Dr. Biswanarayan Shastri is a renowned Sanskrit scholar of Assam. He was born to Benikanta Goswami and Rupahi Devi on 11th August, 1918 in the village Panhat in the District of Lakhimpur, Assam. After completion of his primary education he studied Sanskrit at Bihpuria and Nalbari in Assam through traditional method under the guidance of a band of very famous traditional scholars of the day. He studied in Calcutta and Varanasi also under the supervision of some eminent teachers. He passed the Sāstrī examination in Vyākaraṇa, Saḥitya and Mīmāṃsā under Assam and Bengal Sanskrit Boards securing first class first position in all examinations with gold medals and cash prizes. While studying Sanskrit he participated in the Quit India Movement and was detained in Jail. Later he passed the Matriculation as a private candidate, B.A. and M.A. from the Universities of Calcutta, Gauhati and Benaras Hindu University respectively. Later Dr. Shastri was awarded the Degree of D. Litt. in 1983 by the University of Burdwan, West Bengal, for his thesis 'The Concept of Samavāya in Nyāya-Vaishesika system of Philosophy'. He began as an assistant teacher in a High School in Golaghat in 1946 and later on became the Principal of North Lakhimpur College in 1953. While serving as the Principal, he was appointed Special Officer to the Government of Assam and Secretary to the
Publication Board of Assam in 1958. He was elected twice to the Lok Sabha in 1967 and 1971. He was nominated twice to the Sahitya Academy. He chaired some important sessions of some International Conferences.

Dr. Shastri, a prolific writer, contributed immensely to both the critical and the creative writings. His Sanskrit novel *Avināśi* has bagged many laurels to the author. Besides the Sahitya Academy (1986), the novel was chosen for awards from the Bharatiya Bhasa Parishad, Uttar Pradesh Sanskrit Academy and also the Anundoram Barooah award. His *Hṛdayasamvāducayanam* is a collection of eight articles in Sanskrit, besides a story. *Rāmasarasvati* is his monograph on *Rāmasarasvati*, the translator of the *Mahābhārata* into Assamese. He translated the *Sāhitya Darpana* (1964) of Visvanātha and the *Kathāsaritsāgara* (1985) of Somadeva into Assamese. He composed another scholarly work entitled *Sanskrit In Assam Through The Ages* (1998). Besides these he edited the *Yoginītantra* (1984), the *Kāmākhyaṭātantra* (1990), the *Tīrthakaumudī* (1996), and the *Kālikāpurāṇa* (1972 and 1992) with extensive introductions. He made a mark as a writer of Children literature also and there are altogether 13 works to his credit. Among them *Nair Śādhu* and *Sāgarikā* were selected for first category prize in Children literature by the Government of India. Besides these, he wrote many papers, learned articles in Assamese, English and Sanskrit which are found to be scattered in different journals of India and abroad.

In recognition of his outstanding scholarship and contribution to Sanskrit learning he was awarded the Certificate of Honour by the President of India in 1986. He is a recipient of an award from the Uttar Pradesh Hindi Sansthan also for his contribution to Hindi. He received the Literary Pension from the Government of Assam. Dr. Shastri left for heavenly abode on 9th July, 2002 at the age of 84 years.
The *Avināśi (Av)* by Dr. Biswanarayan Shastri is a historical novel in Sanskrit. The background of the whole work is drawn from the glorious pages of the history of ancient Prājñāotisa. The joint invasion of Gauḍa by Bhāskaravarman, the king of Kāmarūpa of the 7th century A.D. in alliance with Harśavardhana of Thānėkara against Saśāṅka, the king of Gauḍa, is the historical background of the settings of the novel. The plot is based on the romance between the prince Bhāskaravarman and Mādhava, a Devadāsi (a maiden dedicated to the God).

The story begins with the Mahākāla temple, situated on the bank of the river Karatoya. Once a sea-merchant named Vasumitra comes to that temple and in comply with the request of the priest, he sells out a young beautiful girl of eight years to Ācārya Devasvāmī, the chief priest of the temple, for a huge amount. Later on, the girl was imparted sufficient lessons on literature, dance and music in order to make her ultimately the Devadāsi in the temple. Ācārya Devasvāmī preaches her to devote only to Lord Mahākāla. He says that only Mahākāla is her lover, her husband, her lord and so on. Accordingly, she gets used to leave her bed before sun-rise and prays Mahākāla as her husband. Ācārya Devasvāmī once wishes that she will win the love and favour from the higher class of the society by way of outshining all the rivals in the dance competition to be held in due time. Time passes on and after ten years the eight years old Mādhava, crossing her adolescence becomes a young woman of eighteen.

