

CHAPTER IV

LITERARY EVALUATION OF LAUHAPURUṢĀVADĀNAM

IV.1 Summary of the Lauhapuruṣāvadānam :

The *Lauhapurusavadanam* is a historical epic poem written by Dr. Shivaprasada Bharadvaja. It consists of 32 cantos. It describes the entire life sketch of Sardar Vallabhbhai Patel from his birth to death. The summary of this epic is given as below:

Sarga I :

After invocation in eighteen verses the poet describes and pays homage to Bharatbhumi. The poet has described the sacrifice of various freedom fighters named Maharana Pratap, Vir Shivaji, Rani Lakshmi Bai, Vir Savarkar, Lokamanya Tilak, Chittaranjan Das, Lala Lajpatrai, Gandhi, Javaharlal Nehru, Madan Mohan Malavia, Subhash Chandra Bose etc. India was divided into various pieces before independence. Vallabhbhai was foremost to give the independence to India. The poet describes that he was encouraged by great personality of Vallabhbhai and wrote this poetry.

Sarga II :

In this *Sarga* the poet first describes the greatness of India and later on Gujarat. Vallabhbhai was native of Karamasad. Jhaverbhai was a simple man. His wife was Ladabai. Their fourth son was

Vallabhbhai. He was born on 31st October 1875. His father was of nature of ascetic and did not give value to earning money. Therefore Ladabai brought up her children with great difficulty. Vallabhbhai had great physical figure and was of independent nature.

Sarga III :

In this *Sarga* the poet has described the condition of India. India was caught by British. Businesses of India were stopped to promote the business of British Government. Indian people were without employment. British were getting six times more salary than Indians. Muslims were given employment to divide them from Hindus.

Sarga IV :

This chapter describes the childhood and education of Vallabhbhai. His brother Vitthalbhai was encouraging him for education. His father sent him to Nadidad for further study.

Sarga V:

This chapter describes marriage of Vallabhbhai. His mother expresses her desire to get her son Vallabha married. Vallabhbhai was not ready for this but he had to accept it. Jhevarbai was selected as his wife from the nearby village named Gana. After marriage his wife went back to parents' home and Vallabhbhai kept himself involved in study.

Sarga VI :

Vallabhbhai became busy in his study in the city Petlad. He became favourite to students and teachers for his quality of leadership and good nature. He cleared his exam of lawyer and started practice in the city Godhra. He earned name as a lawyer and earned lots of money. Plague disease spread in the city Godhra. He helped many patients. He also got affected with this disease and later on got cured.

Sarga VII :

He was leading happy marital life with his wife in Godhra. In 1904 a daughter Manien was born and after one year a son named Dahyabhai. After two years he went to Borsad and practiced as lawyer. His brother was also in Borsad. Vallabhbhai sent his elder brother to foreign for further study.

Sarga VIII :

Vitthalbhai returned to India after his study. He started his practice in Bombay. Vallabhbhai's wife became ill. He along with his wife went to Bombay for her treatment. But Vallbhabhai had to return for his practice to Borsad.

Sarga IX :

Vallabhbhai was in the court and he received telegram of death of his wife. He went to Bombay for last rites of wife and returned back to his won city.

Sarga X :

Vallabhbhai's children were taken care by Grand parents. He went to foreign to become Barrister.

Sarga XI :

This chapter describes the sea journey of Vallabhbhai. He reached to England.

Sarga XII :

He went to London and took admission in a college. He cleared his exam in one and half year. He returned back to India.

Sarga XIII :

After becoming Barrister he reached India on 13th February 1913. Here the poet has described the beauty and greatness of Bombay. He settled in Ahmadabad. He met his children.

Sarga XIV :

Vallabhbhai became famous as Barrister in Ahmadabad. His children were admitted in English medium school.

Sarga XV :

He spent his day in court, evening in club and night in home. In 1914 his father died. In 1885 Indian National Congress was established. Swami Dayananda declared that our Nation is better than heaven. Tilak declared that freedom is our right. Many institutions were established for freedom. Revolts took place in various part in

India. Gujarat *sabhā* was established in Ahmadabad. Vallabhbhai was not taking seriously the idea of non-violence of Gandhi.

Sarga XVI :

In 1917 Vallabhbhai became the member of Ahmadabad municipality. He tried to remove the problems of municipality administration.

Sarga XVII :

British were getting the farming of nila in Champaranya. The farmers were not getting any benefit. Gandhi came to know about this. He started agitation along with these farmers against British government. Vallabhbhai got impressed with Gandhi. Gandhi was made president of Gujarat *Sabha* and Vallabhbhai was secretary.

Sarga XVIII :

The First World War some countries were facing problems. British ask for the help from the leaders of India. To these Gandhi ask for the freedom of India after getting victory in the war. British made promise to Gandhi. Indians help British the First World War. Due to heavy rain in Kheda district, the farmers were not able to pay tax to the government. This became a great revolt.

Sarga IXX :

Gandhi took back *satyāgrah*. He could not become successful in bringing peace in Punjab. People of Gujarat were also very angry.

In 1920 conference of congress was called in Calcutta. In this conference the idea of non-violence to get freedom is accepted.

Sarga XX :

Under the leadership of Vallabhbhai volunteers burnt foreign cloths. Gandhi wrote a letter to viceroy to decrease the tax on farmers. Gandhi started the agitation. Gandhi was sent to jail for six years. Vallabhbhai took the leadership of this agitation. Congress was divided and *Svaraj* party was formed.

Sarga XXI :

Agitation for flag was started in Nagpur. Jabalpur was also under the situation. This agitation became powerful with the leadership of Vallabhbhai.

Sarga XXII :

The people of Borsad were tortured by police. Vallabhbhai went to Borsad and counsel the people.

Sarga XXIII :

Vallabhbhai became president of Ahmadabad municipality in 1924. He improved the administration and served Ahmadabad. Vallabhbhai's children were taken care by Gandhi. His daughter Maniben was sent to Pune for training in serving the nation. She returns to Sabarmati ashram.

Sarga XXIV :

Svaraj party could not do anything good for people. Vallabhbhai was thinking that if all the farmers and villagers get united then also it is difficult to fight against British. Farmers were not able to pay the tax. Vallabhbhai started movement against the tax. He wrote a letter to officers. This movement became very much successful and people gave him the name 'Sardar'.

Sarga XXV :

After this success was called in various part in India. Bhagatsingh, Rajguru and Sukhdev were hanged to death. To this people of Karanchi were angry on Gandhi and Vallabhbhai. Vallabhbhai stayed in jail for sixteen months. During this time his mother and brother passed away.

Sarga XXVI :

After released from jail Vallabhbhai again started guiding the farmers inspire of his ill health. Bombay government returned back the land of farmers.

Sarga XXVII to Sarga XXXII in these chapters the entire fight for freedom is described by the poet. The death of Gandhi and a later on a death of Vallabhbhai was described with lots of sorrow. As per the wish of Vallabhbhai Patel he was cremated near the place of his wife and elder brother.

IV.2 Rasa (Sentiment) :

Ācarya Bharatamuni is the founder of the principles of sentiments. Although the word *Rasa* continued to be used even before Bharatamuni, but its meaning remained somewhat different from the poetic meaning of *Rasa*. In the time of the *R̥gveda*, the word *Rasa* was used for beverages.¹ In the Upaniṣads, the word *Rasa* is used for *Brahman*. The word *Rasa* had already become the denotation of melodious feeling. In *Nāṭyaśāstra* or *Kāvyaśāstra*, it is related to the feeling of beauty or the feeling of joy. Bharatamuni has explained the process and result of that blissful experience in a classical way and gave it a systematic form.

From the point of view of etymology, *Rasa* means that which is relished, tasted and enjoyed. Bharatamuni has not given the definition about *Rasa*, but he has propounded the process of extraction of *Rasa*. Having described the process of extraction of *Rasa*, he has written that extraction of *Rasa* is done by the combination of *Vibhāva*, *Anubhāva* and *Sancāribhāva*.² Explaining this process of *Rasa* himself, Bharatamuni writes that Just as food juices are produced by the combination of different types of dishes, medicines and liquids, Just as *Rasas* are made from liquids, dishes and medicines, in the same way, permanent feelings also get the form of *Rasa* by being combined with various feelings.³ The question arises to our mind as to what substance is *Rasa*? Bharatamuni says that

¹ स्वादू रसो मधु पेयो वराय ।

² विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः । *Nāṭyaśāstra*, p.93

³ यथा हि नानाव्यञ्जनौषधिद्रव्यसंयोगाद्रसनिष्पत्तिर्भवति,
यथा हि गुडागिभिर्द्रव्यै व्यञ्जनैरोषधिभिश्च षाडवादयो रसा निर्वर्तन्ते,
तथा नानाभावोपगता अपु स्थायिनो भावा रसत्वमाप्नुवन्तीति । *Ibid*, p.93

what is tasty is *Rasa*. Just as a man with a happy mind tastes the *Rasas* while consuming Sanskrit food from a variety of dishes and feel the joy, in the same way, the happy observer relishes the permanent feelings combined with verbal, physical and mental actions deprived by various expressions and actions and attains happiness.

In fact, in the poetry or drama, when even permanent feelings like mourning are expressed in the form of juice, then it is a reason for joy for the audience or readers. Describing the nature of *Rasa*, Acārya Mammaṭa says that *Rati* etc. feelings remain permanently in the heart of every person. In practical life, the causes of *Rati*, the actions of *Rati* and the co-operatives of *Rati* when they are in drama or poetry, they are called *Vibhāva*, *Anubhāva* and *Sañcāra* in classical terminology. When the feelings like *Rati* etc., which remain permanently in the heart of the hero, heroine etc. come in the expressed form through *Vibhāva*, *Anubhāva* and *Sañcāra*, then it is called *Rasa*.⁴ Bharatamuni and Mammaṭa say that *Rati* etc. are always present in the heart of the kind hearted people in the form of lust. The work form of *Rati* starts to appear as a permanent feeling illuminated by experiences. Adulterous feelings make him perfect. *Rasa* is derived from the combination of this *Vibhāva*, *Anubhāva* and *Vyābhicārī* feelings.

Giving the characteristics of the epic poem, Bhāmaha says ‘रसैश्च सकलैः पृथक्’⁵ that means, that there should be an endless state of emotions in the *Mahākāvya*. Mahirṣi Vālmīki has presented the importance of the *Rasa* in the epic poem in the following words:

रसै शृङ्गार-करुण-हास-रौद्र-भयानकैः ।

⁴ कारणान्यथ कार्याणि सहकारीणि यानि च ।

रत्यादेः स्थायिनो लोके तानि चेन्नाट्यकाव्ययोः..... Kāvyaaprakāśa, IV.27-28

⁵ KL, I.21

वीरादिभी रसैर्युक्तं काव्यम् ॥⁶

The art-making of *Vibhāva* and other factors is believed to be rasa-generating, so it should be considered potentially at present. That means Rasa is the emotional content of the literary and dramatic arts, which leads to pleasure. From the point of view of a reader, rasa is a dynamic emotional experience or actual enjoyment.

IV.3. Rasa in the Lauhapuruṣāvadānam:

Characterizing the epic, Ācārya Viśvanatha has arranged about the context of the *Rasa* that there should be one main *Rasa* of *Śṛīṅgāra*, *Vīra* and *Śānta* in the epic. Apart from *Aṅgī Rasa*, it is also necessary to describe all other *Rasas* in the form of *Aṅga* in an epic.⁷ *Lauhapuruṣāvadānam* is known as a character oriented epic. Due to the life of Sardara Vallabhbhai Patel being associated with the freedom struggle, the story of this epic is based on the spirit of the freedom struggle. Freedom struggle was not fought face to face with swords or bows or bullets. But the heroic struggle fought by the Indian people with the scriptures of truth and non-violence against the powerful enemy British government, that struggle is no less an act of bravery than a face to face armed struggle.

It is a unique example of bravery to bear the atrocities of the powerful British government laughingly to liberate the motherland, sacrificing all the pleasures of life and dedicating his life to the sacrifice of the freedom struggle. Thus there are many episodes of

⁶ *Rāmāyaṇa*, I.4.9, I.4.17, I.4.18, I.4.34 and I.4.35.

⁷ शृंगारवीरशान्तानामेकोऽङ्गी रस इष्यते ।
अङ्गानि सर्वेऽपि रसाः..... SD., VI.302

heroic events in *Lauhāpuruṣāvadānam* epic. That is why in this epic, *Vīra-rasa* is presented as *Aṅgi-rasa*.

