CHAPTER III

LITERARY ASPECT OF THE AR

VERSE PORTION: ASSESSMENT THEREOF AS A POETRY:

From the viewpoint of the construction, the poetry in Sanskrit literature is divided into three types, viz., Prose (Gadya), Verse (Padya) and Mixture (Mśra)\(^1\). Drama, i.e. Drśyakāvyā, belongs to 'Mśra' variety. The AR Ehe being a Drśyakāvyā, obviously contains both prose and verse. There is no regulation as to the proportion of prose and verse in a dramatic work. Still it is interesting to find as many as five hundred and fifty-eight verses spread in seven acts of the drama. We do not come across so many verses in other works like the Mahāvīraca-ritām, and the Abhijñānāsakuntalam and the Prasannaraśaghavām. Perhaps in his zeal to expose his poetic skill, Murāri could not restrain himself describing things or situations in the most elaborate manner to his ability till his pen is exhausted. This type of elaborate narration is very much welcome in a poem or a Kavya, where there is enough scope for the same. Since a drama is presented on the stage, prolonged verses or prose reduce its dramatic effectiveness. Perhaps, this is the reason why the AR prompts the critics on it to opine that the AR is rather a poem than a drama. Eventhough the extensity of verse portion is responsible for harming dramatic value of a drama, it is not justified to ignore the poetic beauty therein. We should look into the poetic ability of Murāri through his verses in the AR.

\(^1\) gadyāṃ padyāṃca mśraṃ ca tat tridhāiva vyavasthitāṃ. KD, I,11
The poesy of poet is judged from two points of view: one is descriptive and the other is introspective. Perfection in descriptive ability depends on the scholastic power, while perfection in the latter gets developed not only by the scholarship but it also demands poetic ability to draw a perfect picture of all types of feelings of a human mind by the poet's power of introspection. It is because of this power of introspection which has made the works of Kalidasa, Bhavabhuti, Asvaghosa, KumaraDasa and others so popular in Sanskrit literature.

It is true that Murari is not successful as a dramatist of high calibre, but his poetic merit cannot be denied. He is a poet of considerable merit. His language is in keeping with the general character of the play. Many of his metres are very musical and well-adapted to the sentiments delineated. The poet uses vigourous style in descriptive portions depicting Vira or Raudra Rasas while smoothness and elegance can be felt in the depiction of other Rasas. We come across many beautiful thoughts in the drama.

Murari's descriptive skill is revealed in each act of the drama; he exhibits his poetic ability and power of innovativeness, in presenting description of various natural phenomena, viz. the dawn, the dusk, the rising and setting of the Sun and the Moon. In the context of describing the midday, the
poet presents a vivid picture of it. The poet imagines in the act of the serpents as if, singing eulogies of the king Daśaratha while they make hissing sounds taking out their tongues in the midday of the summer which is actually their natural behaviour to get the heat out of their body. As the serpents don't perspire through the body, the poet imagines as if they want to hide their perspiration which occurs due to their act of constantly singing eulogies of Daśaratha. The poet gives long-drawn-out descriptions of the rising and setting of the Sun. In the context of describing the dawn, the poet observes that the lotuses are letting their petals open slowly, one or two at a time, as if counting the rays of the rising Sun, which are emerging out gently step by step, in the same way they withhold their thousand petals along with the setting of the rays of the Sun. When the Sun slowly comes up in the sky, it spreads its bright red morning hues in the East direction; the poet imagines that the redness in the rays is as if due to the vermilion smeared on the forehead.

2. kirati mihire visvadricah karānantivamani
sthalakamaṭhavaddehacchayā janasya vicestate
gajapati mukhodgirnairāpyairapi trasareṇubhih
śisiramadhurāmenah kacchasthalīmadhiśerate.

3. pratyakṣarasrutasudhārasanirvisābhi
rāṣirbhirabhyadhikabhūsitaḥbhogabhājāh
gayanti kaṭkukavinhnutalomalaharsa
vedamayastava gunānurāgendrakanyah.

4. ekadviprabhtikramena ganaṇāmēsamivastāṁ yatāṁ
kurvāṇā samakocayaddassātānanyambhojasamvartikāḥ
bhūydpi kramaśah prasārayati tāḥ sampratyaṃnudyātah
samkhyātum sakuntūhaleva nalinī bhānoḥ sahasraṁ karān.
of the Airāvata, the elephant of Indra, who is believed to be placed in the East. The poet fancies that the Sun is as if purified by the chisel of the god Viśvakarman and that is why it is surrounded by the heap of rays. When the Sun which shines like a 'Padma rāga' stone in the crown of the Directions (Dīks), is still to appear in the sky, the lotuses in the lake are made garrulous by the black-bees. Another beautiful description of the dawn, is found when the poet says that the setting Moon has become pale with an image like a cobweb around it and the stars also look beautifull with yellowish colour like the ripe onion. This is a very lucid portrayal of the picture of the juncture of the dawn and dusk. The use of Anuprāsa in the words 'palāndupāndu', 'rājīvājīvatava' and 'lūtātantuvitānavar-tulam' in this verse makes the description very charming. With the help of Samasokti, the poet fancies the Sun as the lover and the East direction as a 'Vāsakasajjikā' nāyikā. The poet uses words with harsh sound to express the pungency of the heat of the Sun in an effective manner. In the verse 'uddāmadyumanidyuti----' etc.

5. pratyānnaṃsauresaṃdhrasārhaṃsindūrasaṃdhrarunā yattejastrasaraneva viyaditaḥ prācīnāṃśatanvate śaṃke sampratī yāvadbhyudaye tattarkutamānānāṃ rajyadbimbarajaschatavalayito devastvaisyamśvarah. ibid, II, 6

6. dikṣamandalamukutamandanaṃpadmarāga ratnāmkure kiranāmalīni garbhite'pi saukhprasuptikamadhuvratacakravāla vacalapaṃkajavanīsarasaḥ sarasyah. ibid, II, 3

7. jātāḥ pakkvapalāndupāndumadhuracchāyakirastārakah prācīnāṃśakurayanti kīmcaṇa ruco rājīvājīvatavah lūtātantuvitānartulamito bimbam dadhaccumbati prataḥ prositarocirambarataladastācalāṃ candrama. ibid, II, 2

8. 'prācīṃ vāsakasajjikāmupagate bhānau disāṃ vallabhe' ibid, IV, 2
there is a lovely picturisation of a quiet noon. With the help of simili, Murāri renders a vivid description of the evening enveloped with thick darkness. In the verse 'ghanatimir---' etc., the poet uses long compounds to bring perfect effectiveness of the description of the darkness and adopts short formation of words to portray the beauty of the dark sky glittering with stars. In comparing the shining stars with the bores made by insects and the darkness with those insects, the poet shows his power of poetic innovations. Murāri's poetic fascination reaches its peak in his description of the rising of the Moon. The poet fancies the Moon as the 'katakaksoda', a kind of limestone having the quality of making water transperant clean, and observes that as if the ocean of darkness appears transperant up above and hazy downwards because of the moonlight, or the sky, which is fancied as a fruit, is deskinned by the moonlight, which is compared to a sharp knife, and thus clear sky has come out and the skin of the fruit, has fallen down in the form of darkness. At the rise of the Moon, the directions are enlightened, the lilies start blooming, the cakora birds are drinking the moonlight which is

9. ghanatimiraghunotkarajagdhānamiva patanti kasthānam
   chidhairamibhirudbhih kiranavyajena curnāni. ibid. II, 53
10. kim nu dhvāntapayodhiresa katakaksodairivendoh karai
    ratyacchḍyamadhāsca paṁkamakhilām chāyapadesādabhūt
    kim vā tatkarakartabhirabhibto nistaksanādujjvalām
    vyomaivedamitaštāsca patitāśchayacchalena tvacah.
   ibid. II, 75
like ‘dadhisaktu’ (a kind of barlaymeal mixed with coagulated milk).

In his drama, Murāri attaches more importance to the descriptive aspect. Therefore, we can see a few examples revealing the poet’s power of introspection or minute observation of human feeling. Of course, it is the genius of the poet for which he can show both his descriptive skill and power of minute observation of human mind. Bhavabhūti has very successfully portrayed the inner feelings of human heart. Even in the Mahāvīrarakitaṁ, which is a drama of heroic sentiment, we find numerous examples portraying these feelings. Although Murāri imitates Bhavabhūti in various aspects in composing the AR, yet he has not been able to make proper use of the scope of showing his power of looking into inner depth of human mind like his predecessor. But in presenting picture of natural environment or a situation he can justly demand his descriptive skill, eventhough, he can at any cost, not be comparable with Bhavabhūti at the same level.

Murāri chooses appropriate metres to suit the intended thought in his verses. He employs long metres to depict the sentiments of Vīra, Raudra and Bīhatsa, and short metres to depict the sentiments like Karuna, and Śṛngāra. He also resorts to gunas like Prasāda and Madhuryya in the verses portraying human feelings and the peaceful atmosphere of the hermitage. The wives

11. smerā disaṁ kumudambhiduraṁ pibanti
    jyotnākarambhamudarambhrayaścakorāṁ.  ibid, II, 83
of the rsis hold up sticks to frighten the deer who eat up the
trice kept for the oblation in the 'Agniśarana'; but the deers,
instead of being frightened, want to smell the sticks and
ascetics laugh at watching them. The use of Yamaka
alāṅkāra, the poet describes the movement of the rivulet flowing
through the hermitage. The words used in this verse are very
appropriate which give a vivid picture of the flow of the
rivulet. Thus the word 'Jalavenih' is very effective to depict
the zigzag flow of the small river due to high speed. The
repetition of the word 'viśramya' gives the picture of the
rythmic flow of the rivulet. In another beautiful verse, Murārī
shows his knowledge of changes in behaviour in a girl which occur
along with her growing age. With the use of simple words endowed
with 'Madhurya' Guna. Murārī very aptly observes the change in
the nature of a girl who is at the juncture of her childhood and
youth. The poet again resorts to 'Madhurya' when he depicts
Rāma's mental agony over his separation from his beloved Sītā.
Rāma can resist his anger with Rāvana, or he can tolerate the
grief caused by the separation from his beloved with great

12. 'baleyatandulavilopakadarthitabhi
retābhiragnisaranesu sadharminibhih
tattraśahetumapi dandamudasyaṁāna
māgratumicchanti mrge munayo hasanti.' ibid, II, 20

13. 'iyamebhirlavālahi pade pade granthilāsu kulyāsu
tīvatamā jalavenih pravahati viśramya viśramya. ibid, II, 24

14. 'anākūtaireva priyasahacarināṁ śisutaya
vaco bhīh pāñcālīmithunamadhunā saṃgamayitum
upadatte no vā viramati na va kevalamiyam
kapolau kalyānī pulakamukulairdanturayati.' ibid, III, 5
patience; but he cannot get away from the feeling of shame as he feels that the abduction of his wife by another person is an insult to his valour.

The AR is endowed with verses of musical appeal. Choice of sounds and syllables is in full conformity with the subject described or the sentiment depicted, profuse use of alliteration are sources of musical appeal. In the AR, we feel the rhythm of music in the verses like 'iha mahisavisana', and 'Pracina-calacudac' etc. Although these verses have long compounds, still they don’t lose musical appeal due to the softness and sweetness of the words employed and the use of alliteration.

Murāri uses long compounded words with "Ojah" Guna in the verses depicting the heroic sentiment. Thus, in the verse 'ājanmabrahmacārī' etc. Where the entrance of Paraśurāma is described, there is a powerful delineation of the sentiment, having words with Ojah Guna which is in consonance with the

15. 'sahajadhairyavasamvadavrttayo hrdi rusaśca śucaśca niyantritāh/ iha tu kīṁ karavaiyadapratapā kimapi mānavamatyā vijrmbhate. ibid, V, 16
16. ibid, V, 20
17. pracina-calacudacumbicandra etc. ibid, VII, 72
18. 'ājanmabrahmacārī prthulabhujāsilāstambhavibhrājamāna jyaghātāśrenisamjhandaritavasumati cakrajaitrapraśastih vaksahpīthe ghanāstrabanakinnakathine saṁksnuvānah praṣatka nprāptau rājanyakosthitvanagajamṛgàyakautukī jamadagnyah. ibid, IV, 18
sentiment. Again the verse¹⁹ 'kalapanta krūra-----' etc. where we see a description of Rāvana in the battlefield, is a beautiful illustration of the Ojah Guna. The style of presentation of the verse is really very beautiful. The 'Density of meaning' (Arthagaurava) in some verse²⁰ in the drama reminds us of the great poets like Magha and Bharavi.

TREATMENT OF RASA-----

The Rasa (poetic sentiment) is the lasting impression or feeling which is produced in a man of poetic sensibility. It is regarded as the soul of poetry. But the literary critics like Bhāmaha and Dandin etc. of the earlier age had not given a special cosideration to it. It was not treated as an essential and separate canon in their books of rhetorics. It is found to be included within the figure of speech called Rasavat.²¹ Vāmana, the exponent of the Riti School, asseses it as an element of the Arthaguna called Kānti²². Thus, these rhetoricians are found to

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¹⁹ 'kalpañakrūrasūrotkaravikatamukho mānasadvandayudha
krīdakanduyadurjasvalasakalabhujālokabhūyovilaksah
sambhūyottisthamānasvaparabalamaḥasastrasampatadhi ma
murvīṁ girvānagosthigurumadanikaso naikasayah pidhatte.'

²⁰ 'yanti nyāyapravṛttasya tiryaṅco'pi sahayatām
apanthanaṁ tu gacchantam sodaro'pi vimmucati.'

²¹ 'patite vyasane daivaddārune darunatmanī
śravānaṁmalaṁkarah kapalasya tu kundalāṁ.

²² 'rasavad darsārītaspastasāṁgāraṁdirasām tathā.
diptarasatvaṁ kantih.'
ascript a subordinate position to Rasa. It is in the works of
later rhetoricians like Anandavardhana and Visvanātha, that we
notice special recognition assigned to it. Abhinavagupta 23, in
his famous commentary called Locana distinctly recognises the
Rasadhvāni to be the principal kind of the Dhvani (i.e.
suggestion), which is the soul of poetry. Visvanātha 24 holds that
a literary piece can be called Kāvyā proper provided it possesses
Rasa. However, it cannot be said that the earlier rhetoricians
had not been able to recognise the aesthetic value in poetry as
they lacked the idea of Rasa. The works of earlier poets did
contain Rasa. In fact, Bhamaha also opined that there should be
separate delineation of the eight Rasas in a Mahākāvyā. The
earlier writers’s approach to Rasa was different from that of the
later writers.

