

## A STUDY OF METRE & ALAÑKĀRA IN SANSKRIT INSCRIPTIONS IN INDIA

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### **Abstract**

The Indian Sanskrit Inscriptions throw light on the different aspect of kāvyā, such as language, style, Alañkāra, metreRasāetc. Various inscriptions on stone, sandstone, rock etc. Kāvyaas expressed in the Inscriptions based on poetics (kāvyāśāstra) an on art of composing poems (kāvyavidyā). It would be elaborate general characteristics as prescribed in Sanskrit poeticswhice would serve as back ground for studying the selected Inscription from poetical points of view. Many of the Sanskrit Inscriptions are written in kāvyā style using the different metres with rules of rhetoric and prosody .Poetic ornament or Alañkārasare very Important in the kāvyā. Bhoja classifies poetic experession into three classes, such as: svabhāvokti , Rasokti and vakrokti . Vāmana uses the word Alañkāra in two senses: as a thinkof beauty and as figure of speech. Daṇḍin Includes Guṇa under the word Alañkāra. It is very Important to note that the same figure of speech bears different names andsome times the same name denotes different figures of speech.

**Keywords :** Inscriptions,Alañkāra, Metre, Rasā, kāvyāśāstra, Svabhāvokti , Rasokti and Vakrokti

### **INTRODUCTION**

The number of Inscription in India is very large, and many of them are quite voluminous. It was felt to study only some Sanskrit inscriptions of the imperial Guptas in India. In our emphasis has been put on the study of kāvyā elements in the inscriptions such as its form, structure, concept, content, style, poetic art, composition, as also the aesthetics and poetics values. The inscriptions are the sources and the sporadic developments of kāvyā literature in Sanskrit. Some of the earliest Sanskrit inscriptions are in prose though in the preliminary stage of Sanskrit prose kāvyā. They may be regarded as precursors of later prose styles abounding in long compounds. For example, the six early Sanskrit Inscriptions in India, such as Gīrnārrock inscription of Rudradāman,(of about Śakayr. 72, about 150 A.D. ),Meharauli post humous Iron pillar Inscription of Chandra, Allahābād stone pillar Inscription of samudra gupta, GīrnārRock inscription of skanda gupta, Gupta samvat138(457 AD.)In India. The study is limited to 21 sanskrit Inscriptions of the post-maurya period and the Gupta period in India. Display a variety of poetical usages, i.e junāgarhRock inscription of Skanda gupta.

### **SELECTED SANSKRIT INSCRIPTION IN INDIA:**

- (1). Allāhābadstone Pillar Inscription of Samudragupta.
- (2). EraṇStone Pillar Inscriptionof Samudragupta.
- (3). Udayagiri Cave Inscription of Chandragupta – II
- (4). MeharauīIronpillar Inscription of Chandra
- (5). BilsadStonePillar Inscription of Kumāragupta-I
- (6). DhānāidahaCopperplate Inscription of the Time of Kumāragupta-I
- (7). Dāmodarpur Copperplate Inscription of the Time of KumāraguptaI
- (8). Dāmodarpur Copperplate Inscription of the Time of Kumāragupta-II

- (9). Tumain Fragmentary Inscription of Kumāra gupta-I and Ghaṭotkacha gupta.
- (10). Junāgarh Rock Inscription of Sakandagupta
- (11). Kahāuṃ Stone Pillar Inscription of Skanda gupta
- (12). Indor Copperplate Inscription of Skanda gupta
- (13). Bhitari Stone Pillar Inscription os Skandagupta
- (14). Sārṇāth Buddhist Image Inscription of Budha gupta
- (15). Dāmodarpur Copperplate Inscription of the time of the Budhagupta
- (16). Guṇaighar Copperplate Inscscription of Vainya gupta
- (17). EraṇStone Pillar Inscription of the Time of Bhānu gupta
- (18) Dāmodarpur Copperplate Inscription of the Gupta Year 224.

A number of Inscriptions is in beautiful kavya style with all the wealth of smiles, metaphors, fancies and a host of other figures of speech.

### NIDARŚANĀ

Illustration is illustrated in junāgarh Rock Inscription of Sakanda gupta (D.C. Sircar, ibid. p.310)  
Line 9, verse 13, meter:

उपजाति(इन्द्रवज्रा + उपेन्द्रवज्रा)  
नियुज्यदेवावरुणंप्रतीच्यां  
स्वस्थायथानोन्मनसोबभूवुः।  
पूर्वतरस्यांदिशिपर्णदत्तं  
नियुज्यराजाधृतिमांस्तथाभूत्॥(Insc.10.13)

As the Gods, After appointing god varuṇato guard the western direction, felt at ease and become free from anxiety , similarly they become content after appointing parṇadatta in the direction other than the east .(i.e. the west.)

