CHAPTER II

METRE AND FIGURE OF SPEECH USED IN THE

ŚRĪMADBHAGAVADGĪTĀ

2.1 A Note on Sanskrit Metre

Prosody forms an important part in the realm of Sanskrit Poetry. In connection with the Indian Poetics, the technical term used for Prosody is Chandaśāstra and the Sanskrit equivalent of the term metre is chanda. In Poetry chanda enhances the beauty of the piece as it produces a rhythm in the verses thus penetrating a sweet resonance in the ear of the listener. The science of Prosody is referred to as chandoviciti\(^1\) by Kauṭilya in connection with his enumeration of the various established branches of study in the Arthaśāstra. It is so called as in this field, metres or various chandas are collected or arranged in assemblage (citi) or this field refers to the act of collecting (cayanam) the chandas of the poetical composition.\(^2\) The knowledge of chanda was thought to be essential in connection with Vedic mantras as it is referred to as the feet of the Vedapuruṣa.\(^3\) Afterwards this field had exerted its importance even on the world of classical Sanskrit literature. The knowledge of Prosody is needed for the recitation of the Vedic hymns

---

1 śiksā kalpo vyākaraṇarṇi niruktarṇi chandovicitrjotśamiti cāṅgāṇi, Arthaśāstra, I.3, ed. by T.Gaṇapati Sāstrī with commentary Śrīmūla, trans. by N.P.Unni, Part 1 & 2 Adhikaraṇas, New Bharatiya Book Corporation, Delhi, 2006, p. 25

2 Vide, Sarmah, Thaneswar, Saṁskṛta Sāhityar Ītvṛtta, Chandra Prakash, Guwahati, 3\(^{rd}\) edn., 2012

3 chandāḥ pādau tu vedasya/ Pāṇiniyaśiksā, 41, 42
and also for receiving the correct meaning of the words used therein. That is why it is said that if one teaches or even murmurs a Vedic verse without knowing its seer, applied metre, the particular deity and its application, it will bring a great disaster for the speaker.\(^4\) As the hymns of the Vedas are composed in particular metre, so it is necessary to learn the metres to have a correct knowledge of the Vedic verses. For this reason, the metrical science or Prosody has been regarded as one of the six Vedāṅgas, the other five being śikṣā, kalpa, vyākaraṇa, nirukta and jyotiṣa. So the knowledge of the Vedic metres remains as the auxiliary knowledge for achieving the real sense of the Vedic expression. Thus after getting acquaintance on metres, one can be able to utter the Vedic hymn in a proper way and simultaneously, it yields the intended meaning. Vedic verses had different types of readings or pāṭha like padapāṭha, jaṭāpāṭha etc. which also show a variety of rhythm. Metre or chanda is the base of construction, on which the whole structure of the formation of the verse exists. So the rhythmic movement of the Vedic verse was completely dependent on the correct application of the metre therein. For this reason it appears apt to make the comparison between chanda and pāda (foot) in the Vedic literature. Just as man cannot move without his proper footstep and thus becomes handicapped, likewise, the knowledge of the Vedas cannot get propriety without the knowledge of the chanda.

The term chanda comes from the root chaḍ meaning to cover or to please or to give delight.\(^5\) In metre, the meaning of a verse is covered by its syllables and there

\(^4\) aviditvā ṛṣicchandodaivataṁ yogameva ca/
yo’dhyāpayejapāpi pāpyāṁ jāyate tu saḥ// Brhaddevatā, VIII.132

lies the beauty of metres and through this merit, it is able to give pleasure to its readers. A poem metrically formed is capable of giving pleasure to the audience by the methodical formation of words, by the amalgamation of different pitches of sounds and by the musical quality inherent to it.

The *Nirukta* has taken a wide preview of the word *chanda* and it has used the term in various contexts. It says *chandobhyāḥ samāḥṛtya samāḥṛtya samāmnātaḥ* in the context of explaining the first dictum of the book viz. *samāmnāyah samāmnātaḥ*. The meaning of this expression is that the Vedic world of wisdom is equated with *chanda* and from this ocean, the words are collected for necessary explanation. This book again refers to the meaning of the word *chanda* by the expression *chandāṃsi chādanāt*. This sentence relates that the term *chanda* had been originated from the action of covering. More clearly it can be said that as *chanda* remains covering the whole of the Vedic expression, so it is called by the name *chanda*. There is a story behind the origination of *chanda* as revealed in the *Taittirīyasaṃhitā*. According to this story, Prajāpati firstly blazed the fire. Then the fire appeared like the sharp edge of knife before the gods. After seeing his ferocious look, being terrified, gods could not go near him. So, gods covered themselves with *chanda* and approached before Agni. Hence *chanda* is called so as gods covered themselves with it. It is also said that when the verses appeared clear before the sages they could feel some kind of wave or rhythm in their mind and these rhythms took the form of *chanda*.

---

6 *Nirukta*, I.1.1
8 *Taittirīyasaṃhitā*, V.6.6.23
As the Rgveda is accepted as the earliest Vedic literature, the use of metre is assumed to begin in the age of this work only. The verses of the Rgveda which are known as mantra in individual form and sūkta or hymn in collective format are furnished in the texture of different Vedic metres. Vedic literature establishes the existence of seven principal metres viz. Gāyatrī, Usṇik, Anuṣṭup, Bṛhatī, Pañkti, Triṣṭup and Jagatī. In the Yajurveda\(^9\) and in the Atharvaveda\(^10\) the references of these seven metres are spectacularly shown. In the Brāhmaṇa literature also, various references are made in regard to the Vedic metres. The Rkprātiśākhya can be called the first known work to specifically deal with Vedic metres with varieties and sub varieties. In this work we find that three particular chapters are entirely devoted to Vedic chanda and this renowned Vedic work also mentions about the existence of these seven Vedic metres only.\(^11\) Though there remains a long gap between the Vedic and classical metres, it can be assumed that the concept of metres of classical literature had been developed from these Vedic metres only. But the number of types in connection with the classical metre varies in the works of different Prosody writers. Though those were developed under the shadow of Vedic metres, the classical metres have achieved their separate identity and they have been shining with their unique characteristic features in the field of Sanskrit Prosody from time immemorial. It has already been pointed out that the application of metres in Poetry

---

\(^9\) gāyatrī triṣṭupjagatyanuṣṭuppaṅkttyā saha/

bṛhatyuṣṇihā kakup sūcībhiḥ śamyantu tvā/

Śuklayajurveda, XXIII.33

\(^10\) a) gāyatrīṁ triṣṭubhaṁ jagatimanuṣṭubhaṁ bṛhadarkṁ yajamāṇāya svarābhartīṁ/

Atharvaveda, VIII.9.14

b) sapta cchandāṁsi caturuttarāṇyanyo anyasminnadhyāpitāṁ/

Ibid., VIII.9.19

\(^11\) gāyatryuṣṇiganuṣṭupaḥ bṛhatī ca prajāpateḥ/

paṅktitriṣṭubjagatī ca saptacchandāṁsi tāni ha/

Rkprātiśākhya, XVI.1
is essential from the view point of creating rhythmic brilliance through the words. The use of first classical metre is attributed to the great sage Vālmīki whose heart was purified by the practice of extreme penance, where the seed of the karuṇarasa (pathetic sentiment) sprouted and as a result of all these a beautiful metrical poem had come out from his mouth. The beautiful poem was in Śloka metre and with its application, a new variety of metre which had a complete different palate from the Vedic ones was revealed in the dawn of classical Sanskrit literature. Though chanda has been present through the verses of the Vedic texts from hoary past, yet the Vedic metre has some prominent differences from that of the classical ones basically in the structure of formation. Most classical metres are formed with the specified gana or group of syllables represented either by short or long ones or by both short and long syllables together. Sanskrit Prosody writers have fixed the units of such gana of three syllables called triplet as eight viz. ma- gana, na- gana, bha-gana, ya- gana, ja- gana, ra- gana, sa- gana and ta- gana. Among these ma- gana consists of three long syllables, na- gana consists of three short syllables, the first syllable of bha- gana is long and other two are short whereas the first syllable of ya-gana is short and the other two are long. In ja- gana the middle syllable is long and

12 mā niśāda pratiṣṭhānī tvamagamaḥ śāśvatī samāḥ/
yatkaruṇicamithunādekamavadiḥ kāmamohitam// Rāmāyaṇa, Bālakāṇḍa, 2.1
13 ...cādi kaveḥ purāḥ/
krauṇadvandvaviyogothāḥ śokah ślokatvamāgataḥ// Dhvanl., I.5
15 mastrigurustrilaghuśca nakāro bhādīghuruḥ punarādilaghuryah/
jo gurumadhyaṅgato ralamādhyah so’ ntaguruḥ kathito’ntalaghustaḥ// Chandomañjarī, I.8
other two are short whereas in *ra- gaṇa* the middle one is short and other two are long. The last syllable of *sa- gaṇa* is long and other two are short while in *ta- gaṇa* the last syllable is short and other two are long. Besides these there are two one syllabic gaṇas as *ga- gaṇa* and *la- gaṇa* in which the former stands for one long sound and the latter represents one short sound.16

A poetical piece is considered as a good one if the metres employed in the verses are best suited with the underlying *rasa* and also with the subject matter of that literary piece. Kṣemendra says in this connection that a man of worth should employ all the metres after taking into consideration the suitability of the particular variety of the metre for the *rasa* employed and the subject described.17

### 2.2 Metres used in the Śrīmadbhagavadgītā

Though the SBG does not show the expanded variation in connection with its application of the metres, but it can be said without any doubt that in this work the metrical application is apt, rhythmic and it also synchronizes with the tune and taste of the sentiment used. It has already been notified that being a part of the *Mahābhārata* which is a famous śāstrakāvyya, the SBG can also bear charm of this variety of Poetry in its form and essence. As the Anuṣṭūp has a legacy of Vedic genre, its application in the SBG carries the sense of the Vedic feeling. In this work maximum number of verses contain eight syllables in each four *pāda* (quarter) which is the conspicuous characteristic feature of the Anuṣṭūp. All most 80% of the

---

16 *gurureko gakārastu lakāro laghurekakah/ *Ibid., I.9

17 *kāvye rasānusareṇa varṇanānugunena ca/*

*kurvita sarvarṭṭātāṁ viniyogaṁ vibhāgavit// Suvṛttatilaka, III.7*
total verses of the SBG can be grouped in the eight syllabic verses and the rests contain eleven syllables. So, basically the SBG has two types of chanda which have different varieties along with separate names and definitions as determined by the writers of Prosody like Piṅgala, Kālidāsa, Kṣemendra, Gaṅgādāsa and Kedārabhaṭṭa. Let us now analyse the metres of the verses of the SBG.

a) Anuṣṭūp

Because of its dominancy over other types of verses employed in the SBG, the Anuṣṭūp is said to be the main metre of the SBG as well. This is a Vedic chanda which has all together thirty two syllables in its four pādas divided equally into eight syllables in each of the four quarters. It is one of the seven principal Vedic metres. It is also named as Vaktra, Śloka etc. in the hands of different writers. This is important to note here that various scholars have incorporated different similar metres within the jurisdiction of the Anuṣṭūp metre consisting of eight syllables in each of the four quarters. As for example, according to Gaṅgādāsa the eight syllabic metres which are grouped under Anuṣṭūp variety are Citrapadā, Māṇavaka, Vidyumnālā, Samānikā, Pramānikā, Gajagati; according to Kedārabhaṭṭa Vaktra, Pathyāvaktra, Viparītāpathyāvaktra, Capalāvaktra, Yugmāvipulā, Vipulā, Bhāvipulā, Ravipulā, Navipulā, Tavipulā come under the group of Anuṣṭūp whereas Dhīreśvarācārya has included Vidyumnālā, Vitāna, Haṅsaruta, Tuṅgā, Pramāṇikā, Kamala, Gajagati, Māṇavakākrīḍitaka or Māṇavaka or Māṇavakākrīḍa, Mallikā, Samānikā or Samāṇī, Vitāna, Citrapadā, Nārācikā, Acala under this variety of
metre. The general definition of Anuṣṭup is furnished in the Śrutabodha, attributed to Kālidāsa, where it is said that in this variety of metre the 6th syllable is long and the 5th one is short in all the four pādas whereas the 7th syllable is short in the second and fourth pāda and it is long in the first and third pāda. It is noteworthy here that Kālidāsa has termed this metre as Śloka instead of Anuṣṭup that tallies with the words of Ānandavardhana who says śokaḥ ślokatvamāgataḥ. Kṣemendra, while furnishing his definition of this metre, has also named it as Śloka and it bears almost similar norms as furnished by Kālidāsa. In Vṛttamañjarī, Dhīreśvarācārya too, has mentioned that in Śloka the 5th syllable is short and the 6th is long in all the four quarters while the 7th syllable is short in even quarters and in odd quarters it is long otherwise. This is the common rule about Anuṣṭup and by following this, many verses of the SBG can be declared as clear examples of this metre. But we also come across many other verses in the SBG, which are eight syllabic in

---

18 a) Chandomañjarī, Ch. II, ed. by Brahmananda Tripathi, Chaukhamba Surabharati Prakasan, Varanasi, 2004, pp. 24-27

b) Vṛttaratnākara, Ch. II, ed. by Srīsilaskandhamahasthaviravara with Vṛttaratnākarapañcikā commentary of Rāmacandra Kavi Bhārati, Nirmaya Sagar Press, Bombay, 1948, pp. 22-25
c) Vṛttamañjarī, Ch. III, The Government of Assam in the Department of Historical and Antiquarian Studies, Gauhati, 1961, pp. 39-43

19 Though the authorship is controversial.

20 śloke śaṣṭhaṁ guru jñeyaṁ sarvatra laghu pañcamam/
dvicatuspaḍayorhrasvaṁ saptamaṁ dīṛghamanyayoḥ/ śrutabodha, II.4

21 Vide, Chapter II, fn. 13

22 pañcamam laghu sarvesu saptamaṁ dvicaturthayoḥ/ guru śaṣṭhaṁ ca sarveśmaetacchlokasya lakṣaṇam/ suvṛttatilaka, I.14

23 sarvatra pañcamaḥ hrasvo guruḥ śaṣṭho dvituryayoḥ/ yatruṅghryoḥ saptamo hrasvaḥ sa śloko gururanyayoḥ/ Vṛttamañjarī, V.2
construction but do not follow the general norms of the *anusūṭpachanda*. So this may raise the question that how can the rule of Anuṣṭup be applied in all these varieties. But going through the opinions of the scholars in this field, it can be furnished that eight syllabic verses can come under the jurisdiction of the Anuṣṭup variety only. In the *Agnipurāṇa* it is said that *anusūṭpachanda* is formed with eight syllables.\(^{24}\) Sitaram Jha has mentioned, while commenting on the verse that furnishes the definition of the Anuṣṭup metre in the *Śrutobodha* that any metre having eight syllables is Anuṣṭup.\(^{25}\) Kṣemendra also is of the opinion that due to the presence of multiple varieties and sub varieties, the Anuṣṭup cannot be confined by the control of any specific *gaṇa* and the only criterion that it should possess is the existence of eight syllables in each *pāda* and smooth sounding quality dominates the process.\(^{26}\) Hence, there is no problem in considering all the verses of SBG consisting of eight syllables under the label of *anusūṭpachanda*. But it is also worth mentioning that after going through these verses of the SBG, some peculiarities can be traced very easily. There are numerous verses in the SBG which although do not follow the general rule of Anuṣṭup metre, yet can be classified into another group that follows certain different norms of Anuṣṭup laid down by writers other than Kālidāsa. Those metres even though are known as Anuṣṭup in some sources but in other places again those are associated with different nomenclature. Whatever may be the name or term used against this group, those are considered as a variety of Anuṣṭup only. So, there can

\(^{24}\) *sāṣṭāṅkaranaṅtupsaṃcaturasacca tripāṭkacita//* *Agnp.*, 330.7

\(^{25}\) *sarvanāṅtupsaṃcaturasacca ecaḥdaṁśyaṣṭāṅkṣarāni cet// Viśeṣa on Śrutabodha*, II.4, ed. by Sitaram Jha with *viśeṣa*, Chaukhamba Sanskrit Series Office, Varanasi, 2012, p. 15

\(^{26}\) *asadāṅkhyo bhedaśaraṅsargādaṅustūṭiphyandsaṁ ganaḥ// tatra lakṣyāṇusāreṇa śravyatāyaḥ pradhānātā// Suvrattālaka*, I.15
be two divisions of the Anuṣṭup verses of SBG, one that follows the general and the common rule of this metre and the other that carries different norms or it may be the group of verses employed with a few peculiarities. Between these two groups of Anuṣṭup, the examples of the former section are taken into consideration first for discussion here.