(i) Vīra Rasa :

According to Acārya Viśvanātha, *Vīra-rasa* is dependent on the best character. The stability of this Rasa is equal as enthusiasm. In *Vīra-rasa*, *Vibhāva* is the dependence of the victorious enemy. The investigation of war assistants etc. are the experience (Anubhāva) of this. *Dṛti*, *Mati*, *Tarka*, *Smṛti*, *Garva* and *Romānca* are its *Sancāribhāva*. There are four types of *Rasa* like *Dānavīra*, *Dharmavīra*, *Yuddhavīra* and *Dayāvīra*.⁸ There are some examples of *Vīra-rasa* in the epic *Lauhāpuruṣāvadānam* which are mentioned in the following

“दयानन्दो यतिश्चक्रे घोषणां स्वर्गतो वरम् ।
स्वराज्यमिति तल्लब्धिरस्माकं कल्प आदिमः ॥
तिलको लोकमान्यश्च स्वातन्त्र्यप्राप्तिमात्मनः ।
जन्मसिद्धमधीकारं सडिण्डिममजूघुषत् ॥
प्रोषितैर्भारतीयैश्च कैश्चिद् विप्लववादिभिः ।
दलं विप्लवकृत् तत्र स्थापितं लक्ष्यसिद्धये ॥
श्यामजीवर्मसदृशा युवानः क्रान्तिकारिणः ।
विदेशेषु वसन्तस्ते शस्त्रसङ्ग्रहमाचरन् ॥
काले तस्मिन्स्तथा रूसदेशे विप्लवकारिणः ।

⁸ उत्तमप्रकृतिर्वीर उत्साहस्थायिभावकः ।
महेन्द्रदैवतो हेमवर्णोज्यं समुदाहृतः ॥
आलम्बनविभावास्तु विजेतव्यादयो मताः ।
विजेतव्यादिचेष्टाद्यास्तस्योद्दीपनरूपिणः ॥ SD., III.224

लेनिन्-ट्राट्स्की-प्रभृतयः सशस्त्रं विग्रहं व्यधुः ॥”⁹

Here *Sthāyibhāva* is *Utsāha*. A steady enterprise in working is called *Utsāha*.¹⁰ Here every action of the patriotic leaders reveals their steadfast endeavour to liberate the country. This constancy of his enterprise is a symbol of the *Uthāha* in his heart for the freedom of the country.

In *Lauhapurūṣāvadānam* epic, a beautiful example of *Vīra-rasa* is available in the first canto.

“दामोदरो ललितधीस्तिकलश्च भक्ति-
सिंहः समित्रयुगलश्चितरञ्जनश्च ।
अन्येऽपि लाजपतरायमुखाः स्वदेश-
दास्यासहा विजहुरात्मसुखं सुखेन ॥
सत्याग्रही स किल मोहनदासगान्धिः
श्री नेहरुर्गुरुमना अथ मालवीयः ।
गोरण्डजागरकरोऽपि सुभाषचन्द्रः
सर्वेऽप्यमी जनिभुवो वलयो बभूवुः ॥”¹¹

In the above verses, there is *Utsāha-sthayibhāva* in the hearts of patriotic heroes to liberate the country. In this way, with the combination of *Ālamba-vibhāva*, *Uddīpana-vibhāva*, *Anubhāva* and *Romānca-vyabhicarī* in the heart of the brave patriots and in the heart of the readers turns into *Vīra-rasa*.

Small, big, all kinds of *Vīra-rasas* are available in this epic. Another beautiful example of *Vīra-rasa* is the protest against forced labour in canto seventeen of this *Mahākāvya*.

⁹ LauP., XV.16-20

¹⁰ कार्यारम्भेषु संरम्भः स्थेयान उत्साह उच्यते । SD., III.185

¹¹ LauP., I.34-35

“विरोधे निश्चिते तस्या वल्लभस्तं सुनिर्णयम् ।
 आयुक्तस्य तदा प्राटस्यान्तिके प्रेषयल्लघु ॥
 कस्यादेशेन सा विष्टिप्रथा न्यायं कमाश्रिता ?
 किमौचित्यं तथा तस्यां जनोद्वेगकृति स्थितम् ॥
 अमी प्रश्नाः समाधेया लघ्वेव, यदि कांक्ष्यते ।
 भविष्येऽपि प्रदेशेऽत्र यथापूर्वं कृता स्थितिः ॥
 प्राटस्तत् पत्रमालक्ष्य प्रश्नांस्तत्र च संस्थितान् ।
 मत्वाऽऽह्वानं स्व-सत्ताया भुवि चिक्षेप तत् क्रुधा ॥
 वल्लभोऽपि प्रतीक्ष्याथ कञ्चित्कालं तदुत्तरम् ।
 विमृश्य गान्धिना भूयः स्मारणायालिखद् दलम् ॥
 तस्यापि चोत्तराभावे समितिः कृतनिश्चया ।
 पात्रे तार्तीयके सीमां दशाहं निर्दिदेश सा ॥
 एतावताऽपि कालेन नोत्तरं यदि लभ्यते ।
 न विष्टेः पालनं क्षेत्रे ततः पश्चात् करिष्यते ॥
 अमर्षितस्ततः प्राटो विकल्पाभावबाधितः ।
 वल्लभं दर्शनायात्मकार्यालयमन्त्रयत् ॥
 इतरः स्वोत्तरे त्वेनमलिखद्, ‘यदि कांक्ष्यते ।
 मदीयं दर्शनं, कक्षे पालिकाया इहैहि भोः’ ॥
 न्यक्कारं मन्यमानोऽसौ प्राटौ नैव तथाचरत् ।
 दशाहे गतमात्रेऽथ वल्लभोऽपि निराकुलः ॥
 ग्रामे ग्रामे स्व-विज्ञप्तिं प्रेषयामास निश्चितम् ।
 सन्दिशन् ग्रामगं लोकं संघर्षाय समाह्वयत् ॥
 इतः परं न केनापि विष्टिः कार्या कदाचन ।
 सत्यादेशेऽपि निर्भीका उपेक्षन्तां सुसंहताः ॥
 इत्थं सम्बोधिता लोकास्तर्जिता अप्यकम्पिताः ।

स्व-दाढ्येण प्रथां विष्टेर्बलाच्चकुरतीतजाम् ॥”¹²

Apart from these above examples, we have also found the verses of *Vīra-rasa* in the verses like XVII.1-12, XVII.62, XVIII.24-27, XXI.7-8, XXIV.22-32, XXV.57, XV.16-19, XV.21-22, XVII.18-29, XVII.34-49, XVII.73-78, XVIII.38-49, XIX.36-46, XIX.48-50, XX.1-21, XX.51-62, XXIV.34-72, XXV.8-42, XXV.58-66, XXVII.50-54, XXVII.94-96, XXVIII.18-20, XXVIII.46-49, XXVIII.76, XXVIII.90, XXVIII.104-106, XV.62-103, XVII.18-29, XVII.54, XXVII.94, XV.17, XXVII.51 and XXVII.94.

In this instance, Vallabhbhai's heart is located *Utsāha-sthayībhāva*. After reading the letter written by Vallabhbhai Patel and considering the questions asked in that letter as a challenge for himself, throwing the letter on the ground is *Uddīpana-vibhāva*.

Writing of second and third letter by Vallabhbhai, fixing a period of ten days for the end of forced labour, asking him to come to his office instead of going himself when called by Prant and giving instructions to rural farmers not to do forced labour, etc. are *Anubhava*.

Thus the entire saga of the freedom struggle is an example of *Vīra-rasa*. In this, due to the combination of *Vibhāva*, *Anubhāva* and *Sañcāribhāva*, *Yuddhavīra-rasa* has been derived.

(ii) Dharmavīra :

Dharmavīrarasa has been depicted as *Aṅga* in this epic. *Dharmavīrarasa* is one of the four types of *Vīra-rasa* which are mentioned earlier. Viśvanātha has not given the definition of

¹² XVII.63-79

Dharmavīrasa separately but Yudhiṣṭhira's statement has been given as an example of *Dharmavīrasa* .

“राज्यं च वसु देहश्च भार्या भ्रातृसुताश्च ये ।

यच्च लोके ममायत्तं तद्धर्माय सदोद्यतम् ॥”¹³

It is clear from this example that in *Dharmavīrasa* the importance is renunciation. A very beautiful example of *Dharmavīrasa* appears in the *Lauhapurūṣāvadānam*. Due to the similarity of initials, Vallabhbhai Patel's passport reaches his elder brother Viṭṭhalabhai Patelas house. Vallabhbhai had a strong desire to go to England for higher education in law. But seeing the wish of elder brother Viṭṭhalabhai Patel, he made a great sacrifice in sending his elder brother to England for higher education on his passport keeping restraint on his wish. An example of Vallabhbhai Patel's sacrifice can be seen in the following example:

“प्रस्थाप्य पूर्वजमथांगलभुवे निगूढं

भूत्यै कुलस्य किल वल्लभ ऊर्जितौजाः ।

गेहं न्यवर्तत समानयदाशु चार्या

धीरो यथोक्तमनुपालयति प्रयत्नात् ॥”¹⁴

Before considering the performance of *Dharmavīra-rasa* in the appropriate verse, it would be relevant to consider that Vallabhbhai's sacrifice for his brother should be accepted as an example of *Dharmavīra-rasa* or not. In this context, it is necessary to quote Nāgendra's mentioned of Hemcandra's thoughts at the time of consideration of *Rasa* number in *Rasa-siddhānta*.

“एक दूसरे से स्वतन्त्र ये नौ ही रस हैं । अतः आर्द्रतास्थायिक स्नेह को रस मानना ठीक नहीं है । उसका रति आदि में अन्तर्भाव हो जाने के कारण इसी

¹³ SD., p.202

¹⁴ LauP., VII.60

प्रकार युवओं का मित्रों के प्रति स्नेह रति में, लक्ष्मण आदि का भ्रातृ-स्नेह भय में अंतर्भुक्त हो जाता है। यही वृद्धजन के पुत्रादि विषयक स्नेह के विषय में समझना चाहिए। ऐसे ही गर्धस्थायिक लौल्यरस का हास या रति में अन्तर्भाव कहा जा सकता है। यही भक्ति के विषय में भी कहा जा सकता है।”¹⁵

Therefore, in the present verse, due to the combination of the *Ālambana-vibhāva*, *Uddīpana-vibhāva*, *Anubhāva* and *Dhṛti-sañcāribhāva* of the *Utsāha-sthāyibhāva* in the heart of Vallabhbbhai is being derived in the form of *Dharamvīra-rasa*.

(iii) Raudra Rasa :

In this epic, *Raudra-rasa* has also been portrayed very impressively in the form of an organ. *Krodha* is the *Sthāyibhāva* of *Raudra-rasa*. Its colour is red and deity is Indra. In this, the enemy is *Ānalbanavibhāva* and *Uddīpanavibhāva* are induced. The description of punching, falling, badly biting, tearing, being desperate to fight etc. illuminates the *Raudra-rasa*. The following episode is an example of *Raudra-rasa*:

“आदौ सावरकरो वीरश्चिपलूणकरस्तथा ।
 अन्येऽपि च महाराष्ट्रः क्रान्तेः शङ्खमुपाधमन् ॥
 वहवो वङ्गदेशीया युवानोऽपि महौजसः ।
 जन्मभूभक्तिविवशा गतास्तत्सपथीनताम् ॥
 अरविन्दोऽथ वारीन्द्रः सह रासविहारिणा ।
 खुदीरामो वसुश्चापि मुख्या विप्लवकारिणः ॥
 वङ्गभङ्गविरोधे ते देशप्रेमविदीपिताः ।
 प्राणानपि पणीकृत्य गोरण्डानां वधं व्यधुः ॥

¹⁵ Hemcandra, Kāvyaanuśāsana., P.106

ते निर्मायानलवमान्यस्त्राणि प्राहरन् रुषा ।
हार्डिञ्जादीन् यथादेशकालं गूढप्रहारिणः ॥
आङ्गलाश्च दमनं तेषां पदाक्रान्ता इवाहयः ।
वध-बन्धादिभिश्चक्रुर्व्यापिकं कोपविह्वलाः ॥”

In the above example, the anger in the heart of the revolutionary heroes is *Sthāyibhāva*. The concentration of the mind that arises due to condemnation, objection and insult etc. is called *Armaṣa*. Redness of the eyes, tremors of the head, etc. occur in anger.¹⁶ It is a great insult by the British to make Indians dependent on the land of India. Due to this insult, the reaction of the hearts of the patriots is indignation. Therefore, in the present context, there is *Armaṣa-vyābhicarī-bhāva*.

In this way, due to the coincidence of *Vibhāva-anubhāva-saṅcāribhāvas*, *Raudrarasa* is being produced in the presented context. *Krodha* is *Sthāyibhāva* in *Raudrarasa*. In the *Vīra-rasa*, *Utsāha* is *Sthāyibhāva*. There is anger in the hearts of the patriots in the above context. So this is an example of *Raudrarasa*.

