* by incorporating them in his definition of poetry.⁴⁸ *Alaṃkāra* is identified with beauty itself, not as instruments of beauty. Therefore the good poets have applied their minds in framing their verses in such an embellished form which will make the verse beautiful. Though generally viewed as outer trappings, the *alaṃkāras* are natural to the Sanskrit poetry. It is, however, their judicious use, which makes the poem beautiful.

A study of the SVC reveals that the author of this epic poem was a master of versification and choice expression. A student of literary criticism will not fail to discern in his verses a large number of *alaṃkāras*, both of sound and sense. Many of them heighten the sense implied and rise of the state of *Rasavad alaṃkāra*. Thirty four figures have been identified, but the ones most commonly met with are Alliteration, Simile, poetic fancy and Metaphor. All the figures occurring in this work have been identified and arranged and their references indicated. While these *alaṃkāras* have been arranged in an

order, their definitions have been supplied from the works of poetics like *Kāvya prakāśa* of Dandin and *Sahityadarpaṇa* of Viśvanātha.

A poetic composition has its two aspects: words, which constitute its outer figure, and the connotations of those words, i.e. meanings. Thus the *alamkaras*, which add charm to any poetic piece, can be of two types; decorating the words i.e. the *śabdālamkāras* and decorating the meanings i.e. *arthālamkāras*. Those, which decorate the words, entirely depend upon the words for their existence, for they cease to survive, as soon as another replaces a word. On the other hand, the *alamkaras* based on meaning continue to exist even with the change of letters and words.

Now, I shall deal with the *śabdālamkāras* first and then the *arthālamkāras*.

1. Anuprāsa (Alliteration)

Alliteration consists in the similarity of letters.⁴⁹ The figure most frequently occurs in this poem. An example is given here –

जीर्णं वस्त्रमिव त्यजामि सुखतस्तूर्णं स्वकीयं वपुः

पूर्णं कर्तुमथापि कार्यमवनौ कीर्णं यतिष्ये ध्रुवम् ।

यावद् ब्रह्ममयं समग्रमिति न ज्ञानं जगत्यां जनै-

स्तावत् प्रेरयितुं प्रयत्नपरता मन्ये मदीयं तपः ॥ SSVC XVIII. 54

Others examples are 1. 1,2,5,6,7,9,11,12,14,33,37, II. 27, XIV. 3, XVII 54.

2. Yamaka (chime)

There is chime when there is the repetition of letters in the same order with a different meaning.⁵⁰ We give here only an example of *Padāḍipadānta-Yamaka* from the SVC.

इत्थं यमी खेन्दुदिनानि लङ्का -
लंकारवद्बोधरुचिं वितेने ।
तेनेदृशं प्रेम नृणाममानं
मानश्च तस्मिन्नभवत् समेषाम् ॥ SSVC XIV. 19

3. Citra

A poetic figure arising from the arrangement of letters which are placed in such a way that either i) they form an arrow, sword, lotus, drum, wheel, disc, plough etc., or ii) they can be read vertically, horizontally, crosswise or even in reverses order giving the same or different meaning. Our poet has composed only one *citra-alaṁkāra* and that is presented in *Harabandha*. It is not given in the text but in a separate page before the beginning of the *kāvya* proper. The verse is presented here –

कन्दो नः स्यान्नवीनः कुमतिकृतिततिं नाशयन् गे यदेयः
श्रुत्यन्तप्राप्तसत्तप्रथितमतरतश्चित्रकर्माऽकलंकः ।
कर्ता सर्वसहां स स्वसृतिमतिरतिं सद्यतिः कीर्तिमूर्तिः
सप्रोद्यद्भयविद्यः सततशतनतः क्षोणिवित्तो विवेकः ॥ SSVC Harabandha p. 6

4. Atiśayokti (hyperbole)

It is hyperbole when, 1) the object under consideration is described as if submerged in another, 2) the object is something (more than what it is) when an assumption is introduced by 'if' etc., and 3) when there is an inversion of cause and effect.⁵¹

An example of *Atiśayokti*:

प्रासादं नीयमाने यमिनि नरपतिर्मोचयित्वा तुरंगान्
युक्तान् दीप्तांशुमुक्ताफलरुचिरतरं स्यन्दनं राजकीयम् ।
कर्षन्स्वाभ्यां कराभ्यां सह जननिबहैः प्रीतियुक्तैः पदव्या -
मासीदीर्घ्यालुदेवैर्दिवि गमनपरैः सान्द्रतं प्रेक्षणीयः ॥ SSVC XIV. 26

Some other examples are XII.II, XIV.7

5. Ananvaya (Self-comparison)

A figure of speech⁵² in which a thing is compared to itself, the object being to show that it is matchless and can have no other *upamāna*.

रामनादनगरीजनेश्वरः
पूजयन्प्रमुदितो यतीश्वरम् ।
यत्तदादरसमस्तदादरः
क्वापि तस्य तुलना न दृश्यते ॥ SSVC XIV. 22

6. Apahnuti (Concealment)

It is concealment when the object under reference is negated and another is affirmed.⁵³

An example of *Apahnuti* :

देवैः पुरा जलनिधेर्मथनादवाप्तं

पीयूषमेव रचितः स्थविरैः प्रवादः ।

सत्यं त्वनेन विदुषाम्बुनिधिर्जगाहे

बोधामृतं च मथितं जगते प्रदातुम् ॥ SSVC XIV. 10

Here the object of comparison of the object to be described is negative and the standard of comparison, or the object not meant to be described, is affirmed in its place. Thus one finds here the concealment of the real nature of a thing and the ascription of an alien and imaginary character to it.

7. Aprastutaprasaṁsā (indirect description)

Indirect description occurs when the object under reference is described by implication through the description of something irrelevant to the context.⁵⁴

Viśvaṇātha, following Ruyyaka, accepts this figure also when an effect is justified by a cause or vice versa, either under a similarity or a contract.

When the description of something not connected with the context (*aprastuta*) serves to point to the object, which is meant to be, described (*prastuta*) it is *Aprastutaprasaṁsā*.

कस्यान्तरं न भविता सवितारमुखे :

पूर्वा दिशं पुनरुपेतमुदीक्ष्य तुष्टम् ।

रात्रौ प्रसुप्तमखिलं किल जीवजातं

स्वस्वेषु कर्मसु नियोजयितुं पुरस्तात् ॥ SSVC XIV. 1

An example of *Aprastutaprasamsā*.

8. Arthāntaranyāsa (corroboration)

Corroboration is that in which a general or particular proposition is corroborated by another proposition, either through similarity or through difference.⁵⁵

श्रद्धालुरासौज्जननी तदीया

धर्मप्रियादर्शवधूर्विशुद्धा ।

अजीजनत्सूनुमतो नरेन्द्रं

बीजानुरूपो ध्रुवमङ्कुरोऽपि ॥ SSVC I. 16

An example of *Arthantaranyāsa*.

Other example are: 1,4,9,III. IV. 13,20,23,VI. 49,IX. 11, X. 14, 21, XI. 24, XII. 10,38, XIV. 24, 42, 53.

9. Utpreksā (poetic fancy)

Poetic fancy consists in presuming that the object under reference is identical with a similar object.⁵⁶

ताराः सुराणां कुसुमोपहारा
नक्तं वियत्प्राङ्गणमाभरन्ति ।
उस्रैः सुधांशुस्त्रिदिवीविधातुं
भुवं सुधासान्द्रतलां करोति ॥ SSVC I. 37

An example of *utprekṣā*.

Some other examples are : II. 43, VII. 75, IX. 4, XII. 29, XIV. 8,9,20, XVII. 4.

10. Udātta (Exalted)

The description of prosperity exceeding all ordinary experience is Udātta or when the actions of the great are represented as subordinate or collateral to the subject in hand, it is Udātta.⁵⁷ By the description of the prosperity or abundance of the thing we exalt its greatness of the object under description.

लङ्कारथ्याः सुरभिसलिलैर्नागराः सिक्तवन्तः
सालंकारैः पुनरुभयतस्तोरणैः सज्जिताश्च ।
राजास्माकं नयनरुचिरः केवलं योगिपूर्वः
प्राप्तो जिष्णु'र्मुदितहृदया भाषमाणाः समानाः ॥ SSVC XIV. 3

An example of Udātta is given here.

11. Upamā (Simile)

Simile occurs when different things having a common similarity are compared.⁵⁸

An example of *Upamā*.

इत्थं विचाराहितमानसेन
हितः स्वधर्मांभुनिधिर्जगाहे ।
ईशोऽस्य विश्वस्य परो नियन्ता
यन्ता रथस्येव धृताश्वरश्मिः ॥ SSVC I. 2

Some other examples are 1, 7, 11, 26, X. 3, 19, 26, XIV. 21.

