CHAPTER VI

Literary Excellence of Madhvacarya

The excellence of a poem or a devotional poem lies mainly in its richness of sentiment. But it is not proper to look upon the poem in this manner at every stage, since figurative language reflects only, the playful working of the poets imaginative mind. Mammata the well-known author of the Kāvyaprakāśa states that the creation of a poet is quite superior to the creation of Brahma. Because God's creation has many limitations, especially in pleasing the hearts of the people. But a poet's creation has no such limits.¹

The well-known rhetoricians have included the alaṅkāras among the constituents of poetry.

The figures of speech like Upamā and others, adorn the poetry just as the golden ornaments like necklace etc, adorn young woman. So poets have made ample use of them.

The poetic figures embellish the body of poetry constituted by Šabda and Artha. Bhāmaha and Daṇḍin, the alaṅkārikas of the old school, have considered the alaṅkāras as the invariable elements of charm in poetry.² Vāmana states that beauty is alaṅkāra,³ and a poem appeals to the mind of a reader only if it has alaṅkāras.⁴ But the excessive use of the figures of speech with special efforts would amount to artificiality as rightly observed by Ānandavardhana. He says that alaṅkāras should be used with great discretion in such a way as to subserve the delineation of rasa.
Alahkaras should be such as evolved without special effort on the part of
the poet. Subservience to rasa and spontaneity in evolution, are the special
requirements of alahkaras, which when fulfilled, give a stamp of greatness to a
poet.

Now a word about the place of alahkaras in a piece of poetry, would not
be out of place here. The word alahkara literally means that which decorates. In everyday life, alahkaras mean ornaments which
decorate a person. In rhetorics, the word alahkara means poetic embellishments
which add charm to poetry as necklaces, bangles etc., add charm to the beauty
of a lady. Bhamaha and Daṇḍin hold that alahkaras are very essential in a piece
of poetry. Bhamaha opines that an unornamental poem, full of poetic sentiments,
does not attract a reader like a beautiful but an unornamented face of a lady.

Daṇḍin also said about the importance of alahkaras, as a means of adding
charm to poetry. Agnipurāṇa, which has ascribed the same importance to
alahkaras, has added that poem devoid of alahkaras is like a widow. Though
Vāmana laid more emphasis on riti, he did accept the importance of alahkaras.
He also says beauty is alahkara and a poem appeals to the mind of a reader if
it has alahkaras. Kāvyalalāṅkāra, i 12) he opines that although the guṇas make a poem charming, alahkāra too add to the poetic
charm. To quote him again;

Kāvyasāhasīyaḥ kātārāṁ dharma guṇāṁ ।
Tadātmaśāheteśaṁ ścālaṅkāraḥ ॥ ॥

By the time of Vāmana alahkaras were regarded as very important in a kāvyा. Ånandavardhana is the first rhetorician who strongly opposed the importance.
Ascribed to them. He has asserted that *alaṅkāras*, should be used only if they are suitable in the culmination of *rasa*, otherwise they should be avoided. He says:

काले च ग्रहणायां नातिनिर्वहितां।

A poetic composition has its two aspects.

i) words which constitute its outer figure

ii) The connotations of these words i.e., meaning. Both of these should be well arranged and ornamental in a composition of high poetic value. Thus the *alaṅkāras* which add charm to any poetic piece, can be of two types.

A) Decorating the words. (*Sabḍālaṅkāra*)

B) Decorating the sense. (*Arthālaṅkāra*)

These which decorate the words entirely depend upon the words for their existence, for they cease to survive, as soon as a word is replaced by another.

On the other hand, the *alaṅkāras* based on meaning continue to exist even with the change of letters and words.

Madhvacārya may be said to be equally well versed in the science of Rhetorics, as can be seen from copious examples of various figures of speech. A perusal of Madhvacārya's stotras makes it evident that Madhvacārya has employed various figures of speech, more *Sabḍālaṅkāra* than *Arthālaṅkāra* to attract the hearts of the readers or devotees.

Both the *Śabḍālaṅkāra* and the *Arthālaṅkāra* consist in a big group of figures of speech that have been used by Madhvacārya. To be more precise, Madhvacārya's use of *Śabḍālaṅkāra* is considerably more as comparing to the use of the *Arthālaṅkāra*. Majority of *Śabḍālaṅkāra* are *Anuprāsa*, which has been brought in very beautifully.
\textbf{Śabdālaṅkāras :}

"Anuprāsa is that where same word or letter is repeated for a number of times, in the same order, no matter, if their vowels differ in such repetitions."\textsuperscript{12}

Madhvācārya, no doubt, enriched his stotras with various figures of speech with special reference to Śabdālaṅkāras. Among Śabdālaṅkāras, anuprāsa is the favourite \textit{alaṅkāra} of Madhvācārya.

