CHAPTER-VI

LITERARY EVALUATION OF THE POEM

Sentiments in the Poem

The primary constituents of poetry are ‘Sabda’ and ‘Artha’. Besides these two, the Acharyas mentioned the Alahkaras, the Gupas, the Bhavas, the Rasas, and Dhavni etc. In Sanskrit rhetoric there is good deal of controversy with regard to the relative importance of these various constituents. However, from the famous definition of a Mahakavya given by the Acharyas like Vishvanatha, it is clear that in the Mahakavya, Rasa occupies a very central position.

Sentiment has been accepted as the ‘soul of poetry’,¹ while rhetorical establishments are only the means to enhance and not to create its beauty.² The Sanskrit theory of Rasa has a very sound psychological base in the various characters that are presented in the mahakavyas, are actuated by varying feelings and emotions. These emotions generally remain dormant in the heart of a person and are awakened and intensified by suitable ‘Alambanas’ (Indirect causes) and ‘Uddipanas’ (Excitants) respectively and then they are expressed in the form of corresponding ‘Anubhavas’ occasionally these are supported by various feelings which are invariable of transitory character. The process of the awakening and manifestation of emotions is the same in ordinary life as well; however, in poetry the touch of
the poetic genius transforms the emotions in such a wonderful manner that the sympathetic reader and listener (sahārdaya) invariably experiences them as delightful. This emotional delight experienced by a ‘Sahārdaya’ in poetry is technically known as ‘Rasa’.

For the presentation of ‘Rasa’ the basic material consists of ‘Karuna’ (cause), Kārya (effect) and ‘Sahakārī (concurrent cause).

For the presentation of Rasa the basic material consists of Kārāṇa, Kārya (effect) and Sahakārī (concurrent cause).3

In poetry theses are technically referred to as ‘Vibhāvas’ ‘Anubhāvas’. This change of terms is not just formal. In fact, the Kārāṇa, Kārya and the Sahakārī of worldly life are given these technical forms in poetry because there they perform a specific function; the Vibhāvas, Anubhāvas and Sāncchārī bhāvas render the ordinary emotion (which is invariably of the nature of a mixed experience of pleasure and pain) into a purely delightful namely ‘Rasa’.

Thus ‘Rasa’ can be presented by a poet only by delighting his characters in a strictly realistic manner. The poet must clearly point out as to how a particular character; how a particular emotion in the form of various activities. It is clear that in the case of a composition where a poet is for any reason indifferent to characterization and proper development of the plot, it would be utterly fruitless to make investigation in respect of ‘Rasa’. It may
sometimes happen that in a certain portion, a particular emotion may appear
to dominate in a detached form and that also within its restricted sphere it
might have ever been furnished with the necessary material as well in the
form of its corresponding ‘vibhāvas’, ‘Anubhāvas’ etc.

The sentiment of tranquility (Sānta Rasa)

The theme of the poem namely swami Vivekananda caritam suggests that
the Tranquility (Sānta) is the principal (Aṅgi) sentiment of this poem. The
Poet Bhandarkar himself has written in the sixth canto about this.⁴

Sama is the Sthāyībhāva here, Swami Vivekananda and Swami Ramakrishna
Paramahāṇa is Ashraya, Alambana Vibava is the eternal existence of the
world (samsāra) and momentary world. Uddīpana is the traveling of the
places like Himalaya, Mathura, Kashi, etc. Meeting with Ramakrishna, the
essence of the perspective world, service of the people thinking about the
God, service of the nation is Anubhāva. This sentiment is in the fifteen
canto of the poem.⁵

Swami Vivekananda was in his whole life, above from the all worldly desires,
finder of the peace, and he accepted that the reason of the real happiness is
only internal tranquility.⁶

He had eagerly desired to get peace. He was wandering here and there with
the thinking that who will help him to achieve higher state of peace.⁷ He
believed in this way marriage is one of the main obstacle. Therefore, he
rejected his father's marriage proposal. In his imagine world, he saw the shadow form of the lord Buddha, and he became very eager when he heard his voice that leave this material world and try to achieve Brahman. Once by luck, he met with Sri Ramakrishna Paramhansa, and after hearing his massage, he got lots of peace in his mind. Arriving of Swamiji at Dakshineshwar, his meeting with Ramakrishna, he is inspired for singing a song etc. is Ālambana, Uddīpana and in his song, we can clearly find the form of the Śānta Rasa.

On the day of examination he was singing melodious songs, by which the sentiment of tranquility appeared. Once he feels supreme bliss after singing the stuti of Goddess Kali which is written by his Guru, he passed his whole night in engrossed condition and get the highest pleased. He had sung a stuti by ślokas; ⁸ At the end of his life, he totally engrossed his mind in Goddess Kali.⁹

Thus, we can see the sentiment of tranquility in some incidents of Swamiji's life which is described by the poet Bhandarakar in this epic poem. There is no erotic sentiment and mirth (Hāsya) in this poem.

**Sentiment of Pathos (Karunā rasa)**

The Sthāyī Bhāva of Karunā as already stated is grief (soka). It assumes the form of the Karunā sentiment are the deceased kinsmen the lost object or the victims of calamity. Its Anubhāvās are tears, fainting, lamentation etc.
and the Vyabhicāri Bhāva of this sentiment are sorrow, trembling and fear etc.

In S.V.C. we feel the sentiment of pathos when Swamiji lost his father Vishvanatha Datta, and his family came into very critical situation. All his relatives left him alone in this situation, and started to quarrel for properties. His family became poor; they did not get enough food to eat. After seeing her children in this situation Mother Bhauvaneshwari was lamenting and said to his son “Oh son! Why you are trying to achieve God, who is not helping to us in this situation.\(^{10}\) Swamiji was wandering here and there in search of work, but he could not get it in any place.\(^{11}\) He was going out of home saying that he was been invited by his friend for eating, but without taking food he was coming back. His family members were surviving somehow eating only rice and salt.\(^{12}\) When his mother invited him for taking some food, he replied her that he had already taken the food from the friend’s house. By listening to this, mother’s eyes were loaded with tears. Thus Narendra was becoming very helpless.\(^{13}\) When he look at his relatives, sisters without nourishment in the form of skeleton, he was not able to control his tears and was crying in some isolated places.\(^{14}\) Many times he felt that there is no place for poor people in this world.\(^{15}\) Sentiment of pathos arises also when Sri Ramakrishna left his body from this mundane world, which is described in given ślokas.\(^{16}\)
Heroic sentiment (Vīra rasa)

“Enthusiasm” (utsāha) is the Śiśayībhāva dependent on personality as Indra, divine form and victory is Avalambana, army ministry, wealth are the Anubhavas, and fortitude determination etc are the Sāṇcharī Bhāvas. All these bhavas combined together cultivate into the Heroic sentiment in S.V.C.

Though the other sentiments are also employed in S.V.C yet it is the sentiment of Heroism which is found to be predominant. Swamiji had nature of donation. Therefore he can be considered as a great donor (Dānavīra), when he was seeing some wandering travelers he was giving anything to them. When he was in western country, he achieved lots of fame by his lectures and some people gave him also money, but Swamiji gave money to the poor and needy people.17 He was not only a donor but was always trying to remove the sorrows of the people. He had mercy for poor people. He believed that the service of the poor people is the service of the lord. He had great enthusiasm and pleaser to serve, these people and he also inspired all the people for serving the poor and helpless people.

Swami Vivekananda was always prepared to follow the religious tenets. That’s why he was Dharmavīra. He was very pious, establisher of new religion, founder of the unity of the all religions, and always ready to give his life for protecting Dharma, as the physical power of the Kṣatriya is necessary for the protection of the nation, similarly the power arising out of the control of the sense organs is necessary. 225
The idealistic character like Vivekananda and his followers went on discussing the problems and prospects of religion in the Ashrama of Varah Nagar and they attempted to win over the world by the qualities of sacrifices and penances. Swamiji always inspired the people to follow their duty (Dharma). He said that the life of the human being is not only for the enjoyment of the worldly means. But the real nature of the life of the human being is to follow the religion or duty and get the fame. By Dharma, the animal can be man, and man can be Isvara, and without Dharma the man is an animal. He also said Dharma is like Kalpavruksha (the tree, which can fulfill all the desires). Dharma can perceive all the limit of the life i.e. the life is not steady and not immortal. Thus due to ignorance, man is as animal and after achieving the spiritual knowledge, man can be a God. In this world there is only one God, known as Virat, by following various paths of the religion, people worship him. That śvara who is Sat, Chit and Ananda, is in the form of Śiva, and we should serve him with the knowledge of Śiva. People accept him with form, formless and the God gives the massage of the brotherhood, peace and the unity of the all religions. He is the form of the pleaser, truth, peace, friend, non violent etc. Thus, the massage of Swamiji is about the Visva Vedanta Dharma. Only one religion, one way of the universe. Japan known to him as Shinto (way to achieve to lord), Śūnya for Buddha, Kavalitvam for Jaina, all pervading father for Christian, Allah for Muslims, Ahurmajda for Parasi, all are in one religion which is Vedic Dharma.
Thus Swamiji gave new sight to the people about the world Vedanta religion, where there is no Muslim, no Hindu, no Christian, no Buddha and Jaina.\(^{22}\) Lakṣmi is achieved by *Dharma* and good conduct (*Sadacāra*) and by *laksrn* one can give good donation, by donations one can have everlasting fame, it is therefore *Saniti Dharma*. *Dharma* in association with *Sadacāra* is the cause of the development.

In this world pure love for all beings, the feeling of unselfishness, and generosity for them, is the touch stone of *Dharma*.\(^{23}\) The features of the *Dharma* is to think continuously about the God who is omni-present, and omni-potent. Touch stone of *Dhram* is *Anubhava*.

**The sentiment of Terror (*Bhayānaka Rasa*)**

In this epic poem we can find this sentiment in only one incident. In this sentiment (*Bhaya*) fear is *Sthāyībhāva*, Ghost, Black colour, is the *Ālaṁbana*, activity of them is *Uddīpana*, fearful sound is *Anubhāva*, shouting with that fear is *Vyabhīchārī bhāva*.\(^{24}\)

In his childhood Swamiji was meditating upon *Siva* with his friends. At that time from some where, one black serpent appeared before him, and this created fear. This sentiment arises and all his friends go to their own houses.\(^{25}\) Here the fear which was in the children is *Sthāyī Bhāva*, Serpent is *Ālaṁbana*, it was moving here and there is *Uddīpana*, suddenly he went from there is *Sāncchārī bhāva*, All this things increased the sentiment of terror.
The sentiment of wonder (*Adbhūt Rasa*)

Wonder is the *Sthāyī bhāva*, Lord *Gandharva*, yellow colour' and supernatural things are *Uddīpana*. After hearing this, who became over-whelmed with joyful emotion is *Anubhāva*, illusion is the *Vyabhicārīn bhāva*, which created the sentiment of wonder. The meeting of Narendra with Shri Ramakrishna Parmahansa when he made him experienced the God to Narendra only by touching his feet is such a wonderful incident, and suddenly he forgot all the things of the world, and felt supreme bliss. Narendra himself thinking that weather this is the power of *Śmāmohana Mantras* or power of *Aṣṭāṅga yoga siddhi*, or any *indrajāla*. He thought a lot about Parmahansa and after this incident he eagerly wished to go to Dakshineshwar time and again.26 Here the description of the supernatural things is *Ālaṁbana*, and for perceiving them, touching the feet is *Uddīpana* and after touching the feet, he forgot all the differences of active and inactive things, and experienced non-dual Brahman is *Anubhāva*, emotions, false arguments are *Saṁchārī Bhāva*, Swamiji became amazed is *Sthāyī bhāva*, all this things create the sentiment of wonder.

