



The literary flavour of the *Gītā*: its musings of *alamkāra*

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Abstract

The *Gītā*, as a prominent work of Indian philosophy does not need any introduction. All Vedic doctrines are amalgamated here through the words of Lord Kṛṣṇa. This work is often considered as the subtotal of all types of Vedic wisdom - *samastavedārthasārasaṅgrahabhūta*¹. In many places of different commentaries to this work, it is often called a scripture - *gītāśāstram*². But from the literary point of view, it can be said that as the whole work is composed in beautiful verses, it bears the capacity to attract the reader with its literary muse. The metre, the language, the style of writing, the figures of speech, the sentiment, the suggestion etc. excel in their respective domain and a critical discussion on each of those can furnish the base of considering the *Gītā* a beautiful piece of poetry. Though there are several academic discourses on the philosophical importance of the *Gītā* all over the globe, its literary components are not seen to be discussed in a systematic manner. Here is an humble attempt to discuss the musings of this work on the perspective of the *alamkāra* with the motive to try to focus on the usage of *alamkāra* in this work from the literary point of view.

Keywords: *gītā*, *alamkāra*, philosophy

1. Introduction

The General Concept of *alamkāra*: The etymological meaning of the term *alamkāra* states that it is what that decorates i.e. *alamkarotiti alamkāraḥ* or it is what by which something is decorated, i.e. *alamkariyate anena iti alamkāraḥ*. In the former case the term is used as an agent where as in the latter it is used to mean an instrument of decoration. But in any case the term *alamkāra* signifies an object which remains connected with the act of decoration. Thus, on the basis of its linguistic potentiality, the term *alamkāra* has been accepted to signify ornament that decorates an object. In the realm of Sanskrit literature as well as in Rhetorics this term shows its charismatic extravaganza in many dimensions. The great poet Kālidāsa, in the beginning of his drama *Vikramorvaśīyam*, has used this term to mean ornament³. The study

on the origin and development of the term *alamkāra* as it gets along with the field of Sanskrit Poetics, this term clearly shows its traditional heritage. In the broad jurisdiction of Indian Poetics the term *alamkāra* is seen to be used to relate beauty - *saundaryamalamkāraḥ*⁴. Rhetoricians with different aims and outlook have defined the term in their own language. Bharata has delineated with his concept of *alamkāra* in the *Nāṭyaśāstram*. He is of opinion that *alamkāra* is used to adorn the literary composition and it, like the poetic qualities, remains as the ornament (*bhūṣaṇam*) of the poetic creation⁵. Bhāmaha, in his *Kāvyaalamkāraḥ*, has shown the supremacy of the figure of speech through the famous statement ‘*na kāntamapi nirbhūṣṇā vibhāti vanitāmukham*’⁶, which means, as even the beautiful face of a lady, if not decorated, does not shine, similarly, a poetic creation, though replete with

other poetic excellences, if not embellished, cannot create literary charm in the mind of the connoisseur . Bhāmaha again opines that the use of *alamkāra* in poetic creation is associated with striking feature of expression (*vakratā*)⁷. Though the definition of *alamkāra* varies in its outer delineation, it is unanimously granted as the source of enhancement of the literary charm. Viśvanāthakavirāja has called *alamkāra* as a source of enhancement of *rasa* i.e. the sentiment of a literary composition- *utkarṣ ahetavaḥ proktāḥ guṇālamkārarīṭayāḥ*⁸. So the existence of *alamkāra* in a literary piece obviously heightens the charm of the piece and thus attracts the reader as ornaments like bracelet, earrings etc. do enhance the beauty of a human being. But it is important to note here that the expressive presence of *alamkāra* in a *kāvya* is not an obligatory feature as it is stated by Mammaṭabhaṭṭa in connection with his definition of *kāvya* in the *Kāvya prakāśaḥ* that even without the conspicuous presence of an *alamkāra*, if other conditions are fulfilled, the combination of *śabda* (word) and *artha* (meaning) can constitute a literary piece⁹. So it can be said that the existence of *alamkāra* in poetry always remains as an instrument of enhancing the literary grandeur.

