CHAPTER V

GUṆA AND DOṢA IN THE
ŚRĪMADBHAGAVADGĪTĀ

Guṇa and doṣa are the literary elements established in Sanskrit Rhetorics. Between these two, guṇa is an element which is to be taken for creating literary charm in a poetic composition and doṣa is an element that is to be discarded specifically in a poetical work. This equation of inserting the element of guṇa and discarding that of doṣa in a poetic piece is made on the basis of their respective qualities to enhance or degrade the status of the rasa in the literary piece. Though the guṇa is a positive factor in a poetical work and doṣa creates negative impact in the process of relishing the sentiment, the tradition always keeps the discussion on doṣa before that on the guṇa. In almost all the works on Sanskrit Rhetorics we find that the topic of doṣa has been placed before discussing guṇa. The rhetoricians have also clarified the reason behind such a choice.¹ The SBG being a part of the great literary composition called the Mahābhārata, bears the stamp of the literary merits and in this way can be considered as a subject matter for analysing its literary qualities, disqualifications or demerits if any, in the body of its verses. Thus arises the necessity of discussing this particular topic in the body of this proposed dissertation.

¹ evaṁ kāvyatvāpakarṣakadośānirūṣya ‘utkarṣahetavaḥ proktā guṇālaṁkārarītayaḥ’ ityuddesakrama prāptaguṇasvarūpanirūpanamārīrabbhate - guṇānāheti, Lakṣmī commentary on Sahd., Ch. VIII, p. 579
5.1 A Note on doṣa

In almost all the theories and schools of Indian Poetics some elements are always criticised because of their harmfulness to the soul of Poetry and those are advised to be avoided in literary composition. These elements come under the concept of doṣa or demerits in connection with Sanskrit literature.² The term doṣa comes from the root dus means to be bad or corrupted or to commit a mistake or be wrong³ and it thus refers to a fault or mistake of any kind made by the poet while composing the literary piece. In the context of Sanskrit Poetics this term is specifically used to point out the element that spoils the excellence of Poetry. From the nature of the term doṣa it can be assumed that while composing a Poetry the author should pay attention to his writings in such a way that his expression would not be proved to be faulty or defective in anyway. In English the equivalent term for doṣa is fault or defect. The rules of Rhetorics say that a piece of Poetry which bears even a single faulty word earns bad name for its author just like a bad son brings bad name for his father⁴ and Sanskrit Poetics also lays down the dictum that to remain a bad author is nothing less derogatory than death.⁵ Therefore, in the context of Indian Poetics doṣa is severely criticised by the rhetoricians. In the Nāṭyaśāstra ten defects are accepted by Bharata.⁶ Though Daṇḍin has not given any definition of doṣa

² evaṁca sākṣāt paramparayā vā rasādināṁ śādhumatāṁ praṭītiprātibandhakakāvyadharmatvaṁ doṣatvamiti dośasāṃnyaalakṣaṇam,   Ibid., on Sahd., VII.1, p. 469
⁴ Sarvathā padamapyeśkāṁ na nigāhyamavadyavat/
   vilakṣaṇāṁ hi kāvyena duḥṣuteneva nindyaṁ//  Kavlmk I.11
⁵ kukavitvaṁ punaḥ sākṣānṛṃ̄ṭimāḥurmaniśīṇāṁḥ//  Ibid., I.12
⁶ gūḍārthamārthāntarārthāṁ niḥbhinnārthāṃkārthāmabhiplutārtham/
   nyāyādapeśaṁ viśamāṁ visandhā iśabdacyutaṁ vai daśa kāvyadośāḥ//  Nat., XVII.87
directly, he is of the opinion that no minor blemish should be allowed in Poetry.\(^7\) Vāmana has recognised *ṛśi* as the soul of Poetry and *guna* as the helper for the nourishment of the soul. So, for him the element that harms the soul is *doṣa* which is devoid of *guna*.\(^8\) He calls the faults as the reason for destructing the poetic beauty laid in the body of the Poetry through the medium of word and sense. He has further said that in some cases the concept of *doṣa* does not remain very much rigid. To clarify this, it is shown that in some cases the rhetoricians come to the decision that even with the existence of fault in a word or in a single expression of a literary piece the complete meaning of the whole content may not be treated as a faulty one.\(^9\) Again some defects accepted in connection with some particular *rasa* have been seen to cross the boundary of fault or demerit in connection with some other *rasa* or sentiment.\(^10\) This theory acts as the base of finalising the concept of *nityadoṣa* and *anityadoṣa* in the field of Sanskrit Rhetorics. This concept relates that a group of *doṣa* which is always treated as defect in any type of *rasa* is called *nityadoṣa* or permanent fault and the scholars are unanimous in making the dictum that this variety should be avoided in any situation in the body of the Poetry. But there is another group of *doṣa* which can be elevated to the status of positive element in the Poetry in connection with the sentiment of the concerned literary piece. As for example the use of harsh words mars the taste of the sentiment like Śṛṅgāra and Karuṇa, but the expression with such features is necessary and even obligatory in a

\(^7\) tadalpamapi nopeśyaṁ kāvye duṣṭāṁ kathaṅcaṇa// Kavd., I.7
\(^8\) guṇaviparyayātmāno doṣāḥ// Kavlmksv., II.1.1
\(^9\) arthatastavadagamaḥ// Ibid., II.1.2
\(^10\) vaktari krodhasāyukte tathā vācye samuddhate/
raudrādau tu rase’tyantaṁ dūḥsravatva guṇo bhavet// Sahd., VII.16
poem that depicts the sentiment of wrath etc. In a literary composition when the reader gets obstacle in the process of relishing the connected sentiment it is said to have literary fault. Vāmana has mentioned that the faults are discussed so that by this before composing a work, the author gets a complete knowledge on poetic errors and with that knowledge he can produce flawless creation. Ānandavardhana is of the opinion that except the feature called inappropriateness, there is no other cause for the violation of sentiment in a literary composition. Thus according to this rhetorician if a word is improperly used in a composition, because of its impropriety, it harms the process of activation of rasa i.e. the soul of Poetry. This will lead towards the distastefulness about the piece and remains as a defect. Therefore, an error should always be avoided for achieving the excellence in the field of Poetry. Bhoja has criticised many dimensions of defects and before going to other topics of Poetics, he has given an elaborate discussion on literary defects. According to him the elements to be abandoned by the good poet are called doṣas which should be discussed first so that a composition becomes faultless. Mammaṭabhaṭṭa has said that the element which deteriorates the primary meaning in a literary composition is a fault. Viśvanātha Kavirāja is the supporter of rasa school who declares doṣa as rasāpakarṣakā doṣāḥ. This means the element that mars the charm of the sentiment is called a defect. In the First Chapter of his