The eight main Rasas which have been recognised by the
classical rhetoricians are Śṛṅgāra, (the Erotic), Hāsyā (the
Comic), Karuṇa (the Pathetic), Raudra (the Furious), Vīra (the
Heroic), the Bhayanaka (the Terrible), the Bīhatsa (the
Loathsome), and the Adbhuta (the Marvellous) 25. There is a ninth
Rasa namely Śānta (the Quietistic). According to the tradition,

23. yastu svapnepi na svāśabdavācyo na laukikāvyavahāraapatitah
 kintu śabdasarparpyamanahdayasamvādasundaravibhāvanubhāvasa-
mucitapṛagvinivistaratyādi vāsanānurāgasukumarasvasamvidānandā
carvanavārārasaniya rūpo rasah sa kāvyavyāparaikagocara
rasadhvanirita, sa ca dhvanirevati, sa eva mukhyatayatmeti.
DHV, (Vol. I), p. 59

24. yākyāṁ rasātmakaṁ kāvyāṁ

SD, I, 3

25. śṛṅgaraḥasyakaruṇarahaurvāḥbhayanakāḥ
 bibhasto dhuta ityastau rasah śāntastathāmatah. ibid.,III,182
either Śṛṅgāra or the Vīra should be the predominant Rasa in a
dramatic composition. The other sentiments should be
subordinate to the principal one and should be depicted in such a
manner so that they help in promoting the principal sentiment.

In the AR of Muṇḍaka, various kinds of the poetic
sentiments are found to be delineated. But this is apparently a
drama of Vīra Rasa. That the dramatist himself intends to depict
Vīra as the prevailing sentiment, is clear from what the
sūtradhāra states in the prologue of the drama. The sentiments
depicted in the AR are the Vīra, the Raudra, the Adbhuta, the
Karuna, and the Śṛṅgāra. Moreover, there is the presentation of
the sentiment called Vatsala also. The Bīhatsa and the Hāṣya are
also presented in one or two places. A discussion on the Rasas
depicted in the drama is presented below.

Śṛṅgāra (The Erotic):

According to Viśvanātha, when a man of higher dignity
has erotic dalliances, then it is called Śṛṅgāra. It is of two
varieties, namely, Sambhoga and Vipralambha. The former variety
of Śṛṅgāra, as held by Viśvanātha, said to take place when the
hero and the heroin being attracted to each other, enjoy the

26. eka eva bhavedangī śṛṅgāra vīra eva vā
āngamanye rasah sarve ........ ibid, VI, 10

27. tasmaī vīrabhūtarambhagambhirōdattavastave
jagadānanda ................. AR, I, 6

28. śṛṅgamhi manmathodbhedastadgamanahetukah
uttamaprakṛtirāyo rasah śṛṅgāra isyate SD, III, 183

29. vipralambho'ṭha sambhoga ityesa dvividho mātah. ibid, III, 184
feeling of love through sight, touch etc. The latter variety, i.e. the Vipralambha is said to take place when the hero and the heroine, though full of love for each other, cannot get united. Natural phenomena like the six seasons, the rising and the setting of the Sun and the Moon, sports in water, forest, the morning, black-bees and the night contribute to the furtherance of realisation of the Sambhoga. Dhananājaya, who holds that Rati, the feeling which is realised by a pair having mutual attraction due to favourable place, time, dress, sports etc., being fully experienced through various graceful occasions, attains the status of the Rasa and then it is called Śrṅgāra. According to him this Śrṅgāra has three divisions; they are the Ayoga, the Viprayoga and the Sambhoga. Of these, the Viprayoga is equivalent to the Vipralambha of Viśvanātha. In Ayoga variety of Śrṅgāra, the lovers cannot be united in any way, though both are in deep attachment with each other, due to some reason or the other. This may be included in a broader class of Vipralambha, the love in separation.

The AR of Murāri is dominated by male characters. The only five female characters we find here are Sītā (the heroine), Mandodarī (who never appears on the stage), Śravana, Śūrpanakha.

30. darśanasparśanādini niśeṣet vilāsinānu
   yatranuraktavyonyam sambhogo'ymudāhrtah. ibid, III,197
31. Yatra tu ratih prakṛtā nabhīstamupaiti vipralambho'sau. ibid, III,184
32. ramyadesakālakālavesabhoga'dīsevanahī
dramatmā ratih saiva yunārasīnyaraktayoh
    prahrsyamānah śrṅgāro madhurāṅgavicesitādyaih. DR, IV,48
33. ayogo viprayogaśva sambhogasīceti sa tridhā ibid, IV, 50
and Kalahamsika. The presence of the female characters on the stage is as important as the presence of the male ones for the realisation of the sentiment of love. The feeling, mental state afflicted by love of both the sexes must be delineated. The characters should be present before the audience. Then only the audience have proper realisation of this sentiment in their heart.

In the AR, the arrangement of the plot does not allow any scope to depict the Sambhoga-śṛngāra (love-in-union), except in the VII act, where the heroine is presented for the first time on the stage. The couple is shown together in the drama for the first time only in this act. Therefore, barely one or two verses are found to depict the Sambhoga-śṛngāra. In the verses 'naktāṁ rātukā 34', and 'etasyah pulinopaka 35', wherein Rama describes their amorous sports during their stay in Dandakāranya forest are the illustrations of the sentiment of love in union. Here in the former verse, the act of pulling the cloth from Sita’s breast is the Anubhāva, the anger shown by Sita is the Vyabhicāribhāva; the mountain of Prasravana is the Uddīpanavibhāva. In the later verse, the shore of the river Godāvari is the Uddīpanavibhāva; the act of Rama’s putting the garland made of the buds of Palaśa flower is the Anubhāva and the

34. AR, VII, 98
Ibid., VII, 99
35. etasyah pulinopakante phalaukikumjaro dharesu sarajām
krtvā kiṁsukakorakairakarajkrīdāsahisastane
datvā vaksasi ta mayi prahasati praudhāparadhe tada
kaumaravrata bhaṅgarositaśamapī smeram tavasīnukhām. Ibid., VII, 99
smiling face of Sītā is the Vyabhicāribhava. In both the cases, the heroine Sītā is the Ālāmbanavibhava. These verses can rightly be regarded as nice cases of Sambhogāśṛṅgara.

We come across a very small portion in the Vth act of AR dealing with the depiction of the Vipralāmbha Āṃgā. The sight of the places, where Rāma had spent his days with his beloved when they were together, intensifies his sorrow caused due to the separation from his wife. He recalls, with his heart full of grief, his amorous sports with Sītā. In the verse 'iyamavirala........', there is suggestion of the erotic sentiment of the Karuna vipralāmbha type which is defined in the Sāhityadarpana as having taken place in a case when either of the hero or the heroine is depressed over the separation caused due to the death of either with the hope of reunion.

The other characters do not help in any way in the depiction of the Āṃgā. And thus we see that the scope for the delineation of this sentiment is restricted only to two or three verses in the entire play.

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36. iyamaviralaśvāsa śusyanmukhi bhidurasvara
    tanuravayavah śrantasrastairupaiti vivarnatām
    sphurati jadatā bāspayate drśau galati smrti
    mayi rasatayā soko bhavaścireṇa vipacyate. — ibid., VII, 22

37. yunorekatarasmin gatavati lokāntaram punarlabhye
    vimanayate yadaikastada karunavipralambhākhyaḥ. — SD, III, 196
VIRA (The Heroic)

This sentiment is generated from Utsāha which is the permanent mood of it. The person to be conquered is the Alambanavibhāva and their heroic utterances, movements, exertions and appropriate situations are the Uddīpanavibhāvas. Taking up arms etc. by the opponents are the Anubhāvas. Patience, intelligence, pride, memory, mental deliberation, horripilation are said to be the Vyabhicaribhāvas. Utsāha is the mood by which one is prompted to expose one’s performance.

This sentiment occupies prominent place in the fourth, the fifth and the sixth acts in the AR. Thus the sentiment is depicted in the dialogues of Rāma and Paraśurāma in the IV act, and Rāma and Vali in the Vth act, in the description of the war between Rāma and Rāvana, monkey, and the Rāksasas, and other warriors of both the fronts in the VIth act. All these characters are presented as Yuddhavīras. In the verse re kākusthāh... eliminate the Parasurāma, unswervingly vowed to empty the world of ‘Ksatriyas’ from the surface of the earth.

38. uttampa-prakrtir-vīra utsāha-sthāviyibhāvavakah
39. ālambanavibhavastu vijetavyādayo mataḥ
    vijetavyādiceṣṭādyastasyoddīpanarūpinah
    anubhavastu tatra syuh sahāyanvesanādayah
    saṅcarinastu dhrīti matigavasmitarkaromancah. ibid, III, 206
40. kāryarambhesu samrambhaḥ stheyanutsāha ucyate ibid, III, 178
41. ‘re kākusthāh kathaṃ vah śrutvisayamayaḥ nāgamadbhārga-vīyo
    duhsamantapacaraprācitapitravahāmarsanistārābandhuh
    varānasannivināsātiṣātimakṣatrājātiprārohan
    krodha-tukrttagarbhāmisasārudhiravasāvisragandhīh kuthārah.

AR, IV, 25
to take revenge of the killing of his father, challenges his rival in vigorous words. Here the Kākulsthas are the Ālambanavibhāvas; bending of the divine bow by Rāma, the scion of Kakuṣthas, is the Uddīpanavibhāva. Parasūrāma's taking pride in his own past heroic performance can be treated as Vyabhicāribhāva. Hence, this is a nice illustration of the heroic sentiment. Such is his hatred against the Ksatriyas that he is not ready to drop the idea of having fight with Rāma. He considers the bending of the Śaiva bow by a Ksatriya a grave insult to his preceptor and determined to take revenge on Rāma. Thus in the verses 'jānasyeva.........',42 and 'bhavatu Śaranado.........',43 the firmness of Parasūrāma to kill his rival is very well-depicted. Rāma's speeches to his rival Parasūrāma are full of fortitude, yet they never lack in inborn patience of Rāma. In the verses 'taishtrisapta........',44 and 'nrpanapratyaksā........',45 Parasūrāma is the Ālambanavibhāva, his efforts

42. jānasyeva yathā pituh paribhavanhomāmarjuniāmarjuno
   matkodandamanekarājakavadhāvadhāyamadhāyapipat/ tenalīvāsti
   bhavatuyadyaipamam krodho'yamoutsargika/ statsampratyupa-
   pasarjanam gurudhanurbhangadayaṁ hetumān. ibid, IV, 54

43. bhavatu śaranado va sarvasastraṁbhisarah/ pratavidadhatu
   vā'sminnaśiso vaijaikyāh/ adāsārathamarāmāṁ nirvīdehendramurvi
   valayamiha vidhatte rosano rainukeyah. ibid, IV, 56

44. taistrihساţabhirveva rajavijayairyatte bhujastambhahoy
   krtvā toramālikām punarammuṁ dvāviṁsamāripate
   draksyamī tvayi vartamanamadhunā taccāpavidyaḥbhūtaṁ
   śambhostasya hi kevalena dhanuṣaṁ krsten tustirna me.
   ibid, IV, 51

45. nrpanapratyaksāṁkīmapavadase nanvayamanāṁ
   śisukrīdabhagnatīpuraharadhanvā tava purah
   ahamkārakrūrārjunabhujavanavrāṣcanaKalā
   nisṛstartho bahuh kathaya kataraste praharatu. ibid, IV, 53
to win over Rāma are the Uddīpanas; Rāma speaks to his opponent in satirical words and challenges the latter which stands as the Vyabhicāribhāva. This sentiment is also depicted in the speech of Ṣatanaṅg and Lāksmana to Paraśurāma. Even in the prose portion where both Rāma and Paraśurāma exchange fiery words before the fight, the Vīra Rasa is delineated in full form.

In the fifth act, the heroic sentiment is depicted particularly in the speech of Vālī. Getting angry with the news of throwing away of the skeleton of the fiend Dundubhi, who had previously been killed by him, Vālī enters the stage determined to take revenge of the insult to his heroism, with words full of vigour. In the verse 'asmaddormula…….' Vālī proudly speaks about his past heroic performances and says that he won’t be satisfied till Rāma, who has defeated Paraśurāma, is not won over by him. Here, Rāma is the Alambanavibhāva, his heroic performance like winning over Paraśurāma is the Uddīpanavibhāva. Vālī taking pride in his past heroic activities may be treated as the Vyabhicāribhāva. Hence, this is a nice example of this sentiment.

48. ibid. IV, p. 232
49. ṣatanaṅga, gurunapyadhikṣipasi.
purojānā āhā nādyaprabhṛti mama rāmah svayamahāṁ
na putrah pautro vā raghukulabhuvāṁ ca kṣitibhujāṁ
adhirām dhīraṁ vā kalyātā jano māmayaṁ
maya badho dustadvijadamanadīksaparikarāh

49. ibid. IV, p. 244
50. asmaddormulakulamāsaviṣamabhubujagrahrthi bhanga prasānga
krosallāṃbesaṃdattatribhuvanavijayakhyātisarvasvādayah
yah kaścidnikramo'yaṁ sa khalu karaculikṣatrāsādhanatvā-
dantarmandāyamāno vijitabhrṛgupatim tvamajitvā dunoti.
where Vali's fortitude to win over his rival is revealed prominently.

The sixth act is mainly a descriptive one. The dramatic personages are not present on the stage in this act. It is the narration of the war between Rama and Ravana. The heroism of the warriors is picturised through narration. The Vīra Rasa is depicted vividly in the vigorous speeches and counter speeches of Rama and Ravana. In the verses 'dikpāla......', 'ekeneiva......', etc.

We find that both Rama and Ravana shower arrows upon each other. From the narration by the Vidyādharas it is known that both of them cut down the arrows of the rivals, smash the banner of the opponent and fight valiently piercing each other's body.
They speak to each other in satirical vein. In all these where the war between Rama and Rāvana is narrated, both Rama and Rāvana are the Ālambanas, their efforts to fight are the Uddīpanas, their being equipped with arms are the Anubhāvas. Both of them take pride in their own personality and exchange fiery words challenging each other. These may be regarded as Vyabhicāribhāvas. Again in the verse ‘visīkhauga....’ it is found that Rāvana scatters the rocks thrown at him by Sugrīva with his arrows; Sugrīva also crushes the arrows like Tomara, Sakti etc. throwing trees at them. Moreover, they also speak to each other in words full of pride. Thus here both Rāvana and Sugrīva are the Ālambanas, their efforts are the Uddīpanas; they are well-equipped with bows, arrows and other arms which appear as Anubhāvas. Their speeches to each other are Vyabhicāribhāvas.

Hence all these cases are nice illustrations of Vīra Rasa.