In the meantime the Gauḍa king Saśāṅka launches on Prājñāotisa kingdom Supratisthita and Bhāskara, the two princes of Kāmarūpa, are taken captive to the enemy kingdom. Somehow the two princes escape from their captivity and are found by...
have taken shelter in the temple of Mahākāla. Since the elder brother Supratisthita has been badly wounded, so they had been compelled to stay there for quite sometime. During their stay prince Bhāskara is greatly attracted by the sheer elegance and beauty of Mādhavī. Gradually both of them fall in love with each other and one day this fact of their love was revealed to Ācārya Devasvāmī. The Ācārya has no option but to express his satisfaction over the development. In the meantime Pramoda, a messenger, arrives there and conveys the news of the death of his king. Shocked at the news of death of their loving father, both the princes return to the capital. Bhāskara ascends to the throne of Prāgījyoṭiṣapura and owing to his royal responsibilities, he fails to meet his beloved Mādhavī. He can not even spare a single moment for her. But she, on her part, can not bear the isolation and being dejected and despaired because of her intense love, she starts losing her charms of life. Mādhavī conjectures that as Mahākāla is disappointed because of her indifference, she is bound to suffer misery. Her fellow maidens begin to insult her using flattering rhetorics whenever she inquires anything about king Bhāskara. Unfulfilled wish makes her so passionate that Mādhavī even dreams of king Bhāskara. Out of frustration one day she tries to commit suicide by drowning into the ‘Lauhitya’ river. In the meantime Kurāṅgaka, a messenger brings the news of the death of the elder prince Supratisthitavarman who is already wounded.

After the cremation of his brother, prince Bhāskara comes to the Lauhitya river to have a customary bath. There he collides with a floating body of a woman in the river. This was the body of Mādhavī lying unconscious. Then he brings her back to the palace. When she regains consciousness, re-union takes place.

But yet there is not the end of her misery. Along with Kāpālikā who has one-sided love with Mādhavī in her old Mahākāla temple days, some wicked ladies attached to the
king make a conspiracy against Mādhavī. The wicked ladies somehow manage to take Mādhavī away from a Madana festival to Kāpālikā's place. There the drunken and naked Kāpālikās and the temple youth, namely, Bhairava are already waiting to fulfill their long-cherished desire to have sex with Mādhavī. But in the meanwhile police comes and foils the nefarious intentions of these devilish persons. Kāpālikā and her associates are badly beaten by the police. Mādhavī runs away to an uncertain direction and ultimately takes shelter in a nun's hermitage. Already for the greater interest of royal duty Bhāskara comes back to Prāgiyotispur, separating again himself from Mādhavī. Again Mādhavī is under pangs of separation. She has been consoled by the nun. After sometime the nun takes her back to king Bhāskara's palace. And once again the re-union takes place. One day the king Bhāskara suddenly falls ill and ultimately leaves his beloved all alone forever. But the sudden death of the king completely shatters all her hopes cherished so long and she immolates herself by jumping into the pyre of her beloved. Along with this main story, the writer has introduced the sub-event of Mālatī and Mādhava, their intense love and Bhāskara's deep attachment for Mālatī and vice-versa, the visit of the Chinese traveller Hi-en-Tsang to Kāmarūpa etc.

**Literary estimate:**

Prose, which has been defined as 'words having no metre' is divided into four varieties, namely, the *Muktaka, Vṛttagandhi, Utkalikāprāya* and *Cūrṇaka*.

   *apādaḥ padasantāno gadyam tadapi gadyate.* - AP., 337 9
2. *vṛttagandhojjhitam gadyam muktakāṇ mṛttagandhi ca*
   *bhavedutkalikāprāyaṁ cūrṇakaṁ ca caturvīdham.* - SD., VI 330
Muktaka: The prose lines which are free from compounds, are said to belong to the division of prose called Muktaka. In the works of the master prose-writers this type of prose is of rare occurrence. Dr. B.N. Shastri exhibits his familiarity with this type of prose in a large number of sentences. For instance, the portions ‘atha prabhātiprāvā vibhāvari...vimalā jale’; ‘esa karatoya...karatojāyāh’; ‘kim mayā vyabhicāriyā pralapitaḥ...jīvāmi’; ‘asti karatoyātīre...catuḥṣamśāyām’; ‘vātāprāṃjā...nodayati’; ‘bhoh somagupta...asmānāmānti kim’; ‘dhik kāpāyanā...prabhavati’; ‘aye mādhavi...tihavāyāmi’; ‘pataḥ tītāh...anvānihmāṃ’; ‘kanye mādhavi...jīyat’; ‘cāramukhād mitrāṁ bhavet’; ‘hamsavedgah...prāgyotīṣevarah’; ‘mā mā mādhavi...mā mā’.

3. ādyam samāsaraḥtīm...... - ibid., VI.331.
5. esa karatojā daśnopadhigāminī varṣāsu vipulī sāradī krūrā nirantarām daśānasāgaram pravahati. adya yathā tathāvāṅdeśā pravahati yadāhamatra prathamām samāni nī śreṣṭhīna vasumatra bahukāh prāk eteṣu varṣapūgeṣu vailakṣaṇāyaḥ na parilakṣyate karatojāyāḥ. - ibid., p. 1.
6. ibid., p.4.
7. ibid., p.7.
8. ibid., p. 23.
10. ibid., pp 42-43.
11. ibid., p. 47.
12. ibid., p. 51.
13. ibid., p. 52.
14. ibid., p. 141.
15. ibid., p. 143.
16. ibid., p. 189.
can be referred to. In these cases, the sentences are free from compounds.

