

# CHAPTER VI

## A CRITICAL AND LITERARY STUDY OF THE EPIC

In the first chapter, the characteristics of a *Mahākāvya* are given. Let us now apply these characteristics to the primary and subsidiary constituents of *Bhīṣmacaritam* and try to assess the epic.

### VI.I *Rasa* (Sentiment)

Etymologically *rasa* means what is relished, tasted and enjoyed.<sup>117</sup> While giving the characteristics of *Mahākāvya*, Bhāmaha has said ‘रसैश्च सकलैः पृथक् ।’<sup>118</sup> It means that in the *Mahākāvya* there should be unending situation of the sentiments. Even sage Vālmīki has too established the importance of the sentiment in the *Mahākāvya* in the following words:

रसैः शृङ्गार-करुण-हास-रौद्र-भयानकैः ।

वीरादिभी रसर्युक्तं काव्यम् ॥<sup>119</sup>

Since the art-construction of *vibhāva* and other factors is supposed to create *rasa*, it must be assumed to be present in it potentially. In this sense *rasa* is the *emotional content* of literary and dramatic art, which leads to relish. From the view-point of a reader or spectator *rasa* is actual relish or aesthetic enjoyment of a moving emotional experience. It is supposed to deal with the problem of beauty in arts, its relish or enjoyment, and the feelings or awareness of joy which accompanies an experience of beauty. The statement of Keats that ‘A thing of beauty is a

<sup>117</sup> .....रस इति कः पदार्थः । उच्यते-आस्वाद्यत्वात् । NS, VI (GOS ed. p. 288)

<sup>118</sup> KL, I.21

<sup>119</sup> *Rāmāyaṇa*, I.4.9, I.4.17, I.4.18, I.4.34 and I.4.35.

joy forever' is indicative of the beauty inherent in art and of the pleasure it invariably gives. As the *rasa* theory in Sanskrit Poetics tackles the problem of the essence of dramatic and literary art and its relish, *rasa* has to be treated not only as a literary but also as an aesthetic concept or principle.

Sanskrit theorists use the term *kāvya* not in the restricted sense of poetry but as a synonym for all literary forms, whether written in verse, prose or with a mixture of both as in drama. *Kāvya* thus means the whole field of literature, 'the creative work of an accomplished poet'. In the same way, the term *kavi* denotes a literary artist, a poet or a dramatist.

That a *kavi* or a literary artist is a creator, that he creates a world of men and women, incidents and happenings, which, convincing as it is, is yet free from the restrictive banalities of the world of living beings and from the inexorable laws of cause and effect, is an idea present with the Sanskrit theorists. A poet is often described therefore as superior to the God of creation.

The creative role of a poet is linked with the idea that he creates 'beauty' through his literary art. Word and sense are supposed to be inseparably blended like Śiva and Pārvatī. Ānandavardhana refers to the emotional, poetic outburst of Vālmīki at the death of a crane (kraunch bird) which led to the birth of *Rāmāyaṇa*. He asserts that beauty or loveliness (*lāvanya*) is present in poetic art as in a woman.

The ideas that seem to be present almost since the beginning of poetic speculation connote an aesthetic attitude. Although the Sanskrit theorists have directed their efforts to seeking a definition of 'poetry', they appear to believe that the discovery of the essence of poetry is an

answer to the question of its beauty. In this regard, Viśvanātha rightly says that sentiment (*rasa*) is the soul of poetry,<sup>120</sup> while Daṇḍin observes that the rhetorical establishments are only the means to enhance and not to create its beauty.<sup>121</sup>

The Sanskrit theory of *rasa* has a very sound psychological base in the sense that the various characters that are presented in the *Mahākāvya* are actuated by varying feelings and emotions. These emotions generally remain dormant in the heart of a person and 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 invariably of a 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 these emotions in such a wonderful manner that the sympathetic reader or the listener (*Sahṛdaya*) invariably experiences them as delightful. This emotional delight experienced by a ‘*Sahṛdaya*’ in poetry is technically known as ‘*rasa*’.

In other words, what are actual ‘causes’ in a real-life experience are called in art-creation *vibhāva*. The main stimulating cause is called *ālambana-vibhāva*, stimulant or determinant; and the environmental factors which act as additional causes are called *uddīpana-vibhāva* or excitant. Of the twofold ‘reactions’ which follow and accompany an emotional impact, the physical are called *anubhāva*; and the mental are called *vyabhicāri-bhāva*. A poetic construction of an emotional experience appears, thus, to be a combination of these causally related factors. So, Bharata says:

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<sup>120</sup> वाक्यं रसात्मकं काव्यम् । SD, I.4

<sup>121</sup> काव्यशोभाकरान् धर्मान्-अलंकारान् । KL, II.1

*Vibhāva-anubhāva-vyabhicāri-saṁyogād rasa niṣpattiḥ*

For the presentation of ‘*rasa*’, the basic material consists of ‘*kāraṇa*’ (cause), ‘*kārya*’ (effect) and ‘*Sahakārī*’ (concurrent-cause).<sup>122</sup> In poetry these are technically referred to as ‘*Vibhāvas*’, ‘*Anubhāvas*’ and ‘*Sañcāri-bhāvas*’. This change of terms is not just formal. In fact, the ‘*kāraṇa*’, ‘*kārya*’ and ‘*Sahakārī*’ of worldly are given these technical forms in poetry because there they perform a specific function; in the poetry, the ‘*Vibhāvas*’, ‘*Anubhāvas*’ and ‘*Sañcāri-bhāvas*’ render the ordinary emotion (which is invariably of the nature of a mixed experience of pleasure and pain) into a purely delightful experience, namely ‘*rasa*’. It is to be borne in mind that even though the ‘*Vibhāvas*’ etc., in poetry occupy a specific importance, the fact remains that basically their role in the manifestation of sentiments is that of ‘*kāraṇa*’, ‘*kārya*’ and ‘*Sahakārī*’ of ordinary life.

Thus, the implication of what has been said above is that ‘*rasa*’ can be presented by a poet only by delineating his characters in a strictly realistic manner. The poet must clearly point out as to how a particular emotion is awakened in the heart of the particular character; how it is strengthened by various transitory feelings; and how it is expressed in the form of various activities. Unless all this basic material is duly furnished by the poet, a proper development of emotion is next to impossible. As a corollary of what has just been stated, it is clear that in the case of a composition where a poet is for any reason indifferent to the 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

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<sup>122</sup> कार्यकारणसञ्चारिरूपा अपि हि लोकतः ।  
रसोद्बोधे विभावाद्याः कारणान्येव ते मताः ॥ SD, III.14

form of its corresponding ‘*Vibhāvas*’, ‘*Anubhāvas*’ etc. Nevertheless, the fact remains that when we try to determine the position of any particular sentiment as the predominating sentiment of the entire ‘*prabandha*’, we realise that, it does not prevail throughout the composition, for the poet has only presented detached pictures either having no inter-connection or having a casual mutual relationship. When a poet fails to conceive the all comprehensive dimensions of his characters and plot, he inevitably fails to present the ‘*rasa*’ as well.

Now we shall show that the poet has been more anxious for displaying his skill and mastery in the employment of language and figures of speech. Naturally we cannot expect in him the same excellence in the delineation of ‘*rasa*’. However, to satisfy the demands of the present study, we shall try to present here a factual analysis of the position with respect to ‘*rasa*’ as it achieves in this *Mahākāvya*.

The theme of the epic poem *Bhīṣmacaritam* suggests that the Heroic (*Vīra*) is the principal (*Aṅgī*) sentiment of this poem. The Subsidiary (*Aṅga*) sentiments of this poem are *Śṛṅgāra*, *Karūṇa*, *Raudra*, *Adbhuta* and *Śānta*. The seed of the Heroic sentiment is described in different ways in the form of *Yuddhavīra*, *Dharmavīra*, *Dānavīra*, *Satyavīra*, *Balavīra* etc. Hence, the poet has successfully delineated the principal sentiment i.e. Heroic sentiment as well as others in the poem.

***Vīra Rasa*** (Heroic Sentiment) in the *Bhīṣmacaritam*:

Devavrata (Bhīṣma) is ‘*Āśraya*’, Dāśarāja is ‘*Ālambana*’, and the two vows taken by Devavrata viz., to give up princehood and to remain a bachelor forever are ‘*Uddīpana-vibhāva*’. Bhīṣma’s care for his younger step brothers viz., Citrāṅgada and Vicitravīrya, his abduction of three

daughters of Kāśī-Nareśa for the marriage of them with Vicitravīrya etc. are ‘*Anubhāvas*’. Fortitude (*dhṛtiḥ*), determination (*matiḥ*) etc. are the ‘*Sañcāri-bhāvas*’. All these *bhāvas* combined together culminate into the Heroic sentiment in *Bhīṣmacaritam*.

***Yuddhavīra*** - Heroic Sentiment is employed in different forms in the poem by the poet. In XIV.2, the poet has very nicely described how Bhīṣma started fighting so zealously as a young man though being an old one against Pāṇḍava army as per his fame of fighting in war. Here the poet has nicely employed *Yuddhavīra rasa* in the following words:

पितामहोऽपि स्वयशोऽनुरूपं प्रादर्शयद् विक्रममद्भुतं स्वम् ।

दिने दिने पाण्डवसैन्यनाशं चकार वृद्धोऽपि युवेव वीरः ॥ BC, XIV.2

The other examples of *Yuddhavīra rasa* are:

उत्तेजनां दातुमिवार्जुनाय चकार भीष्मो निजबाणवर्षाम् ।

तत्पीडिताः पाण्डवसैन्यसंघाः अजा इवासञ्जलवृष्टिभीताः ॥ BC, XIV.43

दुःशासनाद्याः कुरुसैन्यवीराः तदागमन् भीष्मसुरक्षणाय ।

शिखण्डिनं ते च किरीटिनं च विधातुमैच्छन्नसुभिर्वियुक्तम् ॥ BC, XIV.46

विव्याध भीष्मोऽपि शिखण्डिवर्जं चमूमशेषामपि पाण्डवानाम् ।

शिखण्डिपातारमथार्जुनं च प्रपीडयामास शरैरनेकैः ॥ BC, XIV.48

पार्थोऽपि तं तीक्ष्णशरैस्तदानीं विव्याध चिच्छेद धनुश्च तस्य ।

अवेक्ष्य भीष्मः कुपितं च पार्थं चक्रे सहर्षं समितिं मुमूर्षुः ॥ BC, XIV.49

ततो हताशा अपि कौरवास्तदा प्राणान् पुरस्कृत्य जयाय येतिरे ।

परन्तु भीमार्जुनशौर्यपावके दग्धा अभूवन्नचिरं पतङ्गवत् ॥ BC, XV.35

***Dharmavīra*** - The poet is found successful in the employment of *Dharmavīra rasa* also in the poem. In VII.58, the poet has vividly explained the grim situation of King Śāntanu against the conditions put by Dāśarāja, the father of Satyavatī for their marriage. King rejects the conditions put by Dāśarāja for their and decides to protect

*Mānavadharmā* first. This reflects his sense of *Dharmavīratā*.

क्षणविनाशिशरीरसुखाप्तये मनुजधर्मवधं न करोम्यहम् ।

मम मते नृपधर्मचितानलः प्रियतमाविरहानलतो महान् ॥ BC, VII.58

Even better use of this sentiment is found in IX.64. Here the poet has deliberately described how Bhīṣma promised Dāśarāja that he would never marry nor desire for any sexual pleasure from any lady. He committed such a difficult oath just for the sake of happiness of his father and assured him that he would never break the promise. This *Dharmavīratā* of Devavrata for his father exalted him from his father also.

स्वमीदृशं कामसुखं त्यजाम्यहं पितुः सुखं नश्यति यस्य सत्तया ।

मृषा प्रतिज्ञा च भवेदियं यदि न तद् भवेन्मे सुलभा शुभा गतिः ॥ BC, IX.64

*Dānavīra* - The poet is keen in using *Dānavīra rasa* too in the poem. In XI.15, he has described how Bhīṣma becomes so happy on seeing the face of just born younger brother Citrāngada. He then declares a grand ceremony in the city on this occasion and opens up royal property for the same.

आसीन्न देवव्रतहर्षसीमा निजानुजं वीक्ष्य सुरम्यरूपम् ।

अकारयद् भव्यमहोत्सवं सः, व्ययाय कोशं विवृतं चकार ॥ BC, XI.15

The other examples of *Dānavīra rasa* are:

अथ बहुविधरत्नैः कोमलैश्चापि वस्त्रैः सपदि नृपतनूजस्तोषयामास दाशम् ।

तदनु तदनुमत्या सादरं तस्य कन्यां निजरथमधिरोप्य प्रस्थितोऽभूद् गृहाय ॥ IX.85

धेनूर्घटोधनीर्धन – धान्यराशीन् भूयांसि वासांसि च मन्दिराणि ।

कृतज्ञचेता नृपतिस्तदानीं ददौ प्रसन्नस्सुतशिक्षकेभ्यः ॥ BC, XI.25

जायावयस्याननतो विदित्वा प्रह्लादनं तथ्यमिदं महीपः ।

अमन्यतात्मानमतीव धन्यं ददौ च तस्यै बहुमूल्यहारम् ॥ BC, XI.31

*Pāṇḍityavīra* - The poet has used *Pāṇḍityavīra rasa* also in the poem. In

IV.28, the poet has delineated the strong desire of Bhīṣma to learn archery from Paraśurāma. It indicates *Pāṇḍityavīra*.

श्रद्धामदृष्टेऽपि गुरौ वितन्वन् सर्वात्मना तं च सिषेविषुः सः ।

तद्बाणविद्यां प्रति साभिलाषश् चकार यात्रां प्रति दक्षिणाशाम् ॥ BC, IV.28

Another example is XVI.51 where Bhīṣma has asked Yudhiṣṭira to clear all the doubts having in the mind regarding the rule of the kingdom ethically and righteously. Hence, the poet has aptly used *Pāṇḍityavīra rasa* in following words:

कृष्णानुकम्पा मयि वत्स ! वर्तते तदद्य मे कापि न वेदना तनौ ।

प्रश्नानतस्तात ! विधेहि चाखिलान् समस्तसंसारहितेच्छयापि च ॥ BC, XVI.51

*Kṣamāvīra* – The use of *Kṣamāvīra rasa* is also found in the poem. The poet has remained more successful in the employment of this sentiment, in my opinion. In XVI.47, Bhīṣma asks Yudhiṣṭira and other Pāṇḍavas not to mourn after him for this condition of him. It is the result of all his deeds.

शुचं न चिन्तां न विधत्त मत्कृते दत्तास्पदं ग्लानिकृते न मानसे ।

शुभाशुभानां निजकर्मणां मया फलानि लब्धानि न मेऽत्र संशयः ॥ BC, XVI.47

Another example of *Kṣamāvīra rasa* is:

पश्याम्यहं त्वामनघं समन्ततो गाङ्गेय ! चिन्तां त्यज मां विलोक्य ।

लोकान्तरे त्वं भवितासि पूजितो न कृष्णवाक्यं वितथं भविष्यति ॥ BC, XX.38

*Satyavīra* - The poet is found very keen in the use of *Satyavīra rasa* too in the poem. In XII.22, the poet has described how Bhīṣma is truthful and loyal to his vow in following words:

निशाकरो नाम दिवाकरायतां दिवाकरो नाम निशाकरायताम् ।

जगद्विपर्यासमवाप्नुयाद् वरं न मे प्रतिज्ञा ह्यनृता भविष्यति ॥ BC, XII.22

Another example of *Satyavīra rasa* is:

सत्यवती-प्रस्तावं प्रत्याख्यत्प्रणपरायणो भीष्मः ।



मनस्विनो विरमन्ति प्रणपथतो न महाविपद्यपि ॥ BC, XIII.14

**Balavīra** - In XV.44, the poet has aptly used *Balavīra rasa* in describing the terrible condition of Duryudhana by the awful attack of mace by beastly Bhīmasena in following words:

भीमेन भीमेन बलाद् रणे कृतैः गदाप्रहारैः पविपातसन्निभैः ।

सर्वाणि मर्माण्यपि निन्द्यकर्मणः, तदा बभूवुः सुतरां गतासुवत् ॥ BC, XV.44

**Śṛṅgāra Rasa** (Erotic Sentiment) in the *Bhīṣmacaritam*:

The ‘*Sthāyī-bhāva*’ of the ‘*Śṛṅgāra*’ (Erotic) is ‘*Rati*’ (love). The ‘*Ālambana-vibhāvas*’ are the hero and heroine, here King Śāntanu and Satyavatī. The moon, sandal, the swarm of bees, youth, solitude, the songs of the cuckoo etc., are the ‘*Uddīpana-vibhāvas*’. The side-glances, twisting of the limbs, yawning, knitting of the brows etc., are the ‘*Anubhāvas*’, shedding fright (*Trāsa*), sloth (*Ālasya*) and disgust (*Jugupsā*) and all other ‘*Vyabhicāri-bhāvas*’ are the ‘*Sañcāri-bhāvas*’ of this ‘*rasa*’. All the above factors combined together help to experience the Erotic sentiment.

‘*Śṛṅgāra rasa*’ is realised as of two types – ‘*Vipralambha*’ and ‘*Sambhoga*’ or the love in separation and love in union, respectively. ‘*Śṛṅgāra rasa*’ with its both the varieties are found in *Bhīṣmacaritam*. We may point to X.29 as an illustration of the ‘*Sambhoga- Śṛṅgāra*’.

अनन्तरं तौ तिलतण्डुलाख्यं परस्परालिङ्गनमन्वभूताम् ।

तां भावभूमिं समतीत्य भूयः प्राप्तावुभौ दुग्धजलैक्यभावम् ॥ BC, X.29

Here the ‘*Sthāyī-bhāva*’ is the love making of King Śāntanu and Satyavatī. ‘*Ālambana-vibhāvas*’ are King Śāntanu and Satyavatī. The embracing and kissing etc. are the ‘*Anubhāvas*’. Fright, happiness, pride etc., are the ‘*Sañcāri-bhāvas*’. Another example is:

रसातिशय्येन नखक्षतानि दन्तक्षतान्यातुरताकृतानि ।

अवर्धयन्भोगतृषं क्रमेण वेगं विलासे च तयोरकार्षुः ॥ BC, X.34

‘*Vipralambha- Śṛṅgāra*’ is too found in *Bhīṣmacaritam*. We may cite VIII.3 as an example of ‘*Vipralambha- Śṛṅgāra*’.

मन्दं मन्दं रसति जलदे विद्युदाश्लिष्टदेहे

जायाशून्यां रजनिसमये स्वीयशय्यां विलोक्य ।

राजा खेदं वहति विधुरो मन्मथायत्तचेताः

वारं वारं व्रजति च तदा तन्मनो दाशकन्याम् ॥ BC, VIII.3

Here the ‘*Sthāyī-bhāva*’ is ‘*Rati*’. ‘*Ālambana-vibhāva*’ is *Satyavatī*; ‘*Uddīpana-vibhāvas*’ are lightning and dark clouds; ‘*Anubhāvas*’ are tormentation and agitation of mind etc., and ‘*Sañcāri-vibhāvas*’ are worry (*Cintā*) and memory (*Smṛti*). The other examples are:

कान्ताश्लिष्टानिव च शयितान्वीरुधाश्लिष्टदेहान्

वाटीवृक्षानथ नरपतेश्चक्षुषी ऐक्षिषाताम् ।

तत्संयोगं तमतिरुचिरं स्वं वियोगं च दृष्ट्वा

खिन्ने दूने रतिविरहिते चाश्रुपूर्णे अभूताम् ॥ BC, VIII.15 and

वयोऽर्धभागेन सुखस्य भोगिनोः

रथाङ्गनाम्नोरपि योगिनोर्दिवा ।

शशंस भाग्यानि सदा वियोगिनी

समुच्छ्वसन्ती नयने निमील्य सा ॥ BC, IX.14

The Erotic sentiment is delineated by our poet with greater success.

***Karuṇa Rasa*** (Pathetic Sentiment) in the *Bhīṣmacaritam*:

The ‘*Sthāyī-bhāva*’ of ‘*Karuṇa*’ is grief (*Śoka*). It assumes the form of the ‘*Karuṇa*’ sentiment when manifested by means of its ‘*Vibhāvas*’, ‘*Anubhāvas*’ and the ‘*Vyabhicāri-bhāvas*’. The ‘*Ālambana-vibhāvas*’ 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 ‘*Vyabhicāri-bhāvas*’ of this sentiment are sorrow, trembling and fear etc. For an instance, we may cite XII.32 as follows:

प्रियानुजाकस्मिकमृत्युवीक्षणात् बभूव भीष्मो बत दूतमानसः ।

अलङ्घ्यमालोच्य विधेश्च वाञ्छितं शवस्य संस्कारमसावकारयत् ॥ BC, XII.32

Here the ‘*Sthāyī-bhāva*’ of ‘*Karuṇa*’ is grief (*Śoka*) of Bhīṣma and and its ‘*Uddīpana-vibhāva*’ is the death of his younger brother Citrāngada who is its ‘*Ālambana-vibhāva*’. Its ‘*Anubhāva*’ is an accidental death of his younger brother and its ‘*Sañcāri-bhāva*’ is the feeling of unhappiness. Another example is XV.50 as follows:

ततः कृताभूच्छवदाहसंस्क्रिया रणे मृतानामुभपक्षयोधिनाम् ।

सम्बन्धिनीनां रुदितेन योषितां तत्रत्यद्दश्यं करुणं तदाभवत् ॥ BC, XV.50

Here the ‘*Sthāyī-bhāva*’ of ‘*Karuṇa*’ is grief (*Śoka*) of females whose husbands have lost their lives in the great battle between Kauravas and Pāṇḍavas. Its ‘*Uddīpana-vibhāvas*’ are the death of different soldiers and their dead bodies put on the fire pyre in a battle. The lamentations of females and their making of the atmosphere more merciful are its ‘*Ālambana-vibhāvas*’. Its ‘*Anubhāva*’ is the cruel death of soldiers in the battle. Its ‘*Sañcāri-bhāvas*’ are sorrow, pain and lamentations.

***Raudra Rasa*** (Sentiment of Resentment) in the *Bhīṣmacaritam*:

We find the usage of ‘*Raudra Rasa*’ too in *Bhīṣmacaritam*. The ‘*Sthāyī-bhāva*’ of ‘*Raudra*’ is anger. It assumes the form of the ‘*Raudra*’ sentiment when manifested by means of its ‘*Vibhāvas*’, ‘*Anubhāvas*’ and the ‘*Vyabhicāri-bhāvas*’. The ‘*Ālambana-vibhāvas*’ of the ‘*Raudra*’ sentiment are anger, provocative actions, insult, lies, assaults, harsh words, oppression and envy. Its ‘*Anubhāvas*’ are dynamic energy, panic, resentment, rashness, violence, pride, sweat, trembling, horripilation, stuttering etc. and the ‘*Vyabhicāri-bhāvas*’ of this sentiment are beating,

splitting, crushing, ripping open, breaking, brandishing of weapons etc.

For an instance, we may cite IX.57 as follows:

इदं वचस्तस्य निशम्य तत्क्षणं मुखं कुमारस्य कठोरतामगात् ।

भ्रुवौ तिरश्चीनगतिं तथाधरः प्रकम्पनं नेत्रयुगं च रक्तताम् ॥ BC, IX.57

Here the ‘*Sthāyī-bhāva*’ of ‘*Raudra*’ is anger and its ‘*Uddīpana-vibhāva*’ is harsh words of Dāśarāja and its ‘*Ālambana-vibhāva*’ is provocative speech of a fisherman. Its ‘*Anubhāva*’ is trembling of lips and its ‘*Sañcāri-bhāva*’ is horripilation. Another example is XIII.58 as follows:

दुःशासनस्य रुधिरं पातुं, भङ्क्तुं दुर्योधनजङ्घे ।

भीमश्चक्रे भीमां कोपारुणनयनः प्रतिज्ञाम् ॥ BC, XIII.58

Here the ‘*Sthāyī-bhāva*’ of ‘*Raudra*’ is anger. Its ‘*Uddīpana-vibhāvas*’ are insult of Draupadī in the assembly hall amongst all by snatching or pulling her by her hair and Duryodhana’s order to sit on his thigh. Its ‘*Ālambana-vibhāvas*’ are insult, assaults and oppression. Its ‘*Anubhāva*’ is taking oath of killing enemies. Its ‘*Sañcāri-bhāvas*’ is trembling.

***Adbhuta Rasa*** (Sentiment of Wonder) in the *Bhīṣmacaritam*:

We find the usage of ‘*Adbhuta*’ too in *Bhīṣmacaritam*. The ‘*Sthāyī-bhāva*’ of ‘*Adbhuta*’ is wonder. It assumes the form of the ‘*Adbhuta*’ sentiment when manifested by means of its ‘*Vibhāvas*’, ‘*Anubhāvas*’ and the ‘*Vyabhicāri-bhāvas*’. The ‘*Ālambana-vibhāvas*’ of the ‘*Adbhuta*’ sentiment are seeing heavenly beings, gaining one’s desired object going to a temple, garden or a meeting place etc. Its ‘*Anubhāvas*’ are a magical event or meeting with a surprise and the ‘*Vyabhicāri-bhāvas*’ of this sentiment are surprise, fear (pure), a sense of incongruity etc. For an instance, we may cite XX.54 as follows:

श्रद्धापूर्वं तदनु निखिला बान्धवाः शान्तचित्ताः

स्मारं स्मारं च मनसि गुणांस्तस्य भक्तायमानाः

सर्वे वंश्या अथ च सुहृदो धर्मराजेन युक्ताः

तत्संस्कारं विभवसहितं शास्त्रशैल्यामकार्षुः ॥ BC, XX.54

Here the ‘*Sthāyī-bhāva*’ of ‘*Adbhuta*’ is Bhīṣma Pitāmaha’s death. Its ‘*Uddīpana-vibhāvas*’ are seeing them on the bed of arrows and thinking of him again and again. Its ‘*Ālambana-vibhāvas*’ are remembering his good qualities and virtues.

**Śānta Rasa** (Sentiment of Quietitude) in the *Bhīṣmacaritam*:

We find the usage of ‘*Śānta rasa*’ too in *Bhīṣmacaritam*. The ‘*Sthāyī-bhāva*’ of ‘*Śānta*’ is right knowledge (*sama*). It assumes the form of the ‘*Śānta*’ sentiment when manifested by means of its ‘*Vibhāvas*’, ‘*Anubhāvas*’ and the ‘*Vyabhicāri-bhāvas*’. The ‘*Ālambana-vibhāvas*’ of the ‘*Śānta*’ sentiment are knowledge of the truth, detachment, purity of mind etc. Its ‘*Anubhāvas*’ are the state of highest happiness through *yama*, *niyama*, *ahimā* (non-violence), *satya* (truth), *āsteya* (absence of desire to steal), *brahmacarya* (celibacy), *aparigraha* (non-possession), *upāsanā* (devotion) etc and the ‘*Vyabhicāri-bhāvas*’ of this sentiment are disgust with the world (*nirveda*), remembrance, firmness of mind, purity in all the four stages of life (*āśrama*), rigidity, horripilation etc. For an instance, we may cite XII.1 as follows:

शनैः शनैः शान्तनुचित्तवृत्तयो निवृत्तिमापूर्विषयानुधावनात् ।

ऋते हरेरङ्घ्रिसरोजसंश्रयात् सुखं न कस्मिन्नपि मन्यतेस्म सः ॥ BC, XII.1

Here the ‘*Sthāyī-bhāva*’ of ‘*Śānta*’ is true knowledge of the world and its ‘*Uddīpana-vibhāva*’ is sense of detachment from worldly affairs, sensual pleasures etc. and its ‘*Ālambana-vibhāva*’ detachment. Its ‘*Anubhāva*’ is the state of highest happiness and its ‘*Sañcāri-bhāva*’ is non-possession. Another example is XVI.34 as follows:

दुःखं न मोहो न न दैन्यभावना न गर्वभावोऽप्यनुभूयते मया ।

कोपो न कस्यापि कृतेऽनुभूयते हे कृष्ण ! सर्वत्र सुखानि कामये ॥ BC, XVI.34

In this epic our poet has described emotions through various incidents. We find the following examples of different *Bhāvas*.

1. *Harṣa*<sup>123</sup> - The example is XI.14.

शुभे मुहूर्ते नरपालगेहे तेजस्विनं पुत्रमसूत राज्ञी ।

अमन्दमानन्दमवाप भूपः सर्वत्र मोदप्रसरो बभूव ॥ BC, XI.14

Here we can observe the happiness arose in the mind of King Śāntanu and the people of Hastināpura on knowing that Satyavatī has given birth to a bright boy child. The sense of happiness is relished here nicely.

2. *Vrīḍā*<sup>124</sup> - The example is VII.50.

नृपतिवाक्यतरङ्गितमानसा सपदि सत्यवती नतलोचना ।

विकचवार्जमुखी हसिताधरा नरपतिं समुवाच वपुर्धना ॥ BC, VII.50

Here we can clearly observe that Satyavatī has become so happy on listening to the proposal made by the King Śāntanu for marriage. Her mind has become extremely happy, her face bloomed like that of a lotus, her lips became reddened and her eyes bent down at this juncture. This shows Satyavatī's sense of *Vrīḍā*.

3. *Glāni*<sup>125</sup> - The example is XVI.25.