12. Ullekha (Allusion)

When the same object is looked upon by different people as different things,
it is *Ullekha*.⁵⁹

An example of *Ullekha*⁵⁹

धर्मस्यावासभूमिः प्रभवपदमिदं नित्यशो दर्शनानां
नानावीरैः सुधारैरविरतभवनात्स्वस्ति कालादनादैः ।
विश्वप्रेमप्रकर्षः प्रकृतिमाधुरिमा मार्दवं भावनानां
एभिलोकस्य कर्तुं प्रभवति सततं नेतृतां भारतं नः ॥ SSVC XIV. 17 ॥

13. Kāvyaṭiṅga (Poetic Reason)

When a reason is implied in a sentence or in a word , it is termed
Kāvyaṭiṅga.⁶⁰

प्रतिगृहं पूजनमाञ्जनेय-
वीरस्य तस्याभिमतं तदासीत् ।
स्वतन्त्रतावीर्यपराक्रमाणां
प्रतीकरूपः स हि दिव्यतेजाः ॥ SSVC XIV. 17 ॥

Another example is: SVC XIV.10

14. Lokokti (Popular Saying)

According to Keśava Miśra, *Ukti* is of four types⁶¹

Viz. *loka*, *chheka*, *arbhaka* and *unmatta*. *Lokokti* is the imitation of a popular saying.

As an example of *Lokokti*:

बलं जीवनं दुर्बलत्वं च मृत्यु-
बलं शाश्वतं सादलं सिद्धिबीजम् ।
बलं सौख्यकृद् दुर्बलं च दुःखं
बलान्यर्जयध्वं बलान्यर्जयध्वम् ॥ SSVC XIV. 33 ॥

15. Vikaswara (expansion)

A general statement supports a special statement and a special statement again supports that general statement.⁶²

An example of *Vikaswara*

इह हि मनुजस्यान्त्यं लक्ष्यं जगत्पतिरुच्यते
विषयपदवीमध्यारूढोऽमृतं न समश्नुते ।
अनुमृगतृषं धावन्ती काऽऽप्नुते हरिणी जलं
प्रभवति महान् धर्मो नेतुं नरं परमं परम् ॥ SSVC X. 33 ॥

In this verse one special statement is made that only God is the ultimate goal of man and that cannot be achieved by a man who is attached to the sphere of the objects like the deer who runs after a mirage cannot get water at all. To substantiate this general statement is made i.e. only *dharma* can help in attaining the highest goal of life.

16. Vinokti (Privative description)

It is *Vinokti* when it is stated that without a certain thing the object described is defective.⁶³

An example of this *Alamkāra*

वाणीयमस्य प्रसृताऽचिरेण
देशेऽखिले येन जना विना तम् ।
स्वं मेनिरे वञ्चितमेव चित्त -
मभूच्च तेषामधिकोत्कम् ॥ SSVC XIV. 41 ॥

17. Virodha (Contradiction)

When something is said to be contradictory, even when there is no contradiction – it is the figure contradiction.⁶⁴

नुतिरियमतिभक्तिः कास्ति दीनस्य भिक्षो -
रपहरितमित्वा चेन्मया किञ्चिदुक्तम् ।
जनिभुवमधिकृत्य प्रायशः सा प्रशंसा
श्रुतिविहितसृतेर्वा भारताध्यात्मशक्तेः ॥ SSVC XIV. 12 ॥

18. Viṣama (uneven)

It is the figure *Viṣama* when two unequal things are said to be related.⁶⁵

तद्वैभवं ! सोऽप्यसमो जनौधो !

विज्ञानक्लृप्तिर्मनसाऽप्यचिन्त्या ।

तज्जीवितं कर्ममयं नवं क

क भारतं दीनतयाऽऽवृतं नः ॥ SSVC IX. 31 ॥

19. Vyatireka (Reciprocal)

When the *upameya* excels or falls short of the *upamāna*, it is *Vyatireka*.⁶⁶

उन्नतं शिखरमस्ति हिमाद्रेः

स्वामिनोऽपि च समुन्नतं मनः ।

आदिमं जडमशान्तकठोरं

शान्तिपूर्णमपरं मृदुबोधवत् ॥ SSVC VII. 76 ॥

20. Śleṣa (Paronomasia)

Paronomasia occurs when in a sentence the same words have different meanings which are capable of giving different meanings to the sentence.⁶⁷

ज्ञानासिरात्तस्वचरित्रकञ्चुकः

सोपासनो विश्रुतमार्गणो गुणी ।

उष्णीषशीर्षण्ययुतः पदातिगः

स्वयं नियन्ता जगतीं जिगाय सः ॥ SSVC XIII. 51 ॥

21. Samāśokti (Brief speech)

It is the *Samāśokti* if the irrelevant is also exemplified when the relevant is stated.⁶⁸

न भारतं रुद्धसमुन्नति स्या
न चैति निद्रावशतामिदानीम् ।
शक्तिः पुनः कालमियं विजेतुं
संत्यक्तनिद्रः खलु कुम्भकर्णः ॥ SSVC XIV. 30 ॥

22. Sahokti (Connected Description)

When a single expression by the force of a term denoting conjunction (*saha*, or its equivalent) signifies two facts, it is *Sahokti*, provided Hyperbole is at the basis of it.⁶⁹

एकान्तमेकान्तरसस्य तस्य
स्वतन्त्रबुद्धेः स्थिरचित्तवृत्तेः ।
ज्ञानस्य लिप्सा वयसैव सार्धं
वृद्धिं गता शुद्धविचारशक्तेः ॥ SSVC I. 20 ॥

23. Swabhāvokti (Natural Description)

When the formed and action of children etc., are described as they are, it is Natural Description.⁷⁰

अपीपिडचित्रकरीभिरात्म-
प्रसुं मुहुः प्रश्नपरम्पराभिः ।
श्रुत्वा न तर्कानुयोगयोग्या-
न्वस्तून्यसौ वैश्मगतान्यभांक्षीत् ॥

24. Śaṁkara

As an examples of Śaṁkara⁷¹

ज्ञानज्योतिर्नाशितध्वान्तजालं
सानन्दाकं श्रीविवेकाख्यदीपम् ।
संस्कुर्वन्तं लोकमालोकपूर्णं
सीमातीतस्नेहसारं नतोऽस्मि ॥ SSVC I. 3 ॥

25. Sambhāvanā (Supposition)

Sambhāvanā is a conjecture for the attainment of something else with the though, “if it were so.”⁷²

कालोऽयं कठिनं श्रमस्य भवतो भ्रातर्वचः श्रूयता-
मुत्थाय क्रतुमारभस्व समये मन्येऽतिनिद्रं तव ।
माता प्राप्तनिजासना बलवती तन्द्राभिभूता मनाक्
तस्या आयतिरुज्ज्वला परमसौ युष्मत्प्रयत्नोश्रया ॥ SSVC XIV. 34 ॥

26. Samsr̥ṣṭi (Conjunction)

When poetic figures (more than one) exist independently of and distinctly form one another in one substratum, either in a sentence or in a stanza, it is *Samsr̥ṣṭi*.⁷³ This collocation of poetic figures is like the mixture of sesame and rice.

As an example of *Samsr̥ṣṭi* of *Rūpaka* and *Utpreksā*:

आहोस्विदय मिलिता नवकर्मगंगा
 ज्ञानाणविन महता सह तादृशेन ।
 यस्मिञ्छतान्यवतरन्ति तरंगिणीनां
 यत्रावगाहनवशादमृतत्वलाभः ॥ SSVC II. 47 ॥

27. Dr̥stānta (Exemplification)

Dr̥stānta is the reflective representation of the common attribute, the object of comparison and the standard of comparison.⁷⁴ The two sentences which constitute *Dr̥stānta* possesses reflective correspondence not only between the properties of the two sentences but also between the entities, which consequently stand to each other in relation of *upameya* and *upamāna*, and between other circumstances connected with them, if any. This figure has been used by our poet in the following verses:

Other examples are; I. 50, III. 43, IV. 12, 17, X. 17, 20, 33, XII. 57, XVI. 24.

संसारमंगलमसंभवमेव भाति
 शिक्षोन्नतो न भविता महिलागणश्चेत् ।
 वैहायसाध्वनि खगाः परिपुष्टदेहा-
 शिष्टैकपक्षतिरयाः कथमुड्डयन्ते ॥ SSVC XVI. 24 ॥

28. Nidarśanā (Illustration)

When an impossible relation of things is taken to constitute similitude, it is *Nidarśanā*.⁷⁵

An example is SVC, XIV. 1

स देशभक्तिं हृदयेषु यूनां
सञ्चारयन् दिव्यगिरा जगाद ।
अहो प्रयाता रजनी सुदीर्घा
प्राच्यां नवोऽभूदरुणोदयोऽयम् ॥ SSVC XIV. 28 ॥

29 Nirukti

When an artificial explanation of the derivation of a word.