The total number of verses where the general as the common rule of the Anuṣṭup metre is employed is five hundred and twelve. These are noted below.

Chapter I - vr.no. 1, 2, 3, 4, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, 32, 34, 35, 36, 37, 38, 39, 40, 41, 42, 44, 45, 46, 47.

Chapter II – vr.no. 1, 3, 4, 9, 10, 11, 13, 14, 15, 16, 17, 18, 19, 21, 23, 24, 25, 27, 28, 30, 34, 37, 38, 39, 40, 41, 42, 44, 45, 47, 48, 49, 50, 51, 53, 54, 55, 57, 58, 59, 60, 62, 64, 65, 66, 68, 69, 72.

Chapter III - vr.no. 1, 2, 3, 4, 6, 9, 10, 12, 13, 14, 15, 16, 17, 18, 20, 22, 23, 24, 25, 27, 28, 29, 30, 31, 32, 33, 34, 36, 38, 39, 40, 41, 42, 43.

Chapter IV – vr.no. 1, 3, 4, 5, 7, 8, 9, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 32, 33, 34, 35, 36, 37, 38, 39, 41, 42.

Chapter V - vr.no. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 23, 24, 25, 26, 27, 28.

Chapter VI - vr.no. 2, 3, 4, 5, 6, 7, 8, 9, 12, 13, 16, 17, 18, 19, 20, 21, 22, 23, 24, 28, 29, 30, 31, 32, 33, 34, 35, 37, 38, 39, 40, 41, 43, 44, 45, 46, 47.

Chapter VII - vr.no. 1, 2, 3, 4, 5, 7, 8, 9, 10, 12, 13, 15, 16, 18, 20, 21, 22, 23, 24, 26, 27, 28, 29.
To examine the existing metrical features and to support our observation we have taken here some verses of the SBG from different chapters.
dharmakṣetre kurukṣetre samavetā yuyutsavaḥ/
māmakāh pāṇḍavāścatva kimakurvata sañjaya//

klaivaṁ māsma gamak pārtha naitat tvayyupapadyate/

kṣudraṁ hṛdayadaurvalyaṁ tyaktvottīṭha paramtapa//

vedavināśinaṁ nityaṁ ya enamajamavyayam/

kathaṁ sa puruṣaṁ pārtha kaṁ ghātayati hanti kam//

sarvadharman parityajya māme kaṁ śaraṇaṁ vṛaja/

ahaṁ tvāṁ sarvapāpebhyo mokṣayisyāmi mā śucah//

In all these verses the rule of Anuṣṭup as laid down by Kālidāsa, is employed without any exceptionality. In each case, the 6th syllable is found to be long and the 5th one is short in each of the four pādas whereas the 7th syllable is short in the second and the fourth pāda and the same is long in the first and the third pāda.

In Chandomañjarī, Gaṅgādāsa has defined the metre called Vaktra and said that it is called Vaktra where the 5th syllable is short everywhere and the 6th and 7th syllables are long in the second and fourth pādas. Gaṅgādāsa himself mentions in the definition that this variety can be called Anuṣṭup also. On the basis of this

27 SBG., I.1
28 Ibid., II.3
29 Ibid., II.21
30 Ibid., XVIII.66
31 pañcamaṁ laghu sarvatra, saptamaṁ dvicaturthayoḥ/
guru śaṭṭhaṁ ca pādānāṁ ĺeśaiśvaniyamo mataḥ/
prayoge prāyikaṁ prāhuḥ ke’pyetadvṛtalakaśaṇam/
loke’nuṣṭubtti khyātaṁ tasyaśṭākṣarataḥ matāḥ/ Chandomañjarī, Ch. IV, p. 136
definition the above mentioned verses can be called anuṣṭupchanda even according to Gaṅgādāsa. So, it is clear from Gaṅgādāsa’s version that Anuṣṭup is also called Vaktra the examples of which are very common in Bāṇa’s Harṣacarita.32

While delineating with the features of the Vaktra metre in his Vṛttaratnākara, Kedārabhaṭṭa has said that it is called Vaktra metre, where after the 1st syllable there is no na-gaṇa and sa-gaṇa in each four pāda and this writer also has included this variety under Anuṣṭup.33 If we follow this definition, the metre of a number of verses of the SBG can be traced out to be Anuṣṭup only. Though Kedārabhaṭṭa has shown a number of varieties of this metre, yet we have taken here the general characteristics of the Vaktra metre which can be traced in some of the verses of the SBG. Seventy six ślokas of the SBG can be taken under this group and a list is forwarded here with a chapter wise number of verses that come under the preview of the Vaktra metre with the special feature laid down by Kedārabhaṭṭa.

Chapter I – vr.no. 5, 33, 43.
Chapter II – vr.no. 12, 26, 31, 32, 33, 36, 56, 61, 63, 71.
Chapter III – vr.no. 8, 11, 19, 21, 26, 35, 37.
Chapter IV – vr.no. 6, 24, 30.
Chapter V – vr.no. 22.
Chapter VI – vr.no. 1, 11, 26.
Chapter VII – vr.no. 11, 17, 19, 25, 30.

32 nirgatāsu na vā kasya kālidāsasya sūkiṣu/ prītirmadhurāsāndrāsa mañjarīsviva jāyate// Harṣacarita, I.16
33 vaktraṁ nādyānṇasau syātāmadheryo’nuṣṭubhi khyātām// Vṛttaratnākara, II.43
Chapter VIII – vr.no. 2, 14, 24, 27.

Chapter IX – vr.no. 2, 3, 10.

Chapter X – vr.no. 6, 7, 8, 26, 32.

Chapter XI – vr.no. 55.

Chapter XII – vr.no. 9.

Chapter XIII – vr.no. 1, 17, 31.

Chapter XIV – vr.no. 6, 10, 15, 17, 19.

Chapter XV – vr.no. 7, 9, 18, 20.

Chapter XVI – vr.no. 6, 10, 22.

Chapter XVII – vr.no. 3, 11, 16, 19, 22.

Chapter XVIII – vr.no. 12, 13, 26, 33, 36, 46, 47, 49, 52, 75.

It is important to note here that fifty six verses of the SBG can be specified where particular characteristic features of anuṣṭupchanda as laid down by the writers of Prosody are not found in a complete form, But the metres of these verses can be taken as Anuṣṭup by the partial fulfillment of the conditions and also by the strength of the existence of eight syllables in each pāda. The chapter wise numbers of those verses are

Chapter I – vr.no. 9,25.

Chapter II – vr.no. 2, 35, 43, 46, 52, 67.

Chapter III – vr.no. 5, 7.

Chapter IV – vr.no. 2, 10, 13, 31, 40.
Chapter V – vr.no. 13, 29.

Chapter VI – vr.no. 10, 14, 15, 25, 27, 36, 42.

Chapter VII – vr.no. 6, 14.

Chapter VIII – vr.no. 3.

Chapter IX – vr.no. 1, 13, 17, 26.

Chapter X – vr.no. 2, 25.

Chapter XI – vr.no. 10, 11, 53.

Chapter XII – vr.no. 19, 20.

Chapter XIV – vr.no. 5, 9.

Chapter XV – vr.no. 19.

Chapter XVI – vr.no. 11, 13, 19.

Chapter XVII – vr.no. 10, 12, 25, 26.

Chapter XVIII – vr.no. 23, 32, 37, 38, 41, 56, 64, 70.

Among these, 9th verse of the First Chapter bears the features of Anuṣṭup in all the three quarters except the third quarter where the 6th and the 7th syllable are short instead of being long. Same kind of peculiarity can be found in 2nd, 10th, 13th and 40th verse of the Fourth Chapter, 15th, 27th, 36th and 42nd verse of the Sixth Chapter, 6th verse of the Seventh Chapter, 13th and 26th verse of the Ninth Chapter, 12th verse of the Twelfth Chapter and the like. The similar type of exception can be noticed in some verses but the peculiarity in these verses remains in the first quarter. These are 25th verse of the First Chapter, 2nd, 52nd and 67th verse of the Second
Chapter, 5th and 7th verse of the Third Chapter, 31st verse of the Fourth Chapter, 13th and 29th verse of the Fifth Chapter, 10th, 14th and 25th verse of the Sixth Chapter, 14th verse of the Seventh Chapter, 17th of the Ninth Chapter etc. There is only one verse i.e. verse 3rd from the Eighth Chapter, where this peculiarity is noticed but in both the 1st and the 3rd quarter. Another peculiarity is that in the 46th verse of the Second Chapter, only the 6th syllable is short in the 1st quarter where it should be long according to the general rule of Anuṣṭup. The 5th syllable is long instead of short and the 6th and 7th syllables are short instead of being long in the 1st quarter of the verse 1st of the Ninth Chapter and 9th of the Fourteenth Chapter while in their 3rd quarter also the 6th and 7th syllables are in short which should be long. This position of these three syllables exactly happens in the 20th verse from the Twelfth Chapter but what happened in the 1st quarter of the previous verses now it happens in the 3rd quarter and what happened in the 3rd quarter, it happens in the 1st quarter of the present verse. Therefore, it appears that there are so many variations in the application of Anuṣṭup metre in the verses of the SBG. But as they are constituted with eight syllables, hence, they all come under the jurisdiction of this metre and thereby, create another sub variety of Anuṣṭup in the field of Sanskrit Prosody.

The 1st verse of the Eleventh Chapter of the SBG\textsuperscript{34} bears all total 33 syllables i.e. one more syllable is present there than the stipulated number of Anuṣṭup metre. The first quarter of this verse contains nine syllables.

\textsuperscript{34} madanugrahāya paramaṁ guhyamadhyātmasaṁjñītan/
yattvayoktaṁ vacastena moho’yaṁ vigato mama/ \hspace{1cm} SBG., XI.1
b) Indravajrā

This classical metre falls under the Triṣṭup variety of the Vedic chanda. The definition of *indravajrāchanda* as laid down by the Prosody writers goes like this - if there are two *ta-gaṇas*, one *ja-gaṇa* and two long syllables in all the four quarters then it is a case of *indravajrāchanda*. Kālidāsa has said that when an eleven syllabic metre has short syllables in its 3rd, 6th, 7th and 9th place, it is termed as Indravajrā. In the *Nāṭyaśāstra*, this metre is defined as *navamaṁ saptamaṁ śaṣṭhaṁ tṛṭīyaṁca bhavellaghу/ yatraikādaśake pāde indravajreti sāyathā*. This shows that Kālidāsa, while formulating the definition of Indravajrā metre, was very much influenced by that of the *Nāṭyaśāstra* in connection with the placement of the short letters. In the SBG there are four verses where this metre has been employed and the numbers of these four verses are furnished below.

Chapter VIII – vr.no. 28.

Chapter XI – vr.no. 20.

Chapter XV – vr.no. 5, 15.

Among these verses two have taken here for specifying the conditions narrated in two types of definition of the Indravajrā metre.

35 syādindravajrā yadi tau jagau gah/ Chandamaṃjaṁ, II.11
36 yasyāṁ triṇaṁ saṃptamaṁkṣaṛaṁ syad-
hrasvaṁ sujanīghhe navamaṁ ca tadvat/
gatyā vilajjikṛtaḥ saṁsaṅgānte
ţāmiṇḍravajrāṁ bruvaṁ kavindrāḥ/ Śrutanātha, II.14
37 Nat., XVI.31
vedeṣu yajñeṣu tapaḥṣu caive

dāneṣu yat punyaphalaṁ pradiṣṭam/

atyeti tat sarvamidam vidītvā

yogī param sthānamupaiti cādyam//

In this verse, the 3rd, 6th, 7th and 9th syllables in each four quarter are short which forms Indravajrā metre. Again in the verse

nirmāṇamohā jitasāṅgadosā

adhyātmanityā vinivṛttakāmāḥ/

dvandvairvimuktāḥ sukhadubhadhaṁjñai-

rgacchantyamūḍhāḥ padamavyayām tat//

there are two ta-gaṇas, one ja-gaṇa and two long syllables thus fulfilling the conditions of the Indravajrā metre as laid down in the Chandomañjarī.

c) Upendravajrā

Upendravajrā, an eleven syllabic metre is also employed in the verses of the SBG. This chanda, like the previous one, also falls under the Triṣṭup variety of the Vedic metre. In Śrutabodha it is defined that if the first syllable of the indravajrāchanda is short in each four pādas, then it is a case of Upendravajrā.\(^{40}\)

---

\(^{38}\) SBG., VIII.28

\(^{39}\) Ibid., XV.5

\(^{40}\) yadindravajrācaraṇeṣu pūrve

bhavanti varṇā laghavaḥ suvarne /
amandamādyanmadane tadānī-
mupendravajrā kathitā kavīndraḥ// Śrutabodha, II.15
Gaṅgādāsa also bears the same view.\textsuperscript{41} In Indravajrā metre the first syllable is always long and as it comes up with the\textit{ ta-gaṇa} in the beginning of each \textit{pāda}. In this metre the third letter is short and the first and the second are subsequently long.\textsuperscript{42} But when the first letter of the\textit{ ta-gaṇa} is changed into short and the other remain same, it turns to be a\textit{ ja-gaṇa}. So it can be deduced from the definition furnished by Gaṅgādāsa that in the Upendravajrā, the first triplet constitutes \textit{ja-gaṇa} where only the middle letter is long and other two are small.\textsuperscript{43} In \textit{Vṛttaratnākara} it is defined that where there are two \textit{ja-gaṇas}, one \textit{ta-gaṇa} and two long syllables, it is a case of Upendravajrā.\textsuperscript{44} The verses where Upendravajrā metre is employed in the SBG are noted below.

Chapter XI - vr.no. 28, 29, 45.

For example a verse is presented here.

\begin{quote}
\textit{adrṣṭapūrvam hṛṣito’smi drṣṭvā}
\textit{bhayena ca pravyathitaṁ mano me/}
\textit{tadeva me darśaya deva rūpaṁ}
\textit{prasīda deveśa jagannivāsa/}\textsuperscript{45}
\end{quote}

\textsuperscript{41} upendravajrā prathame laghau sāḥ// \textit{Chandomañjarī}, II.11
\textsuperscript{42} Vide, Chapter II, fn. 15
\textsuperscript{43} Vide, Ibid.
\textsuperscript{44} upendravajrā jatajāstato gau// \textit{Vṛttaratnākara}, III.4
\textsuperscript{45} SBG., XI.45
d) Upajāti

Generally the metre which is an admixture of both the Indravajrā and the Upendravajrā is called upajātichanda. But the study in the Prosody clarifies that the mixture of any two types of chanda makes the classical metre called Upajāti. There are fifteen number of verses in the SBG where Upajāti metre is employed. Those are as follows

Chapter II – vr.no. 8, 22.

Chapter XI – vr.no. 15, 19, 25, 31, 34, 36, 38, 39, 40, 42, 43, 44, 47.

For analysis let us take the following verse

\[na hi prapaśyāmi mamāpanudyād\]
\[yacchokamucchoṣaṇamindriyāṇām/\]
\[avāpya bhūmāvasapatnamṛddhaṁ\]
\[rājyaṁ surāṇāmapi cādhipatyam∥\]

In this verse the 1\textsuperscript{st} and the 3\textsuperscript{rd} quarters are in Upendravajrā metre and the 2\textsuperscript{nd} and the 4\textsuperscript{th} quarters show the application of the Indravajrā metre. So this verse fulfills the condition of the upajātichanda. It is important to note here that there is no hard and first rule about the equal ratio of the Indravajrā and Upendravajrā in the Upajāti metre. So the number of pādas of the Indravajrā and Upendravajrā may not be equal in all the cases of Upajāti metre. As for example we can take the following verse

\[yatra dvayorapyanayostu pādā\]
\[bhavanti sīmantini chandrákānte /\]
\[vidvadhīrūṇyaiḥ parikalpītāḥ sā\]
\[praujyāyatāṁityupajātiresāḥ// Śrutiḥodha, II.16\]

\[SBG., II.8\]
paśyāmi devāṃstava deva dehe
sarvāṃstathā bhūtaviśeṣasaṅghān/
brahmāṇāmiśāṁ kamalāsanastha-
mṛśīṁśca sarvāṇurāgāṁśca divyāṁ//

Here the first three quarters are in Indravajrā and the last one is in Upendravajrā metre. So it is also a case of Upajāti.

