

PREFACE

The Rasagāṅadhara is the last great work of the post-dhvani period of Alamkārasāstra. It is the result of the genius of Paṇḍitarāja Jagannātha, who is not only a scholar and a critic but also a poet of outstanding merit. Again, it gives a clear idea of the alamkāras in their latest stage of development. Much work has been done on some important aspects of Poetics like rasa, dhvani, rīti and guṇas. Some scholars have studied figures based on similarity. The present thesis is a modest effort to study all the alamkāras treated by Jagannātha.

The Rasagāṅadhara was one of my text-books for M.A. Degree course. 'The jewel of Rasagāṅadhara' as Jagannātha calls it, dazzled me with the effulgence of Nyāya and Mīmāṃsā technicalities and burnt me with the heat of its discussions, criticisms and refutations and I felt I failed to understand the Rasagāṅadhara. My very failure, however, urged me to work on it.

A study of Rasagāṅadhara, however, proved challenging. The logical subtleties and Naiyāyika terminologies were almost untranslatable. No less challenging was the mechanical problem. It was necessary to state the definition of each alamkāra as Jagannātha discusses the significance of every word in the definition. It was also

necessary to state the definitions and sometimes the illustrations given by other writers as they are criticized by Jagannātha. To type Sanskrit definitions in English created problems not merely of transliteration but of diacritical symbols also and any amount of care and precision is likely to fail in this work. In submitting the thesis, therefore, I experience a feeling which Kālidāsa has described as " cherishing a desire to cross the ocean by a raft, through infatuation. "

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