Vṛttagandhi: The prose lines where there is no use of metre, but there exists some sort of rhythm, thereby causing some flavour of metre, are styled Vṛttagandhi\(^{17}\). The AP\(^{20}\), which speaks of three varieties of prose, names it as Gandhivṛtta. The Av of Dr. B.N. Shastri contains some prose passages of the Vṛttagandhi type. The line 'ko'pi na jānāti, jānanti khalu . anuraktih\(^{21}\) , 'sayane, bhojane, devārcane kṣāntiśca\(^{22}\) , 'rāhāṃ sanāti, na cirāntii. . mama jīvanāṃ yauvanānāṃ vayaḥ\(^{23}\) , mahākālabadhūriti . prabhavah\(^{24}\) . atha divamagate . . . . . rūdhah\(^{25}\) , etāni myga . . . . . devaśyā dāho\(^{26}\) . . . . . 'iva'ni mama vīpriyāni . . . . artham anuvartate\(^{28}\) , etc. show the use of this type of prose in the Av.

17. ibid., p. 158.
18. ibid., p. 175.
19. vṛttabhāgayutāṁ param. – SD., VI. 331.
20. cūrṇakotkālīgandhivṛttahedāttrīrūpakam. – AP., 337.9.
21. ko'pi na jānāti, jānanti khalu janā mahākālavadhūrahāṃ mahākālo mama svāṁ, prabhurhārā dayitaḥ, mahākāla eva dhyāyo jñeyah, ārādhanīva-stoṣaṇīyāḥ sadā mama. tasmai nivedāniyāḥ yauvanam, pradeyāṁ prema. arpaṇīyā bhaktiv, prakaṭaṁīyā anuraktiḥ. – Av. p. 2.
22. ibid., p.3.
23. ibid., p.3.
24. ibid., pp. 42-43.
25. ibid., p. 108.
26. ibid., pp. 143-144.
27. ibid., p. 185.
28. ibid., p. 187.
Utkalikāprāya: This type of prose, which comprises long compounded words of harsh sounds is often met with in the works of classical prose-writers. As the prose writers wanted to exhibit their supremacy over the verse writers, they applied the technique of employing unduly long compounded words which rendered the sentences difficult to understand. Sentences with abnormally long compounds of difficult words are not seen in the Av.

Cūrṇaka: The Cūrṇaka type of prose consists of small compounded words of soti syllables. This type of prose, which betrays the Rūti called Vaidarbhī makes an appeal to the readers due to its being easily intelligible. In the Av. the prose of the Cūrṇaka type also, is noticed. The extracts ‘himādrey śānudeśe . sarah’, ‘śnāṃṇāntarum . kanyakāha’, ‘rajocitavidhāneṇa śākṣye’ etc. may be referred to as illustration of the Cūrṇaka type of prose in the Av.

Rūti:

The Rūti, which heightens the excellence of Rasa in a work, is one of the important features of poetry. The arrangement of words or syllables in a

29. himādrey śānudeśe sphaṭikāśmālaye suramyāṁ tapovanāṁ vicitrapuṣpavallāhāḥ prafullakusumitadrumaśca susobhitam. prafullapaṅkeruhaṁ cīrṇilotpalasca virājitaṁ sarah. -ibid., p. 96.
30. ibid., p. 97.
31. ibid., p. 102.
32. ibid., p. 109.
composition goes by the denomination $\text{Rūm}$. Vāmana, who regards $\text{Rūm}$ as the essence of poetry, defines it as ‘particular style of arrangement of words’. Vāmana speaks of three types of $\text{Rūm}$, namely, Vaidarbhī, Gaudīya (Gaudī) and Pāncāli. In addition to these three, Viśvanātha speaks of $\text{Lāṭikā}$ or $\text{Lāti}$. Though Bharata speaks of five kinds of $\text{Rūm}$, yet the earlier rhetoricians like Bhāmaha and Dāṇḍin accept the Vaidarbhī and the Gaudī as the two types of $\text{Rūm}$. Bhāmaha favours the Gaudī, while Vaidarbhī is treated with importance by Dāṇḍin.

**Vaidarbhī**: Although Vāmana holds that the Vaidarbhī exists in all the Gīṇas, yet

33. padasamghatanaḥ rītrāṅgasamsthā visēṣavat
upakartī rasādānālīś cāḥ punaḥ sāccaturvidhāḥ - SD., IX. 1.

34. rītrāṅga kāvyasya - KL., II. 6.

35. visēṣa padaracanaḥ rīthā - ibid., II. 7.

36. sā tridhā - vaidarbhī gaudīyaḥ pāncāliḥ ceti - ibid., II. 9.

37. vaidarbhī cāthā gaudī ca pāncāliṁ dījīkā tathā - SD., IX. 2.

38. āvartā dīkṣiṇātyā ca tathā caivodrāmaśīgadhā
dīkṣiṇī madhyamā ceti rīlayaḥ pāncā kārtītiḥ - NS., VI. 26.

39. astyaneko girāṁ mārgaḥ sūkṣmabhedoḥ parasparam
tatra vaidarbhagaudīyaḥ varyāte prasphuṇāntarau - KD., I. 40.

40. alankāravadagāmyamarmthāṁ nyāyānamānakulam
gaudīvariḥ api rādhiyo vaidarhamiti nānyathā - KL., I. 35.