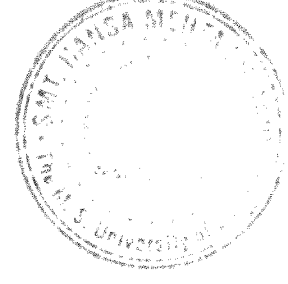
An example:

परस्त्वमसि चन्द्रमा नभसि भारतस्योदित-
स्ततोऽजनिषताखिलाः सरुचितारका निष्प्रभाः ।
नरेन्द्र इति विश्रुतो भवसि राजभिः पूजितो
जिताहितबलस्य ते सततराजता राजते ॥ SSVC XIV. 24 ॥

30. Parīṇāma (Alternation)

Parīṇāma is a figure in which what is superimposed (*upmāna* or *āropya*) serves the purpose of the object of superimposition (*upameya* or *āropita*).⁷⁶

समाजस्य यतीन्द्राणां मूलं विश्वप्रसारिणः ।
महामहीरुहस्यासीद् रामकृष्णाश्रमात्मनः ॥ SSVC VII. 10 ॥



31. Praśnottara (Question & answer)

का पुण्यभुः समुचिता जगतीतलेऽस्मिन्
किं स्थानमत्र परमेश्वरलाभसिद्धयै ।
नृणां च कर्मफलभोगपदं किमास्ते
तत्रोत्तरं शृणुत भारतभूरियं नः ॥ SSVC XIV. 15 ॥

32. Rūpaka (Metaphor)

Metaphor is the figure when there is identification between the object compared⁷⁷ and the object to which it is compared. Here there is identification between Swami Vivekananda and the light of knowledge.

An example :

ज्ञानप्रभानिधिरयं जलधिं विलङ्घय
यन्नीतवानमितहिन्दयशोतिदूरम् ।
तस्मादसावनभिषिक्तनृपोत्तमोऽभू-
दस्माकमुन्नतमिह ध्रुवमुत्तमाङ्गम् ॥ SSVC XIV. 9 ॥

I. 1, III, 67 (Paramparitarupaka), 71, IV. 6, VI. 35

33. Preyas (Lovely)

The *preyas*⁷⁸ is a felicitous expression. Later rhetoricians accept this figure where a feeling (*bhāva*) or sentiment (*rasa*) is a subordinate to something else. Hemchandra treats *preyas* as a kind of *Guṇībhūtavyaṅgya*.

As an example:

लोकैः समार्चि हरिचन्दनपुष्पमाल्यै-
धूलिर्धृतास्य पदयोः शिरसि स्वकीये ।
सच्छत्रचामरपताकमथास्य पुर्या
यात्रा समारभत विश्रुतराजचिह्नैः ॥ SSVC XIV. 6 ॥

34. Mudrā (The Impress)

When some other object is indicated by the words which denote the object under description, It is the *Mudrā*.⁷⁹

As an example;

रिक्थानुरूपसमलङ्कृतभवन्यवेश्म
न्यायोजिते निखिलधर्मसभाविभागे ।
उद्धर्षिणी निजमतप्रथिमाभिमाना
नानापथप्रथितपण्डितमण्डलीयम् ॥ SSVC X. 1

In this verse the word *uddharṣiṇī* the metre *Vasantatilakā* along with the person who is delighted.

From the above analysis of the *alaṃkāras* occurring in SVC it is understood that the author of this epic poem is a brilliant poet of modern time. The poet is a master of Sanskrit literary criticism. He has made an in-depth study of the principles of poetry especially the principles of the *alaṃkāras*. He uses *alaṃkāras* only when they help in *rasanīṣpatti*.

Pandita Tryambaka Bhandarkar likes to combine several figures in one verse and to mingle them in such a way as to make it difficult to discern what is the predominant image in the mind of the author. There are also stanzas some of which contain a congregation of few of them independently. All these illustrate his proficiency in the use of *Alaṃkāras* and it is clear that he paid a great importance to them in his *Mahākāvya*. They add charm to his speech and enhance the gravity of its sense.

METRES

Metres are an essential ingredient of a *Mahākāvya*. The art of the use of proper metres in a *mahākāvya* is the main criterion of the quality of the poem. Early rhetoricians have been very vague on the proper application of the metres in a poem. The change of metre has been emphasized at the end of the canto by Daṇḍin⁸⁰ and other later rhetoricians like Viśvanātha.⁸¹ Usually a single metre runs throughout the body of a canto, but Viśvanātha, a later rhetorician, suggests that there can be a variety of metres even in a canto.

Mostly adopts the first method that is the use of single metre throughout the canto excepting the last verses, though instances of use of various metres in a single canto, according to the different situation are not uncommon in the poems. Our poet is very skilful in the handling of metres.

Definition of the metres and usage

1. Anuṣṭup

Anuṣṭup is the 'vaktra' type of metre, consisting of eight syllables in each foot where the 5th is always short and 6th is always long and the 7th in 2nd and the 4th feet are short. There is no restriction in case of other syllables.⁸²

An example:

मिथः शुभेनेदशसंगमेन मेने
गुरुर्धन्यमयं स्वयं सः ।
अर्थ पुरः सारयितुं समर्थ
शिष्यं विना व्याकुलता प्रपेदे ॥ III. 1. p. 31

2. Atiruchira

the first part of this metre nine short letters are multiply by three and there is a long one letter at the end. Atiruchita arrange with *ja gaṇa*, *sa gaṇa*, and *ja gaṇa* pause is after four and nine latter.⁸³

विलोक्य ताम(अ)तिरुचिरां यतेस्तनुं
सदोगताः क्वचिदपि सभ्यसज्जनाः
निजां मुदं प्रकटयितुं समुत्थिता
अयं ध्रुवं किमपि पुनर्वदेदिति ॥ X-48 p. 136

3. Bhramarvilasita

There are 22 syllables in this metre arranged with *ma gaṇa*, *bha gaṇa* and *na gaṇa* in the sequence in each foot. Pause is after four and seven latter. ⁸⁴

अन्यध्वभ्यः शुभगुणनिचयं
संगृह्णस्तद्धितरणचतुरः ।
कुर्याद्धिमो भ्रमरविलसितं
योनोर्वी स्यात् सुरभिपरिमला ॥ X.23 p. 130

4. Bhujaṅgaprayāt

This metre consist with 24 syllables and making of four *ya gaṇa* in the sequence in each foot. ⁸⁵

भविष्यन्महाभारतं कर्तुमीहा
यदि स्यादुपायत्रयं संविधेयम् ।
अदम्यं बलं निर्मितिः संघशक्ते
र्विकीर्णो समीहा तयैकत्वसूत्रा ॥ XIV-32॥ p. 184

5. Drutavīlambita

Drutavīlambita is a 'sama' type of metre with twelve syllables in each foot, arranged in 'na', 'bha', 'bha', and 'ra' gaṇas. ⁸⁶

अधिनरं किल दिव्यरुचेर्बलं
निहितमस्ति निरन्तरमव्ययम् ।
द्रुतविलम्बितमस्य तु दर्शनं
समधिगच्छति धर्मसमाह्वयम् ॥ X-37॥ p. 134

6. Harinī

This metre consist 17 letters arranged with na gaṇa, sa gaṇa, ma gaṇa, ra gaṇa, sa gaṇa, last two letters are la gaṇa and guru in the sequence. Pauses came after six, four and seven letters.⁸⁷

इह हि मनुजस्यान्त्यं लक्ष्यं जगत्पतिरुच्यते
विषयपदवीमध्यारुढोऽमृतं न समश्नुते ।
अनुमृगतृषं धावन्ती काऽऽप्नुते हरिणी जलं
प्रभवति महान् धर्मो नेतुं नरं परमं परम् ॥ X-33 p. 32

7. Harīṇaplutā

This is *visham* type of metre making with three sa gaṇa, last two are lagu and guru. In the sama type of foot making with na gaṇa, two bha gaṇa and one is ra gaṇa is know as Harīṇaplutā.⁸⁸

स्थिरसंस्कृतिराशु निपीडिता
तदनु साध्वसतश्च चला स्थिरा ।
हृदि शान्तिरदर्शनतामिता
ननु कुतोऽप्यधुना हरिणप्लुता ॥ X-19 p. 129

