CHAPTER - V

ALAMKARAS AND METRES IN SAUNDARANANDA

INTRODUCTION :-   As without ornaments, ladies beauty cannot be increased, like that, without poetical ornaments or alamkaras, which is mixed with the words of an epic, cannot increase the beauty of that epic. Actually, an epic never be considered as an excellent one without its linguistically essential decoration. We can say that, any female being however, beautiful in reality, without jewellery she cannot consider herself perfect beautiful one. If she wears all those necessary ornaments will not decrease her beauties' rather it increase her glamour. On the contrary, if she removes all those jewelleries from her body then off course there will be some incongruity of her grace. And she obviously looks like a bit less beauty. So there is the essentiality of ornaments or jewelleries which really increase the bodily loveliness of a lady.

Therefore, the presence of poetical ornaments and the poetical metres is well-united in epic which makes it excellent, So that the epic became genuine. If a poet who wants to get the title of a great poet then he must be use all the poetical proximate cause like words, meaning, mode, flavour, musical harmony, metre, musical measure inadequate manner. In subsequent part of the presence of poetical ornaments (alaṃkāras) and poetical metres will be discuss briefly.

ALAMKĀRAS USED IN SAUNDARĀNANDA

COMPRESSED DESCRIPTION OF ALAMKĀRAS

The famous 'अलंकार शब्धो: Alamkāra sabdha' which is most popular among all the common people i.e. 'लोकोप्रसिद्ध' has mentioned as:-

"अलमित्युपपदपूर्वात् कृधातोः घत्रप्रत्ययेन निष्पन्न भवति 1

अलंकारविषयकं शास्त्रं निगद्यते अलंकारशास्त्रमिति 11"

Āachārya Bāmana said about alamkāra as, "'Saundaryamolonkāra', सौन्दर्यमलंकारः". The contemporary of Bāmono, rhetoricians like Viṣvanātha, Vāmaha ect, were considered as adorns or decorator who had ornamentation of epics (kāvya's) had viewed about alamkāras are specially based on 'word' and 'meaning' i.e.'sabdha,शब्द' and 'artha,अर्थ'.

They mentioned together that, alamkāras are two types of viz. one are 'sabdhalamkāra,' and other taken 'arthalamkāra'. But, later on, this traditional view of those famous ancient rhetoricians became change and added other logical views about the alamkāra by the modern rhetoricians, which are of four type's i.e.

(1) Sabdālamkāra, (2) Arthālamkāra, (3) Sabdarthobhoyolamkāra, and (4) Rosālamkāra.

(1) Sabdālaṃkāra:-

"यत्र सम्पाद्यते श्रुतिमाधुर्य शव्दानामेव सन्निवेशविशेषेण तत्र स्वीक्रियते शव्दालंकारताः- It means where words are used for increasing the melodiousness of listeners has considered as sabdhalamkara.40

(2) Arthālaṃkāra:-

"अर्थचमत्कृतिमवलम्व्य च स्वीक्रियते अर्थालंकारता":- It means supporting to the valuable meaning where literature has ornate is considered as arthalaṃkara.

(3)Shabdārthobhoyolaṃkāra:-

"क्वचित् पुनः दृश्यते चमत्कृतिः शब्दार्थयोरुभयोरेव सन्निवेशविशेषवैचित्रेण 1 तादृशस्थलेषु शब्दार्थयोरुभयोरेव चमत्कृतिविधायकत्वात् शव्दार्थभयालंकारता एव उरीक्रियते 11":- It means that sometime both sabdha and artha jointly increase a special beauty or sweetness of literature (kavya).In this particular case, both the alamkara has being used at the same time for increase literal melodiousness and understanding its meaning has consider as sabdharthobhayalaṃkāra.

(4) Rosālaṃkāra.: -

"मुख्यरसस्य गुणीभूतत्वेन उपकारका रसवदादयो भजन्ते रसालंकारतामिति" :- it means where rasa become primary and beneficial, which turned in to a virtue, for it 'rasabhava' and 'tadabhasa' means 'rasa-bhava-aabhasa' has considered as rasālaṃkāra.

