CHAPTER X

Alankaras and Metres

Introduction:—Bharavi appeared in an age when 'Alankaras' were thought to be the essence of poetry and hence they were indispensable to a good poem. Brahmini, an old rhetorician whose date falls nearer to the poet, declares that the face of a lady, though beautiful does not look well without ornaments. Vasana, a famous rhetorician of the eighth cent. A.D., lays a great stress on the utility of 'Alankaras' by boldly asserting that a poem is to be accepted for its embellishments. Mamata pays a great importance to the figures of speech by incorporating them in his definition of 'Kavya' in the Kavyaparaskha. Bharavi has done the best use of it by applying about sixty types of 'Alankaras' of word and meaning of which 'Upama', 'Utparksa', 'Arthantaranyasa',

1. "Na kāntamapi nirbhūsam
vithāti vanītāmakham". (Bhanasabhakara) 1/13
Kavyalankara of Bhimaka
2. 'Kavyam grhyan 'alankarat'. - Kavyalakara-
sutra vṛtti. 1/1/1.
3. "Taisdosai savārthāh saugāva sa skṛtih
punah kvāpi" - Kavyaparaskha of Mamata.
'Atiyokti', 'Kāvyaalinga', 'Nidarānā'. Bhrāntimān, 'Rūpaka', 'Svabhābokti' and 'Jamāsokti' are numerous. There are also stanzas some of which contain an admixture (sanākara) of a few figures of speech and some contain a congregation of a few of them independently (samsrāti) in his poem.

'Upamā' :- His characteristic feature in the use of 'Upamās' will be evident from following discussions. The primary need of an 'Aṃskāra' lies in the beautification of a speech. The object of the poet in using an 'Upamā' is to clarify and make one understand the matter to be described, to add grace to it and to elevate it to a plane where it transcends its commonplace nature and its beauty becomes fully enjoyable. Kālidāsa's similies contain all those merits and he is praised on all hands for his proficiency viz., Upamā Kālidāsasya

Bhāravārtha gauravya
Mānasaḥ pādādhyāya
Maghaṃ saṃti traya guṇaḥ.

This is an oft-quoted but anonymous verse pointing out the characteristics of respective poets. The author of this verse seems to be partial to Māgha who, according to him, is endowed with all the three merits. However, this type of judgment diverts our attention from other commendable feature of a poem. Bhāravi has acquired proficiency in the use of similies too. But while Kālidāsa's similies present an enchanting beauty and an aesthetic
aesthetic enjoyment to the reader, those of Bhravī exhibit grand imageries and a vast experience.

Among 1040 stanzas of the Kīrāt about 275 stanzas contain 'Upanā'. His standard of comparison (Upanā) is varied and numerous. His choice of 'Upanās' spread over a vast field of his knowledge and experience. He has found out a parallelism of his proposition in the familiar objects of nature or in a factor of human behaviour, which help to form a clear idea of the matter, to be described. I may quote the following examples to substantiate my view.

(1) Vanečara, the spy of Yudhisthira relates that Suyodhana's command is being carried out by kings on their head like a garland on account of their attraction to his merits. Here 'Upanā' is the garland which is carried on the head or round the neck by its possessor very gladly for its beauty and fragrance. Besides, it is sometimes, the token of honour shown to the possessor. The orders of Suyodhana are thought to be matters of honour to the person who translates them into action. Thus the point of similarity goes deeper and helps to

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4. See the Appendix No. I.
5. Kīrāt. I/21
to understand the sovereignty of Suyodhana.

(2) Vanecara describes the inward motive of Suyodhana by his drooping head and trembling, remembering the prowess of Arjuna with reference to Yudhisthira. The poet finds its similarity in the behaviour of a serpent at the thought of the swoop of Garuda on the utterance of incantation (Mantra) by a snake-charmer. It has been presented by means of slesa with rare capacity and this stanza is exemplified to justify the 'Nārikela pāka' of the poet's style. 'Uraga' (a venomous serpent) aptly exposes the character of Suyodhana. Snake-charming is a familiar scene in India even to-day.

(3) In course of his reply to Bhima, Yudhisthira explains the easy defeat of an enemy who is weak on account of both internal and external disturbances. Such a kingdom is likened with the decaying bank of a river, which is suddenly carried away by its current. Outwardly the bank of such a river seems to be all right like the kingdom of a mean-minded king. But it falls to pieces with a single stroke of the river current like that kingdom with the single attempt of the

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6. Ibid. 1/34
7. Kirat. II/33
the conquering king.

(4) In the description of the evening the poet holds that the beauty of the day is on the move owing to the falling sun. The sky bears this charming scene like a lady with the flash of her pendant of precious stone, when she takes a turn. This charming simile creates a proper background of the ensuing love's play of the Apsaras and Gandharvas.

(5) To present the deplorable condition of Draupadi in the court of the Kauravas, when she is being dragged there by Duhsasana, the poet resorts to an 'upamana' of the receding shadow of a great tree facing the sun. This comparison itself speaks a lot of the condition of Draupadi who is unwilling but Duhsasana will not let her go. Besides he drags her to the court by force. A big tree in the afternoon seems to hold its shadow behind by force.

(6) In the seventeenth canto which is a rich store of similes, the condition of Siva has been aptly stated by means of a simile. Chiefs of the gajas are very much perturbed by the stroke of Arjuna's arrows. Mahadeva is

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8. Kirat. IX/2
9. Ibid. XI/51
10. Kirat. XVII/22
is moved but his deformity is external. He has really no change. In this state he has been compared to the shadow of the sun which trembles by the dashing waves. The sun remains steady as before but its shadow changes. This familiar scene expresses the philosophical view of the immutable character of God or Ultimate Reality very effectively.

Familiar objects as the standard of comparison: A glance into the objects of his standard of comparison (upamāna) will help us to understand the spirit or purpose of the poet for the use of this figure of speech.

We give below a list of familiar objects used as upamāna along with their 'upameya' alternately:

1. Upamāna: A lotus smitten with frost
   Upameya: Eyes with tears (III/36)
2. Upamāna: White silk garment
   Upameya: Shades banks of the river (IV/6)
3. Upamāna: A creeper with a single twig trembling
   Upameya: Lower lip shivering with suspended breath (IV/13)
4. Upamāna: Flashes of lightning
   Upameya: Golden tendrils (V/46)
5. Upamāna: Deep roaring of clouds
   Upameya: Roaring of the heavenly elephants (VII/39)
Upameya: Moonbeams into the blue sky from behind a mountain (XI/19).