Description of the parental affection

Affection is *Sthāyī bhāva*, Mercy, heroism is *Uddīpana*, embarrassing etc, *Anubhava*, inauspicious doubts, enjoyment etc, is *Saṁchārī bhāva*, her deity is Mother is the Parental affection. In this epic poem some incidents are described which show the parental affection. After worshipping God
Shiva Bhuvaneshwari Devi, got the child Narendra, 1 When Narendra was asking continuously questions about the God, then lots of doubts were getting created in her mind. Therefore for removing her doubts, she was pouring water which was sanctified by the utterance of Siva Mantras on his head. When Swamiji’s family came to miserable condition after the death of his father, Swamiji was wandering here and there in search of work but he helplessly returned at evening when his mother, gave some food. He avoided after saying that he has already taken food in his friend’s house., With this answer, she was becoming upset. Here Narendra is Ālaṁbana, his activities are Uddīpana, affection of his mother Bhuveneshwari Devi, doubts are Vyabhichārī, increased the sentiment of Parental affection.

**Bhāvayojana /Emotions**

In this epic poem the poet Bhandarkara described emotions through various incidents. When Narendra was singing the songs, devotional emotions increased in his songs.27 Another incident is, when the king of Khetadi arranged the dancing program of Raj-Nartaki, at that time Swamiji became emotional after hearing her songs.

Shri Ramakrishna Paramhansa had also deep affection with the Goddess Kali. He always engrossed in her, and singing her stuti. 28

There are eight types of Rasa and Bhāva, i.e. Rasabhāsa,and bhavabhāsa, Bhāvaodaya, Prashmadaya of Bhāva, Bhavshanti, Bhūvasandhi and Bhavāshakta.
There are also some incidents of the poem, where Swamiji show his affection towards the Mother land India. He became very emotional when he left India for attaining parliament of religion, he again and again prays to India,

**Bhāvodaya**

Emotions appear in this epic poem in different places, poverty of India create the emotions. After the death of Swamiji’s father the condition of his family gives rise to the feeling of mercy, while Swamiji went to the mount of Girnar there he found the great religious symbols of Jain and *Buddhas*. So he became both happy and unhappy and remembered the past glory of India.²⁹

**Gunas /Qualities**

There are different views regarding the number of *Gunas*. Some rhetoricians like Dandin say that there are ten *Gunas*, some say twenty and some say three. According to *R̥ti* school, there are ten *śabda Gunas*. *Prasāda* (elegance), *Mādhurya* (sweetness) and *Oja* (grander) are recognized by all the rhetoricians.

The cause melting emotions in the mind, present in the erotic sentiment, and the form of joy is known as sweetness.³⁰
Poetic faults

There are no poetic fault in the mahākāvya, however only one instance can to our notice. Actually it should be Yogakshem the poet has presented as khsemyoga show the Krambhang dosha occurs.

In some verses svashabdavachyata dosha is also found. The poet has used the word Shanti in some of the verse where shant rasa finds place.

Language and Style

Literature is the expression of life through the medium of language. Human impulses give birth to various expressions which in the written form become literature. Literature has two essential elements, firstly there should be a subject of human interest and secondly the mode of presentation which gives aesthetic pleasure. An artistic composition can never be complete only with the existence of the subject matter. The simple presentation of the subject matter can never give aesthetic pleasure to the readers. This mode of presentation is partly, technically, known as language and style. Thus without proper language and style the birth of literature cannot be conceived. A poet can give us that aesthetic pleasure which is expected from an artistic composition through the language and style. Therefore both play an important role in composition. Through the finesse of language and style, a poet modifies fashions and arranges the subject matter in accordance with the principal of order, symmetry, beauty and effectiveness so as to enable us to attain that delight which is the primary object of any artistic creation.
Sanskrit acharyas have very vaguely referred to the characteristic of language and style. They are of the view that the diction and style should be highly polished and ornamented. Thus it is chiefly dependent on personal merits of the poet to form his own style or to make changes in the traditional style of his period. According to make changes in the traditional believed that the Kāvya style began with Vālmīki’s Rāmāyana, as it is considered the ‘Ādi Kāvya’. Vālmīki, in his epic has employed a style which consists of simple, spontaneous and natural language. This tradition continued more or less up to the time of the poet – Kālidāsa. Kālidāsa running on the same track of Kāvya style started by Vālmīki, refined his language but he was very conscious about the spontaneity, simplicity and sweetness of language and he seldom crossed this limit so as to the excellence of language with the refinement which they injected into the veins of Sanskrit kāvya style. The poets like Bhrāvī, Māgha and others showed more and marked leaning towards affection in their verbal expression. It is from this period onwards that the kāvya style taking the form of artificiality and complexity. During post Kalidaisian period there started a new trend viz. of Ślesa-bandhas and Śastrīya Kāvyas. The primary object of these poets obviously was to make a display of their mastery over language.

As Pandit Trayambak Bhandarakar is a modern poet, he mainly follows the Vāidarbhī style. His language is highly polished and profusely ornamented with figures of speech. It is lucid and enjoyable. He has commendable command over language.
His language and style may be studied under the following heads:

1) *Ritis* (dictions);
2) *Alahkaras* (figure of speeches);
3) *Vivaranas* (descriptions);
4) *Chandas* (metres);
5) Miscellaneous aspects

1) *Ritis*

According to Vāmana, ‘*Riti*’ is the soul of Poetry. It is the essence of language which cannot be separated from language in any case.

About the types of the ‘*Riti*’ there are many views of the Acharyas, but the minimum number is three which is accepted by most of the *Ācāryas*. They are ‘*Vaidarbhi*’, ‘*Gaudi*’ and ‘*Pāñchali*’.

i) *Vaidarbhi* or gay style

This style is an elegant mode of expression (*Lalitāmaka*) consisting of an arrangement of syllables which are sweet in Sanskrit. Mostly it is devoid of compounded words and thus of easy comprehension, *Prasāda* and *Mādhurya* are the two conspicuous merits of the *vaidarbhi* style and goes well with *Srṅgāra*, *Hāsyā* and *Karuna* sentiments and it is particularly suited to all other tender feelings.

ii) *Gaudi Riti*

In a wide contrast to the former there is the second one the *Gaudi Riti*, which maybe termed as the bombastic style. It is a strong mode of expression.
and consists of hard consonant with stiff diphthongs. It is profusely chequred with compounds which are very often unusually long. So far as ‘Gunas’ are concerned as Oja mainly holds its way over this style. It is verbose and full of alliterations. It is a very suitable vehicle of suggestion for the Rudra (furious) and Viṣṇa (Heroic) sentiments.

iii) Pāñcālī Riti

The Pāñcālī Riti is a via media between the two opposite Ritis viz, ‘Vaidarbhī’ and ‘Gaudī’. It admits partly the characteristics of both the Ritis and hence is an agreeable combination of hard and soft consonants, and such diphthongs as are not onerous and a few compounds here and there which are mostly simple ones. Bhoja has also given the definition of Pāñcālī. We can find number of Ślokas in this style in this epic poem and here is some illustrations given below.

Thus style of the poet is lucid, suitable to Rasa, melodious and beautiful. Readers can easily understand. This quality exists in sentiment of tranquility, sweet sound arising with the arrangement of the alphabets like ta, tha, da, dha, in this Guna there is lack of compound.

After the study of the poem we can find maximum uses of this quality. We find in the incidents like, the poor condition of the Narendra’s family after the death of his father Vishvanatha Datta, in the massages of Sri Ramakrishna Paramahansa, in the description of the massages of the Swami Vivekananda etc. all this incidents are the cause of the melting emotion in mind and thus the quality of sweetness.
Oja (Grandeur)

Oja guna is present in heroism. Excitement of the mind the verses are composed with long compounds. This quality is related with the attitude of rigorousness.

Some where the quality has point the sentiment of terror and anger also. We can find this quality in this poem in the incident like Swamji encourages the people for the progress of the nation, his affection for the nation he became anger on the foreigner who was telling word, when he was on tour.

and other are – this quality with the sound of the syllables, sa, sa, ta.

Prasāda Guṇa (Quality of Elegance)

That sentence in which the comprehension of the meaning is easy and which conveys a well known meaning is called a sentence endowed with Prasāda Guṇa. This quality appeared in the melodious, lucid, verses. Only by hearing meaning comes to the mind, Madhura and Oja may be related to Prasāda but Prasāda is separate from both the Guṇas. Hhere are the illustrations.

Alaṁkāras

It is understood that the poetic figures are originally intended to lend beauty to the expression, but in course of time, the figures exercised fascination
for the successive generation of poets to the extent that they ceased to be mere outer trappings and got settled down as an independent discipline.

One should not forget that there was a time when the *alaṅkāras* were thought to be the essence of poetry and they were indispensable to a good poem. The face of a lady, though beautiful, does not look attractive without the employment of proper ornaments, said Bhāmaha. Vāmanā also laid great stress on the utility of *alaṅkāras* by asserting boldly that a poem is to be accepted for its embellishment. Mammatā paid great importance to the *alaṅkāra* by incorporating them in his definition of poetry. *Alaṅkāra* is identified with beauty itself, not as instruments of beauty. Therefore the good poets have applied their minds in framing their verses in such an embellished from which will make the verse beautiful. Though generally viewed as outer trappings, the *alaṅkāras* are natural to the Sanskrit poetry. It is, however, their judicious use, which makes the poem beautiful.

A study of the SVC reveals that the author of this epic poem was a master of versification and choice expression. A student of literary criticism will not fail to discern in his verses a large number of *alaṅkāras*, both of sound and sense. Many of them heighten the sense implied and rise of the state of *Rasavad alaṅkāra*. Thirty four figures have been identified, but the ones most commonly met with are Alliteration, Simile, poetic fancy and Metaphor. All the figures occurring in this work have been identified and arranged and their references indicated. While these *alaṅkāras* have been arranged in an
order, their definitions have been supplied from the works of poetics like Kāvyaprakāśa of Dandin and Sahityadarpaṇa of Viśvanātha.

A poetic composition has its two aspects: words, which constitute its outer figure, and the connotations of those words, i.e. meanings. Thus the alamkaras, which add charm to any poetic piece, can be of two types; decorating the words i.e. the Śabdālaṃkāras and decorating the meanings i.e. arthālaṃkāras. Those, which decorate the words, entirely depend upon the words for their existence, for they cease to survive, as soon as another replaces a word. On the other hand, the alamkaras based on meaning continue to exit even with the change of letters and words.

Now, I shall deal with the Śabdālaṃkāras first and then the arthālaṃkāras.