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11 saukaryārthaḥ prapaṇco vistaro doṣaṁām/ uddiṣṭā lakṣaṇalakṣitā hi doṣāḥ sujñānā
   bhavantī, Kavīṁkṣv., Vṛtti on II.1.2, p. 14
12 anaucityādṛte nānyadrasabhaṅgasya kāraṇam// Dhvanī., Vṛtti on III.14, p. 138
13 heyāḥ kāvye kavīndrairtye tānevādu praacakṣmahe// Saras., I.3
14 mukhyārthahatirdoṣo rasaśca mukhyastadāśrayādvācyah/
   ubhayopayoginaḥ syuḥ śabdādyāstena teṣvapi saḥ// Kavp. VII.49
15 Sahd., VII.1
book while defining Poetry Viśvanātha Kavirāja has referred to this characteristics of doṣa by comparing it with those faults of the human body that destroy the beauty of the human being. In this regard Viśvanātha has specifically said that as the human defects like blindness, lameness etc. operate depreciatingly on man through the body, so harshness, uselessness and superfluity of words etc. create negative impact on the soul of Poetry through word and meaning which are regarded as the body of it. Moreover, as foolishness etc. of human being affects the man by affecting his soul, so poetic faults like svaśabdavācyata also directly affect the rasa.\textsuperscript{16} Jayadeva has said that by which either through word or meaning, the beauty of a piece is destroyed as soon as it enters into the mind is called doṣa.\textsuperscript{17} In the Agnipurāṇa also the topic of doṣa is maintained where it is said that doṣa causes tension.\textsuperscript{18} While defining Poetry Bhojadeva says that it should be flawless.\textsuperscript{19} Following this definition many other rhetoricians incorporate the term i.e. nirdoṣa or adoṣa in their respective definitions on Poetry where they support the fact that a kāvya should be free from defects. Among them the names of Mammaṭabhaṭṭa, Hemachandra and Jayadeva have come down to us. So, according to the rhetoricians Poetry should be unflawed.

But in the First Chapter of the Sāhityadarpana, Viśvanātha Kavirāja has criticised

\textsuperscript{16} śrutiduṣṭāpustṛthatvādayaḥ kāṇatvakhaṅjavādaya i, śabdārthadvreṇa dehadvāreṇeva vyahicāribhāvadeḥ svaśabdavācyatvādayo mūrkhatvādaya i, sākṣātāvyasyāytmabhūtaṁ rasamapakṣayantaḥ kāvyasyāpapakṣkā ityucyante,

\textsuperscript{Ibid.,} Vṛtti on I.3, pp. 24-25

\textsuperscript{17} syāceto viśatā yena sakṣatā ramanāyatā/

śabde’rthe ca kṛtonmeśarī doṣamudghoṣayanti tam// Candrāloka, II.1

\textsuperscript{18} udvegajanako doṣaḥ// Agnp., 347.1

\textsuperscript{19} nirdoṣaṁ guṇavatāvyamalaṅkāraṅkaryantam// Saras., I.2
the word *adoṣa* which he takes from Mammaṭabhaṭṭa’s definition of Poetry.\textsuperscript{20} Viśvanātha has said in this connection that if faultless pieces are to be accepted as Poetry then many a good composition would not be called Poetry as they have some sort of faults in a way or other. He is of the view that just like an excellent piece of gem though pierced by insect is accepted as an excellent gem only, so also a literary composition having some defects can also be recognised to be a Poetry if in other way it remains as a specimen of good Poetry. Therefore from the above discussion it can be said that a poem full of defects cannot be Poetry at all.

5.1.1 Types of *doṣa*

There are mainly five types of literary defects viz., defect in a word, defect in the part of a word, defect in a sentence, defect in meaning and defect in sentiment.\textsuperscript{21} All these types of *doṣa* again have some subvarieties.

5.2 An Analysis of *doṣa* in the Śrīmadbhagavadvīpa

The SBG is the part of the Sanskrit epic that remains as the vehicle of poetic charm and beauty throughout the ages. Though on the basis of various analysis the *Rāmāyaṇa* is considered as the ādikāvyā, the position of the *Mahābhārata* does not come down in the path of Sanskrit literature anyway. So to find a fault in this work is just like to negate our own tradition or blame our literary culture. The same equation is effective in the SBG also. Being the work of Vyāsadeva, as per the

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\textsuperscript{20} tadadoṣau śabdārthau saṇḍāvanalāṁkṛti punaḥ kvāpi/ Kavp., I.4

\textsuperscript{21} …te punaḥ pañcadhā matāḥ/

pade tadaṁśe vākye’rthe sarībhavanti rase’pi yat// Sahd., VII.1

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tradition, this piece also stays beyond our judgment. Even in the field of Judiciary it remains as the supreme authority for the establishment of truth for the Hindus in Indian court. But for the purpose of our study only we have to bring the work in the general plane for the literary assessment and poetic judgment. The SBG with its metre, figures of speech, word selection, treatment of suggestion, delineation of sentiment, style of writing and propriety of expression, this work has hardly any scope for identifying literary defect anywhere. It is true that in this poetic work we do not find the charming metaphor of Kālidāsa, neither we come across the vibrant deliberation of nature in the body of the verses of the SBG, nor we have the scope to relish the poetic imagery like the Rāmāyaṇa here. But these cannot be taken as any defect altogether. Because the definition of doṣa says that whatever causes detrimental effect to the existing sentiment is termed as literary demerit. But in the SBG the absence of some literary feature cannot create lowering effect in the body of the SBG in any direction. The eyes of the critics can go another way. While judging the literary perspective of this work it can be said that the description of the Supreme Being comes here almost in every second expression which may bring monotony in the mind of general reader and it may be stamped as the punaruktidoṣa in general literary perspective. But it is very much important to remember in this regard that the SBG is a Poetry that is primarily composed to disseminate the knowledge of the Supreme Being which would remove the veil of ignorance firstly of Arjuna and then of other readers. So to fulfill the purpose of the poet it is quite natural that the topic of the Supreme Being comes in every second sentence. Moreover, such repetitions are purposefully made to make the material world understand the importance of the Supreme Reality and momentariness of this life in
the world. This is clearly stated in the words of Dhanapati in his commentary to the SBG as he says in connection with the verse

\[
mātrāsparśāstu kaunteya śītoṣṇasukhaduḥkhadāḥ/
\]

\[
āgamāpāyino’irtyāstāṁśītikṣasva bhārata//
\]

that though in the previous verse\(^{23}\) the poet has referred to the knowledge of the soul, he again comes to the same topic of discussion with the help of other words. Because in this way those who are head over heel in doubt and confusion about the material life, can be taught the theory of the Supreme Being again and again for their own benefit. And for this the repetition of discussion in this regard cannot be taken as a fault called tautology which may otherwise affect the sentiment in other literary work.\(^{24}\) This commentator again furnishes scriptural advices in support of his statement where he says that such utterances are very much necessary for fulfilling the intended purpose.\(^{25}\) So it can be said that as the discussion on the Parabrahma can never be a cause of \textit{punarukti} in the body of the most of the Upaniṣads, so various expression regarding the Supreme Soul in the SBG cannot cause any hindrance in relishing its poetic charm. Rather, it can be said without any

\(^{22}\) SBG., II.14

\(^{23}\) dehīno’smīn yathā dehe kaumāraṁ yauvanaṁ jarā/
   Tathā dehāntrapraśūnākṣaraṁ na muhyati/   Ibid., II.13