यो मे धनुर्वेदमशेषमार्पयत् समस्तदिव्यास्त्रनिधिं च योऽददात् ।

तेनैव सार्धं गुरुणा प्रतापिना हा हन्त युद्धं कृतवानहं क्रुधा ॥ BC, XVI.25

Here we can see how Devavrata Bhīṣma feels guilt in the mind for fighting angrily against his teacher Paraśurāma who has completely taught him the science of archery and who has given him the treasure of

<sup>123</sup> हर्षस्त्विष्टावाप्तेर्मनःप्रसादोऽश्रुगद्गदादिकरः ॥ SD, III.165

<sup>124</sup> धाष्टर्याभावो व्रीडा वदनानमनादिकृद् दुराचारात् ॥ *Ibid*, III.165

<sup>125</sup> रत्यायासमनस्तापक्षुत्पिपासादिसंभवा ।

ग्लानिर्निष्प्राणता कम्पकार्यानुत्साहतादिकृत् ॥ *Ibid*, III.170

divine weapons. Thus the sense of *Glāni* is very nicely depicted in the above example.

4. *Dainya*<sup>126</sup> - The example is XVI.16.

धिक्तं नरं यो महिलां न रक्षति भूत्वा समर्थोऽपि तटस्थतास्थितः ।

मयापि हा हन्त कदन्नसेविना तदारजिता धिक्करणीयपात्रता ॥ BC, XVI.16

Here we can easily observe that how Devavrata Bhīṣma feels regression in the mind for not helping (though being capable) lady Draupadī at the time of need. She was insulted by Duryodhana and Duḥśāsana in the royal court and he did not stop them from doing so. Thus the sense of *Dainya* can be seen in Devavrata Bhīṣma.

5. *Cintā*<sup>127</sup> - The example is XIII.12.

भरतकुलं चिररूढं हा, मम हेतोरधुना निमज्जति ।

विधिना केन विधेया प्रभो ! रक्षास्य पतिवंशस्य ॥ BC, XIII.12

Here we can see that Satyavatī has become so tensed on passing away of his second son also. She feels very sad on the death of his both the sons because then how will she continue the lineage of her husband King Śāntanu and she feels herself as the cause of this situation. Here the deep sense of *Cintā* can be seen in Satyavatī.

6. *Garva*<sup>128</sup> - The example is XII.40.

क एष धन्वी कुत एष आगतो न मन्यतेऽस्मानखिलांस्तृणाय यः ।

समुत्थितो यावदभूदयं ध्वनिः स तावदेवापजहार भूपजाः ॥ BC, XII.40

Here we can see Devavrata Bhīṣma's pride for his strength. The kings assembled in the royal court of Kāśī Nareśa discuss how mighty

<sup>126</sup> दौर्गत्याद्यैरनौजस्यं दैन्यं मलिनतादिकृत् ॥ *Ibid*, III.145

<sup>127</sup> ध्यानं चिन्ता हितानाप्तेः शून्यताश्वासतापकृत् ॥ *Ibid*, III.171

<sup>128</sup> गर्वो मदः प्रभावश्रीविद्यासत्कुलतादिजः ।

अवज्ञासविलासांगदर्शनाविनयादिकृत् ॥ *Ibid*, III.154

and powerful Bhīṣma is. The sense of *Garva* is expressed here in the mighty personality of King Devavrata Bhīṣma.

7. *Vyādhi*<sup>129</sup> - The example is VIII.9.

वृत्तिर्मूढा कश्चरणयोर्वाचि जातः प्रमादो

वेगत्यागो विषमसमयश्शान्तनोस्तद्वियोगे ।

सर्वं चैतन्मिलितमकरोत्तानवं तस्य देहे

कामाधीनं जगति नियतं खेदयन्तीन्द्रियाणि ॥ BC, VIII.9

Here we can see the merciful condition of King Śāntanu on separation from his beloved Satyavatī. His body loses its charm, it's routine and thus becomes weak. Thus the sense of *Vyādhi* is expressed in the painful condition of King Śāntanu.

8. *Trāsa*<sup>130</sup> - The example is XIII.59.

रुरुवुस्तदा वायसाः भृशमशिवाः शिवाश्चापि ववाशिरे ।

धार्तराष्ट्रसदनेषु श्रुत्वा तत्रास धृतराष्ट्रः ॥ BC, XIII.59

Here we can observe how Dhṛtarāṣṭra gets irritated as well as frightened on listening to the strange and inauspicious crying of crows and jackals at the residence of his sons. The sense of *Trāsa* due to irritation and fear can be seen in Dhṛtarāṣṭra

9. *Autsukya*<sup>131</sup> - The example is VI.20.

ततो द्वितीयेऽहनि हस्तिनापुरी सुसज्जिताभूच्च मुदान्विता तथा ।

कुमारमालोकयितुं समुत्सुका बभौ तदा वासकसज्जिका यथा ॥ BC, VI.20

Here we can observe the curiosity arose in the minds of people to see Devavrata coming to Hastināpura. They all have got so eager to see

<sup>129</sup> व्याधिर्ज्वरादिर्वाताद्यैर्भूमीच्छोत्कम्पनादिकृत् । *Ibid*, III.164

<sup>130</sup> निर्घातविद्युदुल्काद्यैस्त्रासः कम्पादिकारकः ॥ *Ibid*, III.164

<sup>131</sup> इष्टानवाप्लेसुत्सुक्यं कालक्षेपासहिष्णुता ।

चित्तापत्वरास्येददीर्घनिःश्वसितादिकृत् ॥ *Ibid*, III.159



the prince Devavrata and hence the deep sense of eagerness is depicted in the present example.

10. *Asūyā*<sup>132</sup>- The example is XIII.46.

पाण्डवानां वैभवं दृष्ट्वा तत्र दुदाव दुर्योधनः ।

प्रबोधितेऽपि शकुनिना नोपशशाम तदीर्घ्यानलः ॥ BC, XIII.46

Here we can see the jealousy arose in the mind of Durodhana on seeing the progress and prosperity made by Pāṇḍavas by building such a nice castle in a forest. The deep sense of jealousy in the mind of Durodhana is seen.

11. *Nirveda*<sup>133</sup>- The example is XII.4.

क्षणाय रेमे न मनो महीपतेः सुतेषु दारेषु विलासवस्तुषु ।

दिने दिने तस्य विरागभावना तदीयचित्ते प्रससार सर्वतः ॥ BC, XII.4

Here we can observe the sense of detachment arose in the mind of King Śāntanu from his beloved wife Satyavatī, his sons and not even in the worldly objects. This is because of his old age and it indicates his time for death. Thus the sense of *Nirveda* is depicted in the present example.

12. *Rati*- The example is IV.50.

अनन्यभावेन समागतस्त्वां गतिर्मदीया नहि काचिदन्या ।

कृत्वा कृपां पाठय चापवेदं कृतज्ञतां चेतसि धारयिष्ये ॥ BC, IV.50

13. *Rasābhāsa*- The example is IX.81.

सुता च भूत्वा तव लज्जितास्म्यहं ततोऽर्थये सृष्टिकरं पितामहम् ।

कदाप्यसौ यज्जननान्तरेष्वपि त्वदीयपुत्रीं विदधातु नैव माम् ॥ BC, IX.81

<sup>132</sup> असूयान्यगुणधीनामौद्धत्यादसहिष्णुता ।

दोषोद्घोषभ्रूविभेदावज्ञाक्रोधेङ्गितादिकृत् ॥ *Ibid*, III.166

<sup>133</sup> तत्त्वज्ञानापदीर्घ्यदिर्निर्वेदः स्वावमाननम् ।

दैन्यचिन्ताश्रुनिःश्वासवैवर्ण्योच्छ्वसितादिकृत् ॥ *Ibid*, III.142

Here we can see the sense of anger and shame strongly arose in the mind of Satyavatī for her father. She blames her father by telling him that she will pray Lord Brahmā not to give (her) birth as his daughter in the next birth. Here the sense of anger and shame is depicted in the form of *Rasābhāsa*.

14. *Bhāvaśānti*- The example is XX.41.

श्रीकृष्णवाक्यानि निशम्य स व्रती चिन्तालताभ्यो बहिराशु निर्गतः ।

सूर्यस्य साहाय्यमवाप्य मानवः प्रभातकाले तमसो बिभेति किम् ? ॥ BC, XX.41

Here we can see the sense of peace arose in the mind of Bhīṣma after listening to the valuable advice advocated by Lord Kṛṣṇa. Before this he was very much tensed and worried. After listening to the valuable suggestions advocated by Lord Kṛṣṇa his mind becomes calm and serene. Thus the sense of peace and calm is depicted in the present example.

15. *Bhāvodaya* - The example is IX.57.

इदं वचस्तस्य निशम्य तत्क्षणं मुखं कुमारस्य कठोरतामगात् ।

भ्रुवौ तिरश्चीनगतिं तथाधरः प्रकम्पनं नेत्रयुगं च रक्तताम् ॥ BC, IX.57

Here we can see the face of Devavrata becoming hard on listening to the harsh words of Dāśarāja, the father of Satyavatī. His lips started shivering and eyes became red in tension. Thus the emotions arose in the mind of Devavrata and in this way the sense of *Bhāvodaya* has depicted in the above example.

16. *Bhāvasandhi* - The example is V.51

न हातुकामो गुरुपादवारिजं पितुश्च पादाब्जविलोकनोत्सुकः ।

नरेन्द्रपुत्रस्य तदा सदाशयी मनोमिलिन्दो द्विविधं व्यचिन्तयत् ॥ BC, V.51

Here we can see the sense of dilemma arose in the mind of Devavrata because of two options for him. The one to stay in the service

of his teacher (of archery) Paraśurāma and the other to meet his father King Śāntanu after a long. In this way he falls in dilemma.

## VI.II Language and Style

Literature is writing which expresses and communicates thoughts, feelings and attitudes towards life.<sup>134</sup> In other words Literature, fundamentally, 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 subject-matter. The presentation of subject-matter is essential and without this 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 literature can not be conceived. It is only it is only with language and style that a poet can give us that aesthetic pleasure which is expected from an artistic composition. Therefore language and style play an important role in a composition. It is only through the finesse of language and style that a poet modifies, fashions, and arranges the subject-matter in accordance with the principle of order, symmetry, beauty an effectiveness so as to enable us to attain that delight which is the primary object of any artistic creation.

It has already been mentioned in the section on ‘Characteristics of a *Mahākāvya*’ that the Sanskrit *Ācāryas* have referred to the characteristics of language and style very vaguely. They are of the view that the diction and style should be highly polished and ornamented.<sup>135</sup>

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<sup>134</sup> Rees, R. J., *English Literature*, p.20

<sup>135</sup> सालकारम् | KL, 1.19

Thus, it is chiefly dependent on the personal merits of the poet to form his own style or to make changes in the traditional style of his period according to his taste and predilection. Tradition believes that the *Kāvya*-style began with Vālmīki's *Rāmāyaṇa*, as it is considered the “*Ādikāvya*”. Vālmīki, in his epic has employed a style which consists of simple, spontaneous and natural language. This tradition continued more or less upto the time of poet Kālidāsa. Kālidāsa, running on the same track of *Kāvya*-style started by Vālmīki, refined his language a little but he was very conscious about the spontaneity, simplicity and sweetness of language and he seldom crossed this limit so as to lose the excellence of language.<sup>136</sup> With this refinement which they injected into the veins of Sanskrit *Kāvya*-style, the poets like Bhāravi,<sup>137</sup> Māgha,<sup>138</sup> and others showed more and more marked leaning towards affection in their verbal expressions. It is from this period onwards that the *Kāvya*-style started taking the form of artificiality and complexity. During post-Kālidāsian, period there started a new trend viz., of ‘*Śleṣa-bandhas*’ and ‘*Śāstrīya-kāvya*’. The primary object of these poets, obviously, was to make a display of their mastery over language. Hari Narayan naturally traverses the same beaten track. His language is highly polished and profusely ornamented with figures of speech. He has commendable command over languages and can give floral description and fanciful imaginative portrayal according to the taste of his own period.

Hari Narayan's language and style may be studied under the following heads:

### (I) *Guṇas* (Qualities)

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<sup>136</sup> Kālidāsa in canto IX of *Raghuvamśa*, also deliberately, employs ‘Yamaka’ in every verse, which is an indication of the fact that the tendency to employ mannerism in poetry was slowly emerging in the field of SanSKBrit poetry, but it was under a slow process and was restricted in Kālidāsian period.

<sup>137</sup> vide. canto XV of *Kirātārjunīyam* of Bhāravi in which he has used Yamakas frequently.

<sup>138</sup> vide. cantos VI and XIX of *Śiśupālavadhā* of Māgha in which he has frequently used different types of Yamakas and Citrabandhas.

- (II) *Rītis* (Dictions)
- (III) *Alaṅkāras* (Figures of Speech)
- (IV) *Doṣas* (Poetic Defects)
- (V) Narration
- (VI) *Varṇanam* (Descriptions)
- (VII) *Chandas* (Metres)
- (VIII) Miscellaneous aspects

## (I) *Guṇas* (Qualities)

In *Sāhityadarpaṇa*, it is said: काव्यस्य शब्दार्थौ शरीरम् रसादिश्चात्मा, गुणाः शौर्यादिवत्, दोषाः काणत्वादिवत्, रीतयोऽयवसंस्थानविशेषवत्, अलंकाराः कटककुण्डलादिवत् ।<sup>139</sup> It means that गुणाः शौर्यादिवत्.....देहद्वारेणेव शब्दार्थद्वारेण तस्यैव काव्यस्यात्मभूतं रसमुत्कर्षयन्तः काव्यस्योत्कर्षका इत्युच्यन्ते । इह यद्यपि गुणानां रसधर्मत्वं तथापि गुणशब्दोऽत्र गुणाभिव्यञ्जकशब्दार्थयोरुपचर्यते । अतश्च गुणाभिव्यञ्जकाः शब्दा रसस्योत्कर्षकाः इत्युक्तं भवतीति प्रागेवोक्तम् ।<sup>140</sup>

Before Viśvanātha also, it has been the tradition already established by the predecessors that there were three *guṇas* viz., *mādhurya*, *ojas* and *prasāda*. Sage Bharata in his '*Nāṭyaśāstra*' after explaining the blemishes mentions the *guṇas*:

The number and the names of the *guṇas* of Bharata as also the substance of some of them were adopted in tradition by his followers. With regard to the number of *guṇas*, we meet with, from very early period, two opposite tendencies. Bharata and Daṇḍin define and discuss ten *guṇas*.<sup>141</sup> But after them, while on one hand, Bhāmaha reduces their

<sup>139</sup> SD, First Pariccheda

<sup>140</sup> *Ibid*, First Pariccheda

<sup>141</sup> श्लेषः प्रसादः समता समाधिः माधुर्यमोजः पदसौकुमार्यम् ।

अर्थस्य च व्यक्तिरुदारता च कान्तिश्च काव्यार्थगुणा दशैते ॥ NS, XVII.69

काव्यशोभाकरान् धर्मानलङ्कारान् प्रचक्षते । KD, II.1

number to three, on the other, Vāmana virtually increases their number to twenty<sup>142</sup>. The tendency to increase the number is well exhibited in a writer like Bhoja who enumerates as many as seventy-two *guṇas* in three groups each formed of twenty-four of them. His first group belongs to the word and second to the sense, while defects changing into excellences in particular conditions constitute the third group called *vaiśeṣika* or specific *guṇas*.<sup>143</sup> The *Agni-Purāṇa* enumerates eighteen *guṇas*, six each of word and sense and six referring to both of them.<sup>144</sup> Kuntaka also gives the same number of *guṇas*, but on an entirely different basis. On the basis of the natural disposition of a poet (*kavisvabhāva*), he considers literary diction to be delicate (*sukumāra*), ornate (*vicitra*) or middle (*madhyama*), each having six characteristics technically called *guṇas*.<sup>145</sup> As a matter of fact, the drift towards increasing the number forms no originality or speciality. Bhoja and the author of *Agni-Purāṇa* have, in fact, made a mess of the subject, while Vāmana too cannot be credited with success in this respect.<sup>146</sup>

The *dhvani* theorists as also the later rhetoricians in general recognise only the three *guṇas viz., mādhurya, ojas* and *prasāda*. While some of them accommodate other excellences either as part of the said three *guṇas* or as negative forms of certain defects, or even as poetic figures. It may be noted that Mammaṭa includes Vāmana's verbal *guṇas* like *śleṣa, samādhi, udāratā* and *prasāda* in his *ojas*, verbal *mādhurya* in his *mādhurya*, verbal *arthavyakti* in his *prasāda*, ideal *arthavyakti* and ideal *kānti* in his *svabhāvokti* figure, while he takes the verbal *guṇas* like *saukumārya* and *kānti* as negations of the defects, *kaṣṭatva* and

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श्लेषः प्रसादः समता माधुर्यं सुकुमारता ।

अर्थव्यक्तिरुदारत्वमोजः कान्तिसमाधयः ।

इति वैदर्भमार्गस्य प्राणा दशगुणाः स्मृताः ॥ KD, I.41-41

<sup>142</sup> KLSV, III.1.1-10, III.2.1-15

<sup>143</sup> ŚP, IX (Josyer ed., II, pp.341 ff.)

<sup>144</sup> *Agni-purāṇa*, 346.4-25

<sup>145</sup> VJ, I.30-50

<sup>146</sup> De, S. K., *History of Sanskrit Poetics*, II, pp. 95-96

*grāmyatva*, the ideal *guṇas*, *ojas*, *prasāda*, *mādhurya*, *saukumārya* and *udāratā* as negative forms of the defects, *apuṣṭārtha*, *adhikapadatva*, *anavikṛtatva*, *amaṅgalarūpa*, *aślīlatva* and *grāmyatva* respectively as also the ideal *samatā* as the absence of the fault *vaiṣamya*. Again, it is interesting to note that he regards the verbal *samatā* as a defect rather than an excellence, while he rejects outright the ideal *guṇas*, *ojas*, *śleṣa* and *samādhi*. Thus he refutes almost all the older *guṇas* along with their conceptions and sets out the three *guṇas*, *ojas*, *prasāda* and *mādhurya* with new meanings.<sup>147</sup> Hemaçandra, Viśvanātha and others follow him.<sup>148</sup> These theorists explain *guṇas* as the characteristics of *rasa*, indicative of different states of mind. On the basis of three attitudes of the mind viz., fluidity (*druti*), glaringness (*dīpti*) and expansion (*vyāpti*) in the process of the realization of *rasa*, the *guṇas*, *mādhurya*, *oja* and *prasāda* are found in their respective order.<sup>149</sup> Since the *guṇas* are generally regarded as the attributes of word and sense, they are also treated on the basis of the peculiar arrangement of syllables as also that of words.<sup>150</sup> Hence, *mādhurya* (sweetness), *oja* (grandeur) and *prasāda* (elegance) are recognized by all rhetoricians.<sup>151</sup>

(1) ***Mādhurya Guṇa*** (Sweetness) – According to Mammaṭa, the cause melting emotions in the mind, present in the erotic sentiment, and the form of joy is known as Sweetness.<sup>152</sup> Viśvanātha also defined it.<sup>153</sup> Sweetness is the elegance consisting of (i) alliteration technically called *śrutyanuprāsa* which is the grouping of similar sounds belonging to the

<sup>147</sup> KP, VIII. k. 68, 72

<sup>148</sup> SD, Eight Pariccheda For a detailed history of *guṇas*, see V. Raghavan : *Śṛṅgāraprakāśa*, pp. 249-351.

<sup>149</sup> KP, VIII. k. 68-71; SD, VIII.2-8; DL and Locana, II. 8-10

<sup>150</sup> KP, VIII. k. 73 ff.

<sup>151</sup> माधुर्यमोजोऽथ प्रसाद इति ते त्रिधा । SD, VIII.1

<sup>152</sup> आह्लादकत्वं माधुर्यं शृङ्गारे द्रुतिकारणम् । KP, VIII. 68

<sup>153</sup> चित्तद्रवीभावमयो ह्लादो माधुर्यमुच्यते ।

सम्भोगे करुणे विप्रलम्भे शान्तेऽधिकं क्रमात् ॥ SD, VIII.2

same place of articulation, and (ii) absence of vulgarity.<sup>154</sup> The verbal and ideal forms of sweetness have been called *vāg-rasa* and *vastu-rasa*<sup>155</sup> respectively. In Bharata, it is sweetness where a sentence heard or repeated many times does not bore or disgust.<sup>156</sup> According to Bhāmaha, the *mādhurya* of *kāvya* consists in (i) its being pleasing to the ear and in (ii) the use of a smaller number of compounds, while Vāmana calls it, as a verbal *guṇa*, the distinctness of words due to absence of long compounds and, as an ideal *guṇa*, the strikingness of utterance (*uktivaicitrya*).<sup>157</sup> Our poet has used *mādhurya guṇa* in different sentiments as follows:

(i) *Mādhurya guṇa* in ‘*Saṁbhoga*’ *Śṛṅgāra rasa* – In X.38, the poet has very appropriately made the use of *mādhurya guṇa* in ‘*Saṁbhoga*’ *Śṛṅgāra rasa* while describing the kissing and the loving biting of King Śāntanu to Satyvatī.

रोमाञ्चपूर्वं रतिदीपकैश्च दन्तक्षतैरन्यविधैरनेकैः ।

अन्यानि चाङ्गानि निजप्रियायाः विभूषयामास रसेन भूपः ॥ BC, X.38

(ii) *Mādhurya guṇa* in ‘*Karuṇa*’ *rasa* – Hari Narayan has deliberately used *mādhurya guṇa* in ‘*Karuṇa*’ *rasa* in his poem. For instance, in I.50 the poet has described how King Śāntanu fell in the deep sea of sorrows after knowing that his wife Gaṅgā is then no more. During that time there flew air of hindrance in royal family.

अनुभूय दिवङ्गतां प्रियां करुणाब्धावपतन्तृपोऽवशः ।

भवने लहरी विपत्तिजा परितो व्यापदरुन्तुदा तदा ॥ BC, I.50

The other examples are XII.11, XIV.55, XV.50, etc.

<sup>154</sup> गुणात्मा । KL I. 51-68

<sup>155</sup> KL I. 51. The term *rasa* here bears distinct sense which is different from that given to it by the *rasa* school or even by Daṇḍin at another occasion (KL II. 292). It may be noted here that Ratnaśrī ( a commentator on KL) explains *rasāvaha* (KL I. 52) as: रसम् आवहति श्रुतिसुभगताम् आतनोतीति । Bhoja, however, probably due to misunderstanding, cites Daṇḍin’s I.63 (*kanye* etc.) in the context of *rasa* exposition.

<sup>156</sup> NS, XVII. 102

<sup>157</sup> KL II. 1; KLSV, III. 1. 20, III.2.10



(iii) *Mādhurya guṇa* in '*Vipralambha*' *Śṛṅgāra rasa* – The poet seems to be very keen in using *mādhurya guṇa* in '*Vipralambha*' *Śṛṅgāra rasa*. For instance, in VIII.7 the poet has aptly described how that beautiful breeze pleasing to all has become unpleasant to the mind of King Śāntanu in the absence of beloved.

सायम्प्रातर्निजगृहवनी - केतकीगन्धरम्यो

लोके हृद्यस्सुखितकरणैः सादरं सेव्यमानः ।

वातानीतो मधुपमदनो मञ्जुकादम्बगन्धः

कान्ताभावे नरपतिकृते निम्बगन्धायतेस्म ॥ BC, VIII.7

The other examples are VII.9, VII.10, VII.11, VII.12, VII.13, VII.14, VII.15, etc.

(iv) *Mādhurya guṇa* in '*Śānta*' *rasa* – There are found many instances of *mādhurya guṇa* in '*Śānta*' *rasa* in the poem of Hari Narayan. For instance, in XVI.35 the poet has nicely depicted the inner voice of Bhīṣma in following words:

सत्त्वस्य धारा मयि याति मुख्यतां

भवन्ति चाङ्गानि लघूनि सर्वतः ।

मनः स्थिरं तत्त्वमुखी च मे मतिः

संजायते सम्प्रति कृष्ण ! ते नमः ॥ BC, XVI.35

The other examples are I.4, XII.6, XVI.34, XVI.36, XIX.24, etc.

(2) *Oja Guṇa* (Grandeur) – *Oja* is the force effected by the presence or profusion of compounds (*samāśabhūyastva*) which is regarded as the soul of prose.<sup>158</sup> Mammaṭa and Viśvanātha conceive *oja* as the glaringness (*dīptatva*) which causes expansion of heart and which consists in abundant use of compounds, and verbosity.<sup>159</sup> Our poet has used *oja guṇa* in different sentiments as follows:

<sup>158</sup> ओजः समासभूयस्त्वमेतद् गद्यस्य जीवितम् । KL, I.80

<sup>159</sup> KP, VIII. k. 69, 75;

ओजश्चित्तस्य विस्ताररूपं दीप्तत्वमुच्यते ।

(i) *Oja guṇa in 'Vīra' rasa* – Hari Narayan has deliberately used *oja guṇa* in '*Vīra*' *rasa* in his poem. For instance, in XIV.46 the poet has described how Duḥśāsana and others came in front of Arjuna to protect Bhīṣma from his attack in following words:

दुःशासनाद्याः कुरुसैन्यवीराः

तदागमन् भीष्मसुरक्षणाय ।

शिखण्डिनं ते च किरीटिनं च

विधातुमैच्छन्नसुभिर्वियुक्तम् ॥ BC, XIV.46

The other examples are XII.40, XIII.32, XIV.8, XV.36, XV.42, etc.

(ii) *Oja guṇa in 'Bībhatsa' rasa* – In XV.43, the poet has very appropriately made the use of *oja guṇa* in '*Bībhatsa*' *rasa* while describing the terrific battle between Bhīma and Duryodhana, in which Bhīma broke the thighs of Duryodhana very cruelly to fulfil his oath.

उत्तेजितस्याथ बभूव सङ्गरो

भीमेन सार्धं भयदायको नृणाम् ।

यमायमानः प्रणपालनेच्छया

जङ्घे च भीमोऽभनगाशु तस्य ते ॥ BC, XV.43

(iii) *Oja guṇa in 'Raudra' rasa* – The poet has deliberately used *oja guṇa* in '*Raudra*' *rasa*. For instance, in IX.37 the poet has described how extremely Satyavatī challenged her father to offer her in the hands of King Śāntanu in following words:

विहाय कार्पण्यपणं निरर्थकं

प्रयच्छ मां शान्तनवे दयालवे ।

न चेत्तदा तात ! विलोकयिष्यसि

दिनैस्तु कैश्चित् स्वसुतां न जीविताम् ॥ BC, IX.37

(3) **Prasāda Guṇa** (Elegance) – Bhāmaha describes *prasāda* as comprehension of the sense even by the womenfolk and children.<sup>160</sup> Vāmana's *prasāda* as a verbal excellence is the laxity of structure and as an ideal *guṇa*; it is clearness of meaning brought about by the avoidance of superfluity.<sup>161</sup> The later rhetoricians define it as that which causes the sense to pervade the mind instantaneously and spread like fire in dry fuel.<sup>162</sup> In other words 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 and lucid verses, and only by hearing meaning comes to the mind. *Mādhurya* and *oja* may be related to *prasāda* but *prasāda* is separate from both the *guṇas*. Our poet has used *prasāda guṇa* in different sentiments as follows:

(i) **Prasāda guṇa in 'Sambhoga' Śṛṅgāra rasa** – In X.37, the poet has very appropriately made the use of *prasāda guṇa* in 'Sambhoga' Śṛṅgāra-rasa while describing the kissing and the lovely biting of different parts of Satyavatī by King Śāntanu as follows:

मणिप्रवालेन कपोलमध्यं

गूढेन चौष्टं रदनक्षतेन ।

ग्रीवां मनोज्ञामथ बिन्दुनाम्ना

खण्डाभ्रकेण स्तनकुम्भदेशम् ॥ BC, X.37

(ii) **Prasāda guṇa in 'Vipralambha' Śṛṅgāra rasa** – The poet seems to be very keen in using *prasāda guṇa* in 'Vipralambha' Śṛṅgāra rasa. For instance, in IX.13 the poet has aptly described how Satyavatī do not like the sweet cooing of the cuckoos, the beautiful dance of peacock and

<sup>160</sup> KL, II. 3

<sup>161</sup> KLSV of Vāmana, III. 1. 6, 2.3

<sup>162</sup> DL and *Locana* II. 10; KP, VIII. 70, 71, 76;

चित्तं व्याप्नोति यः क्षिप्रं शुष्केन्धनमिवानलः ॥ SD, VIII.7

स प्रसादः समस्तेषु रसेषु रचनासु च ।

शब्दास्तद्वयञ्जका अर्थबोधकाः श्रुतिमात्रतः ॥ SD, VIII. 8

charming sound of all birds in separation from her lover (King Śāntanu) as a patient do not like even tasty food.

पिकस्य गीतं भ्रमरस्य गुञ्जितं

मयूरनृत्यं खगवृन्दकूजितम् ।

तदा न तस्यै रुरुचे मनागपि

ज्वराभिभूताय यथा सुभोजनम् ॥ BC, IX.13

(iii) *Prasāda guṇa in 'Karuṇa' rasa* – We find an appropriate usage of *prasāda guṇa* in *'Karuṇa' rasa* in his poem. For instance, in XV.50 the poet has described how the atmosphere has become merciful on account of the lament of women whose relatives have passed away in the fierce battle and whose bodies were burnt into fire.

ततः कृताभूच्छवदाहसंस्क्रिया

रणे मृतानामुभपक्षयोधिनाम् ।

सम्बन्धिनीनां रुदितेन योषितां

तत्रत्यद्दृश्यं करुणं तदाभवत् ॥ BC, XV.50

(iv) *Prasāda guṇa in 'Raudra' rasa* – We find the usage of *prasāda guṇa* in *'Raudra' rasa*. For instance, in XIII.58 the poet has described how Bhīma has become extremely angry and thus his eyes have become so red, and who took an oath to kill Duryodhana and Duḥśāsana, on account of insulting Draupadī in the royal court by them.