The very first verse of his devotional poem \textit{Dvādaśa stotra} sets the trend of verbal skill with its characteristic feature of \textit{prāsa}. The \textit{Dvādaśa stotra} is fully devoted to the special use of Śabdālaṅkāras. The critical note can be seen below;

\begin{center}
\begin{tabular}{c}
अन्दे चन्द्र सदनान्तं वामुदेंत्वं निरजननम्
\\
\textit{इदिरार्थतिमाधिनि वर्देशवर्गप्रदम्} II D.S.I,1
\\
"I reverentially salute Vāsudeva the adorable, of the nature of impeccable bliss, immaculate, the Lord of Indira and the bestower of boons on boon-giving lords such as Brahma and others."
\\
In the above verse, the letters न and द are repeatedly used four times, i.e., \textsuperscript{13}
\\
\textit{(अन्दे चन्द्र सदान्तं और इन्द्रतिमाधिनत )}
\\
Madhvācārya while describing the limbs of the Supreme Lord, in the third verse of the first chapter, makes a fine use of \textit{Vṛtyanuprāsa}, the verse given below is embodying it;
\\
\begin{tabular}{c}
ज्ञानप्रदानानां नित्यं धिन्यमीशितं
\\
\textit{स्वर्णभट्टीसंधीं आस्ल्यत-अमरभय} II
\\
"The waist of Lord supporting the garment of golden hue, girt with a
golden girdle and resorted to by the Mother of the universe, Lakṣmi, should be reflected upon."

Here means letter न is used with र for four times, which is a fine instance of शब्दालाख़ा.

Another verse which reflects वृत्त्यानुप्रासा deserves mention:

स्मारणीयमुयो विष्णूः इन्द्रियावासमोशितुः।
अनन्तमन्त्रदिव भुजयोर्ततरं गतम् ।। D.S.I.5

'The infinite chest of Lord Viṣṇu the abode of Indira, which lies between his arms; looking as though finite, should be meditated upon

The above verse, in the praise of Lord Viṣṇu's chest, has, repetition of three times which forms वृत्त्यानुप्रासा अलाख़ा.

Like wise, another verse, describing the gentle smile of the over-lord Govinda points to वृत्त्यानुप्रासा.

पूर्णानन्देन्युजुभ्याति मनस्मितमर्धीशितुः।
गोविन्दस्य सदा दिन्त्यं नित्यानन्दप्रदादम् ।। D.S.I.9

'The gentle smile of the over-lord Govinda which shines with infinite and unique delight is to be always meditated upon. It is the bestower of the state of eternal bliss.'

The repetition of the syllables न with द three times forms a वृत्त्यानुप्रासा.

(नकारोत्तरतत्त्वात्)

The concluding verse of the first chapter is also a good instance of वृत्त्यानुप्रासा.

सन्तति विन्दुकेनन्तः अन्ताकळे विशेषतः।
नैवोदयापूर्णात्मौनं यदुगुणानामनात्मकः ।।
'I meditate upon Ananta always and in a special way at the time of departure from this world. Brahma and other divinities proclaiming the attributes of Ananta did not reach the end of them.'

Here, in the above quoted verse नकारोत्तरवर्तितकार is repeated five times which is undoubtedly Vṛttyanuprāsa.

So also, first verse of the second chapter and the fourth verse of the same are the instances of Vṛttyanuprāsa.

इंद्रियान्तरसंन्द्राथ्य कदाभ्रोक्तितकार ।
अपक्ष्यात्मन्दसान्तो न प्रायवतापिततः ।

'May the Lord of Indira, the full moon as it were to the swelling ocean of devotees, who is full of attributes, abounding in intense bliss, be pleased with us.'

In the given verse the syllables न with द (नकारोत्तरवर्तितकार) are repeated five times. The same syllables are repeated in the fourth verse.14

The last verse of the second chapter also represents an example of Vṛttyanuprāsa.

इंद्रियान्तरसंन्द्राथ्य कदाभ्रोक्तितकार ।
अपक्ष्यात्मन्दसान्तो न प्रायवतापिततः ।

'Obeisance to Hari who is full of auspicious attributes, whose form is gazed at by Indirā's profuse, devotiondense, sublime, sideglances, whose chief aim lies in fulfilling our aspirations.'

Here also नकारोत्तरवर्तितकार is repeated for three times.

Anuprāsa is very well reflected in the following verse in which Madhvaśārīya extols Lord Vāsudeva devotely.
O Vasudeva, immeasurable, possessor of excellent lustre, impeccable, always endowed with prosperity or excellently known around by the righteous or ever wakeful beloved of Sundari (Lakṣmi), supporter of the mountain Mandara, destroyer of demons, bearer of universe, creator of Brahma who is himself the creator of those Rudra and others of resplendent righteous fortitude.

Since the syllables धराघर, वेधुर, लौक्ष्टि and वेधृविभाति are used which produce the same sound is an illustration of a verbal figure 'Anuprāṣa' by name. The whole fifth chapter is the best example of Anuprāṣa.15

There is one remarkable instance in the sixth chapter, in which two syllables न and द (नकारोत्तरवर्तिकार) are repeated as many as eight times.