\(^{24}\) na jāyata iti ślokenoktasyāpyātmajānasya dṛṣṭaphalasya
   vrīhyavahanasyāvṛtāddṛṣṭaphalatvāddurburdhatvāccha punah punah prasaṅgamāpādya
   śabdāntareṇa tadeva vastu nirūpyate bhagavatā karuṇānādiṁ śrīkṛṣṇena kathaṅcidapi
   saṁśāraneśvaranāṁ mumukṣuṇāṁ buddhigocaratāmāṅgāpanāṁ spaṣṭatattvaṁ sat
   saṁśāraniṣṭaya svādhityabhīpṛāyavatā iti na paunaruktyam,   \textit{Bhāṣyotkārṣḍādipīkā},

\(^{25}\) tathāccha bhagavato vyāsasya sūtraṁ ‘āvṛtātisakṛdudadeśāt’ iti,   Ibid.
doubt that such narrations have added extra strength towards the spine of the poetic sentiment altogether in the SBG. Again though many statements and expressions in the SBG apparently come as unbelievable and exaggerated phenomena but the core objective of the work being the delineation of the ideal larger than life, those cannot be taken as any fault or defect from the part of the poet.

Another point of detecting literary fault in the SBG can be furnished here. Some critics may show the fact that in some expressions of the SBG the utterance of some feelings like \textit{bhaya},\textsuperscript{26} \textit{vismaya}\textsuperscript{27} etc. and that of the name of the \textit{rasa} called \textit{Adbhuta}\textsuperscript{28} etc. can be the cause of detrimental effect in connection with the existing sentiment. This can be taken in the plane of the literary demerit or \textit{doṣa} called \textit{svaśabdavācyatva}. It falls under the category of \textit{rasadoṣa} i.e. fault in sentiment. According to the Sanskrit rhetoricians in the context of literary piece this \textit{doṣa} arises if there is any direct expression of the name of the \textit{rasa}, \textit{sthāyibhāva} or \textit{vyaviciṁribhāva} in the body of the piece.\textsuperscript{29} In the SBG, in the very First Chapter while addressing his own affliction after seeing all his friends and relatives in the opposition, Arjuna clearly manifests his mental condition and physical uneasiness directly through various words as in the verses

\begin{align*}
\text{26} & \ldots \text{bhayena ca pravyathitaṁ mano me/ SBG., XI.45} \\
\text{27 a) } & \text{tatah sa vismayāviśto hṛṣṭaromā dhanañjayah/ Ibid., XI.14} \\
& \text{b) vismayo me mahān rājan hṛṣyāmi ca punaḥ punah/ Ibid., XVIII.77} \\
\text{28 a) } & \text{anekavakraṇanamanekādbhutadarśanam/ Ibid., XI.10} \\
& \text{b) dṛṣṭvādbhutaṁ rūpamugraṁ tavedaṁ.../ Ibid., XI.20} \\
& \text{c) saṁvādamamaśrauṣamadbhutaṁ romaharśaṇam/ Ibid., XVIII.74} \\
& \text{d) rājan saṁśmṛtya saṁśmṛtya saṁvādamamadbhutam/ Ibid., XVIII.76} \\
& \text{e) tacca saṁśmṛtya saṁśmṛtya rūpamatyadbhutaṁ hareḥ/ Ibid., XVIII.77} \\
\text{29} & \text{rasasyoktiḥ svaśabdena sthāyisaṁcāriṇorapi/ Sahd., VII.12}
\end{align*}
sīdantī mama gātrāṇī mukhaṁ ca pariśuṣyati/

vapatruśca śarīre me romaharśaśca jāyate// 30,

gāndivaṁ sanśrāte hastāt tvāca caiva paridahyate// 31

The words here expose the essence of pathos and its side effects which, according to the literary tradition produces negative effect in the process of relishing the poetic sentiment. Again the term vismaya and hrṣṭaroma are specifically mentioned in the verse

\[ \text{tataḥ sa vismayāviśto hrṣṭaromā dhanañjayaḥ/} \]
in connection with the description of the viśvarūpa of the Lord shown to Arjuna. Noticing the all pervading form of Kṛṣṇa, the spectator Arjuna becomes spell bound in astonishment and he feels goose bumps on his body. It is true that Arjuna was provided with the divine eyes to perceive this supernatural form of the Lord which cannot be seen even with the help of other strong methods. 32 And it is also true that Arjuna himself wanted to perceive this form of the Lord 34 but the description of this form remains in the work as a source of astonishment for any reader and the sense of horripilation in Arjuna’s body can be felt by any reader there on. So from the technical point of view the utterance of the sense called vismaya and the physical

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30 SBG., I.29
31 Ibid., I.30
32 divyaṁ dadāmi te caṅsuh paśya me yogamaśvaram// Ibid., XI.8
33 na vedayājñādhyayanairnā dānai-rnā ca kriyābhīrma tapobhirugraṁ/
evanṛūpaḥ śakya āhāṁ niśloke
draṣṭaṁ tvadanyena kurupravṛtra// Ibid., XI.48
34 draṣṭumicchāṁ te rūpamaśvaram puruṣottama// Ibid., XI.3

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exhibition of the effects of horripilation have created a break in the process of relishing the sentiment. Similarly, in the verses

\[\text{sanīvādamimamaśrauṣaṁadbhutaṁ romaharṣaṇam/},\]

\[\text{rājan saṁśrtya saṁśrtya sanīvādamimamadbhutam/}\]

\[\text{keśavārjunayoḥ punyaṁ hṛṣyāmi ca mūhurμuhuḥ/},\]

\[\text{tacca saṁśrtya saṁśrtya rūpamatyadbhutam hareḥ/}\]

\[\text{vismayo me mahān rājan hṛṣyāmi ca punah punah/}\]

the terms \textit{adbhuta} and \textit{vismaya} are expressed which are the names of the sentiment called Adbhuta and its permanent mood respectively. These can be equated with the literary fault of expressing the name of the \textit{rasa} and \textit{sthāyibhāva} by their own terms. But it can be said here that though there are several expressions in the SBG that produce the sense of \textit{adbhuta} or \textit{śoka}, the predominant sentiment is the Śānta, which is very strongly exposed all through. So there is no fault in saying that the utterance of the name of any other \textit{rasa} or corresponding \textit{sthāyibhāva} is not sufficient to affect the predominant sentiment of the SBG which may not be the case in other type of poetic composition in Sanskrit literature.

