Chapter III

Literary Excellence of S. M.

Mammaṭa the well known author of the Kāvyaprakāśa states that the creation of a poet is superior to God's creation. God's creation has many limitations in various respects, especially in pleasing the hearts of the people. But a poet's creation has no such limits.¹

A Kāvyā or a poetical composition is classified as a Mahākāvya or an epic-poem if it has the eighteen-fold descriptions among other requirements. Besides, its beginning should be with any one of the three viz., benediction, salutation, a clue about the subject-matter of the poem.

The story of a Mahākāvya should ordinarily be based on mythology or popular historical event. Its hero should be a noble person. The purpose of the composition should be to bring the "Caturvidha Puruṣārtha" viz. Dharma, Artha, Kāma and Mokṣa to the readers.

The eighteen important descriptions are of city, sun, mountain, seasons, moon-rise, sun-rise, the garden-sports, water-sports, drinking-parties, love-in-union, love-in-separation, wedding ceremony, begetting of children, strategy decisions, sending of envoys, invasion, war and victory of the hero.
The epic-poem should be in cantos which are not too long nor too short. The number of cantos should not be less than eight and not more than thirty.\(^2\) There should be change in the metre at the end of every canto.

The eighteen-fold descriptions mentioned by the famous poet Daṇḍin seem to be of guiding nature and not mandatory. The importance here is laid on the continuity of the poem and the story therein with befitting variety of descriptions in between. Even the great poet Kālidāsa has not obeyed these rules fully. Both of his Mahākāvyas do not have some of the descriptions enlisted above.

Similarly, the pre-requisites of a Mahākāvya are not so mandatory According to Daṇḍin and Bhāmaha, well-knit cantos would form a Mahākāvya. Here, a Mahākāvya is a poetical composition with running story and descriptions. The poem S M. of N. P. satisfies all the major requisites of a Mahākāvya. Hence, it is a Mahākāvya both in letter and spirit. The hero of the poem is none other than great M., the incarnation of god Vāyu, who can bless the good to achieve salvation and who harms the wicked.

Now let us consider the metrical distribution in the poem. As a great poet of inimitable style and enviable calibre, N. P has used 55 metres which include fourteen types of the metre called Upajāti His mastery over these metres is astounding. The distribution of metres over 1008 verses of sixteen cantos is as below:

**The Distribution of Metres in S. M.**

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In toto, forty-two metres are used. If we take into account the fourteen types of Upajati used in the tenth canto, the total number of the metres used comes to fifty-five. In the tenth canto itself fifty-three metres are used; including fourteen types of Upajati. All the metres except the two (Upendravajra and Ratnamala), which are used in the poem, are used in the tenth canto.

The poem is so rich in metres that N. P. has not left any popular metre untouched. The statistics of such metres is astonishing.

He has used varieties of metres as above; the distribution can be done syllable-wise or syllabic instant-wise as explained below.
No Metre with less than eight syllables is used. Metres used:

1. *The metres with eight syllables*: These are coming under *Anuṣṭubh*, and have many varieties. The varieties used by the author are *Maṇavaka*, *Vidyunjālā* and *Pramāṇikā*.


5. *Śakvari*: Metre with fourteen syllables in a quarter: *Vasantatilakā*.


11. Metres (half-equal metres): *Puṣputāgrā*.

The poem that is amply and abundantly alliterated and full of figures of speech, speaks, by itself about the poetic ability of N P. The metres in variety used appropriately to supplement to the sentimental ups and downs of the readers make him an imitable poet of his own style.
Figures of Speech in the Poem:


1. **Upamā (Simile)**

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 commoners alike.

*Upamā* is defined by Mammaṭa as the similarity in two different objects. He considers Simile as of two types i) *Pūrnā*, and ii) *Luptā*. Again on a different basis, he divides it into two other types i) *Śrauti*, and ii) *Ārthī*. These similes are expressed through sentences (*Vākya*), compounds (*Samāsa*) and Affixes (*Taddhita*).

The rhetoricians consider *Upamā* as most important and most attractive. Ruuyaka has gone to the extent of remarking *Upamā* as the seed or basis of all other figures of speech.

One more writer considers *Upamā* as the crown-jewel and as the mother of poets. Appayya Dīkṣīta calls *Upamā* as a 'Dancer' who dances to entertain people. With this background we may consider without any doubt that a poet's poetic ability is reflected in his use of 'Simile' in the poem.

N. P. who is no doubt a great poet has used this figure of speech most frequently and in a very attractive manner. It is worth while to consider some example from his poem to know about his ability and greatness.
The description of Hanuman falling at the lotus-feet of Sri Rama is compared to a person bent with the burden of heavy load on him. The comparison is that Hanuman is bent with heavy burden of devotion towards Sri Rama. Sri Rama lifts Hanuman with his lotus hands like a person helping another to withstand the burden on him.7

In another verse8 Hanuman is compared with an arrow shot by Sri Rama. The verse is full of adjectives applicable equally to both the arrow and Hanuman. The adjectives are applicable to both comparing simultaneously each with the other; hence the simile is called Silsopamā. The adjectives which qualify Hanuman and the arrow are explained herebelow:

1. Karṇatamāṇīya muktah: i) that which was released after bringing it near the ear; applicable to the arrow since the string of the bow is to be pulled to that extent to discharge the arrow, ii) who was drawn near the ear and sent with an assignment; applicable to Hanuman who was called near the ear to communicate the secret message for its onward transmission to Sītā.

2. Sphuran: Self-illuminating (applicable to both)

3. Satpakṣapatī: i) with feathers (arrow), ii) one who is partial to the good (Hanuman)

4. Vairi-bhayaṅkarah: Applicable to both of them as both frighten their enemies

Similar simile is there in describing Hanuman and cloud with proper adjectives. This shows the mastery of the poet9 The words used are worth-studying.

1. Gobhīḥ samāṇandatarūpasītah: applicable to Hanuman as the one who pleased Sītā with his words., ii) applicable to the cloud as it pleases the vegetation with its water.
2. *Svavahm-nirdagdha-phañkaśrāśih*: i) Hanumān who burnt with fire set to his tail, the demons en masse, ii) the cloud which burns trees en masse with the fire of its lightning.

3. *Tīnambudhiḥ*: applicable to both Hanumān and cloud which cross the sea.

4. *Viṣṇupade*: i) applicable to Hanumān in the sense of the lotus-feet of Śrī Rāma; ii) applicable to the cloud in the sense of the sky.

5. *Nanāma*: Hanumān saluted, ii) the cloud remained subdued (in the sky)

Also, while comparing Sītā, who got herself proved ‘pure’ through the test of fire, N. P. inimitably finds a similarity between her and the gold-necklace prepared from the gold purified through fire.¹⁰

While depicting the picture of Bhīma who burnt the lac-house and saved his brothers and mother, the poet compares him with ‘Yogi’ who burns his body and reaches the destination.¹¹ The pun is applicable to Bhīma as well as to a Yogi. This verse is also worth-understanding word by word:

1. *Yogabalā*: i) Bhīma with his strategy,  
   ii) Yogi with the strength of his Yoga

2. *Purāṇa dagadhvā*: i) Bhīma burnt the lac-house;  
   ii) Yogi burns his body.