Besides these there are some other verses in the SBG which are constructed in the format of the mixture of two different metres other than Indravajrā and Upendravajrā and thus they do not belong to the conventional jurisdiction of the metre called Upajāti. But by the strength of the secondary rule this variety also comes under the jurisdiction of the upajātichanda. This rule states that the mixture of any two metres will be called Upajāti. In this way certain verses of the SBG come under the jurisdiction of Upajāti only. In this category we can formulate those verses of the SBG which are formed with the features of Indravajrā and Śālinī metre. When there is one ma-gan, two ta-gañas and two long syllables in a quarter, it is called śālinīchanda. In the SBG there are two verses where this feature of Upajāti can be traced out. Those are

Chapter II – vr.no. 7.

---

48 Ibid., XI.15
49 tena varṇāstha-indravānśāpādayorapi saṁkarādupalajātyo bhavantī/
śālinīvātormīpādayoḥ, anyeṣāmaḥi svalpahedānāṁ prayogānusārenopalajātyayojīneyāḥ,
Chandahśāstra, Vṛtti on VI.17, ed. by Ananta Sharma with the commentary
Mrtaśaṅjīvanī of Halāyudhabhaṭṭa & Chandonirukti by Madhūsūdana Vidyāvācaspati,
Parimal Publications, Delhi, Reprint, 2001, p. 125
50 māttau gau cecchālinī vedalokaiḥ// Chandomañjarī, II.11
Chapter IX – vr.no. 20.

For the analysis we can take the following verse where the first two pādas are in śālinīchanda and 3rd and 4th pādas are in Indravajrā.

\[
\text{traividyā māṁ somapāḥ pūtapāpā}
\]

\[
yajñairiṣṭvā svargatīṁ prārthayante/
\]

\[
te punyamāśādyā surendraloka
\]

\[
maśnanti divyān divi devabhogān/\textsuperscript{51}
\]

Another interesting feature can be traced from the metrical analysis of the verses of the SBG that there are two such verses which are constructed with the admixture of three metres. These two verses bear the features of Indravajrā, Upendravajrā and Śālinī metre and thus bring another variety to the metre called Upajāti. In the following verse

\[
anekabāḥūdaravaktranetraṁ
\]

\[
paśyāṁi tvāṁ sarvato‘nantarūpam/
\]

\[
nāntaṁ na madhyain na punastavādiṁ
\]

\[
paśyāṁi viśveśvara viśvarūpa/\textsuperscript{52}
\]

the 1st quarter bears the features of Upendravajrā, the 2nd quarter bears that of Śālinī and the last two quarters are in Indravajrā metre. Likewise, the following verse is also formed with the same process where the 1st quarter is in Indravajrā, 2nd is in Śālinī and the last two quarters bear the Upendravajrā metre.

\textsuperscript{51} SBG., IX.20
\textsuperscript{52} Ibid., XI.16
In some of the verses of this great work it is also seen that some quarters of a particular verse do not follow the norm of any specific metre. For instance, in 21st verse of the Ninth Chapter, the first two quarters bear the norms of Śālinī metre and the 3rd follows the feature of Indravajrā whereas the 4th quarter of the same verse does not come under the rule of any definite pāda of any metre. There are some other verses, where this peculiarity can be noticed in any of the four quarters. Thus the 17th verse of the Eleventh Chapter bears the characteristics of śālinīchanda in its 2nd and 3rd quarter and that of Indravajrā in the 4th quarter whereas the 1st quarter does not fall under any of the specific metrical norm. Likewise, the last three quarters of the 18th verse of the same chapter are in Upendravajrā metre whereas the 1st pāda does not follow the format of any specific metre. The 22nd verse from

\[\text{mā te vyāṭhā mā ca vimūḍabhavo} \]
\[\text{dṛṣṭvā rūpāṁ ghoramīḍrūmāmedam/} \]
\[\text{vyapetabhīḥ prītamanāḥ punastvaṁ} \]
\[\text{tadeva me rūpamidaṁ prapaśya/} \]

53 Ibid., XI.49
54 te taṁ bhūktvā svargalokaṁ viśālaṁ
kṣīne puṇye martaḷokaṁ viśaṁti/
evaṁ traydharmamanuprapannā
gatāgataṁ kāmakāmā labhante// Ibid., IX.21
55 kirīṭinaṁ gadināṁ cakriṇāṁca
tejorāśiṁ sarvato dīptimantam/
paśyāmi tvāṁ durnirikṣyaṁ samantād
dīptānalārkadyutimaprameyam// Ibid., XI.17
56 tvamākṣaraṁ paramaṁ veditavyaṁ
tvamasya viśvasya paraṁ nighaṇāṁ/
tvamavyayaḥ śāsvadadharmagoptā
sanātanastvaṁ puruṣo mato me// Ibid., XI.18
the same chapter\textsuperscript{57} shows the existence of the gaṇas according to the Vātormī metre\textsuperscript{58} in its 1\textsuperscript{st} quarter. But the syllables show the existence of the Indravajrā metre in its 3\textsuperscript{rd} quarter and the gaṇas of its last quarter shows the norms of the Šālinī metre while its 2\textsuperscript{nd} quarter does not tally with the syllabic distribution of any of the specific metre specified by the Prosody writers. Again the 26\textsuperscript{th} verse from the same chapter\textsuperscript{59} has Indravajrā in the 2\textsuperscript{nd} quarter, Šālinī in the 3\textsuperscript{rd} quarter and Upendravajrā in the last quarter whereas its 1\textsuperscript{st} quarter is without any fixed metrical distribution. In this way there are other verses where we can get 11 syllables in each quarters of which some bear the characteristic features of a definite metre and some do not. Altogether there are twenty five verses of this kind and these are chartered in the following way.

Chapter II – vr.no. 5, 20, 70.

Chapter VIII – vr.no. 9, 11.

Chapter IX – vr.no. 21.

Chapter XI – vr.no. 17, 18, 21, 22, 23, 24, 26, 27, 30, 32, 33, 35, 37, 41, 46, 48, 50.

Chapter XV – vr.no. 2, 4.

\textsuperscript{57} rudrādityā vasavo ye ca sādhyā
   viśve śvinau marutāścōṣmapāśca/
   gandharvayakṣāsurasiddhasaṅghā
tiṣkante tvāṁ vismitāṣcāṁ sarve// \hspace{1em} \textsuperscript{Ibid.}, XI.22
\textsuperscript{58} vātormīyaṁ gaditā mbhau tagau gah/
   Chandomañjarī, II.11
\textsuperscript{59} amī ca tvāṁ dhṛtarāṣṭrasya putrāḥ
   sarve sahaivāvanipālasaṅghaiḥ/
   bhīṣmo droṇaḥ sūtaputrastathāsau
   sahaśmadfyairapi yodhamukhaḥ// \hspace{1em} \textsuperscript{SBG.}, XI.26
From the above analysis of these verses one point is clear that though some quarters of such verses of the SBG do not follow any specific rule to form a particular kind of metre, yet they can be grouped under a particular sub variety as they are not too negligible in number. In this connection we can refer to the fact that some quarters of certain verses have a variety of syllabic placement. Thus in some quarters of these verses we find one ja-gaṇa, one bha-gaṇa, one ta-gaṇa and two long syllables. The chapter wise numbers of those verses are

Chapter II – vr.no. 20.

Chapter VIII – vr.no. 11.

Chapter XI – vr.no. 17,18, 23, 37, 41,46.

Similarly we find one ya-gaṇa, one bha-gaṇa, one ta-gaṇa and two long syllables in a quarter of the verses which are furnished below.

Chapter XI – vr.no. 21, 23, 26, 33.

Chapter XV – vr.no. 2.

Some quarters have one ma-gaṇa, one ta-gaṇa, one ja-gaṇa and two long syllables in the following number of verses.

Chapter II – vr.no. 5, 29, 70.

Chapter XI – vr.no. 21, 23, 24, 26, 46, 48.

Similarly one ta-gaṇa, one bha-gaṇa, one ta-gaṇa and two long syllables are seen to form some quarters of verses and these are noted below.

Chapter XI – vr.no. 22, 27, 30, 37.

Chapter XV – vr.no. 4.
Some verses have one *ya-gañā*, two *ta-gañās* and two long syllables in their respective quarters and those are

Chapter II – vr.no. 20.

Chapter VIII – vr.no. 10, 11.

Chapter XI – vr.no. 32, 35,50.

Some verses are constructed with quarters having one *ja-gañā* and then two *ta-gañās* with two long syllables. The verses of this kind are

Chapter II – vr.no. 20.

Chapter IX – vr.no. 21.

Chapter XI – vr.no. 35,37.

In this way, one striking feature of the SBG can be put forward in the forefront of the literary field that it bears verses, the constructions of which can be set as examples of a new variety of metre. This again proves that the composer of this great book was a great innovator. The important point to be noted here is that even after getting variation in the syllabic distribution in the quarters of these verses the number of syllables remains eleven only.

Another peculiarity found in this connection is that in the SBG, there are some other verses where three quarters have eleven syllables and the number of the syllables of one quarter is twelve. Those are notified as follows

Chapter II – vr.no. 29.

Chapter VIII – vr.no. 10.

Chapter XV – vr.no. 3.
Among these three verses the first two verses are constructed with quarters either having Indravajrā and Upendravajrā metre or with some unspecified metre while 3rd verse from the Fifteenth Chapter shows some peculiarities. In this verse, the 1st quarter bears the feature of Varṇśasthavila metre with twelve syllables⁶⁰ whereas the 2nd and the 3rd quarter are having Indravajrā metre and the 4th one bears the syllabic distribution of Upendravajrā metre. The following verse is an example of this.

```
na rūpamasyeha tathopalabhya
nānto na cādirna ca sampraṭiṣṭhā/
aśvatthamenaṁ suvirāḍhamūla-
masaṅgaśastreṇa dṛḍhena chitvā/
```

The 6th verse of the Second Chapter⁶¹ can be noticed as having twelve syllables in the first two quarters and 11 syllables in the last two quarters which follow the rules of the *triṣṭupchanda* laid down in the *Ṛkprātiśākhya*.⁶²

### 2.3 Propriety of the metres used in the Śrīnadbhaṅgavadvītā

Though there are some stray uses of other metres in the SBG, it is undoubtedly the metre called Anuṣṭup that occupies the predominant place here.

---

⁶⁰ vadanti varṇśasthavilaṁ jatau jaraul/ Chandumāñjarī, II.12
⁶¹ na ca itadvidmaḥ kataranno garīyo yadvā jayema yadi vā no jayeyuh/ SBG., II.6
⁶² dvau cetu dvādaśākṣaraul prāyasopajagatyesā parasyāsya tu sā triṣṭupī/ Ṛkprātiśākhya, XVI.65
This metre is generally used in case of scriptures which fall under the genre called śāstra. This is clearly stated by Kṣemendra that in case of a śāstra the poet must apply the Anuṣṭup metre with care and caution by which everybody can grasp the connection between the words used in the particular piece and their meaning which brings benefit to all.  

Again it is also stated by the same author that in case of a kāvya or a literary piece, the poet can apply any type of metre as he wishes. This statement indirectly admits the application of the metre called Anuṣṭup even in case of a kāvya. Kṣemendra, while dealing with the use of this particular metre clearly points out the places where the application of Anuṣṭup is prescribed for its judicious use. Here he says that the works which are based on Purāṇas and speak about one’s duty and responsibilities, and the works composed with a view to imparting good advices in general are places where Anuṣṭup is thought to be the perfect one. It is also stated in the work of Kṣemendra that Anuṣṭup is fit for use in the beginning of a chapter in a mahākāvya, in narrating something in an elaborated manner and also in the delivery of advice about the non attachment towards the material world. Thus it is clear that the metre called Anuṣṭup can be applied to a poetic piece that evolves round some good pieces of advice. For this reason even in the Abhijñānaśakuntala which is purely a literary piece of erotic sentiment the advice of Vaikhānasa not to

63 śāstrāṁ kuryātprayatnena prasannārthahanuṣṭubhā/
   yena sarvopakārāya yāti suspaṣṭasetūtām// Suṟṟuttalaka, III.6

64 Vide, Chapter II, fn. 17

65 purāṇaprativimbēṣu prasannopāyavartmasu/
   upadeśapradhāneṣu kuryāṭsarbeṣvānuṣṭubham// Suṟṟuttalaka, III.9

66 ārambhe sargabandhasya kathāvistarasāṅgrāhe/
   samopadeśavṛttānte santāḥ śaṅsantyanuṣṭubhām// Ibid., III.16
apply the arrow on the humble deer is written through a verse with Anuṣṭup. Again his praise bestowed on the king Duṣyanta as the king withdraws his bow and arrow from the benign deer at the request of the celibate, has also been narrated through a verse composed in the Anuṣṭup metre. Thus Anuṣṭup is very much applicable in case of Sanskrit ślokas that project any kind of advice. The SBG is a literary piece where Kṛṣṇa is continuously giving Arjuna, his dear disciple, the advice to take the vow of the battle and not to discard it as this battle will be fruitful for the sake of the progeny in this world. The whole piece is an elongated elaboration of Kṛṣṇa’s  śamopadeśa for which the application of the Anuṣṭup metre is very apt and logical here from all points of view. Thus this application serves for easy understanding, lucid presentation and also for the concomitance of the subject matter with its inner purpose. Moreover, the employment of other metres like Indravajrā, Upendravajrā, Upājāti etc. also has added poetical essence in the flow of sentiment in this poem. Thus besides creating the unique poetic rhythm, the metres applied in this literary composition serve all the purposes of the great poet Vyāsa. So there is no point of doubt in saying that the application of metre in the SBG may be considered as successful and praiseworthy from all corners.

2.4 A Note on Sanskrit Figure of Speech

In the realm of Sanskrit literature figures of speech play a great role as it does in the poetical works of other language as well. The Sanskrit equivalent for the

67 tatsādhukṛṭasañdhānaś pratisañhara sāyakam/
ārtatrāṇāya vah śastraṁ na prahartumanāgasi// Abhijñānaśākuntala, I.11
68 janma yasya purovvaṁśe yuktārāpamidaṁ tava/
putramevaṅguṇopetaṁ cakravartināmāpnuhi// Ibid., I.12
figure of speech is *alaṅkāra*. The term *alaṅkāra* has got a traditional heritage in the field of Poetics. It carries its own history and developments in the backdrop of Indian Poetics. It is a combination of two terms viz. *alam* - the indeclinable and *kṛ* - the root, the suffix attached here is *ghañi*. The etymological meaning of this term states that it is what decorates i.e. *alaṅkaroti alaṅkāraḥ* or that by which something is decorated i.e. *alaṅkriyate anena iti alaṅkāraḥ*. The term is used as an agent in the former case whereas in the latter case it is used to mean an instrument of decoration. But in any case the term signifies a substratum which remains as related with the act of decoration. So, the term *alaṅkāra* has been accepted to signify ornament that decorates. Kālidāsa, in the very beginning of his drama *Vikramorvaśīya* has used this term to mean ornament.\(^6\)

In the broad jurisdiction of Indian Poetics the term *alaṅkāra* is seen to be used to relate beauty as a whole *saundaryamalaṅkāraḥ*.\(^7\)

With independent objectives and prospects different rhetoricians have defined the term in their own language. Bharata, the veteran rhetorician is of opinion that *alaṅkāra* is used to adorn the literary composition and it, like the poetic qualities, remains as the decoration (*bhūṣaṇam*) of the poetic creation.\(^7\)

Bharata has mentioned four figures of speech viz. Upamā (simile), Rūpaka (metaphor), Dīpaka (condensed expression) and Yamaka (alliteration of syllable). Bhāmaha, in his *Kāvyālaṅkāra*, though not shown any distinct form of definition on *alaṅkāra*, has pointed out some basic characteristics of this poetic


\(^{7}\)Kaṭṭ., I.2

\(^{7}\)alaṅkāraigṛṇāścaiva bahubhīḥ samalaṅkṛtām/
  bhūṣaṇairīva vinyastaśtad bhūṣaṇamiti smṛtam/ *Nat.*, XVII.6
element. The famous statement of Bhāmaha  *na kāntamapi nirbūṣaṁ vibhāti vanītānām*\(^{72}\) establishes the fact that as even the beautiful face of a lady, if not decorated, does not shine, similarly, a poetic creation, though replete with other poetic excellences, if not embellished cannot create proper charm in the mind of the connoisseur. He again opines that the use of *alaṅkāra* in poetic creation is associated with striking feature of expression (*vakratā*).\(^{73}\) Though the definition of *alaṅkāra* varies in language in the statement of various rhetoricians, it is unanimously granted as a source of enhancement of the literary charm of a composition. Viśvanātha Kavirāja has called *alaṅkāra* as a source of enhancement of *rasa* or the sentiment of a literary composition.\(^{74}\) So the existence of *alaṅkāra* in a literary piece obviously heightens the charm of the piece and thus attracts the reader as the ornaments like bracelet, ear ring etc. enhance the beauty of a human being. But it is important to note here that the expressive presence of *alaṅkāra* in Poetry is not obligatory as it is stated by Mammaḥabhaṭṭa in connection with the definition of *kāvyā* in the *Kāvyaprakāśa* that even without the presence of an *alaṅkāra*, if other conditions are fulfilled, the combination of *śabda* (word) and *artha* (meaning) can constitute a literary piece.\(^{75}\) So it can be said that the existence of *alaṅkāra* in Poetry always remains as an instrument of enhancing the literary attraction.