7. Upamāṇa: A lake of lotuses with petals covered with multitude of frost.
Upameya: Indra’s deep eyes covered with white eyebrows in disguise (XI/4).

8. Upamāṇa: The sun half-hidden behind the light patches of cloud.
Upameya: Outburst of the divine hallow of Indra in disguise (XI/6).

Upameya: Youthful beauty (XI/12).

10. Upamāṇa: Ocean as the repository of rivers.
Upameya: The person earning wealth by oppression as the abode of evils (XI/21).

Upameya: A person engrossed in enjoyment (XI/23).

Upameya: Friendship with the wicked (XI/55).

Upameya: A person without self-respect (XI/59).

Upameya: Arrows of Pāśkīn (XIII/20).
15. Upamāna: Dust driven by the whirlwind.

Upamāya: Bewilderment of the gānas struck by the arrows of Arjuna (XIV/59)

16. Upamāna: Light patches of clouds of the evening pierced by the rays of the twilight.

Upamāya: Bonfire extinguished by a great flow of water created by the arrows of Śiva(XVI/60)

17. Upamāna: Rays of the sun spreading upward, covered by the clouds.

Upamāya: Vertical lines on the forehead of Śiva by fierce knitting of eyebrows in anger (XVII/9).

18. Upamāna: Rays of the winter-sun.

Upamāya: Strokes of Arjuna's arrows to Śiva(XVII/12)

19. Upamāna: Trembling of the herd of cows by constant pouring from the roaring nocturnal clouds.

Upamāya: Trembling of the gānas by the sound of continuous throwing of arrows by Arjuna. (XVII/20).

20. Upamāna: Killing of the weaker aquatic animals by the stronger.

Upamāya: Destruction of the weaker arrows of Arjuna by that of Maheśva (XVII/26).

21. Upamāna: Fierce pouring of the summer clouds.

Upamāya: Descending of Arjuna's arrows (XVII/32)
22. Upamāna: A thirsty elephant to a hole of the mountain whose water has been drunk by another elephant.
Upamēya: Arjuna's search of arrows in his empty quiver (XVII/36).

Upamēya: Arjuna without armour, bow, arrows, and sword. (XVII/39).

24. Upamāna: Forceful waves dashing against the Sahya mountain.
Upamēya: Repeated blows of Arjuna on the bosom of Mahādeva (XVIII/5).

A few examples cited above may be taken up for discussion which focus light on the salient feature of his simile, especially in respect of his selection of 'Upamānas'. He generally finds out a parallelism in nature in case of a human factor and vice versa. But in the example No. 6, in the above list he draws a similarity between the two images of nature. In the evening the moon remains hidden behind the rising hill but its white beams spread upwards and pierce the blue sky. This grand scene of nature has been likened with the water of the Ganges falling into the ocean. The water of the Ganges is white and that of the ocean is blue. The mixture of the two presents a colour of the evening sky. This admixture of colours in the evening sky appears to suggest the ensuing union of the Airaras and the Gandharvas. Both the imageries have been selected from the two well-known
well-known phenomena of nature'.

In the example No. 12 above the nature of friendship with the wicked has been compared to the shades of the falling bank of the river which appears outwardly to be safe and sure for a long time. It is also pleasant at the outset. But the current of the river dashes against it and washes its inner portion stealthily. One fine morning it falls in the river suddenly and it is carried away by the current. Such is the fate of friendship with the wicked. A wicked person may fall out at any moment on a trifling issue or without any cause. He never cares for any ethical value. This state of uncertainty and want of reliability are aptly illustrated by the 'Jñānā' which is a very familiar scene in our country, especially in Balmādesa.

In the next example the status of a person having no self-respect and the grass has been declared the same. Sense of self-respect should be the only criterion of defining man, the best creation of God on the earth. Want of this virtue reduces him to such an ignoble state that low and insignificant grass which is ever trampled, is the only parallel of him. This very familiar and appropriate 'Jñānā' best expresses the mean position of the said person. This is also an oft-quoted verse of Bharavi, full of poignancy and terseness of expression.

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11. Kirāt. 12/19
In the example No. 19 in the above list, the 'ganas' tremble in the horror of war, produced by the sound of the constant throwing of arrows by Arjuna. The poet finds out its parallel in the trembling of cows at the sound of the constant pouring from the dark nocturnal sky. This is a very familiar scene in India in the Rainy season. The bewilderment and the trembling of the cows at the continuous pouring in the rains, clearly expresses the image of the 'ganas' in fear and bewilderment in the battle-field.

'Upamānas' based on human behaviour: One of the striking peculiarities of Bhāravi's simile is that he has collected 'Upamānas' from human behaviour and character in about twenty-five cases. These indicate the poet's psychological insight and deep knowledge of men and manners. We supply below a list of similes in gradual order with Upamānas and Upameyas alternately:

1. Upamāṇa: - Beloved in youthful beauty.
Upameya: - The earth is affluence of autumn (IV/1).

2. Upamāṇa: - Dancing carbon girls.
Upameya: - Milkmaids churning milk (IV/17)

Upameya: - Bees in bewilderment (IV/35).

4. Upamāṇa: - A master encircled by the wicked parasites.
Upameya: - Sandals infested with hidden snakes (VII/23).

5. Upamāṇa: - Ministers discharged from their offices.
Upameya: - A bouquet fallen from its proper place (VIII/39).

6. Upamāṇa: - Friendship with the wicked.
Upameya: - Short-lived twilight (IX/10).

7. Upamāṇa: - To kiss a jealous bride.
Upameya: - Bees on the flowers of moving branches (X/34).

8. Upamāṇa: - Dependence of a glutton on a chaste wife.
Upameya: - An old man (Indra) leaning over a stick (XI/5).

9. Upamāṇa: - Dependence of a bull to its master.
Upameya: - Dependence of a person having no control over the sense organs (XI/33)

Upameya: - Dragging of chaste Draupadi to the court of the Kurus (XI/50).

11. Upamāṇa: - A thirsty person for a handful of water.
Upameya: - Yudhisthira's longing for Arjuna (XI/74)
Upameya: - Hump of the bull of Siva (XII/20).