5.3 A Note on \textit{guṇa}

The term \textit{guṇa} generally stands for quality, attribute, excellence or sometimes any type of characteristics. This term has got a wide connotative field as it is used in Sanskrit Grammar, Indian Philosophy, Indian Mathematics, Sanskrit Rhetorics and the like. In each case this term bears specific meaning conducive to the field
concerned. In the *Aṣṭādhyāyī*, Pāṇini has termed the letters *a*, *e* and *o* as *guṇa*.\(^35\) In *Vaiśeṣika* school of Indian Philosophy the term *guṇa* is taken under the jurisdiction of a special kind of substance (*padārtha*) among the group of seven. Thus it is said

\[\text{dravyaguṇakarmasāmānyaviše-} \text{ṣasamavāyābhāvāḥ} \text{ṣaptapadārthāḥ}.\] \(^36\) Subsequently this substance is seen to be subdivided into twenty four types.\(^37\) In *Sāṅkhya* philosophy *guṇa* plays a very important role along with other major factors of this school of philosophy. In this school of Philosophy, *guṇa* is shown to be of three types i.e. *sattva*, *raja* and *tama*.\(^38\) These three guṇas take active part in the process of creation according to their nature. In Sanskrit Rhetorics the term *guṇa* is projected in more than one way. While discussing the nature of word and meaning, Mammatābhaṭṭa incorporates the term *guṇa* in connection with the context of the primary meaning. He defines expressive meaning as the conventional meaning i.e. which isobtained through convention\(^39\) and this rhetorician has divided the conventional meaning into four categories viz. jāti (*genus*), *guṇa* (*attribute*), karma (*action*) and rūpa (*form*).\(^40\) According to Mammatābhaṭṭa, *guṇa* refers to that particular factor which differentiates one object from other among its genre, e.g. a

\(^35\) *adeṇ guṇah/ Aṣṭādhyāyī*, I.1.2
\(^36\) *Tarkasāṅgraha*
\(^37\) *rūparasagandhasaṃkhyāparimāṇapṛthakvasaṃyoṣavibhāgaparvatvāparatva-
   *guruvadavatvasnehabuddhisukhaduḥkhecchādveṣaprayatnadharmādharmasaṃskār
   āḥ caturviṃśatigunāḥ*, Ibid.
\(^38\) *sattvāh laghu prakāśakamiṣṭamupaṣṭambhakaṁ ālaṁ ca rajaḥ/
   guru varaṇakameva tamaḥ, pradīpavaccārthato vr̥ttiḥ// Sāṅkhyaकारिकā, 13
\(^39\) *sūkṣmatsaṃketaṁ yo’ṛthamabhidhatte sa vācakaḥ// Kavp., II.7
\(^40\) *saṃketaścaturbheda jātyādirjātireva vā// Kavp., II.8*
white cow is different from other cows because of its whiteness. Here the whiteness is the quality of the cow. Coming to another forum of Indian Poetics it can be said that the term guna has a wider jurisdiction of meaning. In Indian Rhetorics the term guna refers to the literary or poetical quality. All most all the theoreticians of Indian Poetics have dealt with this topic in their respective works. Some accept it as the vital factor on which the very life of Poetry depends whereas some accept it as not so important and they include it under the category of figure of speech. Vāmana has said that the attribute which enhances the beauty of Poetry is called guna. It is the property of word and meaning which beautifies a composition. Vāmana has mentioned in the beginning of his work that word and meaning having guna and alaṅkāra constitute a kāvyā. He has also added that guṇas were essential, invariable but not optional. Without those there cannot remain any brilliance in Poetry. From this point of view guṇas seem to be essential because in their absence a composition remains devoid of beauty and poetic charm. Moreover, he has markedly showed the differences between guṇa and alaṅkāra. Vāmana says that the alaṅkāras are the additional ornaments to Poetry which are initially adorned by guṇas. As a woman having inborn qualities look more charming because of the use of the ornaments she wears, similarly the beauty of Poetry primarily endowed with

41....guṇaḥ śūklādinā hi labdhasattākaṁ vastu viśiṣyate/ Ibid., Vṛtti on II.8, p.12
42 kāvyasobhāyāḥ kartāro dharma gunāḥ/ Kavlmksv., III.1.1
43 kāvyasabdāram jan guṇālaṅkārasaṅkṛtaṇaḥ sabdāṛthayorvartate, Ibid., Vṛtti on I.1.1, p. 1
44 pūrve gunā nityāḥ/ Ibid., Vṛtti on III.1.3, p. 30
45 tadatiśayahetavastvalaṅkārāḥ// Ibid., III.1.2

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guṇas, is elevated or enhanced by the use of alaṁkāras. Commenting on Udbhata’s discussion on kāvyaliṅgalaiṁkāra, Indurāja has said that a kāvyā is sarasa i.e. charming or agreeable as because its form, consisting of words and meaning is polished and adorned by guṇas. Ānandavardhana is of the opinion that which stays in support of the chief component of Poetry i.e. rasa is called guṇa. He further says that the erotic is the most gladdening sentiment which is sweet in itself and in that very erotic Poetry the quality called Mādhurya stays. On this Locana clarifies the fact that in reality quality like Mādhurya etc. always belongs to sentiments like erotic etc. These qualities are attributed to word and meaning which are capable of manifesting the sweetness of erotic sentiment. Bhojadeva has his own view where he has given more importance on guṇa than alaṁkāra. Here he has explained that though a poetical creation is decorated with figures of speech one should not listen to a poem which is devoid of quality. Mammaṭaḥbhaṭṭa has

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46 ‘yuvateriva rūpamaṅga kāvyaiṁ svadate śuddhaguṇaiṁ tadapayati/ vihitapraṇayaiṁ nirantarābhiiḥ sadalaiṅkāravikalpakaṁ/’
47 ‘yadi bhavati vacascetyaiṁ guṇeñbhyaiṁ vapuriva yauvanavandhyamaṅgaṁ/ api janadayitānaiṁ durbhagatvaṁ niyatamalaṁkaraṇānī sarisṛayantī, Ībīd., Vṛtti on III.1.2, p.30
48 tamarthamavalambante ye’īgniṁaiṁ te guṇaiṁ śmṛtaiṁ/ Dhvanl., II.6
49 śṛṅgāra eva madhuralaiṁ paraṁ prahlādano rasaiṁ/ tanmayaiṁ kāvyamāśrityaiṁ mādhuryaiṁ pratitiṣṭhati/, Ībīd., II.7
50 tanmadhuraśābhivyāñjaksiyaiṁ ṣabdāṛthayorupacaritaṁ madhuraśṛṅgāraraśābhivyaktisamarthatā ṣabdāṛthayormādhuryamiti hi lakaṅaṁ, Locana on Dhvanl. II.7, p. 181
51 alaṁkārampi śravyaiṁ na kāvyaiṁ guṇavarjitaṁ/ guṇayogastayormukhyaiṁ guṇālaṁkārayoyaiṁ/ Saras., I.59
elaborated the observation of Ānandavardhana saying that guṇa is the property of rasa which is inherently related to the latter. Just as the quality like courage is attached to the soul of a person where it resides firmly, likewise the quality of Poetry is connected with rasa for the advancement of the latter which is the soul of Poetry. 52 Mammaṭabhaṭṭa further says that the relation between rasa and guṇa is samavāya i.e. an inseparable connection or a universal concomitance which differentiates guṇa from figure of speech because the relation between rasa and alaṅkāra is saṅyoga only. 53 Viśvanātha Kavirāja is of the opinion that as the soul in human body bears the attributes like courage etc. similarly the main element of kāvyā i.e. rasa has some attributes that are called guṇa. 54 He has further said that guṇas are intimately connected with the rasa and they reside in Poetry in accordance with the sentiment. In defining guṇa Vidyādhara has followed Mammaṭabhaṭṭa. 55 In the Agnipurāṇa also guṇa is admitted as an important element in Poetry. 56 Guṇa has a close connection with the arrangement of letters. There are ample evidences in the world of Sanskrit Poetry where the successful placement of letters creates the poetical charm. As an example it can be mentioned that in the introductory verses of