(iv) Bībhatsa Rasa :

Bībhatsa-rasa has also been depicted in the epic *Lauhapuruṣāvadānam*. Where *Jugupsa* is *Sthāyibhāva* there is *Bībhatsa-rasa*. The colour of this *Rasa* is blue and the god is Mahākala. Foul smell, meat, blood, fat, getting insects etc. are its

¹⁶ निन्दाक्षेपापमानादेरमर्षोऽभिनिविष्टता । नेत्ररागशिरः कम्पभ्रूङ्गोत्तर्जनादिकृत् ॥ *Sāhityadarpana*, III.162

Uddīpana-vibhāva. Turning away, winking etc. are its *Anubhava*.
Seizure, convulsion, disease, death etc. are it *Vyābhicari*.¹⁷

“पुरोगताट्टालकपङ्क्तिसंवृता उपान्तभागेषु पुरस्य चालयाः ।
अलब्धवातातपवारिसंविधाः पुरीषमूत्रादिचलत्प्रणालयः ॥
समुल्ललन्मत्सरमक्षिकादिभिः समर्थितावासिजनोरुराशयः ।
निरीक्षितास्तेन दरिद्रदारकैः प्रचीर्णरथ्यामलकूटतर्पिताः ॥
समीक्ष्य तान् नारकदृश्यदर्शिनः पुरि प्रभागान् जनजीवनकृशः ।
अमंस्त रम्ये रमणीकलेवरे पटुः पटेलः किल कुष्ठजान् व्रणान् ॥”¹⁸

The above incident describes the deplorable condition of the people living in the slums of Bombay. Dirty environment without air, sunlight, and water system is *Jugupsā Sthāyibhāva*. Sewage and urine filled drains and garbage dumps is *Ālambana Bibhāva*. Mosquitoes, flies and insects all around are called *Uddīpana-vibhāva*.

Vallabhbhai's heart was filled with sorrow after seeing the hellish life of the people living in the slums of Bombay, here it is *Āvega vyabhicāribhāva*. Thus, in the above context *Bībhatsa-rasa* has been derived from the combination of *Ālambana-vibhāva*, *Uddīpana-vibhāva*, *Anubhāva* and *Moha Sañcāribhāva*.

(v) Śṛṅgāra Rasa:

The sprouting of cupid is called *Śṛṅgāra*. The reason for its origin that *Śṛṅgāra-rasa* is the makeup of the most perfect nature. Moon, sandalwood, echoes of illusions etc. are its *Uddīpana-vibhāva*.

¹⁷ जुगुप्सास्थयिभावस्तु बीभत्सः कथ्यते रसः ।

नीलवर्णो महाकालदैवतोऽयमुदाहृतः ॥

दुर्गन्धमांसरुधिरमेदांस्यालम्बनं मतम् ।

तत्रैव कृमिपाताद्यमुद्दीपनमुदाहृतम् ॥ SD, III.226

¹⁸ LauP., XIII.12-14

Landslide, sarcasm etc. are its *Anubhāva*. *Sthāyibhāva* of this *Rasa* is *Rati*. The colour is *Syama* and god is the lord Viṣṇu.¹⁹ The beautiful eyes of bride, attractive personality of groom and the atmosphere of marriage ceremony are the '*Uddīpana-vibhāvas*'. The holding of bride's hand by groom in marriage ceremony is the '*Anubhāva*'.

The following verses related to the marriage of hero Vallabhbhai Patel in the *Lauhapurūṣāvadānam* epic is an example of *Śṛṅgāra-rasa*.

“वरतनुर्वरदक्षिणतः स्थिता
समधिगत्य तु वेदिभुवं तदा ।
विरुरुचे सकलेन्दुमुपस्थिता
तरलकान्तिमती किमु रोहिणी ॥
इतरभागसमाश्रितसंगिनौ
निकटगावपि वीक्षितुमक्षमौ ।
अथ वधूश्च वरश्च मिथो मुखे
कुतुकिनौ नितरां तु बभूवतुः ॥
मुहुरपाङ्गसदङ्गनसङ्गिनस्तर-
लतारकयोस्तु परस्परम् ।
सखिजनेन वरस्य मृगीदृशो
ददृशिरे दृशि रेचितविभ्रमाः ॥
अथ वधूजनकः स जनीसखः
सविधिकल्पितदेवगणार्हणः ।
स्वतनया-करमर्पयितुं ततो

¹⁹ शृङ्गं हि मन्मथोद्धेदस्तदागमनहेतुकः ।
उत्तमप्रकृतिप्रायो रसः शृङ्गार इष्यते ॥
परोढां वर्जयित्वा तु वेश्यां चाननुरागिणीम् ।
आलम्बनं नायिकाः स्युर्गक्षिणाद्याश्च नायकाः ॥ SD., III.188

वरकरे सजलं समकल्पयत् ॥
 वारयिताऽपि वरं स वधूकरं
 निजकरे निहितं ललिताङ्गुलि ।
 उदितकण्टकसञ्चितबन्धनं
 मृदुतमं नु सरोरुहमग्रहीत् ॥
 न्यधित चास्य करे स वधूकरः
 प्रतिसरेद्धरुचिर्गुरुणा तदा ।
 वरतनोरतनोदतनुस्तनावपि
 तनुं ललितं किल बेपथुम् ॥
 हुतहुताशनधूमशिखास्पृशो-
 र्नयनयोः स्तुतमश्रुजलं तदा ।
 विरुरुचे नु नवागतमन्मथ-
 स्थितिकृते बहिरागतहृद्रसः ॥”²⁰

In the present quote, the night in the heart of the hero, heroine and readers is *Rati Sthāyibhāva*. Vallabhbbhai and Jhebarbai as bride and bridegroom, both are dependent on each other, so it is called *Ālambana-vibhāva*. Efforts by the bride and groom to look at each other with their eyes and the whole atmosphere of the marriage is *Uddīpana-vibhāva*. Groom holding bride’s hand is *Anubhāva*. Here the eagerness to see each other’s face, the excitement of the bride and trembling in her body, etc. are *Saṅcāribhāva*. Thus, in the context presented, *Śṛṅgāra-rasa* has been derived from the combination of *Vibhāva*, *Anubhāva* and *Saṅcāribhāva*.

²⁰ LauP., V.117-123

(vi) Karuṇa Rasa:

Karuṇarasa emerges from the destruction of good and the attainment of evil. The colour of this *Rasa* is *Kapota* and the god is *Yamarāja*. *Sthāyibhāva* of this *Rasa* is *Śoka*. Destroyed friends etc. are *Ālambha*. And its cremation etc. there is *Uddīpana-vibhāvana*.²¹

In the presented epic, Vallabhbhai Patel has to go to defend the case of a murder accused after finding his sick wife on the verge of death in a hospital in Bombay, then the heart becomes filled with compassion. This situation is called *Kuruṇa-rasa*. The depiction of the following *Kuruṇa-rasa* in this verse is very poignant:

“अभिवीक्ष्य तथा स तां प्रियां

प्रथमं स्तब्ध इवाऽभवत् क्षणम् ।

अयथास्थितपूर्वदर्शनं स्व-

जनं प्रेक्ष्य न कः प्रकम्पते ?

अपसार्य पटं शनैस्ततः स

शिरोदेशगतं चलांगुलिः ।

लुलितालकसंवृतालिकं

जडपर्यस्तवितारलोचनम् ॥

वलिताननकन्धरं रदच्छ-

दसुव्यापकपाटलच्छटम् ।

परिपाण्डुविवर्णमाननं क्षथ-

नालं नु ददर्श पङ्कजम् ॥

अवलोक्य तथा स्थितां प्रियां

²¹ इष्टनाशादनिष्टाप्तेः करुणाख्यो रसो भवेत् ।

धीरैः कपोतवर्णोऽयं कथितो यमदैवतः ॥

शोकोऽत्र स्थिभावः स्याच्छ्रोत्र्यमालम्बनं मतम् ।

तस्य दाहादिकावस्था भवेदुद्दीपनं पुनः ॥ SD., III.320

न चचालापि ललाप वल्लभः ।
न मिमिल दृशौ रुरोद नो न
चकम्पे च शुचेव कीलितः ॥
प्रबलः किमु वाडवानलो
हृदि तस्याज्वलदस्फुटज्वलः ।
प्रपिबन्निव वाष्पसागरं न
यदेकोऽपि कणो व्यदृश्यत ॥
हृदयं प्रविदार्य तस्य यन् न
विषादः सहसा निरागमत् ।
धृतिरेव तमन्तरा स्थिता
प्रसभं पृष्ठत आचकर्ष ह ॥
अनृणः परिदेवितैर्भवेन्न जनः
कोऽपि मृतस्य जीवितः ।
हृदयं प्रणयाकुलं परं
हृदयस्थां किल वेत्ति वेदनाम् ॥
इति बाष्पविसर्जनं कृते
दयिताया दयितः ससर्ज न ।
न हि निष्ठुरता हृदोऽस्य सा,
स्थिरतैवात्र धृतेः प्रदर्शिता ॥
अथ बन्धुजनोऽनयच्छवं
शिववासं वरवस्त्र-सज्जितम् ।
यमुपेत्य पुनर्न देहवान्
ननु देहस्थितये प्रकल्पते ॥
हृदयं च विधाय वल्लभः
किमु पाषाणमयं यथाविधि ।

घृतचन्दनसारसौरभैः कृत-
वान् वह्निगतं तमिन्धनैः ॥
दशगात्रविधिं च स स्वयं
निगमेनानुमतं यथाविधि ।
विदधौ प्रयतः कुलप्रथा-
प्रणय-प्राज्यधनानुसारतः ॥”²²

In the above examples is of *Śoka-sthāyibhāva*. Vallabhbhai's dead wife is *Ālambana Vibhāva*. Having taken the wife to the cremation ground after decorating it and putting it on the pyre and setting it on *Uddīpana-bibhāva*. In the present context, *Karuṇa-rasa* has been derived from the combination of *Ālapana Vibhāva*, *Uddīpana Vibhāva*, *Anubhāva* and *Saṅcāribhāva*.

In conclusion, *Lauhapurūṣāvadānam* is a successful epic from the point of view of *Rasa*. According to the characteristics of an epic, in an epic there should be depicted in form of *Aṅgi* in *Śṛgārarasa*, *Vīrarasa* and *Śānta*. The depiction of other *Rasas* should be in the form of *Āṅga*.

In this epic, the *Yuddha-vīraras* has been depicted as *Āṅgīrasa*. Apart from this, *Dharmavīra*, *Raudra*, *Bībhatsa*, *Śṛṅgāra* and *Karuṇarasa* have been depicted as *Āṅgarasa*. In this way, it can be said that the *Lauhapurūṣāvadānam* is a successful epic from the point of view of illustration.

VI.4. Language and Style :

In Indian poetics authors like Bharatamuni, Bhāma, Daṇḍi etc. have used the word *Pravṛtti* or *Marga* for language style. Daṇḍi

²² *Ibid*, IX.195-205

pointed out two types of poetic routes considering the difference in the styles of the poets.²³ He accepts these two main distinctions of *Vaidarbhī* and *Gauḍī*. Daṇḍi has considered qualities as the basis for separating these two lines of poetry. According to Vāmana, the relationship that the body has with the soul, the same relationship is with the *Rīri* of the body of the word and form of poetry.²⁴ He has associated the body of poetry with the *Rīri* of words and meaning.²⁵ He has used the word special for virtuous.²⁶ Vāmana has accepted these three *Rīris*, *Vaidarbhī*, *Gauḍī* and *Pāñcālī*.²⁷ Those *Rīris* with all the qualities of *Oja*, *Prāsada* etc. are called *Vaidarbhī Rīri*.²⁸ He considers that *Gauḍī* is connected with *Oja* and *Kānti Rīri*.²⁹ Acharya Mammat has named *Vaidarbhī*, *Gauḍī* and *Pāñcālī* as *Upanāgarikā*, *Puruṣā* and *Komalā* respectively.

Shivaprasad Bhardvaja is a great scholar of modern Sanskrit literature. He has completely commanded over Sanskrit language. His vocabulary is immense. His language is fully capable of expressing emotions as well as being grammatically correct. His choice of words to express his feelings is very impressive. He has used new words of Sanskrit language for many new words of Hindi, English etc. languages. This is characteristic of his language style.

²³ अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम् ।

तत्र वैदर्भगौडीयो वर्ण्येते प्रस्फुटान्तरौ । *Kāvyālaṅkāra*, I.40

²⁴ रीतिरात्माकाव्यस्य । *Kāvyālaṅkārasūtravṛtti*, I.2.6

²⁵ विशिष्टा पदरचना रीतिः । *Ibid*, I.2.7

²⁶ विशेषो गुणात्मा । *Ibid*, I.2.8

²⁷ सा त्रेधा वैदर्भी गौडीया पाञ्चाली चेति । *Ibid*, I.2.9

²⁸ विदर्भदिषु दृष्टत्वात् तत्समाख्या । *Ibid*, I.2.10

²⁹ एतासु तिसृषु रीतिषु रेखाष्विव चित्रं काव्यं प्रतिष्ठितमिति । *Ibid*, I.2.13

(i) Śabdarūpa :

Bharadvaja has used the *Subanta* forms of Sanskrit language very effectively. The following are some examples of such experiments:

मरन्दभाञ्जि (1/7), लब्धजनुषः (1/10), नीराजनाम् (1.11), परसात् (1/27), उच्छ्रित (1/28), इद्धभावाः (1/30), हितसाधनोत्काः (1/30), हिन्दुपुष्परमणिः (1/31), यता (1/36), अधिरूढम् (1/37), मृत्स्ना (1/41), चाकचक्यम् (1/41), उत्सर्पिणः (2/2), इरिणाः (2/15), तक्षण (2/22), भूम्ना (2/33), सीरम् (2/35), अनेयमतिः (2/38), अधीः (2/39), अज्रद्वयमिताम् (2/41), प्रस्तुतस्तनी (2/52), असहः (2/57), अभीः (2/58), सधुर्याणाम् (2/67), आयतौ (2.70), राजयुध्वानम् (2/71), निष्कम् (3/2), इभ्यैः (3/9), कन्दिशीकाः (3/26), रंहसा (4/17), उपह्वरे (5/2), वैकटिकाः (5/40), खर्वटान् (5/98), अञ्जसा (6/1), अर्चिषा (6/2), क्ष्वेलितैः (8/18), अरुन्तुदाः (9/27), द्रोणीषु (12/6), प्रमीलाम् (14/24), तार्तीयके (17/68) etc. are used by Bhāradvāja. Through this experiment Bhāradvāja informs about the immense vocabulary.