41. samagragunopetā vaidarbhī - ibid., II. 11.
Viśvanātha\textsuperscript{42} specifies it that this Rūti comes to be in use through presentation of letters bearing the Gupta called Mañdhura. It is better to accept Viśvanātha's view that Vaidarbhī comes to be illustrated in a composition wherein there exists letters of softer sounds causing thereby gracefulness to it. The words in such a composition are slightly compounded or not compounded at all. The prose of Dr. Shastri reveals the use of this type of Rūti. The extracts \textquoteleft{kāri aham...... anuraktiḥ} \textsuperscript{43}, \textquoteleft{nīnām na keroṣī i karoti} \textsuperscript{44}, \textquoteleft{ityuktvā kumārstasyā...... karoti} \textsuperscript{45}, \textquoteleft{gavāsadvārūn nātidūre vibhūti} \textsuperscript{46} etc. are referred to as specimens of Vaidarbhī in the prose portion of the Av.

Gaudī: Viśvanātha holds that it is a case of Gaudī wherein there is abundance of compounded words generating the Gupta called Ojah\textsuperscript{47} Almost all the prose-writers are

\textsuperscript{42} māñdhuryavāyāṅjakaśvāmaśayacanī lalitātmikā
avṛttirvāpa vaidarbhī nīrrocita - SD., IX. 2-3.

\textsuperscript{43} kā aham, kuta ṣatā, ko mama pitā, kā ca mātā? ko'pi na jānāti, jānanti khalu janaḥ mahākālāvadadhūraham mahākālo mama svāmī, prabhubhartaḥ dayitaḥ mahā-kāla eva dhyeyo jñeyah. śārāndhāniyaśoṣāntīyaḥ sadā mama. tasmāi nivedanīyaṁ yauvanam, pradeyam prema, arpaṇīya bhaktih, prakataṇīya anuraktīḥ. - Av., p. 2

\textsuperscript{44} ibid., p. 40.

\textsuperscript{45} ibid., p. 103.

\textsuperscript{46} ibid., p. 104.

\textsuperscript{47} ojahprakaśakairvāṃśairbandha adambaraḥ punah samāsahahulīgauḍī .............. SD., IX. 3-4.
fond of this style. Of course, Dr. Shastri does not show much inclination to the Gaudri. So we get hardly a few instance of this type of Riti in the Av.38 Compounded words of undue length are of rare use in the Av unlike Kd.

Paṇcālī: Visvanātha49 holds that the Paṇcālī is a Riti which comes midway between the Vaidarbhi and the Gaudri and comprises compounds of five or six words. It gives the idea that, according to Visvanātha, the Mādhurya and the Ojas combined produces the Paṇcālī. Dr. B.N. Shastri is not found to employ this style in the Av.

Laṭī: Visvanātha holds that the particular style of composition which contains both the Vaidarbhi and the Paṇcālī comes to be known as Laṭī.50 Bhoja who calls such a style as Avantikā51 holds that which includes certain elements of all other Ritis. is called Laṭī or Laṭīya.52 A few instances of this style are available in the Av. The passages:

48. tau kunjirasupratishṭhitavarmabhūvikaravarmākhyau sūryācandramasāśiviva prāpte
balinyapi gaudabale stokaireva balaiḥ svīyabale saṁrmbhataḥ samupasthitam
raśāṅganam. balīcyutāviva tau yāvat vijayalakṣmīkṛtādvaṅganau abhavatiṁ tāvadeva
vanyānaṁ karṇāṁ ghaṭābhiḥ vyāveṣṭya jaṭrubhiḥ svadesaṁ niṁtau niṁvaṁ ca
kaṁsaunārājade saṁsthe durge sānucarau tau niruddhau. - Av., p. 18.

49. varṇaiḥ śeṣaiḥ punardvayoh samastapaṇcāsapaḍo bandhaṁ paṇcālikā matā
- SD., IX. 4.

50. laṭī tu rītrivaardarbhiḥpaṇcālyorantarānāṣṭhitā. - SD., IX. 5.

51. antarāṇīle tu paṇcālīvaitabhyo yā vatiṣṭhate
śaṁstantikā samastaiḥ syāddvitra-isticaturaiḥ padaih. - Skbh., II. 32.

52. samastarītivāmīśrā laṭīyaṁ rītriṣyate - ibid., II. 33.
Metres:

This prose work of Dr. B.N. Shastri contains a number of verses, as found in the prose works like the Kd, the HC and so on. Some verses of the Av are found to be of poet's own creation and some of them are found to be quoted from some ancient treatises. We would like to determine the metres of the verses composed by the poet himself.

Employment of various metres in a work, bears the testimony of the poetic ability of a poet. Subsequent Sanskrit poets also tried to exhibit their scholarship by composing verses in varied metres, as they firmly believed that he who used a few types of metres in the work, was a poet of lesser degree – an idea which is found to be corroborated in the ST of Kṣemendra also. As a true classical poet, Dr. Shastri betrays his aptitude to compose verses in different metres. In the Av, the poet uses the Samāvṛtta (having equal number of syllables in each quarter) type of metre which are shown below.