वेदकिन्द्रन नन्दकुमार जूनावानाथन गोकुलगन्धः ।
कन्दकलाशन सुन्दरलक्ष नन्दिलकुल बन्दितपदः । D.S.VI,1

O son of Devaki, son of Nanda, saunterer in Brndavana, moon to Gokula, consumer of bulbous roots and fruits, of beautiful form, I bow down to you who have gladdened Gokula and whose feet are worshipped by the devotees.

Here, the use of Nanda, for so many times which produces the same sound and represents Anuprāṣa. The very next verse also represents Vṛttyanuprāṣa alaṅkāra.16

All verses of the eighth chapter represent 'Dvitiyākṣaraprāsa' which is a rare alaṅkāra. It is also named as Pādagatavarnānuprāsa by Daṇḍin. Some examples show the same.
We are propitiating Vāsudeva whom the legion of divinities, such as Brahma and others, adored by all, is engaged in genuflecting or worshipping; who possesses sandal-paste anointed, lofty, robust arms, who is cherished by the tremulous side glances of Indirā, who is sedulous with his shoulders, round and excellent, serviceble in lifting up the Mandara mountain, who is the integral ornament of the assemblage of divinities.

Similarly, other verses are also of Dvitiyāṅkaṁprāśa.17

The repetition of the second part of all verses in the ninth chapter, represents Anuprāśa alaṅkāra, because of alliteration, where the same sound is repeated.

'O Rāma, prime cause of the universe, import of the holiest philosophical debate, supreme, evershining, be my refuge.'

The whole twelvth chapter is a best instance of Vṛttyanuprāśa where the syllables न and द (नकारोत्तल्लिवकार) is repeated for many times in each and every verse. To quote;

' O Blissful, bestower of beautitude, lotus-eyed, I bow down to you, conferer of the boon of exalted bliss on Ānandāṭīrtha.' The remaining verses runs thus;18
The beautiful verses of the small work of Madhvācārya, Kanduka stuti, represents Anuprāsa alaṅkāra.

अन्नमरांगाः चुंबितपादपद्मविद्तिगुज्जरस्तिनाः ।
कालीयनागबलिनिहत्ता सरसिजनबदलविकसितनवनाः ।
कालवनालीकुरुपकायं भरस्तशकलितिपुश्तनिकाः ।
सन्ततमण्यां गंधु मुगारिः सन्तगसमनवागपतिनिरत ।

Lord Kṛṣṇa is the greatest in all respects, divine river the Ganga kisses His feet, and He is responsible for killing wicked demon Śakata and His feet suppressed pride of the serpent Kāliya, and His eyes resemble new bloomed lotus petals.

Let Lord Kṛṣṇa, Murāri protect us always, whose body resembles the colour of thick clouds laden with water and who killed hundreds of demons by His many arrows and whose vehicle is Garuda, the king of birds, who is always in journey and who is having highest speed.

These two alliterative verses are said to have been composed by Madhvācārya, as a boy, while playing with a ball (कल्लुक) in tune with the springing of a ball. These two verses are definitely examples of Anuprāsa alaṅkāra.

ARTHĀLĀṅKĀRAS:

Madhvācārya has made use of Arthālāṅkāras rarely in his stotras. In his stotra works, we find Upamā, Rūpaka and Virodhābhaṣa, alaṅkāras. Among these alaṅkāras, Rūpaka is the favourite alaṅkāra of Madhvācārya. Upamā comes next in number and finally Virodhābhāṣa. A selective approach to the elucidation of
these *alāṅkāras* is attempted here as to highlight Madhvācārya's profound knowledge of *alāṅkāra śāstra*.

**Rūpaka or Metaphor:**

Madhvācārya has made use of *Rūpaka* figure of speech in his own style. There are many instances of this figure of speech. Also there is an example illustrating the sub-divisions of *Rūpaka*.

*Rūpaka* or Metaphor is the identification of the *Upamāna* and *Upameya*. This identification must spring from extreme resemblance between the two. Another point to note is that the *Abheda* in *Rūpaka* is āhārya or volitional. Though we identify the face with the moon, we are quite conscious of the difference between the two.\(^\text{19}\)

The definition given above may be seen reflected in the following examples;

\begin{quote}
स्मरेतु यामिनीनाथ सहस्माधिकालितमतः।
भवतापापोदीवं श्रीपतेमुखपङ्कजम्।।
\end{quote}

"The lotus face of Śrīpati should be concentrated upon whose loveliness cannot be measured by, the loveliness of even a thousand moons. It is the annihilator of all afflications of worldly existence and is therefore adorable."

In this verse Madhvācārya extols Lord Narāyaṇa, consort of Śrī. The figure of speech *Rūpaka* is seen in the word *श्रीपतेमुखपङ्कजम* Here Lord's face is compared to lotus. And this comparison is intentional. Hence it is an apt example of *Rūpaka*.

\begin{quote}
सुजनोदधिसंवृद्धि पूर्णचन्द्रो गुणगर्वः।
अमदानन्दसान्द्रो नः प्रीयतात्मिनिदिपतवः।।
\end{quote}

D.S.I,8
'May the Lord of Indira, the full moon as it were to the swelling ocean of devotees, who is full of auspicious attributes, abounding in intense bliss, be pleased with us.'