SHOBDĀLAṂKĀRA:-

According to the Sāhittyadarpana, shobdalamkāras are: - (1) Anuprāsah, (अनुप्रासः) (2) Yamaka, (यमकः) (3) Slesha, (श्लेषः). According to Visvanatha, Anuprasah are of five types, viz. Chekānuprāsah (छेकानुप्रासः), Brittyānuprāsah (वृत्तानुप्रासः), Sruttyānuprāsah (श्रुत्यानुप्रासः), Antyanuprāsah (अन्त्यानुप्रासः), Lātānuprāsah (लाटानुप्रासः). Again, Slesha are of three types, viz. Sabhangaslesha, (सभंगश्लेषः) and Abhangaslesha, (अभंगश्लेषः), and lastly, in the sabhanga (सभंगश्लेषः) slesha; where sabhanga (सभंग) is based on words or शब्दः and in the abhanga (अभंगश्लेषः) slesha; is based on meanings or अर्थः. Therefore, slesha may be considered as shobdālaṃkāra and arthālaṃkāra both.41

ARTHĀLAṂKĀRA:-

Upamā has it four parts, viz. purnopomā, malopomā, rasanopomā, anbyoyaṃ. Rupakaṃ, Porināmah, Sondeshoṃ, Atiśayokti, Tullyayogitā, Deepakaṃ, Drishtānthyo, Protiboṣṭupomā, Nidarshanā, Byatirek,

Samāsokti, Bibhābonā, Aprostutoprosaṃsha, Biśheshokti, Byajokti, Byājostuti, Arthāntoronyāsah, Kāvyalingaṃ, Karanomālā, Ekabolī, Vṛantimān, Ullekhaḥ, Apāhnuti, Niśhchaya, Utprekshā, Swobhābokti, Ākshepo, Birudhah or Birodhābhāso, Biṣhomoṃ, Pori-saṃkhā, Slesha.

SHABDĀRTHOBHOYALṂAKĀRA:-

Punoruktobodābhāśah:-

"आपततोयदर्थस्यपौनरुक्त्यवभासनम्।

पुनरुक्तवदाभासः स भिन्नाकारशब्दग:ll"

For example:-

"भुजंगकुंडली व्यक्त-शशि-शुभ्रांशु-शीतगुः1

जगत्यपि सदापायादव्याच्चेतोहर शिवः ll"

RASĀLAṂKĀRA:-

"रसभावौ तदभासौ भावस्य प्रशमस्तथा।

गुणीभुतत्वमायान्ति यदालंकृतयस्तदा॥"

Rasālaṃkāras are of four types, viz. (i) Rasabat, रसवत् (ii) Preyoh, प्रेयः (iii) Urdhyoswi, ऊर्ध्वस्वि and (iv) Samahito, समाहितम्। Among these four Rasabat (रसवत्) and Prayoh (प्रेयः) are prominent.

प्रधानेऽन्यत्र वाक्यार्थे यत्रांगं तु रसादयोः 1 काव्ये तस्मिन्नलंकारो रसादिरिति मे मतिः 11

ALAṂKĀRAS USED IN SAUNDARĀNANDA

Though Aśvaghoṣa was appeared long days back of Bhāmoho. So the people were of that time not acquainted with poetical ornaments or Kāvyalaṃkāras.42 But we can find out a lot of alamkaras used by Asvaghosain his creations. From the Famous epic Saundarananda, a few fit and famous Alamkaras are mentioned here below:-

Upama (उपमा):-"साम्यं वाच्यमवैर्धम्यं वाक्यैक्य उपमा द्वयोः।"

Saun : "तस्मिन् गिरौ चारणसिद्धजुष्टे शिवे हविर्धूमकृतैत्तरीये 1

अगम्यपारस्य निराश्रयस्य तौ तस्थतुर्द्वीप इवाम्बरस्य 11"

(Chap=10; verse=6)

In the last part of this above verse, heaving a comparison between Himalayas with Sky. So, UpamaAlamkara is received here.