52 ye rasasyāṅgino dharmāḥ śauryādaya ivātmanah/
utkārṣāhetavastevyuracalasthitayo guṇāḥ/ Kavp., VIII.66
53 …samavāyavrtyā śauryādayah saṁyogavrtyā tu hārādaya ityastu guṇālaṅkārānāṁ
bhedāḥ, Ibid., Vṛtti on VIII.67, ed. by Hariśaṅkara Śarmā with Nāgeśvarī commentary, Chaukamba Prakashan, Varanasi, Reprint, 2010, p. 191
54 rasasyāṅgītvamāptasya dharmāḥ śauryādayo yathā/
guṇāḥ…/ Sahd., VIII.1
55 aṅgini rase sthitā ye bibhrawutkārṣahetutāṁ satatam/
atmanī śauryādaya iva te nāmaite guṇāḥ kathitāḥ/ Ekāvalī, V.1
56 yaḥ kāvyē mahatīṁ chāyāmanugṛṇātyasau guṇāḥ/ Agnp., 346.3
the *Harṣarita*, Bāṇabhaṭṭa has mentioned that the prose composition of Haricandra acts as the supreme in its genre because of its arrangements of words.\(^\text{57}\) The letters in a poem should be employed appropriately in accordance with the norms of Poetics which is technically the base of *guṇa*. *Guṇa* is treated as an exhilarating cause of the poetical charm like *alaṅkāra* and *rītī*.\(^\text{58}\) Therefore, it can be said that to make a good Poetry the existence of *guṇa* is necessary.

### 5.3.1 Types of *guṇa*

There are mainly two types of *guṇa* viz. quality in word and quality in meaning. Vāmana has accepted *guṇa* both in word and meaning.\(^\text{59}\) Bhoja has enumerated three types of quality i.e. *bāhya*, *ābhyaṇtara* and *vaiśeṣika*.\(^\text{60}\) *Bāhya* quality is that which depends on words and *ābhyaṇtara* is that which dependson meaning. That poetic element is called *vaiśeṣikaguṇa* which though a bit defective is considered to be a quality.\(^\text{61}\) According to Mammaṭaḥaṭṭa there is no necessity in finding a quality in the meaning of a sentence.\(^\text{62}\)

\(^{57}\) padabandhojjvalo hārī kṛtavarnakramasthitih/
    bhaṭṭarāharicandrasya gadyabandho nrpāyate//   *Harṣarita*, I.12

\(^{58}\) Vide, Ch. I, fn. 83

\(^{59}\) a) ojalaprasādasleṣasamatāsamādhimādhuryasaukumāryodāratārthavyaktikāntayo
    bandhaguṇāḥ,   Kavlmsv., III.1.4

\(^{60}\) b) ta evaunahprabhṛtayo’ṛthaguṇāḥ,   Ibid., Vṛtti on III.2.1, p. 36

\(^{61}\) trividhāśca guṇāḥ kāve bhavanti kavisarṇmatāḥ/
    bāhyāścābhyaṇtarāścaiva ye ca vaiśeṣikā iti//   Saras., I.60

\(^{62}\) bāhyāḥ śabdaguṇāsteṣu cāntarāstvarthasaṁśrayāḥ/
    vaiśeṣikāstu te nānām doṣatve’pi hi ye guṇāḥ//   Ibid., I.61

\(^{62}\) tena nāṛthaguṇā vācyāḥ//   Kavp., VIII.73
There are varieties of opinion in the context of the number of the guṇa. Rhetoricians have shown different types of division of guṇa from different angle which actually leads to the variation in the number. Bharata has said about ten literary merits which are accepted by later rhetoricians like Daṇḍin, Vāmana and the like. But some other rhetoricians have accepted only three qualities. Mammaṭabhaṭṭa and Viśvanātha Kavirāja belong to this group. The famous three literary qualities are Mādhurya, Prasāda and Oja. Actually this trio includes the characteristics of all the other literary qualities furnished by other rhetoricians. So the concept of these three qualities has received much fame and recognition in the world of Sanskrit Rhetorics.

5.4 An Analysis of guṇa in the Śrīmadbhagavadvītā

The SBG, being a literary composition also bears the stamp of the poetical qualities. It has been already specified that guṇa is deeply connected to the rasa of the poetical piece. The predominant sentiment of the SBG being the śāntarasa, its qualities also go hand in hand with this sentiment only. This poetic work is mainly replete with mādhuryaguṇa along with Prasāda and somewhere the presence of Oja

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63 śleṣaḥ prasādaḥ samatā samādhirāmājaḥ padasaukumāryam/
   arthasya ca vyaktirudārataḥ ca kāntiśca kāvyasya guṇā daśāite//   Nat., XVII.95
64 śleṣaḥ prasādaḥ samatā mādhuryaṁ suksamārataḥ/
   arthavyaktirudāratvamojaḥkāntisamādhyaḥ//
   iti vaidharbhamārgasya prāṇā daśa guṇāḥ smṛtāḥ//   Kavd., I.41, 42
65 ojaḥprasādaśleṣasamādatamādhurysaukumārayodāratārthivyaktikāntayo
   bandhagunāḥ//   Kavlmksv., III.1.4
66 mādhuryajauḥprasādākhyāstrayate na punardāśa//   Kavp., VIII.68
67mādhuryamojo‘tha prasāda iti te tridhā//   Sahd., VIII.1
can be noticed. It can undoubtedly be said that the verses of the SBG are very sweet and those are basically didactic in nature. The verses here are constructed with sweet melodious words which have the mighty power of melting the heart of a reader or listener as soon as the meaning soothes the mind. Let us have a look how the poetical qualities in the SBG become effective through the words used in the verses.

5.4.1 Treatment of mādhuryaṅga in the Śrīmadbhagavadgītā

The term mādhuryaṅga itself carries an abstract idea regarding this poetic quality which plays a pivotal role in the compositions of well known authors by enhancing the very life of their respective works. Mādhuryaṅga means sweetness or pleasantness. 68 Bharata has declared that which does not create any anxiety in the mind is called Mādhurya by the seers. 69 According to Bhāmaha the only criterion for this quality and also for the prasādaṅga is the absence of compounded words. 70 He is of the opinion that sweet is that which is pleasing to hear and devoid of many compounded words and obviously long compounded words. 71 Daṇḍin has said that with this quality, the expressions become sweet and the readers’ heart gets the taste of honey. 72 According to Vāmana the characteristic of separate words is