दुःशासनस्य रुधिरं पातुं, भङ्क्तुं दुर्योधनजङ्घे ।

भीमश्चक्रे भीमां कोपारुणनयनः प्रतिज्ञाम् ॥ BC, XIII.58

(v) *Prasāda guṇa in 'Vīra' rasa* – Our poet Hari Narayan has deliberately used *prasāda guṇa* in *'Vīra' rasa* in his poem. For instance, in VI.6 the poet has deliberately described how King Śāntanu has given out a chain from his neck as a token prize to a spy on account of knowing

from him that Devavrata has departed for the kingdom after learning fully the science of archery from the famous teacher Paraśurāma.

निवेदयित्रे शुभसूचनामिमाम्

असीमितानन्ददशामवाप्नुवन् ।

महीपतिर्गुप्तचराय तत्क्षणं

ससाधुवादं निजहारमार्पयत् ॥ BC, VI.6

(vi) *Prasāda guṇa* in ‘*Śānta*’ *rasa* – We find the usage of *prasāda guṇa* in ‘*Śānta*’ *rasa*. For instance, in XVI.34 the poet has described how Bhīṣmapitāmaha has become calm being free from all types of sorrows, infatuation, arrogance etc. on the bed of arrows.

दुःखं न मोहो न न दैन्यभावना

न गर्वभावोऽप्यनुभूयते मया ।

कोपो न कस्यापि कृतेऽनुभूयते

हे कृष्ण ! सर्वत्र सुखानि कामये ॥ BC, XVI.34

## (II) *Rīti* (Dictions)

The definition of the concept of *Rīti* was given for the first time by Vāmana and who described it as a peculiar arrangement of words.<sup>163</sup> In other words of Viśvanātha, the *Rīti* assists the realization of sentiment, just as the structure of body assists the soul.<sup>164</sup> According to Vāmana, ‘*Rīti*’<sup>165</sup> is the soul of property.<sup>166</sup> It is the essence of language which cannot be separated from it in any case. After him, Ānandavardhana defined *Rīti* as a well-formed sequence of words which is a concise form of Vāmana’s definition. As he was a *rasa* theorist, he regarded it as a

<sup>163</sup> विशिष्टपदरचना रीतिः । KLSV, I.2.7

<sup>164</sup> पदसंघटना रीतिरङ्गसंस्थाविशेषवत् । उपकर्त्री रसादीनाम् .....। SD, IX.1

<sup>165</sup> विशेषो गुणात्मा । KLSV, I.2.8

*Rīti* may be simply defined as the mode of arranging words in a manner which tends to develop the sentiment or sentiments prevailing in a piece of composition.

<sup>166</sup> रीतिरात्मा काव्यस्य । KLSV, I.2.6

means of adding charm to the poetic sentiment,<sup>167</sup> while Vāmana's *Rīti* was evidently independent of *rasa*. Viśvanātha practically followed Ānandavardhana, while Rājaśekhara and Bhoja patronised the earlier view of Vāmana.<sup>168</sup> Kuntaka, the well-known propounder of the vakrokti theory, made an original contribution to the *Rīti* School. He gave importance to the poet's *svabhāva* (personal disposition) and described and classified it on the basis thereof.<sup>169</sup> Before Vāmana, Bhāmaha, Bāṇabhṭṭa, Daṇḍin; and after Vāmana, Rudraṭa, Bhojarāja, Veda Vyāsa, Bahurūpa Miśra, Śinga Bhūpāla, Acyutarāya, Govinda, Mammaṭa, etc. have also defined *Rīti*.<sup>170</sup> About the types of the '*Rīti*' there are many views of the Ācāryas but the minimum number is three which is accepted by most of the Ācāryas. They are the '*Vaidarbhī*', the '*Gauḍī*' and the '*Pāñcālī*'. '*Vaidarbhī*' or gay style is an elegant mode of expression (*Lalitātmikā*) consisting of an arrangement of syllables which are sweet in sound.<sup>171</sup> Mostly it is devoid of compounded words and thus of easy comprehension.<sup>172</sup> As far as '*Guṇas*'<sup>173</sup> are concerned, whatever is the view with regard to the contribution of '*Guṇas*' to '*Rīti*' this much is

<sup>167</sup> DL, III. 5-6 and vṛtti

<sup>168</sup> SD, IX. 1

KM, III (22-5)

<sup>169</sup> VJ, I. 24 ff. (29,43,52)

<sup>170</sup> Bhāmaha, KL, I.30-35

Bāṇabhṭṭa, *Harṣacaritam*, I.7-8

Daṇḍin, KD, I.40, 42-103

Rudraṭa, KL, II.5

Bhojarāja, SKB, II.33

Veda Vyāsa, *Agnimahāpurāṇam*, 340.4

Bahurūpa Miśra, *Daśarūpakadīpikā*, part I, pp. 71-74

Śinga Bhūpāla, *Rasārṇavasudhākara*, I.228, 240

Acyuta Śarmā, *Sāhityasāra*, pp.340-341

Govinda, *Kāvya-pradīpa*,

Mammaṭa, KP,

The first two letters of the five classes and the sibilants (श्, ष, स्र) are called surds or hard consonants. The rest are called sonants or soft consonants. Vide . Kale M. R. 'A Higher SanSKBrit Grammar', pp. 6

<sup>172</sup> माधुर्यव्यञ्जकैर्वर्णै रचना ललितात्मिका ।

अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते ॥ SD, IX. 2-3.

<sup>173</sup> There are different views regarding the number of *guṇas*. Some rhetoricians say that there are ten *guṇas*; some say twenty and some say three. According to *Rīti* School, there are ten *Śabda-Guṇas* and ten *Artha-Guṇas*. But, the three *Guṇas viz., Prasāda* (elegance), *Mādhurya* (sweetness) and *Oja* (grandeur) are recognised by all the rhetoricians.

certain that ‘*Prasāda*’ and ‘*Mādhurya*’ are the two conspicuous merits of the ‘*Vaidarbhī*’ style. It may be noted that this style goes well with the ‘*Śṛṅgāra*’, ‘*Hāsya*’ and ‘*Karuṇa*’ sentiments and it is particularly suited to all other tender feelings. In wide contrast to the former, there is the second one, the ‘*Gauḍī Rīti*’ which may be termed as the bombastic style. It is a strong mode of expression and consists of hard consonants with stiff diphthongs. It is profusely chequered with compounds which are very often unusually long.<sup>174</sup> So far as ‘*Guṇas*’ are concerned, the ‘*Oja*’ mainly holds it sway over this style. It is verbose and full of alliterations. It is a very suitable vehicle of suggestion for the *Raudra* (Furious) and the *Vīra* (Heroic) sentiments. The ‘*Pāñcālī Rīti*’ is a via-media between the two opposite *Rītis viz.*, the ‘*Vaidarbhī*’ and the ‘*Gauḍī*’.<sup>175</sup> It admits partly the characteristics of both the *Rīti* 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. Thus the theorists of the post-dhvani period regard *Rīti* as an external element in accordance with their new conception that distinguished the body from the soul which position in poetry they are accorded to the suggestion of *rasa*.

As regards the ‘*Rīti*’ (diction) of *Bhīṣmacaritam* is concerned, it is necessary to remember that the diction of ‘*Rīti*’ changes according to the subject-matter, characterization and descriptions in a *Mahākāvya*. If a love-scene is to be described, the language is of necessity, simple, spontaneous and sweet but on the other hand, in the descriptions of the battle-scenes, language becomes harsh, complicated and terse. A *Mahākāvya* can achieve the greatest height of artistic composition only if

<sup>174</sup> ओजः प्रकाशकैर्वर्णैर्बन्ध आडम्बरः पुनः ।

समासबहुला गौडी । SD, IX. 3-4.

Diphthongs are – ए, ऐ, ओ, औ

<sup>175</sup> वर्णैः शेषैः पुनर्द्वयोः । समस्तपञ्चषपदोः

बन्धः पाञ्चलिका मता । SD, IX. 4

a proper ‘*Rīti*’ is employed at the proper place. Thus, multiplicity of ‘*Rītis*’ in an artistic composition is inevitable and same is the case with the ‘*Rīti*’ of Hari Narayan. He is a double-stylist personality and uses both *Rītis* (viz. *Vaidarbhī* and *Gauḍī*) according to the suitability of the context.

1. *Vaidarbhī Rīti* - An impressive use of the ‘*Vaidarbhī Rīti*’ is found in XVI.36 of *Bhīṣmacaritam* which we cite here for illustration:

भवन्तु सर्वे सुखिनोऽत्र भूतले

भवन्तु सर्वाश्च निरामयाः प्रजाः ।

भवन्तु सर्वे च निराहवा नृपाः

इत्येव हे कृष्ण ! लषामि साम्प्रतम् ॥ BC, XVI.36

The use of compound in this verse has been avoided only. This description is couched in a simple, sweet and spontaneous language and so can be classed under the category ‘*Vaidarbhī Rīti*’. We may cite another verse IX.16 where our poet very appropriately uses the ‘*Vaidarbhī Rīti*’ as follows:

यदा कदा सा गगनेक्षणा निशि

विलोक्य मेघेन समं च विद्युत्तम् ।

विलासिनी चन्द्रमसा च चन्द्रिकां

चिराय चित्ते चिखिदे प्रियच्युता ॥ BC, IX.16

How beautifully Hari Narayan has delineated in it the ‘*karuṇa*’ *rasa* which has the flavour of words i.e. *Mādhurya guṇa* ; our poet has composed this verse with the arrangement of the maximum possible sweet-sounding syllabus such as ‘*va*’, ‘*ma*’, ‘*ga*’, ‘*na*’, ‘*ya*’, ‘*da*’, ‘*la*’ etc. and has tried to avoid the harsh syllabus like ‘*kha*’, ‘*ca*’, ‘*ta*’, ‘*tha*’ etc. This verse is also free from long and complicated compounds; only simple and short compounds like ‘*gaganekṣaṇā*’ and ‘*priyacūtā*’ have been used. The words of the verse are easy of comprehension and as such



consist of the 'Prasāda guṇa' which entitles it to be classed under *Vaidarbhī* style.

2. *Gauḍī Rīti* - Side by side with the '*Vaidarbhī Rīti*'; Hari Narayan has also used the '*Gauḍī Rīti*' according to the situation and has employed it with the same mastery as he has shown in the use of '*Vaidarbhī Rīti*'. Here XV.15 is a good example of '*Gauḍī Rīti*' as follows:

शस्त्रास्त्र-विद्याबल-शौर्यशालिना

कर्णेन विक्रम्य दिनद्वयं रणे ।

विच्छिन्नशीर्षेण धनञ्जयेषुणा

दुलोकयात्रा विहिता प्रतापिना ॥ BC, XV.15

In this verse the description of Karṇa is portrayed by our poet in a bombastic language with complicated and lengthy compounds consisting of harsh syllables. It is verbose and frequent repetition of syllables 'śa', 'tra' and 'dya' occurs in it forming alliteration. This vigorous portrayal of Karṇa qualifies in it the '*Oja guṇa*' also. So it can be cited as a striking illustration of our poet's successful use of this style. The heroic *rasa* in the description of war and valour of Karṇa are all couched in the '*Gauḍī Rīti*'.

3. *Pāñcālī Rīti* - Bhoja has also defined it.<sup>176</sup> It admits partially the characteristics of both the *Rītis* (viz. *Vaidarbhī* and *Gauḍī*) and hence it 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. Here IX.37 is a good example of '*Pāñcālī Rīti*' as follows:

विहाय कार्पण्यपणं निरर्थकं

प्रयच्छ मां शान्तनवे दयालवे ।

न चेत्तदा तात ! विलोकयिष्यसि

<sup>176</sup> समस्त पञ्चषपदाभोजः कान्तिसमन्विताम् ।  
मधुरां सुकुमारा च पाञ्चाली कवयो विदुः ॥

दिनैस्तु कैश्चित् स्वसुतां न जीविताम् ॥ BC, IX.37

Here the poet has described how extremely angry Satyavatī challenged her father to offer her in the hands of King Śāntanu in above words. The poet has deliberately used *oja guṇa* in ‘*Raudra*’ *rasa*. How furious Satyavatī has become on his father for his demands from the king is well portrayed in ‘*Pāñcālī Rīti*’. Our poet has composed this verse with the arrangement of the sweet-sounding syllabus such as ‘*va*’, ‘*na*’, ‘*ya*’, ‘*da*’, ‘*la*’ etc. as well as the harsh syllabus like ‘*ka*’, ‘*ca*’, ‘*cha*’ ‘*ta*’, ‘*tha*’ etc. The poet has made the use of compounds like ‘*kārpanyapaṇam*’ and ‘*svasutām*’. Here the sweet combination of both the *Rītis* (*viz. Vaidarbhī* and *Gauḍī*) is found. Thus the style of the poet is lucid, suitable to *rasa*, melodious and beautiful. The readers can easily understand this quality. After the study of the poem we can find suitable use of this quality.

### (III) *Alaṅkāras* (Figures of Speech)

The researcher observes that it is the word which turns sound into speech, brings about change of meaning in speech, and the phrases and expressions that embellish our thoughts. If these thoughts are expressed properly i.e. with *aucitya* as Kṣemendra says, they generate sentiment, which as Viśvanātha has aptly described, is the soul of poetry – वाक्यं रसात्मकं काव्यम्.<sup>177</sup> The words cannot be considered to be creative of figures when used simply and naturally. It is only when they transcend their natural meaning and invest themselves with a meaning accorded to them by poetic usage i.e. when they turn into a figure. Then they receive a meaning different from the usual. When a word or sentence conveys not the material meaning but another owing to the transposition it has undergone, there arises the change which Aristotle calls *tropoi*. With the help of the inflexion of the voice – the *hypocrisis* of the Greek rhetoricians and the ‘*kāku*’ of ‘*alaṅkārikas*’ like Rudraṭa and Mammaṭa

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<sup>177</sup> SD, p. 19

etc. – we can articulate a word or a sentence in such a way as to make it convey an idea different from what it is normally expected to convey.<sup>178</sup> Thus to signify and suggest a meaning other than the normal is to create a figure.

One should not forget that there was a time when the *alaṅkāras* were taught to be the essence of poetry and they were indispensable to a good poem. Bhāmaha clearly makes the use of the word ‘सालङ्कारं’ while giving the characteristics of an epic.<sup>179</sup> The face of a lady, though beautiful, does not look attractive without the employment of proper ornaments, said Bhāmaha.<sup>180</sup> Vāmana also laid great stress on the utility of *alaṅkāras* by asserting boldly that a poem is to be accepted for its embellishment.<sup>181</sup> Mammaṭa paid great importance to the *alaṅkāra* by incorporating them in his definition of poetry.<sup>182</sup> We find the mention of the usage of *alaṅkāra* in the poetry from different poeticians like Daṇḍin<sup>183</sup>, Veda Vyāsa<sup>184</sup>, Kuntaka<sup>185</sup>, Bhoja<sup>186</sup>, Hemacandrācārya<sup>187</sup> and Jaydeva<sup>188</sup> etc.

*Alaṅkāra* 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 from which will make the verse beautiful. Though generally viewed as outer trappings, the *alaṅkāras* are

<sup>178</sup> Keith, A. B., *A History of Sanskrit Literature*, p.348

<sup>179</sup> KL, I.19

<sup>180</sup> रूपकादिरलङ्कारस्तथान्धैर्बहुधोदितः ।

न कान्तमपि निर्भूषं विभाति वनिताननम् ॥ KL, I. 13

<sup>181</sup> सौन्दर्यमलङ्कारः । KLSV, 3.2.14

तदतिशयहेतवस्त्वलङ्काराः ॥ *Ibid*, 3.1.2.

<sup>182</sup> तददोषौ शब्दार्थौ सगुणावनलङ्कृती पुनः क्वापि । KP, I.4

सर्वत्र सालङ्कारौ क्वचित्तु स्फुटालङ्कारविरहेपि न काव्यत्वहानिः । *Vṛtti* of KP, I.4

<sup>183</sup> काव्यशोभाकरान् धर्मानलङ्कारान् प्रचक्ष्यते । KD, II.1

<sup>184</sup> काव्यं स्फुरदलङ्कारम् । *Agnimahāpurāṇam*, 337.7

<sup>185</sup> यत्रालङ्कारवर्गोऽसौ सर्वोऽप्यन्तर्भविष्यति । VJ, I.20

<sup>186</sup> काव्यमलङ्कारैरलङ्कृतम् । SKB, I.2

<sup>187</sup> सालङ्कारौ शब्दार्थौ । *Kāvyaṅuśāsana*, p. 19

<sup>188</sup> सालङ्काररसानेकवृत्तिर्वाकाव्यनाभाक् । *Candrāloka*, I.7

natural to the Sanskrit poetry. It is, however, their judicious use, which makes the poem beautiful.

Similarly, the chief peculiarity of our poet Hari Narayan's style is his language saturated with various figures of speech. He has great fondness for use of *alañkāras*. Through the study of a *Mahāḱāvya*, it seems that his great command over language would have gone waste, had he not used his skill in figurative writing. It is only through this language ornamented with *alañkāras* that our poet has been able to display his imaginative power. His *Mahāḱāvya* is full of *alañkāras*; he has shown his mastery over *alañkāras* in the descriptions of sacrifice, *rājadharmā*, battles etc. where *gauḁī rīti* is most appropriate. The entire *Bhīṣmacaritam* is full of different *alañkāras* not less than 42 which shows his great mastery over language. It seems that the chief aim of our poet in writing this *Mahāḱāvya* was to display this craftsmanship in the use of *alañkāras*.

As mentioned above the study of the *Bhīṣmacaritam* reveals that the poet is a master of versification and choice expression. As a student of literary criticism I shall not fail to discern in his verses a large number of *alañkāras*, both of sound (*śabda*) and sense (*artha*). All the figures occurring in this work have been identified and arranged. Their definitions have been supplied from the works of poetics like *Kāvyaḱrakāśa* of Mammaṭa and *Sāhityadarpaṇa* of Viśvanātha. Their references are indicated. Although the examples of *alañkāras* used in *Bhīṣmacaritam* are many yet to give the reader an appreciable idea of the poet's mastery in this field I give here a few selected ones by way of illustration. I shall deal with the *Śabdālañkāras* first and then with the *Arthālañkāras*:

## Śabdālaṅkāras

1. *Anuprāsa* (Alliteration) – *Śabdālaṅkāras* such as *Anuprāsa* and *Yamaka* are the favourite figures of speech of our poet. It requires too much space even to note all the examples of these *alaṅkāras* as they are so numerous. However a few beautiful examples of these are cited here. Alliteration consists in the similarity of letters as defined in *Kāvyaṅkāśa*.<sup>189</sup> Viśvanātha defines it as the repetition of the same letters, though their vowels differ, constitutes *Anuprāsa* in his *Sāhityadarpaṇa*.<sup>190</sup> In II.26 of the *Bhīṣmacaritam* our poet has nicely represented the request of King Śāntanu to the teachers for training his son in all arts by the repeated use of words ‘*ta*’ ‘*sa*’ ‘*ya*’ as well as that of ‘*te*’ (e) in *Chekānuprāsa*<sup>191</sup> as follows:

नृपकुमारकृते यदपेक्ष्यते

यदुचितं जनताहितहेतवे ।

तदखिलं गुणजातमयं शिशुः

सुमनसा सुमनाः परिशिष्यताम् ॥ BC, II.26

The other examples of *Chekānuprāsa* are I.1, I.7, II.1, II.12, IV.16, IV.40, VI.49, VI.51, VII.55, VIII.3, X.30, XI.14, XII.22, XV.17, XVI.32, XVII.44, XVIII.35, XX.6, XX.42, and XX.51.

In IV.35 the poet has deliberately described the beauty of nature by the repeated use of word ‘*pa*’ as well as that of the vowel ‘*ai*’ (Third Case Plural forms) in the first quarter in *Vṛtyānuprāsa*<sup>192</sup> as follows:

पुष्पैः परागैः पतितैश्च पत्रैः

<sup>189</sup> वर्णसाम्यमनुप्रासः । KP, IX.79

<sup>190</sup> अनुप्रासः शब्दसाम्यं वैषम्येऽपि स्वरस्य यत् । SD, X.3

<sup>191</sup> छेकवृत्तिगतो द्विधा । KP, IX.79

छेको व्यञ्जनसंघस्य सकृत्साम्यमनेकधा । SD, X.3

<sup>192</sup> अनेकस्यैकधासाम्यमसकृद् वाप्यनेकधा ।

एकस्य सकृदप्येष वृत्त्यनुप्रास उच्यते ॥ SD, X.4

मही बभौ तत्र कुथावृतेव ।

सर्वत्र छायातपसंगमोऽपि

शीतोष्मदोषान् शमयाञ्चकार ॥ BC, IV.35

The other examples of the same *alaṅkāra* in the *Mahākāvya* are I.12, II.11, III.14, IV.21, V.35, VI.22, IX.79, XII.17, XIII.49, XV.9, XVII.25, XVIII.25, XIX.45, XX.5, and XX.43.

In XVII.47 the poet has accurately depicted to be cautious of danger by the use of word ‘*rā*’ in राज्यस्य and राजा of 2<sup>nd</sup> quarter in *Śrtyanuprāsa*<sup>193</sup> as follows:

अङ्गानि राजन् ! प्रकृतीस्तथाखिलाः

राज्यस्य राजा परिशोधयेत्सदा ।

न दूषणं तत्र सहेत दूरदक्

छिद्रेण नौर्मज्जति नात्र संशयः ॥ BC, XVII.47

The other examples of the same Figure of speech are I.2, II.8, II.14, III.34, IV.5, V.18, VI.22, VII.3, VIII.29, IX.66, X.37, XII.41, XIII.33, XIV.45, XV.10, XVII.47, XIX.3, XX.35 and XX.50.

In VI.44 the poet has deliberately described the welcome of Devavrata made by the females of Hastiāpura by the use of ‘*ā*’ vowel in the words मुदाङ्गनाः and मायान्तमिवामराङ्गनाः in the end of the third and fourth quarters in *Antyānuprāsa*<sup>194</sup> as follows:

मनोहरस्वागतगीतपूर्वकं

सुमैश्च लाजैश्च सलोचनोत्पलैः ।

अवाकिरन्राजसुतं मुदाङ्गनाः

जयन्तमायान्तमिवामराङ्गनाः ॥ BC, VI.44

<sup>193</sup> उच्चार्यत्वाद्यदेकत्र स्थाने तालुरदादिके ।

सादृश्यं व्यञ्जनस्यैव श्रुत्यनुप्रास उच्यते ॥ SD, X.5

<sup>194</sup> व्यञ्जनं चेद्यथावस्थं सहाद्येन स्वरेण तु ।

आवर्त्यतेऽन्त्ययोज्यत्वादन्यानुप्रासः एव तत् ॥ SD, X.6

The other examples of the same Figure of speech are I.31, II.20, VI.38, VII.50, IX.36, IX.56, X.32, XII.30, XIII.19, XV.23, XV.24, XVI.38, XVIII.29, XIX.31, and XX.26. How well our poet has used here the ‘*Anuprāsa*’ *alañkāra*. Another beautiful example of *Anuprāsa* is X.30 of *Bhīṣmacaritam* where in the King Śāntanu and Satyavatī are engaged in their sexual play by the use of different techniques;

ऊरुपगूहं जघनोपगूहं स्तनोपगूहं च ललाटिकां च । BC, X.30

Here the repetition of the letter ‘*gūha*’ at the end of the words in 1<sup>st</sup> and 2<sup>nd</sup> quarter as well as that of ‘*ca*’ is quite note-worthy.

2. ***Yamaka*** (Chime) - Unlike the different types of ‘*Anuprāsa*’ we do not find the frequent illustrations of ‘*Yamaka*’<sup>195</sup> in *Bhīṣmacaritam*. However Hari Narayan has also shown his skill in the use of this type of *alañkāra*. There are many beautiful examples of this application like I.12, II.36, V.35, VII.14, IX.42, XVI.26 and XVI.47 in his poem. One of them is cited below:

दयार्थिनस्तन्महिलाजनस्य च  
जनस्य दीनस्य च पीडितस्य च ।  
सदा सदाचारपरायणस्य च  
त्वया सुरक्षा नियतं करेलिमा ॥ BC, V.41

3. ***Punarūktavadābhāsa*** – Unlike ‘*Anuprāsa*’ and ‘*Yamaka*’ we do not find frequent illustrations of *Punarūktavadābhāsa*<sup>196</sup> in this *Mahākāvya*; however the poet has shown his skill in the use of this type of *alañkāra*. In V.7 of *Bhīṣmacaritam*, the poet has aptly made the use of words प्रलयानिला and अतिभीषण in similar sense.

निपातयन्त्योऽरिगजाश्वसैनिकान्

<sup>195</sup> अर्थे सत्यर्थभिन्नानां वर्णानां सा पुनः श्रुतिः यमकम् । KP, after 9.82, page no. 324

आवृत्तिं वर्णसङ्घातगोचरं यमकं विदुः । KD, I.61

<sup>196</sup> आपाततो यदर्थस्य पौनरुक्त्यावभासनम् ।

पुनरुक्तवदाभासः स भिन्नाकारशब्दगः ॥ SD, X.3

प्रवान्ति झञ्झाः प्रलयानिला इव ।

यदीययोगेन रणेऽतिभीषणं

समीरणास्त्रं तददान्मुनिर्मुदा ॥ BC, V.7

The other examples are IV.40 and IX.31.

### Arthālaṅkāras

Hari Narayan Dikshit is an expert in the use of ‘*Arthālaṅkāras*’ also. He has resorted to various ‘*Arthālaṅkāras*’ in his poem, which shows his mastery in the employment of the figures of sense. Among the various ‘*Sadṛśya-mūlaka Arthālaṅkāras*’ such as ‘*Upamā*’, ‘*Utprekṣā*’, ‘*Rūpaka*’ and others, the favourite of our poet are the ‘*Upamā*’ and ‘*Rūpaka*’. The frequent use of these *Arthālaṅkāras* is a typical feature of *Kāvya*-style.

4. *Upamā* (Simile) – The poet’s use of ‘*Upamā*’<sup>197</sup> is perfect and appropriate in his poem. In XIV.42 of this poem, he uses *Upamā* and compares the victory with the swing as follows:

क्षणे व्रजन्ती दिशि कौरवाणां

क्षणे च यान्ती दिशि पाण्डवानाम् ।

आकृष्यमाणोभयसैनिकैः सा

दोलेव भातिस्म रणे जयश्रीः ॥ BC, XIV.42

Here the poet has perfectly used the ‘*Upamā*’ *alaṅkāra*.

(a) By the use of ‘*Luptopamā*’<sup>198</sup> in VI.2, the poet has compared the strength of Devavrata with the *Vaḍavānala* fire as follows:

जगत्प्रसिद्धाज्जमदग्निजातकाद्

अवाप्तदिव्यास्त्रनिधिर्भवत्सुतः ।

<sup>197</sup> साधर्म्यमुपमा भेदे । KP, X.87, p. 349

साम्यं वाच्यमवैधर्म्यं वाक्यैक्य उपमा द्वयोः ॥ SD, X.14

<sup>198</sup> लुप्ता सामान्यधर्मद्विरेकस्य यदि वा द्वयोः । *Ibid*, X.17



द्विषद्बलाब्धौ वडवानलोपमः

प्रभो ! समायास्यति पञ्चषेर्दिनेः ॥ BC, VI.2

(b) In XI.11, the poet has made a beautiful use of ‘*Pūrṇopamā*’<sup>199</sup> by comparing Satyavatī with the fire of sacrifice as follows:

रक्षाविधानैर्विविधैरमोघैः

संरक्षिता सद्मनि वर्तमाना ।

रराज राज्ञी मखवेदिकायां

संस्कारपूताग्निशिखेव भूयः ॥ BC, XI.11

(c) We may cite XI.5 of the *Bhīṣmacaritam* as an example of ‘*Mālopanā*’<sup>200</sup> in which the poet compares pregnant Satyavatī with that of Pārvatī, with that of earth as well as that of water pot carrying water in it. Hence, the poet has very beautifully compared the attractive and pregnant Satyavatī with Pārvatī, earth and pot.

उमेव कुक्षौ दधती कुमारं

धरेव वंशाङ्कुरधारिणी सा ।

घटीव चाभ्यन्तरलीनरत्ना

वन्द्या मनोज्ञा च बभूव हृद्या ॥ BC, XI.5

The other examples of the same Figure of speech are: VIII.11, XI.10 and XVI.39.

(d) Hari Narayan projects a very enchanting simile ‘*Prativastūpamā*’<sup>201</sup> in XIV.24 by comparing the death with that of old clothes. Bīṣma tells Yudhiṣṭhira that now he has become old and the time has come for him to leave that mortal body as a person casts off worn out clothes and puts on

<sup>199</sup> सा पूर्णा यदि सामान्यधर्म औपम्यवाचि च ।

उपमेयं चोपमानं भवेद्वाच्यम् इयं पुनः ॥ *Ibid*, X.15

<sup>200</sup> मालोपमा यदेकस्योपमानं बहु दृश्यते । *Ibid*, X.26

<sup>201</sup> यत्र गम्यसाम्ययोर्वाक्ययोः एकोऽपि सामान्यः धर्मः पृथक् निर्दिश्यते सा प्रतिवस्तूपमा । *Ibid*, p. 165

new clothes. This he tells to Yudhiṣṭhira when he comes to him for the help in the battle.

प्रतीक्षते मां च चिरेण मृत्युः

तात ! प्रसन्नो भवितास्मि मृत्वा ।

हित्वा पुराणं नवमाददानो

वस्त्रं यथा हृष्यति मानवात्मा ॥ BC, XIV.24

The other examples are II.46, IV.6, IV.32, IV.44, V.14, V.23, V.25, VI.20, XII.2, XIII.55, XVI.30, etc.

5. *Rūpaka* (Metaphor) – Like ‘*Upamā*’ our poet has also used ‘*Rūpaka*’<sup>202</sup>, frequently in *Bhīṣmacaritam*. For illustration we may refer to II.49.

