The Rasagāngādhara is the last great work of the post-dhvani period of Alamkāras. It is the result of the genius of Panditarāja Jagannātha, who is not only a scholar and a critic but also a poet of outstanding merit. Again, it gives a clear idea of the alamkāras in their latest stage of development. Much work has been done on some important aspects of Poetics like rasa, dhvani, ritis and gunas. Some scholars have studied figures based on similarity. The present thesis is a modest effort to study all the alamkāras treated by Jagannātha.

The Rasagāngādhara was one of my text-books for M.A. Degree course. The jewel of Rasagāngādhara as Jagannātha calls it, dazzled me with the effulgence of Nyāya and Jaina technicalities and burnt me with the heat of its discussions, criticisms and refutations and I felt I failed to understand the Rasagāngādhara. My very failure, however, urged me to work on it.

A study of Rasagāngādhara, however, proved challenging. The logical subtleties and Naiyāyika terminologies were almost untranslatable. No less challenging was the mechanical problem. It was necessary to state the definition of each alamkāra as Jagannātha discusses the significance of every word in the definition. It was also
necessary to state the definitions and sometimes the illustrations
given by other writers as they are criticized by Jagannātha. To type
Sanskrit definitions in English created problems not merely of
transliteration but of diacritical symbols also and any amount of care
and precision is likely to fail in this work. In submitting the
thesis, therefore, I experience a feeling which Kālidāsa has described
as "cherishing a desire to cross the ocean by a raft, through
infatuation."

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