The use of this poetic device can be traced even in the Vedic mantras. There are many verses in the Vedic pieces where the application of *alaṅkāra* has added an

---

\(^{72}\) Kavlmk., I.13

\(^{73}\) vakrābhidhayaśabdoṅkṛitiśā vācāmaṅkṛitiḥ/ Ibid., I.36

\(^{74}\) Vide, Ch. I, fn. 83

\(^{75}\) tadadoṣau śabdārthau saguṇāvānaṁkṛiti punahḥ kvāpi/ Kavp., I.4
extra charm. E.g. Upamā has been employed in the hymns of Uṣas.\footnote{abhrāteva purīsā eti praṭīci gartārugiva sanaye dhanānām/ jāyeva patya uṣāti suvāsā, uṣā hasteva nirinīte aspaḥ// Ṛgveda, I.124.7} Another famous figure of speech called Rūpaka is used in a good number of verses in Upanisadic work like \textit{Kaṭhopaniṣad}.\footnote{ātmānaṁ raṁthināṁ viddhi śarīraṁ raṁthameva tu/ buddhiru tu sārathiru viddhi, manāḥ pragahameva ca// Kaṭhopaniṣad, I.3.3} Again the use of Atiśayokti is seen in the \textit{Mundakopaniṣad}.\footnote{dvā suparṇā sauyuṣa sakhyā, samānaṁ vrkṣarṇaṁ pariṣavajāte/ tayoranyah pippala svādvattyanaśnannanyo abhicākaśītā// Mundakopaniṣad, III.1.1} Pāṇini - the great Sanskrit Grammarian, while dealing with the specific type of compound named Tatpuruṣa, has also put some light on the usage of the figure of speech called Upamā or simile in Sanskrit language through the famous sūtras \textit{upamānāṁ sāmānyavacanaṁ} and \textit{upamitaṁ vyāghrādibhi sāmānyaprayoget}.\footnote{Aṣṭādhyaīī, II.1.55} With the help of these sūtras the formations of words like \textit{ghanaśyāmaḥ, puruṣavyāghraḥ} etc. where similitude is expressed, can be established in Sanskrit grammar also.\footnote{Ibid., II.1.56} The poets like Vālmīki, Vyāsa, Kālidāsa and Bhavabhūti have shown their expertise in the use of \textit{alaṁkāra} in their respective literary compositions. Thus the concept of \textit{alaṁkāra} and its usage have become a great element of Sanskrit Poetry.

2.4.1 Types of Sanskrit figure of speech

This poetic device is primarily divided into two broad groups viz. \textit{śabdālaṁkāra} and \textit{arthālaṁkāra}. The former is predominantly connected to the

\begin{itemize}
  \item \textit{śabdālaṁkāra}
  \item \textit{arthālaṁkāra}
\end{itemize}

\textit{śabdālaṁkāra} and \textit{arthālaṁkāra}. The former is predominantly connected to the
word used in a *kāvya* and the later is predominantly related to the meaning of the literary piece. Bhāmaha upholds the view that šabdālaṁkāras (*sauśabda*) are superior to the arthālaṁkāras in Poetry (*arthavyutpatti*).\(^82\) *Agnipurāṇa* has accepted another division to the existing one i.e. figure of speech in both word and sense.\(^83\) According to this work there is a third variety of *alāṁkāra* which is connected simultaneously to both word and sense. Here the poetic embellishment occurs equally to both word and meaning alike.\(^84\) Bhoja, in *Sarasvatīkaṇṭhābharaṇa* has included *ubhayālaṁkāra*.*\(^85\) These three divisions, according to him, are related to the outer, inner and outer-inner aspects of the word and sense.\(^86\) It means šabdālaṁkāra is bāhya, arthālaṁkāra is ābhyanṭara and ubhayālaṁkāra is bāhyābhyantara. It is an important point to be noted here that Upamā, a well known arthālaṁkāra is considered to be an ubhayālaṁkāra by Bhoja who has said that this category of figure of speech represents those where word and meaning can bring out some special meaning like similitude etc.\(^87\) Mammaṭbhaṭṭa, however, has accepted *ubhayālaṁkāra* in *Punaruktavadābhūṣa*.\(^88\)

\(^{82}\) *tadetadāhuḥ sauśabdyaṁ nārthavyutpattiruddhī / Kavlmk., I.15*  
\(^{83}\) *alāṁkarirṇavaste ca śabdamarthamubhau tridhā / Agnp., 342.18*  
\(^{84}\) *śabdārthayoralaṁkāro dvāvalaṁkurute samam / ekatra nihiṃ hāraḥ stanaṁ grīvāmiva striyāḥ / Ibid., 345.1*  
\(^{85}\) *śabdārthobhayasamjñābhiralaṁkārāṅkaviśvarāḥ / Saras., II.1*  
\(^{86}\) *bāhyānābhyanṭarānābhīyābhyantarāṁścānuṣāsatī / Ibid., II.1*  
\(^{87}\) *śabdebhyaḥ yaḥ padārthebhya upamādhiḥ pratīyate / viśiṣṭo’rthaḥ kavīnāṁ tā ubhayālaṁkriyāḥ priyāḥ / Ibid., IV.1*  
\(^{88}\) *punaruktavadābhūṣo vibhinnākāraśabdagaḥ / ekārthateva śabdasya tathā śabdārthayorayam / Kavp., IX.86*
2.5 The Application of figures of speech in the Śrīmadbhagavadgītā and Their Propriety

As the SBG is a part of the great epic Mahābhārata, the predominant sentiment here is the quietistic emotion which has the nirveda as its permanent feeling. So the alaṁkāras used in the SBG remain as the source of the enhancement of the śāntarasa only. It is important to note here that the basic idea of all the alaṁkāras used in the SBG is to spread the philosophical message of Lord Kṛṣṇa primarily to Arjuna and generally to the whole world. In doing so Vedavyāsa, in most of the cases brings the particular alaṁkāra to get an easy understanding of the great philosophical technicalities regarding ātmā, paramātmā, karma, jñāna, bhakti etc. which are the basic topics of discussion in almost all the Indian philosophical treatises. The study of the SBG shows the fact that in this work both the śabdālaṁkāras and the arthālaṁkāras are applied to discuss various types of philosophical concept. Among the śabdālaṁkāras the frequent application of Anuprāsa and Yamaka can be noticed in the verses of the SBG. The arthālaṁkāras applied in the SBG are Upamā, Rūpaka, Arthāntaranyāsa, Virodha, Kāvyaliṅga, Arthāpatti, Ullekha, Kāraṇamālā and Sāra.

a) Anuprāsa

This is one of the famous figures of speech under the category of śabdālaṁkāras. The word anuprāsa consists of two terms viz. anu and prāsa. The prefix anu means after or succeeding and prāsa means throwing or discharging.

---

89 nirvedasthāyibhāvo’sti śānto’pi navamo rasah/ Ibid., IV.35

69
So, the combination of these terms results in the meaning that it is a figure of speech where similar letters or syllables are put together one after another. It is called alliteration in English language. Bhāmaha has defined it as the figure of speech in which similar letters are employed.\(^91\) Danḍin has said about this figure of speech while describing the literary quality called Mādhurya. He is of the opinion that this figure of speech has a flavour of the evenness in a sequence of words without any previous reference of word in form.\(^92\) He further says that Anuprāsa in metrical feet and in words is the repetition of syllables which are close to each other and whereby one is reminded of the impression produced by the similar previous sequences of sounds.\(^93\) Though Udbhata does not give any proper definition regarding this figure of speech, Indurāja, the commentator on the Kāvyālaṁkārasārasaṁgraha has mentioned that in this śabdālaṁkāra the syllables are arranged within themselves with a view to setting harmony with the prevailing sentiment so that the beauty of the piece gets enhanced through it.\(^94\) The Agnipurāṇa has mentioned that it is called Anuprāsa where there is repetition of sounds that remain in word or in sentence.\(^95\) Bhojadeva has said that experts call it Anuprāsa where there is the repetition of

\(^{91}\) sarūpavarṇavyāsamanprāśarī praccakṣate/ Kavl., II.5  
^{92}\) yayā kayācicchṛutyā yatrasānamanubhūyate/  
   tadrūpā hi padāsatih sānuprāśa rasāvahā/ Kavd., I.52  
^{93}\) varṇāvṛttiranuprāśaḥ padeṣu ca padeṣu ca/  
   pūrvānubhavaśaṁkārabodhinī yadyadūrataḥ/ Ibid., I.55  
^{94}\) Laghuvr̥ti on Kāvyālaṁkārasārasaṁgraha, I.3, ed. by Narayano Daso Banhatti with  
   Laghuvr̥ti commentary of Indurāja, Bhandarkar Oriental Research Institute, Poona, 2nd  
   edn., 1982, p. 4  
^{95}\) syādāvṛttiranuprāśo varṇānāṁ padavākyayoh/  
   ekavarnā’nekavarnāvṛttetervarṇaṅguṇo dvidhā/ Agnp., 343.1
syllables which are not stayed in the far distance. Mammaṭabhaṭṭa has simply
defined it as the similarity of letters. According to him if there is similarity in
consonants, it becomes a case of Anuprāsa and he specifies that though there exists
difference in the sounds, if the letters employed there are in accordance with the
sentiment then it is considered to be the most excellent one. In his Sañjīvanī
commentary to Ruyyaka’s Alaṅkārasarvasva, Vidyācakravartin has given the
definition of Anuprāsa. On this definition forwarded by Vidyācakravartin,
S.S.Janaki has mentioned in the introduction to the said book that ‘incidentally he
explains in the above kārikā, the appropriateness of the name Anuprāsa given to the
figure, namely, that it is an excellent arrangement of letters (prāsa) in accordance
with (anu) the rasa so as to embellish it. This emphasis and interpretation of the
element anu, by Vidyācakravartin is to be noted here. He makes rasādyanugatatva
as an essential characteristic of Anuprāsa in general while other Ālaṅkārikas speak
of this condition only when dealing with Vṛttyanuprāsa’. Viśvanātha Kavirāja has
followed Mammaṭabhaṭṭa while defining this figure of speech. He has uttered that
Anuprāsa occurs when there is similarity in words though the resemblance in sounds
is lacking.

In his Lakṣmī commentary to Viśvanātha Kavirāja’s Sāhityadarpana, Kṛṣṇamohan Śāstrī has clearly mentioned that the word anu means anugamana i.e.

96 āvṛttiryā tu varṇānāṁ nātidūrāntarashtaḥ/
   alaṅkāraḥ sa vidvadhīranuprāsāḥ pradarśyate// Saras, II.70

97 varṇasāmyamanuprāsāḥ// Kavp., IX.79

98 prakṛṣṭo varṇavyāsa rasādyanugato hi yah/
   so’nuprāsasya ca chekavrtyupādhiṣvaśāddvidhā// Sañjīvanī commentary on Alksv., 5,
   ed. by V.Raghavan with Sañjīvanī commentary of Vidyācakravartin, text & study by
   S.S.Janaki, Meharchand Lachmandas, Delhi, 1964, p. 30

99 Ibid., Introduction, p. 55

100 anuprāsāḥ śabdasaṁyāṁ vaiṣāmye’pi svargasya yat// Sahd., X.3
following or accordance, pra means prakarṣa i.e. upliftment and the word āṣa means nyāṣa i.e. placing.\textsuperscript{101} Therefore, it can be said that when consonants which are well accorded with the sentiment are placed side by side, it is called Anuprāsa in the technical language.

There are ample examples of Anuprāsa in the verses of the SBG. For instance

\textit{kiṁ karmā kimakarmetī karayo’pyatra mohitāḥ/}
\textit{tatte karma pravaksyāmi yajjñātvā mokṣyase’śubhāt/} \textsuperscript{102}

Here, in the first quarter of this verse the syllables \textit{k} and \textit{m} are repeated many times and that is also in the same sequence. In the second quarter \textit{t} is repeated several times. So, this verse is an example of Vṛttyanuprāsa where similarity is found among a number of consonants in one way or that occurring more than once and in more than one way, or similarity is found in the same single consonant recurring even once.\textsuperscript{103} In the verse

\textit{paśyaitāṁ pāṇḍuputrānāmācārya mahatīṁ camūṁ/}
\textit{vyāḍhāṁ drupadaputreṇa tava śisyena dhīmaṭāḥ/} \textsuperscript{104}

the similarity among consonants like \textit{p} and \textit{m} constitute the Śrūtyanuprāsa\textsuperscript{105} as they are uttered by the same organ of speech i.e. ṥṭhavārna. Again the verse

\[\textsuperscript{101}\text{ anusābdo’nugamārthakaḥ praśabdaḥ prakarṣārthakaḥ āsaśābdo nyāśārthakaḥ... Lakṣmī commentary on Sahd., X.2, ed. by Kṛṣṇamohan Śāstrī with the commentary Lakṣmī, Chowkhamba Sanskrit Sansthan, Varanasi, Reprint, 2011, p. 609}
\[\textsuperscript{102}\text{ SBG., IV.16}
\[\textsuperscript{103}\text{ anekasyaikadhā sāmyamasakṛdbāṣyanekadhā/ ekasya sakṛḍāṣyeṣa vṛttyanuprāsa ucyate// Sahd., X.4}
\[\textsuperscript{104}\text{ SBG., I.3}
\[\textsuperscript{105}\text{ uccāryatvādyadekatra sthāne tāluraḍādike/ sāḍṛṣyair vyaṇjanasyaiva śrūtyanuprāsa ucyate// Sahd., X.5}
na tvevāhaṁ jātu nāsaṁ na tvāṁ neme janādhīpaḥ/

na caiva na bhavisyāmah sarve vayamataḥ param/ 106

bears the sound based similarity among consonants like n, r and dh which are pronounced by the same organ of speech i.e. teeth. Similarly in the verse

uddharedatmanātmānaiṁ nātmānamavasādayet/

ātmaiva hyātmamo bandhurātmaiva ripūrātmanāṁ/ 107

though the meanings of the case-endings of the repeated words i.e. ātmānam and ātmānam are different, yet the important ideas of the concrete objects, conveyed by their crude portions are same and hence it is a case of Lāṭānuprāsa which is characterised by the repetition of sound and meaning though there remains difference in the mere purport. 108 There are several other verses in the SBG where the features of Anuprāsa can be traced. 109

b) Yamaka

This is a figure of speech which is apprehended on words. It is one of the four figures of speech dealt by Bharata in his book. 110 It is worth mentioning that

106 SBG., II.12
107 Ibid., VI.5
108 Šabdārthayoh paunaruktyar hvede tātparyamātrataḥ/ lāṭānuprāsa ityukto….// Sahd., X.7
109 cf. SBG., I.8, 18, 26, 32, 36, 37, 40, 41, 45; II.3, 5, 6, 11, 13, 14, 19, 20, 22, 28, 36, 59, 69; III.4, 5; IV.5, 4.14; V.8, 9, 13, 15, 16, 18, 20, 27; VI.6, 9, 14, 30, 38, 44; VII.1, 3, 5, 7, 10, 11, 14, 21, 23, 27; VIII.6, 7, IX; 9.11; 1X.5; XI.4; XII.2; XIII.1; XIV.10; XV.11; XVI.13; XVII.3; XVIII.2.
110 upamā dīpakaṁ caiva rūpakamñ yamakaṁ tathā
kāvyasyaiṁe hyalaṁkārāścatvāraḥ parikīrtitah// Nat., XVII.43
Yamaka is the only शब्दालंकार that is discussed extensively by this revered rhetorician. According to Bharata where repetition of words takes place at the beginning of the feet or in other places then it becomes a case of Yamaka.\textsuperscript{111} Bhāmaha is of the opinion that Yamaka is the repetition of words with similar letters, which are different from each other in meaning but similar in sound.\textsuperscript{112} According to Daṇḍin when groups of letters are repeated either following one another or between some other words then it is a case of Yamaka; and it may be seen as initial, middle or final part of a word.\textsuperscript{113} Following Daṇḍin, Vāmana has furnished his views that when the words having either different or same meaning or with various meanings are employed with the repetition of the constituting letter at the beginning, middle or at the end, it is called Yamaka.\textsuperscript{114} According to Bhoja that is called Yamaka where groups of letters are repeated which are different in meaning but have similarity in form.\textsuperscript{115} In dealing with this figure of speech Bhoja, like Daṇḍin, has showed his expertise in elaborating the various types of Yamaka along with proper example of those which result in the easy understanding of this figure. Mammaṭabhaṭṭa, following his predecessors, has furnished his views that when letters are repeated having difference of meaning it is called Yamaka.\textsuperscript{116} Ruuyaka