प्रतिदिनं नृपपुत्रगुणांशुमान्

प्रतिनिशं च तदीययशशशी ।

प्रतिदिशं शुशुभे जनतापहा

प्रतिपुरं जनताहृदयाङ्गने ॥ BC, II.49

Here our poet metaphorically represents Devavrata as the rising Sun in the hearts of people as well as like the Moon of the night removing the worries of people. For another example of ‘*Rūpaka*’, V.52 of the *Bhīṣmacaritam* is cited.

गुरुचरणपरागं धारयित्वा ललाटे

नयनकमलयोः सन्धारयन्नश्रुबिन्दून् ।

निज-जनक-दिदक्षा-शृङ्खला-बद्धचेताः

कथमपि गुरुपाश्वर्वात्प्रस्थितो राजसूनुः ॥ BC, V.52

Here in this verse very intelligently our poet has used the phrase ‘निज-जनक-दिदक्षा-शृङ्खला-बद्धचेताः’. Another apt use of ‘*Rūpaka*’ is found in XVII.44 in which the society is represented as the chariot in which

<sup>202</sup> रूपकं रूपितारोपाद्विषये निरपह्नवे । *Ibid*, X.28

तद्वृत्तकभेदो य उपमानोपमेययोः । KP, X.93, p. 369

men and women are the two wheels of the chariot without which a chariot cannot run. It follows as:

समाजरूपस्य रथस्य धावने

नारीनराकार-रथाङ्ग-युग्मकम् ।

अपेक्ष्यते, तेन तदीयसारथिः

नारीविकासेऽपि भवेत्प्रयत्नवान् ॥ BC, XVII.44

The other examples of ‘*Rūpaka*’ are II.17, II.28, II.29, V.35, VI.2, VI.4, VI.27, VII.18, XII.3, XII.57, XIII.8, XV.26, XV.49, XVII.2, XVII.6, XVIII.20, XVIII.31, XIX.20, XIX.36, etc. There are some examples of ‘*Sāṅga Rūpaka*’<sup>203</sup> too. For illustration we may refer to IV.37.

पुष्पाननाः कोमलपत्रवस्त्राः

फलस्तना भृङ्गकचा लताश्च ।

नम्रीकृतास्तत्र समीरणेन

नेमुर्गृहे तं परिचारिकावत् ॥ BC, IV.37

Here the poet has represented the creepers as beautiful as the harem maids. The other examples are II.28, II.29, II.30, XIII.8, etc.

6. *Utprekṣā* (Poetic fancy) – Similarly, a beautiful application of ‘*Utprekṣā*’<sup>204</sup> is found in VI.38 of *Bhīṣmacaritam*, where the poet has shown a world of his own poetic-fancy and imagery by describing the females of the city who are eager to see the arrival of prince Devavrata as celestial ladies of the heaven. This example is full of inexhaustible and high soaring imagination and matchless command over language. The verse runs as follows:

अमूश्च ता हर्म्यगता नराङ्गनाः

कुमारमालोकयितुं धराननाः ।

दिवोऽवतीर्णा इव निर्जनाङ्गनाः

<sup>203</sup> श्रौता आर्थाश्च ते यस्मिन्नेकदेशविवर्ति तत् साङ्गमेतत् । *Ibid*, X.94, p. 371

<sup>204</sup> संभावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् । *Ibid*, X.92, p. 366

प्रकृतस्य परात्मना सम्भावना उत्प्रेक्षा । *SD*, p. 141

प्रतीयमाना अभवन्वराङ्गनाः ॥ BC, VI.38

The other examples of ‘*Utprekṣā*’ are IV.30, IV.31, VI.5, VI.37, VIII.15, IX.39, XIV.40, XV.7, XV.21, etc.

7. *Arthāntaranyāsa* (Corroboration) – An effective use of it is found at various places in this poem of Hari Narayan. Some of his ‘*Arthāntaranyāsa*’<sup>205</sup> having the beauty of idea and depth of meaning have become proverbial sayings. A few of such examples are given here. An effective portrayal of ‘*Arthāntaranyāsa*’ is seen in II.24 of the *Bhīṣmacaritam*.

गुरुकृपामधिगम्य जडो जनो

भजति पण्डिततां नहि संशयः ।

इति विचार्य भवत्सु निजं सुतं

सकलपाठनकामनया ददे ॥ BC, II.24

Here the poet has nicely described the wish of Śāntanu that his son will be educated under the auspices of good teachers as even a fool becomes a scholar in the company of a ‘*Guru*’. The beauty lies in the idea given by HariNarayan that a demand should be made only to that person who will accept it and is capable of fulfilling it.

Again, the poet comes out with an illustration of company of a ‘*Guru*’. In V.27 the poet says that Devavrata becomes successful in achieving the desired art of archery under the training of Paraśurāma as it is said that a student having faith in his teacher never fails in his endeavour.

गुरोर्निदेशे शरमन्त्रसाधनां

चकार गङ्गातनयो दिवानिशम् ।

<sup>205</sup> सामान्यं वा विशेषो वा तदन्येन समर्थ्यते ।

यत्तु सार्थान्तरन्यासः साधर्म्येणेतरेण वा ॥ KP, X.109, p. 406

कार्यं च कारणेनेदं कार्येण च समर्थ्यते ।

साधर्म्येणेतरेणार्थान्तरन्यासोऽष्टधा ततः ॥ SD, X.62

अवाप सिद्धिं स च तत्र वाञ्छितां

न यान्ति मोहं गुरुभक्तसाधकाः ॥ BC, V.27

The other examples are I.38, II.6, II.22, II.36, VII.59, VIII.9, IX.38, IX.55, XIII.14, XV.11, XV.47, XVI.16, etc.

8. *Kāvyaṅga* (Poetical Cause) – Hari Narayan, being learned in the *Śāstras* like *Mīmāṃsā*, *Nyāya* etc., has used ‘*Kāvyaṅga alaṅkāra*’<sup>206</sup> also in *Bhīṣmacaritam*. For an apt use of ‘*Kāvyaṅga alaṅkāra*’ we may cite VIII.34 wherein Devavrata talks to himself that if he renounces his right to the throne of prince hood his father will get his beloved lady in marriage and motherless he will get a mother as well popularity and spiritual enhancement. For instance,

तातः प्रीतो भवति मयि तां वल्लभां प्राप्य पत्नीं

माता चैका भवति सुलभा मातृहीनस्य मेऽपि ।

लोके कीर्तिर्भवति विपुला जायते धर्मलाभः

सर्वं सिद्धं मम भवति चेद् यौवराज्यं त्यजामि ॥ BC, VIII.34

Since the basis of strikingness in statements here is the cause and effect relationship based on the principle of ‘*Nyāya*’, this *alaṅkāra* is *Kāvyaṅga* here. Another example of ‘*Kāvyaṅga*’ is XVIII.4.

नूनं समस्तैरपि पूर्वजन्मनि

कृतानि पुण्यानि बहूनि तैर्जनैः ।

हृद्यात्र भार्या नृपतिश्च धर्मविद्

न लभ्यते पुण्यफलं विना जनैः ॥ BC, XVIII.4

9. *Sahokti* (Connected Description) – In addition, many other *alaṅkāras* such as ‘*Sahokti*’, ‘*Svabhāvokti*’, ‘*Lokokti*’, ‘*Atiśayokti*’, etc., are also employed by our poet in *Bhīṣmacaritam*. The figure of speech named ‘*Sahokti*’<sup>207</sup> has been successfully used by Hari Narayan. For illustration

<sup>206</sup> हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गं निगद्यते । SD, X.63

<sup>207</sup> सहार्थस्य बलादेकं यत्र स्याद्वाचकं द्वयोः ।

we may refer to II.45 of *Bhīṣmacaritam*. In this the poet refers to the holistic and intellectual development of Devavrata during his training under expert teachers.

नृपसुतोऽपि सदा गुरुभक्तिमान्

विनयपूर्वकमेव पठन्नसौ ।

तनुभया सममेव गुणाभया

प्रतिदिनं बहुशीघ्रमवर्धत ॥ BC, II.45

The other examples of ‘*Sahokti*’ are XII.26 and XVIII.23.

10. *Svabhāvokti* (Natural Description) – There is an example of ‘*Svabhāvokti*’<sup>208</sup> also in *Bhīṣmacaritam*. With the help of this figure of speech, the poet gives a true picture of persons and places. In VI.50 the poet describes the welcome garland, prepared to welcome Devavrata, looks naturally beautiful because of Vedic chanting, musical sounds, flowers, attractive garlands made up of pearls and flowers hanged on it and more by the presence of King Śāntanu.

ऋचां रवैर्हृद्यसुवाद्यवादनैः

प्रसूनमुक्तामणिरम्यदामभिः ।

मनोहरं स्वागतगीतगुञ्जितं

रराज तच्छान्तनुसत्तया भृशम् ॥ BC, VI.50

11. *Vinokti* – The poet has made a wonderful use of ‘*Vinokti*’<sup>209</sup> *alaṅkāra* in this epic. In XV.2 of *Bhīṣmacaritam*, he has aptly narrated the situation of Kaurava army, in the battle of *Mahābhārata* on the fall of the commander-in-chief Bhīṣma, is like an army which cannot reach to its goal of victory in the absence of commander-in-chief as well as a boat which does not reach to its destination without a boat-man.

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सा सहोक्तिर्मूलभूतातिशयोक्तिर्यदा भवेत् ॥ SD, X.55

सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम् । KP, X.112

<sup>208</sup> स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् । KP, X.111

<sup>209</sup> विनोक्तिः सा विनान्येन यत्रान्यः सन्न नेतरः । KP, X.113

चमूर्न चाप्नोति विना चमूपतिं  
लक्ष्यं रणे नौरिव नाविकं विना ।  
इति प्रजानन् कुरुकाननानलः

कर्णस्य वाचा कृतवानिदं तदा ॥ BC, XV.2

The other examples are VII.14, XVIII.13, XVIII.14, XVIII.15, etc.

12. *Atiśayokti* (Hyperbole) – There is an example of ‘*Atiśayokti*’<sup>210</sup> also in *Bhīṣmacaritam*. With the help of this figure of speech, the poet gives us an account of Hyperbole. In XII.40, the poet has narrated the exaggeration in the discussion made by the kings present in the assembly of Kāśī Nareśa on the strength of Bhīṣma.

क एष धन्वी कुत एष आगतो  
न मन्यतेऽस्मानखिलास्तृणाय यः ।  
समुत्थितो यावदभूदयं ध्वनिः  
स तावदेवापजहार भूपजाः ॥ BC, XII.40

13. *Viśeṣokti* (Peculiar Allegation) – The figure of speech named ‘*Viśeṣokti*’<sup>211</sup> has been successfully used by Hari Narayan. For illustration we may refer to VII.18 of *Bhīṣmacaritam*. In this the poet refers to the agitation arose in the mind of King Śāntanu though surrounded by the natural beauty of creepers.

बहुविधाः कुसुमस्तबकस्तनाः  
हरितपत्रमनोहरशाटिकाः ।  
मलयवातचला वनवीरुधोऽपि  
ददतिस्म न शान्तनवे मुदम् ॥ BC, VII.18

<sup>210</sup> निगीर्याध्यवसानं तु प्रकृतस्य परेण यत् ।  
प्रस्तुतस्य यदन्यत्वं यद्यर्थोक्तौ च कल्पनम् ॥  
कार्यकारणयोर्यश्च पौवपिर्यविपर्ययः ।

विज्ञेयातिशयोक्तिः सा ॥ KP, X.100 & X.101

<sup>211</sup> विशेषोक्तिरखण्डेषु कारणेषु फलावचः ॥ KP, X.108

14. *Smarāṇa* (Reminiscence) – An effective use of ‘*Smarāṇa*’<sup>212</sup> is found at various places in this poem of Hari Narayan. Some of his best uses of the *alaṅkāra* are there in the poem. For illustration, in II.18 the poet has nicely depicted the reminiscence of Kārtikeya, the son of Lord Śiva, in the mind of Devavrata Bhīṣma when he watches the dance of peacocks.

गृहमयूरगणो निजनर्तनैः नृपकुमारमनोऽरमयद् यदा ।

शिवसुतस्मरणं विदधे नवं मतिमतां हि मतौ स सुतस्तदा ॥ BC, II.18

The other examples are VII.23, VIII.3, VIII.10, IX.12, etc.

15. *Samuccaya* (Concatenation) – A beautiful application of ‘*Samuccaya*’<sup>213</sup> is found in IV.41 of *Bhīṣmacaritam*, where the poet has shown a world of his own poetic description. Devavrata, while going in search of a guru Paraśurāma, observes the beauty of nature in the form of a beautiful dance of a peacock, sweet cooing of cuckoos etc. which entertained him also.

मयूरनृत्यं परपुष्टगीतं भृङ्गावली-गुञ्जन-सप्ततन्त्री ।

विनोदयामासुरमुं कुमारं वनेऽपि सौख्यं लभते सुचेताः ॥ BC, IV.41

The other examples are IX.12, XV.16 and XVII.50.

16. *Sandeha* (Doubtful) – There is an example of ‘*Sandeha*’<sup>214</sup> also in *Bhīṣmacaritam*. With the help of this figure of speech, the poet has aptly presented doubt in X.25.

पितुः कृते वर्जितकामभोगः सुतश्च पुत्राय पिता विपुण्यः ।

वाच्यस्तयोर्धन्यतरस्तदा को विचारमूढा बहवोऽत्र जाताः ॥ BC, X.25

<sup>212</sup> यथानुभवमर्थस्य दृष्टे तत्सदृशे स्मृतिः स्मरणम् । *Ibid*, X.132

सदृशानुभवाद्भवस्तुस्मृतिः स्मरणमुच्यते ॥ SD, X.27

<sup>213</sup> तत्सिद्धिहेतावेकस्मिन् यत्रान्यत्तत्करं भवेत् समुच्चयोसौ । KP, X.116

<sup>214</sup> असंदेहस्तु भेदोक्तौ तदनुक्तौ च संशयः ॥ *Ibid*, X.92



17. **Dīpaka** (Illuminator) – The poet has made a wonderful use of ‘*Dīpaka*’<sup>215</sup> *alaṅkāra* in this epic. In II.19 of *Bhīṣmacaritam*, he has aptly narrated the childhood of Devavrata, never crying like other children nor showing obstinacy and many times playing with the royal swans.

भवनपालितहंसगणेन सः, बहुविधं रमते स्म यदा कदा ।

न रुदितं न हठं च चकार सः, परिजनानखिलान्समतोषयत् ॥ BC, II.19

The other examples are II.5, III.23, XV.32, XVIII.44, XVIII.45, etc.

18. **Vyatireka** (Dissimilitude) – An effective use of ‘*Vyatireka*’<sup>216</sup> is found at various places in this poem of Hari Narayan. Some of his best uses of the *alaṅkāra* are there in the poem. For illustration, in III.46 the poet has nicely depicted the sense of wisdom by telling that a person should never trust on backbiters.

कर्णेजपेषु विश्वासो न कार्यस्स्वमतिं विना ।

सर्पा आशीविषा उक्ता एते जिह्वाविषा मताः ॥ BC, III.46

The other examples are II.15, VI.46, X.42, etc.

19. **Kāraṇamālā** (The garland of causes) – There is an example of ‘*Kāraṇamālā*’<sup>217</sup> also in *Bhīṣmacaritam*. With the help of this figure of speech, the poet has aptly presented the garland of causes in XV.22. Here the poet has aptly depicted the series of actions like victory is destined to fate, fate to righteousness and righteousness to noble conduct.

दैवानुगस्तात ! मतो रणे जयः, दैवं च धर्मानुगमेव मन्यते ।

धर्मः सदाचारवशश्च कथ्यते स सेवितोऽलं नृप ! पाण्डुजन्मभिः ॥ BC, XV.22

<sup>215</sup> सकृद्वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम् ।

सैव क्रियासु बह्वीषु कारकस्येति दीपकम् ॥ *Ibid*, X.103

<sup>216</sup> उपमानाद्यदन्यस्य व्यतिरेकः स एव सः ॥ *Ibid*, X.105

<sup>217</sup> यथोत्तरं चेत् पूर्वस्य पूर्वस्यार्थस्य हेतुता तदा कारणमाला स्यात् ॥ *Ibid*, X.120

20. *Samādhī* (Convenience) – There is an example of ‘*Samādhī*’<sup>218</sup> also in *Bhīṣmacaritam*. With the help of this figure of speech, the poet has aptly presented Convenience in IX.39. Here the poet has aptly depicted Devavrata approaching Daśarāja for asking the hand of his daughter for the convenience of his father as his father falls in love with Satyavatī.

विधेर्विधानं परिपालयन्निव विवादमेतं च समापयन्निव ।

पितुः सुखायात्मसुखं त्यजन्नसौ नृपात्मजस्तत्र समागतस्तदा ॥ BC, IX.39

21. *Samśṛṭi* (Collocation of Figures) – An effective use of ‘*Samśṛṭi*’<sup>219</sup> is found at various places in this poem of Hari Narayan. Some of his best uses of the *alaṅkāra* are there in the poem. For illustration, in IV.31 the poet has nicely depicted the river flowing with clean water as if welcoming Devavrata.

स्रोतोवहैका तदुपत्यकायाम् आसीद् वहन्ती सुजला सुरम्या ।

विहङ्गमानां कलकूजनैः सा प्रत्युद्ब्रजन्तीव बभौ कुमारम् ॥ BC, IV.31

The other examples are XIV.56 and XV.35.

22. *Vikalpa* (Alternative) – The poet has made the use of ‘*Vikalpa*’<sup>220</sup> *alaṅkāra* in his poem. In X.6 the poet has deliberately described the agony of King Śāntanu as a result of sacrificing the life of Bhīṣma for the happiness of his father. Śāntanu finds it difficult to accept.

न चेत्करिष्यामि वचस्त्वदीयं वंशस्तदा नक्ष्यति मामकीनः।

एकत्र वह्निश्च परत्र वार्धिः, विमूढभावं गमितस्त्वयाहम् ॥ BC, X.6

23. *San̄kara* (Commixture) – In *Bhīṣmacaritam*, ‘*San̄kara*’<sup>221</sup> *alaṅkāra* is found in VII.28 wherein the poet has used two words viz., उदितवीचिकरा and तटविहङ्गमनादवचाः which are like ornaments of river Yamunā here.

<sup>218</sup> समाधिः सुकरं कार्यं कारणान्तरयोगतः ॥ *Ibid*, X.125

<sup>219</sup> सेष्टा संसृष्टिरेतेषां भेदेन यद्विह स्थितिः ॥ *Ibid*, X.139

<sup>220</sup> विकल्पस्तुल्यबलयोर्विरोधश्चातुरीयुतः ॥ *Ibid*, X.84

<sup>221</sup> अविश्रान्तिजुषामात्मन्यङ्गाङ्गित्वं तु सङ्करः ॥ *Ibid*, X.140

उदितवीचिकरा यमुनानदी तटविहङ्गमनादवचाः शुभा ।

सदकरोदिव शान्तनुमागतं भवति कुत्र सतां न समादरः ? ॥ BC, VII.28

24. *Anyonya* (Reciprocal) – I found many examples of ‘*Anyonya*’<sup>222</sup> *alaṅkāra* during my study of *Bhīṣmacaritam*. Some of his best uses of this *alaṅkāra* are there in the poem. For illustration, in III.31 the poet has made a commendable use of *Anyonya alaṅkāra* by incorporating that one should follow truth because truth resides in God and God resides in truth.

सत्यस्याचरणं पूतं ज्ञेयमीश्वरभक्तिवत् ।

निवसतीश्वरे सत्यं सत्ये निवसतीश्वरः ॥ BC, III.31

The other examples are I.25, V.26, VI.19, X.45, XV.9, XVII.12, etc.

25. *Ekāvalī* (Necklace) – Some examples of ‘*Ekāvalī*’<sup>223</sup> *alaṅkāra* are found in the poem. In IV.38, the poet has affirmed the existence of branches on the trees, the flowers on the branches, the fruits in the flowers and the taste in the fruits in a succeeding manner.

शाखाविहीनो नहि कोऽपि वृक्षो न कापि शाखा कुसुमैर्विहीना ।

सुमं न किञ्चित्फलहीनमासीत् फलं न किञ्चिद् रसहीनमासीत् ॥ BC, IV.38

The other examples are VI.47 and VI.48.

26. *Ullekha* (Representation) - An effective use of ‘*Ullekha*’ *alaṅkāra* is found at one place in this poem of Hari Narayan. Here in IX.40, the poet has accurately made the use of ‘*Ullekha*’ *alaṅkāra* in presenting Devavrata by two persons in totally different manner. When Devavrata approaches Śāntanu, he looks him like an enemy while Satyavatī looks upon him like a son.

ददर्श तं सत्यवती सुतोपमं विपक्षतुल्यं च ददर्श मीनहा ।

जनस्वभावो हि पदार्थनिर्णये महत्त्वपूर्णा विदधाति भूमिकाम् ॥ BC, IX.40

<sup>222</sup> क्रियया तु परस्परम् वस्तुनोर्जननेन्योन्यम् ॥ *Ibid*, X.120

<sup>223</sup> स्थाप्यतेपोह्यते वापि यथापूर्वं परं परम् ।

विशेषणतया यत्र वस्तु सैकावली द्विधा ॥ *Ibid*, X.131

27. *Bhāvika* (Vision) – In the poem, the poet has deliberately used ‘*Bhāvika*’<sup>224</sup> *alaṅkāra*. For illustration, in IX.43 the poet has described how Satyavatī looks on the arrival of Bhīṣma at her place as the present has showered grace on her by his footsteps and wishes that the future will also grace accordingly.

इदं च धन्यं गृहमद्य मामकं पतन्ति यस्मिन् भवदङ्घ्रिरेणवः ।

भविष्यकालोऽपि च वर्तमानवत् प्रतीयते गौरववर्धनो मम ॥ BC, IX.43

The other example is XIV.35.

28. *Tadguṇa* (Borrower) – There is an example of ‘*Tadguṇa*’<sup>225</sup> also in *Bhīṣmacaritam*. With the help of this figure of speech, the poet has aptly presented the sense of borrowing in V.28. Here the poet has aptly depicted how Devavrata acquired the skill and strength of a true warrior from his teacher Paraśurāma like that a lamp acquires from another lamp. तदेव तेजो रिपुधैर्यनाशकं तदेव चोर्जोऽरिविनाशनत्वम् ।

जगाम शिष्योऽपि गुरोः समानतां यथा प्रदीपाज्ज्वलितोऽन्यदीपकः ॥ BC, V.28

29. *Arthāpatti* (Presumption or Necessary Conclusion) – The poet has also used ‘*Arthāpatti*’<sup>226</sup> *alaṅkāra* at three places in his poem. For instance, in XIV.38 the poet has described how Bhīṣma became relaxed and happy after showing Arjuna the trick of killing him only in the battle. The reason lying in Bhīṣma’s happiness is that then he found a way to be free from unrighteousness (*Adharma*).

इत्थं विनिश्चित्य निजे स चित्ते पितामहः स्मेरमुखो बभूव ।

अधर्मभारे मनसोऽपयाते प्रमोदते कस्य सतोऽत्र नात्मा ? ॥ BC, XIV.38

The other examples are XV.40 and XVIII.1.

<sup>224</sup> प्रत्यक्षा इव यद्भावाः कियन्ते भूतभाविनः तद्भाविकम् ॥ *Ibid*, X.114

<sup>225</sup> श्वमृत्सृज्य गुणं योगादत्युज्ज्वलगुणस्य यत् ।

वस्तु तद्गुणतामेति भन्यते स तु तद्गुणः ॥ *Ibid*, X.137

<sup>226</sup> दण्डापूपिकयान्यार्थागमोऽर्थापत्तिरिष्यते ॥ SD, X.83

30. *Aprastutaprasāmsā* (Indirect Description) – The poet has nicely used ‘*Aprastutaprasāmsā*’<sup>227</sup> *alaṅkāra* in his poem. For instance, in II.38 the poet has very tactfully praised the *Guru* who does not become partial towards his students. Rather he loves his students more than his own son.

सुहृदया गुरवस्सुतशिष्ययोः कमपि भेदलवं नहि कुर्वते ।

अपितु शिष्यरसो बलवत्तरो भवति पुत्ररसादपि मानसे ॥ BC, II.38

The other examples are IX.6, XIV.22, XV.29, etc.

31. *Parikara* (Insinuation) – The poet has made a wonderful use of ‘*Parikara*’<sup>228</sup> *alaṅkāra* in his poem. An illustration is found in XII.56, wherein the poet has accurately described significant traits of Vicitravīrya as having stout form, devoted to wife, expert in sexual pleasure, attracting the minds of people etc. which are rare qualities to be found.

विचित्रवीर्यं कमनीयविग्रहं कलत्रभक्तं रतिपण्डितं च तम् ।

अवाप्य ते चापि पतिं मनोरमं ह्यमोदिषातामतिमात्रमात्मनि ॥ BC, XII.56

32. *Virodha* (Contradiction) – In the poem, the poet has deliberately used ‘*Virodha*’<sup>229</sup> *alaṅkāra*. For instance, in VIII.4 the poet has aptly depicted the sorrow of king due to separation from Satyavatī, his beloved lady. During that time the king feels cool breeze of Monsoon even hot.

ये सन्तापं तपनजनितं मानवानां हरन्ति

खिन्नो राजा नभसि वहतस्तानपि श्रावणोत्थान् ।

वातान्मेने दहनसद्दशांस्तन्मनोदाहकत्वात् भ्रातः !

सर्वं तुदति सुखदं वल्लभाया वियोगे ॥ BC, VIII.4

The other example is I.9.

<sup>227</sup> अप्रस्तुतप्रशंसा या सा सैव प्रस्तुताश्रया । KP, X.98

<sup>228</sup> उक्तैर्विशेषणैः साभिप्रायैः परिकरो मतः ॥ SD, X.57

<sup>229</sup> विरोधः सोविरोधेपि विरुद्धत्वेन यद्वचः । KP, X.110

33. *Dr̥ṣṭānta* (Exemplification) – Few examples of ‘*Dr̥ṣṭānta*’<sup>230</sup> *alaṅkāra* are found in the poem. With the help of this figure of speech, the poet has aptly presented Exemplification in VI.21. Here the poet has aptly exemplified *Hastināpurī* for a beautiful woman. Due to celebration *Hastināpurī* is looking more beautiful than *Amarāvātī*, the city of Gods and thus *Amarāvātī* starts feeling sorrow and jealous like a lady jealous of a beautiful lady.

क्षणे क्षणे सुन्दरतामुपेयुषीं छविं तदीयामवलोक्य भूयसीम् ।

तताप चेतस्यमरावती भृशं न मोदते स्त्रीतरकामिनीश्रिया ॥ BC, VI.21

The other examples are XI.6 and XV.7.

34. *Nidarśanā* (Illustration) – Some examples of ‘*Nidarśanā*’<sup>231</sup> *alaṅkāra* are also found in this poem. With the help of this figure of speech, the poet has aptly presented in IX.20 the exact use of illustration. Here by way of illustrating the reality of the world that there is no union between earth and sky, Dāśarāja has aptly consolidated his daughter Satyavatī.

परित्यज त्वं नृपचिन्तनं सुते ! क्व राजराजः क्व च मत्स्यजीविनी ।

कदापि लोके नहि पुत्रि ! जायते वसुन्धराया गगनेन संगमः ॥ BC, IX.20

The other examples are I.8, I.51, II.9, XV.2, etc.

35. *Udātta* (Exalted) – The poet has skilfully used ‘*Udātta*’<sup>232</sup> *alaṅkāra* in the poem. For instance, in I.14 the poet has exalted the status of our country by describing it growing plenty of grains and fruits; and where the light of knowledge is always shining. It is really a wonderful description of India.

<sup>230</sup> इष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिबिम्बनम् ॥ SD, X.50

इष्टान्तः पुनरेतेषां सर्वेषां प्रतिबिम्बनम् । KP, X.102

<sup>231</sup> सम्भवन्वस्तुसम्बन्धोऽसम्भवन्वापि कुत्रचित् ।

यत्र बिम्बानुबिम्बत्वं बोधयेत् सा निदर्शना ॥ SD, X.51

निदर्शना अभवन्वस्तुसंबन्ध उपमापरिकल्पकः । KP, X.97

<sup>232</sup> लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते ।

यद्वापि प्रस्तुतस्याङ्गं महतां चरितं भवेत् ॥ SD, X.94-95

उदात्तं वस्तुनः संपत् महतां चोपलक्षणम् । KP, X.115

वसुन्धरा यस्य च शस्यशोभिता धनेन धान्येन मुदा च यो भृतः ।

ज्वलंश्च यत्रास्ति विवेकदीपको जयेत्स देशो भरतस्य भूभृतः ॥ BC, I.14

The other examples are I.12, I.13, I.15, I.16, I.17, etc.

36. *Preya* – The poet has also made the use of this ‘*Preya*’ *alaṅkāra* in the poem. This one is full of sentiments. For instance, in VII.41 Satyavatī says that her eyes have become meaningful as she sees him. She further says that she does not doubt in the fact that the merits of her previous birth have indeed resulted. Here the deep sense of affection and devotion is reflected here.

अतितरां सफले मम चक्षुषी प्रकुरुतो यदिमे तव दर्शनम् ।

किमपि मे सुकृतं हि पुराकृतं फलितमद्य नरेन्द्र ! न संशयः ॥ BC, VII.41

37. *Ūrjasvi* – In the poem, the poet has deliberately used ‘*Ūrjasvi*’ *alaṅkāra*. For instance, in IX.81 Satyavatī scolds her father by telling him that it is a matter of great shame that she has been his daughter. Therefore, she prays Lord Brahma, the Creator of Universe, that He never makes her his daughter in any of the birth.