(ii) Kriyārūpa :

Bharadvaja has also made a very scholarly use of verb forms. The following are some examples of the use of their verb forms:

आबभुः (1/3), विबभुः (1/4), प्रययुः (1/5), कल्पेत (1/10), जगृहिरे (1/13), अजनि (1/20), चिक्रीड (1/20), प्रचरन्ति (1/23), अश्रुवन्ति (1/24), उद्विजेत (1/26), आट (1/31), नाशायितुम् (1/33), विनिश्चिकाय (1/33), विजहुः (1/34), आडुढौके (1/36), अदधरन् (1/36), विस्मारितः (1/39), अशिक्षन्त (2/5), लिल्यिरे (2/13), न्यूषुः, (2/35), ववन्दे (2/42), प्रासूत (2/47), उदासत (2/55), प्रबभूव (2/64), अर्जयामास (2/65), अगात् (2/66), निर्विवेश

(2/68), आलक्षि (2/72), आशशंसुः (2/73), अत्यगात् (2/74), अमूमुदत् (2/75), विरस्मरुः (3/2), दधिरे (3/7), बभ्रमुः (3/10), लेभिरे (3/11), लुलुण्टुः (3/22), समासदन् (3/23), प्रयेतिरे (3/24), अचीक्लृपन् (3/28), अजीजनत् (3/35), ददृशुः (3/37), अशिश्नियन् (3/40), मेनिरे (3/48), प्रयेतिरे (3/50), जुह्विरे (3/51), बभ्रुवे (3/56), ननाद (3/57), विनेदुः (3/57), etc. by using verb forms Bhāradvāja expresses his enormous erudition.

(iii) Prakriyārūpa :

The poet also uses many form of *Nijanta*, *Sannanta*, *Nāmadhātu* in his poem.

(a) अकारयन् (3/27), नमयितुम् (5/27), गमयेत् (7/45) etc.

(b) रिरिक्षिषाः (2/13), बिभ्रत्सया (3/52), विजिगीषवः, (3/67), समुन्निनीषसि (4/25), पिपासया (5/13), विविदिषुः (9/5), परीप्सुना (9/49), विसिसृक्षुः (9/90), चिक्रंसया (11/70), यियक्षुः (19/49), निनीषति (25/16), यियंसवः (25/102), जिहीर्षया (25/139), विधित्सते (26/41), निनीषुः (26/100), परीप्सुः (27/15) etc.

(c) कण्टकायते (4/19), कलभायते (5/2), दर्पणायिताः (11/66), कलहायन्ते (12/30), युवानन्ति (12/87), पुरुषन्ति (12/87), उपवनायन्ते (12/87), गृहायन्ते (12/87), तृणायते (15/72), शूलायते (27/5), दासायिताः (27/40) etc. These used of forms in this process indicate that the Sanskrit language is continuously moving towards development.

(iv) Kṛdanta :

Effective use of participle forms is also visible in this epic. दृप्यद् (1/2), योधयिष्यन् (1/15), प्रदह्य (1/16), दिशन् (1/17), विदन्तः

(1/23), न्यक्कृत्य (1/29), गोपायन् (2/40), सहकृत्वा (2/49), संहननः (2/57), गमिष्यन् (2/68), प्रच्याविताः (3/38), ईयिवान् (4/3), विलङ्घ्य (4/7), प्रविहाय (5/7), ईरिता (5/13), प्रसमीक्ष्य (5/40), समेधितः (6/2), व्यापृतम् (6/4), याति (9/42), सवित्री (10/14), उल्बणम् (19/12), तर्षिताः (20/5), ग्लहीकृत्य (24/89), यन् (24/110) etc.

(v) Taddhitarūpa :

The use of *Taddhita* forms in the *Lauhapurusaavadānam* epic also gives an introduction to Bharadvāja's scholarship. These are mentioned in the following :

तुन्दिल (1/1), वदान्याः (1/4), प्रत्यग्र (1/7), समयशः (1/7), मासृण्य (1/12), ऊर्जितौजाः (1/16), पारमहंस्यम् (1/17), उपात्तदेहाः (1/18), जनुषा (1/18), धिषणः (1/19), उपोढमोदम् (1/25), छिदुर (1/28), यौवतम् (1/29), क्षयिष्णु (1/30), अस्करिताम् (1/31), नद्धम् (1/38), वचस्का (1.43), यशस्का (1/43), दाक्ष्यम् (2/30), सहयुध्वा (2/40), तुरीयः (2/54), कांक्षिलम् (2/54), काश्येन (2/56), पारक्याणि (3/7), द्रढीयान् (3/43), कार्ष्णम् (3/62), खेलनक्षणि (4.1), उत्कता (4/15), विवाहनम् (5/1), जननदा (5/2) etc.

IV.5. Guṇas (Qualities) :

From the point of view of *Guṇa*, in this epic, language with *Mādhuyagūṇa*, *Oja* and *prasāda* i.e. all qualities has been used by Bharadvāja.

In *Sāhityadarpaṇa*, it is said: काव्यस्य शब्दार्थौ शरीरम्, रसादिश्चात्मा, गुणाः शौर्यादिवत्, दोषाः काणत्वादिवत्,

रीतयोऽयवसंस्थानविशेषवत् अलङ्काराः कटककुण्डलादिवत्³⁰ It means that गुणाः शौर्यादिवत्.....देहद्वारेणेव शब्दार्थद्वारेण तस्यैव काव्यस्यात्मभूतं रसमुत्कर्षयन्तः काव्यस्योत्कर्षका इत्युच्यन्ते । इह यद्यपि गुणानां रसधर्मत्वं तथापि गुणशब्दोऽत्र गुणाभिव्यञ्जकशब्दार्थयोरुपचर्यते । अतश्च गुणाभिव्यञ्जकाः शब्दा रसस्योत्कर्षकाः इत्युक्तं भवतीति प्रागेवोक्तम् ।³¹

(i) Madhurya Guṇa :

In the Lauhapuruṣāvadānam epic, at some places, there have some *Mādhuyaguṇas*. *Mādhuyaguṇas* glimpse in the following verses.

“आनन्दकन्दपदपद्ममरन्दबिन्दुप्रस्यन्दतुन्दिलयतीन्द्रमनोमिलिन्दैः ।

संसेविताय नमयामि शिरः प्रपन्नमन्दारबन्धुमहसे ब्रजसुन्दराय ॥”³²

“अहहातिनृशंस ! किं त्वया हतवेधो विषमं विचिन्तितम् ।

पतगीं हरता प्रसह्य यत् पतगो द्वन्द्वचरः पृथक् कृतः ॥

करुणा न तवाऽस्पृशद् विधे ! हृदयं तां हरतस्तपस्विनीम् ।

अपि बालसुतां, कथं विना जननीं हन्त ! शिशू धरिष्यतः ॥”³³

The above verse is an expression of devotion. There is also a lot of use of melodious expression characters here. But in the first half of this verse, there is a long *Samāstapada*, whereas in the quality of melody, a composition with *Asamasta* is expected. Dhvanyāloka probably keeping such examples in mind has said that subject rule cannot remain in the composition. Long *Samāsa* are also seen in

³⁰ SD, First Pariccheda

³¹ *Ibid*, First Pariccheda

³² LauP., I.1

³³ *Ibid*, IX.58-59

Śṛṅgāra and *Asamasta* is also found in *Raudra* etc. *Rasas*.³⁴ ॐ The verse used is not only a unique example of melodious language. It is also a memorable poem of the highest order in Sanskrit poetry.

(ii) Oja Guṇa (Grandeur) :

In this epic, the use of *Oja-guṇa* language has been done in sufficient quantity. The following verses are examples of *Oja-guṇa* language. :

“नभः स्पृशत्कूपकवक्त्रनिःसर-
त्प्रभूमधूमोद्गमसन्ततिच्छलात् ।
असङ्ख्यताम्यच्छ्रमिकाशयोच्छव-
सत्कृशानुधूमैः सततं विनिर्गतैः ॥”³⁵
“युगान्तकालोचितधूमकेतुप्र-
कोपलीलामुपमन्त्रयद्भिः ।
“वमैः शतघ्नीप्रहितैर्जनानां
कर्णा अगुः शब्दरसेऽक्षमत्वम् ॥”³⁶
“विद्यालयाञ्च शासनचालितान्त
च्छात्रा असेवन्त कुहापि देशे ।
अध्यापका वृत्तिमथो विहाय
शिष्यान् व्यनैषुः स्वगृहे स्वतन्त्राः ॥”³⁷
“सर्वत्र लग्ना हरितालमुद्रा
निर्माणशालासु नयालये वा ।

³⁴ तथापि शृंगारेऽपि दीर्घसमासा दृश्यते रौद्रादिष्वसमासा चेति । *Dhvanyāloka*, p.724

³⁵ LauP., XIII.8

³⁶ *Ibid*, XVIII.6

³⁷ *Ibid*, XVIII.41

न पण्यवीथीषु जनो लुलोके
कार्यालये कोऽपि न लक्ष्यते स्म ॥”³⁸

In the above mentioned verses, the illuminating letters of *Ojaguna* have been used in sufficient quantity. In these, the use of ‘Ś’, ‘Ṣ’, ‘Ccha’, ‘Dbha’ Shakar, etc. are luminator of *Ojaguna*. In the first two verses, there are long *Samastapada*, which is the specialty of *Ojaguna*. The remaining two verses are an example of the use of *Ojaguna* language even in the absence of long *Samastapada*. The personality of Sardara Vallabhbhai Patel was full of *Ojaguna*. The sacrificial Indian people fighting for freedom are ready to sacrifice their lives for the freedom of the country. His actions and behavior are energetic. Therefore, if attention is not paid to the use of alphabets and all positions, even in that situation, the prevalence of *Ojaguna* is available everywhere.

(iii) Prasāda Guṇa (Elegance) :

Prasāda Guṇa language is the specialty of this epic. The following verses are presented as an example of language with *Prasāda Guṇa*:

“किं मानवो रचयितुः परमा सुसृष्टि-
र्युक्तो बलेन च धिया च सुविद्यया च ।
दृष्ट्वा गले निपतितं परदास्यपाशं
मोदेत पिण्डपरमो हृदि नोद्विजेत? ॥”³⁹
“प्रत्युत्तरं तस्य पटेल उग्रं
प्राकाशयद् वृत्तदलेषु तूर्णम् ।

³⁸ *Ibid*, XVIII.46

³⁹ *Ibid*, I.26

स्वार्थस्य सिद्धये खलु भेदबीजं
युष्माभिरुप्तं कपिभिर्जनेषु ॥”⁴⁰
“स्वतन्त्रतालाभकृते जनाना-
मुत्साहदेहो ज्वलितः प्रदीपः ।
केनापि निर्वापयितुं न शक्य-
श्रेन्निश्चयः शैलशिलाद्रढीयान् ॥”⁴¹

The meaning of the above verses is understood by the reader or listener as soon as they read or listen to them. Comprehension of meaning to hear is the specialty of *Prasāda Guṇa*. In the *Lauhapuruṣāvadānam* epic, despite the presence of *Mādhuryaguṇa* and generally *Ojaguṇa* at some places, the empire of *Prasādaguṇa* is maintaining its hegemony over other qualities in this entire epic. The presence of *Prasāda Guṇa* in all heads and in all types of compositions enhances the dignity of poetry. *Prasādaguṇa* is accepted as the best among all *gūṇas* the qualities. The presence of *Prasādaguṇa* in all heads and in all types of compositions enhances the dignity of poetry.

IV.6. Racanātmaka Vaiśiṣṭa :

Poets have accepted the *Vaidarbhī* method as the best method of composition. Due to the combination of *Mādhurya*, *Oja* and *Prasada Guṇas* in the *Lauhapuruṣāvadānam* epic and due to the supremacy of *Prasādaguṇa*, there is an umbrella rule of *Vaidarbhī Riti* everywhere.