Anuṣṭubh: This metre has many varieties. The widely used variety of this metre possesses eight syllables in each quarter. This appears as one of the favourite metres of Dr. Shastri as may be gathered from the fact that a good number of verses in his work...
are composed in this metre. In the Av, this metre is found to be employed in the verses, namely, the ‘karatoye saricchresthe’ etc.; ‘jatakatah...sambhramabhraman’ etc., ‘dhagad-dhagad’ etc. We find this metre in the cluster of verses starting from the ‘asyamapadi ghorayam’ etc. to the ‘kalatramaditah’ etc. The verses like the ‘dhruvayam’ etc.; ‘sruyate rukmini’ etc., ‘sastrasya visayastavat’ etc., ‘kimiram kriyate’ etc., ‘sadhakah saktisamyuktah’ etc.; ‘ramate yuvatim’ etc., ‘yathasneheaksayad’ etc.; ‘muhuh sarpagatim’ etc. are also composed in this metre.

56. karatoye saricchresthe pavane sobhane subhe
    vimalena jalenasm man pahi no duskratakrt. - Av., p. 1
57. ibid., p. 4.
58. ibid., p. 5.
59. ibid., p. 18.
60. ibid., p. 18.
61. ibid., p. 36.
62. ibid., p. 43.
63. ibid., p. 88.
64. ibid., p. 127.
65. ibid., p. 164.
66. ibid., p. 164.
67. ibid., p. 178.
68. ibid., p. 184.
Malini: Employment of the *Malini* metre is noticed in the verse, namely, ‘*krsaparinaticetah*’

Vamsasthavilam: The verse, namely, the ‘*namah savitre*’ is found to be composed in this metre.

Vasantatilakam: Employment of this metre is noticed in the verse ‘*vandyo jinasya*’, the ‘*sadhakah saktisamyuktah*’ etc.

Upajati: In the verse ‘*vahanti varsanti*’ etc. of the Av, *Upendravara*

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69. krsaparinaticetah klesavasyam kva cedam
cva ca tava gunasimollanghini sasvadrdhiih
iti cakitamamandikrtya mam bhaktiradhad
varada caranayoste vakyapuspaharam. - ibid., p. 6.

70. namah savitre jagadekacaksuse
jagatprasutisthitinasahetave
trayimayaya trigunatmadharine
virincinarayanasankaratmane. – ibid., p. 1.

71. vandyo jinasya bhagavan karunaikapatro
dharman’pyasau vijayate jagadekadipah
yatsevaya sakala eva mahanubhavas
samsararamapagacchati viksusamghah. – ibid., p. 118.

72. ibid., p. 164.

73. vahanti varsanti nadanti bhanti
dhyayanti nrtyangi samasvasanti
nadyo ghana mattagaja vanantah
priyavihinah sikhinah plavangah. – ibid., p. 40.
is in the first, second and the fourth foot, while the *Indravajra* is in the third foot. Hence it is said to be in the *Upajāti* metre.

**Padalālitya**: Depending upon the notion that *Padalālitya* exists in alliteration of softer sounds, it can rightly be said that the poet of the *Av* is expert in handling it. A number of verses in the *Av* are found to be packed with alliteration of soft sounds, which is a result of Shastri’s acquaintance with a wide range of vocabulary. It is found that some verses in the *Av* serve as illustration of *Padalālitya*. For instance, in the verse *‘namah savitre’* etc., the alliteration arising out of the repeated use of the conjunct *‘tra’* comes to cause *Padalālitya*. Same is the case with the verse *‘kṛṣṇaparimati cetah’* etc., wherein too, there occurs the frequent use of the conjunct consonant *‘kva’*, which illustrates *Padalālitya*. Another instance of *Padalālitya* in Shastri’s work is noticed in the verse *‘achītvā’* etc., wherein there is caused alliteration due to the repeated employment of the conjunct *‘tva’*. In the same way, the alliteration arising out of the repeated use of the conjunct *‘nti’* provides the scope for considering the verse *‘vahanti varṣanti’* etc. as an illustration of *Padalālitya* in Shastri’s work. Similarly, the sounds *‘kti’* and *‘tya’* which are employed many times in the verse *‘sādhakaśaktisamyuktā’* etc., add to the importance of the verse.

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74. ibid., p.1.
75. ibid., p.6.
76. achītvā paramarmanī ākṛtvā karma dārunam
ahatvā matsyaghativa nāpnoti mahatim śṛīyam. - ibid., p. 17.
77. ibid., p. 40.
78. sādhakaḥ śaktisamyuktaḥ pāṇādikāṁ cared yadi
tatkṣaṇacchivarūpo’ sau satyam satyam hi śailaje. - ibid., p. 164.
with the elegance of words. Again the alliteration arising out of the repeated use of the conjuncts ‘mva’ and ‘nva’ in the verse ‘yathāśneha-ksayād9’ comes to cause Padalālita. We find the elegance of words in the verse ‘mamām mandam ..........’ etc.,80 in which the sounds ‘nda’, ‘vya’ and ‘spha’ are employed many times betraying thereby the Lalitāvṛtti as termed by Abhinavagupta81 in his Locanāfikā.

Sentiments:

Various kinds of the poetic sentiment are found to be delineated in the Av. The sentiments depicted in the Av are the Śṛṅgāra, the Hāsyā and the Karuṇā. A discussion on the sentiments delineated in the Av is incorporated herein.

Śṛṅgāra: The Śṛṅgāra with its two varieties namely, the Sambhoga and the Vipralambha is found to be predominantly delineated in the Av. The text of the Av gives a lucid description of Madhavi’s lovely terraine. The passage ‘ityuktva........ karotī’ etc.