सुता च भूत्वा तव लज्जितास्म्यहं ततोऽर्थये सृष्टिकरं पितामहम् ।

कदाप्यसौ यज्जननान्तरेष्वपि त्वदीयपुत्रीं विदधातु नैव माम् ॥ BC, IX.81

38. *Lokokti* – The poet has made the use of this ‘*Lokokti*’ *alaṅkāra* too in the poem. For instance, in IX.73 how the father of Satyavatī becomes happy on hearing the strict vows of Bhīṣma. It is a matter of great regret that wicked persons remove their coldness by setting fire in others houses.

परं तदानीं तु झषोदरीपिता ह्यमन्दमानन्दततिं समन्वभूत् ।

विधाय दाहं परकीयसद्मनः खलाः स्वशैत्यं विनिवारयन्त्यहो ! ॥ BC, IX.73

The other examples are I.26, X.7, X.11, XI.8, XV.3, etc.

39. *Āśīḥ* - In the poem, the poet has deliberately used ‘*Āśīḥ*’ *alaṅkāra*. For instance, in I.11 the poet bows down again and again to the great poet and sage Vyāsa, the composer of the Purāṇas, and thus starts writing on the life-sketch of Bhīṣmapitāmaha and hope that he will guide him in this direction.

अथाधुना व्यासमुनिं महाकविं पुराणकर्तारमहं मुहुर्मुहुः ।

प्रणम्य भीष्मस्य लिखामि जीवनं करोमि चाशां स दिशं प्रदर्शयेत् ॥ BC, I.11

40. *Sambhāvanā* – The poet has made the use of this ‘*Sambhāvanā*’ *alaṅkāra* in the poem. For instance, in IV.17 Sage Devala shows to King Śāntanu the possibility of Sage Paraśurāma’s training in the science of archery to Devavrata Bhīṣma. And further says that if he with his grace teaches all the specialities of this art of archery to Devavrata, then he will indeed become the best archer by being a great danger for his enemies.

स बोधयेच्चेत्कृपया कुमारं देवव्रतं ते धनुषो विशेषान् ।

असंशयं श्रेष्ठधनुर्धरोऽयं भूत्वा भवेद्भीतिकरो रिपूणाम् ॥ BC, IV.17

The other examples are VIII.34 and IX.35.

41. *Viśādana* – In the poem, the poet has deliberately used ‘*Viśādana*’ *alaṅkāra*. It shows the sense of agitation. For instance, in VII.61 King Śāntanu goes to the forest with a wish to have peace of mind; but being more agitated, he returns to the royal palace. It so happened like a gambler goes out with a wish to win the game but returns home by loosing in the game. Man cannot understand His will, as the will of almighty God is really amazing.

अगमदवनिपालः काननं शान्तिकामः

परमतिशयदूनो राजसद्भाजगाम ।

विजित इव जयार्थी घूतकारी गृहं स्वं



Numerous examples of the figures of speech may be cited from *Bhīṣmacaritam* to show Hari Narayan's full command over this art, but it will take too long to discuss these in detail. It is now patent that our poet commands unique mastery over figures of speech and uses them appropriately.

#### (IV) *Kāvya*doṣas (Poetic Defects)

The *alaṅkāras* discussed in the preceding pages are desirable attributes of a *kāvya*, whereas the *doṣas* are undesirable elements. In other words, they are the opposites of the *guṇālaṅkāras*. Consequently, if to accomplish *alaṅkāras* was an important activity, to avoid *doṣas* is an equally important duty of the poet. That is to say, the avoidance of *doṣas* is also, in a way, a means of achieving poetic beauty. Bhāmaha has stated that not a single faulty word be used in poetry and the composer of bad poetry is condemned like the father of a bad son.<sup>233</sup> Further he says that inability to compose poetry does not lead to unrighteousness, disease or punishment but the learned maintains that the composition of bad poetry is direct death of the poet.<sup>234</sup> In *Kāvya*darśa, Daṇḍin says that in a poem, no sort of blemish however trivial, should be allowed, even a lovely body may become loathsome because of a single defect of a spot of white leprosy (or leprous discoloration).<sup>235</sup> Abhinavagupta emphasis this fact by remarking that a *kāvya*, even if it is devoid of poetic excellences and figures, is acceptable if it is just free from defects.<sup>236</sup> Bharata enumerates

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<sup>233</sup> सर्वथा पदमप्येकं न निगाद्यमवद्यवत् ।  
विलक्षणा हि काव्येन दुःसुतेनेव निन्द्यते ॥ KL, I.11

<sup>234</sup> नाकवित्त्वमधर्माय व्याधये दण्डनाय वा ।  
कुकवित्त्वं पुनः साक्षान्मृतिमाहुर्मनी षिणः ॥ KL, I.12

<sup>235</sup> तदल्पमपि नोपेक्ष्यं काव्ये दुष्टं कथञ्चन ।

स्याद्भुः सुन्दरमपि शिवत्रैणैकेन दुर्भगम् ॥ KD, I.7

<sup>236</sup> Cp. Abhinavabhāratī on Bharata's NS, XVI. 95

ten types of faults in poetic composition.<sup>237</sup> The first element of the definition of poetry in Bhoja and Mammaṭa is the condition of its being free from flaws<sup>238</sup> on the avoidance of which the former evidently puts special emphasis by discussing the *doṣas* first of all in his work. In the *Agnipurāṇa* the poetic defect is defined as one which causes concern to the critic.<sup>239</sup> According to Vāmana, the avoidance of defect in poetry is as essential as the employment of the *guṇas*.<sup>240</sup> Further he defines it in II.1.3<sup>241</sup> and says that they are five-fold.<sup>242</sup>

According to Bhāmaha, anything that is employed improperly or indirectly and, for that reason, perturbs the mind of a man of taste (*sahṛdaya*) constitutes a defect.<sup>243</sup> And this attitude of his as also his analysis of the *doṣas* which according to him are of transient nature with prospects of becoming excellences in different contexts show that he admits some kind of subjective element in the concept. He does not regard *doṣas* as absolute entities; he analyses them from the functional point of view and according to this analysis, his conception of defect closely approximates to the later concept of *anaucitya* (impropriety) which also is determined by the poetic context. But since he takes, like other earlier writers, an objective view of poetry and its aesthetic value, his *doṣas* chiefly refer to the body of poetry and do not contain *that* subjective element which was attributed to the concept by the theorists who came after the establishment of the *dhvani* theory. The beauty of poetry in these later writers assumed a subjective form and the position of *doṣas* also changed accordingly. They were related primarily to the soul and through its relation were, just secondarily, connected with the body

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<sup>237</sup> NS, XVI, 88

<sup>238</sup> SKB, I.2; KP, I.4

<sup>239</sup> उद्वेगजनको दोषः सभ्यानाम् । *Agnipurāṇa*, I. 346

<sup>240</sup> KLSV, I.1.3

<sup>241</sup> सौकर्याय प्रपञ्चः । KLSV, II.1.3

<sup>242</sup> दुष्टं पदमसाधु कष्टं ग्राम्यमप्रतीतमनर्थकं च । KLSV, II.1.4

<sup>243</sup> KL, I.6, 7, II.51

of poetry, the word and sense. Thus when *doṣas* came to be killed with *rasa*, the soul, it began to be defined as that which hindered the enjoyment thereof.<sup>244</sup>

In *Sāhityadarpaṇa*, Viśvanātha says *doṣas* are five-fold.<sup>245</sup>

- (A) Defects of Word (*Pada-doṣa*)
- (B) Defects occurring in parts of words (*Padāmśa-doṣa*)
- (C) Defects of Sentence (*Vākya-doṣa*)
- (D) Defects of Sense (*Artha-doṣa*)
- (E) Defects of *Rasa* (*Rasa-doṣa*)

Now let me show you the treatment of *Kāvya-doṣas* (Poetic Defects) as applied to *Bhīṣmacaritam* of Hari Narayan.

(A) Defects of Word (*Pada-doṣa*) - Mammaṭa says that Defects of Word are of sixteen types as following:

दुष्टं पदं श्रुतिकटु च्युतसंस्कृत्यप्रयुक्तमसमर्थम् ।

निहतार्थमनुचितार्थं निरर्थकमवाचकं त्रिधाश्लीलम् ॥

सन्दिग्धमप्रतीतं ग्राम्यं नेयार्थमथ भवेत् क्लिष्टम् ।

अविमृष्टविधेयांशं विरुद्धमतिकृत्समासगतमेव ॥ *Kāvya-prakāśa*, VII.50-51

The defective Word is such as – 1. unpleasant to the ear, 2. lacking correctness, 3. unconventional, 4. incapable of giving sense, 5. having its meaning suppressed, 6. having an improper signification, 7. useless, 8. not expressive, 9. indecorous in three ways, 10. ambiguous, 11. unintelligible, 12. vulgar, 13. and one whose meaning has to be guessed;

<sup>244</sup> मुख्यार्थहतिर्दोषो रसश्च मुख्यस्तदाश्रयाद्वाच्यः ।

उभयोपयोगिनः स्युः शब्दाद्यास्तेन तेष्वसि सः ॥ KP, VII.49

In Mammaṭa's words, the defect is the repressor of the principal meaning; the 'principal meaning' being the Passion, as also the Expressed Meaning, which is essential for the manifestation of the Passion;- both of these requiring the aid of Word and the rest, Defects pertain to these latter also. (p. 165)

रसापकर्षका दोषाः । SD, VII.1

<sup>245</sup> ते पुनः पञ्चधा मताः । SD, VII.1

- 14. and it obscure, or 15. having the predicate factor not discriminated, or 16. of repugnant implication, - only when occurring in a compound.<sup>246</sup>

In course of my study, I found two defects of Word (*Pada-doṣa*) in the poem and they are 1. The unpleasantness to the ear (*श्रुतिकटुत्व*) and 2. uselessness (*निरर्थकत्व*).

1. The unpleasantness to the ear (*श्रुतिकटुत्व*) – The words consisting of harsh letters are found in some verses of the poem. An example is as follows:

नेत्रे सरोजैः रसना फलैश्च गीतैः पिकानां श्रवणेन्द्रियं च ।

त्वग्वायुना घ्राणमनेकगन्धैः तुतोष बुद्धीन्द्रियपञ्चकं च ॥ BC, IV.42

Here the letter ‘श्र’ in *श्रवणेन्द्रियं* and the letters ‘घ्रा’ & ‘धै’ in *घ्राणमनेकगन्धैः* are harsh and hence the verse becomes unpleasant to the ear while sung. The other examples are IV.37, V.48, VII.57, VIII.22, IX.6, IX.17, IX.31, XI.34, XIV.41, etc.

2. Uselessness (*निरर्थकत्व*) - *निरर्थकं पादपूरणमात्रप्रयोजनं चातिपदम्* <sup>247</sup> In my study some verses are found with ‘*hi*’ having no sense and use. An example is as follows:

विधिवशाज्जननीसुखवञ्चितः नृपतिना विधिना परिपालितः ।

दुत्तमवर्धत राजसुतोऽप्यसौ धवलपक्षभवो हि यथा शशी ॥ BC, II.14

The other example is:

न बलिनश्छलिनो न न योगिनो न विबुधा न बुधा न तपस्विनः ।

परिभवेयुरिमं च यथात्मजं गुरुगणैर्हि तथा परिपाद्यताम् ॥ BC, II.31

And still others are III.20, V.24, IX.29, XI.5 and XII.33.

(B) Defects occurring in parts of Words (*Padāmśa-doṣa*) - Mammāṭa says that Defects occurring in parts of Words are as follow:

<sup>246</sup> KP, pp. 165-166

<sup>247</sup> *Ibid*, p. 170

अपास्य च्युतसंस्कारमसमर्थं निरर्थकम् ।

वाक्येपि दोषाः सन्त्येते पदस्यांशेषु केचन ॥ *Kāvyaṣaṣa*, VII.52

It means that excepting (a) lack of correctness, (b) incapability of giving sense and (c) uselessness- these (aforesaid) defects occur in a sentence also; and some of them in parts of words as well.<sup>248</sup>

In course of my study of defects occurring in parts of words, three defects came to my mind and they are: (i) Discord of letters (प्रतिकूलवर्णम्) (ii) The Blunted Visarga and the Rejected Visarga (उपहतविसर्गलुप्तविसर्गं च) (iii) Unrhythmical (हतवृत्तम्)

(i) Discord of letters (प्रतिकूलवर्णम्) - Certain letters are in consonance with the delineation of certain particular Passions; and letters that are not in such consonance are called 'discordant'.<sup>249</sup>

रसानुगुणत्वं वर्णानां वक्ष्यते । तद्विपरीतं प्रतिकूलवर्णम् ।

An example is as follows:

मणिप्रवालेन कपोलमध्यं गूढेन चौष्टं रदनक्षतेन ।

ग्रीवां मनोज्ञामथ बिन्दुनाम्ना खण्डाभ्रकेण स्तनकुम्भदेशम् ॥ BC, X.37

(iii) Unrhythmical (हतवृत्तम्) - In VI.22, we find the third quarter having the portion 'सुनिश्चितोऽकारि ततः प्रबन्धकैः' (though formally correct) is not pleasant to ear.

पुरोपकण्ठेऽपि पटीयमण्डपो विनिर्मितोऽभूद् स्मणीयदर्शनः ।

सुनिश्चितोऽकारि ततः प्रबन्धकैः क्रियाकलापोऽप्यभिनन्दनस्य च ॥ BC, VI.22

(D) Defects of Sense (*Artha-dosha*)

अर्थोपुष्टः कष्टो व्याहतपुनरुक्तदुष्क्रमग्राम्याः ।

संदिग्धो निर्हेतुः प्रसिद्धिविद्याविरुद्धश्च ।

<sup>248</sup> KP, p. 184

<sup>249</sup> *Ibid*, pp. 207-208

अनवीकृतः सनियमानियमविशेषा विशेषपरिवृत्ताः ॥

साकाङ्क्षोपदयुक्तः सहचरभिन्नः प्रकाशितविरुद्धः ।

विध्यनुवादायुक्तस्त्यक्तपुनःस्वीकृतोश्लीलः ॥ *Kāvyaṣṭakāśa*, VII.55-57

The meaning is – (1) irrelevant, (2) obscure, (3) inconsistent, (4) tautophonous, (5) irregular, (6) vulgar, (7) dubious, (8) inconsequential, (9) opposed to prevailing notions, (10) opposed to scientific notions, (11) monotonous, (12) too unspecific, (13) too specific, (14) too restricted, (15) too unrestricted, (16) incomplete, (17) misplaced, (18) mismatched, (19) of repugnant implication, (20) with improper predicate, (21) with improper adjunct, (22) resuming the concluded, and (23) indecorous.<sup>250</sup>

In my study, I found two Defects of Sense and they are: (i) Vulgar (ग्राम्यः) and (ii) Indecorous (अश्लीलः)

(i) Vulgar (ग्राम्यः)- An example is as follows:

श्रोणीप्रदेशे गुरुताजगाम कटिप्रदेशे पृथुता बभूव ।

तथा तदीयोदरदेशदृश्या शनैरलुम्पत्त्रिवली मनोज्ञा ॥ BC, XI.7

Here the descriptipn is entirely vulgar (in the expression of his desire).

(ii) Indecorous (अश्लीलः)- An example is as follows:

दुर्योधनोऽभिमानी पाञ्चालीं दर्शयामास जङ्घाम् ।

जम्बूको वाञ्छन्निव केशरिणीं विवशामदूरद्वक् ॥ BC, XIII.56

The word used here in the sense of thigh has an implication which points to the male private organ which is really shameful. Another example is as follows:

रुरुवुस्तदा वायसाः भृशमशिवाः शिवाश्चापि ववाशिरे ।

धार्तराष्ट्रसदनेषु श्रुत्वा तत्रास धृतराष्ट्रः ॥ BC, XIII.59

Here in the above example, the cry of crow have an implication of something inauspiciousness predicting the death of someone.

<sup>250</sup> KP, p. 242

(E) Defects of *Rasa* (*Rasa-doṣa*) – व्यभिचारिणः रसस्य स्थायिभावस्य वा स्वशब्दोपादानम् । Mention by Name of either the *Rasa* or the Accessory or Permanent Emotion

व्यभिचारिरसस्थायिभावानां शब्दवाच्यता ।

कष्टकल्पनया व्यक्तिरनुभावविभावयोः ॥

प्रतिकूलविभावादिग्रहो दीप्तिः पुनः पुनः ।

अकाण्डे प्रथनच्छेदावङ्स्याप्यतिविस्तृतिः ॥

अङ्गिनो ननुसंधानं प्रकृतीनां विपर्ययः ।

अनङ्गस्याभिधानं च रसे दोषाः स्युरीदृशाः ॥ *Kāvyaṣṭakāśa*, VII.60-62

(1)(2)(3) – The mention by name of variant sentiments, the Passion and of the latent sentiments, (4), (5) Far-fetched Indication of the Ensuant and the Excitant, - (6) Admission of Adverse concomitants, - (7) Repeated Heightening, - (8) Untimely Introduction, - (9) Untimely interruption, - (10) Excessive dilatation of the Subordinate Factor, - (12) Perversion of characters, and (13) Mention of what is not Germane; such are the defects in the delineation of Passion, *Rasa*.<sup>251</sup>

An example is:

मसृणचञ्चलपत्रविराजितं तरुमशोकमुदीक्ष्य सुपुष्पितम् ।

निजदशां च स शोकयुतां तदा भृशमखिद्यत भारतभूपतिः ॥ BC, VII.22

In above example there is the mention of grief (*Śoka*) which is the ‘*Sthāyī-bhāva*’ of ‘*Karūṇarasa*’, by the word ‘*Śoka*’ itself. Here is the mention by name of pathetic sentiment, which is the defect of *Rasa*.

Another example is:

ज्येष्ठस्तु ते पाण्डुसुतोऽस्ति भूतवान् किंकार्यतामूढमनाश्च साम्प्रतम् ।

न राजधर्मे मतिरस्य मोदते निर्वेदमाप्नोति विबोधितापि सा ॥ BC, XVI.41

In above example there is the mention of the term *nirveda* which is the ‘*Sthāyī-bhāva*’ of ‘*Sāntarasa*’. Here is the mention of a sentiment, which is the defect of *Rasa*. The other examples are VIII.15, X.47, XII.57, XV.12, XIX.20, etc.

<sup>251</sup> Ibid, p. 279

## (V) Narrations

The entire corpus of a *Mahākāvya* is invariably constituted of descriptions and narrations. Since technically the *Mahākāvya* is of the *Prabandha*-type, narration has to occupy an important position in it for otherwise, the thread of the story cannot be maintained. But at the same time the poetic faculty of a *Mahākāvya*-writer cannot find its fulfilment merely by narrating a series of events or incidents; invariably he has to create opportunities for introducing lengthy descriptions of objects which are grand, majestic and beautiful. It is, at times, very difficult to draw a line of demarcation between the narrations and the descriptions.

So far as the present *Mahākāvya* is concerned, we can distinguish narrations from descriptions on the basis of the attitude of the poet. Those portions of this *Mahākāvya* which narrate the various incidents of the story and also those which tend to carry the *Kathā-Vastu* of a *Mahākāvya* further and serve as a connecting link between what precedes it and what follows it, should be counted as narrations. Obviously the rest will fall under descriptions. There is no doubt that narration holds a subordinate position in a *Mahākāvya*, the major portion being occupied by descriptions. The present epic *Bhīṣmacaritam* of Hari Narayan Dikshit too occupies a major portion of descriptions as compared to narrations. Though our poet has paid so much attention to the descriptions in his epic, still he does not lose the thread of narration uninterlinked. This is obvious from the analysis that most of the verses are devoted to narrations and very few verses are devoted to the descriptions.

## (VI) *Varṇanam* (Descriptions)

Minute and detailed descriptions of things are a peculiarity of



Sanskrit works. While giving the characteristics of an epic most of the ācāryas have given the importance to the descriptions. Descriptions in Sanskrit poetry are realistic and idealistic. They are realistic in that they are true to nature. They are idealistic in so far as they do not aim at delineating a thing barely as it actually is, but also as it should be – at something higher and more aesthetic than what we find in our bare experience. No Sanskrit poem fails to maintain such a happy medly of these two aspects of things.

As different Sanskrit poeticians have given their own views and ideas on the descriptions in the epic. Let us see some of them. For Vālmīki in his ‘*Rāmāyaṇa*’ gives the importance of it as follows:

कामार्थगुणसंयुक्तं धर्मार्थगुणविस्तरम् ।

समुद्रमिव रत्नाढ्यं सर्वश्रुतिमनोहरम् ॥<sup>252</sup>

Bhāmaha says in his ‘*Kāvyaḷaṅkāra*’ as follows:

मन्त्रदूतप्रयाणाजिनायकाभ्युदयैश्च यत् ।

पञ्चभिः सन्धिभिर्युक्तं नातिव्याख्येयमृद्धिमत् ॥<sup>253</sup>

Daṇḍin says in his ‘*Kāvyaḷadarśa*’ as follows:

नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनैः ।

उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥

विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ।

मन्त्रदूतप्रयाणाजिनायकाभ्युदयरपि ॥<sup>254</sup>

Agni-purāṇa also admits as follows:

नगरार्णवशैलर्तुचन्द्रार्काश्रमपादपैः ।

उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥

दूतीवचनविन्यासैरसतीचरिताभ्युदयैः ।

तमसा मरुताप्यन्यैर्विभावैरतिनिर्भरैः ॥<sup>255</sup>

<sup>252</sup> *Rāmāyaṇa*, III.8

<sup>253</sup> KL, I.20

<sup>254</sup> KD, I.16-17

<sup>255</sup> *Agni-Mahāpurāṇam*, 337.29-31, 6.317

Viśvanātha says in his ‘*Sāhityadarpaṇa*’ as follows:

सन्ध्यासूर्येन्दुरजनीप्रदोषध्वान्तवासराः ।  
प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः ॥  
सम्भोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः ।  
रणप्रयाणोपयममन्त्रपुत्रोदयादयः ॥  
वर्णनीया यथायोगं साङ्गोपाङ्गा अमी इह ।<sup>256</sup>

Bhojadeva says in his ‘*Sarasvatīkaṇṭhābharṇa*’ as follows:

पुरोपवनराष्ट्रादिसमुद्राश्रमवर्णनैः ।  
देशसम्पत्प्रबन्धस्य रसोत्कर्षाय कल्पते ॥  
ऋतुरात्रिदिवार्केन्दूदयास्तमयकीर्तनैः ।  
कालः काव्येषु सम्पन्नो रसपुष्टिं नियच्छति ॥  
राजकन्या कुमारस्त्रीसेनासेनाङ्गभङ्गिभिः ।  
पात्राणां वर्णनं काव्ये रसस्त्रोतोऽधितिष्ठति ॥  
उद्यानसलिलक्रीडामधुपानरतोत्सवाः ।  
विप्रलम्भा विवाहाश्च चेष्टाः काव्ये रसावहाः ॥  
मन्त्रदूतप्रयाणाजिनायकाभ्युदयादिभिः ।  
पुष्टिः पुरुषकारस्य रसं काव्येषु वर्षति ॥  
नावर्णनं नगर्यादेर्दोषाय विदुषां मतम् ।  
यदि शैलर्तुरात्र्यादेर्वर्णनेनैव तुष्यति ॥<sup>257</sup>

We must keep the following verses of ‘*Kāvyaikalpalatā Vṛtti*’ in our mind while dealing with the description

अथ वर्णयानि कथ्यन्ते तानि यानि कवीश्वरैः ।  
महाकाव्यप्रभृतिषु प्रबन्धेषु बबन्धिरे ॥  
राजाऽऽमात्यपुरोहितौ नृपवधू राजाङ्गजः सैन्यपो  
देशग्रामपुरीसरोऽब्धिसरिदुद्यानान्यरण्याश्रमाः ।  
मन्त्रो दूतरणप्रयाणमृगयाश्वेभर्त्विनेन्दूदया  
वीवाहो विरहः स्वयंवरसुराः पुष्पाम्बुखेला रतम् ॥  
नृपे विद्या नयः शक्तिर्बलं तस्करताक्षमः ।

<sup>256</sup> SD, VI.322-324

<sup>257</sup> SKB, V.130-135

प्रजाशास्तिः प्रजारागो धर्मकामार्थतुल्यता ॥  
 प्रयाणरणखड्गादिशास्त्राण्यरिपराजयः ।  
 अरिनाशोऽरिशैलादिवासोऽरिपुरशून्यता ॥  
 महः श्रीदानकीर्त्याद्या गुणौघा रूपवर्णनम् ।  
 महामात्ये नयः शास्त्रं धैर्यं बुद्धिर्गभीरता ॥  
 शक्तिः शस्त्रमलोभत्वं जनरागो विवेकिता ।  
 पुरोहिते स्मृतिर्वेदा निमित्तापत्प्रतिक्रिया ॥  
 दण्डनीतिज्ञता शुद्धिधर्मशीलकुलक्रमाः ।  
 देव्यां विज्ञानचातुर्यत्रपाशीलव्रतादयः ॥  
 रूपलावण्यसौभाग्यप्रेमशृंगारमन्मथाः ।  
 वेणीधम्मिल्लसीमन्तभालश्रवणनासिकाः ॥  
 कपोलाधरनेत्रभ्रुकटाक्षदशनोक्तयः ।  
 कण्ठबाहुकरोरोजनाभ्यो मध्यं वलित्रयम् ।  
 रोमालिश्रोणिजङ्घोरुगतिक्रमनखाः क्रमात् ॥  
 कुमारे शस्त्रशास्त्रश्रीकलाबलगुणोच्छ्रयाः ।  
 बाह्यालीखुरली राजभक्तिः सुभगतादयः ॥  
 सेनापतौ महोत्साहः स्वामिभक्तिरभीरुजा ।  
 अभ्यासो वाहने शास्त्रे शस्त्रे च विजयो रणे ॥  
 देशे बहुखनिद्रव्यपण्यधान्याकरोद्भवाः ।  
 दुर्गग्रामजनाधिक्यनदीमातृकतादयः ॥  
 ग्रामे धान्यलतावृक्षसरसीपशुपुष्टयः ।  
 क्षेत्रारघट्टकेदारग्रामेयीमुग्धविभ्रमाः ॥  
 पुरेऽट्टपरिखावप्रप्रतोलीतोरणादयः ।  
 प्रासादाध्वप्रपारामवाप्यो वेश्या सतीत्वरी ॥  
 सरस्यम्भोलहर्यम्भोगजाद्यम्बुजषट्पदाः ।  
 हंसचक्रादयस्तीरोद्यानस्त्रीपान्थकेलयः ॥  
 अब्धौ द्वीपादिरत्नोर्मिपोतयादोजगत्प्लवाः ।  
 विष्णुकुल्यागमश्चन्द्राद्वृद्धिरौर्वोऽब्दपूरणम् ॥

सरित्यम्बुधियायित्वं वीच्यो जलगजादयः ।  
 पद्मानि षट्पदा हंसचक्राद्याः कूलशाखिनः ॥  
 उद्याने सरणिः सर्वफलपुष्पलताद्रुमाः ।  
 पिकालिकेलिहंसाद्याः क्रीडावाप्यध्वगस्थितिः ॥  
 शैले मेघौषधीधातुवंशकिन्नरनिर्झराः ।  
 शृङ्गपादगुहारत्नवनजीवाद्युपत्यकाः ॥  
 अरण्येऽहिवराहेभयूथसिंहादयो द्रुमाः ।  
 काकोलूककपोताद्या भिल्लभल्लदवादयः ॥  
 आश्रमेऽतिथिपूजैणविश्वासो हिंस्रशान्तता ।  
 यज्ञधूमो मुनिसुता द्रुसेको वल्कलद्रुमाः ॥  
 मन्त्रे पञ्चाङ्गताशक्तिषाङ्गुण्योपायसिद्धयः ।  
 उदयाश्चिन्तनीयाश्च स्थैर्योन्नत्यादिसूक्तयः ॥  
 दूते स्वस्वामितेजःश्रीविक्रमौन्नत्यकृद्वचः ।  
 शत्रुक्षोभकरी चेष्टा धाष्टर्यं दाक्ष्यमभीरुता ॥  
 युद्धे तु वर्मबलवीररजांसि तूर्यविश्वासनादशरमण्डपरक्तनद्यः ।  
 छिन्नातपत्ररथचामरकेतुकुम्भिमुक्तासुरीवृतभटामरपुष्पवर्षाः ॥  
 प्रयाणे भेरिनिस्वानभूकम्पबलधूलयः ।  
 करमोक्षध्वजच्छत्रवणिकच्छकटवेशराः ॥  
 मृगयायां श्वसञ्चारो वागुरा नीलवेषता ।  
 भटढक्कामृगत्रासः सिंहयुद्धं त्वरागतिः ॥  
 अश्वे खरखुरोत्खातरजः सल्लक्षणस्थितिः ।  
 तेजो वेगित्वमौन्नत्यं जातिर्धाराप्रपञ्चनम् ॥  
 गजे सहस्रयोधित्वमुच्चत्वं कर्णचापलम् ।  
 अरिव्यूहविभेदित्वं कुम्भमुक्तामदालिनः ॥  
 सुरभौ दोलाकोकिलमारुतसूर्यगतितरुदलोद्भेदाः ।  
 जातीतरपुष्पचयाम्रमञ्जरीभ्रमरझङ्काराः ॥  
 ग्रीष्मे पाटलमल्लीतापसरः पथिकशोषवाताल्यः ।  
 सक्तुप्रपाप्रपास्त्रीमृगतृष्णाम्रादिफलपाकाः ॥

वर्षासु घनशिखिस्मयहंसगमाः पङ्ककन्दलोद्भेदौ ।  
 जातीकदम्बकेतकझञ्झानिलनिम्नगा हलिप्रीतिः ॥  
 शरदीन्दुरविपटुत्वं जलाच्छतागस्त्यहंसवृषदर्पाः ।  
 सप्तच्छदपद्मसिताभ्रधान्यशिखिपक्षमदपाताः ॥  
 हेमन्ते दिनलघुता शीतयवस्तम्बमरुबकहिमानि ।  
 शिशिरे कशीषधूमः कुमुदाम्बुजदाहशिखिरतोत्कर्षाः ॥  
 सूर्येऽरुणता रविमणिचक्राम्बुजपथिकलोचनप्रीतिः ।  
 तारेन्दुदीपकौषधिघूकतमश्चौरकुमुदकुलटार्तिः ॥  
 चन्द्रे कुलटाचक्राम्बुरुहविरहितमोहानिरौज्ज्वल्यम् ।  
 जलधिजननेत्रकैरवचकोरचन्द्राश्मदम्पतिप्रीतिः ॥  
 विवाहे स्नानशुभ्राङ्गभूपालूलुत्रयीरवाः ।  
 वेदीसीमन्ततारेक्षा लाजामङ्गलवर्तनम् ॥  
 विरहे तापनिःश्वासचिन्ता मौनं कृशाङ्गता ।  
 अब्जशय्या निशादैर्घ्यं जागरः शिशिरोष्मता ॥  
 स्वयंवरे शचीरक्षामञ्चमण्डपसज्जता ।  
 राजपुत्री नृपाकारान्वयचेष्टप्रकाशनम् ॥  
 सुरापने विकलता स्खलनं वचने गतौ ।  
 लज्जामानच्युतिः प्रेमाधिक्यं रक्तेक्षणभ्रमाः ॥  
 पुष्पावचये पुष्पावचयः पुष्पार्पणार्थिने दयिते ।  
 मानाद्यं गोत्रस्खलनेर्ष्यावक्रोक्तिसंभ्रमाश्लेषाः ॥  
 जलकेलौ सरःक्षोभश्चक्रहंसापसर्पणम् ।  
 पद्मग्लानिः पयःक्षेपो दृग्रागो भूषणच्युतिः ॥  
 सुरते सात्त्विका भावाः सीत्कारः कुङ्मलाक्षता ।  
 काञ्चीकङ्कणमञ्जीररवोऽधरनखक्षते ॥  
 प्रातः कोकाम्बुजोत्कर्षो मध्याह्ने तापसंप्लवः ।  
 सायं सूर्यातिलौहित्यं चक्रपद्मादिविप्लवः ॥  
 अन्धकारेऽतिसान्द्रत्वं विश्वलोपसमर्थता ।  
 आकस्मिकसमारम्भो निःशङ्कमभिसारिकाः ॥

वर्णेषु वर्णभावानां दिङ्मात्रमिह दर्शितम् ।

चिद्रूपैश्चिन्त्यमानानां भवत्येषामनन्तता ॥<sup>258</sup>

With so remarkable an imagination, inexhaustible store of vocabulary, enviable command over language, a commendable proficiency in the employment of figure of speech, a keen eye to discern beauty in nature and penetrating understanding of scientific facts, Hari Narayan's descriptive power can reasonably be expected to be extraordinary. He commands such a mastery in this field that his descriptions profusely interspersed all through the text of this poem, serve as a powerful testimony to the fact that notwithstanding the short-comings of the age, Hari Narayan is a poetic genius.