Shivaprasada Bhardvaja has also used long *Samastapadas* at many places in his epic. At many places, he has also used

⁴⁰ *Ibid.*, XXVII.30

⁴¹ *Ibid.*, XXVII.52

Samastapada. The learned great poet did not allow the poetry to become inaccessible anywhere in an effort to prove his scholarship. From the point of view of language use, some examples are presented from the epic of the *Lauhāpuruṣāvadānam*.

(i) The use of Alpasamāsa :

The following verses of the *Lohāpuruṣāvadānam* epic are examples of compound less or short compound composition :

प्रकाशनार्थं किल वल्लभोऽसौ
गृहे स्वकीयेऽथ च भादरास्थे ।
उपेक्ष्य राज्याद् भयमुग्रवृत्तिः
प्रातिष्ठिपन् मुद्रणयन्त्रशालाम् ॥⁴²
नो द्रष्टा यदि भवति स्वयं प्रमादी
भृत्यः स्याच्छिथिलरुचिः कथं नियोगे ।
तत् तथ्यं दृशि विदधज्जनस्य पथ्यं
न प्रकृतिमुखेषु सोऽनुपजे ॥⁴³
निमास्यते नेतृगणान् समस्तान्
सम्मन्त्र्य तन्नूत्रविधानमाशु ।
ऋते च सैन्येशपदात् परेषां
पात्रं भविष्यन्ति च भारतीयाः ॥⁴⁴

In all the appropriate verses, language without compound or very small compound language has been used. The meaning of the verses is comprehensible and clear to hear only. The comprehensibility of the language is not due to the laxity of the

⁴² LP., 18/48

⁴³ *Ibid*, 23/19

⁴⁴ *Ibid*., 27/117

language but due to the scholarly poetic talent of the poet. There is no lack of competence in the language anywhere.

(ii) Use of Samastapada :

Shivaprasada Bharadvaja has also used long *Samastapadas* at many places in the epic *Lohapuruṣāvadānam*. The following are some examples of such long compounds.

आनन्दकन्दपदपद्ममरन्दबिन्दु
प्रस्यन्दतुन्दिलयतीन्द्रमनोमिलिन्दैः । (1/1)
कलनिनादितकिङ्कणिकाकल-
ध्वनिविमूर्छितचक्रसुचीत्कृतिः । (5/93)
नैकदक्षगदहव्रजविद्या-
बुद्धिवैभवपराजयवित्ता । (8/26)
करपादनिबद्धशृङ्खलायुग-
निर्यत्कटुखण्णायितैः । (9/29)
क्वचिदाहतसाक्षिशिक्षण-
प्रयताधीकृतचण्डदण्डिनि । (9/35)
अभियोक्तृविमृष्टवादस-
गुणगोषस्वबलाबलोच्चये ।
विधिवादिविबोधिताखिला
परपक्षस्पृशरन्ध्रमर्मणि ॥ (9/36)
प्रगतागतवाहनावली
कृतशृङ्गध्वनिकर्णसंज्वरे ।

अनुपाश्रितकाष्ठपीठसल्लि-
 पिकग्रहकपूरिताजिरे ॥ (9/37)
 प्रतिभूतिनिवेदनापत-
 ज्ञनसम्मर्दविमर्दिते । (9/39)
 परकक्षगतार्थगृध्रगृक्खल-
 कर्मिष्ठकर्णितामिषे । (9/40)
 सभङ्गिगिरिङ्गत्तरणिप्रभाशय
 प्रदृश्यसुज्वालितवाडवानलम् । (11/7)
 मुहुर्नदद्वाण्टिकनादनिःस्वन
 प्रकीर्णपादातविरेचिताध्वभिः । (13/5)
 उरः स्थितारामरमाभिरामभू-
 विरामिरामारमणाभिरामिणीम् । (13/7)
 नभः स्पृशत्कूपकवक्त्रनिःसर-
 त्प्रभूमधूमोद्गमसन्ततिच्छलात् । (13/8)
 सवारनाट्यालयगन्धशालिका
 महाट्टविद्याभवनाद्भुतालयाम् । (13/10)
 विविन्नदेशागतचित्रवेषभृग्वि-
 सङ्ख्यसङ्कयावदुपात्तगीःशताम् । (13/11)
 युगान्तकालोचितधूमकेतु-
 प्रकोपलीलामुपमन्त्रयद्भिः । (18/6)

It is clear from the above examples that Shivaprasada Bharadvaja has made this epic multi-dimensional in terms of composition by using

long compound at some places. It will also be relevant to write here that even these long words do not become a hindrance in understanding the meaning.

(iii) Language Feature :

Shivaprasada Bharadvaja is a great scholar of modern Sanskrit Literature. He has extraordinary knowledge of Sanskrit language. The use of words or verbs in different ways in the same verse is creating a specialty in the language of the epic. In this epic, he has given the introduction of unique poetic talent by using many words in many ways at many places. In this epic, he has given the introduction of unique poetic talent by using many words in many ways at many places. Some examples of such miraculous verses are being presented here.

(a) “शृङ्गारसारपरमा चरमा रमायां

भक्ति विर्भक्तियुगलं तनुते नरेषु ।

एके रमारमणमात्रबला जगत्या-

मन्ये रमाबलमहो! परमाश्रयन्ते ॥”⁴⁵

The word *Ramā* is used six times. The word Raman is also used along with *Ramā* in the third line. Here *Yama* and *Anuprāsa* are used in this verse. Due to many times pronounce the word *Ramā*, miracles are being created in poetry.

(b) बाला अबालबलिनो

बालार्कमुखवर्चसः ।

यस्मिन् विपक्षवक्षः

⁴⁵ LauP., I.21

सुखङ्गधारामतेजयन् ॥⁴⁶

The miraculous use of the words *Bāla* and *Bala* in this verse is making the language special.

(c) भूदारा इव केदारान्

सदारा दारकैः सह ।

दारयन्ति च भूदारा

भुवं भूम्न दुहन्ति च ॥⁴⁷

Here the ornamental use of the words *Dāra*, *Dāra* in various forms is creating a specialty in the poem.

(d) जज्वाल हृदये ज्वाला-

माली मालिन्यमीयुषि ।

जज्ज्वलुर्येन सज्वाला-

न्याननानि गृहाणि च ॥⁴⁸

Here the words of *Jvālā* and *Jvala* are applied in this verse.

(e) न्यधित चास्य करे स वधूकरः

प्रतिसरेद्धरुचिर्गुरुणा तदा ।

वरतनोरतनोदतनुस्तनावपि

तनुं ललितं किल वेपथुम् ॥⁴⁹

The word use of *Tanu* in the second half of the appropriate verse is creating language specificity.

⁴⁶ *Ibid*, II.14

⁴⁷ *Ibid*, II.21

⁴⁸ *Ibid*, III.61

⁴⁹ *Ibid*, V.122

IV.7. Good Sayings:

Shivaprasada Bharadvaja has used many *Sūktis* which reveal the truths of life and are instructive in the epic poem *Lauhapurushāvadānam*. These *Sūktis* are being presented here in alphabetical order.

1. अङ्ग हि सर्पदष्टं छिन्नं शिष्टस्य हितकृत्स्यात् ।(100/28)
2. अधुना किमतो विलप्यते फणिरेखा पथि वर्तते परम् ।(70/9)
3. अपरिपूर्णवता भुवि कामदा न खलु वत्सतरी भवति क्वचित् ।(23/5)
4. अमृतोपममपि भेषजमिह न कुपथ्ये क्वचित् फलति ।(9/28)
5. अपसोऽपि युतिः श्रमेण चेदविरामा ग्लपयेत्तदप्यसौ ।(20/32)
6. अरुणप्रकल्पितपथो दिनकृत् तिमिरं निहन्तुमिह सन्त्वरते ।(47/7)
7. अरण्यप्रान्तरे स्वल्पः स्फुलिंगः पतितो भुवि । प्रवातदत्तहस्तः सन् दवाग्निर्जायते लघु ॥(31/31)
8. असुखे सुखे च समताऽप्यथ चेत्कलहो भवेत् किमिवावसरम् ।(17/7)
9. आयसी हैमनी वा स्याच्छृङ्खला शृङ्खलैव सा ।(43/3)
10. आयुःक्षये नेह सुधाऽपि भुक्ता सञ्जीवनी कैव कथाऽगदानाम् ।(8/10)
11. आर्ता ये भुवि तु मनुष्यमात्रहेतोर्जायन्ते कुलकुशले न ते सचिन्ताः ।(28/23)
12. इह गौरवं गुणकृतं न वित्तजं कुलजं तथा न चरिताश्रयं यथा ।(39/19)
13. उत्सर्पिवृत्तेः पदयोः शिशूनां मोहो व्रजत्यत्र हि शृङ्खलात्वम् ।(38/10)
14. उलूखले चेत् प्रथमं समर्पितं शिरः प्रपद्य मुसलात् कथं भयम् ।(46/11)
15. कल्पानलो वारिकणैर्न शाम्यः प्रभञ्जनो नैव पटैर्निरोध्यः ।(51/27)
16. कस्य शिरःशूलमिष्टं स्यात् ।(56/28)
17. काममिन्दुरदितः कालातनुः पूर्णतां तु किमु नायमिच्छति ?) 4/6)
18. किं धीरो व्यसनमुखेऽपि मोहमेति ?(69/23)

- 19.किमिवाचरेन्न यदि लोक उत्थितः ।(8/19)
- 20.किमम्लबिन्दुभिः कैश्चिच्छीर्यते क्षीरसागरः ।(29/25)
- 21.कुलं तु देशस्य महावनस्पतेर्वदन्ति मूलं प्रचितं यथाक्रमम् ।(19/13)
- 22.खलः स्वबन्धूंस्तु खिलीकरोति चेदमित्रता याति स सोदरोऽपि सन् ।(49/11)
- 23.ग्लौर्विभाति गगने स्वयं रुचा यावदेति न विभां खरांशुतः ।(5/4)
- 24.चित्रा मायाविनां गतिः ।(25/31)
- 25.चिल्लामुखाच्चेदवितः कपोतो विडालवक्त्रे पतितस्ततः किम् ? ((81/27
- 26.दृढव्रतानां विकृतिः कदाचिज्जातापि नैकान्ततयाऽभ्युपेया ।(5/10)
- 27.धनदैवते खलु खलेऽत्र युगे न दिनत्रयं प्रभवतीह जनः अधनः ।(51/7)
- 28.धीरो यथोक्तमनुपालयति प्रयत्नात् ।(60/7)
- 29.ध्वस्तं गृहं समुन्मुल्य नवस्य न्यस्यते शिला ।(15/26)
- 30.न दर्शनं येन सदा शिरोरुजः प्रयोजनं तेन तुलोचनेन किम्? (20/16)
- 31.न निजधर्ममुपेक्ष्य विरक्तता गृहिजनस्य फलाय च कल्पते ।(11/5)
- 32.न वा समाजे सकलाः खलाः क्वचिन्न साधुता जन्मकृताऽत्र तिष्ठति ।(50/11)
- 33.न समीहितं तु महतां विहतं विहितं फलत्यथ फलं च लघु ।(37/7)
- 34.न सर्षपाः पीडनमन्तरेण त्यजन्ति तैलं खलभाव सिद्धाः ।(20/18)
- 35.नैव कातरतया कठिनानां कर्मणां भवति कोऽपि समाधिः ।(36/8)
- 36.नैव भस्मनि हुते तु गुणः स्यात् ।(50/8)
- 37.नोत्पद्यते नाऽपि विपद्यतेऽत्र नारी स्वसौख्याय बहुस्वरूपा ।(27/10)
- 38.नोदास्ते विपदि सुधीर्न चेद्धतौजाः ।(55/13)
- 39.परेष्वपि स्वीयति सज्जने जना असंस्तुतेऽस्ते स्वमतं वितन्वते ।(49/11)
- 40.परो निजो वापि गुणैर्निगृह्यते जनस्य हेतुर्न हि तत्र संस्तवः ।(57/13)
- 41.प्रपथे स्थितस्तु निजसत्त्वबलात् विहिनस्ति कण्टकशतं पुरतः ।(57/7)
- 42.फलन्ति यत्रा इरिणेषु जातु नो न चेन्मही सूर्वकैः प्रसाध्यते ।(29/13)
- 43.भूमिमालिखति चेन्नखैर्जनः स्यात्ख,तांगुलिरथाक्षता तु सा ।(24/4)

44.भोगान् पुरोऽपि निहितान् विविधान् हि जन्तुर्भुक्त्वाऽपि तान्न विवशः स्वदेते
कदाचित् ।(24/1)

45.मृत्स्नाचयात् समुदितं कनकं स्वभासा नेत्रे जनस्य कुरुते बहु चाकचक्यम् ।(41/1)

46.मौक्तिकानि सुलभानि मानवैरम्बुधेर्न खलु पल्वलात् क्वचित् ।(26/4)

47.यदा मनो नो न हि राक्षसं विना स्थितिः परत्राऽस्य कथं नु कुत्स्यते ? ((50/11

48.यात्रापथे मानव एति योगं न केन केनाथ वियोगमेति ?