79. ibid., p. 178.

80. mandam mandam sithilam vyakulasithilam vyakulam va sthitva sthitva bahati dhamani yati nasanca suksma nityam sthanat skhalati punarapyangulim sparsedva bhavairevam bahuvidhaih sannipatad asadhya. -ibid., p. 184.


82. ityuktvā kumarastasya mukhamunnamayya suciram cumbati. madhavi sasmitam tasya galam bahubhyam samvestya vaksovilagna bhavati. ciram pratiksaman bostayoh samaslesah suciram bhavati. antahpravestukamayostayoh prthaksthī tirlajjayeva duram gata. natah param na bahu jalpanam tayoh. param nihsvasa nameva kalocitam triyamam mukharitamiva karoti. - Av., p. 103.
rightly be regarded as a nice case of Śṛngāra of the Sambhoga type. Here the poet says that there is not heard the sound of any talking but only breathing during the time of their embracing each other. In fact, it was difficult to recognize their individual identity at that time.

It is found that the prince Bhaskara becomes busy in his royal business and does not spare a single moment for her. The couple had to stay, being separated from each other experiencing a number of odds. Both of the two were longing for each one. This is an instance of the Vipralambha Śṛngāra (erotic sentiment caused due to separation of the hero and heroine). In her dream the passionate Madhavi implores Bhaskara to come and embrace her. Even when she awakes she shows the same feelings towards him. This can be called as the nice case of Śṛngāra of the Vipralambha type. As an instance Of the Vipralambha Śṛngāra we can cite some passages.84

83. kumāram drṣṭvā sa sahaśa ‘ehyehi kiyan kalo vyatitah. na drsto’si .............. ehi nirbharaslesena mam vaksovilagnam kuru ehi’ iti svapne sunye hastau prasarya ksanam tisthati .......... ksanadeva suptotthita kumaradarsanakanksini tamapasyanti bahu vitatya dhavanaya yatate. - ibid., p. 97.
84. ‘kutra kumarah, kada sa kanyantahpuramagamisyati’ iti prastumapi lajjava nivamenā bhitya casamartha madhavi vyadha hastagata kurariva vicestate - Ibid., p. 95.

The contents of the conversation taking place between Bhāskara-Mādhavī and Bhāskara-Mālāī who reflect their mutual attraction and love make a suggestion of Śrīṅgāra of the Sambhoga type. Without Mādhavī, Bhāskara considers himself as a creature without a life. Mādhavī's immediate reaction over it also gives rise to the realization of the Sambhoga Śrīṅgāra. From the words of Lalitā, another queen of Bhāskara, we come to know that she considers her to be Rati, the wife of Madana, while she is enjoying the company of Bhāskara during the days of the spring season with its charm and gaiety which contribute much in the context of realization of the Sambhoga. This sentiment is again felt in the words of consolation of Bhāskara to Bhāskara-Mādhavī:

85. atha mālatī kincit samāpana gatva kṛṣṇajalipūrṇa bhāskaravarmānanāṃ punarapi pranamyā grhītaśāsanā kathayitum yatate. param sahasā naiḥsarati viśī ṭataḥ sa ṛṣadiva gātrasāṅgālanāṁ kṛtvā balāśīla kathayati. - ibid., p. 112.

86. mālatīṁ mānacitraṁ. kathayati. - ibid., p. 118.

87. mādhavīvīhīnaṁ kumāraṁ śavaṁ jāntiḥi. - ibid., p. 158.


89. avarodhabahutve'pi tvameva mama hṛdaye sthitā saṁveṣante madhavīvīhīnāṁ kumāraṁ śavaṁ jāntiḥi. - ibid., p. 158.

90. tatra syādṛtusāktaṁ candrīdāryau tathodayāstamayaḥ jalakelivanāvihāra-prabhlātamadhupānāyāminī-prabhṛtiḥ - SD. III. 212.
Madhavi after her attempt to commit suicide by drowning into the Lauhitya river. Sambhoga Sṛṅgāra is again felt in the extract like \( \text{tasyāṁ rātrau dvīvapi hṛcchayo mahan}. \)\(^92\) Again the Sambhoga Sṛṅgāra is in operation when Madhava touches the breast of Madhavi. The rising of the moon contributes in the context of realization of the Sambhoga\(^93\). Madhavi being felt romance with the touch of Madhava uses to see frequently to his face. The Sambhoga\(^94\) type of the Sṛṅgāra is said to take place, as stated by Višvanātha, in a case wherein the hero and heroine, being mutually attracted enjoy the flavour of love through sight, touch etc. The heart of Mālatī thrills out of amorous mood on remembering her intercourse with Cārudatta.\(^95\) This also gives rise to the sentiment called the Sambhoga Sṛṅgāra.

**Hāsyā:** Humour or Hāsyarasa is found in the comparison of the relation of a couple with that of Samyoga and Samavāya while the couple were riding on the horse.\(^96\)

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92. ibid., p. 171.

93. SD., III. 212


95. vṛṣṇyamāṇasya tasya smarāmi … yaḥ khalu mamāskhalitapadaṁ ………. nopaṛataṁ trṣṇā. - Av., p. 55.