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69 bahuśo yacchrutaṁ vākyamuktaṁ vāpi punaḥ punaḥ/ nodvejayati yasmāddhi tanmādhuryamiti smṛtam// Nat., XVII.100
70 mādhuryamabhivāñchantaḥ prasādaṁ ca sumedhasah/ samāsavanti bhūyāṁsi na padāṁ prayuñjate// Kavlmk., II.1
71 śravyaṁ nātisamastārthaṁ kāvyam madhuramiśyate/ Ibid., II.3
72 madhuramānasavadvāci vastunyapi rasasthitāḥ/ yena mādyanti dhīmanto madhuneva madhvratāḥ// Kavd., I.51
Mādhurya.\footnote{73} This view clearly points out that the use of long compounds is not permissible in this connection. While describing arthagaṇa Vāmana has said that Mādhurya is the striking quality of expression.\footnote{74} Commenting on Udbhāta’s Kāvyālaṅkārasārasaṅgraha, Indurājahas mentioned that Mādhurya is the quality of delight and it helps in the manifestation of the sentiment.\footnote{75} According to Ānandavardhana this quality has the power to melt the mind within it and that is why the quality of sweetness is found pre eminently in sentiments like love in separation and pathetic.\footnote{76} Bhoja has defined that when in a sentence the words are stayed separately, it fulfills the characteristic features of mādhuryaguna.\footnote{77} While defining Mādhurya as an arthagaṇa he has stated that when there is no sharpness in the description of anger it is named as Mādhurya by the learned.\footnote{78} Mādhurya according to Mammaabhaṭṭa is the reason for the joy due to the melting of heart, which is pre eminent in love in union, pathetic, love in separation and quietude in succession.\footnote{79} Following the foot-steps of Mammaabhaṭṭa, Viśvanātha Kavirāja has given quite a similar definition regarding mādhuryaguna with a specification at the point that joy or the pleasure arising from the melting of heart is called sweetness.\footnote{80}

\footnotetext[73]{73} prthakpadatvaraṁ mādhuryam// Kavlmksv., III.1.20
\footnotetext[74]{74} uktivaicitryaṁ mādhuryam// Ibid., III.2.10
\footnotetext[75]{75} mādhuryaajasostu tattadrasābhivyaktyānugunyena tāratamyenāvasthitayoh…., Laghuvṛtti on Kāvyālaṅkārasārasaṅgraha, VI.74, p. 81
\footnotetext[76]{76} śṛṅgāre vipralambhākhye karuṇe ca prakarṣavat/
   mādhuryamādratāṁ yāti yatatratrādhikāṁ manah// Dhvanl., II.8
\footnotetext[77]{77} yā prthakpadatā vākye tanmādhuryamiti smṛtam/ Saras., I.68
\footnotetext[78]{78} mādhuryamuktamācāryaiḥ krodhādāvaprayatṝvatā// Ibid., I.80
\footnotetext[79]{79} āhālādakatvaraiṁ mādhuryyaṁ śṛṅgāre drutikāraṇam//
   karuṇe vipralambhe tacchānte cātiśayāṅavitam/ Kavp., VIII.68, 69
\footnotetext[80]{80} cittadraśībhāvamayo hālo mādhuryamucyaṭe/
   sarībhoge karuṇe vipralambhe śānte’dhikaṁ kramāṭ// Sahd., VIII.2
According to Vidyādhara that is called Mādhurya by the scholar which can bring the flow of happiness or pleasure and the mind melts or dissolves in that flow. Jayadeva has given a different statement regarding this quality where he has admitted that the charm is called mādhuryaguna that arises from the pleasantness on account of the repetition of words in a sentence. All these above mentioned definitions are sufficient enough to create a general idea on the characteristic feature of the quality called Mādhurya and everywhere it is admitted that the striking feature of this poetical quality is the sweetness and pleasantness of the expression. From every definition it is also clear that by the presence of this quality the reader can feel that his heart is melted with the flow created by the quality itself. Mammaṭabhaṭṭa and Viśvanātha Kavirāja have further given details on the employment of letters in the Mādhurya but they have not taken into account this quality connected to meaning which is depicted by Vāmana and Bhojadeva. Mammaṭabhaṭṭa has said that except the cerebrals (t, th, d, dh), the mutes belonging to the particular varga if joined with their respective last syllable and also when r (refa) and ṇ oriented with short intonation and does not make any compound or if there remains paucity of compound, those are able to manifest the sweetness or melody in a sentence. Following him, Viśvanātha Kavirāja has furnished his view in the same manner.

81 ānandasyanditā tajjñairmādhuryamahidhiyate//
sambhoṣe karuṇe vipralambhe śānte ca tatkramāṭ/
kaśṭhāṁ puṣyati cittasya vilinatvamivarpayat//   Ekāvī, V.2, 3
82 mādhuryati punaruktasya vaicitryaṁ cārūtāvaham/
vayasya paśya paśyasyāścaṅcalanī locanāṅcanam//   Candrāloka, IV.6
83 mūṛdhni vargaṇtyagāḥ sparsā ṣṭavarga ᵇaṇaḥ laghū//
avṛttimadhyavrṛtirvā mādhurye ghaṭāṇā ṭathā//   Kavp., VIII.74
84 mūṛdhni vargaṇtyavadṛśena yuktaśṭaṭhaḍhānāṁ//
raṇau laghū ca tadyaktāu varṣāḥkārnatāṅgatāḥ//
avṛttirālpṛṛtirvā madhurā rācanā ṭathā//   Sahd., VIII.3, 4
So from all these definitions it appears that the quality called Mādhurya remains in creating sweetness in a poetic composition with the help of uncompounded expression or with a minimal number of compounds.

The existence of this poetic qualities can be analysed in connection with the verses of the SBG. For example in the verse

\[
dhyāyato viṣayān puṁsaḥ saṅgasteṣūpajāyate/
\]

\[
\text{saṅgāt saṅjāyate kāmaḥ kāṃkroḍho'bhijāyate/}^{85}
\]
the mutes \(g\) and \(j\) are joined with their respective last syllables i.e. \(n\) and \(ñ\) in the words \(saṅgaste, saṅgāt\) and \(saṅjāyate\). Likewise in the verse

\[
yajñārthāt karmāno'nya tralokoyain karmavandhanah/
\]

\[
tadarthāṁ karma kaunteya muktasaṅgaḥ samācara/^{86}
\]
the mutes \(dh, t\) and \(g\) are joined with \(n\) and \(ñ\) which are the fifth syllables in their respective \(varga\). Moreover, here in this verse we can see the presence of \(r\) in many places. It is interesting to note here that the repetition of the word \(karma\) produce pleasantness and charm in the verse for which it can rightly be called as a fine example of the quality named Mādhurya. The fifth syllables like \(nand ñ\) are joined with their concerned mutes like \(t\) and \(j\) in the words \(santo mucyante, bhuṅjate\) and \(pacantyā\) in the verse

\[
yajñāśiṣṭāśinaḥ santo mucyante sarvakilvīṣaiḥ/
\]

\[
bhuṅjate te tvaghain pāpā ye pacantvātmakāraṇāt/^{87}
\]

---

85 SBG., II.62
86 Ibid., III.9
87 Ibid., III.13
Again in the verse

\[
na\ māṁ\ karmāṇi\ limpanti\ na\ me\ karmaphale\ sprhā/
\]

\[
itī\ māṁ\ yo’bhijānāti\ karma-bhirna\ savadhyate\\
\]

there is the mention of \( r \) in many places and here also the repetition of the word \( karma \) has taken place. So, this is also a good example of Mādhurya. There are other verses\(^{89}\) where the repetition of a word generates sweetness in the SBG. In spite of these, as the SBG has Śānta as its predominant sentiment it automatically confirms the fact that this work is composed with the words and expressions that are replete with the \( mādhuryagūṇa \) which is said to be manifested automatically in expressing the sense of the sentiment quietude.