3. *Sahajān dharmāniva dadhanah*: i) Bhīma with his brother (Dharma etc.);  
   ii) Yogi with his Dharma (good deeds)

4. *Adāribhāvena*: i) with the enmity of Hidimba-demon,  
   ii) without the body-decay

6. *Jagatsu pūjyah* applicable to both Bhīma and Yogi

7. *Nārāyaṇānāmasasāda*: i) found (reached) Vedavyāsa  
   ii) found Viṣṇu, the Lord of Vaikuṇṭha
In another comparison the black hair of Draupadi is compared to the black serpents. While the black serpents are used by a person knowing the "Mantra" to kill his enemies, Bhima, similarly made use of the event connected with Draupadi's hair to kill Dussāsan.\(^\text{12}\)

The poet is well-versed in using similies in chain. Bhima's three-fold character is compared beautifully as below. He was like a bee, interested in the lotus, in devotion towards the lotus-feet of Śrī Kṛṣṇa. He was like a swan interested in the lotus in looking after the lotus-like face of Draupadi. He was like a sun to the collection of lotuses, as far as his people were concerned.\(^\text{13}\) Also the demons who were hit to death by the Wind-god are compared to the wind-stricken clouds going into pieces and dispersing in the sky.\(^\text{14}\)

In one of the verses the Brahmasūtras are compared to the sun while the words of Vedavyasa are compared to sun's rays.\(^\text{15}\)

As directed by Lord Nārāyaṇa, the Wind-god desired to incarnate as M. on earth. This immediate acceptance of the order by him is beautifully compared to 'a servant wearing a jewelled crown, offered by his master, in all humility,' and 'like wearing the garland of desires and wishes of all gods.'\(^\text{16}\)

The dullard who was taken over by Lord Anantāsana to foretell and announce the incarnation of the Wind-god is compared by the poet to a dancer or actor on the stage.\(^\text{17}\)

The village Śivalli and the presiding deity Anantāsana are beautifully compared to the Ilāvṛta-khanda and Lord Śiva, and the Vedādri hill is compared to Meru mountain.\(^\text{18}\)

Here we may go deep into an interesting verse wherein the maiden during her marriage with Madhyagehabhatta has been compared
to 'knowledge of the Vedas.' The pun and simile reflect how best a comparison can be made. The adjectives used with pun are as below:

_Pumsām artham dātumucitam:_ i) for the good people in the world, he was capable of giving M.; ii) as far as the Vedas are concerned they are capable of giving the knowledge of Parabrahman to the good people.

_Ucitam:_ i) suitable for Madhyagehabhatta; ii) suitable for the study of priests.

_Suvānālasitam:_ i) decorated with gold ornaments; ii) decorated with good words

_Vipravrsahapratipāditam:_ i) Given away in marriage by a brahmin, ii) preached by a good preceptor.

_Kāmyam vedavidyāmiva:_ The simile is between the maiden and the vedic lore.

The most beautiful verse with a chain of similes is the following in which the pleasant life to Madhyagehabhatta in the company of his wife is beautifully described in a philosophical manner.

Madhyagehabhatta was entertaining people with the narration of holy stories of Lord Visnu. It was like nectar. It was not only entertaining human beings but also pleasing gods who were serving Lord Ananteśvara at Rajatapīṭhapura. This comparison of the stories of the Lord with nectar is worth-remembering.

Madhyagehabhāṭṭa while explaining the greatness of Lord Visnu decided to surrender to the Lord for begetting a son. He pondered that the devotion won't go waste as the same stands substantiated in the case of Kardama, Parāśara and Pāndu who could get famous children by worshipping the Lord. Here also the comparison is very interesting and instructing.
A comparison which will remain ever green in the reader's memory can be found in the ninth verse of the sixth canto. Here M. was at Rāmesvaram. He was addressing a gathering full of scholars. He was explaining the Aitareya Sūkta. Some scholars interpreted the sūkta in a different manner and questioned him about the correctness of his interpretation. He then explained to them that every sentence in the Vedas has three different interpretations, the Mahābhārata has ten meanings and every word in the Visnusahasranāma has hundred meanings. Here the scholars though got stunned at the statement asked him to explain the hundred meanings of the Visnusahasranāma. He immediately started explaining the hundred meanings of the first word 'Viśva' quoting from grammar, upanisads etc., The flow of meanings was so continuous that the scholars who were well-read could not digest all the meanings. They immediately begged to be pardoned.

Here the flow of words from M. is compared to the water flowing on the dooms-day and the scholars to the small wells which cannot receive and store all that water. In my opinion this comparison is the best in the whole poem.23

Sage Vedavyāsa with his dark body having a tilaka on the fore head as seen by M. is compared by the poet to a mountain of sapphire having a ruby at the top.24

While advising M. to go back to his place to compose a Bhāṣya on the Brahmāsūtras to help people to ward off their ignorance, the poet takes the opportunity to use a simile. Lord Nārāyaṇa says that the words of M. would work as the rays of the sun. The sun's rays make owls in-active and the lotuses blossom. Similarly his works according to Lord Nārāyaṇa would silence the wicked and impart knowledge to the good.25
In one more instance, a scholar named Pundarikapuri fails to interpret the Vedas as interpreted by M. Here the poet compares Pundarikapuri to an ancient character Paundraka Vasudeva who had cut a sorry figure by intending to become Vasudeva-Krsna by wearing Srivatsa and having Garuda as his vehicle. Padmatirtha who was responsible for stealing M.'s library was not forgiven by the latter like a lion not forgiving forever, a pig which has killed its cubs. This simile is full of pungent remarks to the miscreant Padmatirtha.

Another impressive comparison is found in the comparison of M., king Jayasimha and other kings in the assembly of king Jayasimha. The poet compares the Acarya to the full-moon, Jayasimha to Angaraka (mars) and other kings to stars. The meaning is that the Acarya was shining like a full moon.

One more simile comparing 'Upanisad-bhāsyas' of the Acarya to the 'temple of gods' blessing the persons coming in search of knowledge is very interesting.

Thus N. P. has exhibited his poetic calibre by using 'Simile' in the best possible and appropriate manner in his own inimitable style.

Slesa (Pun or Paronomasia)

This figure of speech is an important one. Slesa (pun) generally means using the same words in two or more different meanings. This figure is considered as mainly dependent on meanings. When words, because of the difference in meaning, pronounced similarly mean differently depending upon the contexts, the figure of speech is called 'Slesa' or Pun or Paronomasia.

In the prayer before beginning the actual composition the poet uses his talent in saluting both sage Vedavyasa and Lord Krsna using adjectives
common to both of them. Both are renowned as Kṛṣṇa by name. One was Vāsistha Kṛṣṇa and another was Yādava-Kṛṣṇa. The adjectives are used for both as below:

_Yatpālitam nityam gokulam_ : i) The Vedas which were protected by Vedavyāsa eternally; ii) The cows which were protected by Śrī Kṛṣṇa always.

_Anākulam, anāvilātma ullalāsa_ : i) without any change (Vedas) with pure form came to light, ii) without any worries, with good mind came to light.

_Nirādaṇīlabhāse_ : i) having the colour of body similar to a dense cloud (applicable to both)

_Kṛṣṇāramanapriyāya_ : Beloved of Pandavas, the husbands of Kṛṣṇa (Draupādi) (applicable to both)

_Tasmai kṛṣṇāya namah_ : Salute to that Kṛṣṇa (applicable to both). Here the poet’s ability is worth-appreciating. He has used many such words with pun. Examples are:

_Pārthivasārtham_ : The group of kings; the group of trees (I 38)

_Sattvāni_ : Kirmīra and other demons; lions, tigers and other wild beasts. (I. 38)

_Dvijihvā_ : wicked persons with malice; those with two tongues (serpents) (I. 39)

_Maṇimatpurogān_ : Those led by demon Maṇimat; having serpents prominently (I. 39)

_Kīcakaugham_ : Kīcaka and his followers; groves of hollow bamboos; (I. 40)

_Dhārtarāstran_ : Kauravas; the swans with red feet (I.42)

The genius of N. P. in using Pun is found in the sixth canto. Here he uses eight verses to describe Vedas and Draupadi simultaneously.
D. R. Vasudeva Rao translates:

VII. 24. Having seen the group of the Vedas misinterpreted by the mayavādis, Madhvācāryā who is an ocean of kindness vowed to refute the doctrine of the mayāvāda even as Bhima vowed to kill Duṣṣasana. (1) The group of Vedas is the ornament to the persons eligible for study. It has its form manifested in the ripe minds of the excellent brahmins such as (the seers) Vasistha, Vāmadeva and others. It has the delightful six auxiliaries such as the science of proper articulation and pronunciation, science of prosody, grammar, etymological explanation of difficult Vedic words, astronomy and ritual. It is well decorated by the garland of gems (in the form) of the bright Brahmāsūtras. (2) Draupadi is an ornament to the three worlds. She has a suitable human form manifested by the perfect mind of the eminent brāhmins Yāja and Upayāja (the priests of Drupada from the sacrificial offering). She has delightful limbs. She is well decorated by the garland of bright jewels in the string.