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56. krodhena jvalita muhurtamānca svaireva nirvāpitaḥ
   klībairāśrumahormibhirmakhabhujāṃ patyuh sahasraṁ drśah
   yairdṛstā bhuvanatrayiḥvijaibhiḥ sarvankasāḥ santyamī
tesampratyapi me nayāpanayayornirvāhamumāṃ bhujah. ibid, VI, 56
   chitvā mūrdhnaḥ kimiti sa vrto dhūrjatirjyadyamīṣām
dohsambhānam tribhuvanajayaśrīriyam vāstavī te
   mūrdhano vā na khalu bhavato durlabhāh sambhavaveyv
   ryaddesvya tvamasī jagatām śilpino'pi prapautrah. ibid, VI, 57

57. visīkhaugaḥvikaṁrnavandāsaile tarusaḥcūrṇitaśaktitomare ca
   kapiṁkōṣarājayorajasrām tumule bhānte talatālprapancāh.
   ibid, VI, 44
RAUDRA (The Furious):

The sentiment which generates from anger as its permanent mood, is termed as the Raudra. The enemy is the Alambana in this sentiment and their efforts are the UddipanabhāVAS. Frowning, biting of lips, frightening, boasting of own fame, throwing arms at the enemy, abusing, throwing cruel glance etc., are the AnubhāVAS. Pungency, emotion, horripilation, perspiring, insanity, perplexity, intolerance etc. are the VyabhacarībhāVAS.

This sentiment is depicted in the speeches of Parasūrāma in the IVth act. In the verses 'yasmīnnaRjuna....' and 'yena svaṁ vinihatya....' and 'prāguccai....' anger of Parasūrāma is very prominently depicted. In all these cases Rāma is the Alambana. Parasūrāma's revelation of his wrath on Ksatriyas, his intolerant attitude towards Rāma and all the Ksatriyas etc may be
treated as the Vyabhicāribhāvas. His frowning, boasting about his own heroic deeds, abusing his enemy etc. are the Anubhāvas. Thus the speeches of Parasurāma stand as illustrations of the Raudra Rasa.

ADDBHUTA (The Marvellous):

According to Viśvanātha 'vismaya' (marvel) is the permanent mood that attains the position of the Adbhutarasa. Dhanañjaya defines it as the sentiment which is generated from wonder while reading or witnessing a supernatural or unnatural phenomenon, and thereby bewildering the mind of the reader or the spectator. The supernatural elements are its Ālambanavibhāvas and the attributes of those elements are Uddīpanavibhāvas. Exclamation, tears,throbing, horripilation of the body, expansion of the eyes etc. are the Anubhāvas. Conjecture, emotion, delight, stupidity etc. are the Vyabhicāribhāvas. In the verse 'rundhannasta......' in the act of the AR, wherein Laksmana describes the marvellous after-effect of the breaking of the divine bow by Rama, the unnatural phenomena like the sound of the

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62. abdhuto vismayasthayibhava...... SD, III, 209
63. atilokaih padarthaih syadvismayatma raso'dbhutah. DR, III, 78
64. ...vastu lokātigamālambanām matām
gunanām tasya mahīma bhaveduddipanām punah
stambhah svedo'tha romancagadgadasvarasambhramah
tatha netravikāśadyā anubhāvah prakīrtītah
vitarkāvegasambhṛantiharsādyā vyabhicārinah. SD, III, 209
65. rundhannasta vidheh śrutīmukharayannastau disah krodaya
nmurttīrasta mahēśvarasya dalayannastau kulāsmābhrtah
tānyaksna badhirānī pannagakulānyastau ca sampadaya
nnunmilatyayāmaryadorbaladadalatkodandakolāhalah. AR, III, 55
bow filling the eight ears of Brahma, splitting the eight forms
and the mountains etc. are the Ālambanas which are sure to evoke
marvel in the mind of the audience. Again in the verses
'udañcannyāṁ....'\textsuperscript{66} and 'raksovikṣobha....'\textsuperscript{67} where the fight
between Rama and Rāvana is described, it is stated that the earth
goes up and down, the Śesanāga breaths frequently due to the
heaviness of the footsteps of Rāvana, the Sea begins to rumble
and sea-horses get exposed due to the fast movements of the
Rāksasas; the dīggajas, being agitated, slacken the burden of the
earth due to which the burden is laddened upon the Śesanāga, and
somehow managing to bear the load alone, its neck has become
short and inflamed. These verses, containing unnatural
phenomena, are suggestive of the Adbhutarasā.

KARUNA (The Pathetic)

The sentiment that grows out of grief caused by the death or loss
or separation of dear one, or due to loss of property, is called

Sakrā

the Karuna. Grief or mental affliction is its permanent mood (the
sthayibhāva). The element causing affliction is the Ālambana and
lamentation, falling on the ground, putting blame on destiny etc.

\textsuperscript{66} udañcannyāṁcabbagebhūvīvṛṇānibhrtānāmanuphānāṁ
manināṁ vidyudbhīḥ kṣanamūsitarapatātālatimirāḥ
bhujakrieśvādvalpāḥmukhadahānyāśagarīṁ
pragalbhairniśvāsairajani bhujaganāamadhipati. \textsuperscript{ibid. VI, 72}

\textsuperscript{67} raksovikṣobhavegocchālita jalanidhi vyaktamātaṅgacakra
krudhyaddināgamaṃkūte dharanaṅgurubharāmadya nāgadhirājah
āṅgairahgesu magnāraviralavalīnā vamanenatipīvṇā
dehenapahnuvānāḥ phanaphalakaparīnahamurvīṁ bibhartī. \textsuperscript{ibid. VI, 73}
are the Anubhāvas. Depression, heaving, swoon, worry, paleness, exhaustion etc are the Vyabhicāribhāvas. This Pathetic sentiment occupies a very insignificant place in the AR. We find hardly one or two passages depicting the aforesaid sentiment. In the verse ‘Ko’ pyesa...’68, where the king Daśaratha grieves over the separation from his beloved sons, Rāma is the Ālambanavibhāva; his leaving for the forest is the Uddīpanabhāva, Daśaratha’s swooning is the Vyabhicāribhāva. Daśaratha’s lamentation evokes pathos in the heart of the audience. Hence, this case stands as also an example of the Karunarasa. This rasa is also depicted in the speeches of Mālyavān in the interlude of the sixth act where he expresses his affliction on the death of Kumbhakarna and Indrajit.

VATSALA:

The sentiment called the Vatsala is accepted by Bharata as the tenth Rasa, which, later on, is recognised by Viśvanātha also. The feeling of parental affection is the permanent mood of the said sentiment, while the son and the like are the Ālambanas. The actions, learning, heroism etc. of them are the Udvīpanas and embrace. Touching the body, kissing on the head, gazing, tears of joy, delight etc are the Anubhāvas, whereas fear of evil

68. ko’pyesa vaṁmanasayoratiyavrttavrtti
  rbaḥo hutāsanamayaśca tamomayaśca
  bhoktrtvamatramiha me punaridrśaṁ māṁ
  āha vatsa rāma kathamutsahase vihātum.  ibid, IV, 68
consequences, pride etc. are the Vyabhicāribhāvas. This sentiment is depicted in the AR in the affection showed to Rama and Laksmana by Daśaratha in the Ist & the IVth acts, by Janaka in the IVth act and by Viśvāmitra in the IIInd act of the drama.

Among other sentiments, we come across one verse (nirmajja......) in the IIInd act depicting Bīhatsa Rasa, (the Loathsome) where Tādaka’s disgusting appearance is portrayed. Abhorrence, the permanent mood of the Bīhatsa, is very prominently present in this description. Hāsya, the Comic sentiment is depicted in the portrayal of the character of Paśumedhra, a disciple of Viśvāmitra in the IIInd act.

BHĀVA :

Apart from various kinds of Rasas, Bhāva too found to be depicted on few occasions in the AR. Bhāva, as held by Viśvanātha, exist in those cases where there is predominance of the Vyabhicāribhāvas and attachment towards Gods and the like is

69. sphūtaṁ camatkāritayā vatsalāṁ ca rasaṁ viduh
sthāyī vatsalata snehāḥ putradyalambanam matam
uddipanāni taccestā vidyāsauryādayādayah
ālinganāṅgasāṁsparśaśiraścumbanamīksanaṁ
pulakāṇandavadāpyā anubhāvāḥ prakīritāḥ
saṁcārinō nistaṁkharasagarvādayo matāh...... S.D.,III,213

70. nirmajjacaksurantarbhramadatikapīśakruratārānarāsthī
granthiṁ dantāntarālagrathitamaviratam jihvāyā ghattayaṁ
dhvante’pi vyattakrajvaladanalahājārjarvare vyktakarma
nirmanti grhraraudrīṁ divamupari parikridate tādakeyaṁ

AR, II, 54

71. saṁcārināḥ pradhānāṁi devādivisayā ratih
udbudhamatrah sthāyī ca bhāva ityabhidhiyate.

SD, III, 217
suggested. Viśvanātha clearly states that such attachment towards Gods, king, preceptor, and sage cannot be treated as 'Rati' so that Rasa in the proper sense can be generated as it is not nourished by corresponding Vibhāvas. Then it attains the status of Bhāva.

It is clear from the above analysis that the Vīra is the predominating potence in the Uddīpana, prayer for the removal of obstacle may be treated as Anubhāva and the feeling of devotion is the Vyabhicāribhāvas. Again in the verses 'tamrsim......' 73 and 'dhātuscatur......' 74, wherein the poet offers reverential salutation to the great poet Vālmīki and the Goddess Sarasvatī respectively, there is delineation of Bhāva. In the first case, Vālmīki is the Ālambana, his poetic excellency is the Uddīpana, salutation is the Anubhāva and the feeling of respect is the Vyabhicāribhāva. In the second case the Goddess Sarasvatī is the Ālambana vibhāva. Hence these two are illustrations of Bhāva. In

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72. yatra prādhānıyena bhīvyakta vyabhicārinino devamuni gurunr-
pādivisaya ca ratīruvudhamatā vibhāvadībhīraparipustatayā
rasarupatamanapadyamanasca sthāyino bhāva bhavāsabdavacyah

ibid, III, p. 245

73. tamrsim manusyalokapravesa visramāsakhinaṁ vacaṁ
suralokādavatarapāntarakhedacchidaṁ vande

AR, I, 10

74. dhātuscatur mukhīkhaṁ tāṅgata kaviḥārinīṁ
nityapragalbhavacālāmupatisṭhe sarasvatīṁ.

ibid, I, 11
the verse ‘santuste...’ wherein Śauskala describes Rāvana in
words full of praise for his king, there is prominence of
Nṛpavisayaratī (attachment to a king).

It is clear from the above analysis that the Vīra is the
predominant sentiment in the AR. The depiction of other Rasas does
not reveal much significance in the drama.

KAVYAGUNA (Poetic Merit) in the AR:

Kavyagunas, the poetic merits, are said to be the
Rasadharmanas, i.e. the attributes of the poetic sentiments. This
Guna is mainly of three types, viz. Madhurya, Ojah and Prasāda.
Employment of words suggestive of Gunas in consonance with the
sentiment depicted in a poetic piece of work enhances its quality
and reveals the writer’s poetic excellency. And for this the poet
must have good control over the language.

In the AR, we come across all the three types of poetic
merits. Murāri’s firm control over the language can be realised
from the use of words in respect of the contextual Rasa having
suggestion of appropriate Gunas.

75. santustē tisṛnāṁ purāmapī ripau kandula dōrmandalī
krīdakṛttapunahprudhaśirasa virasya lipsorvaram
yachādānayaparaṁci yasya kalahāyante mithastvāṁ vrnu
tvāṁ vrnvityabhito mukhāni sa daśagrīvah kathām varṇyatāṁ
ibid, III, 41

76. rasasyaṅgitvamāptasya dharmāḥ sauryādayo yathā gunāḥ

tamārthamavalambante yeṅgināṁ te gunāh smṛtāḥ.

77. madhurāmojo’tha prasada iti te tridhā.

madhurāujah prasadakhyastrayaste na punardāṣa.

SD, VIII, 1

DHV, II, 6

SD, VIII, 1

KP, VIII, 2
According to rhetoricians, when the sentiment is either softer sounds devoid of compounds or with lesser compounds. In the above-mentioned Rasas, therefore, we hardly find passages of the AR, there are a few verses dealing with the depiction of Madhurya Guna. The verses 'yamabirhita... 81 and 'asvavapusi... 82, depicting the Vipralambhaśringa contain Madhurya Guna. In both the verses, softer words with lesser compounds are used. The Ojha Guna exists in the sentiment of Vāra, Raudra and Bibhatsa. The words here are compounded in an unusual lengthy manner. In the AR, the Vāra is the predominant sentiment. The language of the verses or the prose speeches of the characters concerned, is found to be harsh and forcible. For example, in the description of the fight between Rāma and Rāvaṇa, the dramatist

sambhoge karune vipralambhe śante'dhikām krāmat. 78
śringare vipralampakhye karune ca prakāsāvat
madhuryamadhām yātākstataḥadikām manah
madhyamadhām yātākstataḥadikām manah

mūndhī vṛgya vyavasthānena yuktastathādikām. 79

ranau laghā na tadviktau varahān karanatām gatah

aytīrāravī rāvīrī mahāra vāca nātha. 80

78: AR, V, 22
80: AR, V, 23
81: ibid, V, 23
82: ojasasciṣṭasya vistārārūpam adhyātmanvācumceti virabhatsaratī render kramendikāh dhyānṣya tu

vargaśayadālayābhīyam yuktavān vārahān tattamāntauparyadhyāvāsāva sārephau ta thadadāh saha

sākānāca yākaśāsa tasya vaśikajātāh gatah
dipyānavāṣṭaḥ nāsthā vijñātāh vārahān sākānāca. 82

81: samsārāsahubhātā ghatanādikātī yātākstataḥadikām. 89

82: diptavāṣṭaḥ nāsthā vijñātāh vārahān sākānāca. 89

tathā samsārasahubhātā ghatanādikātī yātākstataḥadikām.
uses conjunct consonants which are devoid of softness. The
verses depicting Rāvana in the battlefield have long
words and suggest the Guna called Ojah. In the prose portion
also, we come across sentences with undue long compounds
satisfying the norms for the suggestion of ‘Ojah’. The passage
‘yadāmi niskṛpa…’ etc. stands as nice illustration of it.
The constant use of hard consonants such as ‘na’, ‘ta’, ‘dha’
etc. and conjunct consonants as ‘skr’ ‘tya’, ‘nta’, ‘tta’, ‘stha’
etc produce harsh sound effect and thus suggest the formidability
of the war. Similarly, in the speeches of Parasurāma in the IVth
act, where there is depiction of the Raudrarasa, the dramatist
appropriately employs long compounds of harsh consonants, which
again suggestive of the Ojah. In the verses ‘yasminnarjuna…’,

83. digdantāvaladantamauktikamayadvāstoranasaśragvino
girvanādhipatipratisthanigadonmrstānyabandīsucah
vīrasrīsahapāmsukelisuhro mandodarībandhuta
śautirāsurasundarīsurabhayah ksubhyanti raksogrāh.AR, VI, 26
nyañcannyañcaddharītridhrtacaranabhārascandrahāsakadrsti
rvyāvalgadyapadypotsukasakalabhubākṛantadikcakravalah
krodhakūraāksiraktotpalaracitaviyarottaranasañjī bibhra
dvakrāṇi pratyanikaprasarasarbhassanirñihīte dasāsyah.

ibid, II, 1

84. niskṛpaprpanapātymamanaprattibhatavikatorahkapatakantakata-
ploabhittayah santānapatiñibhirānkarudhiradharbhāraptipra-
vrddhaviṇāpāṇagosthīmahotsavāh samantādabhidravanti
yatudānāh plavāṅgayūthapatīn.

ibid, VI, p. 358

85. ibid, IV, 22
and 'prāgucai... etc. repeated use of conjunct consonants is seen which is suggestive of the Ojah.