Here we find Paramparita Rūpaka. Paramparita is developed when there are two metaphors which are related to each other as cause and effect.20

The above stated verse illustrates the Paramparita type of Rūpaka. Here the Lord is compared to the full moon and the full moon swells the water of the ocean and the supreme God who is identified with the full moon swells the ocean in the form of good men युजन वर्षेऽXCपक रमाधकोरीविभवे दुष्पवंरावाक्षे इ।
सत्याष्णगेहाय नमो नारायणाय ते I D.S.II,1

'My obeisance to you Nārāyaṇa, the moon to the partridge like Rāma, the submarine fire to the insolence of the wicked, the refuge to the worthy travellers.'

Here Paramparita Rūpaka is reflected in the रमाधकोरीविभवे ।
रमा - चकोरी - कारणपक नारायण - विधु - कार्यस्पक
Nārāyaṇa is the full moon who pleses the partridge in the form of Rāma beautifully.

Madhvācārya has made use of Rūpaka or Metaphor figure of speech in many descriptions. The following verse is, no doubt an instance of Rūpaka.
"With swords in the form of good minds finely sharpened on whetstones in the form of scriptures and purified and having quickly exterminated your powerful innate foe, do you, o devotees, meditate upon the boundless Lord Hari, the annihilator of souls, nescience.

Here श्रुति are identified with शाण whetstones. This leads to the identification of the good minds with swords.

श्रुति - शाण --- कारणस्पदक
शुष्क -- असि --- कार्यस्पदक
Thus it is another good example of परस्परस्पकए
Thus, these are a few examples of Rūpaka.

UPAMĀ OR SIMILE:

Upamā or simile, figure of speech has been the foundational of all other alaṅkāras. Upamā is formed where there are all four constituents in the given example. Those are; Upameya, Upamāna, Sādhāraṇadharmacit, and Upamā-vācak-sābda. Upamā with all these constituents is called Pūrnopamā; and when there is an absence of one or two or three constituents mentioned above, it is called Luptopamā. Upamā, the figure of speech is based on the resemblance between Upameya and Upamāna, through the common property or the Sādhāraṇadharmacit. The resemblance is known by the Upamāpratipādaka words like 'Yatha, iva, va, and vat etc.'

A poet's poetic grandeur depends on how best he uses this figure of speech. No doubt other figures of speech are used by poets, but Upamā or simile is the
one which is liked and relished by both scholars and common men alike.

_Upamā_ is defined by Mammata as the similarity in two different objects.

\[ \text{साध्य}
\text{मूपमा भेदे पूर्णा लुता च साधिमा } \]
\[ \text{श्रीत्यार्थों च प्रेरकाये समासे तत्त्वं तथा } \]
\[ (Kāvyaprakāśa X, 1) \]

He considers simile as two types a) _Pūrna_ b) _Lupta_. Again on a different basis, he divides it into two other types a) _Śrauti_ b) _Ārthi_. These similes are expressed through sentences (Vākya) compounds, (Samāsa), and nominal affixes, (Taddhita).

The rhetoricians consider _Upamā_ as most important and most attractive figure or speech. Ruyyaka has gone to the extent of remarking _Upamā_ as the seed or basis of all other figures of speech.\(^{22}\)

One more scholar considers _Upamā_ as the crown-jewel and as the mother of poets. Thus;

\[ \text{अलंकारविवरणं सर्वव्यं काव्यमवदम् } \]
\[ \text{उपमाकविवश्या मातृंत्वेति मातृंत्वम् } (Alaṅkāraśekhara) \]

Appayya Diksita calls _Upamā_ as a 'Dancer' who dances to entertain the audience or the people.\(^{23}\)

With this background we may consider _Upamā_, is the basis of all other _alaṅkāras_.

Madhvācārya's use of _Upaniṣa_ figure of speech may be seen from the examples given below;

\[ \text{नमामि निखिलाधीश किरीटाघृष्णीकर्मन् } \]
\[ \text{हृदमज्ञनेत्रकार्यं श्रीपातेष पादसकुमार् } (D.S.I.2) \]

'I bow down to the lotus feet of Śripati, Lord of Sri, gracing a pedestal.
brushed by the diadems of the entire circle of divinities such as Brahma and others, and having effulgence like the Sun in dispelling the darkness of the mind.'

This verse tells us that the lotus feet of Lord should be meditated by each and every devotee for His divine grace. Here Sun god dispels the outward darkness, whereas the supreme Lord dispels the darkness of mind i.e ignorance. (अक्षय आया हृद आया) So श्रीपति is upameya, अक्षय is upamāna and हृदारणात्मकान्तिः is sādāraṇāpadharma. This comparision is possible due to the resemblance between them. Hence this verse illustrates Upamā figure of speech.