\textsuperscript{111} शब्दाभ्यासस्तु यामकाः पादादिशु विकालपिताः \quad \text{Ibid., XVII.60}
\textsuperscript{112} तुल्याभ्रुतनाम् भिन्नानामभिध्येयाः परस्पराः \quad \text{varṇāनां याः पुनर्वादो यामकाः तन्निगद्यात्// Kavlm., II.17}
\textsuperscript{113} यामकाः तत्त्वात् पादायमादित्यांतग्यात्राः \quad \text{Kavd., III.1}
\textsuperscript{114} पादायमादित्यांतग्यात्राः स्थानानि यामकाः// \quad \text{Kavlmksv., IV.1.1, 2}
\textsuperscript{115} विभिन्नर्थाकारनिदयायाय स्वतिर्वर्णसारनिहेत्// \quad \text{Saras., II.58}
\textsuperscript{116} अर्थे सत्यार्थभिन्ननां वर्णनां सः पुनः स्रुत्तिः// \quad \text{Kavp., IX.83}
has maintained that when words constituted with vowel and consonant are seen to be repeated is called *yamaka*laṅkāra.* In forwarding his opinion on this figure of speech, Viśvanātha Kavirāja has imitated both Ruuyaka and Mammaṭabhaṭṭa.* On the basis of all these definitions regarding Yamaka, a good number of verses from the SBG can be taken as some of the finest examples of the *yamaka*laṅkāra. As for example, the First,119 Second120 and the Third Chapter121 has one stanza each bearing this figure of speech. Four verses from the Fourth Chapter122 are replete with the application of this *alaṅkāra*. The Sixth,123 Thirteenth124 and the Eighteenth

---

117 svaravyañjanasamudāyapaunaruṣṭyaṁ yamakaṁ//Alksv., 6
118 satyartho prthagarthāyaḥ svaravyañjanasariṇhaḥ//

kramena tenaiṇāvṛttīyamakauṁ vinigadyate//Sahd., X.8
119 aparyāptaṁ tadasmākaṁ balaṁ bhīṃabhiraṅkaṁ

parvāptaṁ tvidamaṇeṣṭaṁ balaṁ bhīṃabhiraṅkaṁ//SBG., I.10
120 naināṁ chindanti śastraṁ naināṁ dahati pāvaḥ/

na cinaṁ kledayanti pāṇo na sōṣayati mārataḥ//Ibid., II.23
121 yajñartho karmano’nyatra loko’yaṁ karmaprānaṁ/

tadārthaṁ karma kaunteya muktasaṅgaṁ samācara//Ibid., III.9
122  a) yadā yadā hi dharmasya glānirbhavati bārata/

abhyutthānamadharmasya tadātmānaṁ srjāmyaham//Ibid., IV.7
b) paritrāṇaṁ sādhūnaṁ vināśaṁ ca duṣṭaṁ/

dharmaṁsthiranārthaṁyaṁ sambhaviṁ yuge yuge://Ibid., IV.8

c) śrotṛdāṁāndriyānyane sarṣyaṁśaṁ jīhvaṁ/

śabdāṁ viṣyāyāṁ ndriyaṁ jñāṇaṁ//Ibid., IV.26

d) yathāidhāṁṣi samiddho’gnirhasmasaṁ kurute’rjuna/

jñāṇaṁ jñāṇaṁ sarvakarmāṇi bhasmasaṁ kurute tatha//Ibid., IV.37
123 āruruṣomūneryogenaṁ karma kāraṇamucyate/

yogārdhasya tasyaiva śaṁaḥ kāraṇamucyate//Ibid., VI.3
124 yathā sarvagataṁ sauṣmyādaṅkāsaṁ nopalipyaṁ/

sarvatvāvasthito dehe tathātmā nopalipyaṁ//Ibid., XIII.32
Chapter\textsuperscript{125} have got one verses each where the use of Yamaka can be noticed. Let us now take some verses for elaborate explanation.

\begin{quote}
yadā yadā hi dharmsya glānirbhati bhārata/

abhyaṁthānam dharmsya tadātmānaṁ srjāmyaham//
\end{quote}

the words \textit{yadā yadā} constitute initial one foot Yamaka of the immediate recurrence in the first foot. Again in the verse

\begin{quote}
naināṁ chindanti šastrāṇi naināṁ dahati pāvakaḥ/

na caināṁ kledayantyāpo na śoṣayati mārataḥ//
\end{quote}

the words \textit{naināṁ} and \textit{naināṁ} constitute Yamaka of the mediate type in the first two feet in the beginnings. In the verse

\begin{quote}
yathāidhāṁsi samiddho’gnirbhasmasāt kurute’ṛjuna/

jñānāgniḥ sarvakarmāṇi bhasmasāt kurute tatha//
\end{quote}

the words \textit{bhasmasāt} and \textit{bhasmasāt} constitute Yamaka of the mediate type in the second and fourth feet at their beginnings. In the verse

\begin{quote}
yajñārthāḥ karmeṇaḥ nyatra loko’yaṁ karmabandhanaḥ/

tadarthaṁ karme kaunteya muktasaṅgaḥ samācara//
\end{quote}

the word \textit{karma} occurs in the middle of the first three feet and this verse is an example of Yamaka of the mediate type in the middle of the feet. Again in the verse

\begin{quote}
paritrāṇāya sādhūnāṁ vināśāya ca duṣktāṁ/

dharmsaṁsthāpanārthāya sambhavāṁ yuge yuge//
\end{quote}

\textsuperscript{125} krṣṣigaurakṣyavānijyaṁ vaiśyakarma svabhāvajam/
paricaryātmaṇaṁ karma śūdrasyāpi svabhāvajam/ \textit{Ibid.,XVIII.44}
the words *yuge yuge* constitute final one foot Yamaka of the immediate recurrence in the fourth foot. The verse

\[
\text{ārurukṣormūneryogaṁ karma kāraṇamucyate/}
\]

\[
yogārūḍhasya tasyaiva śamaḥ kāraṇamucyate//
\]

is an example of *antayamaka* for the repetition of the word *kāraṇamucyate* at the end of both the lines. Another example of this category is

\[
yathā sarvagatāṁ saukṣmyādāśaṁ nopalipyate/
\]

\[
sarvatrāvasthito dehe tathātmā nopalipyate//
\]

There are many verses where the features of *madhyayamaka* can be noticed of mediatetype\(^{126}\) in which one particular word is repeated with the intervention of some other groups of letters. In the verse

\[
acchedyo’yamadāhyo’yamakledyo’śoṣya eva ca/
\]

\[
nityāḥ sarvagataḥ sthānuracalo’yain sanātanaḥ//\(^{127}\)
\]

the word *ayam* is repeated many a time with the intervention of some other words. Likewise, the verse

\[
niyataṁ kuru karma tvāṁ karma jyāyo hyakarmaṇaḥ/
\]

\[
śaṁrayātrāpi ca te na prasiddhyedakarmaṇaḥ//\(^{128}\)
\]

has the repeated word *karma* with the intervention of other words. In the verse

\[
dravyayajñāstapoyajñā yogayajñāstathāpare/
\]

\[
svādhyāyajñānayaajñāśca yataḥ samśītavratāḥ//\(^{129}\)
\]

---

\(^{126}\) cf. Ibid., II.24, 25, 29, 47; III.8; IV.17, 18, 28; V.2; IX.5, 12, 16; XI.23

\(^{127}\) Ibid., II.24

\(^{128}\) Ibid., III.8

\(^{129}\) Ibid., IV.28
the word *yajña* has repetition with words intervened in between and the verse

\[
na ca matsthāni bhūṭāni paśya me yogaiśvaram/
\]

\[
bhūtabhrṇṇa ca bhūtastho mamātmā bhūtabhāvanaḥ//^{130}
\]

has the repeated word *bhūta* with intervening word. All these verses constitute good example of *madhyayamaka*. The purpose of the application of Yamaka in the SBG is seemed to be successful where to convey an idea the term related to it, is repeated with the intervention of other words. Such a use not only serves the purpose of the poet in conveying his intention but it has also enhanced the beauty of the piece as well.

c) **Upamā**

The most common figure of speech used in the SBG is Upamā or simile. The Second Chapter known as *sāmkhyayoga* shows the maximum use of this figure of speech. There are altogether five cases of Upamā in this chapter.\(^{131}\)

\(^{130}\) Ibid., IX.5

\(^{131}\) Ibid., II.22

\(^{131}\) Ibid., II.46

\(^{131}\) Ibid., II.58

\(^{131}\) Ibid., II.58

\(^{131}\) Ibid., II.67

\(^{131}\) Ibid., II.70
the Fourth Chapter called *karmayoga*\(^{132}\) and *jñānakarmasanyās...*\(^{133}\) respectively show one case of Upamā each. The Fifth Chapter i.e. *karmasanyās...*\(^{134}\) has two verses composed in simile.\(^{134}\) The Sixth Chapter entitled as *ātmasāniyoga* contains three verses where this figure of speech is employed.\(^{135}\) The Seventh Chapter called *jñānavijñānayoga*\(^{136}\) and the Ninth Chapter named as *rājavidyārājaguhayoga* has got one stanza each where Upamā is seen to be used.\(^{137}\) The Eleventh Chapter which is subtitled as *viśvarūpadarśanam* has two stanzas\(^{138}\)

\(^{132}\) dhūmenāvriyate vahniryathādarṣo malena ca/
yatholvenāvṛto garbhatathā tenedamāvṛtōm//  Ibid., III.38

\(^{133}\) yathādhānīsì samiddho’gnirbhasatā kurute’rjuno/
jñānāgniḥ sarvakarmāṇi bhasmasat kurute tathā//  Ibid., IV.37

\(^{134}\) a) brahma yathā karmi sa/sa gaḥ tyaktvā karoti yah/
    lipyate na sa pāpena padmapatram āmbhasā//  Ibid., V.10

\(^{135}\) b) jñānena tu tadajñānaṁ yeṣāṁ nāśitaṁātmānaḥ/
teśāṁdityavajjāñānaṁ prakāṣāyati tatparam//  Ibid., V.16

\(^{136}\) a) yathā dīpa nīvatāstho neṅgate sopamā smerī/  
yogino yatacittasya yuñjato yogamātmānaḥ//  Ibid., VI.19

\(^{137}\) b) cañcalā hi manaḥ kṛṣṇa premāṇi balavaddṛdham/
tasyāhaṁ nirgraṁāṁ manye vāyoriva suduṣkaran//  Ibid., VI.34

\(^{138}\) c) kaccinnobhayavibhraṁ bhramiva naṁyati/
apratīṣṭho mahābāho vimūḍho brahmaṁ pathiḥ//  Ibid., VI.38

\(^{139}\) a) yathā naṁnāṁ vahavo’mbuvegāḥ/
    samudramevābhīmukhā dravantī/  
tathā tavāṃī naralokāvīrā/
    viṁsaṁ vaktrāṇyabhivijvalantī//  Ibid., XI.28

\(^{140}\) b) yathā pradīptaṁ jvalanāṁ pataṅgā/
    viṁsaṁ nāśāya samṛddhavegāḥ/
tathāhaṁ nāśāya viṁsāti lokā-
    stavāpi vaktrāṇi samṛddhavegāḥ//  Ibid., XI.29
and the Thirteenth Chapter which is subtitled as *prakṛtipuruṣaviveka* has a stanza\(^{139}\) bearing this figure of speech. The Fifteenth Chapter known as *puruṣottamayoga* has one *śloka* showing the use of *upamālaṅkāra*.\(^{140}\) The last chapter i.e. the *mokṣasanyāsayoga* contains two verses where Upamā is used.\(^{141}\) It is important to note here that how this figure of speech has helped to establish the philosophical thought and concept in this literary composition. In the verse

\[
\begin{align*}
vāsāṃsi jīrṇāni yathā vihāya \\
navāni grhnāti naro’parāṇi/ \\
tathā śarīrāṇi vihāya jīrṇā \\
nyanyāni saṁyāti navāni dehū/
\end{align*}
\]

Lord Kṛṣṇa says that as a man changes the old garment and puts on a new one, ātmā too discarding one body enters into a new one. In this *śloka*, a very common activity of man is compared with the transcendental journey of the soul. This comparison is established to show the very usual nature of the soul that changes it outer attire every now and then. The action of changing cloth can be taken as the *upamāna* here, the entrance of the soul into the body can be taken as the *upameya*, the action of changing is the common attribute i.e. *sāmānyadharma* here and the words *yathā* and

\[^{139}\text{yathā sarvagataṁ sauksamyādākāśaṁ nopalipya/} \]
\[^{139}\text{sarvatrāvasthito dehe tathātmā nopalipya/} \text{Ibid., XIII.32}\]

\[^{140}\text{śarīram yadavāpnoti yaccāpyutkrāmatiśvaraḥ/} \]
\[^{140}\text{grhūtvaitāni saṁyāti vāyurgandhānivāsayat/} \text{Ibid., XV.8}\]

\[^{141}\text{a) sahajaṁ karma kaunteya sadoṣamapi na tyajet/} \]
\[^{141}\text{sarvārambhā hi doṣeṇa dhūmenāgnirivṛtyāḥ/} \text{Ibid., XVIII.48}\]

\[^{141}\text{b) yatra yogeśvaraḥ kṛṣṇo yatra pārtho dhanurdharah/} \]
\[^{141}\text{tatra śṛīrvijayo bhūtirdhruvā nītirmatirmama/} \text{Ibid., XVIII.78}\]

80
tathā remain as the sādrśyavācaka words that denote the similitude. In this way in all the examples of Upamā, the Lord has established some similitude between a common and known action and a philosophical implication. The application of Upamā in such verses can be supported by the definition of this figure of speech formulated by different rhetoricians. Bharata defines it as an alamkāra where comparison is made on the basis of similarity relating to quality and form only\(^{142}\) where the number of upameya and upamāna may vary sometime. According to Bhāmaha though the upameya different from the upamāna with regard to place, time, action etc. is presented as similar to the latter for possessing even a little similitude, there arises Upamā.\(^{143}\) Daṇḍin defines Upamā as a figure of speech where any kind of similarity can be apprehended.\(^{144}\) The definition of this figure of speech as forwarded by Udbhāta\(^{145}\) supports the statements mentioned above. Bhojadeva accepts this figure of speech under the head of ubhayašāmkāra where according to him Upamā represents both śabdālaṃkāra and arthālaṃkāra. Bhoja explains that all the elements of upamāna and upameya may not possess similarity but even one common and single resemblance possessed by the upamāna and upameya gives rise to the upamālaṃkāra.\(^{146}\) He adds the expression prasiddhi with a view to figure out that the connection of the upamāna and upameya should be well

\(^{142}\) yatkiñcit kāvyabandheṣu sādrśyenopamīyatay/
  upamā nāma vijnēya guṇākṛtisamāśrayā// Nat., XVII.44

\(^{143}\) viruddhenopamāṇena desākālakriyādibhiḥ/
  upameyasya yatsāmyaṁ guṇaleśeṇa sopamā// Kavlmk., II.30

\(^{144}\) yathā kathaṁcit sadṛṣyaṁ yatrodbhūtaṁ praṇīyate/
  upamā nāma sā…// Kavd., II.14

\(^{145}\) yaccetohāri sādharmyamupamānopameyayoḥ/
  Kāvyālaṃkārasārasaṅgraha, I.15