8. Indravajrā

Indravajrā is a 'sama' type of metre and it consists of eleventh syllables making two 'ta' gaṇas and one 'ja' gaṇas and two 'ga' gaṇas.⁸⁹

य इन्द्रवज्रातुलवीर्यतेजा
महान् भवेत् सज्जनवर्मधर्मः ।
स एव दूष्यते पुनर्विमूढैः
कपेः करेऽलातमनर्थहेतुः ॥ X-17 p. 128

9. Lalitā

There are 12 syllables in the metre making with *ta gaṇa* , *bha gaṇa*, *ja gaṇa*, and *ra gaṇa* in each foot.⁹⁰

विद्धिद्विरत्र ललिताक्षरं

पुनः पूर्वेहितानुसृतिलक्षणं वचः ।

स्वस्वायनस्तुतिपरं स्म भष्यते

येनाजनि स्थिरमिवात्मगौरवम् ॥ X-7 p. 125

10. Mālinī

Mālinī a metre of '*sama vṛtta*' type consists of fifteen letters with pauses after then eight and the seventh letter, arranged in '*na*', '*na*', '*ma*', '*ya*', and '*ya*' *gaṇas* in a foot.⁹¹

अथ सफलतरां वीक्ष्यांगलभाषा परीक्षा

मकृत सुतविवाहायोजनं विश्वनाथः

परमयमिह भोगो योगमार्गान्तरायो

ध्रुवमिति जनकेच्छां नानुमेने नरेन्द्रः ॥ II-52 p. 29

11. Mandākrāntā

There are 17 letters in this metre making with *ma gaṇa*, *bha gaṇa*, *na gaṇa*, *ta gaṇa*, *ta gaṇa* and two long alphabets in the end of the line. There is pause after four, six and seven letter.⁹²

मंचः पूर्णः प्रतिनिधिगणैरागतैः सर्वाऽभू-

दारब्धोऽयं निरुपममहो मङ्गलैः स्वस्तिगानैः ॥

क्रान्तिं धर्मे जगति महतीं भाविनीं मेनिरे ते

तामाधारं सकलसृतिषु स्त्रिस्तमार्गेऽन्नतेश्च ॥ X-411 p. 124

12. Manoramā

This metre is consist with 20 letters arrange with *na gaṇa*, *ra gaṇa* and *ja gaṇa* last letter is the long latter. Pause is at the end of the foot.⁹³

यतिवरस्य गां मनोरमामथ
निशम्य तां सदोगतैः ।
बलवती शिवाऽन्वभूयत
स्वहृदि विश्वबन्धुता मतिः ॥ X-12 p. 127

13. Maṇimālā

This metre arranged with the ta, ya, ta, and ya gaṇas and pause is after six letter. There are 24 syllables in each line.⁹⁴

सर्वा नरजार्तिं सूत्रे मणिमालां
ग्रन्थात्यपभेदां धर्मोऽयमुदारः ।
तेनाहमजरुं स्वीयं गरिमाणं मन्ये
जगतीत्थं वृद्धिं लभमानम् ॥ X-15 p. 127

14. Pramitākṣarā

Pramitākṣarā a 'sama' type of metre contains twelve syllables arranged in 'sa', 'ja', 'sa', and 'sa', gaṇas in each foot.⁹⁵

प्रमिताक्षरापि मुनिना गदिता
वचनावलिः सुमतिभिः सदसि ।
अभिनन्दिताभवदतीव मुहुः
करतालिकाभिरमिताभिरयम् ॥ X-8 p. 125

15. Praharṣiṇī

Praharṣiṇī a 'sama' type of metre, contains thirteen syllables in each foot arranged in 'ma', 'na', 'ja', 'ra', and 'ga' *gaṇas* in each foot.⁹⁶

तुतोष नृपतिर्यतेश्चरणधृतिसंस्पर्शनात्
जनैरिह सहाखिलैः सदसि तत्प्रशंसापरैः ।
अनेन जगतीतले सपदि भारतस्योज्ज्वलं
यशो यदि न विस्तृतं तदभविष्यदन्धन्तम्: ॥ XIV-23 p. 183

16. Prithvī

There are seventeen syllables in each foot arranged in *ja gaṇa*, and *sa gaṇa*, *ja gaṇa*, *sa gaṇa* in sequence, last two latter are short and long. pause is come after eight and nine latter.⁹⁷

यतिस्तु पृथिवी तलप्रथितसम्प्रदायातिगः
स हेल महिला समर्पितधृतोतरीयाम्बरः ।
सदः प्रति समासदच्छुति निवेदितस्याध्वनः
सनातन सुलक्ष्मणः प्रतिनिधिर्निधिः संविदः ॥X-6 p. 125

17. Pramuditavadanā

Metre is contain with 24 syllables and making with two *na gaṇa* and two *ra gaṇa* in the sequence in each foot.⁹⁸

श्रुतयतिलघुवाक्छिकागोसभा
प्रमुदितवदना यथाऽजायत ।
तदितखरवचनैस्तथाल्पामपि
प्रमुदमुपगता न तैर्विस्तृतैः ॥ X-46 ॥ p. 136

18. Puṣpitāgra

Puṣpitāgra is an 'Ardhasama' type of metre where the syllables in the first and the third feet each are twelve arranged in 'na', 'na', 'ra', and 'ya' gaṇas. The second and the forth feet of it contains thirteen syllables arranged in 'na', 'ja', 'ra' and 'ga' gaṇas. ⁹⁹

भृशमवनिरियं विपत्परीता

रुचिरतराऽजनि धन्वतुल्यसंस्था ।

प्रबलपवनोऽतिशुष्कपत्रा

हरितदला नु लतेव पुष्पिताग्रा ॥ X-20 p. 129

19. Rathoddhatā

Rathoddhatā a metre of 'sama' type contain eleven letters arranged in 'ra', 'na', 'ra', 'la', and 'ga' gaṇas in each foot. ¹⁰⁰

आमयः पुनरसाध्यतां गतः

प्रोचुरत्र निखिलाश्चिकित्सकाः ।

ऐहिकक्रमपदोपसंहते

स्थानमस्य ननु काशिकापुरम् ॥ VI-2 p. 72

20. Sragdharā

Sragdharā consist with *na, ra, na, ra, na, ra* and *na gaṇas* and last one is the long. this metre is know as the *Bhadrak* metre also. ¹⁰¹

पावित्र्यं निर्मलत्वं सुकृतिततिरतिः सर्वभूतानुकम्पा

धर्मस्यैकस्य सम्पन्नं खलु समभवत् किन्नु सर्वत्र सन्तः

अन्ये लुप्यन्तु धर्मा मम भवतु पुनः सर्वधर्मप्रधानो

यद्येवं कोऽपि वाञ्छत्यखिलजनदयापात्रमेतं धिगस्तु ॥ X-10॥ p. 126

21. Śālinī

Śālinī metre of 'sama' type contains eleven letters arranged in 'ma', 'ta', 'ta', 'ga' and 'ga' gaṇas with pauses after the forth and the seventh letter in each foot.¹⁰²

धर्मो बहुभारतवासिपार्श्वे वृथा

समुद्धारकथाऽस्ति तेषाम् ।

चर्चस्य निर्माणमुपेक्षितव्यं

चर्चाऽन्नदाने क्रियतां भवद्भिः ॥ X-41 p. 134

22. Śikharinī

Śikharinī a metre of 'sama' type, consists of seventeen letters arranged in 'ya', 'ma', 'na', 'sa', 'bha', 'la', and 'ga' gaṇas with pauses after the sixth and eleventh letters of each letters of each foot.¹⁰³

विमुक्त्यै देशस्य प्रयतनपरोऽथास्य जगतो

भव त्वय्येवास्ते शृणु सकलसेवाभरधृतिः ।

उदेत्वन्तज्योतिः सततमधिजीवात्मनिहितं

रुचिर्वेदान्तस्य प्रतिगृहमिदानीं प्रविशतु ॥ XVI. 52 p. 212

23. Svāgatā

Svāgatā a metre of 'sama' type, contains eleven letters arranged in 'ra', 'na', 'bha', 'ga', and 'ga' gaṇas in each foot. ¹⁰⁴

स्वागताय सकला अधिमञ्चं

स्वामिने किल बभूवुरभीक्ष्णम् ।

उत्सुकाः कलकलैरथ हतः

सोऽपि तत्र समुपस्थित आसीत् ॥ X 45 p. 136

24. Śārdūlvikṛīḍitam

this metre has 19 syllables and making with ma gaṇa, sa gaṇa, ja gaṇa, sa gaṇa, two ta gaṇas and last one is the long latter. There is a pause after 12 and 7 letters. ¹⁰⁵