### 5.4.2 Treatment of \( prasādagūṇa \) in the Śrīmadbhagavadgītā

The term \( prasāda \) literally means clearness or purity or perspicuity or absence of excitement.\(^{90}\) The literary quality which is named as Prasāda is also characterised by clarity of expression. Poetical composition comprised with this quality brings peace and purity in the mind. It is because the clear expression of this poetic quality carries is devoid of words that causes excitement. Bharata has said that the citation of pleasing words is called Prasāda which can be understood very

\[^{88}\]Ibid., IV.14

\[^{89}\]a) brahmārpaṇaṁ brahma havirbrahmāgni brahmaṁaḥ hutam/

brahmaiva tena gantavyaṁ brahmakarmanasamādhanā//

Ibid., IV.24

b) na ca matshāni bhūtāni paśya me yogamaśvaram/

bhūtabhrṇa ca bhūtastho mamātmā bhūtabhāvanaḥ//

Ibid., IX.5

\[^{90}\]Vide, Apte, Vaman Shivram, p. 371
easily. Bhāmaha is of the view that this quality is devoid of long compounds, the meaning of which can be tasted even by woman and children. Daṇḍin has said that this quality is characterised by well known meaning where words can be apprehended without much effort. As śabdaguṇa, Prasāda is defined by Vāmana as looseness in construction and as arthaguṇa it features clarity of meaning. According to Indurāja, Prasāda is superior to Mādhurya and Oja as it is indispensable for the manifestation of all sentiment in general. Ānandavardhanā has stated that this quality is applicable to all sentiments because of its universal applicability. It has clearness in connection with both word and meaning. It is stated in the Agnipurāṇa that Prasāda contains words having well known meaning. The opinion of Bhojadēva is similar to that of Daṇḍin and Agnipurāṇa when he has said that this quality arises with famous words. Defining it as arthaguṇa he has simply said that where the meaning of a description is evident it is Prasāda

91 apyanukto budhairya trasabdor’tho va pratīyate/ sukhaśabdārthasambodhāt prasādāḥ parikīrtaye// Nat., XVII.97
92 āvidvadāganābālapratītārthān prasādavat// Kavlmk., II.3
93 prasādavatprasiddhārthamindorindīvaradyūti/ lakṣma lakṣmīṁ tanoṭṭī pratītisubhagāṁ vacah// Kavd., I.45
94 śaithilyaṁ prasādah// Kavlmsv., III.1.6
95 arthavaimalyaṁ prasādah// Ibid., III.2.3
96 tatra mādhuryamālādakatvam ojo gādhatā prasādastvavyavadhānena
rasābhivyaktyanuṇata, Laghuvaṛṭti on Kāvyālāmki rāsārasaṅgraha, VI.74, p. 81
97 samarpakatvaṁ kāvyasya yattu sarvarasāṁ prati/
sa prasāda guṇo jīyeṣaṁ sarvasādhiḥārāṇakriyāḥ// Dhvanl., II.10
98 prasādastu svacchātā śabdārthayoh, Ibid., Vṛtti in II.10, p. 52
99 suprasiddhārthapadatā prasāda iti ghyate// Agnp., 346.19
100 prasiddhārthapadatvaṁ yatsa prasāda nigadyate// Saras., I.66
connected to meaning. Mammaṭbhaṭṭa opines that just like the fire spreads over dry fuels or water over dry cloth very quickly so also that quality which has the capacity to flow through the heart is called Prasāda. This quality helps to realise the sentiment of a piece very promptly. And that is why it is present in every sentiment and in every composition more or less. He has also told that the words the meaning of which can be understood just after hearing the sound are able to manifest this quality. Viśvanātha Kavirāja has followed Mammaṭbhaṭṭa regarding Prasāda almost in the same manner. From all the above mentioned statements forwarded by the poeticians it can be ascertained that the quality called Prasāda is a common literary merit adhering to all the sentiments. Thus the jurisdiction of this quality is undoubtedly greater in Sanskrit literature in comparison to the field of other two guṇas. This quality generally resides in known and familiar words which can be absorbed by the heart instantly and in this way the expression adorned by this quality can produce the meaning instantly. Therefore, more or less a composition bears this quality in accordance with the prevailing sentiment which is important for the realisation of the latter.

Throughout the SBG we come across many passages which are characterised with the quality called Prasāda. Though Śānta is the predominant sentiment of the piece there are other sentiments which act as the subordinate to the principal one and

\[\text{yattu prākatyaamarthasya prasādhaḥ so’bhidhiyate//} \quad \text{Ibid., II.79}\]
\[\text{Vide, Ch. IV, fn. 28}\]
\[\text{śrutimātṛṣṇa śabdāṭṭu yenārthapratyayo bhavet/} \quad \text{Kavp., VIII.76}\]
\[\text{sādhāraṇaḥ samagrāṇāṁ sa prasāda guṇo mataḥ/} \quad \text{Sadh., VIII.7, 8}\]
that is why the Prasāda is also present there because of its universal applicability. So it can be said that from the beginning to the end of the work the quality called Prasāda is generated even through the feeling other than śama. Even in the introductory verse of the SBG

\[
dharmakṣetre kurukṣetre samavetā yuyutsavaḥ/
\]
\[
māmakḥ pāṇḍavāścaiva kimakṛvata sañjaya//
\]

the words are very simple and there is no difficulty in grasping the primary meaning of the verse even for a man with lesser intellect. The absence of compounded expression has heightened the scope of this guṇa in the present verse. Again in connection with the verse

\[
sīdanti mama gātrāṇi mukhaṁ ca pariśuṣyat/
\]
\[
vepauśca śarīre me romaharṣaśca jāyate//
\]
\[
gāṇḍivāṁ sramāṇe hastāt tvak caiva paridahyate/
\]
\[
na ca śaknomyavasthātuṁ bhramati va ca me manaḥ//
\]

which narrates the feelings of morose of Arjuna, produces the flavour of pathos in the heart of the reader and as soon as the verse is read or heard the reader can easily understand its meaning. In a similar manner the verses like

\[
vāsaṁsi jīrṇāni yathā vihāya
\]
\[
navāni grhnāti naro’parāṇi/
\]
\[
tathā śarīrāṇi vihāya jīrnā
\]

\[105\] SBG., I.29, 30
are composed with clear expression for which their meaning can be grasped easily. Moreover, in all the cases the absence of compounded word has made the process of understanding easier which also remains as one of the prominent causes of the presence of the guṇa called Prasāda in these verses. It is also noteworthy that these verses are very popular amongst the readers because of the word, meaning and the rhythm attached to those. All these verses and the similar ones can be said to have prasādagūṇa from each and every direction.