13. Upamana: - An impeccable minister to destroy the enemies.
Upameya: - Arjuna's arrows. (XII/14).

14. Upamana: - A good friend even after the loss of fortune.
Upameya: - Bending low of the 'Jandiva' by weak Arjuna (XIII/15).

15. Upamana: - A good done to the dishonest.
Upameya: - The loss of the thrown arrows. (XIII/33).

16. Upamana: - Kama's affliction of the heart of the young with thought (of union).
Upameya: - Arjuna's causing pain of the army of Siva with the arrows. (XVII/10).

17. Upamana: - Failure of words to express what is beyond human speech.
Upameya: - Arjuna's failure to strike the body of Siva with the arrows. (XVII/11).

18. Upamana: - Inherent nature controls a creature.
Upameya: - Arjuna defeats Siva's army with the arrows. (XVII/19).

19. Upamana: - Double appearance of the moon to the persons with diseased eyes.
Upameya: - Arjuna's double appearance to his enemies. (XVII/21).
20. **Upamāṇa:** — Pleasing words of a friend.

*Upamāṇa:* — Arrows of the sage (Arjuna) to Siva (XVII/33).

21. **Upamāṇa:** — Efforts of a king wishing to conquer in regard to his policy.

*Upamāṇa:* — Arjuna places his fingers again and again on the quiver in search of arrows (XVIII/38).

22. **Upamāṇa:** — A sincere friend from a friend who has turned his face.

*Upamāṇa:* — Arjuna draws out his hand from the quiver with a heavy heart. (XVIII/41).

23. **Upamāṇa:** — The speaker's attack in a debate to his opposition.

*Upamāṇa:* — Jambhu hurts Arjuna terribly (XVIII/43).

24. **Upamāṇa:** — A father's endurance to the immodesty of his only child.

*Upamāṇa:* — Jñānāvārī endures the acts of immodesty of Arjuna (XVIII/44).

We may take up a few of the similes shown above for our discussion to illustrate Bhāravi's proficiency in this sphere. Let us take up the first example where the earth in the affluence of autumn has been compared to the beloved in youth. This seems to be queer at first. But it has been drawn deeper by narrating that the cajoling swans
swans are her girdle and ripe corns add whiteness to her. Here the Upamāna suggests that Arjuna is now finding out a solace to his bereaved heart in the flora and fauna of autumn in separation from his beloved wife Draupadi.

In the example No. 4 above sandals infested with the hidden snakes have been likened with a master encircled by the wicked parasites. A sandal itself is fragrant but it attracts venomous serpents that remain concealed there and prove fatal to the innocent person who resorts to it. Such is also the case of the generous master who himself is worthy to be worshipped, but his wicked flatterers may turn him dangerous to a faithful attendant by their bad counsel. This was often the condition of the petty kings and masters at the poet’s time. This Upamāna seems to refer to the personal account of the poet which has already been referred to.

In the next example the poet narrates that the bunches of flowers which adorned the Apsaras, are carried away by the waves from their proper places and they lose beauty and importance like the ministers discharged from their offices. Beauty and fragrance of the bouquet seem to disappear when it falls from its proper place. Its

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15. Kirāt. IV/1
Referred to in the 2nd Chapter.
Its parallel has been found out in a dismissed minister, which bears a high testimony to the poet's sense of humour, and knowledge of human character.

In the example No. 7 above the poet says that the flowers of the moving branches are like the face of a jealous bride to the bees. In the advent of spring the 'jala' tree has produced new foliages which move in the gentle wind. This natural scene reminds the poet of the state of a bride in jealousy, who heaves deep sighs and refused to take part in kissing. This imagery is very much appropriate to the context as the poet has to create an erotic environment to facilitate the work of the apsaras. This behaviour fits well with the psychology of the brides who can hardly put up even with a little deviation of their husbands. But in this state of aversion to union grows in their mind with occasional sobs and sighs.

In the example No. 10 above the idea of bringing chaste Draupadi to the court, inserted by Anurakha has been compared to the advance money paid in a business transaction. We believe that a god possesses the power of inserting an idea into our mind. How Durvasana is not behaving out of his own,

17. Kirat. viii/39
13. Kirat. 7/34.
but being influenced by Yama he is dragging Draupadi to the court. This serves the purpose of advance money in a business transaction which ensures the deal. Yama restrains himself to bring the Kurus to his realm by inserting the said idea into the heart of Duhsasana. This selection of the Upamāna from the common feature of daily life adds force to Arjuna's argument and it also draws our attention to the poet's knowledge and experience of practical life.

In the example No. 18 above it has been said that Siva's army is brought under control by Arjuna. The poet finds out its parallel in the behaviour of the creatures under the influence of their nature according to the particular species. One can hardly rise above one's inherent nature. A crow always caws and a jackal yells. Even man, the best creation of God cannot go against his specific virtues. Men as a whole have some common attributes. But still a classification has been made among men according to the merits and deeds in the Hindu society. Lord Śrī Kṛṣṇa declares that "Four castes have been created by me according to the division of merits and deeds". Men of different classes are prone to different virtues and vices.

There is a proverb which runs thus, "Atitya hi gunān sarvān svabhāvo mūrdhni vartate". Nature prevails upon all other virtues. This tendency of the creatures has been chosen as the 'Upamāna' which exhibits the poet's power of keen observation.

In the example No. 23 in the above list the poet says that Sambhu hurts Arjuna terribly on his heart with the arrows. It corresponds to the attempt of a good debater, who makes his opponent silent by superior argument and afflicts his mind pointing out serious shortcomings in a learned discussion. This Upamāna indicates the poet's knowledge of the process of a debate, which has been amply illustrated in his dialectical chapters.

Simile of two antagonistic propositions:—Some peculiar 'Upamās' are found where the poet draws similarity between the two opposite propositions. Thus danger has been compared with prosperity. The points of similarities are the following:

1. Both are 'gamyā' with good help.
   Gamyā = (a) attained, (b) averted.
2. Both are tiresome (danger for its inherent nature, and prosperity for its protection).

21. Kirāt. XVII/19
22. Kirāt. XVII/43.
23. Kirāt. XL/22.
Both produce fear. (Fear of loss, fear of torments). So prosperity and danger are equally sorrowful.

The morning has been likened with the evening. The points of similarity are the following:

1. Both are pervaded with chirping of the flying birds. (In the morning they come out of their nest and in the evening they reach the same).