स्मरंतु यामिनीनाथ सहस्मितकालिनभू
भवतापनप्रौढ़ग्न्य श्रीपतेभ्रमप्रहुन्न ।

'The lotus face of Śrīpāti should be concentrated upon whose loveliness cannot be measured by the loveliness of even a thousand moons. It is the annihilator of all afflictions of worldly existence and is therefore adorable.'

The above verse in the praise of Lord's face is another illustration of Upamā figure of speech. The following verse may be cited to illustrate the beauty of Upamā;

स्मरंतु भववन्तप हनितामुनितनाम् ।
पूर्णनन्दन्त्य रामस्य सातुराणावलोकनम् ।

'I reflect upon the affectionate glance of Rāma, possessed of infinite bliss, which like the ocean of nectar is the annihilator of the agonies of worldly existence.'

The resemblance between the supreme God and the ocean of nectar is remarkable.

There are a few more instances of Upamā, figure of speech in the tenth
chapter. Let us consider these figures elaborately.

तरणानिव सवर्णको चरणाकण्यालों ।
करुणापूर्णं चरितं ज्ञापयेन ते ॥ D.S.X,8

'O possessor of lotus-feet having a colour similar to that of the morning Sun, possessor of impeccable glory, full of compassion, bestower of boons, acquaint me with thy deeds.'

Here चरणाखण्ड is उपमेय and तरणानिव is the उपमान and the वर्ण or काल्पित is the साधारण धर्म. Another beautiful instance of उपमा employed by the Madhvacārya, is embodied in following verse,

लिल श्रीत्वरणकरणिवर्णो स्वनबादे ।
करुणापूर्णं चरितं ज्ञापयेन ते ॥ D.S.X,9

'O possessor of hue similar to that of the water born blue lotus, possessor of ruby-tinted exalted nail bases, full of compassion, bestower of boons, acquaint me with thy deeds.'

Here लिल is उपमान, श्रीत्व is उपमेय and राग or colour is the common quality. In another example in this verse परणिव are उपमान and नवेव are उपमेय and वर्ण is the साधारण धर्म .

कज्जूनिनन्दणं वर्णास्मितशकले ।
करुणापूर्णं चरितं ज्ञापयेन ते ॥ D.S.X,10

'O possessor of holy and excellent shanks resembling rainbow quivers. Omnipotent, full of compassion, bestower of boons, acquaint me with thy deeds.'

Here कज्जू is the उपमान, वर्णाकं is the उपमेय .

इमहत्प्रभोपनं परभोरुष्यरमले ।
करुणापूर्णं चरितं ज्ञापयेन ते ॥ D.S.X,11
O Thou having Ramā as a bee on sublime thigh hand-some like the radiant trunk of an elephant full of compassion, bestower of boons, acquaint me thy deeds.

Here इमहस्त् is the उपमान and परमोरु the उपेय and प्रभा is the common quality.

अस्योखलसुपुष्पक समवर्णांवर्णान्ति ।
करणापूर्णवर्णद च वरणां ब्राह्मण ने ते ।। D.S.X,12

'O Donner of an upper garment similar in colour to that of the fully blossomed lovely Asana flower. Full of compassion, bestower of boons, acquaint me with thy deeds at the time of death. Here अस्योखलसुपुष्पक is उपमान and the उपेय is आचारण and साधारण धर्म is समवर्ण

Madhvaçārya often employs this figure of speech with special charm. The first verse of the Ācarya's another stotra viz., नṛśimha-Nakha-Stuti, is an apt example of the figure of speech, Upamā,

पात्रू अमानृ पुरहृत्वान विरितलोपांगमानं च ग्यता।
क्रमस्य श्रद्धावलयादिकपद्यप्रक्षेपावलयाविधिता ।।
श्रीमलक विभवाय प्रततसुकृतायाविरितारितातिटुर।
प्रत्यथसत्वात्मान्तप्रविष्टमनस्तभिवता नाकिन्दृदेवः।।

(नṛśimha - Nakha - Stuti 1)

"Formerly mountains had wings; In their flight, they came down and buried whole cities. So God Indra cut off their wings with his massive thunder bolt.

Daityas, the born enemies of Gods are likened to huge bodied mountain like elephants and Lord Nṛsimha is the all powerful Lion. The spacious, sharp claws are compared to Indra's thundrebolt, each nail is effectual in smashing the gigantic demons. These nails are supremely superhuman and are imperishable,
eternal and divine pre-eminence is incessantly meditated upon by all the Gods with deep, sincere devotion for knowledge and light. The nails dispel the darkness of ignorance common to souls clothed with perishable bodies with active organs, which are always sensing pleasures.

Here, in the above cited verse, in the praise of Lord Nṛṣimha, the fifth incarnation of Lord Viṣṇu, His nails are compared to Indra's thunderbolt, which is a apt instance of the figure of speech Upamā.