The language possessing the poetic Guna called 'Prasāda' is easily intelligible. This Guna may exist in a poetic composition irrespective of any variety of Rasa. The verses 'anākutaireva... 'sphurati purato... ' bāleyantula... ' ārdraprasūti... ' tamobhi piyante... may be pointed in this context. Similarly, the verse 'jātah so 'haṃ... depicting Vārārasa, appeals to the audience, as it is very easily understandable. Major portion of the prose in the AR

88. *ibid.,* IV, 47
87. cittam vyapnoti yah ksipram śuskendhanamivaśalal
     sa prasādah samastesu rasesu racanasu ca
     śabdastadyaṁjaka arthabodhakal śrutimātrataḥ. *SD, VIII 7-8*
88. *AR, III, 5*
89. spurati purato maṇḍyamandyaaccakoravilocana
     prakarikaraśrenidattasvahastaghanaṁ mahah
     hrdaya laghu mā bhūḥ preyodarśanapratibhūryaṁ
     kuvalayadśaṁindunetre sudhābhīranakti nah. *DHV, II, 10*
90. *ibid.,* II, 20
91. ārdraprasūtitiriyamanganayajñavedi/ nedīsthameva harini trnute
     trnaṁ ca/ vatsiyatāpasakumarākaropanita
     nivaranivrtamapatyamaveksate. *ibid.,* II, 210
92. *ibid.,* II, 1
93. jātah so 'haṃ dinakarakule ksatriyaśrotriyebhyo
     visvamitrādapi bhagavato drstaddvyastraparāh
     asminvāmśe kathayatu jano duryāso va yaśo va
     vipre śastragrahanaḥgurunah sāhasīkyabhibhemi. *ibid.,* IV, 49
is suggestive of this Guna. The passage ‘svayamupetya rāmacandra...’
94 etc. can be cited as an illustration.

RĪTI IN THE AR:

The Rīti (Poetic style), as defined by Viśvanātha, is the arrangement of words or syllables in a poetic composition. 95 It is one of the important features of poetry which helps heightening the excellence of Rasa. Vāmana, the propounder of the Rīti school, holds Rīti as ‘particular style of arrangements of words’. 96 He mentions three varieties of Rīti, namely, Vaidarbhī, Gaudīyā (Gaudī) and Pañcalī. Viśvanātha speaks of one more variety which is called Lātikā or Lātī. 98 The older rhetoricians like Bhāmaha and Dāndin recognise only two types of Rīti, 99 viz., Vaidarbhī and Gaudī. Bharata on the other hand, speaks of five varieties of it; they viz., Avanti, Dākṣinātyā, Magadhi, Pañcalī and Madhyama. 100

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94. svayamupetya rāmacandraavadanacandracandrikāpravahena
nirvapayami tāvadalikadhanurduharasahasraprāthyasamānamaiithi-
līkadarthitamatamanam. ibid, III, p. 184

95. padasamghatanā rītirangasamsthāviśesavat
upakartri rasādinām .......... SD, IX, 1

96. viśistā padaracanā rītih. KL, II, 6

97. sā tridhā - vaidarbhi āudha ā ā pañcalī ceti. ibid, II, 9

98. sā punah syācaturvidhā
vaidarbhi ca gaudī ca pañcalī lātika tathā. SD, IX, 1

99. astyaneko girām mārgah sūkṣmabhedaḥ parasparam
tatra vaidarbhagaudiṇyau varṇyate prasphutantarau. KD, I, 40

100. avanti dākṣinātyā ca tatha caivardhamagadhi
pañcalī madhyama ceti rītah pañca kīrtitha. Bharata, VI, 26
In the AR, Pañcālī and Gaudī are seen to be primarily used. The Vaidarbhi is found to be employed on very rare occasions.

Vaidarbhi: According to Visvanātha, Vaidarbhi Rīti exists in the presentation of letters possessing the Guna called Mādhurya. The words in such composition are slightly compounded or not compounded at all. Thus in this style of poetic composition letters of softer articulation produce gracefulness in it. As illustration of this Rīti in the AR the verses 'tarunatamāla...', 'dāsarathagrhe...', 'iyamebhiraḷavālaiḥ...', 'ayāṁ mṛdumṛnālini...', 'muneḥ kalāsā...', etc. may be referred to.

101. mādhuryavyaṁjakairvarṇaṁ rācanaṁ lalitātmaka avṛttiralpavṛttirvā vaidarbhi rītirisyate. SD, IX, 2
102. tarunatamālakomālamalīmasetadayām/ kalyātī candramāṁ kila kalamkāmiti bruvate/ tadanrtameva nirdayavidhundadadantapada vranavivaropadārsitamidāṁ hi vibhaṁ nabhaḥ. AR, II, 79
103. dāsarathagrhe sambhūtaṁ māmavāpya dhanurdharaṁ dinakarakulaskandī ko'yāṁ kalaṁkanavaṁkūrāḥ iti na vanitātmetām hantuṁ mano vicikitsate yadadhikaranam dharmasthiyām tavaiva vacāṁsi nah ibid, II, 62
104. iyamebhiraḷavālaiḥ pade pade granthiśaṁ kulyाः tīvratamā jalavenīḥ pravahati viśramya viśramya. ibid, II, 24
105. ayāṁ mṛdumṛnālinivana bilāsabaiḥāsika stvisāṁ vitapate patih sapadi drṣyamaṇā nijāṁ stanau pulakayanti cotpaladrśāṁ priyorahsthale viparyayitavṛttayo ghusrnapaṁkapatraṁkūrāḥ. ibid, IV, 4
106. muneḥ kalaśajnanmano jayati kāpi gambhīrataṁ yayā culaṁambhasāmapi nidhīṁ samutpadye amusya punarīśmahe na vivarītumuttunghataṁ mayā bhavati noccakairahaha so'pi vindhyācalah ibid, VII, 16
GAUDĪ: This style, as Vāmana holds, exists in the Gunas called the Ojah and the Kāntī. Visvaṇātha, on the other hand, holds that when there is the abundance of long compounded words generating the Guna called Ojah, then it is a case of Gaudī. There are numerous illustrations of this style in the AR, especially in the IVth and VIth acts. The verses viz. ṣāstrāṣastra..., 109 'yasminnarjuna...', 110 're ḵakutstḥāh...', 111 'trailokyatṛāna...', 112 'bhinnairāvana...', 113 'uddamabhra...', 114 etc may be pointed out in this context.

107. ojahkāntimati gaudīyā KL, II, 12
108. ojahprakāṣakairvarnairbandha ādambarah punah samāsabhulā gaudī. SD, IX, 3
109. śastraṣastrikathaiwa kā nabhavadgirvānapanimdhamaḥ panthāno divi samkucanti vasudhā bandhyā na sute bhatan laksmīrpaṇyāvindasaṇḍhavalabhinyaṁvṛyāharpayāṁkīla viśrānantairālībhīna kuṇjaraghataṅgandogdatarmodate. SD, IV, 20

110. ibid, IV, 2
111. ibid, IV, 25
112. trailokyatranasaundha sarasijavasateryah prasūto bhujābhyāṁ sa ksatram nama varnah kuliśakathinayoryasya dosnorvilīṇah jvalājihvalakalānalakāvalabhayaḥbhṛantadevasurāṇi vyātanvāno jaganti jvalati munirayaṁ paṁvātīdharmaputraḥ. ibid, IV, 37
113. bhinnairāvanagandhsindhurasirahsampatībhīramauktikāh śaśvadviṣvajayaṇaprasaṣṭiracanāvarṇāvalīsīlpine nakantahpurikakapolavilasatkāṁśirapatrāṁkura śrīvīnasvilasabhiṣanabhujastambhāya tubhyaṁ namah. ibid, VI, 78
114. uddamabhrami vegavistṛtaṇaṭaṭavallipranālipata tsvargāṅgājālāndikāvālayitaṁ nirmāya tatpaṁjaraṁ sambhramyadbhujadandapakṣapataladvandvena hamsāyita strailokyavyayanatīkanayanatam svami jagattraṭatām. ibid, VII, 111
PANCALI: The Pañcali stands midway between the Vaidarbi and the Gaudī. This Riti has its use in many verses of the AR. For instance, the verses viz., 'śvasormipratibandh......', 'sundā- surendra.......', 'unmuktābhi.......', 'tatkālabh-rabhati.......', etc. can be rebered to.

LĀTIKA OR LĀTI: This style is not found to be mentioned by Vāmana, the prime exponent of the Riti school. The Lāti or the Lāti is advocated by Bhoja and also by Viśvanātha. According to Viśvanātha, the particular style of composition which contains the characteristics of both the Vaidarbi and Pañcali, is known as Lāti. Bhoja, on the other hand calls such style as

115. varnah śesah punardvayoh
  samastapānkaśasapado bandhah pañcalika mata.

116. śvasormipratibandhatundilgalaprachchinnavarāvali
  ratnairapatayalubhih kṛtaphanapragbhābhaṅgabhramah
  śrōṭrābhāvanirantarāamlitaih stabdhaih śirobhīr bhuvām
  dhatte vanaravīravi khámabhar abhagabhagnair bhujangādhipah.

AR, VI, 45

117. sundāsreṇdrasutasonitasidhupānandurmatamarganar
  galavīrasābdhāh/ drohaṁ kakāra dasakanthakutumbake' pi
  so 'yaṁ vatuh kusikanandananayajnabāndhū
drohaṁ kakāra dasakanthakutumbake' pi
  so 'yaṁ vatuh kusikanandananayajnabāndhū

ibid, III, 36

118. unmuktābhirdivasamadhuna sarvatastābhīreva
  svacchayabhirniculatamiva preksyate visvametat
  paryantesu jvalati jaladhau ratnasānau ca madhye
  citrāngiyam ramayati tamastomalīla dharitrī.

ibid, II, 49

119. tatkālabhativijrmbhanaparitrāśādīva bhraṣyatā
  vamārdhena tadēkaśesacaranāṁ bibhradvapurbhairavām
  tulyāṁ caśthibhujāmgaṁbaṁsanasamaṁ bhogindrakāmālakaṁ-
  bibhranāṁ paramesvāro vijayate kalpāntakarmāntikah.

ibid, VIII 103

120. lāti tu rītirvaidarbi-paṅkalīyoryantare sthita.

SD, IX, 5

121. antarāle tu paṅcalīvaidarbyo ya 'vatisthate
  savantikā samastaih syaddvitricaturaih padaṁ.
Avantikā. He holds that the Rāti which includes certain elements of all the Rātis is called the Lāti or the Lātiyā. Quite a few instances of this style are available in the AR of Murāri. The verses viz. 'navonmilan......',123, 'vandāruvṛnda...........,124, 'yato' 'stamesa............',125 etc may be pointed out in this context.

METRES:

From the point of view of metres, a poet has several advantages in authoring a drama which are not available to him in writing a lyric or a court epic. In the Kāvyā, the poet is bound to stick to one metre throughout the canto, except at the end; while in a drama, he can change it any step as required by the context. In the writing of a Kāvyā, the burden of expressing various emotions like anger, joy, surprise etc. is usually thrown on the words. A dramatist, on the other hand, though giving much importance to the words, makes the metre his main vehicle for the expression of joy, sorrow etc. The author of a drama chooses a

122. samastarītibhyāmīśrā lātiyā rītirisyate. ibid, II, 33
123. navonmīlanmaurvīkinanīkārakāraśyasadaya pravṛttastvatpaṇau kimapi nibidāṁ pīdayati me kṛtartho'yam yasyāṁ samajāni karaḥ saiva puratah purīṁ pūrvesāṁ te nayanamīyamālānayati nah. AR, VII, 123
124. vandāruvṛndārakvṛndabandimandāramālāmakarandabindun mandodariyāṁ cānaravindarenutkaraih karkaratāmanaisīt.
125. yato' stamesa caramācalacūdacumbī paṁkherudhaprakaraṇajāgaranapradīpah āḥ sarvahāṁ sputaṁ kairavamā pibantu jyotshūkarambhamudarambhārayāsacakorāḥ. ibid, II, 44
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124. vandārurvndārakavṛndābāndiṃdaramālāmānukarandābindun mandodariyaṁ chanaavindārenutkaraṁ karkarātmanaisīt.
125. yāto' stamesa caramacalacūdacumbi paṁkerudhaprajanāgaranapradīpah āh sarvataḥ sphuratu kairavamaḥ pibantu jyotsnākarambhamudarambhārāyaścakorāḥ. ibid, II, 44
metre of much length, as is required to convey a particular idea. If it is simple, even 'Sloka' or 'Ārya' become sufficient. If it is elaborate a metre of the length of 'Srāgdhara' or 'Śardulāvīkridita' may be employed.

A stanza normally consists of four 'Pādas' (quarters) which may fall under one of the two metrical structures namely, Vṛtta and Jāti. In a Vṛtta, the metre is regulated by the number and position of syllables in each quarter. This is again classified into three varieties, viz. the Samavṛtta, the Ardhasamavṛtta, and the Visamavṛtta. The first variety has equal number of syllables in each quarter while the second consists of syllables of same number in very alternate quarter. The last, on the other hand, contains varied number of syllables in each quarter. In the case of the Jāti, the metre is determined by the Mātrā, (syllabic instants) in each quarter of a stanza. Appropriate employment of different types of metres is an important factor determining the poetic ability of a poet. Murāri betrays his aptitude to compose verses in varied metres. He mostly employs the Samavṛtta type of metre.