1. Anuprāsa (Alliteration)

Alliteration consists in the similarity of letters. The figure most frequently occurs in this poem. An example is given here –

विषय वद्भवते त्यजते सुखतस्तृष्ण स्वकृत वम: ।
पूर्ण कर्तुष्टयोपिकार्यमवनी कीर्तियेष्य्य प्रणं ॥
या सर्व श्रवयं समग्रमिति न ज्ञानं मुक्तं जोणे-
स्ताववत्र प्रेमचित्तं प्रथान्तपतां मन्ये मद्भवं तपः ॥ SSVC XVIII. 54

Others examples are 1. 1,2,5,6,7,9,11,12,14,33,37, II. 27, XIV. 3, XVII 54.
2. Yamaka (chime)

There is chime when there is the repetition of letters in the same order with a different meaning. We give here only an example of Padādipadānta-Yamaka from the SVC.

हस्यं यभी खेलनुसिनि लक्ष्द्र -
लक्ष्द्रकविरुद्धमें विहेयि ।
तेजेश्वरसरसंप्रयोगः नृणामाध्मानं
मानस्य तस्मिनस्धायतु सत्यात्मा ॥ SSVC XIV. 19

3. Citra

A poetic figure arising from the arrangement of letters which are placed in such a way that either i) they form an arrow, sword, lotus, drum, wheel, disc, plough etc., or ii) they can be read vertically, horizontally, crosswise or even in reversed order giving the same or different meaning. Our poet has composed only one citra-alakhkāra and that is presented in Harabandha. It is not given in the text but in a separate page before the beginning of the kāvyya proper. The verse is presented here –

कृत्रो: स्याजबी: कुमितस्तिकिति नामयेन: स यदय:।
शुद्धनमारसतन्मन्त्रमत्वत: दिच्चिन्तकमाकलंकः ।
कर्ता सर्वसहों स्यवृत्तिमितिति स्मयि: कीतित्युर्ति:।
स्यापद्धारिष्य: सत्यासत्तनत: शोरितित्यो विवेकः ॥ SSVC Harabandha p. 6
4. Atiśayokti (hyperbole)

It is hyperbole when, 1) the object under consideration is described as if submerged in another, 2) the object is something (more than what it is) when an assumption is introduced by ‘if’ etc., and 3) when there is an inversion of course and effect.\textsuperscript{51}

An example of Atiśayokti:

\begin{verse}
प्रासां नीयमाने यथिनि नरपतिमोचयिता तुरंगान्‌
पुकान्‌ दीमांसुपुकालफचितरं स्वन्दं राजकीयम्‌
कर्नत्वां करार्यां सह जननवहे: प्रीतिवुके: पदव्या -
मालीदीप्यालुवेदिन्वि गमनपरे: सादृश्यं प्रेक्षणीय: \textsuperscript{II} SSVC XIV. 26
\end{verse}

Some other examples are XII.II, XIV.7

5. Ananvaya (Self-comparison)

A figure of speech\textsuperscript{52} in which a thing is compared to itself, the object being to show that it is matchless and can have no other upamāṇa.

\begin{verse}
रामनादनगरीजनेवः:
पूजयमुखितो यतीस्वरम्‌ \textsuperscript{I}

यत्तदारससमस्तदावर:
कारण तस्य तुलना न दृष्टते \textsuperscript{II} SSVC XIV. 22
\end{verse}
6. **Apahnuti (Concealment)**

It is concealment when the object under reference is negated and another is affirmed.\(^{53}\)

An example of *Apahnuti*:

\[
\begin{align*}
\text{वेतः: दुर्ग जलनिघेरिन्यनात्रवासं} \\
\text{पीयूषेचे रचितः स्वरूपः प्रवाहः।} \\
\text{सत्यं त्वैनं विदुरामुनिनिधिर्जगादे} \\
\text{बोधामृतं च मधितं जगते प्रवालुम।} II SSVC XIV. 10
\end{align*}
\]

Here the object of comparison of the object to be described is negative and the standard of comparison, or the object not meant to be described, is affirmed in its place. Thus one finds here the concealment of the real nature of a thing and the ascription of an alien and imaginary character to it.

7. **Aprastutaprasaṁsā (indirect description)**

Indirect description occurs when the object under reference is described by implication through the description of something irrelevant to the context.\(^{54}\)

Viśvanātha, following Ruyyaka, accepts this figure also when an effect is justified by a cause or vice versa, either under a similarity or a contract. When the description of something not connected with the context (apraṣṭuta) serves to point to the object, which is meant to be, described (praṣṭuta) it is *Aprastutaprasaṁsā*. 

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An example of Aprastutaprasamsa.

8. Arthāntaranyāsa (corroboration)

Corroboration is that in which a general or particular proposition is corroborated by another proposition, either through similarity or through difference.  

अर्थान्तरान्तरनी तदीया  
धर्मप्रयासशब्दवूर्विशुद्धा  
अजीजनल्पुरुषो नरेन्द्र  
बीजाबन्धुर्माधुरोधपि II SSVC I. 16

An example of Arthantaranyāsa.

Other example are: 1, 4, 9, III. IV. 13, 20, 23, VI. 49, IX. 11, X. 14, 21, XI. 24, XII. 10, 38, XIV. 24, 42, 53.

9. Utpreksā (poetic fancy)

Poetic fancy consists in presuming that the object under reference is identical with a similar object.
An example of *utpreksa*.

Some other examples are: II. 43, VII. 75, IX. 4, XII. 29, XIV. 8, 9, 20, XVII. 4.

10. **Udātta (Exalted)**

The description of prosperity exceeding all ordinary experience is Udātta or when the actions of the great are represented as subordinate or collateral to the subject in hand, it is Udātta. By the description of the prosperity or abundance of the thing we exalt its greatness of the object under description.

An example of Udātta is given here.

11. **Upamā (Simile)**

Simile occurs when different things having a common similarity are compared.

An example of Upamā.
12. **Ullekha (Allusion)**

When the same object is looked upon by different people as different things, it is *Ullekha*.59

An example of *Ullekha*59

13. **Kāvyaliṅga (Poetic Reason)**

When a reason is implied in a sentence or in a word, it is termed *Kāvyaliṅga*.60
Another example is: SVC XIV.10

14. Lokokti (Popular Saying)

According to Keśava Miśra, Ukti is of four types. Viz. loka, chheka, arbhaka and unmatta. Lokokti is the imitation of a popular saying.

As an example of Lokokti:

\[
\text{वलं जीवनं दुर्लभम् च मृत्यु-}
\text{वर्तं शास्त्रम् सापं सिद्धिव्रीजम्} \|
\text{वलं सीरुकुटं दुर्लभं च दुःखं}
\text{बलान्यजवं बलान्यजवं जयम्} \|
\text{SSVC XIV. 33} \|
\]

15. Vikaswara (expansion)

A general statement supports a special statement and a special statement again supports that general statement.

An example of Vikaswara

\[
\text{इह हि मनुज्यान्तं लक्ष्यं जगत्तिनिर्भयं}
\text{विषयपदवीपमाराहुतो भूल न समझुते} \|
\text{अनुमृगतृष्टं धारणी कास्मु ते हरिणी जलं}
\text{प्रभवति महान् धम्मं नेलु नरं परमं परम्} \|
\text{SSVC X. 33} \|
\]
In this verse one special statement is made that only God is the ultimate goal of man and that cannot be achieved by a man who is attached to the sphere of the objects like the deer who runs after a mirage cannot get water at all. To substantiate this general statement is made i.e. only dharma can help in attaining the highest goal of life.

16. Vinokti (Privative description)

It is Vinokti when it is stated that without a certain thing the object described is defective.  
An example of this Alamkāra

वाणिज्यमयस्त्र प्रमुखातिरेण  
देशेऽविले येन जना विना तम् ।  
स्वं मेनिरे वत्त्वतत्मेव चित्त  
मभूष तेपामधिकोट्खुम। SSVC XIV. 41 ॥

17. Virodha (Contradiction)

When something is said to be contradictory, even when there is no contradiction – it is the figure contradiction.

शुद्धिभिवित्तमुनिनां भार्तायायामयां: ॥ SSVC XIV. 12 ॥
18. Visama (uneven)

It is the figure Visama when two unequal things are said to be related.\(^{65}\)

\[ \text{तह तह्म यम! सोप्पस्मो जन्तीधो!} \]

\[ \text{विज्यक्त्वांशंसायांत्यित्या} \]

\[ \text{तजीवितं कर्ममयं नाम क} \]

\[ 
\begin{align*}
\text{क भारतं दीनत्यष्ठांद्रृतं न:} & \quad \text{SSVC IX. 31} \\
\end{align*}
\]

19. Vyatireka (Reciprocal)

When the upameya excels or falls short of the upamana, it is Vyatireka.\(^{66}\)

\[ \text{उत्तरं शिश्वशस्ति हिमाधृः} \]

\[ \text{स्वामिनोपि च समुप्रतं मन:} \]

\[ \text{आदिमं जडःशान्तक्षोरं} \]

\[ \text{श्रान्तिपूर्णमपरं मुद्रोधवतृ} \]

\[ \text{SSVC VII. 76} \]

20. Ślesa (Paronomasia)

Paronomasia occurs when in a sentence the same words have different meanings which are capable of giving different meanings to the sentence.\(^{67}\)

\[ \text{झानासिरात्स्वचरितःकुकः} \]

\[ \text{सोपासनो विश्वस्मार्गरो गुणी} \]

\[ \text{उप्यशीर्षण्युतः पदातिगः} \]

\[ 
\begin{align*}
\text{स्वयं नियमता जगतीं जिगाय स:} & \quad \text{SSVC XIII. 51} \\
\end{align*}
\]
21. **Samāsokti (Brief speech)**

It is the *Samāsokti* if the irrelevant is also exemplified when the relevant is stated.

\[ \text{न भारतं रहस्यमुद्रति स्या} \]
\[ \text{च चैति निद्राकलामाधिवानीम्} \]
\[ \text{शक्ति: पुनः कालमिनिः विबन्धु} \]
\[ \text{स्तत्वकत्नित्र: खलु कुम्भकृष्ण:} \]

SSVC XIV. 30

22. **Sahokti (Connected Description)**

When a single expression by the force of a term denoting conjunction (*saha*, or its equivalent) signifies two facts, it is *Sahokti*, provided Hyperbole is at the basis of it.

\[ \text{एकान्तेवकान्तरस्रस्य तत्स्य} \]
\[ \text{स्वतंत्रयुक्ते: विधितित्वृत्ते:} \]
\[ \text{ञ्जनस्य लिम्बा वयस्व सार्थः} \]
\[ \text{तृढिं गता श्रुद्धविचाराःके:} \]

SSVC I. 20

23. **Swabhāvokti (Natural Description)**

When the formed and action of children etc., are described as they are, it is *Natural Description*.

\[ \text{अपीपिडचित्रकरीरिस्रतः} \]
\[ \text{प्रतुः मुहः प्रतिकरमर्मः} \]
\[ \text{स्तुत्वा न तकात्नुयोग्योः} \]
\[ \text{न्यस्त्तुत्त्वी वैमयंतत्त्वमांशीत्} \]

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24. **Saṁkara**

As an examples of *Saṁkara*:

```
झान्योतिर्मित्वान्तजालं
सानन्दाकं श्रीविवेकालंदीपम् ।
संस्कृतं लोकमात्रकपूर्णं
सीमातिस्तेहसां नातोऽस्मि ॥ SSVC I. 3 ॥
```

25. **Sambhāvanā (Supposition)**

*Sambhāvanā* is a conjecture for the attainment of something else with the though, “if it were so.”

```
कालोद्धरं कवितं अस्मस्य भवतो प्रातार्वः शूरताः
मुन्त्याय क्रतुमारमस्य समये मन्येदतिनिवं तव ।
माता प्रातीति। सलं तन्न्यासिभूता मनाकूः
तस्या आयतिर्ज्ञवला परमसौ युप्तात्म्यन्तलोऽशया ॥ SSVC XIV. 34 ॥
```

26. **Samsrsti (Conjunction)**

When poetic figures (more than one) exist independently of and distinctly form one another in one substratum, either in a sentence or in a stanza, it is *Samsrsti*. This collocation of poetic figures is like the mixture of sesame and rice.