VIRODHĀBHĀSA OR CONTRADICTION:

When two things are stated to be as though opposed or contradictory to each other though there is really no contradiction between them, the Virodhābhāsa arises. Because the figure contains apparent contradiction, this figure is called Virodhābhāsa. 24

This is clear from the following example.

स्मरणीयमुरो बिण्णो हे निरावातस्मीशितुः।
अनन्तमन्त्रविवर्ण भुजयोरतनां गतम्।। D.S.I,5

'The infinite chest of Lord Viṣṇu, the abode of Indirā, which lies between His arms, looking as though finite, should be meditated upon.'

The supreme Lord's chest though infinite, explained as finite lying between His arms is an instance of Virodhābhasā.

Madhvācārya in fact, is not head-strong in their use. He has not stuck to any one figure, but on the other hand uses many figures according to the occasion. The use of these many alaṅkāras no doubt has added much in the expression of ideas and culmination of rasa. With Madhvācārya, the use of
alāṅkāras is only a means to bring additional charm to his stotras.

THE METRICAL ANALYSIS OF MADHVĀCĀRYA'S STOTRAS;

Now let us consider the metrical distribution of the stotras composed by Madhvācārya. As a great poet philosopher of inimitable style and enviable calibre, Madhvācārya has used more than ten metres with different syllables. His mastery over these metres is astounding.

The Vedic metres are governed by the number of syllables only, though they maintain a particular internal rhythm, each of its own. This type of metre is called Chaṇḍas. From the Vedic chaṇḍas, the Anuṣṭubh alone survived and was very largely used in the composition of many scientific works in Sanskrit and in the two great epics viz., the Rāmāyaṇa and the Mahābhārata. This metre, however, tended to become regularised, so that the distinction between the aṅkāra-metre and mātra-metre practically disappeared. It is the later vernacular poetry, that followed the Prākrit, that in part revived and also created the Chaṇḍas, of which ovi and Ābhanga are the special types.

The earliest and the most important work in Sanskrit prosody is the Pingalachandas-Śāstra, attributed to the sage Pingala, which consists of sutras distributed over eight books. So far as the Sanskrit poetry is concerned a two fold classification of metres is therefore to be made into Jāti and Vṛtta;

A Jāti is a stanza the metre of which is regulated by the number of syllabic instants or mātras in each quarter.

A vṛtta is governed by the number of syllables, their quantity and the fixed order of their position in each quarter or line of a verse. The vṛtta itself is of three types;
i) *Samavṛtta*; When all its quarters are similar.

ii) *Ardha Samavṛtta*; When alternative quarters i.e., 1&3 and 2&4 are similar.

iii) *Viṣamavṛtta*; When all the quarters are dissimilar. This type is of rare occurrence.

The quantity or *matra* of a syllable is connected with the time required for its utterance. A syllable which is uttered in one instant is short; that which takes double the time required for the short syllable is long. Accordingly, the syllables are either short or long. A syllable is short if its vowel is short, and long if its vowel is long.

The vowels ('a, i, u, ī') (अ, ै, ू, ए) are short; the remaining vowels are long. But a short vowel becomes long in prosody when it is followed by an *anuvāra*, *visarga*, by a conjunct consonant and at the end of the *pāda*.

A short syllable is called *Laghu* and is denoted by the symbol (U) A long syllable is called *Guru* and is denoted by the symbol (—).

For the purpose of scanning metres, eight *gaṇās* or syllabic feet are devised, which are distinguished from one another by a particular combination of short and long syllables. The names and syllabic quantity of the *gaṇās* are given below:

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आदिभधवानानेषु यरत्ा याति लाधवम् ।
भनसा गौरवं याति मन्त्रि तु गुहलाधवम् ॥
```

Represented in symbols the *gaṇās* are as follows:
1. य - गण = U- - (Bacchius)
2. र - गण = - U - (Amphimacer)
3. त - गण = - - U (Anti-bacchius)
4. भ - गण = - U U (Dactylus)
5. ज - गण = U - U (Amphibrachys)
6. स - गण = U U - (Anapaestus)
7. म - गण = - - - (Mollosus)
8. न - गण = U U U (Tribrachys)

Sanskrit prosodists classify Vṛttas according to the number of syllables contained in each quarter. Thus they enumerate twenty-six classes of 'samavṛttās' as the number of syllables in each quarter of a regular metre may vary from one to twenty-six. Each of these classes comprehends a great number of possible metres according to the different modes in which long and short syllables may be distributed. For instance, in the class where each quarter contains six syllables, each of the six syllables may be either short or long, and thus the number of possible combinations is $2^6 = 64$, though not even half a dozen are in general use; so in the case of the twenty-six syllabled class, the possible varieties are $2^{26}$ or 87,108,864! But if we consider the cases where the alternate quarters are similar or all dissimilar, the variety of possible metres is almost infinite. Pingala, and the last chapter of 'Vṛta-ratnākara,' give directions for computing the number of possible varieties and for finding their places, or that of any single one, in a regular enumeration of them. The different varieties, however. Which have been used by poets are few when compared with the vast multitude of possible metres.
The distribution of metres, over twelve chapters of *Dvādaśa stotra* is as below:

I Chapter - *Anuśṭubh.*
II Chapter - *Anuśṭubh.*
III Chapter - *Totaka.*
IV Chapter - *Totaka.*
V Chapter - *Gāthā.*
VI Chapter - *Dodhaka.*
VII Chapter - *Vasantatilaka.*
VIII Chapter - *Sragvinī.*
IX Chapter - *Gāthā.*
X Chapter - *Gāthā.*
XI Chapter - *Anuśṭubh.*
XII Chapter - *Gāthā.*

Let us consider the definition of metres.

*Anuśṭubh*: Of *Aksaravṛtta* or *chāḍhas* the only example to be found in the classical Sanskrit poetry is the *Anuśṭubh*. There is however a certain regularity in it, which is clear from the following definition;

\[
\text{श्लोके षष्ठ गुरु भोयं सर्वन लघु पञ्चकम्।} \\
\text{द्वितीय पदयोहस्य समम् दीर्घमन्योऽ॥} \\
\]

*Anuśṭubh* has four *pādas*, each consisting of eight syllables. There are many variations of this metre, but the definition given above gives the type most commonly used. According to it, the fifth syllable of each *pāda* is short; the sixth is long; the seventh in the second and the fourth *pādas* is short and in the
first and the third *pādas* is long. The remaining syllables are either short or long.

In the present Madhvācārya's *Dvādaśa stotra Anuṣṭubh* metre occurs in first, second and eleventh chapters. To evaluva, let us discuss one example from each of these three chapters, by means of scanning.

**Chapter - I**

वन् दे वन्धे वन्धे वादुदेव निश्चलम्

इन्द्राणीयमार्थिके वरदेशरस्त्रस्मृतम् || D.S.I,1

**Chapter - II**

वशी वशी न कस्यापि योजितो विज्ञातांतिकां।

सर्वकर्त्ता न क्रियते तं नमस्ति रम्यापतितम् || D.S. II,5

**Chapter - XI**

दूरादूरादूरादो यथो तद्वाभाविकांत्यकान्।

आनन्दस्य पदेः बन्धरोगार्शिभविदम् || D.S.XI 7

The third and fourth chapter represent *Totaka vṛtta*. The definition of this metre runs, thus;

बद तेष्कभिसकार्युतम्।

Here the scheme of *gaṇās* is four सgaṇās. (s,s,s,s)

**Chapter - III**


cR cR I

कुर्वे भुवले स ये निन्त नियतं हरिषिद्विन्मित्य शतम्।

हरिरूप परे हरिरूप गुरुः हरिरूप ग्रामिः ग्रामिः ग्रामिः || D.S. III,1

**Chapter - IV**


gL-GL I

ब्रुचित्र्नमहाशिवरात्तिरन्तगुणः परम्।

सुखामुखमयः पदेः परम कस्म भविष्यति तत्स्थलम् || D.S.IV,3

The fifth, ninth, tenth and twelfth chapters represent a peculiar rare metre namely *Gāthā*. It *is a kind of metre in which every quarter of the stanza differs in the number of syllables are included under the general name viz, *Gāthā*.
Here in the first and third pādas, the number of syllables is twelve, whereas in second and last pādas is eleven, so it is called Gāthā.