A figure of speech in which the connection of things implies a relation of type and prototype (bimba and pratibimba) and that connection may either be possible or impossible , e.g., kālidāsa, at the very outset of his book Raghuvamśa before beginning to describe the Raghu dynasty, says, where is the solar race , and where is my meager intellect ? Thus out of ignorance I Have been desirous of crossing the impassable ocean in a raft. Here the description of the solar race by one possessing a poor intellect and the reference to the crossing of the ocean in a raft are unconnected but they have been brought together.

### SVABHĀVOKTI

Natural description is illustrated in Junāgarh Rock Inscription of Skanda gupta (D.C. Sircar, ibid., p.312) Line 15 , verse 26, Metre :

वंशस्थअथक्रमेणाम्बु —कालआगते  
निदाघ – कालंप्रविदार्यतोयदैः।  
ववर्षतोयंबहुसंतनंचिरं  
सदर्शनयेनबिभेदचात्वरत्॥ (Insc. 10.24)

Now, in due course, when the rainy season arrived, the clouds rent asunder the summer season and continuously rained plentiful .Suddenly there opened up beautiful sights. (By way of herbs, plants, and shrubs growing up from the earth.)

### UPAMĀ

Simile is illustrated in Baksei Camkron Inscription of Rajendra varman (R.C Majumdar, Inscripti

on of kambuja, p. 190.) Verse 29, Meter:

उपजातिपञ्चाद्रकूटेष्विवपञ्चमेरु-  
कूटेषुचद्वीपतलेमहाब्धेः।  
शताधिकन्देवमतिष्ठिपद्यो  
यशोधरंस्थानमपाञ्चखाना॥(Insc. 69.2)

He constructed a water reservoir named Yaśodhārā, and on the peaks of five hills in its water and around it, he installed more than hundred images of gods as if on the five summits of the mountain Meru on the surface of an island in the great ocean.

Two dissimilar objects are compared without any reference to their difference in a figure of speech .It is two varieties:

- (i) pūrṇopamā, in this the following requisites of simile are given: common property (Sāmānya Dharma), indicative word (Vāeakasabda ), the subject of comparison (Upameya) and the standard of comparison (Upamāna).
- (ii) Luptopamā (incomplete simile), in this only one of two or three of the four requisites of the Smile is mentioned, e g., the face is just like the moon. Here the common property (beauty) has not been mentioned.

### SAÑKARA

Admixture is illustrated in Ta prohmstone slab Inscription of Rudravarman (D.csircarInsc.pp 4-7) Line 1-2, Verse 1, Metre:

पृथ्वीजितविजित-वासना- सहित – सर्व्व – दोषरिणा  
निरावरण- वद्धिनाधिगत –सर्व्वथासम्पदा।  
जिनेनकरुणात्मनापरहितपवृत्तात्मना  
दिगन्तर-विसर्पिर्निर्मल –बृहद्यशोभासिना॥ (Insc.24.1)

Jina has conquered, who has untied the worldly bondage, who has overcome all the memies in the form of worldly desires and sins, who has obtained all the wealth, who is compassionate, who is always engaged in the welfare of others, and who is shining with his great and spotless fame that has spreading all directions and quarters.(8ff., R.C. Majumder, Inscriptions of kambuja, pp. 4-7 in between the two directions.)

A figure of speech in which a variety of figures of speech are put together in such a way that each exists interdependently of the other. This mixture is like that of milk and water .Sañkara is of three kinds : (i)when two or more figures of speech stand in the relation of principal figure and a subordinate one, e.g., the evening (sañdhyā) glows with redness (anurāga) and the day (divasa) is ever present before him. Still they are never united. Oh! Mysterious is the ways of destiny, (ii) when they reside together, and (iii) when there is a doubt about them. Here the words sañdhyāand divasa on account of their genders – feminine and masculine respectively – suggest the behavior of a beloved and a lover, especially by the skillful use of the paranomastic words 'anurāge' and tatpuraḥsaraḥ: anurāga meaning redness and tatpuraḥ saraḥ meaning before her and ever ready to act at her bidding. The meaning of the above in the second case will be the beloved is full of affection and the lover is ever ready to do her bidding , but still they are never united.(this is due to fact that they are prevented by the circumstances from meeting each other ) A figurative expression of this kind is named samāsokti. However the stanza is primarily an example of viśesokti and samāsokti is sabordinate to it. Veśesokti occurs where in the presence of cause the effect is wanting. Here the causes of their union are present, yet the effect (fruit) does not follow. Thus, it is an example of the second variety of Sañkara, as on

figure of speech (i.e sāsokti ) is subordinate to another (i.e viśesokti )