2. In both cases there is dearth of the twilight hue. (In one case for want of sun-rise and in another for the sunset).

3. In both cases there is want of nocturnal darkness. In the morning the sky becomes white when the sun is going to rise very soon and in the evening the sky remains the same awaiting the fall of the darkness of night.

Indra's words are, at the same time, spirited like the furious ocean and calm like the heart of a sage. Uncrossability and calmness of the character of Indra's speech are the causes of equalizing it with two opposite propositions. It imbibes high philosophical ideals and a depth of suggestion. In this context of Indra's speech we come to know the ideals of Bhiravi's own style.

24. Kirat. IX/3.
Unmāna from grammar: Bhāravi has no tendentious application of such similes. But he uses one such describing the condition of the boar coming between Arjuna and Śiva. The poet says, "That enemy (the boar) came for his death between Śiva, the only cause of the destruction of worldly existence and Arjuna, who were both trying to achieve the same purpose, as an 'Anuvandha' comes in for its disappearance between the root and the suffix".

Suffixes are added to the 'Prakṛti' in the formation of a word. Some indicatory syllables come along with the suffixes only to be elided in actual operation. This elided portion is called 'Anuvandha' or 'It'. As for example: root bhū + kta, 'K' comes between the root and the suffix. It is elided and the word becomes 'bhūta'. Such is the condition of the boar which comes between Śiva and Arjuna simply to die. The similarity has been drawn deeper by adding the common attribute 'sahartham vidhāsayatāḥ'. The purpose of both Śiva and Arjuna is the destruction of the enemy, the boar. In case of 'Prakṛti' and 'Pratyaśa' it means 'conjointly expressing one and the same meaning'.

26. Kirāt. XIII/19
27. See Malli. XIII/19, Kirāt.
Mālopanā:—When there are several comparisons of the same object, the simile is known as Mālopanā, the string of similes. We come across a few stanzas embellished in this figure of speech. These are very charming and they express the poet's attitude and experience. For example, "The two arrows brought on destruction to him (the boar) as foolishness and useless exertion to wealth, as loss and greed to the loyalty of the dependents and carelessness to a king desirous of victory." With destruction as the common attribute the poet has heaped up three comparisons of which the first makes it clear that rashness is to be avoided by a person desiring wealth and in exertion which is otherwise the cause of prosperity, leads to the loss of wealth if it is made without deliberation. The second comparison is that the dependents remain loyal to their master who is rich and bountiful and they hate a greedy one. The third is very much appropriate in respect of a king desirous of victory. A well-ascertained policy is at the root of his success. A bad policy and carelessness must bring his disaster. This string of similes exposes the poet's prudence and character of an astute politician.

28. See the appendix No.I.
Miscellaneous: Of his miscellaneous 'upamāṇas' we may quote the following for discussion: "The herd of cows which is the cause of the world and which also purifies it, being now united, near the cowshed with their calves attain full beauty like the oblations to fire with the utterance of vedic mantras' (IV/32). Eternal devotion of the Hindus to the cow has been suggested by the poet in this simile. It also refers to the famous stanza of Manu,

"Agnī pṛastabhitāḥ saṁyaktādyāt yatpustiṣṭhate,
Ardhratāh vrstir vrsterānmaṁ tataḥ prajā".

'Oblations duly offered to the fire reach the sun. Rains fall from the sun, food-grains grow from the rainfall and the progeny is preserved from the food-grains'. The cow supplies milk and ghee which preserve this creation. Thus both from the śastraic and human point of view the poet rightly holds that the cow is the cause of production and preservation of this world. The parallelism of the cows united with their calves is drawn from the image of oblations along with the utterance of 'mantras'. According to the belief of the Hindus as reflected in the above-quoted verse, the oblations preceded by the utterance of the vedic hymns with proper accentuation create an attractive and a grave atmosphere and they are also the cause of production and preservation of this world.

30. Manu, III/76.
Arthāntaranyāśa: - It is next to 'upamā' in number and merit and it occurs frequently in the Kirat. 'Artha' means a proposition or a matter to be described. In order to strengthen it another proposition of wide recognition is cited in corroboration. J.D. has divided this figure into eight types:

1. A general proposition is strengthened by a particular one.
2. A particular proposition is supported by a general one.
3. An effect is justified by a cause.
4. A cause is justified by an effect. - These four types occur either under a similarity or contrast. Thus it is eight-fold. All these varieties are found in the rich store of the Kirat. This figure fits well in dialectic literature and Bharavi makes the best use of it in such portions of his book. They contribute, to a great extent, to Bharavi's fame regarding his profundity of thought. (Arthāsūravam).

A little over one-tenth (132) of his total number of verses 31 (1040) are embellished with 'Arthāntaranyāśas' which exhibit the poet's (1) political wisdom, (2) knowledge of human psychology, (3) philosophy of life, and (4) prudence and worldly experience.

31. See the appendix No. I.
(1) Political wisdom: There is a general policy that an unpalatable truth should not be delivered (cf. Na vṛūyāt satyamapirodayam) but as regards Dūtas who are well-wishers it is different. They do not mislead the king by false but pleasant informations. This is corroborated by a general proposition that 'well-wishers do not desire to utter merely sweet but false words'.

The book contains a number of pithy remarks creating 'Arthaśāstra śāstras' which bear the ideals of political behaviour, the most of which are appropriate even in this changed environment of modern times. Thus the spy who seems to be well-informed in the norms of politics stresses on the perfect union of the king and his officers. He strengthens his cause with the effect that 'prosperity of every kind delights to live where kings and their ministers are always mutually well-disposed'. Prosperity lies in the united efforts of the king and his officers. Planning and counselling are useless if they are at war with each other. Not to speak of the ministers only, even the petty workers are competent enough to foil the plan and programme of the king. It is a valuable information in the sphere of administration for all time to come. Almost the same

33. Kirāt. I/5.
same idea is expressed by Visākhadatta in his drama 'Mudrārakṣasa'.

Limitation of a dūta is referred to by vāncecara. He says, "Soles such as we(are) only gather what is spoken by others and our words convey the facts alone". He cannot advise Yudhiṣṭhira on the line of policy to be followed under the circumstances. To advise a king on the state-policy is beyond the jurisdiction of the dūta. The king is to find out the measures to be adopted without further loss of time.