जीर्णं वस्त्रमिव त्यजामि सुखतस्तूर्णं स्वकीयं वपुः

पूर्णं कर्तुमथापि कार्यमवनौ कीर्णं यतिष्ये ध्रुवम् ।

यावद् ब्रह्ममयं समग्रमिति न ज्ञानं जगत्यां जनै

स्तावत् प्रेरयितुं प्रयत्नपरता मन्ये मदीयं तपः ॥ XVIII 54 p. 234

25. Totakam

Totak metre consist with 12 syllabus making with only one sa gaṇa. Pause is after three letters. ¹⁰⁶

जगतोऽनथताऽघटनान्तरिकं

परमं ध्रुवमीश्वररूपमयम् ।

श्रुतिरस्य समग्रहस्यविधेः

प्रकटीकरणेऽत्र समर्थतरा ॥ X- 55 p. 138

26. Upajāti

Upajāti is the mixture of the feet's of *Īndravajrā* and *Upēndravajrā* metres. This is also the term of other mixed metres.¹⁰⁷

नोच्चैर्वादा नापि सिद्धान्तधारा

नाप्यस्माकं चारुनानामतानि ।

धर्मः किन्तु स्वानुभूतेरवाप्तिः

किञ्चित्स्याः कार्यजाते प्रकाशः ॥X-38 ॥p.134

27. Vaitālīyam

This metre contains 20 letters. This metre is based on *Mātrās*. In the first and third feet which are *Visham* have six *mātrās* and there are eight *mātrās* in second and fourth feet which are *sama* consist with both long and short letters. in the end there is a *ra gaṇa* is one letter is Laghu and Guru.¹⁰⁸

ममुदे वनराजिराजितं

हिमवन्तं पुनरेत्य संयमी ।

इह तं च सखेव नित्य-

शोऽनुययौ भारतभद्रभावना ॥ XVII-2॥ p. 214

28. Vamśasthāvīla

Vamśasthāvīla a metre of 'sama' type contains seventeen letters arranged in 'Bha', 'ra', 'na', 'bha', 'na', 'la' and 'ga' *gaṇas* with pauses after the tenth and the seventh letters in each foot.¹⁰⁹

आयान्तु मित्राणि । भवन्तु वीरा
बहिर्विनिर्गत्य निजान्धकूपात् ।
विधाय दृष्टिं परितो विशालां
पश्यन्तु राष्ट्राणि कथं प्रयान्ति ॥ XIV-35 p. 185

29. Vasantatilakā

Vasantatilakā a metre of 'sama vṛtta' type contains fourteen letters arranged in 'ta', 'bha', 'ja', 'ja', 'ga', and 'ga' gaṇas in each foot. ¹¹⁰

द्धीपत्रयं सभुवनत्रयमेव नैज -
प्रोद्यद्यशोधवलितं परितो विधाया ।
प्रत्यागतो विजयमाल्यविभूषिताङ्गः
स्थानेऽधिराजपदमहति योगिराजः ॥ XVI-4 p.179

30. Vātorṇīyam

This metre is making with the *ma, bha, ta gaṇas* last two are long letters. ¹¹¹

शारीरिकीं मानसिकीं त्यजेः
स्वामाध्यात्मिकीं वा बलहीनतां त्वम् ।
ब्रह्माण्डमालोऽय रहस्यभेदं कर्तुं
प्रचण्डा भवतोऽस्तु शक्तिः ॥ XIV-40 ॥ p.186

31. Vegavati

This the *visham* type of metre in the first and third feet first three are arranged with *sa gaṇa* and last is guru, in the second and fourth feet first three are arranged with *bha gaṇa* and last two are long latter. ¹¹²

अति वेगवती खलु वीचिः

साम्यरसैर्नवधर्मपयोधेः ।

अधुना न महीमखिलां किं

प्लावयितुं परितो भविताऽलम् ॥ X- 31 p. 132

32. Vrttanam

This metre contains 20 letters arranged in *ra gaṇa, ja gaṇa, ra gaṇa, ja gaṇa* and *ra gaṇa, ja gaṇa* in the end of the line last two letters are long and short in sequence. ¹¹³

यत्सभाधिकारिणः स्वमानसे फलं न्यधुर्विरुद्धमेव

तस्य वृत्तमद्य वेदधर्मगौरवं तु साधितं बुधेन

तद्विवेकभाषणं निशम्य पाश्चिमात्यकोविदा अतीवं

साद्धता बभूवुरांगलवाक्प्रभुत्तमस्य चानुवीक्ष्य तत्र ॥ X-44. ॥ p.135

Characters of the mahākāvya

“The plot if the epic poem or the play is the mirror of the human life”. The characters act always as the mouthpieces of a dramatist or the writer of a *Mahākāvya*.¹¹⁴ As in drama, the characters are the wheels of the vehicle of the plot, and the same is the case with *Mahākāvya*. The poet as a weaver weaves the beautiful web of a plot just with the help of characters. Whatever the poet wants to convey or put before the reader, he does it through he characters. The poet and the readers are separated, generally from each other by several years and quite often even by several centuries. The characters are the only medium of bringing them together mentally. They, by their behaviors help, the reader in knowing what the poet in his mime at

the time of projecting his work. The ideas, behavior, beliefs and the faith of the poet's contemporary society can be brought to light only through the characters in his composition. The proper role of the characters in story can make or mar the quality of a poem. Thus the characters hold a pivotal place in the structure of a *Mahākāvya*.

Neta (the hero and other set of the characters) is one of the primary elements of a *Mahākāvya*. Whatever the sentiment or the motive of the composition be, there is always a principal action or the denouncement at the core, whosoever is enjoy the benefit of the fulfillment of effort is the principal person, for he reaps the real and rich harvest. As stated earlier, the motif or the resultant benefit is called the fruit (*phala*) and the enjoyment of the 'Phala' is called the 'Adhikārī'.¹¹⁵ One who has the 'Adhikāra', and it is he who becomes virtually the principal character, the principal character, the hero, in a composition. He is called the *Neta*, *Nāyaka* or the hero, because the entire action of a drama or a *Mahākāvya* culminates in his benefit and revolves round him in the main. Due to the complexities of human-nature, the hero may be of as many different types as human-beings can possibly be, so the classification of the hero seems to be a difficult task. Still the ancient scholars have tried to determine broadly the characteristics of different heroes as characters. In the first place they have defined the personal merits of a hero.

The essential qualifications of a hero are enumerated by Dhāṇanjaya in *Daśarūpakas* as follows.

“The hero should be well-bred, charming, liberal, clever, affable, popular, upright, eloquent, of exalted lineage, resolute and young; endowed with intelligence, energy, wisdom, skill in the arts, pride, heroic and mighty, vigorous, familiar with the codes, and a just observer of laws.”¹¹⁶

The hero as the principal character is classified into four types; Namely, *Dhīrodātta*, *Dhīra-lalita* and *Dhīra-prāsānta*¹¹⁷ All the same, it becomes an essential qualification of a hero that he should be at all events *Dhīra* one full of fortitude and courage and should possess mighty strength for facing all the ups and downs of life.

Dhīrodātta- The self-controlled and exalted hero (*Dhīrodātta*) is one of great excellence, serious, forbearing, not boastful, resolute with self-assertion reserved, and firm of purpose.¹¹⁸

Dhīroddhātā- the self-conceited and vehemently assertive hero (*Dhīroddhātā*) is altogether and jealous, wholly devoted to magic practice and deceit, self assertive, fickle, irascible, and boastful.¹¹⁹

Dhīra-lalita: The self-controlled and the light hearted hero is free from anxiety, fond of arts (songs, dance, etc.) happy and gentle.¹²⁰

Dhīra-prāsānta: The self-controlled and calm hero (*Dhīra prāsānta*) is a *Brahman* or the like, possessed of the generic merits of a hero.¹²¹

These are the four popular types of heroes who lead other characters whether their action is directed towards success in love or heroic exploit.

The Characters Of The Epic Poem

“Sri Swami Vivekanandacaritam” the titled of the epic poem itself represent that this is the biographical poem. In this poem the main character of the poem Swami Vivekananda comes in various aspects. In his childhood he known as the son of visvanath Datta, his name was ‘Vile’ and Narendranath Datta, than he get the fame as the fame as the disciple of the Ramakrishnaparmhansa, clever, promoter of the Indian philosophy, skillful in arts.