Rupaka (रूपकः): - "रूपकं रूपितारोपो विषये निरपह्लवे ।"

Saun: "नन्दः स च प्रत्ययनेयचेता यं शिश्रिये तन्मयतामवाप 1

यस्मादिमं तत्र चकार यत्नं तं स्नेहपङ्कान्मुनिरुज्जिहीर्षन् 11"

(Chap=5; verse=18)

In the last part of this above verse, heaving the word 'स्नेह-पङ्कात्' which means that 'lovely-mud'. Here, upamana 'love' is compared with upameyo 'mire' or 'slime'. So, Rupaka Alamkara is received here.

Deepoka (दीपकः):-"अप्रस्तुतप्रस्तुतयोर्दीपकंतुनिगद्यते।

अथ कारकमेकं स्यादनेकासु क्रियासु चेत् ।।"

Saun: "अवेदीद् बुद्धिशास्त्राभ्यामिह चामुत्र च क्षमम्।

अरक्षीद्धैर्यवीर्याभ्यामिन्द्रियाण्यपि च प्रजाः ।।" (Chap=2;verse=15)

In this above verse, the two verb i.e. 'to know' and 'to check' related with karaka 'beneficial', 'favourable', 'strength', 'patience', etc. so that, this alamkara is consider as Deepakalamkara.

Atisayoktih (अतिशयोक्तिः):- "सिद्धत्वेऽध्यवसायस्यातिशयोक्तिर्निगद्यते ।"

Saun: "बह्वायते तत्र सिते हि शृंगे सङ्क्षिप्तबर्हः शयित मयूरः।

भुजे बलस्यायत पीनबाहोर्वैडूर्यकेयूर इवाबभासे ।।"   (Chap=10; verse=8)

In this above verse, the knowledge about absence of difference or distinction of upomana with upomeyo is considered as atisayokti alamkara, which reflected on upomana 'lying peacock' with upomeyo 'Bolorama's arm'.

Byatirek (व्यतिरेक:):- "आधिक्यमुपमेयस्योपमानान्न्यूनताऽथवा, व्यतिरेक: 1"

Saun: "ऋतुर्व्यतीत: परिवर्तते पुन: क्षयं प्रयात: पुनरेति चन्द्रमा: 1

गतं गतं नैव सन्निवर्तते जलं नदीनां च नृणां च यौवनम् 11"

(Chap=9; verse=28)

In this above verse of epic Saundarananda, here upomana-upomeyo i.e. moon and youth related to each other. Moon increased after decay or loss of a certain period, but youth never return after old age. Here, upomana comparatively having superiority over upomeyo, so that, this verse come under byatirekalamkar (व्यतिरेकालंकार:).

Utpreksha (उत्प्रेक्षा):- "भवेत् सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना 1

वाच्या प्रतीयमाना सा प्रथमंद्विविधामता 11"

अत्र वाच्योत्प्रेक्षा यथा ----------

"ज्ञाने मौनं क्षमा शक्तौ त्यागे श्लाघाविपयय: 1

गुणा गुणानुवन्धितात् तस्य स प्रसवा इव 11"

एवं प्रतीयमानोत्प्रेक्षा यथा-------------

"तन्वङ्ग्या: स्तनयुग्मेन मुखं न प्रकटीकृतम्।

हाराय गुणिने स्थानं न दत्तमिति लज्जया 11"

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Saun:- "मृदुभिः सैकतैः स्निग्धैः केसरास्तरपाण्डुभिः।

भूमिभागैरसङ्कीर्णैः साङ्गरागा इवाभवत् ॥" (Chap=1;verse=7)

In this above verse, upomana land-part (Bhumi-bhago) is related with upomeyo yellow koopor flower which is smooth, pleasing, purified, etc. considered as bachotpreksha or utpreksha alamkara, because, here is prokrita and poratman relation heaving.43

Samāsokti, (समासोक्तिः):-"समासोक्तिःसमैर्यत्रकार्यलिङ्गविशेषणैः।

व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः॥"

Saun:- "पुष्यन्ति केचित् सुरभीरुदारा मालाः स्रजश्च ग्रथिता विचित्राः।

कर्णानुकूलानवतंसकांश्च प्रत्यर्थिभूतानिव कुण्डलानाम् ॥" (Chap=10; verse=20)

In this above verse, promptmatter used as ascribed manner with disconcerted matter are considered as samasoktialamkara. Here prompt matter tree related with disconcerted matter fragrance, beauty with colourful flower garland, ear-ring with resembling other ear ornaments. All are the instance of samasoktialamkara.