2. Analysis

The treatment of *alamkāra* in the *Gītā*: The *Gītā* is undoubtedly a work of philosophical thought and wisdom. It is known to all that when Arjuna in Kurukṣetra showed his rejection towards the battle, Lord Kṛṣṇa started to advise him in such a way that at the end the motivated Arjuna joined the battle. The valuable advice of the Lord has been enumerated under the title *Śrīmadbhagavadgītā*. Being a part of the *Mahābhārata*, this work is attributed to Vedavyāsa and because of its high spiritual base, this work has achieved a separate identity irrespective of its position in the great epic. Being a part of the *Mahābhārata*, it also advocates the quietistic emotion as its predominant sentiment i.e. *aṅgīrasa*, which has the *nirveda* as its permanent feeling¹⁰. As the *alamkāras* are always used in a literary piece as a tool of enhancing the charm of the sentiment, accordingly, the figures of speech which are used in the *Gītā*, also do stay as the source of enhancement of the charm and beauty of the *śāntarasa*. It is important to point out here that in this work, both the *śabdālamkāras* and the *arthālamkāras* are applied to discuss various types of philosophical concept. The *arthālamkāras* applied in the *Gītā* are *upamā*, *rūpaka*, *arthāntaranyāsa*, *kāvyaṅgam*, *arthāpatti*, *ullekha*, *kāraṇamālā* and *sāra*. The

śabdālamkāras employed in the *Gītā* are generally the *anuprāsa* and *yamaka*. The following discussion may help us in recapitulating the use of the *arthālamkāras* in this great work.

(i) **upamā** : The most common figure of speech used in the *Gītā* is *upamā* or simile. Among the eighteen chapters of this book, the Second Chapter figures out the maximum use of this *arthālamkāra*. The verses where this figure of speech has been employed are 2.22, 2.46, 2.58, 2.67, 2.70, 3.38, 4.37, 5.10, 6.19, 6.34, 6.38, 7.7, 9.6, 11.28, 11.29, 13.32, 15.8, 18.48, 18.78 etc.

(ii) **rūpaka** : After the *arthālamkāra* called *upamā*, the next important place in connection with the gravity and importance in the field of *alamkāra* has undoubtedly been occupied in the world of classical Sanskrit poetry by another important *arthālamkāra* known as *rūpaka* or the metaphor. In the *Gītā*, *rūpaka* can be traced in the verses 4.26, 4.36 5.13 and 10.11. The basic ingredient of this figure of speech, like the earlier one, is also similitude only with the difference that this similitude must not be expressed here as it is the case with the former.

(iii) **arthāntaranyāsa**: In the *Gītā* the application of this *alamkāra* can be shown in the verses like 2.11, 3.19, 3.20, 5.22, 6.2, 12.5. The term *arthāntaranyāsa* is a combination of two words viz. *arthāntara* which means another meaning and *nyāsa* that means application. So this figure of speech involves the application of the second statement with another meaning to support the first one. Thus *arthāntaranyāsa* can also include the whole while directly being concerned with the part and can point out the part by speaking about the whole.

(iv) **kāvyaṅgam**: It is an important variety of Sanskrit *arthālamkāras*. The main purpose of employing this figure of speech is to establish a cause of the effect through poetic deliberation. In the *Gītā* this *alamkāra* has been used in many occasions. The verses like 2.13, 2.17, 2.20, 2.25 2.27, 2.30, 2.63, 3.28, 4.12, 4.17, 5.14, 5.15 can be formulated under the rules of this figure of speech. In all these verses a cause of different types of effect has been established on the basis of poetic expression.

(v) **arthāpattiḥ** : This is also a strong *arthālamkāra* used by Sanskrit poets. The etymological meaning of the term establishes that in this figure of speech the context of another meaning arises cf. *arthasya āpatti arthāpattiḥ*. Actually with the help of this *alamkāra* the poet can assert the meaning which is not directly mentioned in his

statement. The *Gītā* shows ample use of this figure of speech. The verses where *arthāpattiḥ* is employed are 1.35, 1.37, 2.21, 2.28, 2.36, 3.33, 4.31 etc.