As we know this is a biographical poem, there is utmost importance of the characters. Though we can found the description of some sub-characters like Sri Ramakrishna Paramhansa who has major contribution to built the character of Swami Vivekananda. He was God in the form of Man, knower of the Vedas, sculpture of the religion. Somewhere poet had also given the description of Ramakrishan Paramhansa’s wife “Sharada Devi” and there is also the description about Vivekananda’s father. Other like Devendranath Tagor who was living near the bank of the river Ganga and he was the lover of meditation, has also being described here. In the chapter seven there is the description of Gangadhara, friend of Swami Vivekananda. When Swamiji, was at Himalaya he met Gangadhara. When he was touring in India, he met with the number of kings like the king of Alwara, the king of Khetadi, and

the king of Porbandar, and he also met to the young ministers of the kings. He also met “Tilak” in the way and he also met the dancer of the court of the king of Khetadi.

When he had reached Chicago city in America, he met number of foreigner like, Mr. Right, Mrs, Hale, Mr. Kardinal who was the minister of the whole religious parliament.

When Swamiji was in Europe he met with the prof. Max Mulier, and Prof. Dyasan. He also met with his two friends Shardananda and Ubhayananda.

In this poem characters like sister Nivedita, Mr. and Mrs. Sheviyer also appeared, they came with Swamiji to India, and passed their whole life here.

In this poem we find most of the male charters and find growth of the main character. There is no *Prati-Nāyaka*, is character that is the declared foe of the hero here.

The character of Swami Vivekananda

Swami Vivekananda is the hero of the poem. He is the founder of the new era on the earth that he is know as the Yugacharaya.¹²² All the qualification of the hero of the epic poem, we can find in this character like the melodious nature, generosity, cleverness, purity, firm deter minded, decorated with

the nature of intelligence, and he was full of enthusiasm by the nature of righteousness.

He was polite from his childhood. He never insulted his teachers. He always politely asked questions to his teachers. When he returned to India, number of kings eagerly waited for his welcomed, they leaved the horses from the chariot, when he heard his *stuti* or praise, he told that he is not great sage, and not a king, he is one of the son among them.¹²³

Thus he is the best illustration of the politeness. He also accepted he both merits and demerits. He believed that whatever he is it is due to his Guru.¹²⁴

When we came to know about the life of Swamiji, we can know that he was very serious person, still he had melodious nature, he was healthy and handsome, he has logical intelligence still faithful. He believed in Advaitism, still he was the worshipper of the sculpture. He was melodious by the body, mind and speech.¹²⁵

When he was in Chicago city at America in All Religion Parliament, there were number of people attracted by his charming personality and melodious speech by just hearing his addressing, all the speaker and the listener became pleased. They showed their pleasance by clapping. Gradually eager to hear their speech. All the religion parliament became surprised with his melodious nature, whether there is temple or church, his personality was praised by the people everywhere.¹²⁶

He had nature of sacrifice from his birth. He used to give the things which were in his hand to the traveler who used to come there.¹²⁷ Once When one of his students came to know that Swamiji wants to go to America, he started to collect rupees for him, and when he gave Swamiji, he took only the needed rupees and gave rest one to all poor people.¹²⁸ Whatever money he got in America he gave to all poor people in India.

Swaimi Vivekananda was born in the *Khsatriya* family; his birth was auspicious to his family. This family respected and very famous in the society.¹²⁹

He was steady minded, he refused to accept *Ashṭasiddhi*; which was given by his *Guru*, Shri Ramakrishna Paramhansa and he also refused marriage proposals given by his father, because he believed that marriage is the big obstacle in the way of searching *Ishvar*.¹³⁰ Thus we can see the number of incidents through out his life which he shows he steadiness of mind.

Due to the courage, Swamiji got the fame on the earth, even though he had a short life. When we study this epic poem, we know his enthusiastic power. Number of people was inspired by his lectures, swamiji gave the massages to Indians that they should leave the laziness and narrow out look, they should keep away from the drowsiness and quarreling, Swamiji always inspired the people for serving that people who are poor.¹³¹

This is the principle of Swamiji, he always inspired Indians, and said “Oh! Wise Men! Do not cry in any critical situation, try to recognize yourself and increased your internal power! After knowing yourself you can win whole universe. Try to go ahead.” Speaking this type of sentences he has always encouraged people.

There are sixty four types of arts but among them three are main i.e. art of music, art of poetry, and architecture. Swami Vivekananda had a great skill in the literature and music. In with a short period he got the skill in literature, music, grammar etc. Prof. Hesty was very much impraised when he saw the philosophical knowledge of Narendra. When Narendra first time met with Ramakrishna paramhansa he had sung very emotional and devotional song. Ramakrishana paramahansa was engrossed into deep meditation. At the time of examination he was singing the songs. He had no any fear or tension of examination.

He believed that “One who has no enthusiasm, his luck does not work. One who is atheistic, his luck is always in favor of him.” He was also a great lover of music, when he was touring India, and reached at the palace of the king of Khetadi, here he became emotional, after hearing the devotional song of the dancer.

He was self respected. He had also firm determinative power. He had deep knowledge of all the western and Indian philosophy. He had studied Vedas, Vedangas, philosophy, Upanishadas. In the western philosophy he had studied the philosophy of Barkley, Human, Spinoza, Darwin, Dekart, Hegel

etc. he had also good knowledge of languages like English, Hindi and Sanskrit and Bengali. He had knowledge of history, religion, science, etc.

“*Rājayoga*” is the book in which there is the lectures, which was published in America, which was very useful for the fame of swamiji, and it shows that Swamiji had a complete knowledge of Yoga. After studying all the sastras, he shows only one way to serve the poor people. Thus he was one of the servants of the poor people. After his father’s death Swamiji came in to very helpless condition and at that time he thinks about the condition of poor people. His heart pained when he saw the poor and miserable people.¹³²

Though he was in abroad he was always thinking about the progress of India. He always give the massage that there no need of sculpture worshiped in the temple, because we all have a mother, father and Guru, who are the living God among us, we should serve them, we should help the poor people. We should give the education to uneducated people.¹³³

Devotee for raising the motherland

Swamiji had strong attachments towards his motherland. He was always ready to give his life for the progress of motherland his emotions towards India is described in the thirteen canto of the poem.¹³⁴

He believed that motherland India us auspicious pilgrimage, we should worship our nation as God. If we try to think about his merits we can writer large number of books. He had so deep respect and love for mother that he was even worshipping the dust participles of this land.

Bhuvaneshvari devi

Bhuvaneshvari devi was the mother of Swami Vivekananda she had great faith towards the God Vishvanatha, once himself came to her dream, and she became sure that she will be blessed with child who is an incarnation of the lord Shiva.¹³⁵

She was the lover of religion. She had lots of affection towards her children. She was also coward by nature. After the death of Vishwantha Datta, whole family passed through the very critical situation. At that time she became very disappointed and said to his son – “Oh Son !why do you wanted to achieved the God, now a days he does not help us.

Shri Ramakrishna Paramhansa

Shri Ramakrishna Paramhansa was in born in Kamarapukar village at Bengal. He was a devotee of the Goddess Kali. He belonged to the Brahmin family. His father's name was Shivprasad, he was poor but he had also great faith towards the God. He wad devotee of Rama and Ramakrishna's mother name was Chandramani.

The aim of the poet is not to make a character sketch of Ramakrishna Paramhansa. While describing he refers to some of the important aspect of Ramakrshna's personalities, when all this references are collected to gather they give a glimpse of his character. He was a mystic philosopher and treasure of extra ordinary power. He was very innocent and kind hearted.¹³⁶ He had intuitive power to know who has real capacity, who would be real

future, spiritual leader, though there were many devotees, he could only selected Vivekananda. He realized the necessity of such a light which can remove the darkness existing in the form of ignorance, and that's why he candled the light of knowledge in the form of '*viveka*'. He said that in this world most of the people always think about their wife, sons and others worldly means but nobody tries to achieve the God. When they will try they surely get the highest stage.¹³⁷

Though he was always engrossed in deep meditation, he never forgot the welfare of people. Thus we can find number of good qualities in him.

Mother Sharada

Sharada Devi was the wife of shri Ramakrishna Paramhansa. When she married to him, she was just five years old.¹³⁸

After the death of shri Ramkrishna Paramhansa, she was ready to remove the bracelet. She was instructed by him, 'not to remove so' she kept on putting bracelets as they are. Ramakrishna had a different attitude towards her; he was considering her as Mother.¹³⁹

Thus, except all three major characters there is no other characters in the poem. There are few references just to names of the prominent persons associate with Vivekananda.