\(^{146}\) prasiddheranurodhenā yaḥ parasparamarthayoḥ/
  bhūyo′vayavasāmānyayoqaḥ sehopamā matā// Saras., IV.5
known to all. Mammaṭabhaṭṭa defines this figure of speech as *sādharmyamupamā* that means similitude is Upamā.¹⁴⁷ Ruuyaka says that Upamā is the root of many figures of speech for which it is often discussed in the beginning.¹⁴⁸ Ruuyaka, while discussing this *alaṅkāra* adds the expression *bhedāḥbhedatulyatve* which points out that even though there remain differences between two objects when their connection in terms of common attribute is established the case of Upamā arises.¹⁴⁹ Viśvanātha Kavirāja, going one step forward says that when the similarity between two objects taken up for comparison it becomes expressive and easily ascertained with no hint of difference then it becomes a case of Upamā- *sāmyaṁ vācyamavaidharmyam vākyaiikya upamādvayah*.¹⁵⁰ This definition of Viśvanātha Kavirāja establishes the difference between Upamā and Rūpaka clearly because in the former the similarity remains as fully expressed where as in the later it is to be understood. Upamā is regarded as the strongest of all the alaṅkāras based on similitude. Besides these, the *Agnipurāṇa* also states that in this figure of speech there remains a common attribute between the *upamāna* and the *upameya*.¹⁵¹ All these definitions of Upamā can be applied to the verse of the SBG which has been taken as the illustration of this figure of speech. The most important point to be mentioned here is that in all the cases of Upamā, the *upamāna* always signifies

¹⁴⁷ Kavp., X.1
¹⁴⁸ upamāiva ca prakāraavicitryenānekālaṅkārabājabhūtei prathamaṁ nirdiṣṭa, Alksv., Vṛtti on 11, p. 36
¹⁴⁹ tayoryastulitabhedābhedaṁśaḥ samānadharmābhisambandhaḥ, sa upamālaṅkāra iti sūtrārthaḥ, Saṅjīvanī commentary on Alksv., 11, p. 35
¹⁵⁰ Sahd., X.14
¹⁵¹ upamā nāma sā yasyāmupamānāpameyayoḥ/ sattā cāntarasāmānyayogitve’pi vivakṣitam// Agnp., 344.6
supremacy. cf. upamīyate sādharmyaṁ nayatītyupamāṇam aprākaraṇiko’ṛthaḥ tacca niyamena adhikaguṇameva bhavati guṇādhāṛtvāt.\textsuperscript{152} Naturally the upameya which is the subject of discussion stays as having lesser qualities. cf. upamīyate sādharmyaṁ nīyate ityupameyaṁ prākaraṇiko’ṛthaḥ tacca niyamenādheyauguṇatvāt nyūnaguṇameva bhavati.\textsuperscript{153} In connection with the philosophical implication of the SBG it cannot be said that the transcendental activity of the soul be inferior in relation to the material activity like the change of clothes etc. But from the poetic point of view it can be said that to make Arjuna understand the idea of the soul entering into a body from another, Lord Kṛṣṇa wants to put more emphasis into the common human activity of changing the garments. This is the basic technique of Kṛṣṇa’s motivating attitude. He wants to explain the grave concept of the soul in such a way that it can be understood easily as well as it can remove the normal sense of the conscience of Arjuna. In this way more importance can be put to the activity of changing clothes by a human being. In the verse

\begin{quote}
  yadā saṁharate cāyaṁ kūrmo’ṅgāṇīva sarvaśah/
  indriyāṇiṁindriyārthebhhyastasya pajñā pratiṣṭhitāḥ
\end{quote}

it is said that a stable minded (sthitaprajña) person withdraws his senses from sense objects like a tortoise takes out his limbs into his carapace. Here, the action of stable minded one is compared with the action of tortoise. The action of withdrawing the limbs by a tortoise is upamāna here whereas the withdrawing activity of stable minded is taken to be upameya, the common attribute is the action of withdrawing and the word īva remains as the expressive word for similarity. Here in this verse

\begin{footnotes}
\item[152] Saṅjiva commentary on Alksv., 11, p. 35
\item[153] Ibid., p. 35
\end{footnotes}
also Lord Kṛṣṇa wants to highlight the difficult task of withdrawing senses from its object in the part of a common man which could only be done by a stable mind person. Lord Kṛṣṇa tries to make this concept easily accessible for Arjuna with the help of a tortoise’s activity that how it withdraws his limbs to protect himself from the danger of the outer world. Therefore, this verse can be taken as a successful case of upamālāṃkāra. With the help of this figure of speech Lord Kṛṣṇa again wants to visualize the picture of a sthitaprajña in the following verse

\[
\text{āpūryamāṇamacalapraṭiṣṭhaṁ}
\]
\[
\text{samudramāpah praviśanti yadvat/}
\]
\[
\text{tadvat kāmā yaṁ praviśanti sarve}
\]
\[
\text{sa śāntimāṇoti na kāmakāmī/}
\]

Here, the ocean can be taken as the upamāna, the stable minded person is upameya and the unaffectedness is the common quality. It is said that an even tempered person is like an ocean. Just as an unwavering ocean is not affected by the waters flowed into it, in the same manner the sthitaprajña one remains unruffled when desires enter into him. This steadiness of ocean is quite familiar and this may be the reason for using it in this case where Lord Kṛṣṇa describes about the quality of sthitaprajña to Arjuna and present a clear view in front of him.

One of the basic topics of discussion in the Indian philosophical works is the concept of jñāna which acquires a strong place in the many passages of the SBG also. According to the SBG when one get the knowledge of the divine, he can realise the truth of the Supreme Being. With this he can feel the sameness towards all being and then he will no more be deluded. A person thus dedicates all his actions to God and becomes unattached by the actions i.e. he is not bound by actions any more.
Lord Kṛṣṇa makes this complex philosophy quite easy and clear with the help of Upamā in the following verse.

\[\text{yathāidhāṅsī samiddho’gnirbhasmasāt kurute’ṛjuna/} \]
\[\text{jñānāgniḥ sarvakarmāṇi bhasmasāt kurute tathā//} \]

As the blazing fire burns the fire-wood and everything else to ashes, so also knowledge burns up all actions. Here, the fire is *upamāna*, the knowledge is *upameya*, the action of burning is the common attribute and the words *yathā* and *tathā* remain as the *sādrśyavācaka* words. So, in this verse also Lord Kṛṣṇa brings some similarity between a common thing and a philosophical concept. Like these there are other verses mentioned earlier on which the characteristics of *upamālāmkāra* can be traced out. In each case this figure of speech has helped in establishing the tough theories of philosophy.

d) Rūpaka

In the SBG the application of the Rūpaka is seen in more than one place. This figure of speech is called metaphor and poets are seen to be very much fond of this figure of speech. In the SBG, Rūpaka can be traced in three verses of the Fourth Chapter.\(^{154}\) The Fifth Chapter\(^ {155}\) and the Tenth Chapter\(^ {156}\) of the book has one stanza

\(^{154}\) a) yasya sarve samārambhāḥ kāmasarāṅkalpavartitāḥ/
\[
\text{jñānāgnidagdhakarmāṇaṁ tamāhuḥ paṇḍitaṁ budhāḥ// SBG., IV.19}
\]
b) śrotādīnāndriyāṇyanyā sanīyamāṇiṣu juhvatī/
\[
\text{śabdādīn viśayāṇānya indriyāgniṣu juhvatī// Ibid., IV.26}
\]
c) api cedasi pāpebhyaḥ sarvebhyaḥ pāpakṛttamaḥ/
\[
\text{sarvarhi jñānaplavenāiva vṛjinaṁ santariṣyasi// Ibid., IV.36}
\]
\(^{155}\) sarvakarmāṇi manasā sannyasyāste sukharī vaśī/
\[
\text{navadvāre pure dehi naiva kurvanna kārayaṁ// Ibid., V.13}
\]
\(^{156}\) teśāmevānukampārthamahamajānājāriṁ tamah/
\[
\text{nāśayāmyātmabhāvastho jñānādīpena bhāsvatā// Ibid., X.11}
\]
each where this figure of speech is used. In the application of this *alaṁkāra* also it is seen that Lord Kṛṣṇa while discussing some philosophical truth brings the idea of the respective metaphor that creates literary charm as well as makes the philosophical idea easily intelligible. This can be established with the detailed discussion on a particular example. In the verse

\[ api ceadī pāpebhyaḥ sarvebhyaḥ pāpakṛttamah/ \]

\[ sarvaṁ jñānaplavenaiva vṛjīnaṁ santariṣyasi// \]

the word *jñānaplava* bears the seed of this figure of speech. Here the nature of a raft is superimposed on knowledge. The Lord wants to say through this verse that even the most corrupted and sinful person can cross the ocean of sin with the help of the raft of knowledge. In this case, the similitude between the raft and knowledge is not expressed as in Upamā but it can be understood with the help of intellect. This is the basic characteristics of the *alaṁkāra* called Rūpaka as projected by different rhetoricians in their respective works. Bharata says in this connection that when two objects along with their respective limbs show little bit of similarity of form, it becomes the case of Rūpaka.\(^{157}\) According to Bhāmaha when the identity of the *upameya* with the *upamāna* is admitted because of their common quality it is named as Rūpaka by the seers.\(^{158}\) Daṇḍin takes this figure of speech under Upamā only with the disappearance of difference between the *upameya* and the *upamāna*.\(^{159}\) Bhojadeva is of the opinion that in Rūpaka the similarity between two objects is

\(^{157}\) svavikalpena racitaṁ tulyāvayavalakṣaṇam/

kiṁcitsadṛśyasaripakānhya dr̥upakaṁ tu tat// Nat., XVII.56

\(^{158}\) upamāṇena yattattvamupameyasya rūpyate/

guṇānāṁ samatāṁ dr̥ṣṭvā rūpakaṁ nāma tadvidūḥ// Kavlmk., II.21

\(^{159}\) upamaiva tirobhūtabhedā rūpakamucyate/ Kavd., II.66
recognised through a secondary meaning. According to Mammaṭabhaṭṭa due to extreme similarity between two objects, the upamāna and the upameya look identical in this figure of speech. Ruyyaka also mentions that when in case of the similitude superimposition of the upamāna on the upameya is done on the basis of excessive similarity and in the way of doing this, there does not remain any rejection of the upameya it becomes a case of rūpakālāṅkāra. According to Viśvanātha Kavirāja, Rūpaka consists in the representation of the subject of description, which is not concealed, as identified with another. Regarding this figure of speech, the Agnipurāṇa states that in this alaṅkāra, the upamāna is superimposed on the upameya because of the equality of attributes. So from all these definitions of Rūpaka it is clear that in this figure of speech the difference between two objects are removed on the basis of excessive similarity and thus it involves the act of superimposition. The excessive similarity of two objects adds charm to the poetic sentiment. In the verse

sarvakarmāṇi manasā sannyasyāste sukhāṁ vaśī/
navadvāre pure dehī naiva kurvanna kārayan//

it is said that having mentally renounced every action the self controlled soul resides happily in the bodily abode of nine gates without doing anything nor engages other

---

160. yadopamānaśabdānāṁ gauṇavṛttiḥbyapāśrayāt/ upameye bhaved viṭṭistadā tadrūpakāṁ vidūḥ/ Saras., IV.24
161. tadrūpakamabhedāya upamānopameyayoḥ/ Kavp., X.93
162. abhedaprādhānya āropa āropaviśayāṇapahnavre rūpakam/ Alksv., 15
163. rūpakāṁ rūpitāropādvīṣaye niramahnavre/ Sahd., X.28
164. upamānena yattattvamupameyasya rūpyate/ gunānāṁ samatāṁ drṣṭvā rūpakāṁ nāma tadvidūḥ/ Agnp., 344.22
165. atisādṛṣyaṇaṇādārasasya pratīyāṇapakāṁ bhavaṭṭiyarthāḥ, Saṅjiṃaṇī commentary on Alksv., 15, pp. 44-45
for action. Here, in this verse the human body is identified with a city due to the excessive similarity that exists between them for having nine gates each. A city has many gates from where an entity can enter there and exit from there. Likewise, the body of a human being has nine organs which operate the function of body (nine organs are two eyes, two ears, two nostrils, mouth, anus and genital organs). Thus it can be understood that because of the extreme similarity between the human body and a city, the nature of city is superimposed upon the body which is not expressed by any expressive word. The verses taken up for discussion as illustrations of the rūpakālāṅkāra establish the poetic charm and though the base of this metaphor is purely a philosophical message, it enhances the poetic sentiment here. In other examples also the use of metaphor exhilarates the effect of the sentiment by embellishing the concerned meaning.

e) Arthāntaranyāsa

It is another strong figure of speech used in the Poetry of Sanskrit literature.

In the SBG the application of Arthāntaranyāsa can be shown in one verse from the Second Chapter\textsuperscript{166} and two from the Third Chapter.\textsuperscript{167} The Fifth,\textsuperscript{168} Sixth\textsuperscript{169} and the

\begin{itemize}
\item [\textsuperscript{166}]aśocīyānaśocastvāṁ praṇīṭāṅkārīṁ ca bhāṣas
\item [\textsuperscript{167}]a) tasmādasaṁktaḥ saṁtataṁ kāryaṁ ca karma samācara
\begin{itemize}
\item [\textsuperscript{168}]aśakaḥ kāryaḥ karma paramāpnoti puṣṭaḥ
\item [\textsuperscript{169}]yāṁ sannyāsamāṁ prāhurryogaṁ taṁ viddhi paṅgava
\end{itemize}
\item [\textsuperscript{166}]SBG., II.11
\item [\textsuperscript{167}]Ibid., III.19
\item [\textsuperscript{168}]Ibid., III.20
\item [\textsuperscript{169}]Ibid., V.22
\item [\textsuperscript{169}]Ibid., VI.2
\end{itemize}
Twelfth Chapter of the SBG show one case of this figure of speech each. The basic criterion of this poetic device is to support the said statement with the help of the following statement, which has the area of the jurisdiction either wider or narrower than that of the previous one. This is clear from the etymological meaning of the term itself. The term is a combination of two words viz. *arthāntara* which means another meaning and *nyāsa* that means application. So this figure of speech involves the application of the second statement of another meaning. Thus, *Arthāntaranyāsa* can include the whole while directly being concerned with the part and also can include the part by saying about the whole. This figure of speech can be the instrument to reach the wide range of the target of the general through particular one and to particular one through the general statements. This *alāṃkāra* can also reach the cause through the effect and the effect through the cause. The same purpose has been served in the SBG with the application of this *alāṃkāra*. This can be established with the help of the explanation of an example of this figure of speech found in the SBG. In the verse

\[ tasmādasaktāḥ satataṁ kāryaṁ karma samācara/ \]

\[ asakto hyācaran karma paramāpnoti puruṣaḥ// \]

Lord *Kṛṣṇa* advises Arjuna to do work without being attached to it. Saying this He brings one general statement that one who performs works without any attachment achieves the Supreme i.e. salvation. Here the target of Lord *Kṛṣṇa* is Arjuna who is a particular entity. To support Arjuna’s action the Lord has brought the universal statement which speaks of the valued philosophy of the *niskāmakarma* (unattached

\[ 170 \] kleśo’dhikatarastesāmavyatāśaṅtacetasam/

\[ avyaktā hi gatirdūkhaṁ dehavadbhiravāpyate// \]  
Ibid., XII.5
work). So this is purely a case of Arthāntaranyāsa and in other cases also the employment of this figure of speech establishes strong essence of Kṛṣṇa’s philosophy. Arthāntaranyāsa is defined by Sanskrit rhetoricians in their works which are more or less similar in intention. Daṇḍin has said that when to establish a statement of description (prastuta) another statement is made, it becomes the case of the Arthāntaranyāsa.\(^{171}\) Mammaṭabhaṭṭa has defined this figure of speech as one where a general statement is supported by a particular one or a particular statement is supported by a general one on the basis of either resemblance or difference.\(^{172}\) Later rhetoricians like Ruyyaka\(^{173}\) and Viśvanātha Kavirāja\(^{174}\) have followed Mammaṭabhaṭṭa in defining Arthāntaranyāsa but they add another dimension of this figure of speech on the basis of the support of a cause by an effect and the support of an effect by a cause. Actually in essence, the application of this alamkāra has been used as a tool of universal message in the SBG. The aim of this work is to transcend the individual mind to the world plane. In the verse

\[
\text{aśocyānvasocastvain prajñāvādāṁśca bhāṣae/} \\
\text{gatāsūnagatāśūṁśca nānuśocanti paṇḍitāḥ/}
\]

\(^{171}\) jñeyaḥ so’rthāntaranyāso vastu prastutya kiṇcan/
tatsādhanasamarthasya nyāso yo’nyasya vastunāḥ/ Kavd., II.169

\(^{172}\) sāmānyaṁ vā viśeṣo vā tadanyena samarthyate/
yattu so’rthāntaranyāsaḥ sādharmyenetaṁ nāṁ nirdiṣṭaprakṛtāmarthāntaranyāsaḥ/
Alksv., 35