(vi) *ullekha*: In the *Gītā* there is a good number of verses where this *alamkāra* is employed successfully. From the quantitative point of use in the *Gītā*, this figure of speech can claim the second position and it comes just after the *upamā*. The Tenth Chapter of the *Gītā* furnishes the highest number of the application of the *ullekha* where, to respond to the question of Arjuna, Lord Kṛṣṇa gives His different identities so that it becomes easy for his disciple to understand who actually the Lord is. In the Tenth Chapter of the *Gītā*, from the twenty –first verse up to the thirty- eighth, the employment of this figure of speech can be traced very easily.

(vii) *kāraṇamālā*: This *arthālamkāra*, though not very familiar, exhibits literary charm in Sanskrit poetry. In this *alamkāra* a series of causes and effects are established through the poetic expression. The First Chapter of the *Gītā* contains four verses with *kāraṇamālālamkāra* (v. no. 40,41,42, and 43).

(viii) *sāra*: This *alamkāra* has not gained much popularity like other type of Sanskrit *arthālamkāra*. But in reality it is a beautiful type of figure of speech. Sanskrit poets generally use this figure of speech to establish the excellence of a particular object within its genre. In the *Gītā*, *sāra* can be traced in the verses 3.42 and 12.12.

3. Discussion

How the *alamkāras* are used as the tool of propagating philosophical thought in the *Gītā*: As already pointed out earlier in this write up that in the *Gītā* every element of poetry is utilized as the tool of establishing the highest philosophical doctrine of the eternity of the soul. So the *alamkāras* employed in the *Gītā* also add their beauty and essence to the main string of the philosophical song. In this part of the write up the concurrence between the *arthālamkāras* employed in the *Gītā* and its philosophical thought will be highlighted.

upamā: This *alamkāra* is employed to intensify the philosophical essence of the words of the Lord on the basis of a specific standard of comparison. It is accepted by all that comparison always establishes a symmetrical thought in a suitable way by making the process of understanding simple. This can be explained in connection with the *Gītā* with the help of an example. In the verse *vāsāmsi jīrnāni yathā vihāya...* etc. (2.22), which is taken as a case of *upamālamkāra*, Lord Kṛṣṇa says that as a man changes the old garment

and puts on a new one, *ātmā* too, discarding one body enters into a new one. In this *śloka* the similitude between a very common human activity i.e. the change of clothes is compared with the transcendental journey of the soul. This comparison is established to show the very usual nature of the soul that changes its outer attire every now and then. In this reference the act of changing clothes by human being can be taken as the *upamāna*, the entrance of the soul into different body can be taken as the *upameya*, the action of changing is the common attribute i.e. *sāmānyadharmā* and the words *yathā* and *tathā* remain as the terms denoting the similitude. Thus the constituents of *upamālamkāra* are conspicuously present in this verse making it a strong example of the said figure of speech. In this way in all the examples of *upamā* in the *Gītā*, the Lord has established a similitude between a common human action and a deep transcendental idea. The essence of *upamā* can be understood from its definition formulated in various works of Sanskrit Rhetorics. Mammaṭabhaṭṭa defines this figure of speech as *sādharmyamupamā*¹¹ which categorically says that similitude is *upamā*. Viśvanāthakavirāja, going one step forward, says that when the similarity between two objects taken up for comparison, becomes expressive and easily ascertained with no hint of difference, it becomes a case of *upamā - sāmānyam vācyamavaidharmyamvākyaiḥ upamā dvayoḥ*¹². Ruyyaka while discussing this *alamkāra*, adds the expression '*bhedābhedaulyatve*' which points out that even though there remain differences between two objects if their connection in terms of the common attribute is established, the case of *upamā* arises¹³. Daṇḍin, in his *Kāvyaḍarśaḥ* defines *upamā* as a figure of speech where any type of similarity can be apprehended¹⁴. All these definitions of *upamā* can be applied to the verse of the *Gītā* which have been taken as the illustration of this figure of speech. The most important point to be mentioned here is that in cases of *upamā* the *upamāna* always signifies supremacy. cf. *upamīyate sādharmaṃ nayaṭītyu-pamānam aprākaraṇiko'rthaḥ tacca niyamena adhikaguṇameva bhavati guṇādhrītvāt*¹⁵. This naturally establishes that the *upameya* which is the subject of discussion stays as having lesser qualities. cf. *upamīyate sādharmaṃ nīyate ityupameyam prākaraṇiko'rthaḥ tacca niyamenādheyaguṇatvāt nyūnaguṇameva bhavati*¹⁶. In connection with the philosophical implication of the *Gītā* it cannot be said that the transcendental activity of the soul be inferior to the