As an example of *Samsrsti* of Rūpaka and Utprekṣā:
27. **Dṛṣṭānta (Exemplification)**

*Dṛṣṭānta* is the reflective representation of the common attribute, the object of comparison and the standard of comparison. The two sentences which constitute *Dṛṣṭānta* possesses reflective correspondence not only between the properties of the two sentences but also between the entities, which consequently stand to each other in relation of *upameya* and *upamāna*, and between other circumstances connected with them, if any. This figure has been used by our poet in the following verses:

Other examples are; I. 50, III. 43, IV. 12, 17, X. 17, 20, 33, XII. 57, XVI. 24.

28. **Nidārśanā (Illustration)**

When an impossible relation of things is taken to constitute similitude, it is *Nidārśanā*.75

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29 Nirukti

When an artificial explanation of the derivation of a word.

An example:

Doing

30. Parināma (Alternation)

Parināma is a figure in which what is superimposed (upmāna or āropya) serves the purpose of the object of superimposition (upameya or āropita).
31. Prāṇottara (Question & answer)

का पुण्यभु: समुचिता जगतीतिलेखस्मिन्
तिन्न स्थानमत परस्य-वरलाभसिद्धवः।
नृणां च कर्मफलभोगकर्म किमालस्ते
तत्रोतानं श्रवणं भासौभूमिः। II SSVC XIV. 15 II

32. Rūpaka (Metaphor)

Metaphor is the figure when there is identification between the object compared\textsuperscript{77} and the object to which it is compared. Here there is identification between Swami Vivekananda and the light of knowledge.

An example:

ज्ञानप्रभानिधिरयं जलधिविलहय
यथ्रीवलाभनिधितवशोतिदृशः।
तस्मादसाधनविशिष्टानुपोतमोऽभृ-\textsuperscript{251}
दस्माक्युद्दत्तस्ववृत्तमाः। II SSVC XIV. 9 II

I. I, III, 67 (Paramparitarupaka), 71, IV. 6, VI. 35

33. Preyas (Lovely)

The \textit{preyas}\textsuperscript{78} is a felicitous expression. Later rhetoricians accept this figure where a feeling (\textit{bhaāva}) or sentiment (\textit{rasa}) is a subordinate to something else. Hemchandra treats \textit{preyas} as a kind of \textit{Gujībhūtavyāngya}.
As an example:

लोके: समार्थि हरिचन्दनपुप्पमालये-
पूर्विक्षृतान्त्य पदयो: सिरसि स्वक्षीये ।
सच्चत्रामरपक्षातम्यायः पुर्यः
याया समार्भत विभूतराजयिष्ठे: II SSVC XIV. 6 II

34. Mudrā (The Impress)

When some other object is indicated by the words which denote the object under description, It is the Mudrā.79

As an example;

रिक्यान्तुपुप्पसमलहृततथ्येवैसम
न्यायोजिते निखिलमयसम्भविमागे ।
उद्धर्षणी निजमतप्रधिमाबिमाना
नानापथप्रधिमितिपिटमणिीयम् II SSVC X. 1

In this verse the word uddharsini the metre Vasantatilakā along with the person who is delighted.

From the above analysis of the alaṅkāras occurring in SVC it is understood that the author of this epic poem is a brilliant poet of modern time. The poet is a master of Sanskrit literary criticism. He has made an in-depth study of the principles of poetry especially the principles of the alaṅkāras. He uses alaṅkāras only when they help in rasanîspatti.
Pandita Tryambaka Bhandarkar likes to combine several figures in one verse and to mingle them in such a way as to make it difficult to discern what is the predominant image in the mind of the author. There are also stanzas some of which contain a congregation of few of them independently. All these illustrate his proficiency in the use of *Alaṅkāras* and it is clear that he paid a great importance to them in his *Mahākāvya*. They add charm to his speech ad enhance the gravity of its sense.

**METRES**

Metres are an essential ingredient of a *Mahākāvya*. The art of the use of proper metres in a *mahākāvya* is the main criterion of the quality of the poem. Early rhetoricians have been very vague on the proper application of the metres in a poem. The change of metre has been emphasized at the end of the canto by Daṇḍin⁸⁰ and other later rhetoricians like Viśvanātha.⁸¹ Usually a single metre runs throughout the body of a canto, but Viśvanātha, a later rhetorician, suggests that there can be a variety of metres even in a canto.

Mostly adopts the first method that is the use of single metre throughout the canto excepting the last verses, though instances of use of various metres in a single canto, according to the different situation are not uncommon in the poems. Our poet is very skilful in the handling of metres.
Definition of the metres and usage

1. Anuṣṭup

Anuṣṭup is the ‘vaktra’ type of metre, consisting of eight syllables in each foot where the 5th is always short and 6th is always long and the 7th in 2nd and the 4th feet are short. There is no restriction in case of other syllables.82

An example:

\[
\text{मिथः शुभः}\text{नेत्रशंनमेन भेने}
\text{गुरूर्ध्वन्यमयं स्वयं सः: ।}
\text{अर्थ पुरः सार्वित्यं समर्थं}
\text{शिष्यं विना व्याकुलता प्रपेदे ॥ III. 1. p. 31}
\]

2. Atiruchira

the first part of this metre nine short letters are multiply by three and there is a long one letter at the end. Atiruchita arrange with ja gana, sa gana, and ja gana pause is after four and nine latter.83

\[
\text{विलीय ताम(अ)तिकृतहि यत्तेस्ततुं}
\text{सदोगता: क्रिचिदपि सम्भसज्जना:}
\text{निजां मुंब प्रकटवित्तं समुस्थिता}
\text{अरं श्रुवं किमपि एवंविद्धिति ॥ X-48 p. 136}
\]
3. Bhramarvīlasita

There are 22 syllables in this metre arranged with ma gana, bha gana and na gana in the sequence in each foot. Pause is after four and seven latter. 

अन्त्यध्वनि: शुभरुक्तिनिमति
संगृहःतलबित्तरणचूरः ।
कुर्याविधमृ भ्रमरविलसितं
योनिवर्ण स्यात् सुरभिपरिमला ॥ X.23 p. 130

4. Bhujāṅgaprayāt

This metre consist with 24 syllables and making of four ya gana in the sequence in each foot. 

भविष्यमहाभारतं कर्तुमीहा
यदि स्याहुपावप्रवं संविधेयम् ।
अद्यं वलं निमित्ति: संघशके
विनकीणो समीहा तथैकत्वसूचा ॥ XIV-32 II p. 184

5. Drutavīlambita

Drutavīlambita is a 'sama' type of metre with twelve syllables in each foot, arranged in 'na', 'bha', 'bha', and 'ra' g. anas.

अधिनरं किल विवन्धवच्छेबं
सिन्हितमस्ति जिरन्तरमध्यमः ।
हुतविलमित्तमस्ति तु वर्षनं
समधिज्ञचति धर्मसमालयम् ॥ X-37 II p. 134
6. Harinī

This metre consists 17 letters arranged with na gana, sa gana, ma gana, ra gana, sa gana, last two letters are la gana and guru in the sequence. Pauses came after six, four and seven letters.\(^{87}\)

\[
\text{इह हि मनुजस्यान्तं लक्ष्यं जग्नपतिरुच्छते}
\]
\[
विषयपप्वमध्यालक्ष्मृं न समशुते ।
\]
\[
अनुमृगस्वं धारणि काश्चते हरिणी जलं
\]
\[
प्रभवति महाः धर्माः नेतुं जरं परमं परमः ॥ X-33 p. 32
\]

7. Harīnaputa

This is visham type of metre making with three sa gana, last two are la gana and guru. In the sama type of foot making with na gana, two bha gana and one is ra gana is known as Harīnaputa.\(^{88}\)

\[
\text{स्थिरस्वस्कृतिरः निपीडिता}
\]
\[
ततु वाचावस्तक्ष चला स्थिरः ।
\]
\[
हरि शालिनिर्वर्जनतामिता
\]
\[
ननु कुतोस्पष्ट्यधुना हरिणपलुता ॥ X-19 p. 129
\]

8. Indravajrā

Indravajrā is a 'sama' type of metre and it consists of eleven syllables making two 'ta' ganaś and one 'ja' ganaś and two 'ga' ganaś.\(^{89}\)

\[
\text{य इन्द्रवज्रतुलवीर्यते}
\]
\[
महाः भवेत् सज्जनवर्मधर्मः ।
\]
\[
स एव दूष्ट्येव पुनर्विन्दीः
\]
\[
कपे: करेश्यतात्वमन्नश्वः ॥ X-17 p. 128
\]
9. Lalitā

There are 12 syllables in the metre making with *ta gana*, *bha gana*, *ja gana*, and *ra gana* in each foot.  

बिज्ञविवर्त लक्षितक्रमः
पुनः पूर्वहितानुसृतिलक्षण वचः |
स्वस्वायनस्ततितिर्य स्म भ्रम्णेत्
येनाजनि स्थिरमिविवातमर्गीरवम् || X-7 p. 125

10. Mālinī

*Mālinī* a metre of *‘sama vṛtta’* type consists of fifteen letters with pauses after then eight and the seventh letter, arranged in *‘na’*, *‘na’*, *‘ma’*, *‘ya’*, and *‘ya’ ganās* in a foot.

अथ सफलतरं वीश्वांगलभाषा परीक्षा
मकृत सुतविवाहायोजन विख्यानथः |
परमशिशु भोगो योगमानानवतावरो |
प्रुवत्तिति जनकेच्छां नानुमेने परेनढः || II-52 p. 29

11. Mandākrāntā

There are 17 letters in this metre making with *ma gana*, *bha gana*, *na gana*, *ta gana*, *ta gana* and two long alphabets in the end of the line. There is pause after four, six and seven letter.

मंचः पूर्णः प्रतिमिथिगणिर्णाति: सर्वद्धूः
दारविभोऽयं निरुपयमेहो महः॥ स्वस्तिगानः: ||
क्रान्तिः धर्मं जगति महतीं भाविनीं मेनिरे ते
तामाधारं सकलसृतिषु खिलस्मार्गेन्न्द्रेश्च॥ X-411 p. 124

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12. Manoramā

This metre is consist with 20 letters arrange with na gana, ra gana and ja gana last letter is the long latter. Pause is at the end of the foot. 93

13. Maṇimālā

This metre arranged with the ta, ya, ta, and ya gaṅas and pause is after six letter. There are 24 syllables in each line. 94

14. Pramitākṣara

Pramitākṣara a ‘sama’ type of metre contains twelve syllables arranged in ‘sa’, ‘ja’, ‘sa’, and ‘sa’, gaṇas in each foot. 95
15. Praharsinī

Praharsinī a ‘sama’ type of metre, contains thirteen syllables in each foot arranged in ‘ma’, ‘na’, ‘ja’, ‘ra’, and ‘ga’ ganas in each foot.\(^96\)

16. Prithvī

There are seventeen syllables in each foot arranged in ja gana, and sa gana, ja gana, sa gana in sequence, last two latter are short and long, pause is come after eight and nine latter.\(^97\)

17. Pramuditavadana

Metre is contain with 24 syllables and making with two na gana and two ra gana in the sequence in each foot.\(^98\)
18. Puṣpitāgra

Puṣpitāgra is an ‘Ardhasama’ type of metre where the syllables in the first and the third feet each are twelve arranged in ‘na’, ‘na’, ‘ra’, and ‘ya’ ganas. The second and the forth feet of it contains thirteen syllables arranged in ‘na’, ‘ja’, ‘ra’ and ‘ga’ ganas. 