25. (1) The group of Vedas is brightened by the fourth part of a hymn, beautiful order and ideas. It is associated with the well-known qualities such as the clarity of letters and others. It contains meanings as explained by Bhārata and the (sattvic) Purāṇas. It contains a suitable covering (as it cannot be understood by the ineligible ones) and it has the great brightness of the accents (such as udātta and others.) (2) Draupadi is rendered bright by her feet, fine gait and graceful movement. She has a famous complexion and qualities (such as) devotion to Lord Hari and others. She is married by the Pandavas, the best of the clan of Bhārata. She had a proper attire and the great brightness of (melodious) voice.

26. (1) The group of Vedas is recited (in the form of mantras) in good, important yajnas like the Rājāsuya and others. It contains a firm view of
the attributes of Lord Kṛṣṇa. It is capable of teaching of all dharmas (such as the sandhyopāsanā and others). It is saluted by the groups of people like a mother. (2) Draupadī was engaged (as the helpmate of Dharma-raja) in good, important Yajnas like the Rājasuya and others. She had a firm mind in the attributes of Lord Kṛṣṇa. She was clever in teaching all dharmas and she was saluted by the group of people like a mother.

27. (1) The group of vedas is unhappy on account of the forced (mis-) interpretation of the upanisads (which are like the head of the vedas) which are accepted as an authority in the assembly (of pundits), by the wicked māyāvādī who, by giving up the great path of reasoning (accepted by the vedanta) justified Brahmanhood in himself. (2) Draupadi is unhappy on account of the dragging of her locks of hair in the assembly (of the kauravas) by the wicked, deceitful Duḥṣāṣana, who by giving up the great path of justice, justifies is own lordship (over the piece of land belonging to the Pāṇḍavas.)

28. (1) The group of vedas misinterpreted (by the māyāvādīs) was looked at indifferently by some virtuous persons who were rendered weak by the force of (the demon) Kali and were made to deviate from the good path. It was looked at with sorrow only by some sages. (2) Bhiṣma, Droṇa and others who were rendered weak by the force of (the demon) Kali and were made to deviate from the good path looked in-differently at the dragging of Draupadī's hair. She was looked at with sorrow only by Vidura and other witnesses of dharma (such as Āditya and others)

29. (1) The group of vedas propounds again and again and clearly the Supreme with whom it deals as Vāsudeva as the bearer of the earth and as the Lord (Ātmetyevopasīta) It its view the Lord possesses full, auspicious qualities, is birthless and is different from the entire world (2) Draupadī was
loudly crying out the name of the Lord as Vāsudeva, Dharanidhara, and Nātha.

She was meditating upon Him in her mind as one possessing full, auspicious attributes, free from defects and different from the entire world.

30. (1) The group of Vedas which is greatly respected (protected) by Vāśistakṛṣṇa (Vedavyāsa) declares that the doctrine of identity should be rejected by the learned ones. This doctrine is not at all just. It is sad that such a thing is proclaimed. The group of Vedas is free from defects (such as pauruseyatva and apramānikatva). As there is no other protector than Madhvacārya it is eager for protection. (2) Draupadi was crying that the dragging of her saree be stopped by the wise people (like Bhīma and others). She was saying that this gambling was not at all righteous. She was comforted by Yādavakṛṣṇa (Vāsudeva). She was free from defects. She had no other protector than Bhīma and hence she was eager for protection.

31. (1) That Madhvacārya who is an ocean of compassion and who has full knowledge made firm vow on seeing the group of Vedas to refute the doctrine (of the wicked māyāvādis) even as formerly he made a firm vow as Bhīma, the most eminent of the clan of Bharata, on seeing Draupadi, to kill the wicked Kauravas (who are the helpers of the wicked Duryodhana and others.)

The above is what is called antyakulaka, where the verb occurs at the end of a group of verses.

Example of Antyagugma with ślesa

The antyagugma with ślesa i.e. two continuous verses having a verb at the end of the second verse and having two different meanings, can be found in the last two verses of the sixth canto. The two verses describe the
beauty of the Himalaya mountain and that of Lord Viṣṇu, simultaneously with the help of same words used as adjectives but giving different meanings. D. R. Vasudeva Rau has translated as follows:

56. "(Verses 56 and 57 form the 'antyayugma' and as such they have to be read together. The poet describes the glory of Lord Nārāyaṇa and that of the Himālaya mountain. He says that on seeing this mountain the ācārya remembered the Lord who is embraced with the hands by the smiling Lakṣmī, who sleeps (for four months) on the bed of Śeṣa for the happiness of the virtuous, who dwells in the hearts of the happy gods, who is supreme and who has a body that shines like the place having an emerald)

"Madhvācārya who has composed the śāstra that gives abundant bliss meditated on Lord Nārāyaṇa (the foe of the demon Mura) on seeing the Himālaya mountain which is surrounded by ponds of lotuses that have bloomed well, which has endless (or, indestructible) garlands of flowers and beds for the enjoyment of the virtuous, which contains trees that have branches of flowers that have bloomed, which is high (or, excellent) and which possesses pre-eminent lustre on account of the place replete with emeralds.

57. "(On seeing that mountain which bears the earth the ācārya meditated upon Lord Nārāyaṇa (the foe of the demon Mura) who is saluted at his feet by a host of great sages, who dons the pitāmbara shining like gold, who has put on shining jewel-ornaments, who has worn excellent golden bracelets (on His hands), who has the shining garland of wood-flowers, who has captivating beauty and who has a body of faultless bliss.)

"That Madhvācārya who has composed the śāstra that gives intense happiness meditated on Lord Nārāyaṇa (foe of the demon Mura) on seeing that Himālaya mountain (the bearer of the earth) which contains a host of great sages
bowing near its feet. It has a sky (over it) rendered bright by the gold on the peaks. It has a group of lustrous jewels. It is rendered bright by its golden, pre-eminent bases. It shines on account of the rows of good trees. It has delightful beauty and a shape causing good happiness.”

In the seventh canto34 there is the description of trees and sages of Badarikāśrama through Pun.

VII. “2. Madhvācārya saw that Badarikāśrama where trees having wonderful branches shone. They would bear the cold, rain and the heat of the sun. They were famous with the big forests. They were the shelter to birds and were touching the sky. Similarly, sages belonging to different vedic divisions shone there. They would bear the cold, rain and heat of the sun. They were the shelter to the brahmins famous for the performance of big sacrifices. They were meditating on the feet of Lord Visnu.

3. “Madhvācārya saw that Badarikāśrama that contains birds beginning with parrot and others having a group of words that are like nectar to the ears. It contains birds having good wings and (also) white, excellent swans having their firm mind in the lotuses most dear to them. Similarly, it contains sages beginning with Sukācārya and others having a group of words propounding the Lord’s attributes. It contains brahmins having a good (vaisnava) tenet and (also) pure, eminent ascetics having their firm mind in Lord Nārāyaṇa most dear to goddess Ramā.