material activity like the change of clothes etc. But from the poetic point of view it can be ascertained that to make Arjuna understand the idea of the soul entering into one body from another, Lord Kṛṣṇa wants to put more emphasis into the common human activity of changing the garments. This is the basic technique of Kṛṣṇa's motivational attitude. He wants to explain the grave concept of the soul in such a way that it can be understood easily so that Arjuna can remain free from the pricks and pranks of his conscience. From this angle of thought it appears logical that the Lord has paid more importance to the human activity than a philosophical notion. Thus the application of this figure of speech in the ślokas of the *Gītā* can stand as a proof of conveying the super human ideas in a graceful poetic way.

rūpaka: Like *upamā* this *alamkāra* also specifies the grave philosophical thought with the help of superimposition based on similitude. It is seen that Lord Kṛṣṇa while discussing some philosophical truth, brings the idea of useful metaphor by making the meaning more convincing and logical. An example may explain this in a better way. In the verse - *api cedasi pāpebhyaḥ sarvvebhyaḥ pāpakṛttamaḥ.....* etc.(4.36), the word *jñānaplava* bears the seed of this figure of speech. Here the nature of a raft is superimposed on knowledge. The Lord wants to say through this verse that even the most corrupted and sinful person can cross the sea of sin with the help of the raft of knowledge. In this case, the similitude between the raft and knowledge is not expressed but it can be understood with the help of one's intellect. This is the basic characteristics of *rūpakālamkāra* as projected by different Rhetoricians in their respective works. Bharata says in this connection that when two objects along with their respective limbs show little bit of similarity of form, it becomes the case of *rūpaka*¹⁷. Daṇḍin takes this figure of speech under *upamā* only with the disappearance of difference between the *upameya* and the *upamāna*¹⁸. The *Agnipurāṇam* states that in this *alamkāra*, because of the equality of attributes the *upamāna* is superimposed on the *upameya*¹⁹. According to Mammaṭabhaṭṭa due to extreme similarity between two objects the *upamāna* and the *upameya* look identical in this figure of speech²⁰. Ruyyaka also mentions that when in case of the similitude, superimposition of the *upamāna* on the *upameya* is done on the basis of excessive similarity and in the way of doing this, there does not remain any rejection of the *upameya*, it becomes a case of *rūpakālamkāra*²¹. So from all

these definitions of *rūpaka* it is clear that in this figure of speech the difference between two objects are removed on the basis of excessive similarity and thus it involves the act of superimposition. The excessive similarity of two objects adds charm to the poetic sentiment²². The verse of the *Gītā*, taken up for discussion as an illustration of the *rūpakālamkāra* establishes the poetic charm and though the base of this metaphor stands on a pure philosophical message that speaks of the image of crossing the ocean of sin with the help of knowledge, it adds poetic embellishment to the apparently difficult philosophical message. In other examples also the use of metaphor exhilarates the effect of the sentiment by embellishing the meaning concerned.