\(^{173}\) sāmānyaviśeṣakāraṇaḥbhāvaṁ nāṁ nirdiṣṭaprakṛtāmarthāntaranyāsaḥ/
Sahd., X.61, 62
Lord says that though Arjuna speaks like a wise man he has mourn over those who do not deserve to be grieved for. Because a wise person is aware of the nature of the body and soul for which he laments neither over dead nor over the living. Here, Lord Kṛṣṇa advises Arjuna not to grief over the dead and to support His statement where Arjuna is a particular entity Lord brings the general idea on the nature of wise that a wise never grieve over dead. So, in this case also the employment of this figure of speech achieves its target towards the rejuvenation of Arjuna’s zeal and enthusiasm to right activity of life with a greater perspective to the whole society. In the SBG the Lord, in every step, tries to break up the individual sense of Arjuna so that he sees his actions on the universal backdrop. Moreover, the teaching of the Lord is not confined to the barricade of Arjuna’s mind alone. So, it can be pointed out here that in the SBG, though the problem has started with Arjuna alone, it is the problem of every human being and the Lord though gives answer to the questions of Arjuna, all those turned to be the universal solutions to the quarries of all human beings seeking peace and solace. Thus the philosophy that came out through the conversation of two individuals has become the philosophy of the whole universe. So the application of Arthāntaranyāsa is said to be successful in establishing the philosophical message of the work and enhancing the universal appeal of the work.

f) Virodha

This is one of the important arthālaṅkāras in the arena of Sanskrit Poetics and the term literary means contradiction. It is the figure of speech where the originality of an object is cited along with its opposing character or, sometimes only the contrary characters are described here so that a unique picturesque description is
possible to be created on poet’s part. The main motive of using this figure is to take out a strong and profound character of the object under the description. In the SBG also the verses where this particular figure is used have given a boost to the subject of desired description with the citation of two or more apparent opposing feature of the same thing. The employment of Virodha can be traced in one verse from the Second Chapter\textsuperscript{175} and two verses from the Fourth Chapter.\textsuperscript{176} One verse from the Seventh Chapter\textsuperscript{177} and two verses from the Thirteenth Chapter\textsuperscript{178} can also be taken as examples of this figure of speech. In the verse

\begin{center}nainaṁ chindanti śastrāṇi nainaṁ dahati pāvakāḥ/ \end{center}

na cainaṁ kledayantyāpo na śoṣayati mārataḥ//

the soul is described as that it can neither be cut by weapon nor it is burnt by fire, neither water can wet it nor wind can dry it. The objects like weapon, which has the capability of doing the actions like cutting etc. in other places cannot apply those in connection with the soul. Thus this verse apparently negates the features which are there in the objects. But whenever the universality of the soul is understood the

\textsuperscript{175} nainaṁ chindanti śastrāṇi nainaṁ dahati pāvakāḥ/  
nona cainaṁ kledayantyāpo na śoṣayati mārataḥ//  
SBG., II.23

\textsuperscript{176} a) ajo’pi sannavyayātmā bhūtānāṁśvaro’pi san/ 
prakṛtiṁ svāmadhiśṭāya sambhavāṁyātmamāyaṁ//  
Ibid., IV.6

b) cāturvarṇyaṁ mayā sṛṣṭāṁ guṇakarmavibhāgaṁ/ 
tasya kartaramapi māṁ viddhyakartāragamāyaṁ//  
Ibid., IV.13

\textsuperscript{177} ye caiva sāttvikā bhāvā rājasāstāmāsāśca te/ 
matta eteti tān viddhi na tvahaṁ teṣu te mayi//  
Ibid., VII.12

\textsuperscript{178} a) vahirantaśca bhūtānāmacaraṁ caramevasa/ 
sūkṣmatvāttadaviṇēyamā dūrasthaṁ cāntike ca tat//  
Ibid., XIII.15

b) avibhaktanca bhūteṣu vibhaktamiva ca sthitam/ 
bhūtabhartṛ ca tajjēyamā grasiṣṭu ca prabhaviṣṣu ca//  
Ibid., XIII.16

92
apparent contradiction disappears. So this verse truly justifies the employment of virodhālaṁkāra as it carries the contradictory message regarding the weapon, fire, water and wind. Actually the soul is eternal, undivided, it is not possible to burn, soak or wither it anyway. Therefore, it can be said here that by way of applying this technique by the poet, a grave and eternal message has been disseminated and the way followed here has added the poetic charm altogether. This can be explained elaborately. It is the nature or usage of a weapon that it cuts everything. Every existing component can be cut down by weapon, but on the contrary it cannot cut the soul into pieces. Likewise, burning is the permanent nature of fire, but the soul is not burnt by it. The water wets everything whatever comes in contact with it, but the soul is something that cannot be drenched by the water. The wind dries up everything which is its basic nature but incongruity to this, the soul cannot be dried up by the wind. But from the philosophical point of view the soul is not perceivable. We cannot see it through our eyes but can only sense it by the strength of the mind. So it is not an object for cutting or burning or for wetting or drying. But with the help of the application of the opposing features of weapon, fire, water and wind the indivisible and eternal nature of the soul is described and with the appearance of such meaning the apparent virodha is abolished. This can be applied in case of the other examples also. This is important to note here that in most of the examples of this figure of speech, the universality of the soul is depicted. Thus it can be placed here that the poet here has taken the best suited technique of placing the prominent characteristic features of the soul which is the main goal of the piece as well. In defining this figure, Bhāmaha has mentioned that here the conflicting nature is
described only to display some specialty of that particular object either through action or quality.\textsuperscript{179} Daṇḍin has furnished his views that with a view to showing some specialty when opposite objects are mentioned together then it becomes the case of virodhālaṅkāra.\textsuperscript{180} In his definition of this alaṅkāra, Vāmana has used the term ābhāsa which means appearance.\textsuperscript{181} From this it may be cleared that in this figure of speech, the contradiction is not real but in appearance only. Following Daṇḍin, Udbhaṭa has said that the incongruity is stated only to express some specialty.\textsuperscript{182} Bhoja has included four other figures of speech under the category of virodhālaṅkāra\textsuperscript{183} which are accepted as independent figures by a group of rhetoricians. According to him when the meaning of words are inconsistent with each other then it is the figure of speech called Virodha. Mammāṭabhaṭṭa is of the opinion that without any actual contradiction between two objects when some contrary is displayed, it becomes the case virodhālaṅkāra.\textsuperscript{184} In his Alaṅkārasarvasva, Ruyyaka has maintained that if we understand contradiction between the four substances like genus or quality amongst their own genre, it gives

\textsuperscript{179} guṇasya vā kriyāyā vā viruddhānyakriyābhidhā/ 
yā viśeṣābhidhānāya virodhaṁ taṁ vidurbudhāḥ// Kavlmk., III.25

\textsuperscript{180} viruddhānāṁ padārthānāṁ yatra saṁsargadarśanam/ 
viśeṣaṅkālānāyaiva savirodhaḥ śmṛto yathā// Kavd., II.333

\textsuperscript{181} viruddhābhāsātvaṁ virodhaḥ// Kavlmksv., IV.3.12

\textsuperscript{182} guṇasya vā kriyāyā vā viruddhānyakriyāvacah/ 
yadviśeṣābhidhānāya virodhaṁ taṁ pracakṣate// Kāvyālaṅkārasārasaṅgraha, V.57

\textsuperscript{183} virodhastu padārthānāṁ parasparamasaṅgatiḥ/ 
asāṅgatiḥ pratyanikamadhipi viśamaśca saḥ// Saras., III.24

\textsuperscript{184} virodhaḥ so’virodhe’pi viruddhatvena yadvacah// Kavp., X.110
rise to the figure Virodha.\textsuperscript{185} When the word \textit{ābhāsa} is coined together with the term \textit{virodha}, the proper meaning of this figure of speech comes into being and this may be the reason for which later rhetoricians have used both the term \textit{virodha} and \textit{virodhābhāsa} in the place of this figure of speech. Having listed the varieties of this figure of speech Viśvanātha Kavirāja has said that when incongruity is appeared on the basis of genus or quality or action of an object then it is called Virodha.\textsuperscript{186} Jayadeva has exceptionally regarded Virodha\textsuperscript{187} and Virodhābhāsa\textsuperscript{188} as two distinctive alaṁkāras in his book. From the discussion of all the definitions of this figure of speech, it is clear that in any way the application of this \textit{alaṁkāra} in the SBG has added its essence fully in the conformity of placing the subject matter in a variegated manner. In the verse

\begin{align*}
ajō'pi sannavyayātmā bhūtānāṃisvaro'pi san/ \\
prakṛtiṃ svāmadhiṣṭhāya sambhavāmyātmamāyāya//
\end{align*}

the Lord has said about the contradictory nature of his own. He has said that although He is unborn and His body which is transcendental never declined, still He appears in human form and also got destroyed. Here, the contradiction is showed by

\begin{enumerate}
\item \textsuperscript{185} iha jātyāḍināṁ caturḍāṁ padārthānāṁ pratyekāṁ tanmadhyā eva sajātyavijātyābhyaṁ virodhibhyāṁ sarṅbandhe virodhaḥ/ sa ca samādhānāṁ vinā prarūḍho doṣāḥ/ sati tu samādhiṁe pramukha evābhāsamāṇatvādvirodhābhāsaḥ, Alksv.,Vṛttī on 40, p. 152
\item \textsuperscript{186} jātiścaturbhirjātyādyairguṇo guṇādhibhistribhīḥ// kriyā kriyādravyābhyaṁ yad dravyāṁ dravyeṣa vā mithāḥ/ viruddhamiva bhāṣeta virodho'sau daśākṛtiḥ// Sahd., X.67, 68
\item \textsuperscript{187} virodho'nuṇapatiśced guṇadravyakriyādiṣṭa// Candrāloka, V.74
\item \textsuperscript{188} śleṣādibhūrvirodhaścedvirodhābhāsata matā// Ibid., V.75
\end{enumerate}
the original nature of the Lord who is regarded as the Supreme Soul. Lord Kṛṣṇa himself has admitted that whenever evil prevails over good and virtue declines He will incarnate himself to protect the universe. Therefore, it is seen that though Lord is not subject to birth or death yet He born in human body and embraces the death also. Here, the application of Virodhābhāsa seems to be employed perfectly as it helps in portraying the real nature of the Supreme Soul that how and why He is said to be born though He is unborn, why He is said to be in human form though He is devoid of any form and why he is said to be attached to all attributes though He is attributeless. Likewise, in the verse

\[
\text{ye caiva sāttvikā bhāvā rājasāstāmasāśca te/}
\]

\[
\text{matta eveti tān viddhi na tvahāṁ teṣu te mayī/}
\]

it is said that the three attributes viz. sattva, raja and tama don’t exist in Him though they all are produced from Him. These three qualities are said to be originated from Supreme Soul which reside in the human and the existence of these determine the nature of people. But the originator Himself doesn’t possess these qualities and it indicates contradiction.

**g) Kāvyaliṅga**

Kāvyaliṅga is an important variety of Sanskrit arthālāṃkāras. The base of this figure of speech is to establish a cause of the effect through poetic deliberation. In the SBG this alāṃkāra has been used in many occasions. Six verses from the
Second Chapter\textsuperscript{189} and one from the Third Chapter\textsuperscript{190} are formulated under the rules of this figure of speech. The Fourth Chapter\textsuperscript{191} and the Fifth Chapter\textsuperscript{192} of the SBG has got two stanzas each where the application of Kāvyaliṅga can be traced out. In all these verses the cause for different effect has been established. As Kṛṣṇa plays the role of the motivator and mentor of the third Pāṇḍava, every statement coming out of His mouth moves towards the eternal cause of bondage, suffering, restlessness and attachment and the way to get rid of it. So the figure of speech called

\textsuperscript{189} a) dehino’śmin yathā dehe kaumāraṁ yauvanaṁ jaraṁ/
   tathā dehāntaprapṛtīdhīrastatra na muhyati//  \textsuperscript{SBG.}, II.13
b) avināśi tu tadviddhī yena sarvamidaṁ tatam/
   vināśamavyayasyāya na kaścit kartumarhati//  \textsuperscript{Ibid.}, II.17
c) na jāyate mriyate vā kadācit
   nāyaṁ bhūtvā bhavītā vā na bhūyah/
   ajo nityaḥ śāśvato’yāṁ purāṇo
   na hanyate hanyamāne śārīre//  \textsuperscript{Ibid.}, II.20
d) avyakto’yamacintyo’yamavikṛtyo’yamucyate/
   tasmādevarīṁ viditvainaṁ nānuṣocitumarhasi//  \textsuperscript{Ibid.}, II.25
e) jātasya hi dhruvo mṛtyurdhruvaṁ janma mṛtasya ca/
   tasmādapihārye’rthe na tvaṁ śocitumarhasi//  \textsuperscript{Ibid.}, II.27
f) dehī nityamavadhyyo’yāṁ dehe sarvasya bhārata/
   tasmāt sarvāṁ bhūtāṁ na tvaṁ śocitumarhasi//  \textsuperscript{Ibid.}, II.30

\textsuperscript{190} tattvāvittu mahābāho guṇakarmavibhāgayoḥ/
   gunā guneṣu vartanta iti matvā na sajjate//  \textsuperscript{Ibid.}, III.28

\textsuperscript{191} a) kāṁkṣantaḥ karmanāṁ siddhiṁ yajanta iha devatāḥ/
   kṣipraṁ hi mānuṣe loke siddhirbhaṁtii karmajā//  \textsuperscript{Ibid.}, IV.12
b) karmano hyapi boddhavyaṁ boddhavyaṁ ca vikarmanāḥ/
   akarmanāśca boddhavyaṁ gahanā karmāṇo gatiḥ//  \textsuperscript{Ibid.}, IV.17

\textsuperscript{192} a) na kartṛtvāṁ na karmāṁ lokasya sṛjati prabhūḥ/
   na karmaphalaṁ yogyoṁ svabhāvastu pravartate//  \textsuperscript{Ibid.}, V.14
b) nādattē kaśyacit pāpanī na caiva suκṛtaṁ vibhūḥ/
   ajñānenāvṛtṛtaṁ jñānaṁ tēna muhyanti jantavaḥ//  \textsuperscript{Ibid.}, V.15
Kāvyaliṅga used in the SBG has served a great purpose in this regard. It may be noted here that the establishment of the cause in the verses where Kāvyaliṅga is applied does not always seem to be as poetical as those found in the works of Vālmīki, Kālidāsa, Śrīharṣa etc. But the base being purely philosophical, the expression demands attachment of more theoretical aspects than poetic imagination.

As for example in the verse

\[
\text{kāṅksantaḥ karmanāṁ siddhim yajanta iha devatāḥ/}
\]
\[
\text{ksipram hi mānuṣe loke Siddhirbhavati karmājā/}
\]

Lord Kṛṣṇa says that in this world people worship the gods for the fulfillment of action, because in the human world the fulfillment regarding action happens very fast. The inner message of this śloka is the propagation of śāstrādhikāra that remains in the world of human being.\(^{193}\) Thus the second half of the verse stays as the cause of the effect reflected through the first half. In this way it shows a successful use of the figure of speech called Kāvyaliṅga which has been defined by the rhetoricians in their own way in the respective works of Poetics. According to Mammaṭabhaṭṭa the definition of this alaṅkāra goes as when in a sentence or word, a cause is established it is a case of Kāvyaliṅga.\(^{194}\) Viśvanātha Kavirāja defines this figure of speech as when a reason is implied in a sentence or a word to prove the meaning of a description, it is termed Kāvyaliṅga.\(^{195}\) All these definitions establishes the fact that in this figure of speech the poet with the help of his observation

---


\(^{194}\) kāvyaliṅgam hetorvākyapadārthatā/ Kavp., X.114

\(^{195}\) hetorvākyapadārthatve kāvyaliṅgaṁ nigadyate/ Sahd., X.62
establishes a cause of his own statement and thus this *alaṁkāra* stands as a strong source of poetic deliberation. In the SBG too, the application of this figure of speech remains as a vehicle of transferring the philosophical message of Lord Kṛṣṇa to the whole world. It also helps the reader to get the stalk of the message immediately with the help of cause-effect relation. For instance in the verse

\[
na jāyate mrīyate vā kadācit
\]

\[
nāyaṁ bhūtvā bhavitā vā na bhūyaḥ/
\]

\[
ajo nityāḥ śāśvato 'yaṁ purāṇo
\]

\[
na hanyate hanyamāne śarīre/
\]

it is said by the Lord that the soul neither born nor it dies. For it is birth less, eternal, ever-lasting and ancient. It never perishes though the body is subject to decay. Through this verse Lord Kṛṣṇa tries to make Arjuna understand about the eternal nature of soul furnishing it as a strong reason to prove the immortality of the soul so that Arjuna is able to prepare himself for the battle. In the verse

\[
nādatte kasyacit pāpaṁ na caiva suktam vibhuḥ/
\]

\[
ajñānenāvṛtaṁ jñānam tena muhyanti jantavah/
\]

it is said that the Supreme Lord never takes the sin or virtue of someone. The knowledge is covered with ignorance for which man comes under the state of perplexity. Here, the Lord wants to say that man himself is responsible for his doings whether it is good or bad. The results are attributed to the person according to the mode of nature and the cause behind this is the impact of ignorance that conceals the wisdom. Therefore, this verse also comes up as a successful case with regard to the employment of Kāvyalīṅga. Thus, the employment of this *alaṁkāra* in the SBG brings gravity to the emotion as a whole.
h) Arthāpatti

This is also a strong arthālaṁkāra used by Sanskrit poets. The etymological meaning of the term states that in this figure of speech the context of another meaning arises cf. arthasya āpatti arthāpattiḥ. Ruuyaka has said on this alaṁkāra that it follows the maxim of the stick and the cake i.e. the daṇḍapūpakāṇyāya where from one, the other related meaning can be gathered.196 Viśvanātha Kavirāja has followed Ruuyaka in defining this figure of speech.197 Actually with the help of this alaṁkāra the poet can assert the meaning which is not directly mentioned in the statement. The SBG shows ample use of this figure of speech. The First Chapter198 of the SBG has two verses, the Second Chapter199 has three verses whereas the Third200 and the Fourth Chapter201 has one verse each where Arthāpatti is employed.