126. padyaṁ catuspadī tacca vṛttaṁ jāṭiti dvidhā vṛttamaksarasaṁkhyātam jāṭir-mātrakṛtā bhavet.
ANUŚTU’BH: This metre, which is known as Śloka also, has got many varieties. The mostly used variety of this metre contains eight syllables in each Pāda. The fifth syllable in each Pāda should be Laghu (short), the sixth Guru (long) and the seventh alternately long and short.  

UPAJAṬIŅ: When the two metres Indravajra and Upendravajra are combined in a single verse, then it is termed as Upajatin. This metre is found to be employed in the verses, viz., I-3, 4; II-15, 18, 19; III-10, 12, 13; IV-13, 61, 62; V-4, 8, 15; VI-21, 46; VII-10, 23.

ARYĀ: This is a variety of Matravṛttta where there are twelve Matras in the first and third Pādas, eighteen in the second and fifteen in the fourth. Illustrations of this metre are found in the verses, viz. I-10, 16; II-12, 23; IV-5, 18; VI-1, 2, 71; VII-7, 12, 33.

INDRAVAJRA: The Indravajra, which is of the Samavṛttta variety, contains eleven syllables in each quarter. The Ganas here are Ta, Ta, Ja, Ga, and Ga. Its use in the AR are noticed in the verses, II-17; VI-74; 82; VII-19, 113. This metre is very rarely used in the drama.

UPENDRAVAJRA: When the first syllable of the each of the quarter in a verse of Indravajra is Laghu, then it is called the Upendravajra. In the AR, we see very rare use of this metre.

127. paṅcamaṁ laghu sarvatra, saptamaṁ dvicaturthhayoh  
guru sasthaṁ ca jāniyataḥ sesesvaniyam mataḥ  
prayoge prayikam prāhuh kepyetadvrttalaksanaṁ  
loke'nustubiti khyātaṁ tasya tāksarasataḥ maṭaḥ.  
CM, Iv, 7-8

128. yasyah pāde prathame dvadasamātrastathā trtiye pi  
astādāsa dvitiye caturthake paṅcadasaḥ sāryaḥ.  
CM, II, p. 33

129. syādindravajra yadi tau jagau gah

130. upendravajra prathame laghu sā.  
ibid, II, p. 34
Only two verse in the drama viz. II-84; III-47 as composed in this metre have come to our notice.

UPAJĀTIH: When the two metres, Indravajrā and Upendravajrā, are combined in a single verse, then it is termed as Upajātih\(^1\). This metre is found to be used in the following verses: II-67; III-14, 15, 29, 51; V-45; VI-15, 73; VII-81, 105.

ŚALINI: This metre too consists of eleven syllables. Here the Ganas are Ma, Ta, Ga and Ga respectively\(^2\). Instances of this metre in the AR are II-56; IV-48; VI-53.

VAṀŚASTHAVILA: This metre comprises of twelve syllables in each foot wherein the Ganas are Ja, Ta, Ja and Ra respectively\(^3\). This metre is also known as Vaṃśastha and Vaṃśastanita. The three of the verses in the drama, which are composed in this metre are viz. III-17; IV-59; VII-125.

PUSPITĀGRĀ: This metre belongs to the Ardhasama group. The order of the Ganas here is Na, Na, Ra, Ya in the two odd Pādas, and Na, Ja, Ja, Ra, Ga in the even Pādas\(^4\). The use of this metre in the AR is found in the verses: I-49; II-13, 64, 76; III-58; IV-28, 36, 41; V-19; VI-14, 39; VII-32, 93, 103.

PRTHVĪ: This metre consists

\(^{131}\) anantarodīritālaksmabhājau/ pādau yadiyāvupajātayastāh

\(\text{itthaṁ kilānyasvapi m\text{ī}s\text{ūtāsu}}\)

\(\text{vadanti jātisvidameva nāma.}\)

ibid, II, p. 34

\(^{132}\) mātau gau cecchālinī veda lokaih

ibid II, 38

\(^{133}\) vadanti vaṃśasthābilaṁ jatau jarau.

ibid. II p. 48

\(^{134}\) ayuji nayugarephato yakāro, yuji ca

najau jaraṅaṅca puspitāgrā.

ibid, III, p. 141
of seventeen syllables in each quarter and the Ganas therein are in order of Sa, Ja, Sa, Ya, La, and Ga\textsuperscript{135}. We come across only seven verses composed in this metre, viz. I-27, 48; IV-4, 15; VI-79; VII-16, 17.

MANDĀKRĀNTĀ: This metre too comprises of seventeen syllables and the Ganas therein are Ma, Bha, Na, Ta, Ga, and Ga respectively\textsuperscript{136}. The use of this metre is seen in the AR verses viz. I-25, 31, 32, 38; II-49, 64; III-21, 25; IV-49; V-7, VI-22, 57; VII-21, 70.

MĀLINĪ: This is a metre with fifteen syllables in each quarter and the Ganas therein are Na, Na, Ma, Ya, and Ya respectively\textsuperscript{137}. The employment of this metre in the AR can be illustrated in the verses, II-45; IV-34, 39, 56; V-11, 20, 27; VI-50; VII-67, 71.

VASANTATILAKĀM: This metre comprises of fourteen syllables in each Pāda and the order of the Ganas herein is Ta, Bha, Ja, Ja, Ga, and Ga\textsuperscript{138}. This seems to be one of the favourite metres of Murārī; this can be assumed from the number of verses composed in this metre. He is found to have used this metre in more than thirty verses. Employment of this metre is noticed in verses I-12, 15, 35, 55, 59; II-3, 9, 11, 20, 21, 36, 44, 60, 81, 83; III-1, 4, 11, 16,

\textsuperscript{135.} jasau jasayalā vasugrahayatiśca prthvī guruḥ. ibid, II, p. 84
\textsuperscript{136.} mandākrāntā’mbudhirasanagairmo bhamau tāu gayugmaṁ. ibid, II, p. 86
\textsuperscript{137.} nanamayayayuteyāṁ mālinī bhogilokaih ibid, II, p. 79
\textsuperscript{138.} jñeyāṁ vasantatilakāṁ tabhājā jagau gah ibid, II, p. 72
Śārdūlavikṛīdītaṁ: This metre consists of nineteen syllables in each Pāda and the Ganas in each Pada are Ma, Sa, Ja, Sa, Ta, Ta and Ga respectively. This metre appears to be the most favourite metre of Mūrāri. We find as many as one-hundred and forty-eight verses composed in this metre in the AR. The Vīrarasā being the predominant sentiment, the most of the verses in the drama are expressive of the Ojah which again consists of long compounds. Thus this long metre suits the Vīrarasā. And Mūrāri shows his proficiency in employing this metre in the verses depicting the aforesaid sentiment. As for illustrations of this metre in the AR, we may point out verses: I - 1, 4, 8, 18, 27, 28, 29, 30, 34, 37, 43; II - 2, 4, 5, 6, 10, 14, 27, 29, 30; III- 20, 22, 30, 38, 41, 44, 47, 49; IV - 1, 2, 8, 10, 11, 19; V - 5, 12, 17, 26, 31, 34, 44, 46, 49, 50; VI - 3, 7, 11, 12, 13, 17, 20, 24, 25, 26, 27, 40; VII - 2, 4, 8, 40, 41, 43, 48, 50, 53, 54, 56, 57, 58, 60, 83, 119.

Śīkharinī: This metre consists of the Ganas respectively Ya, Ma, Na, Sa, Bha, La, Ga, and comprises of seventeen syllables. The employment of this metre is noticed in the AR in its verses I-9, 20, 24, 33, 36, 45, 47, 59; II-1, 8, 26, 78; III-2, 5, 7, 18; IV-3, 6, 27, 32; V-6, 8, 29, 32, 41; VI-20, 26, 46, 49, 59. This also appears to be

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139. sūryāsvairyadī mah sajau satatagah śārdūlavikṛīdītaṁ.
140. rasairrudraścchinā yamanasabhalāgah śīkharinī.
one of the favourite metres of the dramatist. This metre is favourite of Bhavabhūti also.\(^{141}\)

**HARINĪ** : The metre Harinī too consists of seventeen syllables wherein the order of the Ganas is Na, Sa, Ma, Ra, Sa, La, and Ga respectively.\(^ {142}\) Illustrations of this metre are found in the verses... I—57, II—28, 62, 69, 77, 80, 85; II—23; IV—14, 42; V—21, 22; VI—80; VII—15, 148.

**SRAGDHARA Ā** : The Sragdharā comprise of twenty-one syllables in each Pāda and the Ganas therein are Ma, Ra, Bha, Na, Ya, Ya and Ya.\(^ {143}\) Twenty-one verses in the AR are composed in this metre. Employment of this metre can be noticed in the verses of AR, viz. I—25, 56; II—52, 54, 64; IV—18, 25; V—2, 32, 40, 43; VI—28, 31, 38, 73, 77, 84; VII—22, 38, 45, 86.

**RATHODHATĀ** : This metre consists of eleven syllables in each quarter and the Ganas therein are Ra, Na, Ra, La, and Ga.\(^ {144}\) This metre is rarely employed in the AR. Instances of this metre in the drama of Mūrāri are, viz. II—15; III—26; IV—38, VII—27, 31, 34, 85.

**DRUTAVILAMBITA** : This metre consists of twelve syllables and the order of the Ganas therein is Na, Bha, Bha and Ra.\(^ {145}\) A few verses in the AR are composed in this metre. Employment of this

\(^{141}\) bhavabhūteḥ śikharinī nirargalātartangini. ST. 10

\(^{142}\) nasamārasalā gah sadvedairhayairharinī matā. CM, II, p. 96

\(^{143}\) mrambhraityanām trayena trimuniyatiyutā sragdharā kīrtiteyām.

\(^{144}\) ratparaīnaranalagai rathoddhata. ibid, II, p. 119

\(^{145}\) drutavilambitamahā nabhau bharau. ibid, II, p. 40
metre in the AR can be seen in the verses viz. I-26; II-25,43; V-16; VII-28,139.

KOKILAKA: When the Pause (Yati) in a metre occurs after very seventh, sixth and fourth syllables respectively in each quarter, then the metre is called the Kokilaka. It consists of seventeen syllables. Only two verse in the AR are composed in this metre, viz. I-48; II-79.

KUMUDĀKARA: In this metre there are eleven syllables in the first Pāda, eighteen in the second and ten in each of the last two Pādas. The single verse composed in this metre in the AR is, viz. I-19.

ASSESSMENT OF THE PROSE PORTION IN THE AR:

As the AR is a dramatic composition, it contains prose portions along with the verses. Prose is defined as 'words having no metre'; It is classified into four varieties, namely, Muktaka, Vṛttagandhi, Utkalikāprāya and Cūrnaka. Murāri exhibits his ability in using the four varieties in his drama.
MUKTAKA: In the Muktaka variety of prose, the sentences are free of compounds. This type of prose is a very rare occurrence in the works of the master prose writers like Subandhu and Bana. The major portion of the prose in the drama of Marari possesses the characteristics of this Muktaka variety. For instance, the portion 'bhagavanvisvamitra, abhyamitrinishya tatrabhavatath
sunasirasya... bhavantamapayayati' and 'are, re sataananda... maturahalyah'. 'srnu vatse karyajna'si... ramabhadramapeksate... etc may be referred to.

VRTTAGANDHI: The prose lines where there in no use of metre, but there exists a sort of rythmic element providing a flavour of metre, are termed as Vrttagandhi. The Agnipurana calls it

151. adhyam samasaarahitaam
152. bhagavanvisvamitra, abhyamitrinishya tatrabhavatath
sunasirasya nasirapurakena padatiparamanunam
mayapi kadacidudhrtam dhanuryanmuloh
'yalikalkalokaprayado bhavantamapayayati'. AR, I, p. 28
153. are re, satananda, kimudbhraanto si.
yadevamagre paulastyaam maharahajamadhiksipasi.
kathayaam te manikyapariharen gairikaparigrahah.
yadevam dasagrivamavamanyamanasya manusyapote' nuraagah.
yadi va tatrabhavantam gautamamapahayadilaksusi
sahasrakse bhavato maturahalyayah. ibid, II, p. 176
154. srnu vatse karyajna'si. asti vanaukasam mantri jambavan.
sa matangasramavastavyamupasrtya srmanam nama
siddhasavarimabhyarthitavan yathasya valino dvairajyena
ksina lubdhapavaritah prakrtayah kiskindhyayam kumara-
sugrivamabhisek syamanah samavayikaam ramabhadramapeksante.
ibid, IV, pp. 204-205
155. vrttabhagayutaam param
vrttaikadesasambhandh vrttagandhi punah smrtaam... CM, VI, 4
156. curnakotkaliyagandhivrttabhedattriupakam AP, 337
Gandhiyotta. The *Agni Purāṇam* recognises only three varieties of the prose. The AR contains some passages of this Vṛttagandhi type also. Thus the sentences ‘yathā bhuvanasāṁksobhast... vartate’\textsuperscript{157} and ‘kṛtiprakṛṭinām... kalpyate’\textsuperscript{158} exhibit the use of this type of prose in the AR.

**UTKALIKĀPRAYA**: This type of prose comprises of long compounded words of harsh sounds\textsuperscript{159}. In the AR, we come across very few prose passages of this type. For instance, the prose lines ‘niskṛpa... yūthapatin’,\textsuperscript{160} ‘katham... mahāvīrah’\textsuperscript{161} may be referred to as illustrations.

\begin{itemize}
\item[157.] yathā bhuvanasāṁksobhastathā tarkayāmi— tāmisraṁ
  bhāṇavīyena, bhāṇavīyam rāghavīyena, rāghavīyam
  vaisnavīyena, vaisnavīyam pauspaketavena,
  pauspaketava capasupatenastramastrena
  pratikurvanayoh pulastyakakusthakulaikavirayostumula-
  mayodhanaṁ vartate. VI, AR. p. 383
\item[158.] kṛtiprakṛṭināmiṁ vāsese'pi jetervamiti rāmasya martavyamiti
  rāvanasya nṛnayanirbharo'yaṁ sarvāstraṁoksaḥ.
  viśikhamukhopasthāyinīnaṁ ca punardeva-
  tānāmabaliyānanatopah kalpyate. VI, AR, p 383
\item[159.] anyadiddhgasamadhyam...
  bhavedutkalikāpraśam samasadhyam drdhāksaram. CM, VI, 4
\item[160.] niskṛpakrpanapatiyamanapratibhavatikārakhapatakanthakāta-
  kapolabhittayahsantānapatiniḥbhiranikarudhiradhārabhirat-
  pravrddhāvirapāṇagosthimahotsavah samantādabhībhamantu
  yatudhanah plavangayūthapatin. AR, VI, p 358
\item[161.] kathamayaṁ parāpatita evaśamarasamarahārasahesananāvanāyujavā-
  jinivahavitīrṇaṅkāsakarakaṁrajavārena praṇapāna rathena
  kārmukapāni mahāvirah. ibid, VI, p. 352
\end{itemize}
Cūrnaka: The Cūrnaka variety of prose contains small compounded words with soft syllables. The Chondomañjari says that in respect of the Vaidarbha Rīti, the use of this type of prose enhances its charm. In the AR, the prose of this variety also can be seen. The extracts 'kathāmīdam.............sthānam' and 'kathāmīdam.............prasthito' smī may be referred to as instances of the Cūrnaka.