4. “That Madhvācārya saw that Badarikāśrama which is like Vaikuntha. It is filled with the groups of flowers and sages. It fulfils the desires of the minds of the virtuous who are devoted to the (supreme) independent Lord. It is inaccessible to those devoid of knowledge and devotion. It contains people having no hatred for one another. It is the abode of Lord Vedavyāsa. (Vaikuntha
which is the abode of Lord Nārāyaṇa is filled with the hosts of gods. It fulfils the desires of the minds of the virtuous who are devoted to the Lord. It is inaccessible to those devoid of knowledge and devotion. It contains people having no hatred for one another.)"

(Translation by D. R. Vasudeva Rau)

Further, in the eighth canto there are verses which refer through pun to both Lord Rāma and Lord Kṛṣṇa. D. R. Vasudeva Rau translates:

VIII. 19. (1) "The compassionate, venerable Lord Nārāyaṇa who pleases the gods along with the vasus (or the sun or brāhmins such as Visvāmitra and others) was born formerly (in treta age) on earth in the solar dynasty as Śrī Rāma to whom king Daśaratha of excellent prosperity who has conquered the ten directions and destroyed the foes, became the father.

(2) "The compassionate, venerable Lord Narayana who was the giver of happiness to Vasudeva was born on earth formerly (at the end of dvāpara age) in the lunar dynasty as Śrī Kṛṣṇa to whom the chariot which conquered the ten directions and which killed the foes became the producer (cause) of all supreme wealth

20. "Even Mahāsēṣa (the lord of serpents) who is dear to Lord Nārāyaṇa (the Lord of the world) was born on earth as Laksmanā. Afterwards the birth of discus and conch took place (their abhimanis Manmatha and Aniruddha respectively were born as Bharata and Satrughna). Of these two (Rāma and Laksmanā) that son of Daśaratha who is the elder brother of Laksmanā, who has conquered the moon by the lustre (of his face) and who is charming is called by the name of Rāma."
2. "Even Sesa who is dear to Lord Nārāyaṇa (the Lord of the world) was born on earth as Balarāma. Afterwards the birth of fear to the enemies took place. That Balabhadrā who has conquered the moon by the lustre (of his body,) who is the elder brother of Śrī Kṛṣṇa and who is pleasing is called here by the name of Balarāma.

21. (i) "Afterwards that able Śrī Rāma looked at again and again by the father (Dasaratha) who is unable to bear the separation was taken to the forest by the sage (Viśvāmitra) who is put to fear by the wicked persons (such as Subāhu, Mārica and others). Then that Śrī Rāma killed the demoness (Taṭākā) born in the āsurik dynasty.

(2). "Afterwards that able Śrī Kṛṣṇa looked at again and again by the father (Vasudeva) who is unable to bear the separation was taken to Brndāvan (the abode of Nandagopa) by Vāsudeva (who is meditating on the Lord) who is put to fear by the wicked Kamsa. Then that Śrī Kṛṣṇa killed the demoness (Pūtanā) possessing āsurik nature.

22. (1) "Afterwards the group of the virtuous persons beginning with the gods and others praised that Śrī Rāma who is destroying in the battle (the demon) Subāhu who is engaged in war, who hates the sacrifice of Viśvāmitra, who has cruel hairs, who shelters evil and who is most wicked.

2) "Afterwards the group of the virtuous persons beginning with the gods and others praised that Śrī Kṛṣṇa who has good shoulders, who is engaged in slaying in the battle the wicked persons beginning with the cruel Keśi and Arista who hate the sons of the sages having matted locks of hair.

23 1) "This Śrī Rāma to whom the entire collection of vedas is dear (or, who is dear to sages such as Viśvāmitra and others knowing all the vedas), who has obtained all the beautiful, desired things and who is wandering in the
bright sacrifice having brāhmīns possessing vedic sounds (like udātta and others) and bright qualities (such as devotion and others) sported honouring the words of sage Viśvāmitra uttered affectionately.

(2) "This Śrī Krṣṇa who is dear to the entire herd of cows (or, who is dear to all the people of Nandagokula), who honours the beautiful cowherdresses who have the heat of cupid and who have words and knowledge combined with affection, sported wandering in the Brṛṇḍāvan which is rendered bright by moonlight and which has the bright and melodious sounds of birds.

24. (1) "Śrī Rāma who is accompanied by his younger brother (Lakṣmana) and sage Viśvāmitra went to the beautiful town of Mithilā dear to king Janaka. That Śrī Rāma who is entering this town and who is the sole beautiful person in the world became the cause of joy to the eminent eyes of men and women.

(2) "Śrī Krṣṇa who is accompanied by his elder brother (Balarāma) and all the (cowherd) friends went to the town of Mathurā dear to his father (Vasudeva). That Śrī Krṣṇa who is entering this town and who is the sole beautiful person in the world became the cause of joy to the eminent eyes of men and women.

25. (1) "After entering the town Śrī Rāma by whom the bow of Śiva was effortlessly broken and the prowess of the princes having a tough army was destroyed and who is the father and preceptor of Brahmā served the sage Viśvāmitra and pleased His relatives (such as Lakṣmana and others) by His unlimited ability.

(2) "After entering the town (Mathurā) that Śrī Krṣṇa by whom the bow of Śiva (given to Kamsa) was effortlessly broken, by whom the prowess of Kamsa, son of king Ugrasena, was destroyed and who is the father and preceptor
and pleased His relatives (such as Vasudeva and others) by His unlimited ability (shown in the form of victory over Jarāsandha and others.)

26. (1) "Śrī Rāma accepted (in marriage) Sītā (of the form of Śrī Lākṣmī) who has come to the earth, who is the daughter of king Janaka and who has eyes like the lotus-petals. Having conquered by His sport (in the eyes of the ignorant) Parasurama (the enemy of kings) He reached the town of Ayodhyā which is impassable like the sea and obtained happiness.

(2) "Śrī Kṛṣṇa accepted (by force) Rukmiṇī (of the form of Śrī Lākṣmī) who has come to the earth, who is the daughter of the king Bhīṣmaka and who has eyes like the lotus-petals. Having conquered the enemy-kings Rukmi, Jarāsandha and others by His sport, He reached the town of Dwārakā which is impassable by sea and obtained happiness.

27. (1) "Śrī Rāma who is doing what is dear to the virtuous sages (such as the slaying of Rāvana and others) went without sorrow to the forest quickly as if only for the pleasure of Kaikeyi (the little mother) along with the auspicious wife (Sītā) and an excellent friend Lākṣmāṇa who is like a pole of great victory (or, who has the flag-staff that produces great victory.)

(2) "Śrī Kṛṣṇa who is protecting the virtuous sages dear to Him went gladly (in order to kill the demon Nāraka) for the pleasure of Aditi (mother of Nāraka) along also with the auspicious wife (Satyabhāma) and an excellent friend Garūda who is a sign of the pole of great victory.

28. (1) "That Śrī Rāma who went to inaccessible places like those beginning with Citrakūṭa mountain and others which were crossed by him and who, having killed many haters of the virtuous like those beginning with Khāra,
Dūṣāṇa and others obtained for them, after their prārābḍha karma, the (eternal) hell known as Mahātamas which causes (even on hearing) great fear to all people and which is unendurable (on account of everlasting suffering.)

(2) “That Śrī Kṛṣṇa having gone to and crossed inaccessible places such as those beginning with mountains and others and having killed in order many enemies of the gods who are cruel and full of defects and also (the demon) Naraka obtained for them the mahātamas which causes fear to the world and which in unendurable.

29. (1) “Śrī Rāma who is dear to His devotees and who carried away destroyed the multitude of Indra’s foes (such as Khara, Dūṣāṇa and others) who were put to sorrow greatly (in war) and who have pride (due to prosperity and others) and forgetfulness (of their duty) obtained splendour along with the dear wife (Sīta) who is worshipped in the world and who has the excellent lustre spread in the courtyard of the beautiful hermitage (Pancavati.)