The entire corpus of the epic poem is invariably constituted of descriptions and narrations. Since technically the epic poem is of the *prabandha* type, narration has to occupy an important position in it.

Hari Narayan's *Bhīṣmacaritam* is full of superb descriptions of natural resources including different seasons like *Vasanta*, *Varṣā*, the dawn, the dusk, river Yamunā, mountains etc. He has shown keen interest in the delineation of nature. He has offered us various beautiful and graphic pen-pictures of the objects of nature. He has depicted the seasons with their persuasiveness, flora and fauna, and has taken help of various poetic embellishments in order to make their descriptions charming and effective. For instance, the description of *Vasanta* season is found in some of the verses of the seventh canto of the epic which are as follow:

वसुमतीरमणी रमणीयतां नवनवामवनीपतये दधौ ।

परमसौ नहि हर्षमवाप्तवान्, प्रियतमारहितस्य सुखं कुतः ? ॥ BC, VII.13

अपरतो वसुधा मधुशोभया रमयितुं यततेस्म महीपतिम् ।

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<sup>258</sup> *Kāvyakalpalatā Vṛtti*, V.45-93

तरुषु नूतनपल्लवलालिमा परमदर्शि नृपेण वनाग्निवत् ॥ BC, VII.15  
 विदधतः कुसुमेषु च गुञ्जनं मधुकरानवलोक्य स कोपभाक् ।  
 कुलसुतापरिपीडकलम्पटानिव च शासितुमैच्छदहो ! स तान् ॥ BC, VII.16  
 युवरसालवने पिककूजनं श्रवणरन्धरुजामकरोद् भृशम् ।  
 तदिव वारिजसौरभमप्यहो सुखयतिस्म न तस्य च नासिकाम् ॥ BC, VII.17  
 बहुविधाः कुसुमस्तबकस्तनाः हरितपत्रमनोहरशाटिकाः ।  
 मलयवातचलाः वनवीरुधोऽपि ददतिस्म न शान्तनवे मुदम् ॥ BC, VII.18  
 निजसुगन्धसुवासितकाननैः पनसबीजदलाकृतिकाञ्चनैः ।  
 युवतिकम्बुसुकण्ठविभूषणैः न मुददीयत चम्पककोरकैः ॥ BC, VII.20  
 सुरभितामथ कण्टकितां शुभां सुपरिपक्वफलां पुरतः स्थिताम् ।  
 विहगवाचमवेक्ष्य स दाडिमी निजकलत्रमना अभवच्चिरम् ॥ BC, VII.23  
 प्रियतमास्मरणाकुलमानसो नहि वने सुखमाप महीपतिः ।  
 सुखकरी प्रकृतिर्विरहे रिपुर्-भवति नात्र मनागपि संशयः ॥ BC, VII.25

The earth has become so beautiful so as to welcome the king in the forest. It was trying to persuade the mind of the king to make him happy, but could not make him happy as he was sad after the memory of his first wife who passed away.

The description of *Varṣā* season is found in some verses of the eighth canto of the epic as follows:

मन्दं मन्दं रसति जलदे विद्युदाश्लिष्टदेहे  
 जायाशून्यां रजनिसमये स्वीयशय्यां विलोक्य ।  
 राजा खेदं वहति विधुरो मन्मथायत्तचेताः  
 वारं वारं व्रजति च तदा तन्मनो दाशकन्याम् ॥ BC, VIII.3  
 हृद्या केका दिवसविगमे श्रूयमाणा समीपे  
 पीडां चक्रे हृदयभिदुरां कर्णयोस्तस्य राज्ञः ।  
 चेतोग्लानिं विहितवसतिं नापि मायूरनृत्यं  
 नित्यं कान्तासुखविरहिणस्तस्य हर्तुं शशाक ॥ BC, VIII.5

प्रायच्छाया नभसि जलदैः कामिनीकुन्तलाभैः  
 शस्यश्यामा खगरवकला पुष्पगन्धान्विता च ।  
 देवीयम्भूरपि न रुरुचे दाशकन्यास्वरूपे  
 नारीरत्ने प्रसितमनसे भूमिपालाय तस्मै ॥ BC, VIII.6  
 मन्ये श्रुत्वा विरहविधुरस्यावनीन्द्रस्य वाचः  
 तारातुष्टो दिवि विधुरभूद्वारिदाच्छन्नदेहः ।  
 कष्टापन्ने विरहिणि जने प्राणिनः केचिदेव  
 प्रीताः प्रीतिं विदधति सखे ! श्रूयतां सत्यमेतत् ॥ BC, VIII.14  
 कान्ताश्लिष्टानिव च शयितान्वीरुधाश्लिष्टदेहान्  
 वाटीवृक्षानथ नरपतेश्चक्षुषी ऐक्षिषाताम् ।  
 तत्संयोगं तमतिरुचिरं स्वं वियोगं च दृष्ट्वा  
 खिन्ने दूने रतिविरहिते चाश्रुपूर्णे अभूताम् ॥ BC, VIII.15

He has also described such natural phenomena as are determinants of time. In delineating such phenomena he has exhibited his power of keen observation and has showered his poetic imagery very lavishly. For instance, the description of the dusk and the night as given in the epic is as follows:

शनैः शनैः क्षीणविभां दिवाकरो  
 विहाय याम्यामुपयात उत्तराम् ।  
 द्वे नायिके चेद्विपरीतदेशगे  
 प्रसादयेत्ते समकालमेव कः ? ॥ BC, XX.1  
 खे खेलन्तं नयनसुभगं पौर्णमासीनिशायां  
 चन्द्रं दृष्ट्वा नृपनयनयोरगतं वल्लभास्यम् ।  
 स्मारं स्मारं तदतिललितं दुर्लभं चानुचिन्त्य  
 स्वैरं स्वैरं बत नरपतेः श्वासवेगो विवृद्धः ॥ BC, VIII.10  
 ताराकान्तागणपरिवृतो रोहिणीप्रीतिपात्रं  
 नूनं मत्तो नभसि विहरंश्चन्द्रमा एष धन्यः ।  
 या मे जाया, कठिनविधिना सापि पूर्वं हता हाः;



राजा भूत्वापि च सहचरी कामिनी नोऽलभेऽहम् ॥ BC, VIII.11

The description of the river Yamunā is as follows:

समवलोक्य स तां नरवन्दितां सुरनदीभगिनीमिव मानिताम् ।

मुदमवाप निजात्मनि कामपि प्रकटयन्ति निजागमनं श्रियः ॥ BC, VII.27

उदितवीचिकरा यमुनानदी तटविहङ्गमनादवचाः शुभा ।

सदकरोदिव शान्तनुमागतं भवति कुत्र सतां न समादरः ? ॥ BC, VII.28

कलिन्दजा देवनदी सरस्वती पवित्रगोदा सरयूश्च नर्मदा ।

अनारतं चात्र वहन्ति भारते सुसाधयन्त्यो जनतामनोरथान् ॥ BC, I.15

We can easily find the description of different Mountains also in some verses of the fourth canto of the epic as follows:

शब्दायमानैर्विहगैस्तदानीं पुष्पैः पतद्भिश्च महीरुहेभ्यः ।

महेन्द्रनामा कुलपर्वतोऽसौ सुस्वागतं चक्र इवादसीयम् ॥ BC, IV.34

पुष्पैः परागैः पतितैश्च पत्रैः मही बभौ तत्र कुथावृतेव ।

सर्वत्र छायातपसंगमोऽपि शीतोष्मदोषान् शमयाञ्चकार ॥ BC, IV.35

क्वचिद् वहन्तोऽच्छजलाः प्रपाताः स्वैरं चरन्तो हरिणाश्च क्वापि ।

परस्परं क्वापि शुका लपन्तः कुमारचेतोऽरमयन् महेन्द्रे ॥ BC, IV.36

पुष्पाननाः कोमलपत्रवस्त्राः फलस्तना भृङ्गकचा लताश्च ।

नम्रीकृतास्तत्र समीरणेन नेमुर्गहे तं परिचारिकावत् ॥ BC, IV.37

नेत्रे सरोजैः रसना फलैश्च गीतैः पिकानां श्रवणेन्द्रियं च ।

त्वग्वायुना घ्राणमनेकगन्धैः तुतोष बुद्धीन्द्रियपञ्चकं च ॥ BC, IV.42

The poet in the following verses as gives the picturesque description of shinig India serially:

सुरासुराणामपि वन्द्यतां गतं मखाग्निधूमेन सदा सुगन्धितम् ।

रतं च पुण्येषु मनुष्यतावृतं विशालराष्ट्रं मम भाति भारतम् ॥ BC, I.12

अपांनिधिर्धावति यस्य पादुके हिमालयो यस्य किरीटतां गतः ।

पुनाति गङ्गा खलु यस्य मानसं स भाति देशो मम भारताभिधः ॥ BC, I.13

वसुन्धरा यस्य च शस्यशोभिता धनेन धान्येन मुदा च यो भृतः ।

ज्वलंश्च यत्रास्ति विवेकदीपको जयेत्स देशो भरतस्य भूभृतः ॥ BC, I.14

कलिन्दजा देवनदी सरस्वती पवित्रगोदा सरयूश्च नर्मदा ।

अनारतं चात्र वहन्ति भारते सुसाधयन्त्यो जनतामनोरथान् ॥ BC, I.15

सदा च काशी मथुरा तथा गया पुरी ह्ययोध्योज्जयिनी प्रयागराट् ।

तथैव काञ्ची बदरीतपोवनी हरन्ति तापत्रयमत्र भारते ॥ BC, I.16

Apart from these, the epic also gives the description of things like the procession, the decoration of India as well as that of the city Hastināpura, the coronation ceremony, the celebration of the birth of the son, war and the army etc. We find the description of the procession also in some verses of the sixth canto of the epic as follows:

कुमार आयात्यनुभूय नागराः नराश्च नार्यश्च समस्तजातयः ।

त्वरान्वितास्तत्प्रविलोकनेच्छया प्रयेतिरे स्थानमवाप्तुमुत्सुकाः ॥ BC, VI.28

तदोत्थितो राजसुतेन्दुवेल्लितः प्रधानभूपाध्वनि लोकसागरः ।

कृतान्तरालश्च नरेन्द्रसूनवे दधार रामेश्वरसेतुयुक्तताम् ॥ BC, VI.42

यतो यतो राजसुतोऽभ्यवर्तत ततस्ततोऽजायत पुष्पवर्षणम् ।

तदीयपूजामवलोक्य निर्जराः स्वदेवभावं नहि मेनिरेऽधिकम् ॥ BC, VI.45

There is a verse found in the same canto depicting the glory of the city Hastināpura as follows:

क्षणे क्षणे सुन्दरतामुपेयुषीं छविं तदीयामवलोक्य भूयसीम् ।

तताप चेतस्यमरावती भृशं न मोदते स्त्रीतरकामिनीश्रिया ॥ BC, VI.21

The description of the coronation ceremony is also depicted in following verses:

सकलतीर्थ-नदी-नद-सागरो-द्धृतजलैर्निखिलैरमृतद्रवैः ।

निजसुतं विधिना स्वभिषिक्तवान् स युवराजपदे वसुधापतिः ॥ BC, VII.3

द्विजजनैर्विहितैः श्रुतिवाचनैः युवतिमङ्गलगीतरवैः कलैः ।

सह च वाद्यरवैरखिलं नभो न न बभूव तदा प्रतिगुञ्जितम् ॥ BC, VII.4

तमभिषेकविधिं परिवीक्षितुं सुरपतिः सुरपुञ्जसमन्वितः ।

मनुजचक्षुरगोचरतां गतस् सदसि सत्वरमागतवानहो ! ॥ BC, VII.5

Along with this we find the description of the war as well as the army in some verses of the epic as follows:

पाण्डवपक्षात् कृष्णः सन्ध्यर्थं यातो धृतराष्ट्रसभाम् ।

किन्तु न सफलो भूतो बलिष्ठं नूनं कर्मफलम् ॥ BC, XIII.83

धर्माधर्मयुताः शुभाशुभरताः सत्कर्मदुष्कर्मपाः

सत्यासत्यपथाश्रिता बलयुता युद्धाय जातस्पृहाः ।

पुण्यापुण्यविपश्चितोऽत्र च यथासंख्यं समासोदिताः

वीराः पाण्डवकौरवा बत तदा संग्रामभूमिं गताः ॥ BC, XIII.84

भङ्क्तुं समर्थोऽपि किरीटिबाणान् बभञ्ज भीष्मो नहि मर्तुकामः ।

विद्धश्च तैर्मर्मसु देहलग्नैः पितामहो भूमितले पपात ॥ BC, XIV.52

गुरुः स्वशिष्येषु वंशवदा गुरौ स्वभागिनेया निजमातुलेषु च ।

सम्बन्धतो बन्धुषु बान्धवा जनाः घातं प्रचक्रुश्च निजा निजेष्वहो ॥ BC, XV.9

प्रतीपकाष्ठाचलिते जवेन स्वमार्गलाभाय यथा प्रझञ्झे ।

सेने उभे यत्नयुते अभूतां स्वलक्ष्यलाभाय परस्परं ते ॥ BC, XIV.40

अग्रे च पश्चात्पदमादधाने जयश्रियं स्वां दिशमाहरन्त्यौ ।

क्रीडार्थिपाल्याविव ते अभातां समाचरन्त्यावथ रञ्जुकर्षम् ॥ BC, XIV.41

परस्परवेग-विमर्दनोद्यते ते सम्मुखीने पृतने उभे तदा ।

अवापतुर्देववशादुपेतयोः शोभामपूर्वा हिम-विन्ध्यमालयोः ॥ BC, XV.7

ततो हताशा अपि कौरवास्तदा प्राणान् पुरस्कृत्य जयाय येतिरे ।

परन्तु भीमार्जुनशौर्यपावके दग्धा अभूवन्नचिरं पतङ्गवत् ॥ BC, XV.35

## (vii) Chandas (Metres)

The metrics has been one of the most neglected subjects in the hands of the traditional scholars.<sup>259</sup> My observation says that the art of the use of proper metres in a *Mahākāvya* is the main criterion of the quality of the poem. In this regard R. K. Panda rightly observes in his book ‘*Suṛttatilaka of Kṣemendra*’ that metres are ornaments to poetry.<sup>260</sup> As already mentioned, early rhetoricians have been very vague on the

<sup>259</sup> Mishra, Madhusudan, *Metres of Kālidāsa*, p. 35

<sup>260</sup> Panda, R. K., *Suṛttatilaka of Kṣemendra*, Introduction, p. 9

proper application of the metres in a poem.<sup>261</sup> Among the poeticians, only the early author Vāmana has given some notice to it, when he has said that *Chandoviciti is a science*<sup>262</sup> and that its knowledge removes doubts about metres.<sup>263</sup> Others have generally dismissed the whole topic by pointing out the possible defects of the metres. Bhāmaha, e.g., mentions Yatibhraṣṭa or displaced caesura and Bhinnavṛtta or irregular rhythm as the main defects,<sup>264</sup> which have been repeated verbatim by Vāmana.<sup>265</sup> In this regard M. K. Moliya observes that while composing a poem the poet gives the physical form to his/her feelings through the arrangement of letters in a particular manner which gives rise to some sound, is known as metre.<sup>266</sup>

There is no type of Sanskrit composition so limited yet so varied with regard to metres as the *Mahākāvya*.<sup>267</sup> It is divided into cantos and every canto begins with certain metre, preferably of the trimeter origin, but rarely also with elaborate metres. The change of metre has been emphasised at the end of the canto by Daṇḍin<sup>268</sup> and other later rhetoricians like Viśvanātha.<sup>269</sup> The tradition of ending a canto with a metre or metres different from that at the beginning has been borrowed by the poets of the ornate poetry from the epic poets Vālmīki and Vyāsa. Here a question arises - why a different metre or metres were employed at the end of a canto by Vālmīki and Vyāsa? Is there any purpose in it? To this, Madhusudhan Mishra puts his opinion thus: there is probably one plausible answer to this question. These poets, writing on palm leaves or similar things, did not even specify the number of the canto at the

<sup>261</sup> Suri, Satya, *A Critical Study of Jānakīharana*, p. 132

<sup>262</sup> KLSV, III.3

<sup>263</sup> *Ibid*, III.6

<sup>264</sup> *Ibid*, IV. 24, also Daṇḍin, KD, III.156

<sup>265</sup> Op. cit., VI.4

<sup>266</sup> Moliya, M. K., *Prasista Sanskrita Chando*, p. 5

<sup>267</sup> Mishra, Madhusudan, Op. cit., p. 30

<sup>268</sup> सर्वत्रभिन्नवृत्तान्तैः । KD, 1.19

<sup>269</sup> एकवृत्तमथैः पदैरवसानेऽन्यवृत्तकैः । SD, VI. 320

begging or end. They wrote continuously throughout the whole leaf. Therefore to indicate the end of a canto or the beginning of a new one, they discovered a trick which was the employment of different and rather longer metres at the end. Later, even though *atha* and *iti* began to be used at the beginning and end of a canto, a different metre at the end became a part of the poetic tradition. Another explanation is that when the poet intended to end a canto, various ideas thronged his mind. The poet was at this moment forced to change his original metrical plan and to accommodate several ideas in one or two stanzas. Therefore the metre was found to be of an elaborate type. That is why, we find only meta-Jagatī metres at the end of a canto.<sup>270</sup> 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.<sup>271</sup>

Hari Narayan 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 situations are not uncommon in his poem. He is very skilful in the handling of metres. This mastery is the radiant feature in the style of Hari Narayan. Our poet has employed 10 metres in this poem. The poet has very aptly employed *Vamśastha*, *Viyoginī*, *Dṛtavilambita*, *Vasantatilakā*, *Anuṣṭup*, *Mālinī*, *Upajāti*, *Śārdūlavikrīḍita*, *Mandākrāntā* and *Āryā* metres.

The poet has taken care of the propriety in the use of metres in his poem. Kṣemendra, the author of *Suvṛttatilaka*, has also talked about the propriety in the use of metres in the poem. In this regard he says that the choice of metres in *Mahākāvya* is greatly determined by the subject-matter and sentiments:

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<sup>270</sup> Mishra, Madhusudan, Op. cit., p. 31

<sup>271</sup> SD, VI. 321

काव्ये रसानुसारेण वर्णनानुगुणेन च ।

कुर्वीत सर्ववृत्तानां विनियोगं विभागवित् ॥<sup>272</sup>

It means that one who knows the difference in various metres should make use of all the metres according to the sentiment or the theme of description.<sup>273</sup> As pointed out by Velankar, a skilful poet makes a sharp distinction between the poetical and dry portion of the narrative and, while he dwells at full length on the poetical portion, pays little attention to the latter.<sup>274</sup> Here even the choice of metres becomes important, and the poet knowingly employs elaborate metres to describe the beauties of nature and the throbbings of the human heart.<sup>275</sup>

The researcher's observation and study of the poem says that the poet has successfully used *Vamśastha* metre in the poem like that of Māgha,<sup>276</sup> Bhāravi<sup>277</sup> and Kālidāsa.<sup>278</sup> In this regard Madhusudan Mishra observes that *Vamśastha* takes up the sensitive topics closely or distantly related with family (*Vamśa*).<sup>279</sup> In *Suvṛttatilaka* it is said that in the description of six-fold policy, the *Vamśastha* is suitable.<sup>280</sup>

षाड्गुण्यप्रगुणा नीतिर्वशस्थेन विराजते ।<sup>281</sup>

Thus in the description of King Śāntanu's appropriate governance, our poet has appropriately made the use of the *Vamśastha* metre as follows:

न जातिवादो न च वर्गभावना

न वोच्चनीचादिविभेदवेदना ।

<sup>272</sup> ST, III.7

<sup>273</sup> *Ibid*, p. 80

<sup>274</sup> *Raghuvamśam*, Introduction, p. 2

<sup>275</sup> Mishra, Madhusudan, Op. cit., p. 32

<sup>276</sup> श्रियः पतिः श्रीमतिशासितुं जगज्जगन्निवासे वसुदेव सन्ननि ।

वसन्ददशावतरन्तमम्बराद्धिरण्यगर्भाङ्गभुवं मुनिं हरिः ॥ (*Śiśupālavadha*, I.1)

<sup>277</sup> श्रियः करुणामधिपस्य पालनीं प्रजासु वृत्तिं यमयुङ्क्त वेदितुम् ।

स वर्णिलिङ्गी विदितः समाययौ युधिष्ठिरं द्वैतवने वनेचरः ॥ (*Kirātārjunīyam*, I.1)

<sup>278</sup> प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः सुखावगाहः क्षतवारिसञ्चयः ।

दिनान्तरस्योऽभ्युपशान्तमन्मथो निदाघकालः समुपागतः प्रिये ॥ (*Rtusamhāra*, I.1)

<sup>279</sup> ST, p. 80

<sup>280</sup> *Ibid*, p. 84

<sup>281</sup> *Ibid*, 3.18

बभूव नातङ्किकजनस्य वन्दना

महीयसी शान्तनुनीतिदेशना ॥ BC, I.28

The poet has deftly used the different fourteen (14) varieties of *Vamśastha*<sup>282</sup> metre in union with the *Indravamśā*<sup>283</sup> metre as depicted in *Vṛttaratnākara*<sup>284</sup> as follows: वंशस्थेन्द्रवंशासम्भूतानामुपजातीनां भेदा यथा –

१. वैरासिकी (वं. इ. इ. इ.) - We find twenty-one examples of *Vairāsikī* variety of *Vamśastha* metre in the present poem. The fifteenth canto opens with an example of *Vairāsikī*.

प्रभातकाले धृतराष्ट्रनन्दनो

दुर्योधनो दम्भधनोऽतिमन्दधीः ।

सेनाधिपत्वेऽरिविनाशनेच्छया

द्रोणं न्ययुङ्क्ताखिलधन्विनां गुरुम् ॥ BC, XV.1

The other examples are as follows:

XV.25, XV.46, XVI.7, XVI.21, XVI.29, XVII.12, XVII.25, XVII.40, XVIII.19, XVIII.26, XVIII.33, XVIII.49, XVIII.51, XIX.8, XIX.26, XIX.29, XX.13, XX.22, XX.27 and XX.28.

२. रताख्यानकी (इ. वं. इ. इ.) – We find twenty-six examples of *Ratākhyānakī* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

दुर्योधनीया अनुजाः सहोदराः

हतावशिष्टाः कृतविक्रमा रणे ।

एकेन भीमेन बलाद्विनाशिताः

तस्मिन्दिने कौरववह्निवारिणा ॥ BC, XV.37

The other examples are as follows:

XV.47, XVI.10, XVI.17, XVI.20, XVI.23, XVI.25, XVI.34, XVI.38, XVI.44, XVII.32, XVII.38, XVIII.3, XVIII.6, XVIII.11, XVIII.15,

<sup>282</sup> जतौ तु वंशस्थमुदीरितं जसौ । *Vṛttaratnākara*, III. 46

<sup>283</sup> स्यादिन्द्रवंशा ततजै रसंयुतै । *Ibid*, III.47

<sup>284</sup> *Ibid*, p.101

XVIII.20, XVIII.37, XIX.9, XIX.36, XIX.41, XIX.49, XX.26, XX.42, XX.47 and XX.48.

३. इन्दुमा (वं. वं. इ. इ.) - We find eighteen examples of *Indumā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

गुरुः स्वशिष्येषु वंशवदा गुरौ

स्वभागियेना निजमातुलेषु च।

सम्बन्धतो बन्धुषु बान्धवा जनाः

घातं प्रचक्रुश्च निजा निजेष्वहो॥ BC, XV.9

The other examples are as follows:

XV.19, XV.36, XV.50, XVI.33, XVII.3, XVII.7, XVII.29, XVIII.32, XVIII.42, XVIII.45, XIX.5, XIX.42, XIX.43, XX.4, XX.6, XX.16 and XX.25.

४. पुष्टिदा (इ. इ. वं. इ.) - We find forty-one examples of *Puṣṭidā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

उत्साहमासाद्य ततो जयेप्सवः

द्रोणेन सेनापतिना सुरक्षिताः।

अधर्मलिप्ता धृत्वाष्ट्रसूनवः

प्राणान् पुरस्कृत्य रणार्थमागताः ॥ BC, XV.4

The other examples are as follows:

XV.5, XV.13, XV.14, XV.16, XV.20, XV.27, XV.33, XV.42, XV.43, XV.45, XVI.8, XVI.9, XVI.18, XVI.27, XVI.31, XVI.41, XVI.50, XVII.5, XVII.13, XVII.22, XVII.37, XVII.46, XVII.47, XVIII.22, XVIII.28, XVIII.31, XVIII.35, XVIII.36, XVIII.43, XVIII.44, XVIII.46, XIX.15, XIX.23, XIX.37, XIX.38, XX.8, XX.19, XX.34, XX.36 and XX.45.

५. उपमेया (वं. इ. वं. इ.) - We find seventeen examples of *Upameyā* variety



of *Vamśastha* metre in the present poem. The example of it is as follows:

चमूर्न चाप्नोति विना चमूपतिं  
लक्ष्यं रणे नौरिव नाविकं विना ।

डति प्रजानन् कुरुकाननानलः

कर्णस्य वाचा कृतवानिदं तदा ॥ BC, XV.2

The other examples are as follows:

XV.7, XV.8, XV.12, XV.35, XVI.32, XVII.44, XVIII.8, XVIII.14,  
XVIII.17, XVIII.25, XIX.1, XIX.46, XX.3, XX.9, XX.12 and XX.46.

६. सौरमेयी (इ. वं. वं. इ.) - We find fourteen examples of *Saurameyī* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

लब्धे च राज्ये स्मृतभीष्मविक्रमाः

अनुस्मरन्तो महतीं च तत्कृपाम् ।

परं भवन्तोऽपि दर्शनोत्सुकाः

गन्तुं न शेकुर्बत तत्कृतागसः ॥ BC, XVI.2

The other examples are as follows:

XVI.3, XVI.35, XVI.43, XVII.15, XVII.17, XVII.21, XVII.51, XVIII.5,  
XVIII.47, XIX.10, XX.2, XX.40 and XX.49.

७. शीलातुरा (वं. वं. वं. इ.) - We find sixteen examples of *Śīlāturā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

मन्ये विधाता न तवानुकूलतां

दधाति राजंस्तदयं पराभवः ।

अनारतं तं सह पाण्डुजन्मभिस्-

तेष्टीयमानं च विलोक्याम्यहम् ॥ BC, XV.21

The other examples are as follows:

XV.40, XVI.5, XVI.36, XVII.8, XVII.16, XVII.33, XVII.39, XVIII.13,  
XVIII.34, XIX.13, XIX.25, XIX.30, XIX.32, XIX.48 and XX.15.