Kavisamayās (The Poetic Convention)

The Kavisamaya is a technical term and it denotes the traditional poetic convention of describing certain objects in a certain unrealistic manner. It appently contradicts the well-known facts and therefore it should be regarded as poetic blemish; but instead, these have come to be recognised as poetic merits in Sanskrit poetic literature. Rajāsekhara is probably the first among the rhetoricians to pay proper attention

162. turyāṁ ca alpasamāsakaṁ
163. akathorāksaram svalpasamāsāṁ cūrnakaṁ viduh
tattu vaidarbharītistham gadyāṁ hṛdyataram bhavet. CM, VI, 3
164. kathāmīdamāsākāṁ sakalalokākosasākāṁkuddharanaśīlāśītalebhyaḥ
kausikāprasaśēbhya rāmahadrapraśasavaiśmanasyamutpasyate,
Drstam va nihśesanandaniḥsyandinīnāmanapindukarakandalinam
kamalavanāniṁlanaṁ kālamkasthānaṁ. AR, I, p. 37
165. kathāmīdamudayayacalamauluṣmānīkamarkamandalamanḍyapi na
viḥayastalamālajamkarotī tadasmajguorvītayāmaneyajīṣasya
kulpates kauśikasyadesatsamidaharanaya prasthito'smi
166. desaṅkalakoḷokananyāgamavirodhī ca
iti dosah dasaivaite varjya kavyesu suribhih.
desaṅkalakoḷokananyāgamavirodhī ca
pratijñahetudrstantahināṁ dustam ca nesye
167. kaviṇāṁ samaye khyāte gunah khyātavirudhā. SD, VII, 22
to this Kavisamaya. The Kavisamayas are enumerated by Viśvanātha in his Sahityadarpanam. The use of such poetic conventions are noticed in the drama of Murāri. In the verse 'nispratyuham..., the two eyes of Lord Viṣṇu are compared to the Sun and the Moon; the sight of the eye, which is like the Sun, is fancied as giving pleasure to the Koka birds and the other eye which is fancied as the Moon as being the instrumental in ending the fast of the Cakora birds. This relation between the moonlight and the Cakora birds (i.e. the moonlight is drunk by the latter) is asserted as a poetic convention in the rhetorics. There is a description of blooming of lotuses along with the rising of the Sun, which is also recognised as a poetic convention In the verse, 'prācīvibhrama..., it is said that the black-bees are making the lake of lotuses garrulous with

168. mālinyāṁ vyomni pape, yaśasi dhavalata varnyate hasakīryoḥ raktau ca krodharāgau saridudadhigataṁ paṁkajendīvarādi toyadhare 'khole' pi prasaratī ca maradikah paksisāmgho jyotsnā peyā cakorairjaladharasamaye maṇasāṁ yānti haṁsa padaghatadaśokāṁ vikasati vakulaṁ yosītāmasyāmadyāi ryunamangesu harah sphutatī ca hṛdayāṁ viprayogasya tapaiḥ maurvī rolambamala dhanuratha viśikhaṁ kusumah puspaketoh bhinnāṁ syadasyai yanairyuva janahṛdayaṁ strikataksena tadvat abhyāmbhojāṁ niśayaṁ vikasati kumudaṁ candrika śuklapakse meghadhvanisu nṛtyāṁ bhavati ca śikhaṁ nāpyāsokena phalaṁ syat/ na syajjati vasante, na kusumaphale gahhasararudramana mityacūnne yamanyat kavisamayagataṁ satkavaṁ pravandhe.

ibid, VII, 23-25

169. AR, I, 1
170. cakorāṇāṁ candrikāpanaṁ ca.
171. AR, II, 5
172. ahanyambhojaṁ..............
173. AR, II, 4

KM. XIV, P. 173
SD, VII, 23
SD, VII, 23
their murmuring sound. According to poetic convention lotus is born in the lakes and the sea; thus the aforesaid is an example of poetic convention. Again in the verse ‘yāto’stamesa...’ etc. Viśvāmitra observes that as the Sun has set, the lilies would be blooming and the Cakoras would drink the moonlight nourishing their belly, there is the use of two conventions. Further in the verse ‘yasahstoman...’ etc., the fame is fancied as white as the moonlight, which is again a poetic convention.

**ALĀMKĀRA (The Figure of Speech)**

In the AR, both the types of figures, Ėabdālāmkāra and the arthālāmkāra are found to be employed. The employment of various figures has increased the literary beauty of the drama of Murāri. The use of different figures in the AR are shown below.

**ANUPRĀSA**: In the SD, the Anuprāsa is defined as consisting of the same latters. There may be the sameness of consonants, eventhough the vowels may be different. There are five varieties of this figure, namely, Chekanuprāsa (the Single Alliteration), the Vṛttyanuprāsa (Harmonious Alliteration), the Ėrtyanuprāsa (Melodious Alliteration), Antyānuprāsa (final alliteration) and the Lātānuprāsa.

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174. saridudadhigatam pāmkajendīvarādi...... SD, VII, 23
175. AR, II, 44
176. nisayam vikasati kumudam............. SD, VII, 25
177. 36, I, ibid, I, 36
178. yasasi dhayalata.................... SD, VII, 23
179. anuprasah śabdasyaṁ vaisamyena, pi svarasya yat. SD, X, 3
The Chekanuprása exists in words where there is similarity occurring once and in more than one way. Employment of this figure in the AR is found in the expressions 'tadupasthāna...', 'svayamupetya...', and 'Kapata...'.

In the first case we have alliteration of the consonants 'sāṅga' and 'sāṅghī'; 'candra' and 'candri' in the second; 'kuntha' and 'kaṇtha', and 'hāla' and 'hālo' in the third. Again in the verse 'jāṭah pakva....', there is an alliteration of the consonants 'jīva' and 'jīva'. Moreover, in the verse, 'nirmukta....', we notice an alliteration in 'yasobhi' and 'raśobhi'. Examples of this figure can be also in the verses, viz, II--3,30; IV--20; V--43; VI--92.

The Vṛttyanuprása occurs in similarity among a number of consonants coming more than once either in the same order or in the reverse order. We come across employment of this figure also in the AR. For instance, in 'dilīpakuṇa....', 'k' and

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180. cheko vyākjanasamghasya sakṛtsāmyamanekadā. ibid, X, 3
181. tadupasthānasulabhahasambhavanatiprasaṁgasamgitanarttaki. AR, I, p. 33
182. svayamupetya raṁacandravadanacandracadrikāpravahena. ibid, III, p. 184
183. kapatākanthiravavaikunthakanthakathorakolāhalakahalo. ibid, VI, p. 385
184. jāṭah pakvapalāndupandu............. kiṅcana ruco rajįvajįvatavah. ibid, II, 2
185. nirmuktaśesadhavalai............. saṅksudhadugdhamayasāgarāḥ............. cchedojjvalairstaya yasobiraśobi vīśvām. ibid, I, 35
186. anekasyaikadhā samyamasakrdvapyanekadhā ekasya sakrdapypesa vṛttyanuprāṣa ucyate SD, X, 4
187. dilīpakuṇaśalakarmakalpalatānāmamkuragranthibh. AR, I, p. 25
'i' are alliterated. In 'piyas.' etc. we have
alliteration in the letters 's,' 's,' 's,' and 'i.' Again in the verse
'pracudio.' etc. the letters 'k,' 'm,' 'r,' 'n,'
's,' and 'bh' are alliterated. Further, on another occasion, we
have alliteration in 'p,' 'm,' 'y,' 't,' 'nd,' 'c,' 'r,' 't,' 'k.'

All these stand as illustrations of this variety of Anuprāsa.
Instances of this figure can be seen in the verse, viz. II-3.

III-36 IV-53.

The śṛtyānuprāsa occurs in the similarity among the
cosonants pronounced by the same organ of speech. This figure is the
repetition of the consonants which are
pronounced by the same organ of speech. This figure also has its
use in the AR. For example, in the sentence 'tataśca rāja....
193 there noticed the repetition of the consonants 'j' and 'y,'
e etc. both of which are palatal. Further, in the expression 'kāthām
194 which are again palatal. In the word 'tādākanātha....'
etc. we notice alliteration in 't,' 'th,' 'n,' 'i,' 's,' and 'dh.'

188. iyamaneha piyusatasarasasarvavarni.... ibid., I, p. 24
189. pracudio.. drāśtaḥ va nihesanaśanah śrīyuvatām
190. ibid. II, p. 37
191. uccayatad yadakatra śrīyuvatām
192. sadasyāyāṃ vyākhyātaḥ viṣṇu-pānaṃ ucyate.
193. AR, II, p. 68
194. tādākanāthaharmahaṃ svaṃ gāthāḥśriyuvatām
195. ibid., II, p. 92
196. tādākanāthamahāmālaḥ gāthāḥ śrīyuvatām.
which originate from the same organ. In the verse ‘utpādayankamapi......195, etc. the sounds ‘t’, ‘n’, ‘1’, ‘dh’ and ‘s’ are alliterated. hence all the phrases and the verses under reference are illustrations of the Śrutiśāntyāprāsa. In stases of this figure may be had in the verses, viz. III-42; IV-85; V-1; VI-6, and many other verses.

In the AR, we notice a few instances of the Antyāntyāprāsa, in which the consonant with its predicament not being changed, together with the vowel is repeated at the end of words or metrical feet196. The Padānta type of this figure can be met with in the expression ‘kamalākucakelekeasturikapratāmkurasya bhagavatā bhūtā purusottamasya...’,197 wherein the consonant ‘sya’ is alliterated. In the extracts ‘maudgalyānām......198 ‘asmannama...’199 the final consonants namely ‘yasya’, and ‘trena’ are alliterated. Few more instances of the Padānta variety can be had in the verses, viz. ‘kvacidasamad...’,200 ‘yatasminni-

195. utpādayankamapi kaunapakotihomām
tejohutaśanasamindhansamidhenām
yastadarśakāmkrta bālaskahaih prsatkai
risajjaya sphutamanena daśānanyām... ibid, III, 33

196. vyahjanaṁ ced yathāvasthām sahādyena svarena tu
āvartyate ntyayojetvādantyanuprāsa eva tat SD, X, 6

197. AR, I, p. 4
198. asya hi maudgalyānām brahmarsinamanvayamurdhanyasya
murānāmadheyasya.......... ibid, I, p. 13
199. bho rājanandasaratha, asmanmādheyamātramitrena
puterna.......... ibid, IV, p. 230

200. kvacidasamadviyogārtiduhkhī duhhākarisyati
apūrvaśīvarālokasukhī ca sukhāryasyati ibid, I, 57
hate pi...201 the consonants 'syati' and 'mena' are repeated respectively. Hence these are illustrations of the Antyanuprasa.

The Padanta variety of this figure is noticed in the verse, viz. 'sailapravesat...202 etc. Here the consonant 'na' is alliterated.

The Latanuprasa,203 which exists when there is the repetition of sound and sense with difference in the purport, is also found to be present in the AR of Murari. For example, in the extract 'imam tu......204 the word 'karikam' is repeated twice, 'abhyamitrinasya......205 the word 'nasira' has been repeated with a difference in the purport. Again in the verse 'vidhanamanusravikam......206 etc. the word 'grhaha' is repeated conveying different purport. Thus all these are instances of the figure Latanuprasa.

UPAMA: The Upama (Simile) is a figure of sense, exists in a sentence when some resemblance between two things is denoted in a

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201. yattasminnihat pi valini................. martyenapi jagadvilaksagunagramena ramena tu

202. sailapravesatpracalibhavadbhih kallolakutairabhitaditanaam asinnivrtyacalagamininamambhodhireva prabhavo nadinam

203. satyarthe prthagarthayah svaravyamjanasamhateh kramena tenaiavrttiyamakam nigadyate

204. imam tu sarvasandesasamgrahakarikam karikamatiprayatnena............. AR, I, 19

205. abhyamitrinasya tatrabhavatah sunasirasaya nasirapurakena................. ibid, I, p. 28

206. vidhanamanusravikam grhesu nah pratiskiranti kimiya pratikysate

subahunakhaih samamatatayibhirgrhahacapaam nigrhana tadakaam

ibid, II, 56
single sentence and unaccompanied with the statement of difference. Illustration of the Upamā is met with in the verse 'savīdhama... etc. wherein Paraśurāma compares himself with a lion and Rāma with a deer. The lion, which is even capable of manifesting the signs of the sharp tips of its nails, gets delighted at the sight of a deer. Similarly, Rāma, who is as if like a deer to Paraśurāma, delights the latter who is famous for his great heroic performance of killing Ksatriyas. The common property between Paraśurāma and the lion is 'dhīnvana', i.e., the act of delightening and the similarity is expressed with the help of the particle 'iva'. Paraśurāma in the upameya (the object of comparison) and 'Hari', the lion in the Upamāna (the standard of comparison). Hence the verse is an example of Pūrnopamā, where all the four essentials of a Upamā are present. Similarly, in the verse 'svatanurucibhi.....' etc., the splendour of the bodies of monkeys is compared with the splendour of fire and the darkness, caused by the dark complexion of the Rāksasas spread on the chariots above the monkeys, with a heap of smoke of the fire. The common property between the fire and the monkeys in the 'Uddīprāṇa', i.e. the act of glittering with their splendour.

207. saṁyāṁ vācyamavaidharmyāṁ vākaikya upamā dhvayoh. SD, X, 14
208. savīdhamuparasaranāmaśulakāsām karitaṁprāṇyayamadya maṁ dhīnosī
   harimiva karikumbhakūtakotiprakatakathoranakhamkuraṁ kurāṅgah. AR, IV, 28
209. svatanurucibhirdīrghānām dyānmitah snāyataṁ niṣai-
    ratha vidadhatah kāyabhogairakāṇḍatamasvinīṁ
    dadhati nitarāmuddiprāṇamadhaschidurasāriyo
    harihutabhujāṁ dhūmacchāyamāṁ rajanīcarāṁ. ibid, VI, 35
Thus, this also stands as an instance of Upamā. Examples of this figure is found also in the verses, viz. I-1; V-8; VII-27.