(2) “Śrī Kṛṣṇa who is dear to His devotees and who carried away the pārijāta tree of the gods who possessed pride (due to prosperity and others) and forgetfulness (of the fact that He is their master) and who are put to sorrow greatly obtained His house (Dvārakā) along with the dear wife (Satyabhāmā) who has (her) superior ability displayed in the delightful and effortless battle (with Indra) and who is worshipped by the world.

30. (1) “The venerable Śrī Rāma ignored (for the time-being) His enemy, the ten-headed Rāvana who has conquered again and again the group of kings and gods who are the lords of the directions and therefore is terrible to others and who is carrying away Sītā (the form of His wealth) who is most dear and who is shining in this hermitage.
(2) "The venerable Śrī Kṛṣṇa ignored the enemy (Duryodhana) who, having conquered again and again the ten directions and the group of kings having abundant wealth causes fear to the enemies and who takes away (at the game of dice) the shining wealth of the most dear Pāṇḍavas (at Indraprastha.)

31. (1) "Śrī Rāma who was saluted (at Rṣyamuka mountain) by apes beginning with Hanumān and others, one day killed Vāli (son of Indra) with His arrow and gave to His dear Sugriva (son of Sūrya) his own excellent kingdom (of Kīśkindha) free from enemies.

(2) "That Śrī Kṛṣṇa who was saluted (at Upaplāvya) by Bhima (son of Vāyu) and others enthused Arjuna (son of Īndra) by His Gitopadesā (to fight against the Kauravas) and gave to His dear Yudhiṣṭhira (son of Yama) his own excellent kingdom free from enemies such as Dhrītarāṣṭra and others.

32. (1) "There (at Rṣyamuka mountain) Śrī Rāma who killed (the demon) Madhu having obtained happiness by the excellent news of Śita (His wife) that came out of the mouth of Hanumān (son of Vāyu) and shining on account of the tough army of the monkeys went to the town (of Lankā) that is in the middle of the sea and that is served by the demons.

(2) "There (at Upaplāvya) Śrī Kṛṣṇa who killed Madhu having obtained happiness by the excellent news (of the slaying of Kichaka) of the Pāṇḍavas that came out of the mouth of Bhima (son of Vāyu) and shining on account of the discus (Sudarśana) which is as sharp as the sun went to the town (of Dvārakā) that is in the middle of the sea and that is served by the people of merit.

33. (1) "Śrī Rāma who possesses valour shown by the group of sharp arrows killed the elephant in the form of the stout Kumbhakārṇa who is arrogant (on account of his strength), who is in the company of the elder brother (Ravana) and (also) of Indrajit (the enemy of Indra), who is a burden to the earth and who has a large army.
(2) "Sri Kṛṣṇa destroyed with Arjuna's sharp arrows and His discus the vast Kaurava army which is strong and a burden to the earth, which has big elephants and demons as soldiers.

34. (1) "After the killing of Kumbhakarna and others, Śrī Rāma who does for a long time what is good to the virtuous, obtained perfect identity with His original form (of Śrī Viṣṇu) after reaching Ayodhyā along with His wife (Sītā) who (to show her purity) entered the fire and with His brother (Lakṣmanā) and other important persons (such as Hanumān, Sugrīva and others).

(2) "After destroying the Kaurava army Śrī Kṛṣṇa who does for a long time what is good to the virtuous obtained perfect identity with His original form after reaching Vaikuntha along with the wife (Rukmīṇī) who entered the fire (at the time of ascent to heaven) and with the brother Balarāma and others."

There are many more instances where N. P. has used Ślesa or Pun with propriety and effect. This shows N. P. as a master of Pun

Rūpaka (Metaphor)

When in simile (Upamā), Upameya and Upamāna are not distinguished, the figure of speech is called Rūpaka (Metaphor). This is nothing but simile without distinction of things being compared with. That is there is identification of the two even though they are quite distinct. N P has cleverly used this figure but not so frequently as he has used 'Simile' and Pun'. Some examples can be given from S M. to show the ability of the poet in using this figure, viz. Metaphor.

In the first canto while saluting his father Trivikrama Pāṇḍita, the poet identifies his face with the moon who could ward off the darkness of ignorance through 'Tattvapradīpa' full of rays (sentences) giving happiness to the people of the world.
Equally beautiful is the 'Metaphor' used while the poet apologizes to the readers for unknowingly disordering the happenings in the life of M., in his descriptions i.e. not in the order of happenings chronologically. He identifies himself with an inexperienced person trying to make a garland out of jewels not knowing the suitable place for jewels in the garland. This is a beautiful metaphor, befitting the capability of the poet.

In one more verse, Śri Rāma is identified with the sacrificial fire, Sugrīva with the Yajamāna performing the sacrifice, the war between Śri Rāma and Rāvaṇa as the sacrifice, Laksmana as the Pratprasthātā and Hanumān as Adhvaryu. This metaphor is one among the pleasing metaphors in the poem.

In the second canto in the first verse, the poet explains the situation prevailing at the time of the birth of M. This verse is also comparable with other good compositions of the poet. The metaphor used is also worth enjoying.

The verse describes that at the time of the birth of M., because of the influence of Kaliyuga, the knowledge was covered with wrong interpretation of scriptures spreading the darkness of ignorance.

M. in a verse is identified with Lord Nārāyaṇa, description of which is as below:

*Vedavrāta-sudarśanaḥ:* Having the Vedas as his Sudarśana-disc.
*Tarkākhya-sankhadhvaniḥ:* The work Brahmatarka as the sound of the conch
*Vibhṛajisnu-purāṇa-sanāhati-gadah:* The famous Purāṇas as the mace Kaumodakī.
*Slokaugha-sarṅgānvitah:* The Pañcarātra-literature as his bow.
*Satsūtresuḥ:* Brahmaśūtras as arrows.
Itihasa-nandaka: The Mahābhārata as sword 'Nandaka'

Madhvākhya-nārāyaṇah: Nārāyaṇa having the name Madhva

Here Māyāvi-devaṇīṣaḥ is used in dual meaning, one referring to Māyāvādins and the other to the demons, in respective reference to M. and Lord Nārāyaṇa. The sunset is inimitably described by the poet in the 14th canto using the metaphor in the best possible way. The half submerged sun is compared with 'ruby', the earth as the woman having the sea as her cloth with emerald colour.42

Thus in the use of metaphor the poet has exhibited his genius but in a restricted way. He was not as free in the use of Metaphor as in respect of Simile or Pun.

I mention here as a last example of Metaphor of the poet in the poem which the readers relish to recall43 often. Here M.' ten Prakārangranthas (Dasaprakāranas) are capable of destroying the dry forests of rival philosophers. M.'s ten prakāranas are short treatises, but they are capable like the sparks of fire of destroying the forests to destroy the dry arguments of other rival philosophers.

Arthāntaranyāsa (Corroboration)

The fourth most frequently used figure of speech by N. P. is Arthāntaranyāsa. Either in comparison or in contrast if an universal truth is advocated or supported by a particular fact or the vice versa, the same is called the figure Arthāntaranyāsa. To say it in other words "The universal and the particular" are related in such a way that one of them is supporting the other.44 Mammata defines it similarly. V. S. Apte defines it in the Student's Sanskrit English Dictionary (P. 53) as a figure of speech in which a general proposition is
adduced to support a particular instance, or a particular instance to support a
general proposition. It is an inference from particular to general or general to
particular. There are some worth-quoting examples of this figure of speech used
in a masterly manner by N. P.