METRE USED IN SAUNDARANANDA

COMPRESSED DESCRIPTION OF METRES

Actually, Metres are directly related with verse or sentence which directly fastened with poem. It has first 'sentence' then 'poem' and lastly 'metre' comes to exists i.e."Chondhobodhoopadangpadyam". We know that, Ifthere is no sentence or verse then there will be no poem and if there is no poem then from where *'छन्द:'* or metre will exist. In fact, for a poem some total of four paces or metrical foot is required. A poem is of two types, viz. (i) (बृत्त) 'Britta' and (ii) (जाति) 'Jati'. The poems, those follow the rules of 'Syllables' are called circular poem 'Brittiya-padya' (बृत्तीय-पद). And those poems follows the rules of 'Mora' are called generic poem 'Jatiya-padya' (जातीय-पद).Generic Jati (जाति) poems are metrical measure of prosody 'Matra-chondo' (मात्रा-छन्द:). Only 'Arya-chondo'(आर्य-छन्द:) is the example of (जाति) 'Jati', which is 'Matra-nirdeshaka',whose first and third 'pada' or pace heaving twelve (metrical) measure or limit , where its second and fourth metrical foot are eighteenth and fifteenth measure or limit respectively.44

Circular (Brịttya *'वृत्तीय'*) poems are of three types, viz. (I) समवृत्तीय 'Samabrittya' (ii) अर्धसमवृत्तीय 'Ardhasamabrittya' and (iii) विषमवृत्तीय Bishamobrittya'. All the metres give one to understand by only ten letters or alphabet. For example, म य र स त ज भ न ग ल (mo, yo, ro, so, to, Jo, bho, no, go, lo).

Three letters or alphabets combine together makes a (गण्) 'gon'. Like the same, eight number of three letters (गण्) 'gon' heaving, namely, म-गण्, य-गण्, र-गण्, स-गण्, त-गण्, ज-गण्, भ-गण्, न-गण् (mo-gon, yo-gon, ro-gon, so-gon, to-gon, jo-gon, bho-gon, & no-gon).

The above are of three syllables, but, go-gon and lo-gon have only single syllable. Long syllables have mentioned by "---" symbol, & for short syllables have indicating by " ˘ ". For example,

(1)   म-गण् (mo-gon) have all three long (--- --- ---)

(2)   न-गण् (no-gon) have all three short (˘   ˘   ˘)

(3)   भ-गण् (bho-gon) have first long remaining two short (--- ˘ ˘)

(4)   य-गण् (yo-gon) have first short remaining two long (˘ --- ---)

(5)   ज-गण् (jo-gon) have first and last short remaining one long

(˘ --- ˘)

(6) र-गण् (ro-gon) has first and last long remaining one short

(--- ˘ ---)

(7) स-गण् (so-gon) have first two short and last one long (‿ ‿ ---)

(8) त-गण् (to-gon) have first two long and last one short (--- --- ‿)

 (9) ग-गण् (go-gon has only one long (----)

(10) ल-गण् (lo-gon) has only one short (‿)

Now, it is very essential to mention 'Joti' here because, 'joti' is an essential part of recitation of poem i.e. 'Kavya'. Where tongue desires to take rest, that moment is considered as 'joti'. For example, Malini have fifteen syllables as, "no-no-mo-yo-yo-yutetongmalinibhogilookoi". Here 'bhogilookoi' pace indicating 'joti'.

SAMABRITTYAM

Samabrittyam metre has its two sects, (i) Vedic Metre (Vaidic Chondoh) and (ii) Formal Metre (Loukic Chondoh). These two types of metres, i.e. Vedic and formal are described below: ---

Name of Metres	Vedic Metre	Formal Metre
EKASHORA	UKTHA	SHREE
DWYAKSHORA	OTTUKTHA	STREE
TRYOKSHORA	MODHYA	NARI
CHOTUROKKSHORA	PROTISHTHA	KONYA