19. Rathoddhatā


20. Sragdhara

Sragdhara consist with na, ra, na, ra, na, ra and na ganas and last one is the long. this metre is know as the Bhadrak metre also.
21. Śālinī

Śālinī metre of ‘sama’ type contains eleven letters arranged in ‘ma’, ‘ta’, ‘ta’, ‘ga’ and ‘ga’ ganas with pauses after the forth and the seventh letter in each foot.\(^{102}\)

22. Śikharinī

Śikharinī a metre of ‘sama’ type, consists of seventeen letters arranged in ‘ya’, ‘ma’, ‘na’, ‘sa’, ‘bha’, ‘la’, and ‘ga’ ganas with pauses after the sixth and eleventh letters of each letters of each foot.\(^{103}\)
23. Svāgatā

Svāgatā a metre of ‘sama’ type, contains eleven letters arranged in ‘ra’, ‘na’, ‘bha’, ‘ga’, and ‘ga’ ganas in each foot. 104

र्वागताय सकताः अधिमाणं
स्वामिने किल बभूरभीर्मांम्।
उत्सुकः कलकर्तेथ हृतः।
सोदपि तन्म समुपस्थित आसीत।। X 45 p. 136

24. Śārdūlvikriditam

this metre has 19 syllables and making with ma gana, sa gana, ja gana, sa gana, two ta ganas and last one is the long latter. There is a pause after 12 and 7 letters. 105

जीर्ण वर्षामिव त्यजामि सुखतन्त्रुर्ण स्वकीयं वपुः।
पूर्ण कर्तुमधापि कार्यमवनी कीर्ण यतिष्ठे धृवम्।
वावद्र ब्रह्मनं समवत्मिति न भाजं जगत्यां जोली
स्तावं प्रस्तितं प्रयत्नपरता मन्ये मद्दीयं तपः॥ XVIII54 p. 234

25. Totākam

Totāk metre consist with 12 syllabus making with only one sa gana. Pause is after three letters. 106

जगतोर्बन्धरताघनानान्तरं
परं धृवमिश्ररपुरमस्य।।
श्रुतिरस्य समवरहस्यविद्धः।
प्रकटीकरणेः समधत्तरा।॥ X- 55 p. 138

262
26. Upajāti

Upajāti is the mixture of the feet’s of Indravajra and Upendravajra metres. This is also the term of other mixed metres.107

नोचैवाण्डा नापि सिद्धान्तधारा

नाप्यमांक चारुनामागतानि।

धर्मः कित्यु स्वात्त्वत्तेरवाति:

किल्लैत्स्या: कार्यजाते प्रकाशः II X-38 llp.134

27. Vaiśāliyam

This metre contains 20 letters. This metre is based on Mātrās. In the first and third feet which are Visham have six mātrās and there are eight mātrās in second and fourth feet which are sama consist with both long and short letters. in the end there is a ra gana is one letter is Laghu and Guru.108

मोदे वनराजिस्वितां

हिमवतं पुनरेत्य संयमी।

इह तं च सक्षेष भित्त्व-

शोभनय्यं भारतभद्रभवनम न XVII-2 ll p. 214

28. Vamsasthavīla


263
29. Vasantatilakā

Vasantatilakā a metre of ‘sama vṛtta’ type contains fourteen letters arranged in ‘ta’, ‘bha’, ‘ja’, ‘ja’, ‘ga’, and ‘ga’ gānas in each foot.\textsuperscript{110}

30. Vātorṇāyam

This metre is making with the ma, bha, ta gānas last two are long letters.\textsuperscript{111}

31. Vegavatī

This the visham type of metre in the first and third feet first three are arranged with sa gana and last is guru, in the second and fourth feet first three are arranged with bha gana and last two are long latter.\textsuperscript{112}
32. Vṛttanam

This metre contains 20 letters arranged in *ra gaṇa, ja gaṇa, ra gaṇa, ja gaṇa* and *ra gaṇa, ja gaṇa* in the end of the line last two letters are long and short in sequence.\(^{113}\)

> यत्सभाषाधिकारिण: स्वामासे फलं ज्युधुरिहस्तः श्रेयः
> तस्य वृत्तमय बेदरथमृगीसं तु साधितं बुधे न
> तद्वेक्षकाणिव विश्वाया पाश्चिमात्यकोविवा अतीवं
> साधुता बभूमरांगलवकाभुवमस्य चानुवीक्षय तत्र || X-44. II p.135

Characters of the mahākāvya

“The plot of the epic poem or the play is the mirror of the human life”. The characters act always as the mouthpieces of a dramatist or the writer of a *Mahākāvya*.\(^{114}\) As in drama, the characters are the wheels of the vehicle of the plot, and the same is the case with *Mahākāvya*. The poet as a weaver weaves the beautiful web of a plot just with the help of characters. Whatever the poet wants to convey or put before the reader, he does it through he characters. The poet and the readers are separated, generally from each other by several years and quite often even by several centuries. The characters are the only medium of bringing them together mentally. They, by their behaviors help, the reader in knowing what the poet in his mime at
the time of projecting his wonk. The ideas, behavior, beliefs and the faith of
the poet's contemporary society can be brought to light only through the
caracters in his composition. The proper role of the characters in story
can make or mar the quality of a poem. Thus the characters hold a pivotal
place in the structure of a Mahākāvya.

Neta (the hero and other set of the characters) is one of the primary elements
of a Mahākāvya. Whatever the sentiment or the motive of the composition
be, there is always a principal action or the denouncement at the core,
whosoever is enjoy the benefit of the fulfillment of effort is the principal
person, for the reaps the real and rich harvest. As stated earlier, the motif or
the resultant benefit is called the fruit (phala) and the enjoyment of the
‘Phala’ is called the ‘Adhikārī’.¹¹⁵ One who has the ‘Adhikār, and it is he
who becomes virtually the principal character, the principal character, the
hero, in a composition. He is called the Neta, Nāyaka or the hero, because
the entire action of a drama or a Mahākāvya culminates in his benefit and
revolves round him in the main. Due to number complexities of human-
nature, the hero may be of as many different types as human-beings can
possibly be, so the classification of the hero seems to be a difficult task.
Still the ancient scholars have tied to determined broadly the characteristics
of different heroes as characters. In the first place they have defined the
personal merits of a hero.

The essential qualifications of a hero are enumerated by Dhānanjāya in
Daśarūpaks as follows.
"The hero should be well-bred, charming, liberal, clever, affable, popular, upright, eloquent, of exalted lineage, resolute and young; endowed with intelligence, energy, wisdom, skill in the arts, pride, heroic and mighty, vigorous, familiar with the codes, and a just observer of laws."\textsuperscript{116}

The hero as the principal character is classified into four types; Namely, \textit{Dhīrodāṭa}, \textit{Dhīṛa-lalīta} and \textit{Dhīṛa-prāśānta}\textsuperscript{117} All the same, it becomes and essential qualification of a hero that he should be at all events \textit{Dhīṛa} one full of fortitude and courage and should possess mighty strength for facing all the ups and downs of life.

\textit{Dhīrodāṭa}- The self-controlled and exalted hero (\textit{Dhīrodāṭa}) is one of great excellence, serious, forbearing, not boastful, resolute with self-assertion reserved, and firm of purpose\textsuperscript{118}

\textit{Dhīroddhāṭa}- the self-conceited and vehemently assertive hero (\textit{Dhiroddhata}) is altogether and jealous, wholly devoted to magic practice and deceit, self-assertive, fickle, irascible, and boastful.\textsuperscript{119}

\textit{Dhīṛa-lalīta}: The self-controlled and the light hearted hero is free from anxiety, found of arts (songs, dance, etc.) happy and gentle.\textsuperscript{120}

\textit{Dhīṛa-prāśānta}: The self-controlled and calm hero (\textit{Dhīṛa prāśānta}) is a \textit{Brahman} or the like, possessed of the generic merits of a hero\textsuperscript{121}
These are the four popular types of heroes who lead other characters whether their action is directed towards success in love or heroic exploit.

The Characters Of The Epic Poem

"Sri Swami Vivekanandacaritam" the titled of the epic poem itself represent that this is the biographical poem. In this poem the main character of the poem Swami Vivekananda comes in various aspects. In his childhood he known as the son of visvanath Datta, his name was ‘Vile’ and Narendranath Datta, than he get the fame as the disciple of the Ramakrishnaparmhansa, clever, promoter of the Indian philosophy, skillful in arts.

As we know this is a biographical poem, there is utmost importance of the characters. Though we can found the description of some sub-characters like Sri Ramakrishna Paramhansa who has major contribution to built the character of Swami Vivekananda. He was God in the form of Man, knower of the Vedas, sculpture of the religion. Somewhere poet had also given the description of Ramakrishan Paramhansa’s wife “Sharada Devi” and there is also the description about Vivekananda’s father. Other like Devendranath Tagor who was living near the bank of the river Ganga and he was the lover of meditation, has also being described here. In the chapter seven there is the description of Gangadhara, friend of Swami Vivekananda. When Swamiji, was at Himalaya he met Gangadhara. When he was touring in India, he met with the number of kings like the king of Alwara, the king of Khetadi, and
the king of Porbandar, and he also met the young ministers of the kings. He also met “Tilak” in the way and he also met the dancer of the court of the king of Khetadi.

When he had reached Chicago city in America, he met numer of foreigner like, Mr. Right, Mrs. Hale, Mr. Kardinale who was the minister of the whole religious parliament.

When Swamiji was in Europe he met with the prof. Max Mulier, and Prof. Dyasan. He also met with his two friends Shardenanda and Ukhayandanda.

In this poem characters like sister Nivedita, Mr. and Mrs. Sheviyer also appeared, they came with Swamiji to India, and passed their whole life here.

In this poem we find most of the male charters and find growth of the main character. There is no Prati-Nāyaka, is character that is the declared foe of the hero here.

The character of Swami Vivekananda

Swami Vivekananda is the hero of the poem. He is the founder of the new era on the earth that he is know as the Yugacharaya. All the qualification of the hero of the epic poem, we can find in this character like the melodious nature, generosity, cleverness, purity, firm deter minded, decorated with
the nature of intelligence, and he was full of enthusiasm by the nature of righteousness.