### PARIKARA

Insinuator, the Significant is illustrated in NeakTa Dambangdek stone Inscription of the time of Jayavarman (D.C. Sircar, Selec Inscriptions, and vol. I, 1942, pp.509-10; G. Coedes, J.G.I.S., IV, pp117-21; R.C. Majumdar, Inscriptions of kambuja, pp1ff.Line 1- 4, verse 1, Metre : śardûlavikrīditam

(शार्दुलविक्रीडित)

युञ्जन्योगमर्कितङ्कमपियःक्षीरोदशैय्या- गृहे

शेतेशेष – भुजङ्गभोग – रचना – पर्यङ्क – पृष्ठाश्रितः।

कुक्षिप्रान्तसमाश्रितत्रिभुवनोनाभ्युत्थिताम्भोरूहो

राज्ञीश्रीजयवर्मणोऽग्रमहिषीसस्वामिनीरक्षतु॥(Insc.22.1) **ibid., p.510**

May Viṣṇu protect the foremost mistress and queen – consort of Śrījaya varman, Viṣṇu who sleeps reclining himself on the coach formed by the coils of Śeṣnanāga in the bed room in the milky ocean harnessing himself in some (previously) untaught of deep meditation, and I whose lotus that arises from the region of his navel in his belly dwell the three worlds.

### ATISAYOKTI

Hyper is illustrated in pre Rup stele Inscription of Rājendra varman (R.C majumdar, Inscription of kambuja , p. 234 )

### HETU

Cause is illustrated in Bhitari Stone pillar Inscription of sakanda gupta (D.C sircar, *ibid.*, p. 322) Line 11- 12, verse 5, Meter :

मालिनी

### VICITRA

Strange is illustrated eraṇ stone pillar Inscription of Samudra gupta. (D.C sircar, *ibid.*, p. 269)

### Various Forms of Meters

There are many meters used in selected Sanskrit Inscription in India. Each Śloka collected from various sources which are mainly used begins with a verse through an example of Sragdharā meter from Allahabad Stone Inscription, and ends with a verse through an example of Anuṣṭubh or Śloka metre which is illustrated in Dāmodarpur Inscription.

### SRAGDHARĀ

Sragdharā is illustrated in Allahabad stone pillar Inscription of samudra gupta (D.Csircar, select Inscription, and vol. I, 1942, pp. 262-68 ; fleet , corp. Ins. Ind., III, pp. 6 ff ; Bhandarkars list , No. 1538 (for other reference).

Line: 6, verse 3

सत्काव्य – श्री –विरोधान्धुध – गुनित – गुनाज्ञाहतानेवकृत्वा॥(Insc.1.1)

This meter contains twenty one syllabuses in each pāda. 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> syllables of each pāda of this meter are long and the other short. There should be pause after the 7<sup>th</sup>, 14<sup>th</sup> , and 21<sup>st</sup> syllables of each pāda.

### ŚARDŪLAVIKRĪDITAM

This meter is illustrated in Allahābād Stone pillar Inscription of Samudra gupta (D.C sircar, Select Inscription, vol. I, 1942, pp. 262-68 ; fleet , corp. Ins. Ind., III, pp. 6 ff ; Bhandarkars list , No. 1538 (for other reference).

### PRTHVĪ

This meter is illustrated in Allahābād Stone pillar Inscription of samudra gupta (D.C sircar, select Inscription, vol. I, 1942, pp. 262-68; fleet, corp. Ins. Ind., III, pp. 6 ff ; Bhandarkars list , No. 1538 (for other reference)

Line: 30 – 31, verse 9

### VASNTATILAKAM

आसीदनिन्दितपुरेश्वरवङ्गशजातदश्

श्रीष्कराक्षइतिशम्भुपुरासराज्यः।(Insc. 52.2)

This meter contains fourteen syllables in each pāda. Here the 1<sup>st</sup>, 2<sup>nd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>, and 14<sup>th</sup> syllables are long and the others short. There should be a pause after the 8<sup>th</sup> and last syllables of each pāda. Vasantatilakamis illustrated in prahbat stele Inscription of Yaśo varman (R.C Majumdar, Inscriptions of kambuja, pp. 75-76)

### MĀLINĪ

Maliniis illustrated in junāgarh Rock Inscription of Skanda gupta (ibid, pp. 307 – 16)

### UPAJĀTI

This is a mixed meter and usually takes the form of a combination of Indravajrā and Upendravajrā. This meter is illustrated in Tumain fragmentary Inscription of kumaraguptal and Ghatotkachacha gupta (ibid., p. 297)

### CONCLUSION

A study is based on the analysis of both primary and secondary sources. Sanskrit Inscription of the post – maurya period and of the Gupta period in India. The inscriptions furnish instance of both types of the figures of speech, the Arthālañkāras: the figures based on meaning or of sense, and Śabdālañkāras: the figures of word

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