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SHOROKSHORA	GAYATRI	TANUMODHYA
ASTHAKSHORA	ANUSHTHUB	BIDYUNMALA
DASHAKSHORA	PONKTI	MOTTA
EKADASAKSHORA	TRISHTHUB	INDRABOJRA,
EKADASAKSHORA	TRISHTHUB	UPENDRABOJRA,
EKADASAKSHORA	TRISHTHUB	UPOJATI,
EKADASAKSHORA	TRISHTHUB	ROTHODHORA,
EKADASAKSHORA	TRISHTHUB	SHALINI,
DWADOSHOKSHORA	JOGOTI	BONSHOSTHOBILOM,
DWADOSHOKSHORA	JOGOTI	DRUTOBILOMBITOM,
TRYADOSHOKSHORA	ATIJOGOTI	PROHORSHINI,
TRYADOSHOKSHORA	ATIJOGOTI	RUCHIRA,
CHOTURDOSHOKSARA	SHARKARA	BOSHONTOTILOKAM
PONCHODASHOKSARA	ATISHARKARA	MALINI
SHUROSHAKSHORA	ASHTHI	BALA
SHAPTADOSHOKSHORA	ATYASHTHI	MONDAKRANTA,
SHAPTADOSHOKSHORA	ATYASHTHI	SHIKHORINI,
SHAPTADOSHOKSHORA	ATYASHTHI	PRITHBI,
SHAPTADOSHOKSHORA	ATYASHTHI	HORINI,

ASTHADASAKSHORA   DHRITI   NARACH,

UNOBINSHOTYOKSHOR   ATIDHRITI   SHARDULABIKRIDIT

EKOBINSHOTOKSHORA   PROKRITI   SHROGDHORA,

ARDHASAMOBRITTYA AND BISHAMABRITTYAM

Ardhasamobrittya (अर्धसमवृत्त:) has two metres, viz. (i) Pushpitagra (पुष्पिताग्रा) and (ii) Sundari(सुन्दरी). Another name of Sundari (सुन्दरी)is Biyogini(वियोगिनी). Bishamabrittya (विषमवृत्त) has Anushthub (अनुष्टुप) which have eighteen syllables. Anushthub (अनुष्टुप) also considered as verse-metre or slookha-chandah.

METRES USED IN SAUNDARANANDA

The famous epic Saundarananda, the creation of Asvaghosa is well known for various metres. The uses of different types of metres are discussed as under:-

- अनुष्टुभ :-"पञ्चमंग ल घु सर्वत्र सप्तमं द्विचतुर्थयोः |

  गुरु षष्ठश्च पादानां शेषेस्वनियमो मतः ||"

- अनुष्टुभ :-"प ञ्च मं ग ल घु स र्व //त्र स प्त मं द्वि च तु र्थ योः |

  गु रु ष छ्ठ ञ्च पा दा नां// शे षे स्व नि य मो म तः ||"

(अष्टाक्षरा बृत्तिः)

Chap=1 (v=1--58), Chap=2 (v=1--62), Chap=11 (v=1--58),

Chap=12 (v=1--42), Chap=13 (v=1--54), Chap=14 (v=145),

Chap=15 (v=1--65), etc.

Saun :-   "गौतम: कपिलो नाम मुनिर्धर्मभृतां वर: ।

बभूव तपसि श्रान्त: काक्षीवानिव गौतम: ॥"   (sau; chap=1 and ver=1)

"गौ त म: क पि लो ना म: ॥मु नि र्ध र्म भृ तां व र: ।

ब भू व त प सि श्रा न्त: ॥का क्षी वा नि व गौ त म:॥"

In each and every pace or metrical foot, sixth syllable will be long and the fifth syllable is short but in second and forth pace, only seventh syllable will be short.43

- उपजाति :- "स्यादिन्द्रवज्रा यदि तौ जगौ ग:, उपेन्द्रवज्रा जतजास्ततो गौ ।

अनन्तरोदीरित लक्ष्मभाजौ, पादौ यदीयावुपजातयस्था: ॥"

(एकादशाक्षरा बृत्ति:)

Saun: - "मुनौ ब्रुवानेऽपि तु तत्र धर्मं धर्म प्रति ज्ञातिषु चाह्तेषु।

प्रासादसंस्थो मदनैककार्य: प्रियासहायो बिजहार नन्द11"