5.4.3 Treatment of ojaguṇa in the Śrīmadbhagavadgītā

Oja is a significant poetic quality of Sanskrit literature which comes from the term ojas meaning strength or splendor. The very name suggests the salient features of the quality. It is a powerful poetic quality like its name. Here the words capable of expressing energetic feeling are used along with long compound which is suitable for depicting strength or valour. Bharata, very clearly has defined it as

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106 Ibid., II.22
107 Ibid., II.27
108 Ibid., III.7
109 Vide, Apte, Vaman Shivram, p. 124
having an upward sense regarding both the word and meaning as the chief treasure. But according to this rhetorician the tone of this quality may not be well accorded or may be of low category.\textsuperscript{110} Though Bhāmaha has not given any proper definition regarding this quality he has pointed out one feature that Oja contains long compounds.\textsuperscript{111} Daṇḍin has accepted this as the soul of prose as it is full of compounded words and in case of composition it is seen to be employed by the poets not belonging to the Southern parts.\textsuperscript{112} According to Vāmana the quality where the construction is very powerful or intense is called \textit{ojaguṇa}.\textsuperscript{113} This rhetorician has specified that like the Prasāda, as an \textit{arthaguṇa}, the Oja remains as a poetic quality with acute expression of meaning.\textsuperscript{114} Ānandavardhana has stated that the word and sense which can bring about the effect of forcefulness are the key factors of Oja\textsuperscript{115} which are predominant in the sentiments like Raudra. Sentiments like furious and heroic are grasped best by the quality called Oja as the expression for this quality is constructed with compounded words the sound of which produces the necessary and stimulated power in Poetry.\textsuperscript{116} In some cases simple construction can also manifest

\begin{footnotesize}
\begin{enumerate}
  \item avaṅgo’pi hi no’pi syādudāttāvabhāvakah/
  \item kecidojo’bhidhitsantaḥ samasyanti bahūyapi/ Kavlmk., II.2
  \item ojaḥ samāsabhāyastvaketadgadyasya jīvitam/
  \item padye’pyādākṣinātyānāmidamekaṁ parāyaṇam// Kavd., I.80
  \item gādhabandhatvamojaḥ// Kavlmsv., III.1.5
  \item arathasya prauḍhirojaḥ// Ibid., III.2.2
  \item raudrādayo rasā dīptya lakṣyante kāvyavrtaḥ/
  \item tavdyaktiḥteḥāḥ śabdārthvāśrityauju vyavasthitam// Dhvanl., II.9
  \item tatprakāśanaparaḥ śabdo dīrghhasamāsaranāḷaṅkṛtaṁ vākyam, Ibid., Vṛtti on II.9, p. 50
\end{enumerate}
\end{footnotesize}
this quality of forcefulness. The Agnipurāṇa has offered a similar idea that Oja is constituted with abundant compounds. Bhojadeva has said that abundance of compounds is Oja. Bhoja has specified another similar type of poetic quality called Aurjitya which is also characterised by forceful construction but this has not been referred to by any other rhetorician. Mammaṭabhaṭṭa is of the opinion that the heart of the reader is diffused in the presence of the energetic quality which is present in heroic, odious and furious sentiments in succession. He has also noted some syllables which are suitable for ojagu, viz. the conjunction of the first and third, second and fourth consonants of the same class, insertion of r either before or after a syllable, the combination of the cerebrals i.e. t class and also the presence of cerebral ś and ś. Viśvanātha Kavirāja has given his view following his predecessor. Therefore, it is evident that ojagu comprises syllables having some

117 tatprakāśanaparaścārtho napekṣitadīrghasamāsarasacanah prasannavācakābhidheyah, Ibid.
118 ojaḥsamāsabhūyastvametapatpadyādiṣvītam/ ābrahmāstambaparyantamojasaikenapauruṣam// ucyamānasya śabdena yena kenāpi vastunah// utkārṣamāvahannartho guṇa ityabhidhiyate// Agnp., 346.10, 11
119 ojaḥ samāsabhūyastvam…./ Saras., I.71
120 aurjityaṁ gāḍḥabandhatā/ Ibid.
121 dīpyātmaṃvistṛterheturojo vīraraṃṣhitii/ bībhatsaraudrasayostasyādhikyaṁ krameṇa ca/ Kavp., VIII.69, 70
122 yoga ādyatṛtyābhyaṁmantyayo reṇa tulyayoḥ/ tādiḥ saṣau vṛttidaigrhyaṁ gumpha uddhata ojasī// Ibid., VIII.75
123 ojaścittasya vistārārūpaṁ dīptatvamucyate// vīrabībhatrasaurūdesu krameṇādhiḥkhamasya tu/ vargasāyādyaṭṛtyābhyaṁ yuktau varṇau tadantimau// uparyadho dvayorvā sarephau tāṭhaḍaḥśaiḥ saha/ śaṅkāraśca śaṅkāraśca tasya vaśājakataṁ gatāḥ// tathā samāśo bahulo ghaṭanauddhatyaśālīni// Sahd., VIII.4, 5, 6, 7
hard sounds which are capable of expressing the heroic or furious sentiment or energetic meaning.

It is important to note here that as the predominant sentiment of the SBG is Śānta, apparently there does not remain any scope for the employment of the ojaguṇa from the poet’s part. This is because the rasa called Śānta cannot give any texture for using harsh sounds or the employment of long compounded words anyway. But in connection with the narration of the battle or in the context of arousing the heroic feeling in the mind of Arjuna, some expression of Sañjaya and some of Lord Kṛṣṇa tally with the conditions necessary for the application of ojaguṇa in the SBG. We can take the following verse as an example here.

`tasya sañjanayan harṣaṁ kuruvṛddhaḥ pitāmahaḥ/

siṁhanādaṁ vinadyoccaiḥ śaṅkhaṁ dadhmau pratāpavān//¹²⁴

Through this šloka the description of the preparation for the battle generates the flavour of heroic sentiment, the permanent mood of which is energy. From this point of view this verse can be taken as an example of the employment of oja where the r, ś and s are present in the words like harṣaṁ, kuruvṛddhaḥ, śaṅkhaṁ and pratāpavāṇ. Again the verse

`acchedyo’yamadāhyo’yamakledyo’śosya eva ca/

nityaḥ sarvagataḥ sthānuracalo’yaṁ sanātanaḥ

shows the application of the words having conjunct consonants like ccha, dya, hya, kle and sya as the constituent member. Such uses have brought a sense of harshness

¹²⁴ SBG., I.12
in the words used in the verse which is one of the major features of the ojaguṇa. Again in the verse

\[
anekavaktranayanamanekādbhutadarśanam/
\]

\[
anekadivyābharāṇaṁ divyānekodyatāyudham/\]^{125}

the use of compounded words can be seen in the expressions like anekavaktranayanam, anekādbhutadarśanam, anekadivyābharāṇaṁ and divyānekodyatāyudham which give the chance to get the taste of Oja by the reader or the listener.

From this analysis it becomes clear that the SBG even being a philosophical work with Śānta as its predominant sentiment shows the viable conditions of sensing the poetical qualities like Mādhurya, Prasāda and Oja.

\^{125} SBG., XI.10