Words of Draupadī and Bhima are in favour of the application of force. The poet has naturally found out appropriate 'Arthāntaravyāsa' to support their views. Thus Draupadī's view that the fraud must be met with fraud has been supported by its effect in contrast that(otherwise) 'artful persons having entered into the secrets of such persons destroy them'. It is again enlivened by a simile, 'Just as sharp arrows enter into and kill those whose bodies are not protected with armour'. Thus the figure is

34. 'Atyucchrite mastrini pārtvive ca
vistabhya pāḍavupatisthate śṛṇī
astraśvabhavād asahā bhārasya
tayordvajvākaraṇa jñāti" - Mudrārakṣasa IV/13.

The fusion of Arthāntaranyāsa and upāśa. We see a parallel idea in the K. N. S. - "A wicked person enter into (the secrets) of a good man of character suddenly and then burns him just as fire burns a dry tree."

Anger is counted as an internal enemy. But Draupādī finds out its usefulness and strengthens her view in contrast that a person who has no anger is not respected, may he be a friend or a foe (I/33).

Bhīma advocates immediate action and he corroborates his statement that prosperity which depends upon valour does not remain with inactivity. It is true that fortune favours the bold. An optimist can run a risk and obtain the blessings of Lākṣāmī.

Bhīma praises valour in his own way by saying that from fear of insult, men of self-respect willingly give up their lives but not their natural spirit. This effect is strengthened by the cause that people cross over the heap of ashes but not a blazing fire.

Political prudence of Yudhiṣṭhira finds support through this figure. We come across a pair of these figures in the following stanza which is an oft-quoted one and

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\text{Jata-silomasaṃpannḥ} \\
\text{Akasmādeva durjanaḥ} \\
\text{Aitā praviśya dabati} \\
\text{Suṣka vṛkṣanivānāḥ} - \text{K. N. S. III. 17.}
\]
and attains the status of a proverb. The verse is as follows - "One should not do any thing precipitately; want of deliberation is a great source of calamities: fortunes that are ever attached to merits, seek, of their own motion, one who acts with circumspection". 'One should not do anything precipitately' - This cause has been corroborated by the effect in contrast by the second foot. The last half of the verse strengthens the said cause as an effect in similarity (sadharana). A similar expression can be found in Bacon, "A man of sense may be in a haste but never in a hurry, because he knows that whatever he does in a hurry, he must necessarily do very ill".

Yudhishthira's negligence (āsana) is corroborated by the propositions that there is no such means as forgiveness (II/42) and that people get vexed with a man without principle (II/49).

Vyāsa with superior prudence advises preparation for war. This particular proposition is corroborated by the general proposition that wealth of victory follows

37. Kirāt. II/15
38. Kirāt. II/30
39. Bacon - Advancement of Meaning.
follows superiority in all respects (III/37)

Bending of the cane-staff by the flow of the Ganges has been corroborated by the general proposition that the worship of the strong produces prosperity. (VI/5).

Indra comes to know his son's penance which pleases him greatly. But he completely conceals his joy, about to be exposed. This particular proposition is corroborated by another proposition that the intellect of the kings must follow the path of principle. Otherwise from divulsion of deliberations their action will be hampered.

Having been honoured by Indra Apsaras shine with greater brilliance. This particular statement is strengthened by the proposition that the king's honour to his faithful officers enhances their spirit. (VI/46).

Wealth of victory does not go to a lone person, even if he is endowed with great power. This general proposition is corroborated by a particular one that Kāma though powerful takes the moon as his helper. (IX/33).

In the approach of 'Hemanta' the wind becomes fragrant with the flowers of 'LaVali' and pollens of the 'Lodhras', but the son of Pāṇqu cannot be moved from his mission. This particular proposition has been supported by a general one that the mind of the king wishing victory

40. Kirāt. VI/38.
victory does not deviate from the path of policy. (Y/39).

A great truth of the military science is that an army torn by inter conflict cannot be victorious. This general proposition is cited by the poet to justify the failure of the contending seasons in their attempts to lead Arjuna astray. (X/37).

Through this figure the poet has often stressed the need of the destruction of the enemy (XIII/12) and the collection of friends. The 'Ganas' whose strength is complementary to each other unite and hurt Arjuna simultaneously. This particular proposition is corroborated by the general proposition that the success in some matters depending on help awaits joint efforts in respect of the great even'.

Arjuna in his soliloquy thinks that the strength of this person, an uncommon fighter of indomitable spirit should be checked by means of weapons. This particular proposition is corroborated by a general proposition that the progress of a petty enemy too, like a disease brings about a great danger.

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41. Kirat. XIV/44.
42. Kirat. XVI/34.
Knowledge of human behaviour: A deep knowledge of human behaviour of the poet is exposed in many a line of his 'Arthāntārnyāsa'. For example, Draupadi says that she fails to understand Yudhīśṭhīra's mind. She then strengthens this particular proposition by the general one that the functions of human mind are of various type.

It is the nature of the valiant that they do not like to have fortune as a gift. Though Manu prohibits to take recourse to war, it is a joy to the brave fighters. In support of his view Bhīma refers to the nature of the great that 'a great man overpowering the world by his might, does not, indeed, wish to attain prosperity at another's hands' (II/18). Bhīma stresses on another point of the nature of the great in support of the lion's attempt to attack the roaring clouds. He says, "It is but the nature of the mighty which does not allow them to suffer the superiority of others". (II/31).

In the description of drinking the poet says that the beauty of the lady though somewhat deformed under the influence of liquor made them charming to their lovers and the intoxication brought the maids under the control of their lovers. Now 'cāruta' a word of the feminine gender does good to the maids whereas 'Madhumāda' a word of the masculine gender helps the lovers. This doing good to own classes is the particular proposition.
A thing should be judged on its own merits. But sometimes a thing of lesser quality is held in high esteem by a person leaving aside a really meritorious one. So the love of a thing plays a great role in the liking and the disliking of the same. This peculiar nature of men, though he is otherwise rational, is seen in the bearing of the garland by a maid though it is moistened in water-sports. This particular proposition is corroborated by referring to the human nature that the merit of a thing lies in the love for it and not in itself.

The working of the human mind has been minutely observed by the poet and he uses them in this figure as general proposition in corroboration of a particular one. Thus his general proposition belonging to human nature are as follows:

1. Everyone likes to live in safety (IX/10)
2. Everything is unbearable to a sorrowful heart.

(IX/30).