He was polite from his childhood. He never insulted his teachers. He always politely asked questions to his teachers. When he returned to India, number of kings eagerly waited for his welcomed, they leaved the horses from the chariot, when he heard his stuti or praise, he told that he is not great sage, and not a king, he is one of the son among them.123

Thus he is the best illustration of the politeness. He also accepted he both merits and demerits. He believed that whatever he is it is due to his Guru.124

When we came to know about the life of Swamiji, we can know that he was very serious person, still he had melodious nature, he was healthy and handsome, he has logical intelligence still faithful. He believed in Advaitism, still he was the worshipper of the sculpture. He was melodious by the body, mind and speech. 125

When he was in Chicago city at America in All Religion Parliament, there were number of people attracted by his charming personality and melodious speech by just hearing his addressing, all the speaker and the listener became pleased. They showed their pleasance by clapping. Gradually eager to hear their speech. All the religion parliament became surprised with his melodious nature, whether there is temple or church, his personality was praised by the people everywhere.126
He had nature of sacrifice from his birth. He used to give the things which were in his hand to the traveler who used to come there. Once When one of his students came to know that Swamiji wants to go to America, he started to collect rupees for him, and when he gave Swamiji, he took only the needed rupees and gave rest one to all poor people. Whatever money he got in America he gave to all poor people in India.

Swami Vivekananda was born in the Khsatriya family; his birth was auspicious to his family. This family respected and very famous in the society.

He was steady minded, he refused to accept Ashtasiddhi; which was given by his Guru, Shri Ramakrishna Paramhansa and he also refused marriage proposals given by his father, because he believed that marriage is the big obstacle in the way of searching Ishvar. Thus we can see the number of incidents through out his life which he shows he steadiness of mind.

Due to the courage, Swamiji got the fame on the earth, even though he had a short life. When we study this epic poem, we know his enthusiastic power. Number of people was inspired by his lectures, swamiji gave the massages to Indians that they should leave the laziness and narrow out look, they should keep away from the drowsiness and quarreling, Swamiji always inspired the people for serving that people who are poor.
This is the principle of Swamiji, he always inspired Indians, and said “Oh! Wise Men! Do not cry in any critical situation, try to recognize yourself and increased your internal power! After knowing yourself you can win whole universe. Try to go ahead.” Speaking this type of sentences he has always encouraged people.

There are sixty four types of arts but among them three are main i.e. art of music, art of poetry, and architecture. Swami Vivekananda had a great skill in the literature and music. In with a short period he got the skill in literature, music, grammar etc. Prof. Hesty was very much impraised when he saw the philosophical knowledge of Narendra. When Narendra first time met with Ramakrishna paramhansa he had sung very emotional and devotional song. Ramakrishana paramahansa was engrossed into deep meditation. At the time of examination he was singing the songs. He had no any fear or tension of examination.

He believed that “One who has no enthusiasm, his luck does not work. One who is atheistic, his luck is always in favor of him.” He was also a great lover of music, when he was touring India, and reached at the palace of the king of Khetadi, here he became emotional, after hearing the devotional song of the dancer.

He was self respected. He had also firm determinative power. He had deep knowledge of all the western and Indian philosophy. He had studied Vedas, Vedangas, philosophy, Upanishadas. In the western philosophy he had studied the philosophy of Barkley, Human, Spinoza, Darwin, Dekart, Hegel.
etc. he had also good knowledge of languages like English, Hindi and Sanskrit and Bengali. He had knowledge of history, religion, science, etc.

"Rājayoga" is the book in which there is the lectures, which was published in America, which was very useful for the fame of swamiji, and it shows that Swamiji had a complete knowledge of Yoga. After studying all the sastras, he shows only one way to serve the poor people. Thus he was one of the servants of the poor people. After his father's death Swamiji came in to very helpless condition and at that time he thinks about the condition of poor people. His heart pained when he saw the poor and miserable people. Though he was in abroad he was always thinking about the progress of India. He always give the massage that there no need of sculpture worshiped in the temple, because we all have a mother, father and Guru, who are the living God among us, we should serve them, we should help the poor people. We should give the education to uneducated people.

Devotee for raising the motherland

Swamiji had strong attachments towards his motherland. He was always ready to give his life for the progress of motherland his emotions towards India is described in the thirteen canto of the poem.

He believed that motherland India us auspicious pilgrimage, we should worship our nation as God. If we try to think about his merits we can writer large number of books. He had so deep respect and love for mother that he was even worshipping the dust participles of this land.
Bhuvaneshvari devi

Bhuvaneshvari devi was the mother of Swami Vivekananda she had great faith towards the God Vishvanatha, once himself came to her dream, and she became sure that she will be blessed with child who is an incarnation of the lord Shiva.\textsuperscript{135}

She was the lover of religion. She had lots of affection towards her children. She was also coward by nature. After the death of Vishwantha Datta, whole family passed through the very critical situation. At that time she became very disappointed and said to his son – “Oh Son !why do you wanted to achieved the God, now a days he does not help us.

Shri Ramakrishna Paramhansa

Shri Ramakrishna Paramhansa was in bom in Kamarapukar village at Bengal. He was a devotee of the Goddess Kali. He belonged to the Brahmin family. His father’s name was Shivprasad, he was poor but he had also great faith towards the God. He wad devotee of Rama and Ramakrishna’s mother name was Chandramani.

The aim of the poet is not to make a character sketch of Ramakrishna Paramhansa. While describing he refers to some of the important aspect of Ramakrshna’s personalities, when all this references are collected to gather they give a glimpse of his character. He was a mystic philosopher and treasure of extra ordinary power. He was very innocent and kind hearted.\textsuperscript{136} He had intuitive power to know who has real capacity, who would be real
future, spiritual leader, though there were many devotees, he could only
selected Vivekananda. He realized the necessity of such a light which can
remove the darkness existing in the form of ignorance, and that’s why he
candled the light of knowledge in the form of ‘viveka’. He said that in this
world most of the people always think about their wife, sons and others
worldly means but nobody tries to achieve the God. When they will try they
surely get the highest stage.\textsuperscript{137}

Though he was always engrossed in deep meditation, he never forgot the
welfare of people. Thus we can find number of good qualities in him.

\textbf{Mother Sharada}

Sharada Devi was the wife of shri Ramakrishna Paramhansa. When she
married to him, she was just five years old.\textsuperscript{138}

After the death of shri Ramkrishna Paramhansa, she was ready to remove
the bracelet. She was instructed by him, ‘not to remove so’ she kept on
putting bracelets as they are. Ramakrishna had a different attitude towards
her; he was considering her as Mother.\textsuperscript{139}

Thus, except all three major characters there is no other characters in the
poem. There are few references just to names of the prominent persons
associate with Vivekananda.
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2. Dandin–काव्यशोभाकरान धर्मान–अलंकारान् I–K.al.II-1

3. कार्यकारणसशारीरिः अधि हि लोकतः।
रसोदितारं विभावायः कारणान्वेयेतव त मतः। I SD. III.4

4. स्वयम्भकसूरिण्य विशिष्टते कान्ते......
शान्ते महाकाव्ये षड़सार्गं गतः || SSVC VI. 54 p.83

5. आस्ते जीवनमेव भंगुरसितं तुच्छोदभिमानस्तथा
वत्सासारिकभोग्यजातमिठल नानाविलासान्वितम्।
ये जीवपरार्थसाधनकृते तत्स्वायं शान्तः परा
प्राणन्तोषेष्य मृतोपामः खलु नरा ये स्वर्धिनः केवलः ||

Ibid XV-59 p-200

6. स्वान्तःशमः स्थायिसुखस्य हेतु–
व्यक्तापहारेण च शान्तिताभः।
सन्तिन्तामेति तथं परेण प्रेमणा
ततं प्रेम सुखस्य तत्वम् || Ibid I.49 p-13

7. शान्तिः चिराग्निषितामधिमिन्तुमेततं
व्यक्त्यपारामपनिशतक इवाभ्युपायम्।
आसाध्येते यदि मया पद्वी नवीना
लोकव्याधापहरण सततं यतिस्ये || Ibid I. 51 p.14

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8. SSVC V. 46, 47, 48, 49

9. नय त्वं मामम्    त्वरितममतिवीणं परपवं    
    निशानाथो वस्मिन् युग्मणिरपि ख्यातसतः । 
    वृ Barth र्विवनानेऽस्तितर्य मम तीलाज्ञसभे 
    विभयों दीर्घ निगडमधुना मोचव चिरम् । | Ibid | XVIII. 55 p 234

10. शोकाभ्यूता भूक्षेतुश्वरी तं निजातमं जातरुणा जगाद 
    कव वा तवेशः सहसा प्रयातो यतो विधते न स हा । सहामम् । | Ibid | V.13 p. 6

11. अनारी वारिध्रयपिणिशाचिकायः । । । । । । | Ibid | V.14 p. 62

12. निममित्रज्ञोसम्मीति । । । । । । | Ibid | V.15

13. निजाते । । । । । । | Ibid | V.16

14. विलोकय बन्धुन्नु । । । । । । । | Ibid | V.23 p. 63

15. अनेके शो । । । । । । । । | Ibid | V.24 p. 64

16. तुभ्यं दय वस्तुं समर्पितं    
    नि:सवतं पुरां स्वचं गतं । ।    
    गी: श्रुभाषस्तु तव बिश्वभारती 
    याहि पुजा! जगातोस्सिस महलम् । | Ibid | VI. 34 p-79
    मीनमास यतिराजने गुरोर्त्स्नेत्तरादिकं गतं । ।    
    जन्मचार बल्मेकातोपरं सागरं तु मिलिता तस्फळी । | Ibid | VI.35
    एकत: सपधि पूर्णवस्तूः पूर्णमन्यमुहुःजगलिष्ठवम् । ।    
    यज्ञप्रकाशवश्तो धुं भवेद्य विश्वमिलं प्रभानवितम् । | Ibid | VI 36

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17. अन्नाशानायनलुत्कारसे बुद्धसाधिमहात्मनामः
अयतन जगज्जेतुं सम्यक्यव्यागमपोगुणिः II SSVC VII. 23 p.87

18. i) प्रत्यक्ष शास्त्रवत यत् प्रकटयति पुज्जेवतित मानवानां
ज्ञानाज्ञानसानं पशुमयि मनुजं ब्रह्मरूपः प्रभावात् II
तं साक्षात्मेवं विचित्रितमयः स्वेच्छाजालार्थिवते
धर्मः किं कि न कुर्याज्जगदुपकृत्वे कलयुक्तेण तुल्यः।।
Ibid X. 26 p. 130

19. सत्वर्णवेशस्वा गुणी विनुगणि पुज्जेतमदशैतमैः
रूपं मार्गाभुयूपं विविधयमितः ज्ञातृता मानवानामः II
साम्राज्यं समेष्यमितिशिशिपं पदधु सादिनिक्षवरुपः
सत्यावहिसाधारणो जगति विजयते विशेषवेदान्तः।।
Ibid X. 28 p. 131

20. ज्ञेत जापायश्वलें सुगतममतो दुःखनाशः सशून्यो
ज्ञेनानां कैवलत्वं गतानगतपिता शैश्वतोक्रस्य पूज्यः॥
कौराणो शाख वचारें प्रवृत्त इति महाख्यवस्वस्यानवो
सर्वेदान्तमें यदि भवति पुनः कोनयाध्यक्षवकः॥
Ibid X. 29, p. 131