In the second canto the poet quotes an instance in which a brahmin
called Mudillāya gave a cow for the use of the family of Madhyagehabhatta so
that child Vāsudeva could be fed with its milk. This help or good deed of
Mudillāya did not go without a reward. Mudillāya took birth as his son’s
son and obtained the knowledge of the Supreme Lord and thereby the salvation.
Here the poet supports this instance with the general proposition that the rewards
of the gifts made, depend upon the qualities of the recipient.\textsuperscript{45}

When, in another instance, Madhyagehabhatta who had spoiled
his mind for some reason, approached his son automatically became happy for­
getting all the previous sourness of his mind. This is because good people are
interested in good qualities which make them happy.\textsuperscript{46}

Once M. was describing the waist of Śaṅkara from the point of view
of science of proportionate body. This enraged Śaṅkara who took an oath to
break M.’s ascetic staff. This indeed is the nature of the wicked. So the poet
draws a general conclusion from a particular instance.\textsuperscript{47}

While describing the habits and enjoyments of the liberated souls,
the poet says that though such liberated beings are free to act and consume
anything, they invariably have made it a habit to offer the nectar, fruits and
flowers to Lord Hari. This is because people always follow their nature This is
also an excellent example of \textit{Arthāntaranyāsa} \textsuperscript{48}
In the Vaikuntha, young women with their eyes decorated with collyrium, prompted by their husbands in time get up the gem-cot slowly with all humility. Humility is the decoration for all Rasas indeed! This has been mentioned by the poet with a beautiful *Arthāntaranyāsa*.

While describing the devoted work of M.'s disciples, the poet says that there is no quality equal to ability. This is also an example of the same figure of speech.

In one more verse, the poet compares Trivikrama Pandita with a bee. The bee wandering in an unknown forest would come to know which flower bears honey. Similarly Trivikrama Pandita though having no acquaintance with M. could understand the secret essence of M.'s qualities.

In an instance, the listeners or followers of scriptures who used to follow the readers are quoted to be following the lines written, depending on their capacities. Though some followed the readers very fast and others slowly, the latter too with effort followed the former in due course because effort itself is the cause of success!

The essence of the beauty of *Arthāntaranyāsa* is found in the 46th verse of 14th canto. M. and Vedavyāsa who are pure like the sun shine without heeding to distress or happiness. The poet says the sun shines without difference during the rising time and the setting time as well. The sun is pure and cannot be differentiated as rising or setting. Similarly the devotees of Lord Viśnu, who shine with their own brightness would be serene and calm during both distress and happiness.

With this I may conclude that the poet though not so frequent in the use of this figure of speech, has used it befittingly whenever the situation demanded.
Other Figures of Speech used in the poem:

Kāvyalīnga: 54 (Poetic cause)

This figure of speech is found in two verses. In one verse, while narrating the story of Bhīma, the poet finds the cause of this enemies not succeeding to kill him. Bhīma could not be poisoned to death, nor the serpents could bite him to death nor could he be drowned in the pond Pramānakoti. The attributable cause or reason for this is that Bhīma is the incarnation of Lord Vāyu, the giver of life to the world.55 While describing Saṅkara's philosophy, the poet says that Saṅkara described the very same philosophy with another name because he was a Buddhist in disguise.56

Vyātireka: (Special Excellence)

In this figure of speech Upameya is represented to be superior to Upamāna.57

While comparing M.'s fame, the poet says that it excels the fame or brightness of the sun. The sun wards off the ignorance or darkness of the three worlds. But M.'s fame dispels the darkness (ignorance) even beyond the three worlds in the form of knowledge.58

Also in the sixteenth canto in the 15th verse, the sea though compared with M. is described to be inferior due to its salinity.59 M and the sea resemble each other in respect of qualities like dignity, depth etc., But he is dearer to the people than the sea because his voice is sweet while the sea is sour. This is an inimitable example of Vyātireka or Special Excellence.

Dīpaka: (Illuminator)

This is described in "The Student's Sanskrit-English Dictionary" by V. S. Apte (P. 253) as a figure of speech in which two or more objects (some
relevant and some irrelevant) having the same attributes are associated together or in which several attributes (some relevant and some irrelevant) are predicated of the same subject. This is in consonance with the Mammata’s definition. The example of this figure of speech is the 44th verse of the first canto wherein Bhima’s story is described in brief. Bhima after looking after the kingdom handed over the same to Subhadra and his grand-son Parikṣita. He left for his eternal abode along with his brothers, meditating the lotus-feet of Lord Kṛṣṇa. Bhima’s presence had worried the demons and his fame had pervaded the three worlds. Here all the deeds or attributes are predicated to one person viz. Bhima.

**Utpreksā:** (Poetical Fancy)

“This is a figure of speech, which consists in supposing Upameya and Upamāna as similar to each other in some respects and in indicating, expressly or by implication, a probability of their identity based on such similarity” says V. S. Apte in *Student’s Sanskrit-English Dictionary* (P. 102) Similarly Mammata defines in his *Kavyaprakasa*.

M.’s birth was welcomed by gods and people alike. The drums beaten by heavenly beings were heard by the people on the earth. The sounds were as though for declaring the happiness of the good people and distress of the wicked because of M.’s birth. This is certainly an **Utpreksā**

**Apahnuti** : (Concealment)

*Apahnuti* is a figure of speech in which the real character of the thing in question is denied and that of another (alien or imaginary) object is ascribed to or superimposed upon, as per V. S. Apte in accordance with Mammata.
Visvapati in his commentary has considered the verse no 22, of the first canto as coming under the figure of speech 'Kaitavāpahnuti'. The verse describes an incident wherein when asked by Lord Rāma, Sītā offers her garland to Hanūmān to prove that Hanūmān was the most affectionate to both Rāma and Sītā. The poet says that Sītā reposed intense kindness in Hanūmān through the pretext of the necklace. Similarly we may find examples of Nirukti (I. 10) Kaimutya (VI-10 & 32), Sambandha (XI. 23), and Ābhāsa (XV 125).

Also the poet has used two or more figures of speech forming a part of each other in same verses. Usually when two figures of speech are inseparably found in a verse, the figure of speech is called 'Saṅkara'. The figures of speech in the verse cannot be independent of each other. Mamata also defines 'Saṅkara' as above.

Example of Saṅkara in S M. are not many. But we have some examples to show that the poet was well-versed in the use of such figures of speech. The examples are: Upamā + Arthāntaranyāsa; Slesa + Rūpaka; Rūpaka + Upamā and Vibhavana + Vyatireka.

Regarding the use of figures of speech N. P. has shown his excellence. Though Upamā, Slesa, Rūpaka and Arthāntaranyāsa are used in abundance, he has shown his ability in the use of many other figures of speech as explained above.

The Poetic Grandeur of S M.

Visvapati in his commentary on S M. describes the poem as 'abundantly alliterated'. Alliteration (Anuprāsa) is nothing but repetition of same consonants even though vowels may differ. (Varnasāmyam anuprāsaḥ)
1. Alliteration is the essence of the poem:

We have innumerable examples of Alliteration. We can quote only a few to exhibit the ability of the poet. Similar repetition of the same syllables or words at the beginning, middle or end in the verses which is called 'Yamaka' is found in the comparison of M. approaching the Himalayas. The repetition of words to represent both M. and the Himalayas is an inimitable example of Yamaka. An equally excellent example is there in the description of Vaikuntha.

N. P. who though has used different ways of entertaining the readers and enlightening them as well, the most attractive way he has treaded is the way of using letters and words with alliteration to make the poetry linger in the hearts and brains of the scholars and laymen alike.

No doubt there are many examples to quote the poetic mastery of N. P. But since each and every such verse can not be gone through deeply for the fear of volume and also time, it is found necessary here to quote only a few examples which I have considered most appropriate. The description of some of the verses do not mean that other such verses have less beauty or they are not worth-going deep into. However since every verse or part of every verse, almost has tuntillating and melodious effect, Viṣvapati's commentary mentioning the poem as 'alliteration-abounding' is appropriate.

2. Appropriate and Timely Use of Metres:

The ability of the poet in using appropriate metres depending on the situations in the poetry is second to none.