In all these verses either Arjuna’s apathy to the battle or Lord Krṣṇa’s motivational

---

196 daṇḍapūpikayārthanārāpatanaṁ arthāpattiḥ// Alksv., 63
197 daṇḍapūpikayārthāgamo’rthāpattiriṣyate// Sahd., X.83
198 a) etānā hantuṣcchāmi ghnato’pi madhusūdana/
api trailokyāryaṣya hetoḥ kiṃ nu mahīṁktē// SBG., I.35
b) tasmānārthā vayaṁ hantuṁ dhārtarāṣṭrān svabāndhavān/
svajanaṁ hi kathāṁ hatvā sukhinaḥ syāma mādhava// Ibid., I.37
199 a) vedāvināśinaṁ nityaṁ ya enamajamavyayam/
kathāṁ sa puruṣaṅ pārtha kāṁ ghātayati hanta kam// Ibid., II.21
b) avyaktādīṁ bhūtāṁ vyaktamadhyāṁ bhārata/
avyaktanidhanāṇyaeva tatra kā paridevanā// Ibid., II.28
c) avācyavādāṁśca bahūṁ vadiṣyantī tavāḥitaḥ/
nindantastava sāmarthyaṁ tato dulḥkhataraṁ nu kim// Ibid., II.36
200 sadṛṣaṁ caṣṭate svasyaḥ prakṛterjñānāvānāpi/
prakṛtivṁ yāntī bhūtāṁ nigrahaḥ kiṁ kariṣyati// Ibid., III.33
201 yajnaśiṣṭāṁṬṭhaṁ jỨo yanti brahma sanātanam/
nāyaṁ loko’ṣṭhayajñāsya kuto’yaḥ kurusattama// Ibid., IV.31
statements are established. When it comes in the statement of Arjuna, the employment of this *alaṅkāra* establishes Arjuna’s question too and when it is employed in the statements of Lord Kṛṣṇa it correlates different philosophical issues regarding the life, soul, Supreme Being, *bhakti, jñāna, karma* and the like. The verse

\[ etānna hantumicchāmi ghnato’pi madhusūdana/ \]

\[ api trailokyājayasya hetoḥ kiṁ nu mahīkrte// \]

shows Arjuna’s rejection towards the battle of Kurukṣetra and he says that even for achieving the heaven, he does not want to fight with the people present in front of him, what else can happen when it is the question of the achievement of the kingdom on the earth only? This verse implies that Arjuna can even discard the stay in heaven for the sake of his kith and kin who remain at the opposite side of the battlefield and in this connection the context of attaining the kingdom on earth is really immaterial. In the verse

\[ vedāvināśinaṁ nityaṁ ya enamajamavyayam/ \]

\[ kathaiṁ sa puruṣaṁ pārtha kaṁ ghātayati hanta kam// \]

Lord says about the nature of the soul that it is imperishable, eternal, birthless and changeless and one who knows it thus how can he kill anyone or cause anyone to be killed? So, with the help of this verse Lord wants to make Arjuna understand that he should fight as his duty and in doing so he will act as an agent for the destruction of the body only not the soul of his opponent. The soul neither slays nor is slain. Therefore, once getting the knowledge about the soul a man can not think himself as a murderer or as a cause to be murdered. Again in the utterance of the Lord through the verse
it is stated with the help of the Arthāpatti that to a man who does not perform a sacrifice will not get positive effect even in this world, what expectation does remain about his life’s outcome in the other world? Through this figure of speech, Lord Kṛṣṇa here wants to establish that to get the good result one must do sacrifice in this world only and after that he can think of the life in the other world. The use of Arthāpatti has enhanced the gravity of the deliberations. In all the illustrations of this figure of speech employed in the SBG, such type of message is incorporated and it thus not only helps the reader to understand the intended philosophical meaning but it also adds literary charm in the process of understanding.

i) Ullekha

This variety of arthālāṅkāra enhances the literary charm of a composition with the help of various terms used for a single object of deliberation under different context. In the SBG there are a good number of verses where this alāṅkāra is employed. Primarily this figure of speech is used here to signify the nature of the Supreme Soul in various contexts. In the SBG the place of this alāṅkāra comes next to Upamā. The Tenth Chapter furnishes the highest number of the application of Ullekha where, to answer the question of Arjuna, Lord Kṛṣṇa gives His different identities so that it becomes easy for His disciple to understand who actually the Lord is. In the Tenth Chapter of the SBG from the twenty-first verse up to the thirty-eighth verse, the application of this figure of speech can be traced very easily. In all
these ślokas the Lord establishes His different position in different text. For example in the verse

\[ \text{ādityānāmahaṁ viṣṇuryotisāṁ raviṁśumān/} \]

\[ \text{marīcīrmarutāmasmi nakṣatrāṇāmahaṁ śaśī/}^{202} \]

Lord Kṛṣṇa is stating that He is the Viṣṇu of ādityas, He is the magnificent Ravi among all jyotis, He is Marici among maruts and He is the moon among all the nakṣatras. In this way One and the Single Lord has been depicted with different names and qualities in relation to various context. So, it is a case of ullekhaṁkāra.

Though the definition of this figure of speech is not found in the works of Daṇḍin and Mammaṭabhaṭṭa, it is defined by the rhetoricians like Ruuyaka and Viśvanātha Kavirāja. According to Ruuyaka when one object is apprehended in many forms because of difference, it is called ullekhaṁkāra.\(^{203}\) Viśvanātha Kavirāja defines this alamkāra in a more elaborated manner. According to him when an object of description is mentioned in a different manner due to either the difference of the people or of the subject, it is called Ullekha.\(^{204}\) Vidyācakravartin, in his commentary on the Alamkārasarvasva states that the term Ullekha represents nirdhāraṇam\(^{205}\) which means specification of one among the group. It is true that depending on the variety of context an object may be taken as different as a result of which the application of this figure of speech can be judged on the basis of difference of perception. It is important to note that though the object is referred to as with

---

\(^{202}\) Ibid., X.21

\(^{203}\) ekasyāpi nimittavaśādanekeḥ grahaṇamullekhaḥ/ Alksv., 19

\(^{204}\) kvacidbhedād grahīṛṇāṁ viṣayāṇāṁ tathaḥ kvacit/

\(^{205}\) ekasyānekeḥdholkeḥ yaḥ sa ullekha ucyate// Sahd., X.37

\(^{205}\) ullekhanaṁ nirdhāraṇam, Sāhīvanī commentary on Alksv., 19, p. 58
different name or form, it remains the same from the intrinsic standpoint. In the verses of the SBG where the figure of speech Ullekhā is employed it is seen that in every case the Lord is the One but He is referred to as different in connection with different base. The basic message of the verses used in the SBG as the illustration of Ullekhā is to establish Lord Kṛṣṇa’s supremacy in all respect. So He is delineated as the strongest in every group. With the use of this literary element, the verses have received an extra charm that can bring gravity in the treatment of the sentiment here.

j) Kāraṇamālā

This is another important arthālaṅkāra. The First Chapter of the SBG has contained four verses206 and the Second Chapter has two verses207 where Kāraṇamālā has been employed. The main ground of this alaṅkāra is the establishment of the series of causes and the nomenclature itself suggest that this alaṅkāra based on a serial deliberation i.e. śṛṅkhalā (chain) which can be understood by the etymological meaning of the term itself. The term kāraṇamālā is an amalgamation of two words i.e. kāraṇa which means cause and mālā that means

206 a) kulakṣaye praṇaṣyaṇti kuladharmāḥ sanātanāḥ/
    dharme naṣṭe kulaṁ kṛtsnamadharmo’bhībhavatyuta//  SBG., I.40
b) adharmābhībhavāt kṛṣṇa pradusyaṇti kulastrīyaḥ/
    strīṣu duṣṭāsa vārṣṣeṭya jāyate varṇasaṅkaraḥ//  Ibid., I.41
c) saṅkaro narakāyaiṣa kulaghnaṁañi kulasya ca/
    patanti pitaro hyaśāṁ luptaṁpiṇḍodakakriyāḥ//  Ibid., I.42
d) doṣairetaḥ kulaghnaṁañi varūsaṅkaraṅkaraṅkayāḥ
    utsādyante jātīdharmāḥ kuladharmāśca śāśvatāḥ//  Ibid., I.43

207 dhyāyato viṣayaṁ puṁsāṁ saṅgaṇaṣṭvaṅaṁjāyate/
    saṅgāt saṁjāyate kāmāḥ kāmāḥ krodhaḥ bhījāyate/
    krodhāṁ bhavati sammohāḥ sammohāḥ smṛtivibhramaḥ/
    smṛtibhrāṁśād buddhināśo buddhināśat praṇaṣyaṭi//  Ibid., II.62, 63
garland. So, this figure of speech involves the succession of causes one after another like flower in a garland. Here, in this figure of speech the relation between two things is that of cause and effect. This *alāṃkāra* has been employed in the verses of the SBG very appropriately when Arjuna expresses his unwillingness towards the battle against his relatives and friends. He has justified his decision through some reasons that battle can do nothing but pave the way to the hell at the end. In the verse

\[
\text{kulakṣaye praṇaṣyanti kuladharmāḥ sanātanāḥ/}
\]

\[
dharme naṣte kulaṁ kṛtsnamadharmo'bhībhavatyuta/\]

Arjuna says that if they fight, the destruction of the family will occur which will result in the disappearance of the old family tradition and that will again give rise to unrighteousness in the family. In this way Arjuna gives reasons one by one where each previous one is said to be the cause of the succeeding one. The employment of this figure of speech is seemed to be successful here where to establish his own point for not fighting against his relatives Arjuna makes a series of reasons one by one to make his argument stronger. Arjuna makes it clear that their greed for the kingdom ultimately leads them towards the evils of life and makes a chaotic situation in the society. The application of Kāraṇamālā in such verses can be supported by the definition of this figure of speech given by different rhetoricians. Mammaṭabhaṭṭa has defined this *alāṃkāra* as that where each previous thing is said to be the cause of each following one.\(^{208}\) Ruuyaka has found its attractiveness on having a series of causes and effects, where an object which is the effect of its cause

\[
yathottaraṁ cetpūrvasya pūrvasyārthasya hetutā/ \\
tadā kāraṇamālā syāt/ \quad \text{Kavp., X.120}
\]
becomes the cause of its effect in next turn and the same goes on in an order.\textsuperscript{209} Viśvanātha Kavirāja has defined that when each prior one becomes the cause of its next one it is a case of Kāraṇamālā.\textsuperscript{210} In the verses

\begin{align*}
dhyāyato viṣayān puṁsāḥ saṅgasteṣūpajāyat/ 
& saṅgāt saṅjāyate kāmāh kāmāt krodho’bhijāyate/;
krodhāt bhavati sammohah sammohāt smṛtivibhramaḥ/ 
& smṛtibhraṃśād buddhināśo buddhināśāt praṇaśyati/;
\end{align*}

it is said that if one thinks over the objects of sense there arises attachment towards them which creates desire, from desire springs anger, anger gives rise to delusion that results in the loss of memory. After losing memory a man loses his intelligence that brings nothing but destruction for him. With the help of Kāraṇamālā Lord tries to establish that one who dwells on the sense objects and don’t have control over his senses cannot help him from self destruction. But, one who can stable his mind withdrawing desire from the objects of sense can attain utter peace and happiness. Thus, a strong message has been disseminated through the successful use of kāraṇamālālaṃkāra in the verses of the SBG.

k) Sāra

The alaṃkāra Sāra has not gained much popularity like other type of Sanskrit arthaḷaṃkāra. But in reality it is a beautiful type of figure of speech. When it is employed in Poetry, it heightens the beauty of the piece. Sanskrit poets

\footnotesize{\begin{align*}
\text{\textsuperscript{209} kṛyakāraṇaṅkrama evātra cārātvahetuḥ, Alksv., Vṛtti on 53, p. 169} \\
\text{\textsuperscript{210} paraṁ paraṁ prati yadā pūrṇapūrvasya hetutā/} \\
\text{tadā kāraṇamālā syāt/ Sahd., X.76}
\end{align*}}
generally use this figure of speech to establish the excellence of a particular object within its genre. In the SBG, Sāra can be traced in one verse each from the Third Chapter and the Twelfth Chapter. The verses with this alāṅkāra in the SBG show their own charm both from the philosophical and literary viewpoint. Very few numbers of rhetoricians have formulated the definition of this figure of speech. Mammaṭabhaṭṭa has stated that in Sāra every succeeding object is described as better than its preceding one. P.V.Kane has used the English term climax in the explanation of this figure of speech. This can be justified from the fact that in every case of this figure of speech climax is attained where the best is obtained beyond which the scope of description does not remain. The advancement goes step by step surpassing one another and at the climax the most excellent one established through this poetic device. The expression ‘parāvadhiḥ’ in Mammaṭabhaṭṭa’s definition clarifies this and serves the purpose of the application. In this alāṅkāra the description flows towards the last part with ever increasing charm and at last the peak of charm comes in. The definitions of Ruuyaka and Viśvanātha Kavirāja are found similar to that of Mammaṭabhaṭṭa where both the rhetoricians have admitted that when the objects to be described continuously increase of excellence, it becomes the case of Sāra. In the application of this figure of speech in the verses

---

211 indriyāṇi parānyāhurindriyebhyāḥ paraṁ manaḥ/ manasastu parā buddhiryo buddheḥ parastatu saḥ/ SBG., III.42

212 śreyo hi jñānamabhyyāsāj jñānāddhyānaṁ viśiṣyate/ dhīyānt karmaphalatyāgastīgacchāntiranantaram/ Ibid., XII.12

213 uttarottaramutkarṣo bhavetsāraḥ parāvadhiḥ/ Kavp., X.123


215 uttarottaramutkarṣaḥ sāraḥ/ Alksv., 56

216 uttarottaramutkarṣo vastunaḥ sāra ucyate/ Sahd., X.78
of the SBG, it can be observed that Lord Kṛṣṇa has employed this particular *alaṅkāra* in bringing out the most basic philosophical teaching that not only produces charms in its best possible way but makes the philosophical idea more comprehensible also. In the verse

\[
śreyo hi jñānamabhyaśāj jñānāddhyānaṁ viśiṣyate/
dhyānāt karmaphalatyāgastyāgācchāntiranantaram//
\]

it is said that knowledge is better than practice, meditation is superior to knowledge and the renunciation of the fruit of action is even better than meditation as it leads to peace. Thus this expression establishes the best one through a series of comparative statement. The basic teaching of the SBG is to show the path of work without being attached to it. This is stated through the present verse. Lord Kṛṣṇa has said that knowledge is necessary in understanding the Supreme Reality and in a similar way, meditation is also important from the point of concentrating the mind on the Supreme Soul diverting our attention from the external objects. All these will lead to the goal of our life, but amongst all, renunciation of the expectation is the best way towards the attainment of this highest truth. This opinion regarding *niṣkāmakarma* has also been established in other verses where the *alaṅkāra* Sārais employed. From this point of view it can be said that the application of this *alaṅkāra* in the SBG is successful in establishing the philosophy of this great work where the best one is established after going through the steps of comparison.

The above analysis on the treatment of the figures of speech in the SBG shows that Vyāsa has made the perfect use of the alaṅkāras though he has not chosen a great variety in this regard.