८. वासन्तिका (इ. इ. इ. वं.) - We find thirty two examples of *Vāsantikā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

शस्त्रास्त्र-विद्याबल-शौर्यशालिना

कर्णेन विक्रम्य दिनद्वयं रणे।

विच्छिन्नशीर्षेण धनञ्जयेषुणा

द्युलोकयात्रा विहिता प्रतापिना ॥ BC, XV.15

The other examples are as follows:

XV.22, XV.26, XVI.26, XVI.30, XVI.46, XVI.48, XVII.6, XVII.23, XVII.28, XVII.35, XVII.42, XVII.43, XVII.45, XVII.49, XVIII.2, XVIII.9, XVIII.12, XVIII.18, XVIII.21, XVIII.30, XVIII.38, XVIII.39, XIX.7, XIX.11, XIX.24, XIX.31, XX.32, XX.33, XX.38, XX.41 and XX.43.

९. मन्दहासा (वं. इ. इ. वं.) - We find sixteen examples of *Mandahāsā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

पितामहास्यापि शुभामिलाषिणो

नाराचशय्यां समुपेयिषोऽपि सः ।

नाङ्गीकरोति स्म हितावहं वचो

विनाशकाले कुमतीयते मतिः ॥ BC, XV.3

The other examples are as follows:

XV.18, XV.28, XV.29, XV.48, XVI.19, XVI.28, XVII.24, XVII.26, XVII.34, XVIII.1, XVIII.41, XIX.28, XX.17, XX.23 and XX.35.

१०. शिशिरा (इ. वं. इ. वं.) - We find twenty-seven examples of *Śīśirā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

अष्टादशं तच्च दिनं समागतं  
बभूव युद्धस्य यदन्तिमं दिनम् ।  
शल्ये कृताशाः पुत्रापुरस्सरं

सुसंहतास्ते च रणाय निर्गताः ॥ BC, XV.34

The other examples are as follows:

XV.38, XV.41, XV.44, XVI.42, XVI.45, XVI.51, XVII.30, XVII.31,  
XVII.36, XVII.48, XVII.50, XVIII.4, XVIII.40, XVIII.48, XVIII.50,  
XIX.16, XIX.17, XIX.20, XIX.33, XIX.39, XIX.47, XIX.51, XX.10,  
XX.31, XX.44 and XX.50.

११. वैधात्री (वं. वं. इ. वं.) - We find twenty examples of *Vaidhātrī* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

युधिष्ठिरस्यापि चमूर्युधिष्ठिरा  
किरीटिना भूरि सुरक्षिता सती।  
तस्याः समक्षं समुपस्थिता भवत्

सरिद्वराया गिरिमालिका यथा ॥ BC, XV.6

The other examples are as follows:

XV.23, XV.30, XVI.6, XVI.49, XVII.1, XVII.14, XVII.19, XVIII.7,  
XVIII.16, XIX.2, XIX.19, XIX.44, XX.1, XX.7, XX.11, XX.18, XX.21,  
XX.30 and XX.39.

१२. शङ्खचूडा (इ. इ. वं. वं.) - We find seventeen examples of *Śaṅkhacūḍā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

मत्या च धृत्या च नयेन सेवितो  
धर्मो यथा रक्षति रक्षकान्निजान् ।

तथा कुमत्या कुनयेन चार्जितो

निहन्त्यधर्मस्समये स्वसेवकान् ॥ BC, XV.24

The other examples are as follows:

XV.39, XVI.12, XVI.16, XVI.24, XVI.37, XVII.4, XVIII.29, XVIII.52, XIX.3, XIX.6, XIX.21, XIX.27, XIX.35, XIX.50, XX.37 and XX.51.

१३. रमणा (वं. इ. वं. वं.) - We find sixteen examples of *Ramaṇā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

ममापि राजन्! मतमस्ति साम्प्रतं

सन्धाय देहस्य विधेहि रक्षणम् ।

जिगीषुणा राज्यसुखाभिलाषिणा

शरीर-रक्षा प्रथमं करेलिमा ॥ BC, XV.31

The other examples are as follows:

XVI.11, XVI.13, XVI.47, XVII.9, XVII.11, XVIII.10, XVIII.24, XVIII.27, XIX.12, XIX.18, XIX.34, XIX.45, XX.14, XX.24 and XX.29.

१४. कुमारी (इ. वं. वं. वं.) - We find twenty-six examples of *Kumārī* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

अश्वाधिरुढास्तुरगेषु संस्थितैः

गजाधिरुढा गजपृष्ठशोभितैः।

स्थाधिरुढा रथमिश्च पत्तयः

पदातिभिर्युद्धरता विलोकिताः ॥ BC, XV.10

The other examples are as follows:

XV.11, XV.17, XV.32, XV.49, XVI.1, XVI.4, XVI.14, XVI.15, XVI.22, XVI.39, XVI.40, XVII.2, XVII.10, XVII.18, XVII.20, XVII.27, XVII.41, XVIII.23, XIX.4, XIX.14, XIX.22, XIX.40, XX.5, XX.20 and XX.52

In the cantos XV, XVI, XVII, XVIII, XIX and XX we find these varieties. The fourteen varieties of *Upajāti* metre are also found and they are as follows:

१. कीर्तिः (उ. इ. इ. इ.) - We find eight examples of *Kīrti* variety of *Upajāti*

in the present poem. The example of it is as follows:

तथाप्यहं भूप ! विचारयामि  
पारङ्गतो नास्ति स चापवेदे ।  
तस्माद्विशिष्टाध्ययनाय तस्य  
यत्नोऽवशिष्टः करणीय एव ॥ BC, IV.15

The other examples are as follows:

X.2, X.3, X.9, X.27, X.28, X.37 and XIV.24.

२. वाणी (इ. उ. इ. इ.) - We find eleven examples of *Vāṇī* variety of *Upajāti* in the present poem. The example of it is as follows:

राजा समुत्थाय नमोविधाय  
शुभासनं सादरमर्पयित्वा ।  
ज्ञात्वा तदीयं विविधं च वार्तं  
पप्रच्छ तत्रागमनस्य हेतुम् ॥ BC, IV.9

The other examples are as follows:

IV.10, IV.20, IV.35, IV.37, IV.39, X.22, X.30, XI.16, XI.37 and XIV.12.

३. माला (उ. उ. इ. इ.) - We find ten examples of *Mālā* variety of *Upajāti* in the present poem. The example of it is as follows:

अतो मदीयं मतामस्ति राजन् !  
तदन्तिके प्रेषय राजसूनुम् ।  
सेवेत गत्वा स च जामदग्न्यं  
सेवा सतां सिद्धिकरी जगत्याम् ॥ BC, IV.18

The other examples are as follows:

X.29, XI.8, XI.24, XIV.1, XIV.20, XIV.39, XIV.42, XIV.53 and XIV.60.

४. शाला (इ. इ. उ. इ.) - We find eighteen examples of *Śālā* variety of *Upajāti* in the present poem. The example of it is as follows:

नेत्रेन्दुवर्षेः समवाप्य सर्वाः

विद्याः स जातो बहुकीर्तिशाली ।

तथाविधं वीक्ष्य सुतं नरेन्द्रो

लेभे मुदं वीतसमस्तचिन्तः ॥ BC, IV.2

The other examples are as follows:

IV.31, IV.34, IV.48, X.16, XI.6, XI.11, XI.20, XI.23, XI.26, XI.30,  
XIV.13, XIV.16, XIV.23, XIV.25, XIV.28, XIV.34 and XIV.49.

५. हंसी (उ. उ. उ. इ.) - We find eleven examples of *Hamsī* variety of *Upajāti* in the present poem. The example of it is as follows:

स बोधयेच्चेत्कृपया कुमारं

देवव्रतं ते धनुषो विशेषान् ।

असंशयं श्रेष्ठधनुर्धरोऽयं

भूत्वा भवेद्भीतिकरो रिपूणाम् ॥ BC, IV.17

The other examples are as follows:

X.14, X.17, X.34, X.46, XI.4, XI.13, XI.14, XI.27, XIV.8 and XIV.56.

६. माया (इ. उ. उ. इ.) - We find six examples of *Māyā* variety of *Upajāti* in the present poem. The example of it is as follows:

शीलस्य शक्तेरथ चारुतायाः

सुसंगमं तत्र जना अपश्यन् ।

समुज्ज्वलं भुरि सुरक्षितं च

ते मेनिरे देशभविष्यदर्थम् ॥ BC, IV.4

The other examples are as follows:

IV.7, X.31, X.40, XI.32 and XIV.29.

७. जाया (उ. उ. उ. इ.) - We find ten examples of *Jāyā* variety of *Upajāti* in the present poem. The example of it is as follows:

शान्तेन चित्तेन वचो मदीयं

त्वयापि राजन् ! श्रवणीयमस्ति ।

वचांसि सर्वाणि हितान्वितानि

भवन्ति नूनं न मनोहराणि ॥ BC, IV.13

The other examples are as follows:

IV.21, IV.40, X.10, X.11, X.44, XI.5, XI.34, XIV.10 and XIV.36.

८. बाला (इ. इ. इ. उ.) - We find twenty-three examples of *Bālā* variety of *Upajāti* in the present poem. The example of it is as follows:

श्रद्धां च मानं च समादरं च

प्रीतिं प्रकृष्टां जनकाय तन्वन् ।

देवव्रतोऽस्थापयदाशु हृदाम्

अभीष्टपुत्र-व्यवहार-रेखाम् ॥ BC, IV.3

The other examples are as follows:

IV.12, IV.16, IV.19, IV.24, IV.28, IV.29, IV.42, X.12, X.23, X.36, X.38, XI.19, XI.21, XI.35, XI.36, XIV.4, XIV.26, XIV.27, XIV.50, XIV.51, XIV.57 and XIV.58.

९. आर्द्रा (उ. इ. इ. उ.) - We find thirteen examples of *Ārdrā* variety of *Upajāti* in the present poem. The example of it is as follows:

समाप्य शिक्षामथ राजपुत्रो

देवव्रतो देवसमानुभावः ।

हर्षस्य वातावरणं वितन्वन्

निवस्तुमारब्ध समं स्वपित्रा ॥ BC, IV.1

The other examples are as follows:

IV.26, X.4, X.5, X.6, X.7, X.13, X.18, X.26, XIV.5, XIV.6, XIV.7 and XIV.18.

१०. भद्रा (इ. उ. इ. उ.) - We find thirteen examples of *Bhadrā* variety of *Upajāti* in the present poem. The example of it is as follows:

गत्वा स तत्रैव कुटीरपार्श्वे

विराजमानं विटपं ह्यधोऽधः ।

तेजस्विनं चापकृटारवाहं

तपस्विनं शम्भुसमं ददर्श ॥ BC, IV.45

The other examples are as follows:

IV.47, X.21, X.35, X.43, XI.17, XIV.3, XIV.21, XIV.31, XIV.37, XIV.41, XIV.43 and XIV.52.

११. प्रेमा (उ. उ. इ. उ.) - We find twenty examples of *Premā* variety of *Upajāti* in the present poem. The example of it is as follows:

समाचरंल्लोकहिताय कार्या-

ण्यमोदयत्स्वं पितरं कुमारः ।

सूतेऽङ्कुरश्चन्दनवृक्षजातः

सदा मनस्तोषकरं सुगन्धिम् ॥ BC, IV.6

The other examples are as follows:

IV.8, IV.11, IV.23, IV.30, IV.50, X.1, X.8, X.15, X.19, X.20, X.25, X.33, XI.2, XI.10, XI.12, XIV.30, XIV.35, XIV.40 and XIV.44.

१२. रामा (इ. इ. उ. उ.) - We find sixteen examples of *Rāmā* variety of *Upajāti* in the present poem. The example of it is as follows:

श्रुत्वा वचो भूमिपतेः प्रसन्नो

भूत्वा गतश्चापगुरुः स्वगेहम् ।

ततो विचाराम्बुधिलीनचेताः

निशामशेषामनयन्नेन्द्रः ॥ BC, IV.25

The other examples are as follows:

IV.27, IV.32, IV.46, IV.49, X.39, XI.3, XI.22, XI.25, XI.29, XI.31, XI.38, XIV.15, XIV.33, XIV.47 and XIV.54.

१३. ऋद्धिः (उ. इ. उ. उ.) - We find sixteen examples of *Rddhi* variety of *Upajāti* in the present poem. The example of it is as follows:



मृदुनि पत्राणि भवन्ति यस्य  
वृद्धिं स वृक्षो नियतं प्रयाति ।  
गुणास्तु सौन्दर्यसखा भवन्ति  
करोति रक्षां गुणिनां हि शक्तिः ॥ BC, IV.5

The other examples are as follows:

IV.33, IV.36, IV.41, IV.43, IV.44, X.24, X.32, X.41, X.42, XI.9, XI.39,  
XIV.2, XIV.19, XIV.32 and XIV.55.

१४. बुद्धि (इ. उ. उ. उ.) - We find eighteen examples of *Buddhi* variety of *Upajāti* in the present poem. The example of it is as follows:

जानामि जातो भवतस्तनूजो  
धनुर्धरो भूमितले प्रसिद्धः ।  
न कोऽपि वीरः प्रभुरस्ति जेतुं  
तं साम्प्रतं यद्यपि तथ्यमेतत् ॥ BC, IV.14

The other examples are as follows:

IV.22, IV.38, XI.1, XI.7, XI.15, XI.18, XI.28, XIV.9, XIV.11, XIV.14,  
XIV.17, XIV.22, XIV.38, XIV.45, XIV.46, XIV.48 and XIV.59.

The *Indravajrā* is preferred to be used in describing the beauty of a noble heroine or of spring like that of *Upajāti* metre. It is defined as it contains eleven syllables comprising of two groups of 'ta' type joined to a 'ja' group and two long syllables.

कामेन भोगे मनसः प्रवृत्तिः  
भोगेन कामन्न मनोनिवृत्तिः ।  
बम्भ्रम्यते प्राणिषु चक्रमेतत्  
सर्गस्थितिश्चापि तयोश्चकास्ति ॥ BC, X.45

Further the *Śārdūlavikrīḍita* is preferred in the praise of a king's valour.<sup>285</sup>

शौर्यस्तवे नृपादीनां शार्दूलक्रीडितं मतम् ।<sup>286</sup>

<sup>285</sup> ST, p. 88

In praise of bravery of Kauravas and Pāṇḍavas, our poet has deftly used the *Śārdūlavikrīḍita* metre as follows:

धर्माधर्मयुताः शुभाशुभरताः सत्कर्मदुष्कर्मपाः  
सत्यासत्यपथाश्रित्या बलयुता युद्धाय जातस्पृहाः ।

पुण्यापुण्यविपश्चितोऽत्र च यथासंख्यं समासोदिताः

वीराः पाण्डवकौरवा बत तदा संग्रामभूमिं गताः ॥ BC, XIII.84

In poetry admitting science, very long metres are of no use; in a work on science admitting poetry, the length of the metres (varies) with the sentiment. One well-versed in poetry should use *Anuṣṭup* metre in all works which are of the type of the Purāṇas, or which are didactic in nature, and aim at clear exposition.<sup>287</sup>

पुराणप्रतिबिम्बेषु प्रसन्नोपायवर्त्मसु ।

उपदेशप्रधानेषु कुर्यात्सर्वेष्वनुष्टुभम् ॥<sup>288</sup>

Following the same rule our poet has also appropriately used *Anuṣṭup* metre. The advice of inviting guests is given as follows:

गृहागतस्य सत्कारो विधेयो देववत्सदा ।

सर्वासामेव पूजानां पूजाऽतिथेर्महत्तमा ॥ BC, III.37

The description of the beauty of a noble heroine, acting as excitant of the Erotic Sentiment and (that of) spring or its concomitants, becomes grand when it is done in the *Upajāti* metre.<sup>289</sup>

शृङ्गारालम्बनोदारनायिकारूपवर्णनम् ।

वसन्तादि तदङ्गञ्च सच्छायमुपजातिभिः ॥<sup>290</sup>

In the description of love-making sport of King Śāntanu and Satyavatī, the poet has skilfully applied the *Upajāti* metre as follows:

अनन्तरं तौ तिलतण्डुलाख्यं

परस्परालिङ्गनमन्वभूताम् ।

तां भावभूमिं समतीत्य भूयः

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<sup>286</sup> *Ibid*, III.22

<sup>287</sup> ST, p. 81

<sup>288</sup> *Ibid*, III.9

<sup>289</sup> *Ibid*, p. 84

<sup>290</sup> *Ibid*, III.17

प्राप्तावुमौ दुग्धजलैक्यभावम् ॥ BC, X.29

Thus, the poet has appropriately used *Upajāti* metre in the poem. Further, it is said by Kṣemendra that at the end of a canto, the poet should use *Mālinī*, full of racy rhythm.<sup>291</sup>

कुर्यात्सर्गस्य पर्यन्ते मालिनी द्रुतालवत् ॥<sup>292</sup>

Following this rule, our poet has used *Mālinī* metre at the end of third, fifth, sixth, seventh, ninth, tenth, eleventh, twelfth, fourteenth, fifteenth, sixteenth, eighteenth and nineteenth cantos.

सुरतसुखसमुद्रे कामिनीदेहलभ्ये

रतिलहरिमनोज्ञे वासनावारिपूर्णे ।

भरतकुलमहीपो संयतात्मा रतात्मा

सततमवजगाहे कामवेगोडुपेन ॥ BC, XII.57

In describing the calamity of living abroad in the rainy season, *Mandākrāntā* excels others.<sup>293</sup>

प्रावृट् प्रवासव्यसने मन्दाक्रान्ता विराजते ॥<sup>294</sup>

In describing the earth which has become beautiful because of rain, our poet has used *Mandākrāntā* metre as follows:

प्रायच्छाया नभसि जलदैः कामिनीकुन्तलाभैः

शस्यश्यामा खगरवकला पुष्पगन्धान्विता च ।

देवीयम्भूरपि न रुरुचे दाशकन्यास्वरूपे

नारीरत्ने प्रसतिमनसे भूमिपालाय तस्मै ॥ BC, VIII.6

One, who has obtained proficiency in the use of a particular metre through practice, should weave his composition in same. Regard for a special metre is seen even in the earlier writers. They display extreme beauty in the use of that metre and finish a composition (in a metre) other than the one in which they started. The diligence of Abhinanda is always focused in the *Anuṣṭup*. In the mouth of Vidyādhara the same metre is

<sup>291</sup> *Ibid*, p. 85

<sup>292</sup> ST, III.19

<sup>293</sup> *Ibid*, p. 87

<sup>294</sup> *Ibid*, III.21

very effective like a magic pill. Pāṇini is loveable by his charming *Upajāti* verses, just as a garden grows agreeable by its jasmine creepers which work unique wonder. There is some indescribable beauty in the *Vamśastha*, the royal umbrella (i.e. best) of metres, of lustrous gleam, by which the beauty of Bhāravi's poetic fancy has been enhanced. The speech in the form of creeper, which climbs the *Vasantatilakā* and embraces it closely and has buds coming forth, looks bright in the garden of eloquence. The charming *Śikharinī* employed by Bhavabhūti and having its flow unimpeded, dances like a lovely pea-hen, at the advent of the rainy season. Kālidāsa's *Mandākrāntā*, well in his hand, saunters like a mare of Kamboja country in the hands of a good trainer of horses. Rājaśekhara is famous on account of his *Śārdulakrīḍita* like a high-peaked mountain with its extremely steep ranges. Thus ancient poets, though using all the metres, had regard for a special one, as if for a particular necklace.<sup>295</sup>

### **Metrical Blemishes**

There are 1118 verses in *Bhīṣmacaritam*. The poet has appropriately used total 11 metres according to the descriptions and situations in the poem. In the present poem our poet has mostly followed that rule which optionally depicts that the last light syllable of the line of the verse is considered as the heavy syllable to fulfil the condition of the metre. In the 42<sup>nd</sup> verse of the fourth canto of the present epic, our poet has considered the last light syllable as the heavy syllable to fulfil the condition of the *Upajāti* metre as follows:

नेत्रे सरोजैः रसना फलैश्च

गीतैः पिकानां श्रवणेन्द्रियं च ।

त्वग्वायुना घ्राणमनेकगन्धैः

<sup>295</sup> ST, III.27 to III.36, pp. 90-92

तुतोष बुद्धीन्द्रियपञ्चकं च ॥ IV.42

Here the last light syllable of the first, second and the fourth quarter is 'ca' which is short. Following the rule of Upajāti, our poet has considered these light 'ca' as the heavy syllable to fulfil the condition of the metrics. The other examples are:

I.27, II.33, V.39, V.40, V.41, VII.19, VIII.18, IX.4, X.30, XI.7, XII.17, XIII.22, XV.9, XVII.42, XVIII.10, XIX.51, XX.10, XX.33

The usages of light syllable at the end should not be considered as the metrical blemishes as such.

### **Yati-doṣah**

The presence of the light syllable in the twelfth syllable of the *Śārdūlavikrīḍita* secures its melody while sung. In the third quarter of the 52<sup>nd</sup> verse of the fourth canto of the present epic, the twelfth syllable should be light. But it is not so and there is 'lā' - a heavy syllable.

सच्छिष्यागमनं सुयोग्यगुरुलाभं लोकयन्तस्सुराः ।

Apart from this, the *Yati-doṣas* are found in the *Mālinī* metre also employed in the poem as:

गुरुचरणपरागं धारयित्वा ललाटे

नयनकमलयोः सन्धारयन्नश्रुबिन्दुन् ।

निज-जनक-दिदक्षा-श्रुङ्खला-बद्धचेताः

कथमपि गुरुपाश्वर्वात्प्रस्थितो राजसूनुः ॥ BC, V.52

Though some metrical blemishes are found in the poem, our poet has remained successful in deliniating different sentiments appropriately with their *bhāvas* in the poem. In depicting the heart-touching sentiments like valour, pathos etc., our poet has not remained strictly into a square ped of round hole. In this regard it is correctly said that:

अपारे काव्य-संसारे कविरेकः प्रजापतिः ।

यथाऽस्मै रोचते विश्वं तथेदं परिवर्तते ॥<sup>296</sup>

<sup>296</sup> KP, *Vṛtti* of I.1

From the above study it is clear that the poet is skilful in making the use of various metres. The present epic begins with the *Vamśastha* metre and ends with the *Mandākrāntā* metre. In total 11 cantos (*viz.*, I, V, VI, IX, XII, XV, XVI, XVII, XVIII, XIX, XX), the poet has employed *Vamśastha* metre, whereas in 04 cantos (*viz.*, IV, X, XI, XIV), the poet has used *Upajāti* metre. In the entire epic, only one example and the usage of the metre *Indravajrā* is found and it is X.45. Apart from this, our poet has employed *Dr̥tavilambita*, *Anuṣṭup*, *Mandākrāntā* and *Āryā* metres also in the cantos second, third, seventh, eighth and thirteenth respectively. Out of 20 cantos, we find 13 cantos (*viz.*, III, V, VI, VII, IX, X, XI, XII, XIV, XV, XVI, XVIII, XIX) ending with the *Mālinī* metre. While only 03 cantos (*viz.*, IV, VIII and XIII) get over with *Śārdūlavikrīḍita* metre and 02 cantos (*viz.*, II, XVII) end with *Vasantatilakā*. First canto and twentieth canto end with *Viyoginī* and *Mandākrāntā* metres respectively. The most striking feature of the present epic is that our poet has very skilfully and aptly employed fourteen varieties of *Vamśastha* metre in union with the *Indravamśā* metre as well as fourteen varieties of *Upajāti* as depicted by Kedāra Bhaṭṭa in his *Vṛttaratnākara*. Thus, it can be rightly concluded that the *Vamśastha* and *Upajāti* metres with their manifold varieties have remained the poet's favourite metres.

Lastly to say, metre is an essential ingredient of a *Mahākāvya* and thus occupies a significant place. It serves as garments of the ideas presented by the poet; just as variety of people use variety of garments for the different occasions, similarly the metres also change in the poetry as there is change in the subject-matter. The use of single metre in the poem makes the poem boredom and monotonous for the connoisseurs. Where as the use of various metres in the poem makes it more interesting and beautiful. Thus we find different metres employed by our poet in the

present poem.

### (viii) Miscellaneous aspects

Another remarkable peculiarity of Hari Narayan's style is that the stanzas are written in 'Yugmas'.<sup>297</sup> The stanza is generally a complete sentence in the poem but some times more than one have a single finite verb. There are a good number of such verses which are found in *Bhīṣmacaritam* and they are III.13-14 and X.35 to X.38. In this regard Madhusudan Mishra rightly observes that the poet is at liberty to choose his favourite metre to begin a canto, he also has to observe the restriction to continue it in spite of all odds. That is to say, sometimes the metre in hand may look too tiny before the elaborate ideas and the poet may face the situation of a square peg in round hole, but there is no alternative before the poet other than continuing the one at the beginning. The early poets must have felt such difficulties in their works, but soon they could have got through it by devising some tricks like *yugma*, *sandanitaka*, *kalāpaka*, *kūlaka*, etc. in which a number of stanzas are connected with one another as forming one sentence.<sup>298</sup>

## VI.III Set of Characters of the Epic

### Male Characters

**1. Bhīṣma** – Bhīṣma is the central and the most honoured character of the present epic and our poet Hari Narayan Dikshit has nicely described his character in the epic. He is known for his supreme devotion towards the Lord. He was admired even by Lord Śrī Kṛṣṇa. Bhīṣma was born as Devavrata and is the grandsire of the Pāṇḍavas and Kauravas. He gave up marriage and throne for his father's sake. To the people of India he is the

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<sup>297</sup> द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम् ।  
कलापकं चतुर्भिः स्यात् तदूर्ध्वं कूलकं स्मृतम् ॥

i.e. A combination of two sentences is called Yugma, that of three is Viśeṣaka, that of four is Kalāpaka and that of more than four is called Kulaka.

<sup>298</sup> Mishra, Madhusudan, *Metres of Kālidāsa*, p. 31

symbol of mature wisdom. Bhīṣma had a stature and personality that in those times were fit for kings. He was having a dynamic personality. He was devoted to his teacher. A symbol of truth and duty, the benevolent Bhīṣma was in all senses a true human.

अनन्यभावेन समागतस्त्वां गतिर्मदीया नहि काचिदन्या ।

कृत्वा कृत्वा पाठय चापवेदं कृतज्ञतां चेतसि धारयिष्ये ॥ BC, IV.50

He was strong in body and mind. His extraordinary powers and intellect were manifested even in his childhood. He was also called Śāntanava after his father and Gāṅgeya after his mother. He was very affectionate towards all. He was not only a good warrior, but also highly skilled in political science. He tried his best to bring reconciliation between Pāṇḍavas and Kauravas to prevent the war. He was very benevolent as well as he was having foresightedness. He was a great *Jñānī*, a man of wisdom, and also a man of great renunciation (*mahātyāgī*). Śrī Rāma obeyed his father's words only for fourteen years but Bhīṣma stuck to his father's words for the rest of his entire life. By his great determination and strict observance of his vows, he got his name Bhīṣma. He was strongly determined.

निशाकरो नाम दिवाकरायतां दिवाकरो नाम निशाकरायताम् ।

जगद्विपर्यासमवाप्नुयाद् वरं न मे प्रतिज्ञा ह्यनुता भविष्यति ॥ BC, XII.22

He was the knower of the *dharma* i.e. one's own duty as well as he was very kind at heart. He was brave and valourous. He had a deep sense of renunciation. What Bhīṣma was and became can be easily guessed from the noble sacrifices that he made for his beloved father. A young prince of his age, a young man of twenty, sacrificed willingly and gladly all his prospect, all his hopes, all his pleasures, his inheritance, his sovereignty over the biggest of Āryan kingdom's, is hardly to be found depicted in



any of the literatures of the world. He not only sacrificed all this, but vowed to be ever true, faithful, and friendly to the children of his step-mother whom he himself brought for his father and made her his great queen. Everybody cannot be this, and perhaps none but Bhīṣma could do it. He was happy, he was very happy, because he was able to make his father happy.

**2. Śāntanu** – Our poet Hari Narayan Dikshit has nicely portrayed the character of the king Śāntanu in his epic *Bhīṣmacaritam*. Śāntanu was the king of Hastināpura. He was the youngest son of King Pratīpa of Hastināpura and had been born in the latter's old age. He was bright like Indra and his physique was sturdy. He was valorous and famous in all over India because of his good qualities. All the citizens loved him and respected him.

सुरेन्द्रतेजा रिपुसूदनक्षमः प्रतीपसूनू रमणीयविग्रहः ।

प्रजाप्रियश्शासनकर्मपण्डितो गतः प्रसिद्धिं स समस्तभारते ॥ BC, I.19

He was wise, kind and just. During his kingship, the kingdom of Kuru prospered around Hastināpura. In his justified and valourous ruling, no one was unhappy nor anyone was harassed; no one was poor nor was unemployed; and no one was terrorised. Business and commerce, peace and prosperity, art and literature flourished all around. People both inside the palace and out side were happy. High standard of education, both secular and spiritual, was maintained through the system of *Gurukula* (*Āśrama*). Hard work, honesty and sincerity made these students better citizens. The teachers were well versed in all aspects of arts and science related with politics, statesmanship, warfare and economics. *Yoga* and meditation were routinely included in the curricula. No one was illiterate nor was a beggar; no one was thief nor was a fraud; no one was hopeless nor was a murderer. During the time of Śāntanu's ruling, the Brahmins were always busy in learning the scriptures; *Kṣatriyas* were always busy

in protecting the society and our nation; *Vaiśyas* were always busy in farming, trading etc.; and *Harijanas* (i.e. *Śudras*) were happily serving the people. The teachers were always keeping their minds in teaching their students and the students were always following their advices. In this way both the teachers and the students were staying in harmony with one another.