स्वां स्वां दिशं यान्ति परे प्रकामं स एकलश्चातित गम्यभूमिन् ॥(39/10)

49. यदीयवृत्तिर्नितरामरुन्तुदा कथं नु रोचेत तदीयभृत्यता ।(59/13)

50.यादृच्छिकीं वियुतिर्युतिर्वा धीरो विदित्वेति न मुह्यतीह ।(59/13)

51.यावज्जनः प्राणिति मुक्तसङ्गोऽनुष्ठाय कर्तव्यमियात्तदन्तम् ।(41/10)

52.रिपुहन्दि न यत्प्रकम्पयेत् प्रभुवाक्यं नहि तत्तु गण्यते ।(47/32)

53.लशुनंस्वदितं विचिन्त्य यद् गदहानां विदधीत तद् ध्रुवाम् ।

न हि कांक्षितसिद्धिरागता कटुगन्धेन तु दूषितं मुखम् ॥(39/32)

54.वयसः क्षणोऽथ च शुभोवसरो यदि लङ्घ्यते न पुनरेति मुखम् ।(45/7)

55.विधिरन्यथा तु यदि चिन्तयते प्रभवेद् विहन्तुमिह को नु जनः ? (38/7)

56.विप्रषो निपतिता मरुस्थले किं विद्ध्युरिगमाशु शाद्वलम् ।(23/4)

57.विभिन्नवर्णान्यपि कान्तिमत्तया व्रजन्ति रत्नानि समानसूत्रताम् ।(25/16)

58.वेशमनि स्वके न कः सुस्थितमत्र तिष्ठति ।(47/11)

59.व्यालस्य वारणायैव धार्यते ह्यङ्कुशः करे ।(75/31)

60.शशिकान्तमुज्ज्वलमुपेक्ष्य रञ्जितं भजिथायि ! काचशकलं विमोहिताः ।(37/19)

61.श्रम एव वरं स्वयङ्कृतो न परेषामवलम्ब आर्तिदः ।(50/32)

62.श्रुतं न सत्यं बहुधा हि सिद्ध्यति ।(52/11)

63.श्रपचोऽपि चेत् समुचरितं समाचरेद् द्विजवर्गतोऽपि भजते स्म मान्यताम् ।

(39/19)

64.संकल्पसिद्धिर्महतां पुरःस्था ।(12/10)

- 65.सदुद्यमानां हि दृढव्रतानां न हन्यते जातु कृतोऽभियोगः ।(42/10)
- 66.सफलेऽर्थिते न खलु को मुदितः ? (58/7)
- 67.सबलः स्मरो हि नवयौवनगः ।(19/7)
- 68.समात शिवस्य परमो हि निधिः ।(14/7)
- 69.समयः परिवर्तते शरैरवनीखातमपि प्ररोहति ।(77/9)
- 70.सर्पश्चच्छयनगृहे ,निद्रा निरुपद्रुता कुतो लभ्या ।(86/28)
- 71.सर्वनाशे सति पुनर्निर्माणमपि शस्यते ।(15/26)
- 72.सर्वे यस्यां रूढमूला महान्तो धूलौ तस्यां हीनदृष्टिर्न युक्ता ।(20/14)
- 73.साम्राज्यवादी न परस्य हेतोः कुर्यात् कदाचित् समरं निकामः ।(80/27)
- 74.सुगन्धि पुष्पं क इवात्र वर्जयेदरुन्तुदं वा न हि कण्टकं त्यजेत् ।(48/11)
- 75.सुधीषु सत्यं फलतीह भाषितम् ।(67/30)
- 76.सुलभं हस्तगं कृत्वा शेषार्थं यतते सुधीः ।(47/25)
- 77.सेवाव्रतो न याति वामताम् ।(54/26)
- 78.स्थितेषु कष्टेष्वपि लक्ष्यसिद्धये जनैरमित्रेष्वपि वास इष्यते ।(51/11)
- 79.स्थित्या लोको बाध्यते वेशभूषाचारदीनां स्वीकृतौ न्यक्कृतौ वा ।
- 80.स्रवति चेत् कलशोऽर्धविपूरितो न किमु सद्य उपैति स रिक्तताम् ।(21/5)
- 81.स्वतन्त्रता काममभीप्सिता भवेत स्थितिप्रदोषा न तु कामचारिणी ।(53/30)
- 82.स्वयं ब्रुडन्नस्मसि नान्यचिन्तां करोति किञ्चब्रुडयेत्साहायम् ।(87/27)
- 83.स्वातन्त्र्ययोगेन समुन्नतिर्हि स्वस्मिन् सुविस्त्रम्भधियं विधत्ते ।(34/6)
- 84.सवृत्तिरेवाथ परेषु साधुतामसाधुतां वा जनयेत् क्लमावहाम् ।(48/11)
- 85.हितं हि न स्वार्थपरस्त्ववेक्षते ।(21/16)
- 86.हिन्दुत्वे ,को नास्थिरे भुमिमृच्छेत् ? (41/14)
- 87.हिरण्मयच्छदेन सत्यं पिहितं न लक्ष्यते ।(17/13)

The above mentioned *Sūktis* have increased the dignity of this epic. There is a specialty of *Sūktis* that they get imprinted in the

memory of the readers. The kind hearted reader uses these *Sūktis* from time to time. Therefore the popularity of the poet and epic related to this increases. From this point of view, the *Lauhapuruṣāvdānam* epic has become even more heart-warming.

The *Kāvyaśāstrakāra* have used words like *Prabṛtti*, *Mārga*, *Rīti*, etc. for language style. For this, the word used by Ācārya Vāmana got more recognition. Generally, the poets have accepted these three customs, *Vaidarbhī*, *Gauḍī* and *Pañcālī*. The *Lauhapuruṣāvdānam* is a successful epic from the point of view of language style. The composition style of this epic has given Shivaprasada Bharadvaja a distinctive personality. In this epic, the poet has used grammatical and pure Sanskrit language. The vocabulary of the poet is limitless. From the point of view of integration of qualities, in this epic, the language consisting of *Mādhya*, *Oja* and *Prasāda*, all the qualities have been used, but the prominence is of *Prasāda-guṇa*. In this epic, most of the compounds are small. The poet has decorated the epic with many *Sūktis* that inaugurate the truths of life. These *Sūktis* have given a special personality to Bhardwaj's poetry. The *Lauhapuruṣāvdānam* is a successful epic from the point of view of linguistic style.

VI.8. Alaṅkāras (Figures of Speech) :

The word *Alaṅkāra* is derived by suffixing *ghañ* with the root of *kṛ*. The etymology of the word *Alaṅkāra* is “अलंकरोति इति अलंकारः” and “अलंकियते अनेन इति अलंकारः” According to this derivation, the ornaments are the beauty of the speech of the poets. Ācārya Daṇḍī while defining the ornamentation has written that the

beautifying religion of poetry is ornamentation. According to him the field of *Alaṅkāras* is so vast that they cannot be explained completely by counting them. Even today the imagination of poets keeps on creating new *Alaṅkāras*.⁵⁰ The use of figures of speech creates strangeness and wonder in the speech.

Bharatamuni started the *Alaṅkāra* tradition by describing only four figures of speech: *Upamā*, *Rupaka*, *Dīpaka* and *Yamaka*. Bhāmaha has described *Śabdālaṅkāra* like *Yama* and *Anuprāsa* and 36 *Arthālaṅkāra* in the *Kavyālaṅkāra*. Viśvanātha has placed the ornaments on the basis of word and meaning in these two classes, *Śabdālaṅkāra* and *Arthālaṅkāra*. In addition to the *Alaṅkāra* enumerated by the author of the poem, he has also enumerated *Śabdālaṅkāra* and 16 other *Alaṅkāras* in *Arthālaṅkāra*.

(i) Anuprāsa :

It has been told in *Kavyaprakāśa* that the similarity of characters is *Anuprāsa*.⁵¹ Similarity of letters means similarity of consonants even when vowels are similar. *Anuprāsa* is a miraculous plan of dishes suited to *Rasa* etc. without much disturbance. The *Sadityadarpankāra* Viśvanātha has described five differences of *Anuprāsa* such as *Chekānuprāsa*, *Vṛtyānuprāsa*, *Śrutyānuprāsa*, *Antyānuprāsa* and *Lātānuprāsa*. Sufficient use of all these distinctions of alliteration is seen in the *Lauhāpuruṣāvadānam* epic.

⁵⁰ काव्यशोभाकरान् धर्मनलङ्करान् प्रचक्षते ।
ते चाद्यापि विकल्प्यन्ते कस्तान् कात्स्न्येन वक्ष्यति ॥

⁵¹ वर्णसाम्यमनुप्रासः।
स्वरवैसादृश्येऽपि व्यञ्जनसदृशत्वं वर्णसाम्यम् ।
रसाद्यनुगतः प्रकृष्टो न्यासोऽनुप्रासः ॥ *Kāvya prakāśa*., IX.104

Shivaprasada Bharadvaja has used *Chekānuprāsa Alaṅkāra* at many places in his poetry. An example is as follows:

“अनुन्नतः स्वेन कथं क्षमेत
क्षेमाय देशस्य सुविस्तृतस्य॥ ”

Apart from this, the poet has used this figure of speech at many places. I.13, I.17, I.18, I.29, II.7, II.18, II.29, II.30, II.43, II.45, V.123, VI.35, VI.37, XII.5, XII.10, XII.20, XIV.47, XVI.1, XXI.12, XXIII.5, XXIV.3, XXV.89 etc.

Viśvanātha has clearly described the *Vṛtyānuprāsa* as the beautifully nature by the use of repeated word like ‘da’, ‘na’ and ‘va’ in the *Sāhityadarpana*.⁵² Shivaprasada has also used this *Alaṅkāra* in his poetry. The following verses are examples of *Vṛtyānuprāsa*.

“दुर्दान्तदानववनीदहनाय दृप्यत्..... ।”⁵³

There are applied many *Alaṅkāras* in the *Mahākāvya* i.e. I.11, I.21, I.26, I.29, II.14, II.20, II.24, II.26, II.27, II.31, II.44, II.57, II.58, II.73, III.25, III.61, III.72, III.74, X.30, XI.30, XIII.7, XIII.28 and XXXII.4.

Viśvanātha says that the analogy of consonants that are pronounced in one place like palate, throat, mouth etc. is called *Śrutyānuprāsa Alaṅkāra*.

In VIII.57 the poet has used the letters ज् and च् seven times each in VIII.57.

“नाऽऽशां विमुञ्च परिषिञ्चसि किं कपोलौ
तप्तेन वाष्पपयसां धृतिमञ्च देवि ।
चिन्तां प्रपञ्चय न, किञ्चिदुदञ्चय स्वं

⁵² अनेकस्यैकधासाम्यमसकृद् वाप्यनेकधा ।

एकस्य सकृदप्येष वृत्त्यनुप्रास उच्यते ॥ SD, X.4

⁵³ LauP., I.2

वक्त्रं च चञ्चय मनः कथने मदीये ॥”⁵⁴

The other verses of *Śrītyanuprāsa* are I.1, I.16, I.20 etc.

If there is a frequency of consonant with the first vowel is called *Antyānuprāsa Alaṅkāra*.⁵⁵

The Shivaprasada has deliberately used the letter ‘ā’ in V.31 of poem.

“अलिकुलावलिकालकलालकां
शशिकलावदरालवरालिकाम् ।
शिशुकुरङ्ग तरङ्गित लोचनां
परिणयाय चिकाय सुबालिकाम् ॥”⁵⁶

The other examples are I.2, I.3, I.11, I.12, I.28, II.22, II.58, V.36, V.42, XXIII.23 and XXXII.72.

If there is frequency of both the word and the meaning only when the meaning is different, then it is *Lāṭānuprāsa Alaṅkāra*.⁵⁷

In II.46 the poet has used the word चक्र dynamically in *Lāṭānuprāsa* as follows:

“नित्यं प्रवर्तयामास चक्रं चक्रधरा गृहे ।
सूत्रकृत् सूत्रकृच्छ्रेष्ठा विश्रमस्य क्षणेष्वपि ॥”⁵⁸

The other verses of *Lāṭānuprāsa Alaṅkāra* are I.4, I.18, II.28, VII.7, VIII.22, X.40, XVII.22, XXIII.23, XXIV.8, XXXII.72 etc.

⁵⁴ LauP., VIII.57

⁵⁵ व्यञ्जनं चेद्यथावस्थं सहाद्येन स्वरेण तु ।
आवर्त्यतेऽन्त्ययोज्यत्वादन्त्यानुप्रास एव तत् ॥ SD, X.6

⁵⁶ LauP., V.31

⁵⁷ शब्दार्थयोः पौनरुक्त्यं भेदे तात्पर्यमात्रतः ।

लाटानुप्रास इत्युक्तो ॥ SD., X.8

⁵⁸ LauP., II.46

(ii) Yamaka (Chime) :

The frequency of a group of vowel-consonants with different meaning in the same order is called *Yamaka Alaṅkāra*.⁵⁹ Shivaprasada Bharadvaj has made many experiments of *Yamaka Alaṅkāra* in his epic. The *Yamaka* figure of speech is used in the following verse.