arthāntaranyāsa : *arthāntaranyāsa* can be an instrument of reaching the wide range of the target of the general idea through a particular one and also to narrower perspective of a particular one through the projection of a narrower idea. This *alamkāra* can also involve the cause through an effect and an effect through a cause. The same purpose has been served in the *Gītā* with the application of this *alamkāra*. An example can elaborate the idea. In the verse *tasmādasaktaḥ satataṁ kāryaṁ karma samācara*.etc (3.19), Lord Kṛṣṇa advises Arjuna to do work without being attached to it. Saying this He brings one general statement that one who performs works without any attachment achieves the Supreme i.e. salvation. In this *śloka* the primary target of lord Kṛṣṇa's words is Arjuna who is a particular individual. To support Arjuna's action, the Lord has brought the concept of *niṣkāmakarma* (work without attachment) which bears a general notion. So this is purely a case of *arthāntaranyāsa*. In other cases also the employment of this figure of speech establishes strong essence of the philosophical and motivational idea of Kṛṣṇa. *arthāntaranyāsa* is defined by various Rhetoricians all of which appear more or less similar in meaning. Daṇḍin has said that when to establish a statement of description (*prastuta*) another statement is made, it becomes the case of *arthāntaranyāsa*²³. Mammaṭabhaṭṭa has defined this figure of speech as one where a general statement is supported by a particular one or a particular statement by a general one on the basis of either resemblance or difference²⁴. Later Rhetoricians like Ruyyaka²⁵ and Viśvanāthakavirāja²⁶ have followed Mammaṭabhaṭṭa in defining *arthāntaranyāsa* but they add another dimension of this figure of speech by including the practice of supporting a cause by an effect and an

effect by a cause. Actually in essence, the application of this *alamkāra* has been used as a tool of universal message in the *Gītā*. The aim of this work is to transcend the individual mind to the world plane. When man remains in his own cocoon and forgets about the world, every bit of happening is judged on the basis of his selfish understanding. But if one can break the wall of individuality, the world appears as perpetuated with universal throb. The journey from 'me' to 'we' is the movement from the particular to a general one. In the *Gītā*, the Lord, in every step, tries to break up the individual sense of Arjuna so that he sees his action on the universal backdrop. Moreover, the teaching of the Lord is not confined to the barricade of Arjuna's mind alone. All His teachings have eternal value and it can be applied to any disturbed soul irrespective of its caste, creed, gender or status. So it can be pointed out here that in the *Gītā*, though the problem has started with Arjuna alone, it is the problem of every human being and the Lord though gives answer to the questions of Arjuna, all those turned to be the universal solutions to the quarries of all human beings seeking peace and solace. Thus the philosophy that came out through the conversation of two individuals has become the philosophy of the whole universe. So the application of the literary element called *arthāntaranyāsa* can be said to be successful in establishing and enhancing the universal appeal of the work.

kāvyaṅga: Like all other *alamkāras* employed in the *Gītā*, the basic intention behind the use of *kāvyaṅga* is also to remove the confusion of Arjuna's mind. And as Kṛṣṇa plays the role of the motivator and mentor of the third *Pāṇḍava*, every statement coming out of his mouth moves towards the eternal cause of bondage, suffering, restlessness and attachment and the way to get rid of it. So the figure of speech called *kāvyaṅga* used in the *Gītā* has served a great purpose in this regard. It may be noted here that the establishment of the cause in the verses where *kāvyaṅga* is applied does not always seem to be as poetical as those found in the works of Vālmīki, Kālidāsa, Śrīharsa etc. But the base being purely philosophical, the expression demands attachment of more theoretical aspects than poetic imagination. As for example in the verse *kāṅkṣantaḥ karmaṇām siddhiṃ yajanta iha devatāḥ*....etc. (4.12), Lord Kṛṣṇa says that in this world people worship God for fulfillment of action because in the human world the fulfillment regarding action, happens very fast. The inner message of this *śloka* is the propagation of *śāstrādhikāra* that remains in the world of human

being²⁷. Thus the second half of the verse stays as the cause of the effect reflected through the first half. In this way it shows a successful use of the figure of speech called *kāvyaṅga* which has been defined by the Rhetoricians in their respective works. Mammaṭabhaṭṭa defines this *alamkāra* highlighting the importance of *hetu*²⁸. Viśvanāthakavirāja also defines this figure of speech in the same direction²⁹. In the *Gītā*, it is seen that the application of this figure of speech tallies with these definitions and it remains as a vehicle of transferring the philosophical message of Lord Kṛṣṇa to the whole world.