The king Śāntanu became extremely happy on knowing from the different teachers that his son Devavrata has got trained in different arts of learning. He has in depth love for his son that after his return from all his learning, King Śāntanu once went for hunting. He reached deep into the forest across a river. After many hours of horse ride and laborious chase, the tired king instructed his attendants to carry his horse and other possessions, and decided to return to his palace in a ferry boat. There he saw Satyavatī, the daughter of fisherman Dāśarāja and as the fate had it, the king fell in love with her at first sight! Their eyes met and love was exchanged. He proposed her for the marriage. She took him to his father for the permission. Taking this love as an opportunity, her father Dāśarāja put one condition for marriage. The condition was that the son born of her would be entitled to the kingdom and not Devavrata. The king did not accept such a condition as he loved his son Devavrata so much though he could not quite dismiss the girl from his mind. He remained melancholy silent. This shows his in depth love for Devavrata.

He also respected all the teachers and was paying honour and wealth to them appropriately. He called expert teachers from the different parts of India and provided them with the facility of lodging, food, payment and servants. Thus he paid his due respect and honour to them. This way he satisfied them all from the core of the heart. He was also open-hearted and thus a good donor. For instance, on knowing the arrival of Devavrata

to Hastināpura from his teacher Paraśurāma, he announced that the cost of entire welcome ceremony should be bore by him only from royal lockers and not by the citizens. He was very much conscious and aware of the scenario of that time. He has also developed a good sense of foresightedness. He was lusty too. For instance, he got attracted towards the beautiful lady Gaṅgā and then got married to her and had a son namely Devavrata. She passed away and after sometime he saw Satyavatī; and went mad after her. He approached and proposed her for the marriage. But her father put a difficult condition for marriage, which he did not agree to and thus returned to the palace empty handed. But the separation from his beloved Satyavatī made him weaker mentally and physically.

**3. Śrī Kṛṣṇa** – Our poet, like Veda Vyāsa, has nicely portrayed the character of Śrī Kṛṣṇa in the present epic. Like the *Mahābhārata*, this epic also upholds the fact that the controller of the world, the God of gods and the Master of the entire Universe Lord Nārāyaṇa had descended upon the earth as Śrī Kṛṣṇa. When Kauravas especially Duryodhana had strong sense of jealous for Pāṇḍavas, he planned to burn them in wax palace by trick, but it went in vain. Later Pāṇḍavas stayed incognito for a year and Arjuna won Draupadī, the daughter of King Drupada in *Svayamvara* and she became common wife of all the Pāṇḍavas. On knowing this fact, Śrī Kṛṣṇa strongly emphasised Dhṛtarāṣṭra and others like Bhīṣma Pitāmaha, Vidura etc. to invite them back to Hastināpura and to return them their due share in the kingdom. Duryodhana accompanied by Karṇa strongly opposed this proposal and fell in hot discussions with them in the hall. At this juncture Dhṛtarāṣṭra determined to establish peace by giving half the kingdom to the sons of Pāṇḍu. He sent Vidura to the kingdom of Pāñcāla to fetch the Pāṇḍavas and Draupadī. Dhṛtarāṣṭra asked Yudhiṣṭhira to have equal share in the kingdom by going to

Khāṇḍavaprastha forest. Thus he returned them their share in the kingdom by giving dense forest. With the help of Śrī Kṛṣṇa the Pāṇḍavas renovated that ruined city, built palaces and forts and renamed it Indraprastha, and it grew in wealth and beauty and became the admiration of the world. The Pāṇḍavas ruled there happily for long time with their mother and Draupadī, never straying from the path of Dharma. Further when Draupadī was insulted by Duḥśāsana in the assembly hall in front of all, she feeling altogether helpless raised a cry for help to Śrī Kṛṣṇa. On hearing the pathetic call of Draupadī, the compassionate Lord came running and hiding Himself as Dharma behind her clothes saved her modesty by extending the cloth of her infinitely.

Guide and Advisor - Pāṇḍavas were undergoing the hardships of banishment, when they lost everything in the game of dice against Kauravas. In the forest they were staying with the observance of duty, patience and valour. At that time they were Śrī Kṛṣṇa and Veda Vyāsa only, who came to meet and to console them frequently. The knower of *Yoga-vidyā* and the thoughts of mind – when the war was on, Arjuna became mentally weak against grandfather Bhīṣma while fighting with him. Knowing this mental condition of Arjuna, Śrī Kṛṣṇa raised him by recalling his *kṣatriya* dharma.

भीष्मस्य भावं च विभाव्य कृष्णोऽब्रूतार्जुनं विक्रममाचरन्तम् ।

अस्ताचलं वाञ्छति भीष्मभानुः शुभाय तन्नास्त्यधुना विलम्बः ॥ BC, XIV.50

Further, when grandfather Bhīṣma was pierced by the arrows of Arjuna, was laid on the bed of arrows and was waiting for the Sun to move towards the northern hemisphere, in order to give up his mortal frame of his will, Lord Kṛṣṇa removed all his pain. When the war came to an end and Ydhiṣṭira has been coronated, Śrī Kṛṣṇa along with the Pāṇḍavas went to meet Bhīṣma Pitāmaha. Understanding the wisdom of

grandfather Bhīṣma, Lord Śrī Kṛṣṇa requested him to exhort the knowledge to the Pāṇḍavas. Thus, Śrī Kṛṣṇa is portrayed as very kind, compassionate and the omnipotent, omniscient and omnipresent.

**4. Yudhiṣṭhira** – Like Bhīṣma, our poet has very aptly portrayed the character of Yudhiṣṭhira as a very high soul. He was born of Dharmarāja. He was an embodiment of Dharma. For instance, when the Pāṇḍavas having lost the stake for the second time proceeded towards the forest, the inhabitants of Hastināpura felt very unhappy. They began to curse the Kauravas and giving up their hearth and home a considerable number of citizens followed them with a view to accompany them to the forest. Even then Yudhiṣṭhira did not utter a word against the Kauravas and with great effort persuaded all of them to return. He was possessed of a number of divine qualities such as forbearance, steadfastness, endurance, humility, compassion and an unshakable love etc. Even in his childhood he had gained great popularity through his modesty, good conduct and thoughtful nature. When he was quite young his father Pāṇḍu, a great soul, left for his celestial abode. Since then he would regard his senior uncle Dhṛtarāṣṭra as his father and developed a great respect for him and never disobeyed him. He was tolerant and very cautious about the discharge of his duties. He could bear to suffer any loss but the lapse in Dharma was unbearable to him. A better example of one's love for Dharma and tolerance can hardly be found in the world except Yudhiṣṭhira. Further, he was very intelligent as he was very skilled in shaping his behaviour appropriate to the occasion. He was always conscious in offering due respect to elderly people. He did not fail to observe social decorum even in the most strained circumstances. His intellect can be observed in his making calculation of not winning against Bhīṣma in the great *Mahābhārata* war. He was very compassionate. He was getting pained in the heart on seeing others unhappy. Still

extraordinary was his affection and love for those taking refuge in him. He was greatly shocked to hear about the departure of Lord Śrī Kṛṣṇa to His supreme abode and the extermination of the Yādavas. Similarly, he got very sad at the time of Bhīṣma's last journey i.e. departure to the final beatitude. It shows how lovable and affectionate he was. Even though he was full of all good qualities, he had one bad habit. He was fond of the game of dice, in which he lost everything. Thus, he is portrayed as a person of modesty, good conduct and thoughtful nature.

**5. Arjuna** – Our poet has portrayed Arjuna as a great warrior. He was a great devotee of Lord Śrī Kṛṣṇa and also His friend, lover. The foundation of his career as a warrior was laid down when he was young. He learned everything that his guru Droṇācārya could teach him, attaining the status of “*Mahārathī*” or outstanding warrior. He has been well-built and extremely handsome. He was also true and loyal to his friends. He was an ambidextrous master archer and played a central role in the conflict between the Pāṇḍavas and their adversaries, the sons of Dhṛtarāṣṭra, known as the Kauravas. Skilled in archery, he was able to string and release dozens of arrows with deadly accuracy in mere seconds. He was not only a matchless archer and a valiant fighter unchallenged in the world, but also was pre-eminently true to his words and a virtuous and righteous man who exercised control over his senses. He was reluctant to take part in the battle because he knew he would be expected to potentially kill the enemy, which included many of his own relatives. He was persuaded by his charioteer and close friend, Lord Kṛṣṇa, to change his mind. He was also sensitive and thoughtful, as demonstrated by his misgivings about the Kurukṣetra war. His sense of duty was acute; he once chose to go into exile rather than refuse to help a Brahmin subject. Although an unconquerable fighter at the start of the great battle, Arjuna experienced an intense feeling of self-doubt and loses

his resolution to fight when he saw his grandfather Bhīṣma-pitāmaha, teacher Droṇācārya, cousins and other relatives. Śrī Kṛṣṇa any how motivated him to fight, but on the tenth day of *Mahābhārata* war when he was asked to shoot arrows on Bhīṣma, he hesitated from doing so.

**6. Paraśurāma** – Paraśurāma has been a *Brahmakṣatriya* (warrior Brahmin), the first warrior saint. His mother was a descendant of the *Kṣatriya Sūryavamśa* clan that ruled Ayodhyā to which Rāma also belonged. In the later life, he gave up violence, became an ascetic and practiced penances, mainly on the Mahendra Mountains. Our poet has nicely depicted the character of Paraśurāma in the present epic. He has portrayed him as a violent temper. He was a master archer himself as well as an expert teacher of the archery.

सर्वज्ञता चापकलाकलापे वर्वर्ति नूनं मुनिजामदग्न्ये ।

लोकेऽवलोके नहि तत्समानं धनुर्गुरुं कञ्चिदमोघविद्यम् ॥ BC, IV.16

He received an axe after undertaking a terrible penance to please Śiva, from whom he learned the methods of warfare and other skills. He traversed the earth twenty-one times and punished the evil-doers who were harassing the people. In ancient times, several kings who had turned into evil beings because of their royal wealth, arrogance of power, and people's allegiance, ruled our country. They had posed a serious threat to the pious, religious and scholarly life-pursuit of those who wanted to lead a life of moral and social rectitude. It was at this time that a great man, an incarnation of God, manifested himself on the earth. He achieved an adventurous, romantic and revolutionary desire. Because of his campaigns, injustice was done away with and justice established on earth. This virile, powerful and towering person picked up an axe, went round the earth twenty-one times and killed the evil *Kṣatriya* kings like felling trees in the forests, and thus brought solace to the people. The country

again smiled with peace and prosperity. And it was as if a New World had been created. He was the ‘Guru’ (Master) of such royal stalwarts and savants as Bhīṣma and Droṇa. He was very kind and affectionate towards his disciples.

**7. Duryodhana** – Duryodhana was the eldest son of the blind King Dhṛtarāṣṭra and Queen Gāndhārī. He was the eldest of one hundred Kauravas, cousin and the chief antagonist of the Pāṇḍavas. Our poet has portrayed him as the most boastful king of the Kuru family. Duryodhana was a powerful and capable king who governed his subjects fairly, but was devious and wicked in his plots against his cousins.

दुर्योधनो विचारं कृत्वा सकर्णशकुनिदुःशासनः ।

छलेन वारणावते दाहयितुं येते पाण्डवान् ॥ BC, XIII.28

निवारितोऽपि विदुरेण दुर्योधनस्य हठेन धृतराष्ट्रः ।

द्यूतं कारयामास कुटिलं चालयन् पथि कुटिले ॥ BC, XIII.49

श्रुत्वापि वाचं स कृपस्य दुर्मतिः निजाभिमानं च हठं च नो जहौ ।

विशङ्कमानो बहु पाण्डुजन्मसु कुतर्कपूर्वं च रणे मनो दधे ॥ BC, XV.32

Although loved by all his family, Duryodhana and most of his brothers were seen as inferior to the Pāṇḍavas in their adherence to virtue and respect of elders. Duryodhana was mentored by his maternal uncle Śakuni, who desired the elevation of his sister's children at the expense of the Pāṇḍavas. Śakuni masterminded most of Duryodhana's plots to humiliate and kill the Pāṇḍavas.

दुर्योधनो वीक्ष्य पराभवं निजं भीत्वा च भीमाद् यमराजसन्निभात् ।

पलाय्य युद्धादवितुं निजानसून् अगाधतोये सरसि व्यलीयत ॥ BC, XV.39

Duryodhana's hatred for the Pāṇḍava brothers stemmed from his sincere belief that he being the eldest brother was the heir apparent to the throne



of Hastināpura. His father, in spite of being the eldest son, had to renounce the throne in favor of *Pāṇḍu* because of his blindness. Duryodhana deeply believed that what was rightfully his was being given away to his elder cousin Yudhiṣṭhira which was nepotism. His refusal to accept Yudhiṣṭhira as Crown Prince, stemmed from the fact that he never acknowledged the sons of Kuntī & Mādari as the sons of *Pāṇḍu*. To him, the tales relating to Kuntī's boon was all eyewash. Duryodhana never accepted the fact that Dhṛtarāṣṭra was a regent following the death of *Pāṇḍu*, and that Yudhiṣṭhira was the only one eligible for kingship.

He also bore a deep hatred for Bhīma, who dominated the Kauravas in sport and skill, with his immense physical power and strength. Duryodhana remains jealous of Yudhiṣṭhira, owing to Indraprastha's prosperity and fame exceeding to that of Hastināpura's. When Yudhiṣṭhira performs the *Rājasūya* sacrifice that makes him emperor of the World, Duryodhana is unable to control his sense of jealous and hatred.

दुर्योधनो न सेहे किन्तु तं भाविकुरुराजरूपेण ।

तदसौ बिभेद पितरं धृतराष्ट्रं पाण्डुपुत्रेभ्यः ॥ BC, XIII.26

पाण्डवानां वैभवं दृष्ट्वा तत्र दुदाव दुर्योधनः ।

प्रबोधितेऽपि शकुनिना नोपशशाम तदीर्ष्यानलः ॥ BC, XIII.46

**8. Bhīma** – As per the original story of the *Mahābhārata*, sage Durvāsā had given a divine *mantra* to Kuntī. After her marriage to King Pāṇḍu, she used the divine mantra and gave birth to Yudhiṣṭhira. She then chanted the mantra to invoke Vāyu. Vāyu blessed her with a strong son Bhīma. This way Bhīma was the son of Pāṇḍu and Kuntī. He was one of the central characters of *Mahābhārata* and the second of the Pāṇḍava brothers. He was one of at least two sons of Lord Vāyu in Hindu mythology, another such son being Lord Hanumāna. Bhīma was

distinguished from his brothers by his great stature and unimaginable strength. He excelled all Kauravas and his four brother Pāṇḍavas in physical prowess. He was the strongest and the naughtiest of all the brothers. He used to bully Duryodhana and the other Kauravas by dragging them by the hair and beating them. He would grab the Kauravas bathing in the river and pin them down in the water till they suffocated. When the Kauravas climbed up a tree, he would uproot the tree and shake it vigorously. The Kauravas would fall off the tree like ripe fruits. Our poet has portrayed him as the mighty Pāṇḍava. He was really good in the mace-fight. Small wonder that the Kauravas nursed, was a deep hatred for Bhīma from their very infancy.

दुर्योधनीया अनुजाः सहोदराः हतावशिष्टाः कृतविक्रमाः रणे ।

एकेन भीमेन बलाद्धिनाशिताः तस्मिन्दिने कौरववह्निवारिणा ॥ BC, XV.37

**9. Citrāṅgada** – Citrāṅgada was the elder son of King Śāntanu and queen Satyavatī. Since his elder step brother Bhīṣma (the son of Śāntanu and Gaṅgā) took a vow of not ascending the throne of Hastināpura, he became the King after Śāntanu and was very successful. He was ruling the kingdom greatly. He was very confident and was having impressive personality.

ज्ञानार्जने दत्तमना मनस्वी चित्राङ्गदो द्वादशभिः समाभिः ।

ध्यानेन यत्नेन परिश्रमेण समस्तविद्यानिपुणो बभूव ॥ BC, XI.21

धर्मादिशास्त्रेषु कलासु नीतौ शस्त्रेषु चास्त्रेषु च राजनीतौ ।

मनुष्यतायामपि दुर्लभायां भवन्नधीती सुतरां स रेजे ॥ BC, XI.22

He was also sweet in his speech. He was very affectionate towards his brothers Bhīṣma and Vicitravīrya.

हृद्यानवद्येन मनोहरेण चित्राङ्गदस्याचरणेन भीष्मः ।

अमन्दमानन्दमविन्दतासौ मेने तमात्मानमिव द्वितीयम् ॥ BC, XI.26

त्यागेन चानेन विलक्षणेन ततस्तदीयेन च कारणेन ।

प्रभावितोऽभून्नितरां कुमारो बबन्ध भीष्मे स च भक्तिभावम् ॥ BC, XI.28

He became haughty after becoming a crown prince and acquiring the kingdom from his step brother.

अवाप्य राज्यं परमप्रतापवान् तृणाय मेने निखिलानसौ नृपान् ।

बलाभिमानी स दधौ न मार्दवं विधेर्विधानं बलवन्मतं यतः ॥ BC, XII.27

Unfortunately, his success angered a Gāndharva King of the same name. They fought an even matched duel and in it human Citrāṅgada was slain heirless. His younger brother Vicitravīrya then ascended the throne.

**10. Vicitravīrya** – Vicitravīrya was the younger son of queen Satyavati and King Śāntanu. His elder brother, Citrāṅgada, had initially succeeded their father to the throne of Hastināpura, but when he died childless, Vicitravīrya succeeded him. He was still a child when he was crowned king, thus Bhīṣma ruled as his regent. But later he became a good ruler. When the young king became at proper age to marry, Bhīṣma searched for him for a suitable bride. And he heard that the King of Kāśī was holding a *Svayamvara* for his three daughters. Since Vicitravīrya himself was yet too young to stand any chance of being chosen by the young women, Bhīṣma himself went to the *Svayamvara*. Bhīṣma won the *Svayamvara* and brought the Princesses Ambā, Ambikā and Ambālikā to marry Vicitravīrya. But Ambā had already given her heart to Śālva, therefore Ambikā and Ambālikā were married to Vicitravīrya. He became mad after those two princesses and thus giving up worldly affairs he got engaged in sensual enjoyment.

विचित्रवीर्यः समवाप्य ते उभे शरीरशोभाजितमारवल्लभे ।

अनन्यकर्मानुदितं दिवानिशं रतोऽभवद् भोगविलासकर्मणि ॥ BC, XII.55

Unfortunately, shortly after his marriage, Vicitravīrya died of tuberculosis. As he died without an heir, Bhīṣma was asked by Satyavatī to produce the next generation by Vicitravīrya's wives, Ambikā and Ambālikā. But Bhīṣma declined this as he had already vowed to remain celibate for life. He instructed Satyavatī to instead summon her son Vyāsa to father grandchildren for her. Ambikā subsequently gave birth to Dhṛtarāṣṭra, while Ambālikā bore Pāṇḍu.

**11. Niṣādarāja** – Niṣādarāja was the chief of the fishermen and father of Satyavatī, known as Matsyagandhā. Our poet has portrayed him as the most selfish, greedy, boastful and angry person in the present epic. He is totally portrayed as a villain in the happiness of his own daughter Satyavatī as she falls in love with King Śāntanu and Niṣādarāja becomes an obstacle in their union by putting very unethical conditions for marriage to the King.

परमसाववदद् वसुधापतिं यदि मदीयसुतातनुजन्मने ।

युवनृपत्वमसंशयमर्ष्यते तदधुनैव ददामि सुतामिमाम् ॥ BC, VII.54

### **Female Characters**

**1. Satyavatī** – Satyavatī was the queen of the Kuru King Śāntanu and the great-grandmother of the Pāṇḍava and Kaurava princes, principal characters of the *Mahābhārata*. According to the Purāṇas, she was born to the Cedi King Vasu (also known as Uparicara Vasu) and a fish, who was actually a celestial lady, Adrikā. But she was nevertheless brought up as a commoner, an adopted daughter to a ferryman or fisherman or a *dāśeyī*. She was also known as *Matsyagandhā* (one who has the smell of fish) in her earlier life and *Yojanagandhā* in her later life. Another name for her was *Kali*. She was sweet by her speech.

When she grew older, Satyavatī took to ferrying pilgrims across the river

Yamunā. Once she was taking the Sage Parāśara in her boat. Smitten by her charm he wanted to make love to her. Parāśara told her that she was destined to give birth to a very great person from this liaison. She placed three conditions before him. The first was that no one on shore should see what they were doing, so Parāśara created an artificial mist around them. The second was that she should retain her virginity. Parāśara assured her that after she gave birth she would again become a virgin and when she got married her husband would not know. Being born from a fish, she had retained a fishy smell. Hence she was sometimes called by the derogatory name Matsyagandhā or the one who smells like a fish. She wanted this to be replaced by an intoxicating fragrance. Parāśara agreed to this as well. He said that a divine aroma would emanate out of her, which could be sensed for a *yojana*, a distance equal to nine miles. She would then be known as Yojanagandhā meaning one whose fragrance spreads for a *yojana*. As a young woman, she met the wandering sage Parāśara, by whom she had a son, Vyāsa. His birth took place in secret on an island in the river Yamunā. Later, King Śāntanu of Hastināpura saw her and asked her to marry him. Her father allowed her to marry on condition that their children would inherit the throne. Their children were Citrāngada and Vicitravīrya. After Śāntanu's death, she with her princely sons ruled the kingdom. Although both these sons died childless, she arranged for her first son Vyāsa to father the children of the two wives of Vicitravīrya (Ambikā and Ambālikā).

**2. Gaṅgā** – Gaṅgā was a beautiful woman. She was also a devout wife and looked after the King Śāntanu with love and affection. They were staying happily. After sometime Gaṅgā gave birth to a bright son who was named Devavrata, but she could not bear the pain of post pregnancy and died immediately leaving his son in the hands of king. The King was loving her so much that he could not forget her even after many days of

her death and was remaining sad in her memory.

**3. Draupadī** – Draupadī was the daughter of Drupada, the King of Pāñcāla, but she was not born of a womb. She emanated as it were, from a sacrificial altar. She possessed unparalleled charm and grace. When Draupadī was of marriageable age, King Drupada held a *Svayamvara*. The Kauravas, Karṇa, Śiśupāla, Jarāsandha, Śrī Kṛṣṇa and even Pāṇḍavas in the disguise form were present at the *Svayamvara*. One by one, many kings and princes came forward to hit the eye of the fish. But none succeeded. Embarrassed and disappointed, they returned to their seats. At last Arjuna stood from his seat, picked up the bow, strung it, looked in the water, aimed at the target, shot an arrow and won the challenge and Draupadī both. Then she became the wife of all five Pāṇḍavas. Our poet has depicted her character as beautiful and devoted wife in his epic ‘*Bhīṣmacaritam*’. She was very intelligent and endowed with learning. Extraordinary was her sense of selfless sacrifice. Her supreme dedication to her husbands was acknowledged by one and all. She was ardently devoted to the Lord and supremely faithful to her husbands. She had unflinching love for the revered feet of Lord Kṛṣṇa. She considered Him not only as a saviour, well-wisher and claimed Him to be her supreme kinsmen but also had profound faith in His omnipotence and omnipresence. The root cause of the extermination of the Kauravas in the battle of *Mahābhārata* was undoubtedly the humiliation of Draupadī who was faithfully devoted to her husbands.

**4. Ambā** – Ambā was the eldest daughter of King of Kāśī. Along with her sisters Ambikā and Ambālikā, she was taken by force by Bhīṣma from their *Svayamvara*. Bhīṣma challenged the assembled Kings and Princes and defeated them. He presented them to Satyawatī for marriage to Vicitravīrya, the King of Hastināpura. Vicitravīrya married only her

sisters and rejected Ambā since she had already given her heart to another.

ददोऽस्ति रागो मम शाल्वसंज्ञके नृपे वरीतुं तमहं च कामये ।

किमस्ति योग्यं कुलकन्यकाकृते विहाय काम्यं परकीयसेवनम् ? ॥ BC, XII.48

When Ambā went to see her beloved, he rejected her as well in shame of losing the combat against Bhīṣma at the *Svayamvara*. Ambā then returned to Bhīṣma and demanded him to marry her. He declined since he had already taken a vow of bachelorhood. Enraged that she was going to be an unmarriageable woman, she swore to kill him, at least in her next life, and died. She was re-born as Śikhāṇḍī, the son of Drupada. In the battle of Kurukṣetra, Śikhāṇḍī was instrumental in Bhīṣma's death.

#### **VI.IV Evaluation of *Bhīṣmacaritam* as a *Mahākāvya*:**

*Mahākāvya* is a sub set of *Dṛśyakāvya*. In Sanskrit literature Vālmīki's composition *Rāmāyaṇa* and Vyāsa's composition *Mahābhārata* are considered to be the ancient. They have been the source of inspiration to many a poet. No epic has become so famous like these two. These two have always given the new hopes and ideas to the poets of every century. These two are the only sources which have let the flow of poetry always go ahead with the compositions of Bhāsa, Kālidāsa, Bhavabhūti, etc. Our poet Hari Narayan, following all the rules of *Mahākāvya*, has also composed '*Bhīṣmacaritam*' on the basis of the famous character Bhīṣma Pitāmaha of the *Mahābhārata*.

We have already discussed in detail the form and definition of *Mahābhārata* in the previous chapter (refer Chapter I Origin and Development of *Mahābhārata*). So here we directly apply them and evaluate this epic as a *Mahākāvya*. We evaluate the present epic on the

basis of the following heads:

1. Canto – There are 20 cantos in the present epic ‘*Bhīṣmacaritam*’ and they are well knit with the story-line of the epic.
2. Naming of the work – The hero of this poem is Bhīṣma. Most of the rhetoricians follow the tradition of naming the work on the hero. Following the same tradition, our poet has also named it ‘*Bhīṣmacaritam*’ accordingly. In the present poem there is the description of the life of Bhīṣma starting from the birth till his death. As it is revealing the life history of Bhīṣma it is rightly termed as ‘*Bhīṣmacaritam*’.
3. Plot – The plot of ‘*Bhīṣmacaritam*’ is taken from the famous epic *Mahābhārata*. The theme of the epic goes around the birth of Bhīṣma, his education, his strict vow, *Mahābhārata* battle, and his distress, his discourses on the topics like *Rājadharmā*, *Prajādharmā* and *Mokṣadharmā*; and lastly gets the fruit in the form of last journey of Bhīṣma (i.e. Bhīṣma’s *Mahāprayāṇa*).
4. Descriptions – It starts with the five benedictory stanzas (of different Gods and the last one of a guru). Then there is the stanza which indicates the main story of the poem with the poet’s salutation to Vyāsa. It advocates the life history of the famous personality of the *Mahābhārata* i.e. Bhīṣma. Further we find the descriptions of cities, mountains, forest etc. The poet has nicely described the life-sketch of Bhīṣma Pitāmaha starting from his birth to death. In this characterization he has made some innovations also from the original story.
5. Hero/Heroine – The hero is the chief character of an epic, which not only prevails in the entire plot but also takes the story to its fruit (end) and gets the fruit in the form of victory at last. In the poem ‘*Bhīṣmacaritam*’, Bhīṣma is the hero having good qualities and belonging to a noble *Kṣatriya* family. Born in the royal family he is a good donor, righteous, valorous, ethical, fore-sighted, having the conscience power, controlled, mighty, merciful, devotee of Guru, affectionate to father and a



great commander of the army. Hence all the qualities of a hero as depicted in the Kāvyaśāstra are present in him. Apart from him there is other set of characters like King Śāntanu, Guru Paraśurāma, Duryodhana, Arjuna, Bhīma, Śrī Kṛṣṇa, Yudhiṣṭhira, Gaṅgā, Satyavatī, Kuntī, Ambā, Ambikā, Ambālikā etc.

6. Sentiment – The sentiment is the chief element of an epic. There should be maximum application of sentiments in the poem. The presentation of it depends on the contact, struggle and reaction of the characters and the situation. It also reflects the mental status of the characters. The rhetoricians have considered any one from *Śānta*, *Vīra* and *Śṛṅgāra* as the chief sentiment, and others as the subsidiary sentiments. From this point of view, *Vīra* sentiment is the chief one. Its types like *Dānavīra*, *Dharmavīra* and *Yuddhavīra* are also employed along with the qualities like *Pāṇḍitya*, *Kṣamā*, *Satya*, *Bala* etc. in it. The sentiments like *Adbhuta*, *Karūṇa*, *Śṛṅgāra*, *Raudra* etc. are also employed in the poem as the subsidiary sentiments.

7. Figures of Speech – Figures of speech occupy an important place in the poetry. The poem does not look good without figures of speech just as the face of the lady does not look beautiful without ornaments. The numbers of figures of speech, employed by our poet in the poem, make it more beautiful and charming. In the poem, figures of speech like *Anuprāsa*, *Yamaka*, *Upamā*, *Rūpaka*, *Utprekṣā*, *Kāraṇamālā*, *Arthāntaranyāsa* and many others are employed in the poem. The employment of figures of speech in the poem has become successful as it is very appropriate. The numbers of figures of speech employed in it are more than forty.

8. Metres – The metrical poem remains more popular. Following the tradition of poetry, our poet has employed metres in the poem. Generally in one canto the poet has used one metre and at the end of the canto the poet has changed the metre. The poet has made the use of metres in their

propriety. There are total eleven metres used in the epic.

9. Language – ‘*Bhīṣmacaritam*’ is a poetic composition full of figures of speech, qualities etc. The language of it is very lucid and appropriate. In it the verses are used more with the soft consonants. The formation of sentence is very simple. In every verse we find a kind of flow and quality of sweetness. It has more beautified the poem. The entire poem is full of *Prasāda* and *Mādhurya guṇa*.

10. Style – The body of poetry which holds the words is called diction. It beautifies the poem more and more. The poet has excelled himself while using the appropriate diction. In the poem we find more examples of *Vaidarbhī* diction. We find some examples of *Gauḍī* and *Pāñcālī* diction also.