



तव कथामृतं तप्तजीवनम्
tava kathāmṛtaṁ tapta-jīvanam

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His Divine Grace A.C. Bhaktivedanta Swami Prabhupada

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Various Authors



HEALTH COMES FIRST

*His Divine Grace A. C.
Bhaktivedanta Swami Prabhupada*

The first thing is that you must feel well. In whatever condition you are, you should feel well, because if you fall sick, everything will be topsy-turvy. And what you require to be in good health, you know better than anyone else. That is your first business, and your second business is to organize sales in the stores, because the organization of sales in stores will determine our future publications. ❧

— Letter to Brahmananda, 15 May 1969.

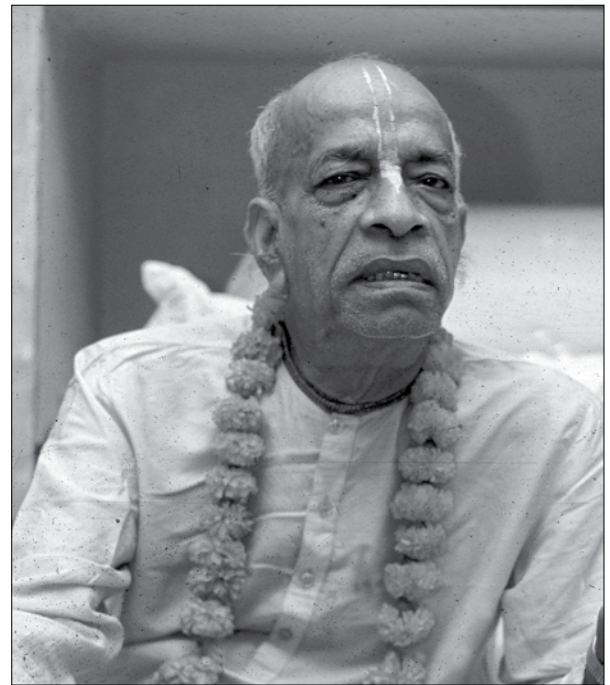
DEVOTIONAL ALLITERATION

Various Authors

From time immemorial, Sanskrit poets have been using a variety of *alaṅkāras*, literary ornaments, to decorate their poetry. One commonly used ornament is *anuprāsa*. The closest English equivalent for this term is “alliteration”, or the occurrence of the same letter or sound at the beginning of adjacent or closely connected words. *Anuprāsa* has been frequently employed by various Gauḍīya ācāryas in their prayers to Sri Sri Radha and Krishna. A brief perusal of the use of *anuprāsa* in their writings may grant us a window into their devotional genius.

Srila Baladeva Vidyabhushan writes in his *Kāvya-kaustubha* (9.3) and *Sāhitya-kaumudī* (9.1): *varṇa-sāmyam anuprāsaḥ* — “*Anuprāsa* is similarity of syllables [in a poem or verse].”

Srila Jiva Goswami describes in his *Bhakti-rasāmṛta-śeṣa* (4.3): *anuprāsaḥ śabda-sāmyaṁ vaiśāmye 'pi svarasya yat* — “*Anuprāsa* is the similarity of syllables, and it can



His Divine Grace A. C. Bhaktivedanta Swami

occur even if the vowels in the syllables are different.” In other words, *anuprāsa* can occur even if a consonant, and not a whole syllable, is repeated in a word or a phrase.

Srila Kavi Karnapur gives an all-encompassing definition in the *Alaṅkāra-kaustubha* (7.2): *anuprāsyata ity arthe 'nuprāso varṇa-sāmyataḥ* — “*Anuprāsa* is the literary ornament formed when similar sounding syllables are repeatedly (*anu*) and excellently (*pra*) arranged (*āsa*).”

These authors categorize *anuprāsa* into two main categories: *cheka-anuprāsa*, which is when various sets of alphabets are repeated only once, and *vṛtti-anuprāsa*, when an alphabet or a set of alphabets is repeated multiple times.

Cheka-anuprāsa: All three authors agree that a *cheka-anuprāsa* is when various individual sets of alphabets are repeated only once in a verse or poem. Srila Jiva Goswami says that the term *cheka* also means expert, because in this type of *anuprāsa*, the poet is expert enough to ensure that the various sets of alphabets repeat only once. Srila Kavi Karnapura gives an example in the *Alaṅkāra-kaustubha* (7.4):

*dhāmam śyāmam idam śrīdam jagato 'viratodayam
dhyeyam geyam ca sarveṣāṁ dr̥ṣoḥ prema yaśomaya*

This abode of constantly increasing dark beauty (Krishna) bestows good fortune on the entire world. He is fame personified, the object of meditation and singing for everyone, and the abode of love for everyone's eyes.