43. Kirāṭ. IX/64.
44. Kirāṭ. VIII/37.
(3) Love apprehends danger where there is no possibility of it. (IX/70).

(4) It is the concealment that reveals the desires of the maid. (IV/44).

(5) 'The mind is refreshed per force (with relatives) even when the rea­tion is unknown'. (XI/8).

(6) 'Creatures are indeed of strange disposition' (XI/24).

(7) 'Calamities boding great dangers and appearing equally to all, destroy even natural enmity for the time-being'. (XII/46).

(8) The mind becoming pleasant or sad seeks of a friend on a foe respectively in a stranger. (XIII/6).

Philosophy of life: In some of the examples, this figure of speech the poet's philosophy of life seems to come to light. It follows mainly in two streams: One is the philosophy of man and the other is that of emancipation. Arjuna's speech in defence of his practice of penance contains such proposition as are deemed to be the ideal of a man especially a valiant 'kṣatriya'. Some of these are as follows:

(i) The status of a grass and a person having no sense of self-respect is the same (XI/59).

(2) That man is the (real) man who is congratulated even by his enemies. (XI/73).
(3) Being prayed a great man does not like to count even his own life, what to speak of riches. (XIV/7)

(4) Oppression of the good leads to bad consequences. (XIV/9)

(5) The protection of the vow is the ornament (virtue) of the good. (XIV/14)

(6) How can the riches which are stained by submission to others be liked by those who desire to win them by force? (XIV/13)

The philosophy of emancipation has been advocated in Indra's speech. The poet represents:

(1) The objects of enjoyment, though pleasing at the outset are tormenting ultimately. (XI/12)

(2) 'These two (Money and Desire) are the non-extirpable hindrances to the acquisition of true knowledge' (leading to salvation). (XI/20)

Money and Desire are included into the fourfold ends of human life, the other two being Religion and Salvation. But according to the poet, they create great hindrances to the attaining of salvation, the summum bonum of human life. Men suffer from an unending thirst for money and desire. There is no satiety to the acquisition of money and objects of enjoyment. Men are bound to join the world-wide contest of achieving them. They lead a frustrated person to an act of violence. Thus they are opposed to the higher aims of human life. We find a full
full support of this view in the Gita (III/37) where Sri Krsna warns Arjuna of their bad effect.

(3) The messenger of the king of the Kiratas says to Arjuna in support of his statement that a person who has subjugated 'Rajas' and 'Tamas' can attain everything he desires. The course and effect of the three guṇas have been discussed by Lord Krsna in the fourteenth Chapter of the Gita.

Prudence and experience:--A number of stanzas containing pithy remarks may be illustrated from the poem to show the poet’s prudence and wide experience.

(1) Beneficial as well as charming words are rare. (I/4).

Kings are generally associated by the persons who dare not speak out his faults, rather they flatter him to fulfill their own interest. Being accustomed to such flattery kings cannot tolerate their criticism, however just that may be. But the beneficial words are not generally palatable like the character of the most useful medicine. So the spy who appears to be a polished diplomat begs the pardon of the king before his delivery and corroborates his statement by the general proposition mentioned above.

(2) The wife who appreciate merits are surely indifferent as to the individuality of the speaker. (II/5).

This general proposition is cited in corroboration of
of Bhūma's view that the speech of Draupadī, charming in sense should be acceptable to Yudhishthira, endowed with noble virtues. A speech is to be judged on its merits irrespective of sex, creed and colour of the speaker.

(3) The natural beauty of the autumnal sky is corroborated by a general proposition that a charming thing beautiful by its nature requires no artificial decorations. (17/23). Similar idea has been expressed by Bāṣā and Kalidāsa.

(4) A human being is endowed with both merits and demerits. A little demerit seems to sink in the accumulation of virtues of a person and it cannot spoil his popularity. With this weak point of human character in view the poet cites a general proposition that a little fault cannot mar the great achievements of a person—in order to corroborate the particular proposition of the utility and hence the popularity of the raining clouds to the Apsaras (VII/15). We find the same idea in Kalidāsa that only one demerit is covered by the host of merits like the dark spot in the brilliance of the moon.

45. Kāma eṣa krodha eṣa rajogunā smudbhavanā
Mahāsano māṇopāno viddhyenamiha vairinga
- Gītā. III/37

46. 'Sara-sobhamānyam surūpam nāma' - Ist act,
Pratimā Nāṭakam of Bhāṣa.
(5) The best of wealth has been referred to in support of the enjoyment of flowers and twigs by the Apsaras in the general proposition that riches are what are used in doing good to others (VII/23). This high ideal of engaging the riches has ever been preached by the poets and philosophers of India.

(6) Indra commands the rare combination of physical charm and noble qualities in Arjuna and supports his view with the general proposition that a good appearance is cheap but the acquisition of merit is rare (to be found) (XI/11). The poet here with his deep knowledge of human character, records a view different from the popular belief that a good figure is endowed with good qualities.

(7) Indra advises that Arjuna must not deviate from the path of justice as this corporal body is transient and wealth is fickle. This particular statement has been sought to be supported by the general statement that the good are indeed the dispenser of justice (XI/30). It is a fact that the administration of justice would become

47. 'Kimiva hi madhurāgam māndagam nākṛtīnām!' - Śākuka 1/20.

48. 'dha hi dho so gūpasmannipate
Nimajjuhdih kiraṇesvāvīkā,' - Kumāra. I/3.
become impossible if the persons of eminence do not follow it without recourse to personal gain or loss. The steady progress of the human society has become possible for the existence of superior beings. Their behaviour being followed by the general run of people a sense of justice prevails in the society. This view of the poet totally tallies with the advice of Śrī Kṛṣṇa in the Ṛgveda that whatever is done by the person of eminence is sought to be done by others. Whatever he performs in subservience to justice, other people follow.

(3) Arjuna refuses to accept the offer of friendship of the Kirāta as there is a great difference between them. The friendship of the great with the low does not suit well. This general statement is corroborated by the particular statement that the elephants can never be the friends of the jackals (XIV/22). Friendship depends on the mutual sympathy and co-operation, so this relation between the unequals cannot last long. This view is the effect of a wide experience of the poet about human behaviour and character.