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यत्सांसारिकभोग्यजातमखिलं नानाविलासान्वितम्
यो जीवेदपरार्थसाधनकृते तस्यैव शान्तिः परा
प्राणन्तोऽपि मृतोपमाः खलु नरा ये स्वर्थिनः केवलम् ॥
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याहि पुत्र! जगतोऽसि मङ्गलम् ॥ *Ibid* VI. 34 p-79
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तं साक्षादीश्वरेऽयं विपरिणमयति स्वेन्द्रजालादिवान्ते
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न वा हिन्दुः ख्रिस्तो न च पुनरयं मुस्लिमपथो
न बौद्धो वा तेषां प्रभवति समष्टिः पुनरसौ॥
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 ' राजास्माकं नयनरुचिरः केवलं योगिपूर्वः
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 ते सर्वेऽप्यतिशुद्धबुद्धशिवसद्रूपा इति प्रज्ञया
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धर्मोऽस्त्यमुष्य तु गुरुत्वनिदानमेकं
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- iv) का पुण्यभूः समुचिता जगतीतलेऽस्मिन्
किं स्थानमत्र परमेश्वरलाभसिद्धयै ।
नृणां च कर्मफलभोगपदं किमास्ते
तत्रोत्तरं शृणुत भारतभूरियं नः ॥ *Ibid* XIV. 15
45. i) चित्तं व्याप्नोति यः क्षिप्रं शुष्के धनमिवानलः ।
सः प्रसाद समस्तेषु रसेषु रचनासु च ॥ SD.VIII 7-8
- ii) प्रसादवत् प्रसीद्धार्थमीन्दोरीन्दीवरद्युति ।
लक्ष्मी लक्ष्मीमं तनोति प्रतीतिशुभगं वचः ॥ KP. I

46. रूपकादिरलङ्कारस्तथान्यैर्बहुधोदितः
न कान्तमपि निर्भूषं विभाति वनिताननम् । K.al.1.13 p. 7
47. सौन्दर्यमलङ्कारः K.al.vr. 3.2.14
तदतिशयहेतवस्त्वलङ्काराः Ibid 3.1.2
48. तददोषीं शब्दार्थो सगुणावनलङ्कृती पुनः क्वापि । KP. p.4
49. वर्णसाम्यमनुप्रासः । KP. p.319
50. अर्थे सत्यर्थभिन्नानां वर्णानां सा पुनः श्रुतिः यमकम् । KP p.324
51. नीगीर्याध्यवसानं तु प्रकृतस्य परेण यत् ।
प्रस्तुतस्य यदन्यत्वं यद्यर्थोक्तौ च कल्पनम् ॥
कार्यकारणयोर्थश्च पौर्वापर्यविपर्ययः ।
विज्ञेयाऽतिशयोक्तिः सा । KP p.365
52. उपमानोपमेयत्वे एकस्यैवावयवे अनन्वयः । KP. p.365
53. प्रकृतं यन्निषिवध्यान्यत् साध्यते सा त्वपह्नुतिः । KP. p.377
54. अप्रस्तुतप्रशंसा या सा सैवं प्रस्तुताश्रया । KP. p.383
55. सामान्यं वा विशेषो वा तदन्येन समर्थ्यते
यत्र सोऽर्थान्तरन्यासः साधर्म्येणेतरेण वा ॥ KP. 406
56. सम्भावनमयोत्प्रेक्षा प्रकृतस्य समने यत् । KP.p.381
57. लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते ।
यद्धापि प्रस्तुतस्याङ्गं महतां चरितं भवेत् । SD. X.94 p.60
58. साधर्म्यमुपमाभेदे । KP.p.380
59. बहुभिर्बहुधोल्लेखादेकस्योल्लेखः । KP.p.384

60. समर्थनीयास्यार्थस्य काव्यलिङ्गं समर्थनम् । Kuvalayānanda p.121
61. लोकप्रवादानुकृतिलोकोक्तिरिति गण्यते । Alarmkāraśekharaḥ p. 257
62. यस्मिन्विशेषसामान्यविशेषः स विकस्वरः
एकविशेषसमर्थनार्थमुपात्तस्य सामान्यस्य
समर्थनार्थं विशेषान्तरस्याप्युपादानं विकस्वरालङ्कारः । *ibid* p.35
63. विनोक्तिश्चेद् विना किञ्चित् प्रस्तुतं हीनमुच्यते । Kuvalayānandap.59
64. विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद्धचः । KP. X 24
65. गुण क्रियाभ्यां कार्यस्य कारणस्य गुणाक्रिये ।
क्रमेण च विरुद्धे यत् स एष विषमो मतः ॥ KP. X 41
66. आधिक्यमुपमेयस्योपमानान्न्यूनताथवा व्यतिरेकः । S.D.Kārika 700
67. श्लेषः स वाक्य एकस्मिन् यत्रनेकार्थता भवेत् । KP. p. 379
68. समासोक्तिः परिस्फूर्तिः प्रस्तेऽप्रस्तुतस्य चेत् । Kuvalayānanda p. 67
69. सा सहोक्तिः सहार्थस्य बलदिक द्विवधिकम् । KP. p. 412
70. स्वभावोक्तिस्तु डिम्मादेः स्वक्रियारूपवर्णनम् । KP. X. 4
71. अङ्गाङ्गित्वेलङ्कृतीनां तद्वदेकाक्षयस्थितौ ।
सन्दिग्धत्वे च भवति सङ्करस्त्रिविधः पुनः ॥ SD. p. 63
72. संभावना यदीत्थं स्यादित्यूहोऽन्यस्य सिद्धये ।
Kuvalayānanda verse 126
73. सेष्टा संसृष्टिरेतेषां भेदेन यदिह स्थितिः । KP. X. 53
74. चेद् बिम्बप्रतिबिम्बत्वम् दृष्टान्तस्तदलङ्कृतिः ।
Kuvalayānanda verse 52

75. निदर्शना अमनवन्वस्तुस्मबन्ध उपमापरिकल्पकः । KP. p. 381
76. निरुक्तियौगतो नाम्नामन्यार्थत्वप्रकल्पनम् । Kuvalāyananda verse 169
77. रूपकं रुपितारोपाद्धिषये निरङ्गिमिति त्रिधा ॥ SD. X 28
78. प्रेयः प्रियत्तराख्यानम् ।
प्रीतिप्रकाशनं तच्च प्रेय इत्यवगम्यताम् । K.ad.
79. सूच्यर्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः ॥ Kuvalayānanda p.139
80. एकवृत्तमयैः पद्यैस्यानेऽन्यवृत्तकैः ॥ SD.VI. 330
81. सर्वत्रभिन्नवृत्तान्तैः ॥ K.ad. .1.19
82. वक्त्रं नाद्यान्नसौ स्यातामब्धेर्योऽनुष्टुभि ख्यातम् । III vr.
83. चतुर्ग्रहैरतिरुचिरा जभस्जगाः ।
84. नभौ न्लौ गः स्वाद् भ्रमरविलसितम् ॥ p. 36
85. भुजङ्गप्रयातं भवेद्यैश्चर्तुभिः ॥ vr.III.55
86. दुतविलम्बितमाह नभौ भरौ । *Ibid* p. 104
87. रसयुगहयैन्सौ प्रौ स्लौ गौ यदा हरिणी तदा ॥ *Ibid* 96
88. सयुगात्सलघू विषमे गुरु र्युजि नभौ भरको हरिणप्लुता *Ibid*
IV 4.8 p. 143
89. स्यादीन्द्रवज्रा यदि तो जगौ गः । *Ibid* III.30 p.60
90. धीरैरभाणि ललिता तभौजरौ ॥ *Ibid* III.59 p.108
91. ननमयययुतेयं मालिनी भोगिलौकेः *Ibid* III. 87

92. मन्दाक्रान्ता जलधिषडगैर्भौनतौ ताद् गुरु चेत् ॥ *Ibid* III. 97
93. नरजगैर्भवेन्मनोरमा ॥ *Ibid* III. 26 p. 86
94. त्यौत्यौ मणिमाला छिन्ना गृहवक्त्रैः ॥ *Ibid* III.58 p.107
95. प्रमिताक्षरा सजससैरुदिता ॥ *Ibid* III. 60 p.108
96. म्नौ जौ गस्त्रिदशयतिः प्रहर्षिणीयम् ॥ *vr.* III. 70
97. जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः ॥ *Ibid* III. 93 p.124
98. प्रमुदितवदना भवेन्नौ च रौ ॥ *Ibid* III. 51 p.105
99. अयुजि नयुगरिफतो यकारो युजि
च नजौ जरगाश्च पुष्पिताग्रा ॥ *Ibid* IV.10 p.144
100. रान्नराणिह रथौद्धता लगौ ॥ *Ibid* III. 38 p. 96
101. भ्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् ॥ *Ibid* III.104
102. शालिन्युक्ता म्ती तगौ गोऽब्धिलोकैः ॥ *Ibid* III. 34 p. 95
103. रसै रुद्रैरिछन्ना यमनसभला गः शिखरिणी ॥ *Ibid* III .93 p.124
104. स्वागतेति रणभाद् गुरुयुग्मम् ॥ *Ibid* III .39 p. 97
105. सूर्याश्चैर्मसजस्तताः सगुरवः शादुलविक्रीडितम् ॥ *Ibid* III 10 p.128
106. इह तोटकमम्बुधिसैः प्रथितम् ॥ *Ibid* III 48 p. 103
107. अनन्तोरदीरितलक्ष्मभाजौ ।
पादौ यदीपायुपजाततस्याः ॥ *Ibid* II 30 p. 88
108. षड्विषमेऽष्टौ समे कलास्ताश्च समे स्यूर्नो निरन्तराः ।
न समात्र पराश्रिता कला वैतालीयेऽन्ते रला गुरु ॥ *Ibid* II 12 p. 46