In this verse, we can hear a single repetition of “āmam” in *dhāmam* and *śyāmam*, a single repetition of “dam” in *idam* and *śrīdam* and a single repetition of “eyam” in *dhyeyam* and *geyam*. Thus, this verse is an example of *cheka-anuprāsa*. The repetition of “to” in *jagato 'viratodayam* is not considered to be *cheka-anuprāsa* because there is more than one syllable between both instances and the *cheka-anuprāsa* loses its strength if more than one syllable is present between repetitions.

Srila Kavi Karnapur gives another example:

*anaṅga-maṅgalārambhe sambhedah̄ sveda-kampayoh̄
śāṅke paṅkerūha-dṛśo na rasyānanda-mattatā*

[Seeing Sri Radhika and Krishna's amorous pastimes through a peephole, one *sakhī* says to another], “In the very beginning of the love-sport, I see perspiration and quivering on her body. I think that this love-session of the lotus-eyed Radhika will not be much pleasing [to Krishna] due to her extreme ecstasy.”

In this example, “ṅga” has been repeated once in *anaṅga-maṅgalārambhe*, “mbhe” has been repeated in *maṅgalārambhe sambhedah̄*, and “āṅke” has been repeated in *śāṅke paṅkerūha*.

Another example is given by Srila Baladeva Vidyabhushan in his *Sāhitya-kaumudī* (9.1):

*jahāra hariṅākṣyam kundendu-madhura-smitaiḥ
kuṅḍalajjala-gaṇḍa-śrīr vidayam̄ hṛdayam̄ mama*

[Krishna says], “This cruel, doe-eyed beauty (Radhika), whose cheeks are radiant with brilliant earrings, has stolen my heart with her charming smile resembling the color of the *kunda* flower and the moon.”

In this verse, the “h” and “r” have been repeated once in *jahāra hariṅākṣyam*, “nd” has been repeated once in the term *kundendu*, and “dayam” has been repeated once in *vidayam̄ hṛdayam̄*.

Vṛtti-anuprāsa: All three authors agree that a *vṛtti-anuprāsa* occurs when a single alphabet or a



Painting by R. G. Clankar. Chonker Art Studio. Bombay. German Lithograph. c. 1930



Painting by D. Bannerjee, Sree Hara Printing Press, Kolkata.

Mohana-mādhurī — the mystifying sweetness of the divine couple

set of alphabets is repeated various times. Srila Kavi Karnapur gives an example of such repetitions of a single alphabet as well as multiple alphabets in the *Alaṅkāra-kaustubha* (7.6):

*dhāma-śyāmalam uddāmam kāma-koṭi-manoharam
dhyeyaṁ geyaṁ samāstheyam samāneyam ca mānase*

This abode of dark-beauty (Krishna) has an unrestrained behavior, and is as attractive as millions of cupids combined. His form is fit to be meditated on, sung about, protected, and worshiped within the heart.

In this verse, “m” is repeated several times in the first line, and “yam” is repeated several times in the second line.

An extreme example of *ṛtti-anuprāsa* is seen in the repetition of a single alphabet in the *Sarasvatī-kaṅṭhābharaṇa* (2.65) of King Bhoja as follows:

*rāmābhīṣeke mada-vihvalāyāḥ
hastāccyuto hema-ghaṭas taruṇyāḥ
sopānam āsādyā cakāra śabdān
ṭha-ṭhaṁ ṭha-ṭhaṁ ṭhaṁ ṭha-ṭha-ṭhaṁ ṭha-ṭhaṁ ṭhaḥ*

During Lord Rama’s coronation, while he was being bathed, the golden vessel holding water fell from the hand of the maidservant-girl who was swooning in ecstasy. Falling on the stairs, the vessel made a sound “ṭha-ṭhaṁ...”.

Srila Kavi Karnapur says that *ṛtti-anuprāsa* can reflect sweetness or harshness of sound depending on the syllables selected for repetition. An example of sweet-sounding *ṛtti-anuprāsa* is given in the *Alaṅkāra-kaustubha* (7.8):

*anaṅga-saṅga-rāsaṅge bhaṅgim eva sa jaṅgamaḥ
saṅgī-taraṅgī tanvaṅgī-saṅgī rāsaṅgato hariḥ*

Hari has entered into the *rāsa-līlā* along with various slim-waisted *gopīs*. In the various love-sports that are taking place in this *līlā*, it appears as if crookedness personified in the form of Krishna is moving around, making love to these *gopīs*.