49. "Yad yadē ca rati śreṣṭhaḥ,
Tat tadevetaro jñānāḥ,
Sa yat praśīvam kuraṁ
deva lokastad ānubhavatāḥ" - Śrīmadbhagavatādīga. 3/21.
Utoreksa (Poetical Fancy): It is the imagining of an object under the character of another. The term 'utoreksa' is explained by 'Udyot' as a prominent apprehension of the Upanishas. Its wide use (162 times) gives the poet an opportunity to a high-flown imagination in the description of the natural phenomena.

A few examples will suffice to present the poet's skill in this sphere. In the description of the evening the poet says, "The sun bears a reddish figure by rolling down on the ground as if in the state of a drunkard by ardently drinking 'Madhu' (honey/wine) of latuses too much with his hands in the shape of the rays*. A drunkard sometimes rolls down on the ground and takes delight in this state. His body becomes besmeared with the dust of the road. The setting sun gives rise to various imaginations to the poet's vision. But imagining the sun in a drunken state is a novel one and speaks of the poet's originality who draws our attention from the distant sky to our familiar road-side.

51. See the Appendix No.1.
52. Kirat. IX/3.
Let us take another example of this figure in the description of a bull in autumn. It is as follows:

"Jana noticed a great (the lord of) bull puffed up with the wealth of victory by defeating the other, bellowing high and striking and rending the river banks, bearing the natural growth of autumn and hence appearing to be the pride incarnate. This stanza throws light on the poet's power of keen observation. The hilarious attitude of the victorious bull and its excess energy due to autumnal nutrition in striking and digging the river banks appear to be the pride incarnate. We have no idea of the figure of pride but the appearance and the attitude of the bull seem to suggest its figure.

In his description of the Himalayas the poet says that the whirling water of the Ganges in the mountainous region, having been obstructed by stones scatter tiny white drops around. The poet imagines that the Ganges seems to serve the Himalayas with a chowry (cámara) in her hand. A lady is seen to serve her lord or a distinguished guest with a fan in her hand especially on the dinner table in the villages. Now the Ganges with its tiny white drops around suggests the same picture. The poet's tendency to humanise a natural phenomenon is revealed in this example.

53. Kirät. IV/11.
Sometimes Utpreksā becomes more beautiful in the admixture of other figures of speech. After the departure of Indra, Arjuna becomes deeply engrossed in penance. With his stringed, reddish and matted locks of hair Arjuna appears to be Rudra without the third eye, wishing to devastate the city of Asuras. Such Rudra is an unreal thing, for it is known from the scriptures that he is the three-eyed God. So it is a case of Utpreksā and again this figure is enlivened by contrast (vyatireka), because 'upamāya (Here Arjuna) falls short of the 'Upamāna' (Rudra). These two figures of speech again suggest similarity between Rudra and Arjuna (XII/14). These figures of speech help to form an idea of the hero who is not an ascetic in the usual sense of the term. A halo of greatness like that of a divinity shines around him and he appears to be Rudra without his third eye.

Atisāyokti (Hyperbole) :- It seems not to be much liked by the poet as it has been applied only thirty times in his poem. For example, we may cite the concluding stanza of Bhima's speech, where he narrates by way of benediction that the constant flow of tears of the wives of his enemies should extinguish the fire of Yudhisthira's heart, kindled by the enemies. Here anger is not mentioned at all. Fire, the 'Visayin' (upamāna) swallows up anger, the 'Visaya' and presents an identity denying the real difference of the two. By this figure of speech it is indicated that Bhima's anger

anger towards his enemies is no less than fire and he attributes his own idea upon Yudhiṣṭhira and indicates hyperbolically that there is no difference between fire and anger of Yudhiṣṭhira. By means of this figure of speech the poet best expresses Bhīma's attitude towards his enemies.

Kāvyalīṅgam (Poetical cause): - It consists in a reason implied in a sentence or a word. It has been used fifty-five times in his poem. Let us have an example which narrates the walking of the Apsaras on the earth, producing exertion of their heavy thighs and semi-circular buttocks and causing a sweet sound of the anklets and other ornaments. It affords pleasure much more than their aerial journey. Here the two adjectives of walking - (1) the movement of thighs and buttocks, (2) the sound of the anklets and ornaments - have been set as the cause of its pleasure. Reasons thus poetically set are pleasing. This figure brings a gravity in the speech and fits well in the dialectic expression. Māgha has made an effective use of this figure of speech which contributes to his maturity of expressions.

56. See the Appendix No. I.

Samāsokti (Speech of brevity): Visvanātha defines it as follows: "When the behaviour of another is ascribed to the subject of description from a sameness of (i) action, (ii) gender, (iii) or attribute, the figure is Samāsokti. Another means a thing other than the subject in hand. Bharavi has used this figure twelve times of which the type based on similarity of adjectives is numerous. Let us take an example, which is as follows:

"None but the meritorious can deliver a speech which is endowed with clear utterance and sweet diction, which comes out mollifying the mind, of the enemies even and which is comprised of the elegant and meaning-laden words."

Another meaning by means of Samāsokti is as follows: "A beautiful lady having bright complexion, wearing precious ornaments, speaking sweet words, captivating the minds of the enemies even and stepping gravely approaches none but the virtuous one."

This second meaning which is derived from twisting the meaning of the attributes of Sarasvati, is an ascription of the behaviour of a beautiful

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52. Samāsoktiḥ samāryatra kāryalīmapraśanasām viyavahārasamāropah prastute anyasya vastunāḥ. (57)

S. D. Chap. 10.

59. See the Appendix No.I.

60. Kirāt. XIV/3.
beautiful lady on the speech. Thus the stanza is embellished in Samāskāra based on the sameness of the adjectives. By means of this figure Bhāravi seems to suggest a similarity between a good poetry and a lady. This stanza also hints at the ideal of Bhāravi's style.

Svabhāvyokti: It is a favourite figure of the poet and it occurs about thirty-four times in his poem. It is a charming description of the peculiar action and behaviour of an object. This figure was also known as jati by ancient writers i.e. Dandin, Rudrata and Bhoja. Let us take a stanza, for example, which runs thus: - “Siva also with his arrow fixed to the bow, having greatly pressed down the lord of mountains by the trampling of his feet drew his bow, with fire issuing out from the joint of the mouth of Vasuki forming the bow-string with big extended body”. Here the action and characteristic feature of the archer Sambhu are charmingly described.