“यस्यामुदारधिषणो धिषणो नु मूर्तो
यौगन्धरायण इति प्रथिताभिधानः ।
कौटिल्य इत्यतियशाश्रवणकात्मजः स
श्रीवल्लभश्च किल मन्त्रिवराबभूवुः ॥”⁶⁰

(iii) Upamā (Simile) :

Where in a sentence there is an analogy without invalidity, there is *Upamā*.⁶¹ The poet Shivaprasada Bharadvaja has used *Upmālaṅkāra* the most in comparison to other *Alaṅkāras* among *Arthālaṅkāras* in the *Lauh-puruṣāvadānam*. The poet uses *Upamā* in both the quarters nicely as follows:

“राजकीयवरपाठशालिकामीयिवान् धिषणधीरधीरसौ ।
द्योतितोऽभवदथानवद्यया विद्यया विधुरिवार्करश्मिभिः ॥”⁶²

The use of *Upamā* is visible in both the first half and second half of the above verse. In the first half, Vallabhbhai's intelligence has been compared to that of Brhaspati. In the latter, Vallabhbhai,

⁵⁹ सत्यर्थे पृथगर्थायाः स्वरव्यञ्जनसंहतेः ।

क्रमेण तेनैवावृत्तिर्यमकं विनिगद्यते ॥ SD., X.10

⁶⁰ LauP., I.19

⁶¹ साम्यं वाच्यमवैधर्म्यं वाक्यैक्य उपमा द्वयोः । SD., X.17

⁶² LauP., IV.3

illuminated by *Anvadya Vidyā*, has been compared to the moon illuminated by the rays of the sun.

Again the poet has used many *Upamālaṅkāras* in his epic which are mentioned in the following.

II.13, II.14, II.20, II.26, II.53, II.57, III.15, III.37, III.45, III.46, III.47, III.49, IV.3, IV.18, V.12, V.48, V.104, V.107, VI.2, VI.6, VI.22, VI.27-28, VII.9, VIII.16, VIII.20, VIII.23, VIII.25, VIII.26, VIII.27, VIII.48, IX.4, IX.46, IX.50, X.49, X.62, XI.1, XI.2, XI.11, XI.11, XI.28, XI.34, XI.66, XII.59, XXII.103, XIII.3, XIII.10, XIV.48, XIV.51, XV.1, XV.28, XV.30, XV.42, XV.91, XV.92, XVII.27, XVII.49, XVIII.2, XVIII.4, XVIII.5, XIX.19, XX.56, XX.70, XX.84, XXI.21, XXIII.34, XXIII.54, XXIV.3, XXIV.7, XXIV.35, XXIV.91, XXIV.106, XXIV.113, XXIV.114, XXIV.143, XXV.99, XXV.103, XXV.120, XXV.124, XXV.125, XXV.154, XXVI.7, XXVI.20, XXVII.4, XXVIII.29, XXVIII.74, XXVIII.91, XXVIII.102, XXX.29, XXX.45, XXXI.2, XXXI.7, XXXI.8, XXXI.15, XXXI.43, XXXI.44, XXXI.58, XXXI.109, XXXI.110, XXXI.136, XXXI.151, XXXI.155, XXXI.157, XXXII.4, XXXII.11, XXXII.13, XXXII.21, XXXII.68, XXXII.94, XXXII.99 etc.

(iv) *Rūpaka* (Metaphor) :

Where there is an allegation of *Upamāna* in a *Upameya* without negation, there is a *Rūpaka* figure of speech.⁶³ *Rūpaka* figures have been used at many places in the poem. The magnificence of metaphorical ornamentation is visible in the following verse.

“बाल्याच्च मञ्चेतसि यो भवद्भिः

प्रज्वालितः सत्त्वमयः प्रदीपः ।

⁶³ सदृशानुभाद्वस्तुस्मृति स्मरणमुच्यते । SD., X.39

तस्य प्रकाशेन निदिष्टमार्ग-

स्तमः प्रकर्षेऽपि न मोहमेमि ॥”⁶⁴

Upameya is comparable in the first half of the above verse. *Pradīpa* has been accused of morale. That is why, it is called *Rūpaka Alāṅkāra*. In spite of so many figures of speech, the use of *Rūpaka* figures of speech is most effective in the present poem. The use of *Rūpaka* figures of speech is visible at many places in the present epic like I.1, I.8, I.16, II.16, III.62, V.3, V.13, VI.21, VII.26, X.46, X.47, X.54, XI.6, XI.27, XIV.49, XV.31, XV.36, XVIII.65, XIX.2, XXI.34, XXIII.48, XXIV.132, XXV.100, XXVII.20, XXVII.31, XXVIII.38, XXXI.17, XXXI.23, XXXI.51, XXXI.89, XXXII.6, XXXII.10 etc.

(v) *Utprekṣā* (Poetic fancy) :

Where a presented thing is expected to be a non-presented thing there is *Utprekṣālaṅkāra*.⁶⁵ Shivaprasada has used maximum *Utprekṣālaṅkāra* after *Upmā* and *Arthantaranya* figures. The verse runs as follows:

“मुमोच बाष्पाम्बु निबद्धसन्तति
प्रगल्भवात्सल्यनिधिर्दृशोयुगात् ।
गुरुः प्रहर्षो नु तदङ्गसङ्गजो
ममौ न चित्तेगलितोऽस्रकैतवात् ॥”⁶⁶

There are many examples are there in the *Lauhapurūṣāvadānam* like I.12, I.19, II.43, III.58, V.89, V.108, V.121, V.123, IX.19, IX.20, IX.24, IX.25, IX.30, IX.62, IX.92, IX.94, IX.95, IX.97, IX.100, X.66, XI.13, XI.14, XI.21, XI.60, XII.17,

⁶⁴ LauP., X.47

⁶⁵ सम्भावनमथोत्प्रेक्षा प्रकृतस्य परात्मना । SD., X.57

⁶⁶ LauP., XIII.44

XII.18, XII.19, XII.22, XII.44, XIII.6, XIII.8, XIII.14, XIII.44, XIII.47, XV.22, XVII.12, XVII.30, XVIII.6, XX.1, XX.39, XX.62, XX.78, XXI.48, XXIII.41, XXIII.47, XXIII.50, XXIII.51, XXIV.138, XXV.80, XXVII.12, XXVIII.1, XXXII.89, XXXII.92, XXXII.98 etc.

(vi) Arthāntaranyāsa (Corroboration) :

Dr. Shivaprasada Bharadvaja has used the highest number of figure of speech in this work after *Upamā* is *Arthāntaranyāsa*. Shivaprasada has made the maximum use of *Arthāntaranyāsa* after *Upmālaṅkāra*. For example, in the following verse, the use of *Arthāntaranyāsa* figures of speech is visible.

“स संविधां तां विहतां गृहस्य
स्वल्पेन कालेन चकार सुस्थाम् ।
दृढव्रतानां विकृतिः कदाचि-
ज्जातापि नैकान्ततयाऽभ्युपेया ॥”⁶⁷

The poet has described in the first line of the verse that how Sardara Vallabhbhai Patel has managed the unorganised scenario of his home after the sad demise of his wife. The same matter has been supported in the second line of the verse with the characteristics of a noble person.

The other examples are I.24, III.43, IV.26, V.10-11, V.21, VI.34, VII.13, VII.14, VII.17, VII.19, VII.37, VII.38, VII.45, VII.51, VII.57, VII.58, VII.60, VIII.36, VIII.50, IX.50, IX.70, IX.77, X.2, X.5, X.8, X.12, X.38, X.41, X.42, XI.46, XI.47, XI.48, XI.49, XI.50,

⁶⁷ LauP., X.5

XI.51, XI.52, XIII.19, XIII.29, XIII.57, XIII.59, XIV.12, XIV.41, XVI.21, XIX.8, XIX.39, XXIII.28, XXIII.55, XXIII.69, XXV.47, XXVI.15, XXVI.54, XXVII.80, XXX.5, XXX.67, XXXI.25, XXXII.47, XXXII.50 etc.

(vii) Kāvyaṅga (Poetical Cause) :

Where the meaning of the sentence or the substance is for someone's purpose, there is *Kāvyaṅga Alaṅkāra*.⁶⁸ The following is an example of *Kāvyaṅga Alaṅkāra*.

“धनं प्रतिष्ठा च वरस्तराणां
देशेऽत्र दृष्टे सुलभे विशेषात् ।
ततो विदेशान् स यियासुरासी-
दर्थस्य कृच्छ्रेण कृतोऽन्तरायः ॥”⁶⁹

The meaning of the sentence said in the first half of this verse is for Vallabhbbhai's desire to go abroad. Hence, it is mentioned *Kāvyaṅga Alaṅkāra* here. The other examples are II.64, IV.18, V.122 etc.

(viii) Sahokti (Connected Description) :

Where one word is the reader of two meanings due to the power of co-semantics, there is a *Sahokti Alaṅkāra*.⁷⁰

For illustration we may refer to the *Lauhāpuruṣāvadānam*.

“लघु चौषजनेन कल्पितां

⁶⁸ हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गं निगद्यते । SD., X.81

⁶⁹ LauP., VI.30

⁷⁰ सहार्थस्य बलादेकं यत्र स्याद्वाचकं द्वयोः ।

सा सहोक्तिर्मूलभूतातिशयोक्तिर्यदा भवेत् ॥ SD., X.72

परिदर्श्य क्षणदीप्तिमुच्छ्रिताम् ।

प्रशशाम शनैः स भारत

क्षितिदीपो जनताशया सह ॥”⁷¹

The other examples of ‘Sahokti’ are XII.84, XII.85, XXI.17, XXIII.35, XXVII.9, XXVII.10, XXXI.80, XXXI.154, XXXI.158, XXXI.159, XXXII.69 etc.

(ix) Vinokti :

The poet has made to use of *Vinokti*⁷² *alaṅkāra* in his poem. He has narrated the situation of courts, in the absence of the officers to, have become motionless in the *Lauhapurūṣāvadānam*,.

बहिष्कृता वाक्चणपुङ्गवैस्तु

न्यायालयाः स्वे व्यवहारकल्पे ।

विना च दण्डाधिकृतैः प्रभूतै

दैर्नन्दिने न प्रभवो बभूवुः ॥”⁷³

(x) Atiśayokti (Hyperbole) :

When the business is proved there are used *Atiśayokti* *Alaṅkāra*.⁷⁴ The poet has narrated the hard works done for the upliftment of own country with the highest peak of mountain as under:

“अतितुङ्गमिमं महागिरिं निजसङ्कल्पजमारुरु क्षतः ।

⁷¹ LauP., XXXII.69

⁷² विनोक्तिर्यद्विनान्येन नासाध्वन्यदसाधु वा । SD, X.73

⁷³ LauP., XVIII.40

⁷⁴ सिद्धत्वेऽध्यवसायस्यातिशयोक्तर्निगद्यते । SD., X.64

अवलम्बनयष्टिका तु हा मम भग्ना कमिहाश्रयं श्रये ॥”⁷⁵

The other examples are I.2, II.3, II.53, IV.27, IX.8, IX.75, X.48, X.50, XX.15-16, XX.94, XXI.35, XXI.42, XXIII.72, XXIV.119, XXIV.122, XXV.24, XXV.31, XXV.131, XXV.149, XXVII.30, XXVII.58, XXVIII.95, XXXI.130, XXXII.77, XXXII.101 etc.

(xi) Viśeṣokti (Peculiar Allegation) :

Where there is a description of the non-existence of the result despite the cause, there is *Viśeṣokti Alāṅkāra*.⁷⁶ This *Alāṅkāra* has been successfully used by Dr. Shivaprasada Bharadvaja.

“व्याधेरुपाधिरन्तः सततं तुदति स्म वेदना तस्य ।

आधिस्तु नैव लक्ष्यः संक्रामन् तन्मुखे जातु ॥”⁷⁷

The other examples are II.9, V.27, VIII.19, IX.10, IX.46, IX.49, IX.98, XI.18, XVII.79, XXI.32, XXIII.4, XXIII.29, XXV.151, XXVIII.2 etc.

(xii) Smaraṇa (Reminiscence) :

Memory of an object from a similar experience describes the memory of an object, then it is called *Smaraṇālāṅkāra*.⁷⁸ In the following verse, the use of *Smaaraṇālāṅkāra* is visible in Shivaprasada's poetry.

“स्मृताऽपि कान्ता यदि वीक्ष्य चित्रे

स्वप्नेऽथवा बालमुखच्छवौ वा ।

⁷⁵ LauP., IX.75

⁷⁶ सति हेतौ फलाभावो विशेषोक्तिः । SD., X.88

⁷⁷ LauP., XXVIII.2

⁷⁸ सदृशानुभवाद्भस्मृतिः स्मरणमुच्यते । SD., X.39

आलम्बयष्टिर्गिरिशृङ्गगस्य

तस्याध्वनीनस्य सदा बभूव ॥”⁷⁹

The shape of the children’s face matches the shape of the mother’s face. Therefore, looking at the faces of children is a *Smaraṇālaṅkāra*. Due to the description of remembering Vallabhbhai's mother on seeing the faces of his children, there is a *Smaraṇālaṅkāra*.