The metre Upajātī is used in the first canto to describe the background of the necessity for the incarnation of Wind-god. The disappointed world was waiting for some savior.
The beautiful *Sundarī* metre in the seventh canto is in conformity with the serene and spiritual calmness of the *Vyāsāśrama*.

The metre *Mānjubhāṣṇī* with all its essence of intonation and cadence is used in the eighth canto to describe the various incarnations of Lord Viṣṇu.

The use of *Rathoddhatā* in the ninth canto to explain some very important milestones in establishing the Madhva Philosophy is most appropriate. The events which are explained suggesting the victory of Mādhva philosophy over other philosophies then prevailing, are as below:

1. Composition by M. a.*Bhāṣya* on *Brahmasūtras* repudiating all the twenty-one *bhāṣyas* composed till then.
2. Establishing a victory over all other theories including Bhāṭṭa’s theory.
3. Conversion of M.'s preceptor Acyutapreksa into a Dvaitin by M.
4. Spreading the significance of *Mudrādhārana*.
5. Installation of the idol of Lord Kṛṣṇa which in the course of time developed into a centre of Madhva philosophy.

These important developments, during the transition period are described in appropriate *Rathoddhatā* metre.

The majesty of M. is suggested through the metre *Sālinī* in the 12th canto. The unperturbed M. facing majestically all the physical and mental tourtures by his rivals i. e. Mayavadins befits the majestic *Sālinī* metre.

The world which was overwhelmed with happiness on account of the deeds of the Wind-god in the incarnation as M: is reflected in the metre *Praharsīṇī* used in the last sixteenth canto. Similarly, every metere is used by the poet befitting the situation.
3. Scenic Descriptions in the Poem:

The power of the poet in description of events, scenes and the nature is displayed in the poem with all its excellence. Many of the descriptions are covered under the description of various metres and they are not repeated here for the fear of repetition.

In the first canto, the ripe time for the incarnation of the Wind-god is described. It was the time when good people who were misguided by wrong interpretations of scriptures were craving for a person-incarnate to guide them towards salvation.79

The comparison of Sivalli village to Ilāvṛta Khanda is a description par excellence. Sivalli was surrounded by Vedādri hill and God Anantesvara like Ilāvṛta by Meru mountain and god Śiva 80

A simile with pun is there in comparing M.’s mother to the night in a bright-half of the month. The night bears, during the days of clear sky, the moon-god. She similarly became pregnant bearing him, during the period of fertility. The beauty should be relished only in Sanskrit as any translation won’t in anyway come near the original description.81

When the sun rises, be without clouds or be with clouds covering him, the lotus-flowers blossom. Thus lotus-flowers happily blossom even when the sun is hiding behind clouds. Similarly, though M. was in the guise of a common man, he could make the minds of good people happy by making them feel the divine Wind-god in their midst.82 This description that too in Mālīnī metre is so beautiful that it blossoms from the heart of the poet suggesting that the existence of the divine personality, irrespective of its form, would be felt by good people.
Lord Raṅganātha at Śrīraṅgam is described as sleeping on Ādisesa for the good of the people. The breeze from Kāverī river is passing over him. This verse is an excellent example of alliteration. The very description makes the readers have affectionate devotion towards the Lord.83

While concluding the sixth canto, M. is compared with the sun who makes the stars disappear in the sky and to the lion who breaks the skull of the elephants. Here the stars and the elephants are no others but the Māyāvādins.84 This description is beautifully composed in the Śārdulavikṛśita metre.

On another occasion M. was explaining to an assembly of scholars that the words in the Vedas have three meanings (interpretations), the Mahābhārata has ten different meanings and the words in the Viṣṇusahasraṇāma a hundred meanings. Immediately he was asked by the scholars to explain hundred meanings of the Viṣṇusahasraṇāma. Accordingly, he began with the first word 'Viśva' and started explaining the meanings. The scholars were stunned at his explanations and could not digest fully what was explained by him. The poet in his best Simile compares them to the wells that could not accommodate the flood water of the doomsday.85 This description indeed places N. P. high in the world of poets.

Further the Kulakas describing both the Vedas and Draupadī have been explained elsewhere in the thesis. They are monumental of the genius of N. P. The verses in the eighth canto describing the various incarnations of Lord Kṛṣṇa, have been fully explained, under the figure 'Ślesa'. The requisite use of pun in the description of two of the incarnations viz., 'Rāma and Kṛṣṇa' throw light on the depth of knowledge of the poet both in grammar and the Purāṇas.

The description of Badarikāśrama is the best use of pun and attracts the scholars. Vedavyāsa in the said Āśrama was surrounded by sages and was actually a decoration to the world.86
The pen-picture of Vedavyāsa is very picturesque. Though it is not out of place to quote the verses here, it is not done so for fear of volume. However, some adjectives and sentences used by the poet in describing Lord Vedavyāsa enrich our heart with reverence and devotion towards him.

1. He was none else but Nārāyana with all auspicious qualities without any blemish.

2. He divided the Vedas into three.

3. He composed eighteen Purāṇas, Mahābhārata and Brahma Sūtras.

Then what about the physical personality of Vedavyāsa? It is as attractive as the way of expression of the poet:

1. His red feet give us a scope for imagination that they have become red due to the removal of material desires from the minds of his devotees.

2. His nails outshine the sun because they ward off the darkness of ignorance of minds.

3. His feet are so attractive that there can be no third comparison to them (They can be compared with each other only).

4. His neck has three folds as though representing three Vedas ever chanted by Him.

The company of Vedavyāsa is so attractive that the poet writes, even the Tulasi occupying a place on Vedavyāsa’s ear seems to whisper into His ears requesting him not to replace it by any other flower or leaf for the fear of losing His company. The imagination of the poet and his composition of the verse are laudable.

The red tilaka on the fore head of Vedavyāsa, who is of the colour of a thick or dense cloud was like a ruby shining on the emerald mountain.
With all these beautiful examples, the description culminates in the poet expressing his inability to explain in words the union of two great personalities and the poet finds no comparison to it except the black Yamunā river joining the golden Gaṅgā or the union of Lord Kṛṣṇa and Bhīmasena.96

The conversion of Acyutapreksa M.’s preceptor is a historic event. The poet says that after studying M.’s Brahmasūtrabhāṣya, Acyutapreksa could not help spreading the philosophy of M. like a cloud which gives out water to the world taking it from the ocean.97 The conversion of Acyutapreksa and his interest in the study of M.’s philosophy is compared to a person addicted to drinking salty water coming across sweet water to quench his thirst and thereafter forgetting totally his previous habit and switching over to drinking only sweet water.98

There are some portions which are to be discussed in detail to exhibit the poetic ability and genius of N. P. Let us discuss them one by one.

The first and the foremost portion which attracts our attention is the eighth canto. This is natural since in a garland or necklace, a pendant or a jewel in the middle attracts the attention of the onlookers. It is called Madhyamanīnyaya. The portion is very important for the following reasons.

1. The canto is in the middle of the poem.
2. The story of the canto (summary) takes a turn in the establishment of Mādhva philosophy. Lord Narayana Himself orders M. to compose Brahmasūtrabhāṣya to undo the effect of twenty-one earlier commentaries. This is important in the context of Lord Nārāyaṇa Himself declaring other commentaries not upto the mark that too in the presence of Vedavyāsa, the composer of the Brahmasūtras.
3. Three great personalities of the world viz., Lord Ṣrī Kṛṣṇa, sage Vyasa and an ardent devotee M. came together forming a great trinity to save the good people from ignorance.