MĀLOPĀMĀ: In this variety of the figure Upamā, the same object is compared with several standards of comparisons. The figure is found to be illustrated in the verse ‘nirmukta ....’, etc.; here king Daśaratha’s fame is compared with the white Sesānaga looking white without its slough, the transparent white sea of milk churned by means of the mountain Mandāra and the bright Moon of the dark half of the lunar month. Herein, there are three upamānas, viz., the Sesā without the slough, the interior of Kṣirasāgara and the digit of the Moon in the Kṛṣṇapakṣa, all of which are white. As 'yasāḥ' i.e. fame, which in the single object of comparison, is compared with many standards of comparison, it is a case of Mālopaṁa. Instance of this figure is also found in the verse viz., VII-76.

RŪPAKA: The Rūpaka (Metaphor) consists in the representation of the subject of description, which (subject) is not concealed, as identified with another (a well known standard). This figure has illustration in the drama in the verse ‘tamarsiṁ ....’, etc. where the ‘Viśrāmaśakhi’ i.e., the tree which is the place

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210. mālopaṁa yadekasyopamanāni bahu drśyate. SD, X, 28
211. nirmuktasesadhaveiraścalendramantha- AR, I, 35
    saṁksubhadugdhamayasagaragarbhagauraun    SD, X, 28
    rājannidaṁ bahulapaksadalannrgāṁkā-       AR, I, 10
    cchedojejvallaistaya yasabhiraśabhi viśvaṁ.  
212. rūpakāṁ rupitaropadviseye nirapahnave. 
213. tamarsiṁ manusyalokapraśivesaviśrāmaśakhinaṁ vacām  
    suralokādavatāraprāntarakhedacchidāṁ vande.
of rest, is superimposed on Vālmīki. In the verse ‘dhātuṣcaturmukhi’... etc., ‘śṛṅgātaka’, i.e., the crossway is superimposed on the neck of Vālmīki. Hence both the verses are instances of the figure Rūpaka. An instance of the Paramparita variety of Rūpaka is met with in the verse ‘devaḥ kaustubha...’ where it is stated that Lord Viṣṇu, who is like a blue lotus having filaments like the ‘kaustubha’ gem, performed penance in His incarnation as Vāmana. Here, the superimposition of the lotus on Viṣṇu leads to the imposition of the filaments of the lotus on the kaustubha gem on the chest of Viṣṇu. Further, in the verse ‘sa śṛṅkantha ....’ it is stated that the Moon, which is like a lamp enlightening the interior of a house, which is again like the forehead of the Lord Mahādeva, has come up in the sky decorating the beautiful ladies with its pearl-stone like rays. Here, the superimposition of the lamp on the Moon leads to the imposition of a house on the forehead of Mahādeva. Moreover, the pearl-stones are imposed upon the rays of the Moon. This, too is a case of Paramparita-rūpaka. Instance of Mālārūpaka is met with in the verse, viz. VII-83 in the AR.

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214. dhātuṣcaturmukhiśṛṅkanthāśṛṅgātakavihārinīṁ

nityapragalbhavācālamupatistha sarasvatīṁ. ibid, I, 11

215. devaḥ kaustubbhakijalakālotpalamasau hariḥ

svayāṁ kimapi tattepe tapah kapatavamanah. ibid, II, 15

216. sa śṛṅkanthakirīṭakuttimapariskārapradīpamukure
devaḥ kāravabandhurandhatamasapraṅghārākuksimbhariḥ

samskārā nijākantimauktikamanisrenibhirenidrśāṁ

gīrvanadhipateḥ sudharasavatipaurogavah prodagat. ibid, VII, 61
Utpreksā : When an object is imagined in a particular manner under the character of another object, then it is called the Utpreksā (Poetical Fancy). The AR abounds in with the instances of this figure. For example, in the verse, 'madhyevyoma... etc., it is described that the image of the sun, who is playing with its rays in the middle of the sky, has gradually moves towards the West and the shadows of the trees becomes long along with the movement of the Sun. The poet here fancies that as if someone is pulling the shadows from under the the trees and that is why they are looking extended. Here, what is fancied is the 'act of pulling', which is a kriyā. The fancy is expressed with the particle 'iva'. Therefore the Utpreksā here is Vācyā (Expressed). This is an example of Kriyotpeksā. We have instance of the Pratīyamāna variety of Utpreksā in the verse 'iyamebhi..... etc., where the zigzag movement of the flow of the rivulet is compared with the braid of a maiden. Here, there is no use of particle to express the fancy. Again, in the verse 'gunavadbhih..... etc., it is described that the goddess Lakṣmī observes the vow of living on the edge of the swords of the heroes as if to obtain higher positions of staying with the meritorious persons. Here, the act is 'prāptum', i.e., 'to

217. bhavet saṁbhaṇanotpreksā prakṛtasya parātmanā. SD, X, 40
218. madhyevyoma krīdayitvā mayukhānktanbhānorbimbe lambamāne
 kramena/svairam svairam mulataḥ pādapanām paśya cchayāh kaścidakarsatīvā. AR, II, 31
219. iyamebhīralavaliṭ pade pade grathilāsu kulyāsu
tivrataṁ jalavēnīḥ pravakati viśramya viśramya. ibid, II,24
220. gunavadbhiḥ saha samgamaṃuccaihpadaṃpumutsukā laksminīh
vīrakaravalavasatirdhruvamasidhārāvratam carati. ibid, VII,44
obtain', which is fancied. This is an instance of Hetūtpreksā. Illustrations of the Utpreksā may be had in the verses in the AR
are, viz., I - 58; II - 1, 5, 6, 11, 18, 19, 76, 80, 91; VI - 36;
VII - 47, 81, 95, 96, 131.

PRATIVASTŪPAMĀ : When resemblance between two objects is implied
in two sentences, and the same common attribute in differently
expressed, the figure is called the Prativastūpamā (Typical
Comparison). Instance of this figure is met with in the verse
'sadharāna....' etc. It is stated that even though Vasiṣṭha is
the perceptor of the Raghu dynasty in general; yet he shows
special affection for king Daśaratha in the same way as the Moon
is the cause of special delightment for the lilies, although the
sight of it delights everybody in general. Here the common
property in the two cases is the same, i.e., having particular
affection, which is stated in different manner. Illustration of
this figure can be had in the verse, viz. II-9.

SANDEHA : The figure Sandeha (Doubt) is included under Upamā and
is named as saṁśayopamā in the KD. The latter rhetorician like
Viśvanātha describes it to be present when an object under
discussion in poetically suspected to be something else. This

221. prativastūpamā sa syād vākyayorgamuyasyayoh
    eko'pi dharmah samanyo yatra nirdisyate prthak. SD, X, 49

222. sadhārano raghunām gururbhavannapi viśesadṛṣṭiste
    namodayati kamindhūh kumudām punarasya sarvasvam. AR, I, 16

223. kim padmamantarbhrantali/ kim te loleksanaṁ mukham
    mama dolaye cittaṁmitiyam saṁśayopamā. KD, II, 26

224. sandehah prakṛte'nyasya saṁśayah pratibhotihitah
    suddho niścayagarbho'sau niścayānta iti tridhā. SD, X, 35
figure is of three types, viz., the Śuddha when the sentence ends with doubt; the Niścayagarbha where the doubt exists both at the beginning and the end and the Niścayānta, where the doubt is dispelled at the end. In the verse ‘kiṃ nu dvant-

225 etc., wherein there is a description of the evening, the dusk producers a doubt of the sea, the water of which looks crystal-clear on the top and dirty at the bottom due to the contact of the rays of the Moon which again produces the doubt of lime-stone possessing water-purifying quality. The dusk also produces a doubt of a fruit, the skin of which producing the doubt of darkness, is removed by the knife-like rays of the Moon. As the doubt herein remains till the end, it is case of the Śuddha variety of Sandeha. Illustration of this figure is met with in the AR verse, viz., VII-85.

SAMĀSOKTI: When the behaviour of another object is not subject of description is imposed on or ascribed to the subject of description from the sameness of action, sex and attribute, then the figure is called the Samāsokti226 (Speech of Brevity). Personally no verse or proseportion catches our attention as an illustration of Samāsokti. However, we have taken note of commentator Jīvananda pointing out to the verse ‘induryaddya....’

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225. kiṃ nu dvantapayodhiresa katakaksodairivendoh karai-
ratyaçcho yanadhasa pāmekamakhilaṃ chayapadesādabhit
kiṃ va tatkarkartaribhirabhite nistaksanadujjvalam
vyomaivedamitastataśca patitāschayacchaleṇa tvacah. AR,II,75
226. samāsokti samairyatra kāryalīmgiṇāśesanalh
vyavahārasamāropapratute’nyasya vastunah. SD, X, 56
etc. 227 as an example of samasokti. According to him, here in the
verse, the action of someone which is not the subject of
description is imposed upon the rising of the Moon.

ARTHĀNTARANYĀSA: When a general proposition is supported by a
particular one or the vice-versa, or an effect is justified by a
cause or vice-versa, with the help of certain similarity or
contrast, the figure is called the Arthāntaranyāsa
(Corroboration). The AR has a few verses illustrating this
figure. In the verse ‘madhyekrtya...’, it is stated that
‘the Sea sprinkles the earth with its water with the clouds
keeping in between; the Sun dispels the darkness with its rays
having Aruna in the middle; let you protect the people keeping
Rāma in the mid. Such is the nature of those persons who, like
you are devoted to the well-being of the people’. This verse is
told to Daśaratha. Here the three preceding particular events are
being supported by the succeeding general proposition. So the
verse stands as an example of the Arthāntaranyāsa. Another
example of this figure is met within the verse

227. induryaddyudayārdrimūrdhni na bhavatyadyāpi tanmā sma bhū-

nnāsire’pi tamahsamuccayamamur unmulayanti tvisah

apyaksnomudamugiranti kumudairāmodayante disah

sampratyurdhvamasau tu lāñchanamabhivyaṅktum prakaśisyate.

AR, II, 71

228. sāmānyam vā viśesena viśesastena vā yadi

kāryam ca kāranenedām kāryena ca samarthythe

sādharyenetarenārthantaranyāso’stadhā tatāh.

SD, X, 61

229. madhyekrtya ghanam dhinoti jalaḥhī svairambubhirmedini

hantī svaiḥ kiranaitamisramarunāṃ krtvāntarāle raviḥ
tvām rāmāntaritaśca pálaya nijāreva pratāpāiḥ prajā-
mśdṛkkō’pi paropakārasuhrddāmesa svabhāva hi vah.

AR, I, 37
etc. as an example of samasokti. According to him, here in the verse, the action of someone which is not the subject of description is imposed upon the rising of the Moon.

ARTHANTARANYASA: When a general proposition is supported by a particular one or the vice-versa, or an effect is justified by a cause or vice-versa, with the help of certain similarity or contrast, the figure is called the Arthantaranyasa (Corroboration). The AR has a few verses illustrating this figure. In the verse 'madhyekrtya... etc., it is stated that the Sea sprinkles the earth with its water with the clouds keeping in between; the Sun dispels the darkness with its rays having Aruna in the middle; let you protect the people keeping Rama in the mid. Such is the nature of those persons who, like you are devoted to the well-being of the people'. This verse is told to Dasaratha. Here the three preceding particular events are being supported by the succeeding general proposition. So the verse stands as an example of the Arthantaranyasa. Another example of this figure is met within the verse

227. induryaddayudayardrimurdhni na bhavatyadyapi tanma sma bhunnnasire'pi tamahsamuccayamamurumulayantiti visah apyaksnornudamudgiranti kumudairamodayante disah sampratyurdhvamasau tu lanchchanamabhivyaktum prakasisyate.

228. samanyam va visesena visesastena va yadi karyam ca karanenedam karyena ca samarthyate sadharmyenetarenarthantaranyasostadha tatah.

229. madhyekrtya ghanam dhinoti jalousah svairambhubhirmedini hanti svaih kiranaitamisramarunam krtvantarale ravih tvam ramantaritascapalaya nijareva pratapah praajamiddrko'pi paropakarasuhrdamesa svabhava hi vah.
"ayamādrśa..." etc. where Laksmana observes that it is very surprising that Viśvāmitra, who looks too gentle to be afraid of, could possess such anger which frightened the world; or may be it is the rule of propriety, because the medicinal plants, which look very tender and beautiful and cool, get illumined at once in the darkness. Herein, the particular proposition of Viśvāmitra’s getting angry is supported by the general proposition of the Mahausadhi’s getting illumined in the darkness. Hence, this is a case of the figure Arthāntaranyāsa.

**VYATIREKA**: The figure Vyatireka (Contrast) exists when the superiority or the inferiority of the Upameya over the Upamāna, or the vice-versa, is stated or implied. In the verse "madayati.............", etc., the fact that the 'Soma' the wine prepared from the Soma-creeper is the favourite of all the deities implies its superiority over the Soma, i.e., the Moon. Hence, the verse may be taken as an example of the figure Vyatireka.

**BHRĀNTIMĀN**: When an object is perceived or suggested not in its real form due to poetical imagination or similarity, then the

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230. ayamayamādrśapsprasamaviśvasanāya
tanur bhuvanabhayaṁkariṁ kathamadhatta ruso’pi munih
sthitamidameva vā mrdumanojñatāsāratāma
stamasati jvalanti sahasaiva mahausadhayaṁ. ibid, I, 48

231. ādikyamupameyasopamanānnyunatā’thavā vyatirekah. SD, X, 52

232. madayati yaduṁpanno dugdhāṃbudherayamambudhi
nnayati nayanādātṛerjato mudaṁ nayanāni ca
tadakhilasurasrenisadharanapranaya saci
sahacaracarusthālī somah samaṅjasamāhate. AR, II, 85
figure is styled as the Bhrántimān (Error). In the AR, this figure is met with in the verse 'sahasrāksair......', etc., the body of Indra which possesses thousand eyes produces the delusion of a blue lotus. Thus, Indra’s body is represented as being mistaken for the blue lotus with thousand petals on account of the close resemblance between the two. Again in the verse 'yaśahstoman...........', the fame which is fancied as white as the mays of the Moon, produces delusion in the minds of the Cakora birds, Thus, this verse stands as an instance of the ‘Kavipratibhotthita’ type of the figure Bhrántimān.