In this example, the constant repetition of “aṅg” sounds sweet to our ears.

Some alphabets create a harsh sound in *ṛtti-anuprāsa*. An example is given in the *Alaṅkāra-kaustubha* (7.9):

*uddaṇḍa-kāma-kaṇḍūla-bāhu-maṇḍala-caṇḍimā
śrī-khaṇḍa-piṇḍa-hiṇḍīra-puṇḍarīka-yaśo hariḥ*

The attractive effulgence of his arms generates an uncontrollable lusty sensation. At the same time, his fame is as brilliant and spotless as a sandalwood tree, white foam, and a fresh lotus.

In this example, the constant repetition of “*ṇḍ*” sounds harsh to our ears.

Besides the two main categories of *cheka-anuprāsa* and *vṛtti-anuprāsa*, the above authors also accept some other minor categories of *anuprāsa* as follows:

Lāṭa-anuprāsa: When an entire word or a part of a word is repeated, or in an extreme case when an entire line is repeated, it becomes an example of *lāṭa-anuprāsa*. Srila Jiva Goswami says that this *anuprāsa* is dear to the residents of *lāṭa-deśa* (the state of Gujarat in India). An example of repetition of a single word is given by Jiva Goswami in his *Bhakti-rasāmṛta-śeṣa* (4.9):

*smera-rājīva-nayane! nayane kiṁ nimilataḥ
paśya nirjita-kandarpaṁ kandarpaṁ bibhrataṁ hariḥ*

O lotus-eyed (Radhika)! What is the use of closing your eyes out of sulkingness? Look at Hari, the conqueror of Cupid, as he suffers the pangs of that same Cupid now!

Here, entire words “*nayane*” and “*kandarpaṁ*” have been repeated.

An example of where a part of a word is repeated is given by Srila Kavi Karnapur in his *Alaṅkāra-kaustubha* (7.11):

*ratnāni ratnākara eva santi
puṣpāṇi puṣpākara eva dhatte
guṇo guṇajñe labhate prakāśaṁ
yaśo yaśodā-suta-sevayaiva*

Jewels (*ratna*) are found in the oceans (*ratnākara*) only and nowhere else. Flowers (*puṣpāṇi*) are found in



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gardens (*puṣpākara*) and not elsewhere. Good qualities (*guṇo*) increase only in the association with people who possess similar good qualities (*guṇajñe*) and not in any other way. Similarly, one’s fame (*yaśa*) increases only by performing service to the son of Yashoda.

The repetitions “*ratnāni ratnākara*”, “*puṣpāṇi puṣpākara*”, “*guṇo guṇajñe*” and “*yaśo yaśodā*” constitute another variety *lāṭa-anuprāsa* in which part of a word is repeated.

An example of repetition of an entire line is given in the *Sāhitya-kaumudī* (9.3):

*nāsti citte harir yasya tas ya tīrthāṭanaṁ mudhā
asti citte harir yasya tasya tīrthāṭanaṁ mudhā*

For a person who does not have Hari in his mind, his wandering around in holy places is useless [for it won’t bring any benefits to him], and for a person who has Hari in his mind, his wandering around in holy places is also useless [for he has already achieved the result].

Artha-anuprāsa: When a comparison is being made and there is a similarity of sounds, *anuprāsa*, in the words used for the objects being compared, then this is known as *artha-anuprāsa*. This is a rarely used variety of *anuprāsa* and not all authors have acknowledged it as a separate category. The definition along with example is given in a single verse by Sri Jayadev in his *Candrāloka* (5.6):

*upameyopamānādāv arthānuprāsa iṣyate
candanam khalu govinda-caraṇa-dvandva-vandanam*

When the words used for the subject and object of a comparison are similarly sounding it leads to *artha-anuprāsa*. For example, the glories (*vandanam*) of Govinda’s lotus-feet are as cooling as sandalwood (*candanam*).

In this example, the subject of comparison is the “*vandanam*”, the glories of Govinda’s lotus feet, and the object to which these glories are compared is “*candanam*”, sandalwood. Since these two terms rhyme, it leads to *artha-anuprāsa*.

[Note: It should be noted that in this variety of *anuprāsa* there is no strict requirement that the repeating alphabets should be situated close to each other. The terms “*candanam*” and “*vandanam*” are far apart in this verse, still they constitute *artha-anuprāsa*.] (Compiled by Hari Parshad Das) 🌸

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