22. i) धृतं धर्मस्वते च प्रसरति पुरोच्चः शिखरिणी
धृतं कौटिल्यस्य धर्मलयति पूण्यं च जगतीमः॥
न वा हिन्दुः चैवर्षी न च पुरुस्तं मुस्लिमस्य
न बींडो वा तेषां प्रभवति समिद्यः पुनरस्ती॥
Ibid X. 30 p.132

ii) Ibid X. 27, p. 131,
23. SSVC, XV. 21, p.204

24. SD.III Chapter, Verse Nos. 234, 236, 237, 238

25. SSVC. I. 10, 11

26. स्वाद्वारःत्रतेः कै चिन्ति साध्य शब्दे कै शैलिम्।
वक्षणेष्व योगी वक्षणेष वक्षणुपश्चात्। II Ibid III.30 p.36
अचरोपथ चरो लोकस्थित्वं भेदं परस्परम्।
अखण्डातितरपात्ममहावर्त्षवधश्च। II Ibid III. 31 p.37

27. i) क चित्तं व्रत्यं कर्म ज्ञातामनिकेतनन्।
कुलो भवविदेशोऽस्मिन्दृष्टवर्धनस्यस्मितात्। II Ibid IIIx.4 p.32
ii) अवतारित-प्रवेशं से स्थतं हलवाङ्गालोक्यं।
लोकनाथ प्रविष्टवादः सात्वत्र वन नाथ दुर्गितम। II Ibid III.10 p.33
iii) अवाप गायकः प्रेमिणा भवविद्योक्तिव स्वयम।
आपूर्तिमहास्थानं गानस्य मधुरे। स्वरः। II Ibid III.11

28. Ibid V-46, 47

29. ततः प्रयातो 'गिथिनार्पर्वतं
विभुपितां सतमध्यमलक्षणं।
अभूतं समं दुःखसुखाविनिविनाशः
स्मरणं भारतपूर्वगीपरम। II Ibid VII.49 p.105

30. आधारकं च माधुर्यं श्रृण्यं दृष्टिकारणम। II K.P. VIII.68

31. पवसंभंत्रं रीतिरक्तसंस्थितमविशेषत्
उपकर्षी सञाधीनां। II S.D. K.IX.1

32. रीतिरात्रम्भ काव्यस्य - K.al vr of Vaman

33. माधुर्यव्यञ्जनं कव्यं रचना ललितात्मकम्।
अवृत्तिरत्नविविधं वैवर्षी रीतिरिष्यते। II SD IX.2
34. i) सत्विकासुभावित वनं
मृदुशुभाषामधुरस्ववनायनितम्।
पवनेन तरंगित सरः
परितः पहुँचवृद्धमणितम्। SSVC XVIII. 39 p. 220

ii) लङ्कारथ्या: सुरभिसितेनार्गऽः सितक्रतवः।
सालंकारीः पुनर्भयस्तोर्णः समिद्वतः।
राजास्माकं नयनरुचिः केवलं बोधिपूर्वः
प्रासी प्रिष्णुपुर्वितहया भाषमाणः: समानः॥ Ibid XIV. 3 p. 178

iii) अस्माभि: सह मानवा: प्रतिदिनं सम्बन्धमायान्ति ये
येशु स्नेहपरा वचं जगति नो येस्थ्र्यचन्चरीया पुनः।
ते सर्वक्षणिकुशुकुशिवस्था इति प्रज्ञा
संसेव्या हड़येन सति जनुषो ध्येयं मया निधित्वः॥
Ibid V. 57 p. 70

35. ओजः: प्रकाशोक्तं वर्णं प्रामाण्यां आधम्बरः पुनः।
समास बहुला गौडः॥ SD. IX. 34

36. i) स्मृतवांत्वंज्ञानं
परश्वत्वा विनाशविमणितम्।
अतिवर्त्तकोंतिमणितं
वृजात्प्रतिज्ञंरितमणितम्। SSVC XVII. 3 p. 214

ii) भिन्नतेनत्रवघोरणिः
चलाभोधरचपखण्डम्।
प्रलयानलपातकालुः वा
रुद्धिरकर्तशिक्षोत्संहित:॥ Ibid XVII. 41 p. 221
37. वर्ष: श्रेष्ठ: पुनर्जीवितः
समस्तपश्चिनितावधः पशुकल्याण तता । SD IX

38. समस्त पशुपालिकां वर्ष: कान्तिसंभविताम्
मधुरसुकुमारा च पारशुरामी कवयो विवेकः II ibid IX.5

39. i) पुरुं सुधालेपसमुन्नमं नवं
लस्तपताकं प्रतिमन्दिरं वर्षः
मार्गः समुद्रासिनिः समुन्नसं
बर्षर्षमृणं च चारुतरणीः II SSVC XIV.44. p.187

ii) वत्तरत्र यथाशयय वर्षी
जनता तं परमाशयाः सवायात्
अविशं विमलशयः प्रायान्त्य
भिवलं हस्ति संशयान्विता: II ibid VII. 38 p. 160

iii) करकृतसुमस्तवसारस्वरीः समुतके
मुदितजनसहस्ति: साधवस्ये प्रतीयायम्
अधिगतविजयय स्वागत वक्रुकामे
जलवधिर्यपि समुद्रस्ते नपूर्वामितायः II

Ibid XIV.2 II p. 178

iv) अरुणांशुरुण्णातीतालिका-
बहुवाहिनीभूतलाम्बरम्
तत्रपञ्चमथंगंगंखः
वनं प्रवहितसम्भुतम् II ibid XVII.40 p.220

40. दोष्यात्मविवृत्तेतुदुरीजो वीरस्थिति: । KP. VIII.69

41. योग आद्यतीतीयाभ्यासन्त्ययोः: रेणसूलययोः ।
तांत्रः शर्म वृत्तिश्च गुम्फ उद्धत औरजसि II ibid VIII.75

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42. वीभत्सरीकारसयोगसत्याधिमयं क्रमेण च II KP. VIII.12

43. अोजः परं क्षामवद्वि ही न मागेंधिकारी किर गौरकायः।
एन्स स्वर्गवादयमन्तुकामो रूपारुणेश्व बहिष्कार।। VIII.18 ||

44. i) दुर्भिक्षुः खगविपितिलोकशोंकं
हर्तु प्रयात भूवने भूवनेशातुपद्यै।
प्राणव्याादिपि जना: सुखिनः क्रियन्तां
जाता हि पश्यत वृथा शतशो ग्रिबन्ते।। SSVC XIV.54 p.189

ii) वेष्णे जनाः सति सहक्षोदयः
शिक्षाविहीनान्ति दुरुस्थितां।
अर्था तेषां यदि शिक्षिताःरूपः
स्वाभ कृत्यन्नां खलु धिमिदग्नमान्।। Ibid XIV. 55

iii) को भारतस्य महिमानमन्तवत्वः
युक्तस्य पूर्णमिह वर्णायितुं समर्थः।
धर्माःस्तत्त्वमुख्यं तु गुरुविद्वानासमेंकः
धर्मण शुन्यमिदमेति परसुभावम्।। Ibid XIV. 14

iv) कापुषयः समुचिता जगतीतत्तल्लोभिन्
किं स्थानमं परमेश्वरलाभसिद्धयः।
जृणां च कर्मवल्लभोगपतं किमप्रत्यते
तत्रोरः श्रृणुत्त भाषाभूरियं न।। Ibid XIV. 15

45. i) चितं व्यापनोतियः दिश्यं शुष्कषीधनमिवासं।
सः प्रसाद समर्थेशु रसेशु रचनाशु च।। SD.VIII 7-8

ii) प्रसादवत् प्रसीवा धिमीन्द्रीवीरस्मृति।
लक्ष्मी लक्ष्मीम् तनोति प्रतीतिशुभं वचं।। KP. I
46. सुपकात्रिलकारस्तधान्येवर्धंधोदितः
न कान्तमपि निश्चूर्ण विभावति विनिताननम् । K.al.1.13 p. 7

47. सीन्धुयमलकारः K.al.vr. 3.2.14
तद्विभिःशतवस्त्वलकारः Ibid 3.1.2

48. तद्वर्तीश शब्दार्थों समुदायनगिरी पुनः क्वापि । KP. p.4

49. वर्णसार्यमनुमासः । KP. p.319

50. अर्थोऽस्याधिक्षरानां वर्णानां सा पुनः श्रूतिः यमकम् । KP. p.324

51. जीववधायवसां तु प्रकृतस्य परेण यत् ।
प्रस्तुतस्य यवन्नत्वं यथार्थोऽति च कल्पनम् ॥
कार्यकारणयोर्ध्वस प्रश्नपर्यन्तविद्ययः ।
विबेचयात्तितशयोऽति: सा । KP p.365

52. उपमानोपभयतवे एकस्य व्याक्यने अनवयः । KP. p.365

53. प्रकृतं यथिष्टिवध्यायत् साध्यते सा तवपह्वुतः । KP. p.377

54. अप्रस्तुतप्रश्नसा या सा सैवं प्रस्तुताश्रयः । KP. p.383

55. सामायाय वा विशेषो वा तदन्विन समवेति
वेन संस्कारान्तन्यासः साध्यंशेत्तराष्ट्रा ॥ KP. 406

56. सम्भावनमोपध्येक्षा प्रकृतस्य समने यत् । KP.386

57. लोकतित्वसम्पत्तिनर्थावातमुच्यते ।
शब्दार्थ प्रस्तुतस्यायं महतां चरितं भवेत् । SD. X.34 P.60

58. साध्यंमुमाभेदः । KP.386

59. बहुभिंदुधोलेखावेदक्योलेखः । KP.384
60. सम्यकार्यार्थस्य काव्यलिङ्गः सम्यक्षम् । Kuvalayānanda p.121
61. लोकप्रवादानुकृतिः कोकिरसिरिः गण्यते । Alarikāraśekhara pa. 257
62. वस्त्रयज्ञविषेषसामाज्यविशेषः स विकर्षतः
एकविशेषसम्यकार्यार्थमुपातस्य सामाज्यस्य
सम्यकार्य विशेषतरस्यानुपादानिः विकर्ष्राचारः । ibid p.35
63. विनोदितेश्वरः विना किन्यित्त प्रस्तुतं ही निर्मुच्यते । Kuvalayānanda p.59
64. विरोधः सोद्विरोधपि विरुद्धत्वेन वद्यचः । KP. X 24
65. गुणोद्योगण्यां कार्यस्य कारणस्य गुणाण्यिकः
कः गुणः च विरुद्धः यत्सः एष विषमो मतः । II KP. X 41
66. आधिकारिक्यमूपयोगस्योपमाननृत्ताधवा व्यतिरिक्त IS.D.Kārika 700
67. श्लेषः स वाक्य एकस्मिन यत्त्रत्तरकार्यता भवेत । KP. p. 379
68. समासोक्ति: परिस्फूर्ति: प्रस्तुत्की प्रस्तुततरस्य चेत । Kavalayārlanda p. 67
69. सा सहोक्ति: सहाय्यस्य वत्सिक विविधकारः । KP. p. 412
70. स्वभावोक्ति: स्वमाध्यत्तु दिन्मादं: स्वकृतियारूपवर्णनम् । KP. X. 4
71. अह्वाहिक्षेपत्वेलहंस्त्वीताः तद्रूपे कार्यकार्यतः
सन्निधानमवेच स भवति सहकर्त्रिप्रविध: । पूजः । II SD. p. 63
72. संभावना यद्यथा स्वातित्योद्योगाः सः सिद्धः ।
Kuvalayānanda verse 126
73. सत्ता संशुचिरेतेष्यो भवेन वदिव स्थिति: । KP. X. 53
74. चेदं विच्छिदरविन्यवत्तमं द्वादन्तत्तवलक्ष्मृति: ।
Kuvalayānanda verse 52