109. जतौ तु वंशस्थमुदीरितं जरौ ॥ *Ibid* III.46 p. 100
110. उक्ता वसन्ततिलका तभजा जगौ ग ॥ *Ibid* III. 79 p. 117
111. वातोर्मियं कथिता भौ तगौ गः ॥ *vr.* III.34 p. 95
112. विषमे चद्धाविह वैगवती युजि भाद्रौ ॥ *Ibid* IV 23 p. 140
113. त्री रजौ गलौ भवेदिहेदशेन लक्षणेन वृत्तनाम् ॥ *Ibid* III 103 p. 130
114. नाटकं मानवप्रकृतेदर्पणामिति । NS.
115. अधिकारः फलस्वाम्यधिकारी च तत्प्रभुः । DR. 1.19
116. नेता विनीतो मधुरस्त्यागी दक्षः प्रियंवदः ।
रक्तलोकः शुचिर्वाग्मी रुढवंश स्थिरो युवा ॥
बुद्ध्युत्साहस्मृतिप्रज्ञाकलामानसमन्वितः ।
शूरो ददश्च तेजस्वी शास्त्रचक्षुश्च धार्मिकः ॥ *Ibid.* II 1-2
117. धीरोदातो धीरोद्धतस्तथा धीरललितश्च ।
धीरप्रशान्त इत्ययमुक्तः प्रथमश्चतुर्भेदः ॥ SD. III 31
118. महासत्वोऽतिगम्भीरः क्षमावानविकत्थन ।
स्थिरो निगूढाहंकारो धीरोदतो ददव्रतः ॥ *Ibid* DR. II. 5
119. दर्पमात्सर्यभूयिष्ठो मायाच्छदमपरायणः ।
धीरोद्धतस्त्वहङ्कारो चलश्चण्डो विकत्थनः ॥ *Ibid.* 6
120. निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः । *Ibid.* 3
121. सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः । *Ibid* .4
122. प्रवर्तको युगस्यायं नूतनस्य भुवस्तले ।
युगाचार्य इति प्रख्यां विख्यातामर्हति ध्रुवम् ॥ SSVC III.74 p.45

123. नाहं कोऽपि महानात्मा नवधर्मप्रचारकः ।
बालकोऽहं समायातो युष्याभिः सार्धमासितुम् ॥ *Ibid* XV- 11 p.192
124. श्रूयतां वृत्तसर्वस्यं रहस्यं कर्मणां मम ।
रामकृष्णगुरोः सर्व प्रसादस्य फलं महत् ॥ *Ibid* XV- 13 p.192
125. कायेन वाचा मनसा नरेन्द्र पवित्र तादर्शसुदर्शनोऽयमम् ।
बुद्धिप्रकर्षाद्भुतहर्षहेतुर्विद्यालयेऽभूदखिलावराहैः ॥ *SSVC* I- 34 p.10
126. नासौ विलिख्य वचनानि स्वभावाद्
धाराप्रवाहमधुरैर्वचनेर्वभाषे ।
सन्मदिरेषु गिरिजासु सभासु चास्य ।
व्यक्तित्वसंविदनुशासनमाविरासीत् ॥ *Ibid* X 47 p.136
127. अकिञ्चनं वीक्ष्य पथि भ्रमन्तं गृहीतवान् किञ्चन हस्तगं यत् ।
वातायनाल्लम्बितमम्बरं स प्रायच्छदस्मै शिवमस्तु शृण्वन् ॥ *Ibid* I 12 p.4
128. आदेशं प्रतिपालयन् स्वगुरुतो नोत्साहवान् तत्स्वयं
स्वीकर्तुं, समुपादिशद्वितरितुं दीनेषु सर्वं धनम् ।
ध्यानेऽनेन ततो गुरुर्जलनिधिं दृष्टोऽग्रतः सारय-
न्नायाहीति वदंश्च येन मुदितेनाकारि गन्तुं मतिः ॥ *Ibid* VIII 78 p. 111
129. श्रद्धान्विते दत्तकुले प्रसूतः सुतो नरेन्द्र स्मरणीयकर्मा ।
रत्नाकराच्छान्तजलादुदीर्णं रत्नं यथा स्यात्मकनीयकान्ति ॥ *Ibid* VII p.3

130. दत्तश्चिरानुभवतः स्वगुरोर्वचस्सु
विश्वासपूर्णहृदयः सदयं तमूचे ।
जाने ध्रुवं सकलसिद्धिबलान्वितस्त्वं
सिद्धेः फलं कथय किं परमेशलाभः ॥ SSVC IV 51 p. 58
131. दुर्भिक्षदुःखगदपीडितलोक शोकं
हर्तुं प्रयात भुवने भुवनेशतुष्टयै ।
प्राणव्ययादपि जनाः सुखिनः क्रियन्तां
जाता हि पश्यत वृथा शतशो म्रियन्ते ॥ *Ibid* XIV 54 p.189
132. अवारित प्रवेशं मे स्थितं हृदयमन्दिरम् ।
लोकनाथ ! प्रविश्यादः सान्त्वय नाथ दुर्गतम् ॥ *Ibid* III 10 p.33
133. सामाजिकादिविविधेष्टतराः सुधारा
आभ्यन्तरात्मवलसापरिणामस्वरूपाः ।
अन्तःप्रभा यदि पुनर्विकसन्मयूखा
जायेत सुन्दरतमः सकलः समाजः ॥ *Ibid* XVI p. 205
134. धन्या वयं भारतमेव धन्यं यस्य प्रियो विश्वजिदात्मजोऽयम् ।
नुन्नं नमो येन विभाकृतेदं जगत्तथाकारि च सप्रकाशम् ॥ *Ibid* XIV 8 p.179
135. श्रद्धालुरासौजन्यौ तदीया धर्मप्रियदर्शवधूर्विशुद्धा ।
अजीजनत्सुनुमतो नरेन्द्रं बीजानुरूपो ध्रुवमङ्करोऽपि ॥ *Ibid* I 16 p. 5

136. i) निःस्वो निरक्षर इति प्रथितः समन्तात्
 कालीसमर्चनविधौ सततं नियुक्तः ।
 जानाति कः स भविताऽद्य विवेकयूनो
 विश्वासभूमिरिव तर्कधितर्कशक्तेः ॥ SSVC II 37 p. 25
- ii) देवोऽयमत्र नररूपधरोऽवतीर्णः
 साक्षात् प्रभुः सकललोकहितस्य हेतोः ।
 निष्कामकाञ्चनमतिः श्रुतितत्त्ववेत्ता
 उक्ता महानभिनवो भवबन्धनस्य ॥ *Ibid* II 40 p.26
- iii) धर्मस्य मूर्तिरयमुज्ज्वल-दिव्यकीर्तिः
 स्फूर्तिमदो विमलकर्मकृतेऽर्धपूर्तिः । *Ibid* II 41 p.26
137. सम्पत्तौ पुत्रदारेषु संसक्ता विषयेषु च ।
 तदभावे रुदन्त्येते नेशार्थं कोऽपि रोदिति ॥ *Ibid* II 19 p.34
138. i) कान्तासु विश्वजननीमतिरेव शान्ताः
 कारः करामलकसिद्धि समाधिकान्तः ॥ *Ibid* II 41 p.26
- ii) श्रीशारदामातृथाभिलाषाद्
 देवस्य पूजादिकनित्यकृत्यम् ।
 अत्यादरात् प्रत्यहमेत्य
 सर्वेऽप्यारेभिरे भक्तगणा युवानः ॥ *Ibid* VI 52 p.82
139. रामकृष्णसहधर्मिणी पुनः शारदाऽप्यजनि पीडिता भृशम् ।
 त्यक्तुकाममनसं स्वकङ्कणे सोऽब्रवीन्नयनगोचरः क्षणम् ॥ *Ibid* VI 50