APAHNUTI: In the Apahnuti (the Concealment) there is a poetic denial, expressed or implied, of the nature of the Prakṛta (i.e. the Upameya) and something else is established instead of that. An illustration of this Alāṅkāra in the AR is found in the verse ‘tarunatamāla......’, etc., there is the denial of the nature of the spots seen on the Moon and then the attribution of

233. sāmyadatasmīnstadbudhirbhrántimān pratibhotthita. SD, X, 33
234. sahasrāksairāghairnaramsitari nilotpalamayi
mivatmanām mālāmupanayatī patyaṁ makhabhujāṁ
jighṛksau ca kṛidarabhahsini kumare saha ganai
rhasānvo bhadrāni dradhayatu mrdānīparivrddhah. AR, VII, 49
235. yaśahstomanuccairupacīnya cakoraṇaprayayi
rasajñapāndityacchidurasāsidhamabhramabharān
api tvattejobhistamasi śamite raksatu diśāṃ
asau yatramaitrīṁ nabhasi nitarāmambaramaniṁ. ibid, I, 36
236. prakṛtaṁ pratisidhya anyatsthapanāṁ syadapahnutiṁ
237. tarunatamālalokamalalīmasametadayāṁ
kalayati candramāṁ kila kalaṁkamitī bruivate
tadanrtameva nirdayavidhuntudadantapada
vranavivaropadarśitamīdāṁ hi vibhāti nabhah. AR, II, 79
the dark sky. The instance of this figure is also met with in the verse, II-10; VII-10;

DRSTĀNTA: The use of the figure called Drstanta (the Exemplification) which is defined as the reflective representation of a similar subject, is noticed in the AR. This figure is twofold, being founded on either similarity or contrast thus in the verse 'abhedeneapaste.......' etc., the resemblance between a noble person and the lily is based on similarity. An instance of this figure founded on contrast is met with in the verse 'ātmānamindu.......' etc.

SVABHĀVOKTI: The figure where there is a description of such actions and characteristics of an object as are peculiar to it and are not easily perceived by all (i.e. to be apprehended by the poet alone) is termed as Svabhavokti. In the AR the figure is employed in the verses, 'nirmajjatcaks.......' etc. where there is a description of the actions and characteristics of

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238. drstāntastu sadharmasya vastūnah pratibimbānam
239. abhedeneapaste kumudamudare vā sthitavato
    vipaksādambhojādupagatavato va madulihaḥ
    apryaptah ko′pi svaparapricaryāparicaya
    prabandhah sadhunamayamanabhisandhanamadhurah.
    AR, VI, 6
240. ātmānamindukarameduracandrakānta/ stambhojjvalāṁ vitara me
    hrdī nivrnomi/ na bhūtrṣaṁgamasukhāsikaye jahāti
    visnoh sakaustubhamuraścapalāpi laksmīḥ.
    ibid, VII, 142
241. svabhāvoktirudurūharthasvakriyarūpavarnanam.
    SD, X, 92
242. nirmajjaccakṣurantarbhramadatikapīṣkātārā naraśthi
    granthim dantāntarālagrathitamavirataṁ jihvāyā ghattayanti
dvante′pi vyattavakrajvaladanalāśikhaJayā jare vyaktakarma
    nirmanī grdhrauddrīmdivamupari parikridate tādakeyaṁ.
    AR, II, 54
Tadaka which are peculiar to a demoness. Instances of this figure are also seen in the verses, viz. II-20, 21, 22.

NIDARŚANA: When a possible or, sometimes even an impossible connection of things implies a relation of type and prototype, then the figure is called the Nidarśana (the illustration). An example of this figure is met with in the verse 'tattadrgujjvyla......' where the impossibility of the poem of Murāri bearing the beauty of 'Nipāna' (a place or trough with water near a well) near a 'Kūpa' i.e. the poem of the great poet Vālmīki etc. for how can a thing possess the property of another—suggests the charm there to and implies the similarity between the poems of Vālmīki and Murāri.

ASANGATI: When a cause and its effect are represented as having different locations, then it becomes a case of the figure called the Asangati (Disconnection). This figure is found to be employed in the AR in the verse 'sambhurya......' etc. Here in this verse, the expression should be the lotuses worn as the earings fall from the ears of the one when he pulls the string to the four princes are described as sweet as the unfaded clusters.

243. sambhavan yastusambancho'sambhavan vāpi kutrācit yatra bimbānubimbatvām bodhayet sa nidarsana. SD, X, 51
244. tattadrgujjvalakakutsthakulapraśasti saurabhyanirbharagabhiramanoharāṇi vālmīkivāgamrtakupanipānalakṣmī metāni bibhrāti murārikaveryvacāṃsi. AR, I, 12
245. karyakāranayorbhinadesatayamasahgatih. SD, X, 71
246. sambhuryadgunavallarimupanayatyakrsya karnāntikāṃ bhrāsyanti tripurāvarodhasudrāṃ karnotpalagranthayah svām caphalayati prakosthakānimamummucya taśāmaho bhidyante valayāni dasarathīnā tadbhagnamāṁsam dhanuḥ. AR, IV, 21
the edge of his ears and the bangles get broken when the string flaps his forearms'. Still, it is stated that when Lord Śiva pulls the string of his bow the earings made of lotuses of the wives of the demon Tripura slip off, and the bangles worn by the wives of Tripura break off as soon as the string flaps the forearms of Śiva. Thus the causes and the effects are represented as occupying different places. This is there fare case of the figure Asāṅgatī.

**SAMSṛSTI:** When the figures exist independently of each other then it is called the Samsṛsti (the Conjunction). It is said that the mixture is like the mixture of sesamum and rice. There may be a mixture of Śabdālaṁkaraś only, or the Arthālaṁkaraś only or of a Śabdālaṁkara and an Arthalamkara. An instance of this figure can be had in the verse 'ye catvaro......'. Here there are superimposition of the garland of jasmine flowers upon the ksatriya sons of the clan of the Sun, of the dark night on the demoness Tādaka. Thus we have the figure Rūpaka in these cases.

We have the figure Simili in the second Pāda of the verse where the four princes are described as sweet as the unfaded clusters of the jasmin flowers of the garland. Also there is a simili where Rāma is compared with the Dawn. There is Atiśayokti in the phrase 'sucaritakathākandaliṁulakand' All these three Alāmkaras

247. mitho'napekṣamātesaṁ sthitih saṁsrsti'ruCyate. SD, X, 98

248. ye catvaro dinakarākulakasatrasantānamallī
mālāmānastra vaka madhura jaṅgire rājaputraḥ
rāmastra sa macaram abhavastādakakāla rātri-
pratyūṣo'yaṁ sucaritakathākandaliṁulakandah. AR, III, 21
exist independently in the verse. Thus the verse stands as an example of the Sāṁsrsti.

KĀVYADOSAS (POETIC Blemishes)

It is very difficult on the part of the poet to write a poetic composition totally free from blemishes (Dosas). there is very possibility that some Dosas creep up even in the works of the great poets without his knowledge. These Dosas which are said to degrade the sentiment, are of five varieties, viz., occurring in Pada (word), in a Padāṃśa (part of the word), in a Vākyā (sentence), in the Artha (meaning) and in Rasa (sentiment) delineated in the work. In the AR of Murāri, we come across few instances of such Dosas.

In the verse 'unmudrayati......', the particle 'hi' is used only to keep conformity with the metre employed, serving no other special purpose. Hence it becomes a case of the Dosa called Nirarthakatva which belongs to the group of Padadosa. Same is the case with the verse 'bālena sambhāvyam......', etc. where the particle 'ca' in the first foot is used only to fulfil the metrical requirement. In the sentence 'yathā......' dasarathi-

249. rasāpakarsaṁḥ dosāḥ
te punah paṁcadha maṁaḥ	pade tadāmśe vākye'rṭhe sambhavati rase'pi.

250. unmudrayati hi kumudakaramasaraṁsatanistuso'pi
tusarākiranah /sa punah kimucyate bhagavāndvitiyaparamesthi
avasisthah.

251. bālena sambhāvyamidāṁ ca karma braviti ca pratyāyito
maharsih/iṁi dhruvaṁ mantrayate nrpo'yāṁ datte
kimatrottaramakulo'smi.

SD, VII, 1
AR. I, 19
ibid, III, 29
vijayavya sainahyate devah, the word ‘dāśarathivijayavya’, which is a ‘śasthitapurusā’ compound and which when dissolved, stands as ‘dāśarathah vijayavya’. The genitive case may occur both in the Instrumental Case (Karanaśāraka) and the Accusative Case (Karmaśāraka). Thus the word ‘dāśarathivijayavya’ may be dissolved either in the Instrumental Case, conveying the meaning as ‘victory by Rāma over the enemy’, or in, the Accusative Case when the meaning will be ‘to win over Rāma; so there is a confusion as to what the speaker wishes to mean. Thus the word may be illustrated as a case of the Dosa called Sandighdhvatva which occurs when there is a confusion about the meaning of word.

In the verse ‘re kakustha...’ etc. the Raudra Rasa (The Furious Sentiment) is depicted. In the last foot of the verse there is mention of the Krodha which is the Sthāyibhāva of the Raudra Sentiment. So it is a case of the Rasadosa called ‘Sthāyibhāvasya svasabdavacyatva’.

In the verse ‘svatanu...’ etc. The word either ‘vānarāḥ’ or ‘harayah’ or ‘kapayah’ should have to be inserted, either at the beginning or at the end of the second foot. Non-employment of the word leads to the occurrence of the Vākyadosa called the ‘Nyunyapadatva’.

252. ibid., VI, p. 344
253. re kakusthah kathām vah śrutivisayamayaṁ nāgamadbhārgavīyao
krodhādutrkttagarbhamisarudhiravasavisragandhih kuthārah.
AR, IV, 25
254. svatanurucibhirdirghāṁ niyāmitah srjataṁ nijairathā vidadhataḥ kāyāhīgairkandatamasvinīṁ ibid., VI, 35
In the verse 'āmīte gambhīrastanitaravaraurādnayanayo....'\textsuperscript{255} etc., the word 'rava' is used in the meaning of the thunder of the clouds, which is usually not accepted as celebrated use in poetic works. It is said that only 'garjana' of the clouds is Prasiddha\textsuperscript{256} (i.e. famous). Therefore, this case stands as an instance of the Dosa called the 'Prasiddhityāga'. In the sentence 'ārya, ayamayaṁ sa ṛaja vaidehah.......
',\textsuperscript{257} etc., the pronoun 'ayam' is repeated. So this may be cited as an instance of Punaruktatva which is a Vākyadosa. Again in the verse 'yajumṣi taittiryāni murtāṇi vamati sma yah............',\textsuperscript{258} etc., the word 'vamati' sounds obscene, hence here there occurs the Padadosa called Aśīlīvatva. This Dosa in Padāṁśa occurs in the word 'parimala' in the verse ami te....',\textsuperscript{259} etc 'mala' conveying obscenity.

There seems to be a case of the Dosa called the Asthanapadatva, i.e. employment of words in inappropriate place, which belongs to the group of Vākyadosa. In the verse 'kaccitkāntarabhājāṁ.....',\textsuperscript{260} etc. the indecinnable 'Na' put

\begin{itemize}
\item \textsuperscript{255} ami te gambhīrastanitaravaraurādnayanayo ranayusyaṁ pusyaṃtya vataṃsasamuccair jalamucah
\item \textsuperscript{256} maṅjirādisu ranitaprāyaṁ paksisu tu kujita prabhṛti stonita- maṅitādi surate meghādisu garjita pramukham. ibid.
\item \textsuperscript{257} AR, III, p. 143
\item \textsuperscript{258} ibid, III, 13
\item \textsuperscript{259} ibid, VII, 26
\item \textsuperscript{260} kaccitkāntarabhājāṁ bhavati paribhavah ko 'pi śaubapado va pratyūhena kratūnaṁ na khalu makhabuvo bhūṣjate va haviṁsi kartum va kaccidantarvasati vasumatīdaksinah saptatantu yatsamprāpto'si kim vā raghukulatapasāmidrśo'yaṁ vi vartah.
\end{itemize}

ibid, I, 24
in the AR. In the verse 'uddāmadyumani......', the sounds 'dda', 'ti', 'ja', 'la', 't', 'ya', 'ka' and 'sa' are before the word 'khalu', should have been inserted just before the verb 'bhūjate' in order to avoid the blemish. Same is the case with the verse 'javāḍārādhūm tvāmupanamati......', wherein the indeclinable 'Na' should have been inserted before the verb 'niyacchāmao' instead of using it before the word 'tava'. However, in view of metrical necessity, the liberty of the poet in using the indeclinable Na in the two verses as stated above is to be appreciated. The Dosa called Patatprakarsatva which is said to occur in a verse where the pace of alliteration comes to be decreased gradually, has its illustrations in a few verses in the AR. In the verse 'uddāmadyumani......', the sounds 'dda', 'ti', 'ja', 'la' 't', 'ya', 'ka', and 'sa' are alliterated in the first three quarters. But the alliteration loosens its elegance due to the non-maintenance of the said syllables therein. Again in the verse 'vandāruvrndāra.....', etc., the sounds 'nda', 'vr', 'ra', 'ma' and 'na' are alliterated.

261. javāḍārādhūm tvāmupanamati

niyacchamo jihvāṁ tava caritebhyyh kimuta te
sudhāsaghrīcināmatipatati vacāmavasarah. ibid, I, 33

262. uddāmadyumani dyutivyati karaprakīrīdadarkopala
jvalājālajalālajalāṅgalatātiniskujakoyastayayah
bhūmosmaplavamāna sūryakiranakūraaprakāsa drśo
raviskarma samapayanti dhigamūrmadhyahnasunya disah. AR, II, 30

263. vandāruvrndāra nkrandabandī mandarānāmālāmakarāndabindūn
mandodariyaṁ caranāravindarenutkaraṁ karkaratāmanaisīt.

ibid, VI, 82
in the first three Pādas and in the last Pāda the alliteration has lost its excellence. Thus, the two verses under reference, may be pointed out as instances of the Dosa called the Patatprakarsatva, which belongs to the group of Vakyadosa.

Sanskrit rhetoricians provide distinct guidelines regarding the language to be used in literary compositions in general. There should be variations in the use of language according to the sentiments delineated, situations presented and the character portrayed. The poetic merits (Gunas), which are said to be the attributes of the poetic sentiments (Pasadharas), to a great extent are dependable on such linguistic variations. They are of these types: Madhurya, Ojah and Prasāda. The excellency of a writer is revealed in his adaptability in the use of words suggestive of Guna, in conformity with the contextual sentiments, which again require powerful command over language on the part of the writer. So, the appropriate presentation of the Gunas are indicative of good hold of the writer over the language.

From the study of the work of Nurari, it is seen that the dramatist possesses firm control over the language he uses, he seems to be careful in maintaining the accuracy in the use of the language in respect of the contextual sentiment. In the various Rasas like Vira, Randa and Srngara are delineated. The author chooses appropriate words to keep consonance with various contexts causing variations in the language used.

1. Rasasyagrittvanesaptasya Bhurama-dharmasamy yatho Sūmak SB. VII, 1
2. Tamarthamvaimanvante v'nhīnaḥ dharmānaḥ DR. II, 8
3. Sadhuryam in the prasāda III to xritha. ED. VIII, 4