Some other figures of speech: - Metaphor is very common in his poem but it is, in most cases, mingled with other figures of speech. For example, “Drinking (of wine) appears very much charming to the paramours whose desire is to bite their beloved's lips in the shape of twigs and where the heroine's face was the drinking vessel and her eyes served the purpose of full-blown blue lotuses”. It

61. See the Appendix No. I.
It was the custom to place lotuses in the drinking vessel to make the content fragrant. Here the 'upamānas' twigs, lotuses and drinking vessels are super-imposed upon the upamayās lips, eyes and faces respectively and it is also mingled with the poetic reason because the meaning of the adjective to the word 'Ramaṇa' is the cause of pleasure to them.

By means of the figure 'Sandeha' the poet describes the density of darkness which blackens various trees and mountains, pulls down the sky and covers it, levels uneven places of the earth and steals different direction. Dense darkness creates such suspicions in our mind, indicated by the word 'nu' and trees pervaded by darkness are suspected to be coloured and so on. In the 'Alankāra-sarvasva' of Rujjaka this verse is cited as an example of sandeha in which the things super-imposed have each a separate substratum. Visvaśātha criticises and rejects these views and states that the word 'nu' expresses probability like 'iva' and the figure is 'utprekṣā' and not 'sandeha'.


64. J. D. Chap. 10 under Utprekṣā.
The poet has earned the sobriquet 'Chatra Bhāravi' from a beautiful 'Nidārśanā' mentioned already in the Chapter IV. The verse runs thus - "The pollens of the full-blown lotuses from the lotus bed on the ground are driven by the wind to the sky and hold the beauty of a golden umbrella". Of the two sorts of 'Nidārśanā' it falls under impossible connection of things, because pollens of lotuses cannot bear the property of a golden umbrella. Thus it implies of a type and prototype between the pollens and the golden umbrella. His 'Karaṇamalas' and 'Ākavālis' are quite in keeping with his attitude as they are meaning laden. He has also dealt with Urjasvāla suggesting anxiety (satsukya) of the erotic sentiment in separation (Vipralambhaṣṭhūryā) and his two visions representing the wonderful object of the union of 'Bhava' and Bhavāndi strike our mind, as if, it is a thing of present.

Many other figures worth-mentioning can be piled up from his poem to illustrate his proficiency in the use of them and it is clear that he paid a great importance to them in his epic. They add a charm to his speech and enhance the gravity of its sense.

66. See the Appendix No. I.
67. See the Appendix No. I.
Prosody: As regards his mastery of prosody it can safely be said that his metres are flawless and he is an adept in the use of all sorts of metres. However, he has not made use of long ones but his selections of metres fits well with his theme.

Vamsasthavila: He has made a perfect use of Vamsasthavila in presentation of the ideal administration of Suyodhana in the first canto, in the description of autumn in the fourth canto, in drawing the luscious picture (i.e. walking, plucking of flowers and twigs and bathing in the Ganges of the Apsaras and Gandharvas) in canto VIII, and also in the presentation of Arjuna's arguments in self-defence and his fight with the Gandharvas in the fourteenth canto. Such varied use of this metre has been noticed by Kṣemendra who praises Bharavi: "There is some indescribable beauty in the Vamsastha the royal umbrella (i.e. best) of metres of lustrous gleam by which the beauty of Bharavi's poetic fancy has been enhanced."

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63. Vṛttachitraśa ya śākpi vamsasthasya vicītratā
Pratibhā Bharavīyena sacchāyenadhikī kṛtā(III/31)
- Suvṛttatilaka of Kṣemendra
Kāvyamālā series No. 2.
Other metres: - Bhāravi has changed metres of a few concluding stanzas of each canto. Most of the concluding stanzas of each canto are composed in metres of medium length. Mālinī is the metre of the last stanza in eight cantos, Vasantatilaka of the seven cantos, Sikharinī of the tenth, Praharśinī of the twelfth and Drutavilamvita of the fourteenth canto.

Sixteen metres have been used in the fifth canto of the Kirāt. For the sake of variety, it seems, he has composed some stanzas in rarely used metres like Ksāmā (or Candrikā)(V/18), Prabhā(V/21), Jaladharamālā(V/23), Jalodhatagati(V/27), Madhya-Ksāmā (V/31), and Vamsāpatra-patita (V/43).

Anustup has been used in the eleventh canto to add perspicuity and lucidity to its theme containing philosophical discussions. It has also been selected for the presentation of 'Citrālankāras' in the fifteenth canto, perhaps, to make them understandable to some extent.

He uses fourteen different metres in the eighteenth canto. All but the concluding five are short metres. Fifteenth stanza of this canto is couched in Aparavaktra, a prosaic metre. Pramūditavadanā, though not much popular, has been tried successfully in six stanzas of this canto. All other metres are popular and widely used in Sanskrit literature. His long ones in this canto are Mālinī and Sikharinī.
Prabharsini (Canto VII), Svāgata (Canto IX) and Puspitāgrā (Canto X) are normally the metres for his erotic chapters. Sundari, a metre of 'ārdhasāma' type has been used for the presentation of arguments of Bhima and Yudhisthira on the state-craft. This metre has added force and gravity to their words.

Short and sweet 'Upajāti', a mixture of Indravajrā and Upendravajrā has been used in the third canto in Vyāsa's welcome by Yudhisthira, his reply and during the invoking as well as in the parting address of Draupadi. It is also the metre of the sixteenth and the seventeenth cantos presenting the soliloquy of Arjuna and his fight with divine weapons. Pramitākṣerā with limited syllables, as its name indicates, fits well with the description of the Indrakila and the presentation of the prelude to Arjuna's penance in the sixth canto.

Udgātā, a metre of Visāma type, having four uneven feet has been used with ease in the delineation of the severe penance of Arjuna in the twelfth canto.

69. See the Appendix No. 2.
70. Kirāt. XVIII/16-21.
Aupachandasika, a metre of 'játi' type, having sixteen mátrás in the first and the third feet and eighteen in the second and the fourth feet, has been skilfully used in the first thirty-four stanzas of the thirteenth canto and the rest of it are in Rsthodhātā except the concluding one which is in Vasantatīlaka.

According to the definition of Kṣemendra in his 71 Suvṛttatīlaka Bhāravi's work may be termed a poetry in science where very long metres are of no use. His selection of metres is, generally made to suit the matter in hand. But his charming use of even some extremely unsuitable metres as suitable shows his uncommon metrical skill.

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71. Suvṛttatīlaka of Kṣemendra - III/4,8

Kāvyamālā series No.2.