(Chap-4; verse-1)

(एकादशाक्षरा बृत्ति:)

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"मु नौ बु वा ने ऽपि तु त त्र ध र्मं // ध र्मं प्र ति ज्ञा ति षु चा ह ते षु 1

प्रा सा द सं स्थो म द नै क का र्यः // प्रि या स हा यो बि ज हा र न न्द11"

Chap=1 (v=59--60), Chap=2 (v=63), Chap=4 (v=1--44), Chap=5 (v=1--52),Chap=6 (v=1--46), Chap=7 (v=1--47), Chap=10 (v=1--53), Chap=11 (v=59), Chap=14 (v=46--49), Chap=16 (v=1--64), Chap=17 (v=1--70),Chap=18 (v=1--43),etc.

Saun :-"आपुः पुरं तत्पुरुहूतकल्पास्ते तेजसार्येण न विस्मयेन।

आपुर्यशोगन्धमतश्च शश्वत्सुता ययातेरिव कीर्तिमन्तः॥"

(C=1; V=59)

"आ पुः पु रं त त्पु रु हू त क ल्पा // स्ते ते ज सा र्ये ण न वि स्म ये न।

आ पु र्य शो ग न्ध म त श्च श श्व // त्सु ता य या ते रि व की र्ति म न्तः ॥"

(C=1; V=59)

CombinelyIndrabojrah and Upendrabojrah lift up Upojati metre.

• Pushpitagra :-"अयुजि नयुगरेफतो यकारो य जि तु नजौ जरगाश्च पुष्पिताग्रा"

Chap=3 (v=42), Chap=4 (v=46), Chap=6 (v=49), Chap=9 (v=50), Chap=18 (v=60), etc.

Saun :- "इति मुदितमनामयं निरापत्कुरुरघुपूरुपुरोपममपुरं तत्1

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अभवदभयदेशिके महर्षौ विहरति तत्र शिवा. बीतरागे 11''

(chap-3; verse-42)

"इ ति मु दि त म ना म यं नि रा प त्कु //रु र घु पू रु पु रो प म म्पु रं त त् 1

अ भ व द भ य दै शि के म ह र्षौ वि ह र ति त त्र शि वा बी त रा गे 11''

In the above verse, first and third metrical foot, heaving four goni.e.'no no royo' and in second and forth metrical foot, there must be five gon i.e. 'no jojoro go 'for particular Puspitagra metre.44

- वंशस्थविलं:- "जतौ तु वंशस्थमुदीरितं जरौ ।"

  Chap=4 (v=45), Chap=9 (v=1--49), Chap=10 (v=54--63),

  Chap=15 (v=66--67), Chap=18 (v=44--49)etc.

- अपरबक्त्र :-"अयुजि ननरला गुरु: समे । तदपरवक्त्रमिदं नजौ जरौ ॥"

  (Chap=8; verse =57)

- उपस्थित प्रचुपित:- "उपस्थितप्रचुपितं पृथगाढ्द मसौ जभौ गौ ।

  सनौ जरौ ग, नौ स, नौ न जयी ॥"   (Chap=2; verse=64&65)

CONCLUSION:-

At last, it is very essential to mention here that before the era of Bamano, Vhamoho, Dandin, Visvanatha, Asvaghosa created his holistic creation like, BuddhaCharita, Saundarananda, SariputraProkorono,etc. with his great poetic expertness. Actually, an epic is consider only when if there is presence of Alamkaras and Metres. Though Asvaghosa was an ancient poet but in his composition, we can find out very easily that there were no crisis of use poetical ornaments and poetical prosody. In fact, the learners and scholars attracted on his composition, only for the vast and appropriate use of Alamkaras and Metres.

Notes and Refferences:-

40) 'The Sahityadarpana', by Kane, Page no. 26, 72—78, 109—160.

41) 'History of Sanskrit poetics', by Keith, Page no. 54—77.

42) "Alamkara-Mimansha", by Dr. Dwibedi, P-33, 41, 48.

43) "Chandamanjuri" Page no. 20, 24, 34—70.

44) "A Higher Skt. Grammar & Composition" P- 515—534, & 535-567.