**Karuna**: The life of Madhavī, the guideless Devadēṣṭ, is found to be full of miseries. She fights with troubles and mental agonies throughout her life from early childhood to her charming youth. Despite all her dedication and devotion, the destiny gives only troubles to her. It is found that the destiny is not ready to restore pleasure to her as she comes to know about the sudden death of Bhāskara which takes place just after a few days of their re-union at the initiative of the female ascetic. The description of the pathetic condition of Madhavī at the news of the death of Bhāskara touches the reader’s heart and rightfully it deserves to be considered as a case of the sentiment called the *Karuna* pathos. Moreover, the story comes to an end with a description of the self-immolation of Madhavī, being rendered unable to put up with the sudden loss of her beloved. Obviously, this tragic end of the story adds the flavour of the *Karuna*.

**Impact of the previous poets upon the Av:**

It may be said that both the prose and the verse portion of the Av bears the stamp of impact of the poet’s acquaintance with the writings of the noted poets who preceded him. So far the prose portion is concerned, Dr. Shastri is found to borrow a lot from his predecessors. Influence of Kalidāsa is felt in the portion "na yayau na tasbhau" while the situation arising out of Madhavī’s departure for Prājyotispura from the temple of Devasvāṁti is being described. Moreover, the idea behind the portion

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97. DṚ, I.V. § 1.

98. mārgacalavyatikākuliteva sindhuḥ
    सा हिराजातनायाः नायाः नातस्थाः. - KS., V. 85.

99. Av., p. 52.
‘sā tu gantūn sthātum vā asamarthā……………….’ etc. contained in the Av.100, is nothing but a reflection of the verse V. 85 of the KS. The double use of the particle ‘kva’ in the prose sentences like the ‘kva acetanam101……………….’, ‘kva kumārah’102……………….’ and ‘kvāham’103 ………’etc. may be said to have been modelled after the verse 1.10 of the Ab.S. The double use of the particle ‘kva’ is employed here to express vast disparity between two things and ideas. To make it more clear we can compare so many verses found in different ideas. To make it more clear we can compare so many verses found in different treatises.104 Dr. Shastri’s indebtedness to Kālidāsa is noticed in the line ‘na hi sulabhavyogā kartumātmapiyā105 which is found to be inserted in the Av.106 The portion ‘snehaḥ amaṇgaiścamkī’ of Kālidāsa which is quoted in the Av1.
also, can be compared with ‘atisnehaḥ pāpaśaṅkī’

prema pasyati bhayānyapade pī. ‘svagrhodyanagate pī snigdhe pāpam viśāṅkyate snehal’
tathāpi snehāḥ pralāpāyati and ‘atisnehaḥ pariśvamgāt’ etc. Again influence of Kālidāsa is evident in the Av which can be compared well with the Kāmasūtra of Vatsāyana. Such instances of the influence of Kālidāsa can be multiplied in the Av.

The phrase ‘cakravat parivartamānaḥ’ etc. placed in the Av is modelled on the ŚV of Bhāsa wherein it is said that fortune is never steady. It moves up and down like the spokes of a wheel. For a parallel idea we can refer to

109. mā gamanmadavimūḍhaciyo naḥ
proyantarumiti śaṅkitarathāḥ
yośītonamadīrāmbhrāmīrūḥ
prema pasyati bhayānyapade pī. - Kī., IX. 70.
110. Nāgānanda., V. 1.
111. Mṛcchakatika, p. 195.
114. niyamānabhijñatayā ....... bahuvallabhaḥ hi rājānah. - Av., p. 96.
nahi, naitat ...... bahuvallabhaḥ hi rājānah. - ibid., p. 109.
115. prāyeṇa dhanināṁ dārā bahavah. - Kāmasūtra, II. 4. 56.
117. cakravat parivartamānaḥ sukhāni duḥkhāni ca cakṛāpāntikirvā bhāgyarekha
- ibid., p. 33.
118. pūrvanv tvayāpyabhimatam gatamevamasya
chhāḍhyam gamiṣvaya punarvijayena bhartuḥ
kālakrameṇa jagataḥ parivartamāna
ca kṛāpāntikirvā gacchati bhāgyapāntikā. - ŚV., I. 4.
the MD.\textsuperscript{119} That the poet of the Av was directly influenced by Kautilya, the writer of the \textit{Arthaśāstra}, comes to be noticed in many a place. Susthitavarman, the then king of Prāgyotisa, refers to Kautilya\textsuperscript{120} while the former was planning to make a treaty with the king of Gauḍa. Moreover, while going through the portion \textit{"panthānaḥ} santu te \textit{śivāḥ} of the Av, one is reminded of the works of Kālidāsa\textsuperscript{121}, Bhavabhūti\textsuperscript{122} and other treatises.\textsuperscript{123} That Dr. Shastri is greatly impressed by the observations made by Manu can be inferred from the fact that Manu\textsuperscript{124} is found to be quoted directly in the Av.\textsuperscript{125} It may be said that the SMG\textsuperscript{126} has an impressive effect upon the poet of the Av. It can be pointed out in respect of the description pertaining to the concept of the \textit{Ātman} found in the book.\textsuperscript{127} The two important works composed in medieval period.