arthāpattiḥ : In the *Gītā*, the verses with this figure of speech, either establish Arjuna's apathy to the battle or carry Kṛṣṇa's statements of motivation. The explanation of an illustration can clarify it properly. The verse *etān na hantumicchāmi ghnato'pi madhusūdana*.... etc.(1.35), shows Arjuna's rejection towards the battle of Kurukṣetra and he confirms his view that even for achieving entry in the heaven, he does not want to fight with the people present in front of him, what else can happen when it is the question of the achievement of the kingdom on the earth only? This verse implies that Arjuna can even discard the stay in heaven for the sake of his kith and kin who remain at the other side of the battlefield and in this connection the context of attaining the kingdom on earth is really immaterial. Again in the utterance of the Lord through the verse *yajñāśiṣṭam ṛtabhujo yānti brahma sanātanam* ...etc. (4.31), it is stated with the help of the *arthāpatti* that a man who does not perform a sacrifice will not get positive effect even in this world, what expectation does remain about his life's outcome in the other world? Lord Kṛṣṇa here wants to establish through this poetic device that to get good result, one must do sacrifice in this world only and after that he can think of the life in the other world. The use of *arthāpatti* has enhanced the gravity of the deliberation. In all the illustration of this figure of speech employed in the *Gītā*, such type of message is incorporated and it thus not only helps the reader to understand the intended philosophical meaning but it also adds literary charm in the process of understanding.

ullekha: This *arthālamkāra* enhances the literary charm of a composition with the help of various terms used for a single object of deliberation taken under different context. Primarily this figure of speech is used in the *Gītā* to signify the nature of the Supreme Soul in various contexts. In all the *ślokas* where *ullekha* is employed, the Lord establishes His different

position in different context. As for example, in the verse *ādityānāmahaṃ viṣṇurjyotiṣaṃ raviraṃś uṃan / marīcirmarutāmasmai nakṣatrānāmahaṃ śaśi* (10.21), Lord Kṛṣṇa is stating that He is Viṣṇu of ādityas, the magnificent Ravi among all *jyoti*, Marīci among maruts and the moon among all the nakṣatras. In this way One and the Single Lord has been depicted with different names and qualities in relation to various objects undertaken as the standard. Thus it proves the existence of the features of the *ullekhālamkāra*. According to Ruyyaka when one object is apprehended in many forms because of difference, it is called *ullekhālamkāra*³⁰. According to Viśvanāthakavirāja when an object of description is mentioned in a different manner either due to the difference of the people or of the subject, it is called *ullekha*³¹. Vidyācakravartin, in his commentary on the *Alamkārasarvasva* states that the term *ullekha* represents *nirdhāraṇam*³² which means specification of one among the group. It is true that on the basis of the variety of context, an object may be drawn different, as a result of which, the application of this figure of speech can be judged on the basis of difference of perception. The notable point regarding this figure of speech is that though the object is referred to as with different name or form, it remains the same from the original standpoint. In the verses of the *Gītā* where the figure of speech *ullekha* is employed, it is seen that in every case the Lord is the One but He is referred to as different in name and form correlating to varying context. The basic message of such verses of the *Gītā* establishes Lord Kṛṣṇa's supremacy in all respect. With the use of this literary element, the verses have received an extra charm that can bring gravity in the treatment of the sentiment as a whole.

kāraṇamālā : The main ground of this *alamkāra* is the establishment of the series of causes and the nomenclature itself suggests that this *alamkāra* is based on a serial deliberation i.e. *śṛṅkhala* (chain). From the etymological standpoint, this figure of speech involves the succession of causes one after another. Mammaṭabhaṭṭa has defined *kāraṇamālā alamkāra* as a figure of speech, where each previous element is said to be the cause of the following one³³. Ruyyaka has found its attractiveness on having a series of causes and effects, where an object which is the effect of its cause becomes the cause of its effect in the next turn and the same goes on in order³⁴. Viśvanāthakavirāja has defined that when each prior one becomes the cause of the succeeding one, it is a case of *kāraṇamālā alamkāra*³⁵. This *alamkāra* has been

employed in the verses of the *Gītā* very appropriately. As for example, in the verse *kulakṣaye praṇaśyanti kuladharmāḥ sanātanāḥ, dharma naṣṭe kulam kṛtsnamadharmo.....* etc.(1.39), Arjuna says that if they fight, the destruction of the family will occur which will result in the disappearance of the old family tradition and that will again give rise to unrighteousness in the family. In this way Arjuna gives reasons one by one where each previous one is said to be the cause of the succeeding one. Thus, the strong message has been disseminated through the successful use of *kāraṇamālā alamkāra*.