Here first and last pādas have fourteen syllables, whereas in second and third have fifteen syllables.

It is a clear example of Gāthā, since the number of syllables differs in each line. The number of syllables is seven, ten, nine, and eight in the four pādas respectively.

The first half pāda has eleven and second has twelve syllables, which goes to prove Gāthā metre.

The sixth chapter is an apt example of Dodhaka metre. The definition of Dodhaka is as follows.

The scheme of gaṇās in this metre is three 'Bha' gaṇās and
two 'Ga' ganas.

The seventh chapter, represents, the famous Vasantatilaka metre of which definition runs thus;

The scheme of ganās in this metre is 'Ta, Bha, Ja, Ja, Ga, ganās.

The eighth chapter is an example of Sragvinī metre. Its definition runs as

The distribution of metres in Nṛsimha-Nakha-Stuti is as follows:

The metre implemented in Nṛsimha Nakha-stuti is a mixture of two metres. The first two pādas have nineteen syllables is Sārdulavikrīdita vṛtta. And the next two pādas have twenty one syllables in Sragdhara vṛtta. A number of variations are possible in such a mixture. The combination is examined below,
The metre implemented by Madhvācārya in his Kanduka stuti is Mātrāsamaka, which means the metre called mātrāsamaka consists of four quarters each of which contains sixteen syllabic instants.

Thus, Madhvācārya has used variety of metres in his stotras. The literary excellences displayed by Madhvācārya, here stand in testimony of his poetic genius.
References:

1. नियतिकृततिनियमरहितां ढाक्रैकम्यीनयपरतन्त्राः।।
   नसरसरसभिं निमितिमादवधती भारति कवेजयति।। (Kāvyapakṣa I-1)
2. Kāvyalāṅkāra - Bhāmaha, I,13
3. Kāvyalāṅkāra sutraṃttī - I
4. Ibid.
5. अलङ्कारान्तरस्यापि प्रतीती यथा भासते।।
   तत्परत्न न वाचस्य नासी मार्गीवनमर्तत।। (Dhvanyāloka II,27)
6. न कान्तमपि निर्भूषं विभाति अनितामुखयु।। (Kāvyalāṅkāra I,13)
7. काव्यशैलकारान्तु धर्मनङ्कारान्तु प्रचयते।। (Kāvyādarśa II,1)
8. अलङ्कारहिता विधवेष सरस्वती।। (Agnipūraṇa 34,13)
9. Kāvyalankārasutraṇttī, Vāmana I,2
10. Ibid., pp.85-86.
11. Dhvanīloka II,18-19
12. अनुपास शब्दसम्यं वैष्णवेःपि स्वरस्य यत।। Sāhityadarpana, X,3
13. अर्थक व्यंजनानां स्वस्यपतं एव सत्यं or एकस्य व्यंजनस्य सक्रूद्या असक्रूद्या सम्य।।
   The repetition of one consonant once or many times and repetition of many
   consonants once or many times and repetition of many consonants regarding
   their nature and order.
14. अन्द्रगुणामरोशर्ि मन्त्रहासेन वीकिताः।।
   नियमितस्ययन्त्र साम्यो यो नीभि तं हरिपृ।। (D.S.II,4)
15. अधिकवधं रत्नथ बोधाचिन्दि पिथाने बन्धुद्रतः।।
   केशव केशव शाक्त बने पाशाधारिति शूरवर्षेः।। ॥ ॥
   नारायणामलावर्णवद कारणवार्ण पूर्ण वरेण्य।। ॥ ॥
   माधव माधव साधक बनर वाधकबोधक शूरसमाधे।। ॥ ॥
   गोविन्द गोविन्द पुरानर बनर स्तन सुनन्दनवंदिपपिद।।
   विणो गृहिणो कृष्णो गृहिणो विवंदे कृष्ण गृहिणो मुनि गृहिणो।। ॥ ॥
मधुमूदन दानवसानन बने दैवतमोहित वेदंभित ।
विज्ञानम विज्ञानविज्ञान बने सुकृत संकुच्कृतवचे ॥ ६
वामन वामन भामन बने सामन सीमन शामन सानो ।
श्रीधर श्रीधर शन्धर बने भूधर वार्षक कन्ठरधारिन ॥ ७
हर्षकेश सुकेश परेश विवेने शर्पेश कलेश बलेश सुखेश ।
पदनाम शुभोज्व बने समुत्तलक भरामर भूरे ॥ ८
दामोदर दूरदायन बने दारितपारपार परस्मात ॥ ६ (D.S.v Chapter)

16. इयुतायक नन्दसहस चन्दनन्याित युधीनाथ ।
इयौवेदलर्वलनम नदाराथिनु गोविन्द बने । (D.S.VI,2)

17. सुतिरसारसरसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारसारs
मन्दिरस्यन्त्रस्यन्त्रक वन्दे
आनन्दतीरथपरानन्दवरद || ५
आनन्दतीरथकायस्यन्त्रक वन्दे ||
आनन्दतीरथपरानन्दवरद || ६

19. तदृ रुपकथ्यः य उपमानोपमेयस्य: || (Kāvyaprakāśa - Mammata p.48)
20. नियतारोपेयोपायः स्थावरोपः परस्य वः ||
ततौ परंपरं शिल्षेव वाचके भेदभाविवा || Kāvyaprakāśa X,p.51
21. उपमानोपमेयोरेव, न कार्यकारणादिक्योः, साधयं भवतौति तथोरेव समानेन धर्मेण सच्चन्तः
उपमा || ।।।।।।एकस्य द्वोषस्यत्यायाणां वा लोपे लुत्ता || यथेतथावदि शब्दः वत्तरः तत्स्वेव
उपमानताप्रतीतः || Kāvyaprakāśa pp.34-35
22. उपमा एव अनेकप्रकारवैधिच्छेन अनेकाल्लेखार्भीज्ञूता इति प्रथमं निणियम ||
(Alaṅkārasarvasva p.26)
23. उपमेका शैलुपी समासः चित्रमूर्तिकापेदातृ ||
रज्यति काव्यर्थेऽं नृत्यन्ती तद्वद्रां धेताः || (Chitramimāmsa)
24. विरोधः सोंविरोधेत्वा विरुद्धवेव यहयाः || (Kāvyaprakāśa X,p.76)
25. सामुखार्थ दीर्घश्च विसर्ग: च गुरुभवेतृ ||
वर्ण्यं संयोगपूर्वश्च तथा पादवन्गारोपि वा ||