(xiii) Sandeha (Doubtful) :

Where there is doubt about any other thing in the *Upameya*, there is *Samdeha Alaṅkāra*. For this *Alaṅkāra*, doubt must arise from the genius of the poet.⁸⁰

“युगान्तकाले प्रतिसंहतं जग

न्निवेश्य कुक्षौ स्वपितीति यः श्रुतः ।

स एव विष्णुर्न किमेष संहरन्

युगं स्वतन्वां विनिधाय वर्तते ॥”⁸¹

The *Upameya* is the ocean in the above verse. Seeing the vastness of the sea, the poet doubts that is this ocean somewhere or is it Vishnu. It is heard in relation to this that at the time of holocaust, he sleeps by putting the whole creation in his stomach. In this way, seeing the sea in the heart of the poet, there is a doubt of Viṣṇu, who has destroyed the whole world and put it in his stomach. Other examples of *Sandeha Alaṅkāra* are XI.23 and XI.24.

⁷⁹ LauP., X.3

⁸⁰ संदेहः प्रकृतेऽन्यस्य संशयः प्रतिभोत्थितः । SD.,X.51

⁸¹ LauP., XI.22

(xiv) Dīpaka (Illuminator) :

Where there is a relationship between the unrepresentable and the presented objects, or there is only one factor in many actions, there is *Dīpaka Alaṅkāra*.⁸² The following verse is an example of *Dīpaka Alaṅkāra*.

“तटेषु विश्राम्यति खाद्य-संग्रहं
करोति गन्तुं च पुनः प्रवर्तते ।
दिवानिशं चाटति यस्त्वेरायुतः
स्वयं नु पोतः स बभूव यात्रिकः ॥”⁸³

The other examples are III.59, III.71, VII.4, VII.5, VII.6, VIII.11, IX.53, IX.54, IX.56, XI.60, XXIX.56 etc.

(xv) Vyatireka (Dissimilitude) :

Where *Upameya* exceeds *Upamāna* or *Upameya* should describe the inferiority of the *Upamāna*. There is *Vyatireka Alaṅkāra*.⁸⁴ The poet has depicted the sense of exegerration in his poem.

“मासृण्यनिर्जितविकासिशिरीषमाला
बाला रणे खलबलोद्दलने करालाः ।
कोपातिरेककलितापरनेत्रभाला
यत्राऽभवन् रिपुगणे भृतकल्पकालाः ॥”⁸⁵

The other examples are I.18, II.19, V.95, IX.65 etc.

⁸² अप्रस्तुतप्रस्तुतयोर्दीपकं तु निगद्यते ।

अथ कारकमेकं स्याग्नेकासु क्रियासु चेत् । SD., X.67

⁸³ LauP., X.3

⁸⁴ आधिक्यमुपमेयस्योपमानान्युनताथवा । व्यतिरेकः । SD., X.71

⁸⁵ LauP., I.12

(xvi) Kāraṇamālā (The Garland of Causes) :

Where the first thing is made for the next thing, then there is a *Kāraṇamālā Alankāra*.⁸⁶ The poet has aptly depicted the series of the games to the shortness of physical body, the shortness of physical body to the fitness, the fitness to the complete physical structure.

क्रीडनेन लघुतां तनुः स्पृशेत्
स्वस्थतां च लघुता प्रयच्छति ।
स्वस्थतैव खलु पुष्टिकारणं
क्रीडनं तदिह सर्वलाभदम् ॥⁸⁷

The other examples are VI.7, X.55, XII.30-31, XIX.69 etc.

(xvii) Saṁśṛti (Collocation of Figures) :

If the *Śabdālaṅkāra* and *Arthālaṅkāra* are mutually neutral, then there is a *Saṁśṛti Alankāra*.⁸⁸ In I.8, the poet has presented how the river flowing from the mountains increases the productivity of the land resulting in prosperity.

“चञ्चत्तरङ्गपरिरिङ्गितपाणियोगै-
रादाय यौतुकमिवोर्वरकं मृदाख्यम् ।
नानाधराधरकुलाचलसम्प्रवृत्ता
यां तर्पयन्ति शतशः सरितः सरन्त्यः ॥”⁸⁹

⁸⁶ परं परं प्रति यदा पूर्वपूर्वस्य हेतुना ।
तदा कारणमाला स्यात् SD., X.99

⁸⁷ LauP., VI.7

⁸⁸ मिथोजनरेक्षयैतेषां स्थितिः संसृष्टिरुच्यते । SD., X.127

⁸⁹ LauP., I.8

(xviii) Saṅkara (Commixture) :

In the *Lauhapuruṣāvadānam*, the poet has mentioned the *Saṅkara Alaṅkāra*.

उत्तालतालशिखरोच्छ्रितशीकराणां
व्याजेन विस्फुरितरश्मिचयप्रकर्षैः ।
हिल्लोललोलकरसम्भृतरत्नपूगै-
रर्चन्ति यां जलश्रियां निधयोऽब्धयोऽपि ॥⁹⁰

(xix) Ullekha (Representation) :

The ‘*Ullekha*’⁹¹ *alaṅkāra* is found in the poem of Dr. Shivaprasada Bharadvaja. The poet has made the ‘*Ullekha*’ *alaṅkāra* in XXV.108 in presenting the completion of Satyāgraha for salt resulting in the benefits of the two parties in totally different manner.

“अन्तम् आन्दोलनस्यैकः साफल्यं मेन आत्मनः ।
इतरो मेषयुद्धेनावकाशं शक्तिसंग्रहे ॥”⁹²

(XX) Arthāpatti (Presumption or Necessary Conclusion) :

The poet has applied *Arthāpatti*⁹³ *alaṅkāra* at two places in the epic. For instance, in XVIII.37 the poet has described how the British rulers were tormenting Indian people like wild wolves. The Britishers were so strict with Indian people that they were not allowed even to sneeze even without their permission as under:

“वृकाशयै गौरजनैर्जनानां

⁹⁰ *Ibid*, I.9

⁹¹ क्वचिद् भेदाद् ग्रहितृणां विषयाणां तथा क्वचित् ।

एकस्यानेकधोल्लेखो यः स उल्लेख उच्यते ॥ SD, X.53

⁹² LauP., XXV.108

⁹³ दण्डापूर्पिकयान्यार्थागमोऽर्थापत्तिरिष्यते । SD, X.108

हता बलान्नागरिकाधिकाराः ।

यथा क्षुतेऽपि प्रबभूव लोको

निजेच्छया नैव कुतो विहर्तुम् ॥”⁹⁴

The other example of it is XXII.20.

(xxi) Aprastutaprasāṁsā (Indirect Description) :

The *Aprastutaprasāṁsālankāra*⁹⁵ has presented by the poet in his poem. The poet has very tactfully showed the solution of the nation India by parting Pakistan as under:

“तस्माद्धितं विभाजनमेवानिष्टं तु यदपि देशस्य ।

अङ्गं हि सर्पदष्टं छिन्नं शिष्टस्य हितकृत्स्यात् ॥”⁹⁶

The other examples are V.22, V.23, VII.34, XVI.20, XXVII.51, XXVII.81, XXVII.87, XXVIII. 9, XXVIII.56, XXVIII.86, XXXI.31, XXXI.75, XXXII.39 etc.

(xxii) Parikara (Insinuation) :

The *Parikara alankāra*⁹⁷ has used by the poet in his poem. The poet has nicely described the significant traits of human being like might, intelligence and learning by the grace of God.

“किं मानवो रचयितुः परमा सुसृष्टि-

युक्तो बलेन च धिया च सुविद्यया च ।

दृष्ट्वा गले निपतितं परदास्यपाशं

⁹⁴ Lau., XVIII.37

⁹⁵ क्वचिद्विशेषः सामान्यात् सामान्यं वा विशेषतः ।

कार्यान्निमित्तं कार्यं च हेतोरथ समात् समम् ॥

अप्रस्तुतात्प्रस्तुतं चेद्गम्यते ।

अप्रस्तुत प्रशंसा स्यात् । SD, X.77

⁹⁶ LauP., XXVIII.100

⁹⁷ उक्तैर्विशेषणैः साभिप्रायैः परिकरो मतः । SD, X.75

मोदेत पिण्डपरमो हृदि नोद्विजेत ?”⁹⁸

(xxiii) Virodha (Contradiction) :

The poet has made to use *Virodha alaṅkāra*⁹⁹ in the poem. The poet has depicted the actions of god, who is birthless, in the physical human form as under:

“क्रीडनेन लघुतां तनुः स्पृशेत्
स्वस्थतां च लघुता प्रयच्छति ।
स्वस्थतैव खलु पुष्टिकारणं
क्रीडनं तदिह सर्वलाभदम् ॥”¹⁰⁰

The other examples are I.5, I.11, I.20, I.33, II.25, II.44, II.67, IX.1, X.47, XI.5, XII.20, XII.21, XIV.26, XVIII.60, XXV.31, XXV.36, XXV.68, XVII.11, XXX.18, XXX.19 etc.

(xxiv) Dr̥ṣṭānta (Exemplification) :

‘Dr̥ṣṭānta’¹⁰¹ alaṅkāra are found by us from this poem. The poet has aptly compared the relation between Sardara Vallabhbhai Patel and Mahatma Gandhi with that of the Sun and the Moon.

यावदाप नहि गान्धिसन्निधिं
तावदात्मबलनिर्मितायतिः ।
ग्लौर्विभाति गगने स्वयं रुचा
यावदेति न विभां खरांशुतः ॥¹⁰²

⁹⁸ LauP., I.26

⁹⁹ जातिश्चतुर्भिर्जात्याद्यैर्गुणो गुणादिभिस्त्रिभिः ।
क्रियाक्रियाद्रव्याभ्यां यद् द्रव्यं द्रव्येण वा मिथः ॥
विरुद्धमिव भासेत विरोधोऽसौ । SD, X.89

¹⁰⁰ Lau., VI.7

¹⁰¹ दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिबिम्बनम् । SD, X.69

The other examples are IV.23 and XI.49.

(xxv) Nidarśanā (Illustration) :

We have collected some ‘*Nidarśanā*’¹⁰³ *alaṅkāra* from the *Lauhapuruṣāvadānam*. The poet has aptly presented this figure of speech in XIX.37. Here the matter of accepting the other’s culture by renouncing own culture has been discussed.

निजसंस्कृतिं किमनपेक्ष्य बन्धवः

परजीवनीयसरणिं समाश्रिता ।

शशिकान्तमुज्ज्वलमुपेक्ष्य रञ्जितं

भजथायि ! काचशकलं विमोहिताः ॥¹⁰⁴

The other example of it is XXV.29.

(xxvi) Udātta (Exalted) :

*Udātta alaṅkāra*¹⁰⁵ has applied by Shivaprasada in his poem. The poet has exalted the status of our patriotic leaders who have sacrificed their lives for the freedom of our country from the hands of the Britishers. It is really a wonderful description.

त्यक्त्वा गृहाणि सुरसद्मसमृद्धिभाञ्जि

न्यक्कृत्य यौवतमुदारगुणानुरञ्जि ।

स्वातन्त्र्ययज्ञबलिवेदिषु जीवनं स्वं

¹⁰² LauP., IV.5

¹⁰³ संभवन्वस्तुसम्बन्धोऽसम्भवन्वापि कुत्रचित् ।

यत्र बिम्बानुबिम्बत्वं बोधयेत् सा निदर्शना ॥ SD, X.70

¹⁰⁴ LauP., XIX.37

¹⁰⁵ लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते ।

यद्वापि प्रस्तुतस्याङ्गं महतां चरितं भवेत् । SD, X.123

यैः साहसेन तु हुतं सहसा सहासैः ॥¹⁰⁶

The other examples are I.34 and I.35.

(xxvii) Ananvaya :

Other Alaṅkāra is *Ananvaya*¹⁰⁷. The poet has also applied this Alaṅkāra in the poem. The poet has described the mother and the father as the upamāna and upameya respectively.

हतभाग्यमिदं शिशुद्वयं

शिशुतायां रहितं यदम्बया ।

जननी जननी पिता पिता न

तयोरस्ति समानता क्वचित् ॥¹⁰⁸

Shivaprasada Bharadvaja has made grand use of *Śabdālaṅkāra* and *Arthālaṅkāra* in the epic *Lauhapurūṣāvadānam*. *Anupāsa*, *Yamaka*, *Vakrokti* and *Śleṣa* have been used very gracefully in the metaphors.

In this epic, the miraculous use of more than *Śabdālaṅkāra* and *Arthālaṅkāra* in a verse is visible at many places in poetry. All these *Alaṅkāras* have come spontaneously in his poetry. With the inclusion of these *Alaṅkāras*, there has been an increase in the beauty and excellence in the language.

¹⁰⁶ LauP, I.29

¹⁰⁷ उपमानोपमेयत्वमेकस्यैव त्वनन्वयः । SD, X.37

¹⁰⁸ LauP., IX.81