sāra: The verses with this *alamkāra* in the *Gītā* show their own charm both from the philosophical and literary view point. Very few number of Rhetoricians have formulated the definition of this figure of speech. Mammaṭabhaṭṭa has stated that in *sāra alamkāra* every succeeding object is described better than its preceding one³⁶. P.V. Kane has used the English term 'climax'³⁷ in the explanation of this figure of speech which can be justified from the fact that in every case of this figure of speech climax is attained where the best is obtained and beyond which the scope of description does not remain. The advancement goes step by step surpassing one another and at the climax the most excellent one is established through this poetic device. The definitions of Ruyyaka³⁸ and Viśvanāthakavirāja³⁹ are found similar to that of Mammaṭabhaṭṭa where both the rhetoricians have admitted that when the objects to be described continuously increase in excellence, it becomes the case of *sāra alamkāra*. In the *Gītā* this figure of speech is employed with a view to bringing out the most valuable philosophical impression in a more comprehensive way. In the verse *śreyo hi jñānamamabhyāsāj jñānādध्यānam viśiṣyate...* etc.(12.12), it is said that knowledge is better than practice, meditation is superior to knowledge and the renunciation of the fruit of action is even better than meditation as it leads to peace. Thus this expression establishes the best one through a series of comparative statement. The basic teaching of the *Gītā* is to show the path of work without being attached to it. This is stated through the present verse. Lord Kṛṣṇa has said that knowledge is necessary in the path of understanding the Supreme Reality and in a similar way, regular practice and meditation are also important in this case. But amongst all, renunciation of the expectation of is the best way towards the attainment of this highest truth. This opinion regarding *niṣkāmakarma* has also been established in other containing the *alamkāra* called *sāra*.

4. Conclusion

Thus from the above discussion it appears that the *Gītā*, though primarily is a work of Indian Philosophy, can show its literary grandeur from the point of the use of *alamkāras*, specially the *arthālamkāra*. It is important to note here that there is no such hard and fast rule that a scripture cannot bear the literary elements. Neither there is any rule that prohibits the presence of didactic and educative elements in a literary piece. The greatest example of this is the *Mahābhārata* itself which can be called a *śāstra* as well as a *kāvya*. In this way arises the concept of the special variety of Sanskrit poet called *śāstrakavi*, the definition of which is clearly established by

Rājaśekhara in his *Kāvya-mīmāṃsā*⁴⁰. Thus though the *Gītā* appears as a *śāstra* in its first appearance, it is very hard to overlook its literary charm which has been obviously enhanced by the presence of the application of the suitable figures of speech. The delineation of various strong and grave philosophical topics when projected with the help of different figures of speech, gets a charming endowment. In the *Gītā*, Lord Kṛṣṇa's advice to his devotee Arjuna, when wrapped up with the literary element called *alamkāra*, definitely echoes the vibration of *kāntāsammitopadeśa* and it not only enhances the literary charm of the work but it also makes the philosophical base stronger and adorable.

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Ibid., p.7,

śrīyaḥ alamkāraḥ svargasya, Act I, (ed.) M.R.Kale, 1991, Motilal Banarsidass Publishers (P) Ltd., Delhi, Reprint, p. 56

Kāvyaalamkārasūtravṛtti of Vāmana, 1.1.2

alamkārairguṇaiścaiva bahibhiḥ samalamkṛtam/ bhūṣaṇairivinyastaistad bhūṣaṇamitismṛtam //

