PREFACE

I was in Higher Secondary classes where, for the first time I came in contact with the great book Śrīmadbhagavatā as one of the chapters of it was in our curriculum. Though I got the chance to go through very few numbers of verses in this course, it was in the core of my mind to get the knowledge of this book if chance comes. Although after the H.S. class, many other topics could attract my attention but destiny was waiting for to get me connected with this great book of the world. I took the subject Sanskrit as my Major Course in Degree level and from that time onwards, my life has started taking a new shape. Here also I got the chance to go through another chapter of the Śrīmadbhagavatā as a part of my course study. With a bit higher maturity I could go ahead in the study of this chapter. The wish to explore the book cropped up in my mind at that very stage. The Second Chapter of the Śrīmadbhagavatā, which is entitled as sāṅkhya-yoga created a strong impression in my delicate mind and it still remains in the same way even after passing so many years of my student hood. This book was able to attract me towards it not only by the subject matter but also by its sweet rhythmic verses. Afterwards, even when this book was not included in my curriculum of Post Graduation, I used to read some of the verses which surprisingly, I feel, made me strong in my mournful days. For all these reasons I started to accept it as a guide book in my life. My observation and feeling in connection with this book was totally changed when my teacher Dr. Sudeshna Bhattacharjya told me to undertake the project of highlighting its literary aspects as my research dissertation. Though I was amazed
with the proposal, I became little hesitant too. But as madam showed her confidence in me in undertaking this project which was apparently a difficult one for me, I finally made up my mind to take this as an academic challenge. The first day of undertaking the assignment, I still remember, was a day of excitement, fear and confusion altogether. But now when it is about to get completion, I can say with immense pleasure that the Śrīmadbhagavadgītā is a marvelous literary work bearing almost all the literary features. It is abundant with various figures of speech and has a strong application of suggestion. The metres, the underlying sentiments of the narrations, the poetic style, the language – everything has the capacity to place this work as one of the finest literary compositions in the arena of Sanskrit literature. All these poetic elements are discussed in the present work through its initial five chapters. The last one remains as the result of my study.

The First Chapter of this thesis starts with a note on the Śrīmadbhagavadgītā where the story of its origin, its name, the date attached to this book are discussed and it is followed by a discussion on the various commentaries and expositions written on the basis of this great book. To analyse the term gītā, a note on some other books going with the same title with some variation, is also attached here. In this chapter detailed discussion on Poetry as well as on scripture has been incorporated with the view that it would make the base of the proposal that even being a book on Philosophy, the Śrīmadbhagavadgītā is undoubtedly a literary piece. In the Second Chapter the metres used in the Śrīmadbhagavadgītā are traced out with a prior discussion on metre and its importance in Sanskrit Poetry. In the same chapter the application of figures of speech in the verses of the Śrīmadbhagavadgītā is explained with the help of the definitions given by Sanskrit
rhetoricians on respective figures. The Third Chapter is devoted to the treatment of sentiment as well as to the usage of suggestion in the Śrīmadbhagavadgītā with necessary investigation and explanation. The Fourth Chapter deals with the language, style and kavisamaya used in the great composition. The literary merits and demerits of the Śrīmadbhagavadgītā are presented in the Fifth Chapter and before doing so a detailed discussion on both guṇa and doṣa on the basis of the opinions furnished by the rhetoricians, is incorporated. In the Sixth Chapter the concluding remarks are given after analysing all the points discussed in the previous five chapters. Here on the basis of my research, the hypothesis taken in the First Chapter has been established as a proven statement. Thus in the conclusion it is finally declared that the Śrīmadbhagavadgītā is really an attractive specimen of Sanskrit Poetry.

It will not be an exaggeration to say that throughout my study and research I have not found even a single work dealing with the literary aspect of the Śrīmadbhagavadgītā specifically. Initially though I faced some problems, under the supervision of my guide I could decipher the points with the help of other books on Sanskrit Rhetorics. Though there are many editions of the Śrīmadbhagavadgītā which I have gone through during my research, in my thesis, I have used the Śrīmadbhagavadgītā published by Gitapress, Gorakhpur for the reference of the texts.

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