4. All the incarnations of Lord Ṣrī Kṛṣṇa are described in detail with inimitable pun. Now let us discuss in detail the beauty of this canto:

A rarely used *Maṇḍavyāsa* metre is used in this canto to present the theme of the canto. It is befitting most, the description of Lord Ṣrī Kṛṣṇa at Badari and M.'s getting blessings from Him. The pun-oriented verses make the poet great and exhibit to the world at large that N. P. is no less a poet than Kālidāsa, Bhāravi and Māgha.

What was taught by Lord Vyasa to M.? The teachings were those that M. considers 'Sadagamas' viz. Vedas, Sattvic Puranas, *Brāhmaṇas*, *Mahābhārata* and *Pancarātra*.99

Vyasa takes M. to the hermitage of Lord Şrī Kṛṣṇa. The Lord's pen-picture is beautifully presented comparing Him with 'the burning fire without smoke'.100 This simile in quality, in my opinion can be almost compared with Kālidāsa's most famous comparison of Indumati in the *Raguvamsa* - 'mobile like a lamp-flame'.101

Further the poet describes Him as the *Puruṣa Puruṣa* who creates, preserves and destroys the universe. The poet even describes the creation of the universe which is explained elsewhere in the thesis. Before describing the various incarnations, the poet emphasising the importance of the incarnations states that though the Lord can be anything without incarnating, in His original form, He incarnates to spread the devotion among the people to enable them to get salvation. This is not improbable or impossible for Him who is the abode of all good qualities and who is without any blemish.102
The verses from 14-41 need no elaboration at this juncture since they have already been commented upon.

The way in which Lord Nārāyaṇa reminds M. of his mission of incarnation is excellent. Lord Nārāyaṇa orders him to compose Brahmāsutrabhāṣya immediately to protect the good and spread the correct meaning of the Vedas and smṛtis.103 The words of the Lord were limited but the meaning was unlimited. This has been beautifully expressed by the poet.104 Even M. seems to be pessimistic about whether there would be any one eligible to study such Bhāṣya if composed. He says that the advice to ineligible will be like offering oblation to a dog. This is also a good example of a Simile.105

This pessimistic view of M. is unwarranted. Lord Nārāyaṇa advises him that many good people, because of their company with the wicked have been maligned. He asks him to enlighten them like washing the jewels covered with mud. This simile also reflects the genius of the poet.106

The beauty of the whole canto is heightened in the last two verses in different metres.

M. understands that Lord Nārāyaṇa wants him to go back to fulfil his mission of spreading the correct interpretation of scriptures. To the order of Lord Nārāyaṇa his reply was “Let that be so” (Bādhham). This brief reply shows the Lord’s ability of convincing M. of his mission. The poet’s ability in making M. reply in limited words is appropriately described in the Pramūṅkṣarā metre.107

The last verse in Praharṣṭi metre shows that the trinity is very happy since its desire has been fulfilled. All the three are happily united. The simile used here also befits the three great personalities. They are compared to three Vedas, three sacred fires and three worlds.108
The Madhyamanûyâya is applicable to 9th canto also. If there are even number of jewels in the necklace, two jewels would be occupying the middle place. Hence in the poem of 16 cantos, 8th and 9th cantos will be the midjewels with prominence.

The 8th canto is full of description of the background to establish M.'s philosophy. Sage Vedavyasa and Lord Nârâyaṇa advised M. to take up on priority the composition of the Brahmasûtrabhâṣya. The efforts of Lord Nârâyaṇa and Vedavyâsa fruitify in the 9th canto. The importance of this canto is for the following reasons.

1. M. composes Brahmasûtrabhâṣya repudiating all the twenty-one earlier commentaries.

2. M. records victories in debates against stalwarts of various philosophies including Bhâttas, Prâbhâkaras, Vaiûîikas, Naiûâikas, Baudhas and Carvâkas.

3. A knowledgeable scholar of all systems and a teacher thereof viz., Sobhanabhâta who was attracted by M. studies M.'s philosophy and later becomes his disciple by name Padmanâbhaṭṭîrtha.

4. The most important event in the establishment of Mâdhva philosophy is, the conversion of his preceptor Acyutapreksa.

5. M. installs an icon of Lord Krṣna at Udupi converting it into a centre of Mâdhva philosophy.

The literary aspects in the canto are many.

The metre Rathoddhaṭṭâ is used by the poet suggesting a transition in establishment of a new philosophy.
M.' Bhāṣya on the Brahmasūtras is simple but hard to understand - says the poet simultaneously. It was very easy to be understood by the devoted but very hard for those of perverted minds. It was a terror to those rival philosophies. The beauty of this verse is reflected in upholding the ability of Ācārya in composing a commentary "simple for the devoted and terror for the opponents."109 The verses describing the characteristics of both M. and his bhāṣya are really monumental of the intellect of N. P.

Both of them (M. and his Bhāṣya) are having no blemish. They uphold truth only. They have all the good signs. They are worshipped by gods. Both bring reward to the followers.110

They repudiated twenty-one earlier commentaries. They cannot be repudiated by any one of the past, present and future.111

The poet's ability in using adjectives and making them applicable to both M. and his commentary deserves to be applauded. The example given by Sobhanabhatta in respect of M.'s Brahmasūtrabhāṣya is worth recalling here. He says that unworthy people cannot distinguish between what is good and what is bad. He explains and supports his statement by quoting the story of a lime-maker.

This Sobhanabhatta after going through M.'s Brahmasūtrabhāṣya lost interest in other bhāṣyas like a swan having tasted the essence of lotus losing interest in the essence of other flowers. This is a good simile.112

One more simile is that M. filled the good people with humility with his knowledge like the cloud in rainy season filling the wells, tanks etc., He did not impart knowledge to those wicked who are like the hills which can not conserve water.113
Now coming to the literary importance of the tenth canto, the canto is important for the following reasons.

1. The canto reflects the genius of the poet and his ability to use different metres. He has used fifty-three different metres including fourteen different types of Upajāti metres. All the metres used elsewhere in the poem are also used in this canto except Upeandravajra and Ratnamālā.

2. The scholars have considered this canto as 'crown of the Kāvyā' for its literary and philosophical merits.

3. In this canto only, M. exhibits his miraculous power by showing some miracles. Supernatural acts of M. have been briefly stated in the canto by the poet without giving scope for much elaboration just to show to the world at large that He was 'the Wind-god incarnate.'

The poetic genius of N. P. has culminated in this verse composed by using only one letter 'Na'. The verse has its meaning like this:

"The wind-god in the form of M. is without any blemish. He is full of auspicious qualities. He is the Lord of all. He initiates all into their respective duties, except Lord Nārāyaṇa. Hence king Isvaradeva who was initiated into digging the earth could not stop it."

The words 'anda', 'ind', 'ananda', 'nanda', 'nam', 'na, nanu are so beautifully used that any poet would envy N. P.'s ability.

The metres used here in this canto are discussed elsewhere.

The ability of N. P. in using limited number of alphabets is shown in this canto. The speciality of this verse is that the words are used with alphabets running forward and backward.
The eleventh canto represents *Ekādaśī* which is sacred for Mādhvas. It also represents eleven organs which are to be controlled for getting salvation. This canto is full of details of Vaikuntha. the description is very elaborate and hence is beyond the scope of this chapter.

The beauty of the comparison is in the twelfth canto where in Pundarīkapūri who invites M. for discussion and arguments is compared to a dog inviting a lion, a crow inviting a swan and a jackal inviting a tiger.116

The knowledge of N. P. in grammar and scriptures is exhibited in the verses of the twelfth canto. the description of sun-rise in the fourteenth canto is enviable.1

Many such descriptions are found in the fourteenth canto. The fifteenth canto is full of philosophy which is touched upon in another chapter on philosophy. The poet's genius and ability have been explained to the best of my ability though it is certain that for a poet of N. P.'s calibre, it is nothing but holding a lamp before the sun.

In conclusion *S M.* by N. P. stands as a monumental work in Sanskrit literature in general and in Madhva literature in particular.