\begin{itemize}
\item[\textsuperscript{119}] nīcairgacchtyupari ca daśa cakranemikrameṇa. - MD., II. 49.
\item[\textsuperscript{120}] hīnāmānāḥ sandhim kuryat abhyucchīyamāno virghāṅyāt. - Av., p. 13
\item[\textsuperscript{121}] sāntīnu kula-pavānscā śivāscā panthāh. - Ab.Ś., IV. 11.
\item[\textsuperscript{122}] bhadrā śivāste santu panthānaḥ. - URC. II.
\item[\textsuperscript{123}] yathēṣṭāṃ cara vaidehi panthānaḥ santu te śivāḥ. - BK, XX. 25.
\item[\textsuperscript{124}] nātātāyiyadhe doṣo hanturbhavati kaścana. - MS., VIII, 351
\item[\textsuperscript{125}] kim na śrīyate caureṇa tvayā yan nātātāyiyadhe doṣo hanturbhavati kaścana iti manubhāṣitam? – Av., p. 67.
\item[\textsuperscript{126}] na jāyate māyate vṛ ṣa kaḍācīn
\item[\textsuperscript{127}] avināśīdā tātma na hanyate hanyamāne śārīre. śrīśvato’yaṁ tātmaḥ. ātmajam prema api avinaśi. – Av., p. 169.
\end{itemize}
namely, the KP\textsuperscript{128} and the YT\textsuperscript{129} also greatly affected Dr. Shastri. It can be evident with the description\textsuperscript{130} of the significance of the name of Prāgjyotisapura in the light of these works and also from other fact available in the Av\textsuperscript{131} that the Dikkaravāsinī has two streams\textsuperscript{132}, one terrible, known as \textit{tīkṣṇakāntā} and the other mild, called the \textit{Laḥtakāntā}. Regarding the name Kāmarūpa, Dr. Shastri refers to the episode of Kāmadeva\textsuperscript{133} which is found in the KP\textsuperscript{134} also.

The word \textit{svasti} (\textit{su-usti})\textsuperscript{135} used in many places of the work\textsuperscript{136} is a common auspicious expression. It may give slightly different meanings in different contexts.

\begin{itemize}
\item \textit{svasti} (\textit{su-usti}) used in many places of the work\textsuperscript{136} is a common auspicious expression.
\end{itemize}
But in most of the cases it is of the nature of a general benediction or an expression of well-wish to the person or persons to whom the text concerned is addressed. It can be said that Dr. Shastri is influenced by the compilers of the inscriptions, because this word is found to be frequently used by them in various inscriptions. The word "layao" used in the Av in the sense of a salute is found to be used in the Kāvyapракāra and other works. A common peculiarity is noticed in the works of almost all the prose-writers as well as the Campū writers that many prose sentences in the works start with the finite verb and in most cases with the verb 'asti'. Dr. Shastri describes the province Paunḍravardhana with the same style. That the poet is directly influenced by these works of previous writers can be inferred in this context also. Of course, unlike the Kd, NLC etc., one does not come across a long passage in order to meet the subject.

137. svasti Śrīparamadaivata paramabhaṭṭiraka ......................................................... - Barganga Rock Inscription, IAA., p. 4
svasti हारुपेश्वरापुरिवास्थितसवभुजालम - Tezpur Rock Inscription, IAA., p. 82
svasti, श्रीमान प्रागियोतिर्द्दिपिन्यायो ................................................................. - Tezpur Copper Plate, IAA., p. 96
svasti, bhavatu bhavitamirahbhidurantejo ............................................................... - Nowgong Copper Plate, IAA., p. 142

138. niyatikṛtaniyamarahitāṃ hiśādaikamayīmananyaparatantraṁ
navarasarucirbhūṃ nirmitimādadhati bhūrattī kaverjayaū. - Kp., 1.1.

139. asti sakalatribhuvanālākaśabhuṭṭā, prasabhuṭṭimiriva kṛtayugasya ētmanivāsocetāv bhagavatā .............................ujayini nāma nagari. - Kd., pp. 125-102
asti samastanagarīnīkāśiyamāṇaḥ saśvadaganyapanya ......magadhadeśeśekharī-
bhūṭā puṣpapūrī nāma nagari. - DKC., p. 1

140. asti samastavīśambharībhogabhāsvallalālāmaśayamāṇaḥ, samāṇaḥ sevyatavaḥ
avīśvānaro narottamo nāma. - PHC., pp. 8-10.
Thus, the above discussion gives the idea that Dr. Shastri is influenced both directly and indirectly by the earlier poets in respect of prose. Moreover, it goes without saying that the impressions left by the works of the previous poets, have, in no way marred the literary value of the Av. Rather, the Av may be said to be enriched by the interaction that took place between Dr. Shastri and his predecessors.

141. asti candrapurivişaye kalyāṇavarmā nāma śīlādhyakṣaḥ pravāśiṇuḥ. tasya putraḥ
sāstre sāstre ca nipuṇo dhruvaḥ. dhruvāya pradcyā vipāsa iti niścita yāvad
vivāhamaṅgalāya dvāveva kulau divasāṁ gāṇayantau āstām. - Av., p. 20

asti sakalabhuvanasārabhūto desānāṁuttamo desa utkalo nāma. tam desaṁ
āśati matpitari kadācīt gaudādhipah sasānkaḥ caturaṅgabalena tam vijitavāṁ
- ibid., p. 80.