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75. निदर्शना अमनवनस्तम्भवनं उपमापरिकल्पक: I KP. p. 381
76. निरुक्तियीगतो नामनामन्यार्थत्वप्रकल्पनम् II Kuvalayānanda verse 169
77. सूचकं सूचितारोपिनिः विभिन्नसंविद्यानि प्रतिधा II SD. X 28
78. प्रेयः प्रतियतराख्यानम्।
प्रीतिप्रकाशनं तच्च प्रेयं इत्यवगम्यताम्। I K.ad.
79. सूच्यथासूचनं मुद्रा प्रकृताः तारपरि म्हें: II Kuvalayānanda p.139
80. एकुदण्डस्य: पद्मशाखेनप्रवत्तके: II SD.VI. 330
81. सर्भ्यामिड्वृत्तानि: II K.ad. II.1.19
82. वकः नादाप्रसी स्वातासमथे ज्वलुभि ख्यातम्। III vr.
83. चतुर्हिरतिरिचिरा जभरजगा:।
84. म्हृ न्ती मः: स्वादः भ्रमरविलसितस्त। II p. 36
85. भूमिख्यायां भवेच्छिश्चृतुभि:। II vr.III.55
86. दुर्विविवितमाह नभी भरी। Ibid p. 104
87. रसस्वरूपवैन्सौ भृ म्हृ भगी यद्य हरिणी तद्ध। II Ibid 96
88. सयुगात्सल्पूवः विषमेत गुरु रूपि मभृ भरको हरिणोद्वता। Ibid
IV 4.8 p. 143
89. स्वाध्विच्छवाः यद्व तो जगी मः। I Ibid III.30 p.60
90. धीरेस्वाध्वि ललिता तभीजस्त। II Ibid III.59 p.108
91. जनमययुगेन्ते मालिनी भोजिलिके।: Ibid III. 87

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92. मन्मक्रान्ता जलधिवसृणीभूमिनति तादृ गुरु चेत् ॥ Ibid III. 97

93. नरजीविन्दसनोरमा ॥ Ibid III. 26 p. 86

94. त्वाल्ल्यमणिमाला चिंतन्ना गृहवत्रोऽ ॥ Ibid III. 58 p.107

95. प्रभुतारिका सजससैंरुधिता ॥ Ibid III. 60 p.108

96. मन्नी जी गःश्रद्धयति: प्रभृतन्नीयम् ॥ vr. III. 70

97. जासी जसयला वसुग्रहयतिक्ष पृथ्वी गुरुः ॥ Ibid III. 93 p.124

98. प्रमुखत्ववजना भवेणी च र्ती ॥ Ibid III. 51 p.105

99. अयुज्ज नयुगरिफतो वकरे रुजि च नजी जस्वाक्ष पुष्पिताया ॥ Ibid IV.10 p.144

100. राजमाणिह रथींन्ते लगी ॥ Ibid III. 38 p. 96

101. भ्रजबैंजनां प्रयोण सिपुनितयतियता चन्द्रला कीतित्नयम् ॥ Ibid III.104

102. शालिबुस्त मन्नी तन्गी गोरेबितोऽयः ॥ Ibid III. 34 p. 95

103. रसी रुद्रेरिषण्णा यमनस्भला ग: शिश्वरिणी ॥ Ibid III .93 p.124

104. स्वागतिति रणबर्म गुरुभ्ुगम् ॥ Ibid III .39 p. 97

105. सूर्यस्हैरस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यস्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यस्यs

106. इह तोतकमविधिसः प्रथितम् ॥ I bid III 48 p. 103

107. अनन्तोर्वीरितलक्ष्मशाजी ।
पारधी यद्वपायपुष्पातस्य: ॥ Ibid II 30 p. 88

108. प्रविष्टके जहाँ समे कलास्ताक्ष समे स्त्रुतों निजन्तरा: ।
न समात्र पराशिता कला तैतालीयेरते रत्ना गुरु ॥ Ibid II 12 p. 46

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109. जतें तु वंशस्थमुदीरिति जतेन ॥ *Ibid* III.46 p. 100

110. उक्ता वसन्ततिलकः तभजा जगी ग ॥ *Ibid* III.79 p. 117

111. वातोमाञ्च कथिता तभी तगी ग: ॥ *vrt.* III.34 p. 95

112. विषमे चक्रविख वैगवती युजी भाग्री ॥ *Ibid* IV 23 p. 140

113. श्री रजी गली भवेदिकेश्वर लक्षणेन वृत्ताभूमि ॥ *Ibid* III 103 p. 130

114. नाटकं मानवप्रकृतेदर्पणामप्रिति । NS.

115. अधिकारं: कलस्वाम्यधिकारी च तत्प्रभुः । DR. 1.19

116. नेता विनीतो मधुस्त्रयांगी द्वशं: प्रियांवः: ।
    स्तुलोकः: शुचिवर्गमी स्वद्वंश स्थिरो युधा ॥
    बुज्युसाहस्यतिमेजाकलामानसन्मित्वः: ।
    शूरीं दृश्याश्च तेजस्वी शास्त्रवक्ष्ययाय धार्मिकः । *Ibid.* II 1-2

117. धीरोदवां धीरोदतस्तथा धीरललितश्च ।
    धीरप्रशान्तं इत्यवमुक्तं: प्रथमशशचतुर्भं: । SD. III 31

118. महासत्रोदितनागीभ्रोऽः क्षमावाक्यवकथन ।
    स्थिरो निगुलाहंकरो धीरोदवतः दृश्याः । *Ibid* DR. II. 5

119. वर्णवातुर्भुविधीमायायखमपरायण: ।
    धीरोदतस्तवहकारो चलश्रणो विकथनः । *Ibid.* 6

120. निधिन्तो धीरललित: कलास्तु: सुखी मुः: । *Ibid.* 3

121. सामान्यमुग्धोऽछस्तु धीरशान्तो दिनदाविकः । *Ibid.* 4

122. प्रवर्तको युगस्यां यूनतकस्य भुवस्तले ।
    युगाचार्यं इति प्रख्यां विख्यातान्तिमति धुरवम् । SSVC III.74 p.45

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भृगुतां वृत्तसन्यां रहस्यं कर्मणां मम ।
रामकृष्णनुमो: सर्व प्रसादस्य फलं महत् ॥ Ibid XV- 13 p.192

काशेन वाचा मनसा नरेन्द्र पवित्र तादेहसुदः सन्तोषमयम् ।
बुधिमार्ग्यां तत्तददेहितुविघातयेवभूमिखिलावसह ॥ Ibid XV-11 p.192

नासी विलिख्य वचनानि स्वभावाद्
धाराप्रवाहमधुररूपवेवभाषे ।
सम्बदिरेषु गिरिजासु सभासु वाच्य ।
व्यक्तित्रसंविदनुशासनमाविरागीतृ ॥ Ibid X-47 p.136

अर्किमानं वीक्ष्य पथि भ्रमन्तं गृहीतवान् किन्युन हस्तन सात् ।
वातायनाघिन्तिमयं स प्रायंछलस्ये शिवयस्तु धृणवन् ॥ Ibid I-12 p.4

आदेशं प्रतिपालयन् स्वगुरुतो नोतसाहवान् तत्स्वयं
स्वीकृतं, समुपपविशिष्टतिन्तु वीनेशु सर्व धनं ।
ध्वानेः ततो गुरुज्ञातसिद्धं हस्तोव्रत: सार्य-न्यायाहिति वदंश्च वेन मुक्तेतेनाकारि गन्तुं मति: ॥ Ibid VIII 78 p.111

श्रृङ्गानिवेते वत्सकले प्रसूततुः सुतो नरेन्द्र स्मरणीयकर्मः ।
रत्नाकरायच्छतातलाबुवीर्यं रतनं यथा स्वात्मकन्याकान्ति ॥ Ibid VII p.3
130. वनशिराजनुभवः स्वगुरोरवचस्यम्
विश्वम्परुष्यवः सपन्य तमूचे ।
जाते ध्रुवं साकलसिद्धिवलाविस्वितर्वं
सिद्धे फलं कथयं किं परमेश्वरास्यः || SSVC IV 51 p. 58

131. दुर्भिक्षुद्ध-खमदृष्टितं शोकं
हर्दू प्रयातः भुवने भुवनेश्वुद्धर्वः ।
प्राणविक्रमाधिपि जनः सुखिनः क्रियतां
जाता हि पश्चयतं वृथा शतशो प्रियते || Ibid XIV 54 p.189

132. अवारित प्रवेशं में स्थितं हृदयमण्डित्रम् ।
लोकारथं प्रविश्वादः सान्तवय नाथ दुर्गर्तम् || Ibid III 10 p.33

133. सामाजिकाधिविधेयपत्रः सुधारा
आभ्यन्तरात्मवलवस्तिरामस्वरुपः ।
अन्तःप्रभा यदि पुनर्विकसवमयुः
जायेत सुन्दरतमः सकलः समाजः || Ibid XVI p. 205

134. धन्या वचं भारतमेव धन्यं यथा प्रयो विश्वजितमजोद्ययम् ।
नुञ्जः नमो चेन विभाक्रानेव जगताधारारिच सप्रकाशाम् || Ibid XIV 8 p.179

135. श्राब्धानुसारसिद्धांतां तदीया धर्मप्रियवर्तवधूविशुद्भः ।
अर्जननात्मकुतमो नरव्य बीजानुस्यो ध्रुवमन्दुरोरः || Ibid 16 p. 5

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136. i) जिस्वो जिनकार इति प्रथितः समन्तात्
कालसमर्पणविधी सततं निवृत्तः।
जानाति कः स भविताःश्च विवेकवृत्तोः
विश्वासभूमिरिव तर्कधितंतर्कर्मशक्तेः। य SSVC II 37 p. 25
ii) वेदोवंमत्रः नरस्पदरोपवतिः
साक्षात् प्रभुः सकलोक्ष्यतिस्य हेतोः।
लिप्तकांकाश्यमाति: स्पुतितत्वेवता
छेताः महाजनभनही भववन्धनस्य। य Ibid II 40 p.26
iii) धर्मस्य मूर्तिरयुज्ज्वल-विलयकीर्तिः
स्फूर्तिमयुविमलकर्मकृतेऽध्यृतपूर्तिः। य Ibid II 41 p.26

137. सप्तती पुजवरेरः संस्का विषयेषु य
tवभावे रुक्तन्तेः नेशाथो धौपिति रोहिति। य Ibid II 19 p.34

138. i) कान्ताशु विश्वासभूमिनमित्रेऽवान्तः
कारः करामलकसिद्दौ समाधिकान्तः। य Ibid II 41 p.26
ii) श्रीशारदामातार्थभिलाशवरः
वेदस्य पूजाविभक्तित्वकृत्यम्।
अत्यावरत्म प्रत्यहमेत्य
सर्वेक्ष्यारैमिः भक्तगणा युवाण:। य Ibid VI 52 p.82

139. रामकृष्णसहधर्मिणी पुनः शाश्वास्त्र्यज्ञि पीडिता भृशाम।
त्वकुकामण्डनसं स्वकंक्रो चोद्रविविज्ञानगोचरः क्षणम्। य Ibid VI 50