Nāṭyaśāstra, XVII.6

Vide , I.13

vakrābhidheyyaśabdoktīriṣṭa vācāmalamkṛtiḥ, ibid., 1.36

Sāhityadarpaṇaḥ ,I

tadoṣau śabdārthau saguṇāvanalamkṛti punaḥ kvāpi, Kāvya prakāśaḥ, 1.4

nirvedasthāyibhāvo'sti śānto'pi navamo rasaḥ, ibid., IV.35

Kāvya prakāśaḥ, X.1

Sāhityadarpaṇaḥ, X.14

tayoryastulita bhedābhedaśaḥ samānadharmābhisambandhaḥ, sa upamālamkāra iti sūtrārthaḥ.....,

Saṅjīvanī Commentary of Vidyācakraṛvarty to *Alamkārasarvasva* in connection with the definition of *upamālamkāra*. p.35

yathā kathañcit sādṛśyaṁ yatrodhbhūtaṁ pratīyate / upamā nāmā sā...., vide, II.24

Saṅjīvanī Commentary, p. 35

Ibid., p. 35

savavikalpena sacitaṃ tulyāvayavalakṣaṇam/kiñcitsādrśyasampannam yadrūpaṃ rūpakam tu tat, Nāṭyaśāstra, XVII.94

upamāiva tirobhūtabheda rūpakamucyate/Kāvyaadarśah, II.66

upamānena yattatvamupameyasya rupyate/guṇānām samatām drstvā rūpakam nāma tadviduḥ, vide, 344.22

tadrūpakamabhedāya upamānopameyayoḥ, Kāvyaaprakāśah, X.93

abhedaprādhānya āropa āropaviśayānapahnave rūpakam, Alāṃkārasarvasva, 1.15

atisādrśyapratyāyanādrasasya pratyāsannopakārī bhavattīyārtha. Sañjīvanī Commentary, p.44

jñeyaḥ so'rthāntaranyāso vastu prastutya kiñcan/tatsādhanasamarthasya nyāso yo'nyasya vastunaḥ, Kāvyaadarśah, II.169

sāmānyam vā viśeṣo vā tadanyena samarthyate/yattu so'rthāntaranyāsaḥ sādharmaṇyenetareṇa vā, Kāvyaaprakāśah, X.109

sāmānyaviśeṣakāryakāraṇabhāvābhyaṃ nirdiṣṭaprakṛtasamarthāntaranyāsaḥ, Alāṃkārasarvasva, 1.35

sāmānyam vā viśeṣeṇa viśeṣastena vā yadi/kāryam ca kāraṇenedam kāryena ca samarthyate/ sādharmaṇyenetareṇārthāntaranyāso'ṣṭadhā tataḥ, Sāhityadarpaṇah, X.61-62

manuṣyaloke hi śāstrādhikārah, śaṅkarabhāṣya on the verse IV.12

kāvyaalingam hetorvākyapadārthatā, Kāvyaaprakāśah, X.114

hetorvākyapadārthatve kāvyaalingam nigadyate, Sāhityadarpaṇah, X.63

ekasyāpi nimittavasādanekadhā grahaṇamullekhaḥ, Alāṃkārasarvasva, 1.19

kvacidbhedādgrahītṛnām viśayāṇām tathā kvacit/ekasyānekadhollekho yaḥ sa ullekha ucyate, Sāhityadarpaṇah, X.37

ullekhanam nirdhāraṇam ..Sañjīvanī Commentary, p. 58

yathottaram cetpūrvasya pūrvasyārthasya hetutā/tadā kāraṇamālā syāt, Kāvyaaprakāśah, X.120

kāryakāraṇakrama evātra cārutvahetuḥ, Alāṃkārasarvasva, vṛtti on 1.53

param param prati yadā pūrvapūrvasya hetutā/tadā kāraṇamālā syāt, Sāhityadarpaṇah, X.76-77

Kāvyaaprakāśah, X.123

P.V.Kane (ed.), 1974; Sāhityadarpaṇah, (6th ed.) p. 256

Alāṃkārasarvasva, 1.56

Sāhityadarpaṇah, X.79

tatra tridhā śāstrakaviḥ yaḥ śāstram vidhatte yaścaśāstre kāvyam samvidhatte yo'pi kāvye śāstrārtham vidhatte vide, Ch.V, C.D.Dalal et al (ed) : 2010, Chaukhamba Publishing House, New Delhi, p. 17

