

ORNAMENTAL BEAUTY IN *MĀLAVIKĀGNIMITRAM* : AN ANALYTICAL STUDY

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Abstract: *Mālavikāgnimitram*, one of *Kālidāsa*'s early theatrical works, is known for its elegant portrayal of courtly love and refined aesthetic sense. This research examines the ornamental beauty (*alamkāra-śobhā*) of the text, emphasizing how poetic figures enhance the dramatic texture. This study analyzes the use of *śabdālamkāras* (figures of sound) and *arthālamkāras* (figures of sense) in verses and dialogues to evoke *rasa*, specifically *śṛṅgāra*. According to the study, the drama's visual refinement stems not just from its plot but also from its sophisticated use of poetic embellishment, which adds emotional depth and artistic appeal.

Kalīṭ so'zlar: *Kālidāsa, Mālavikāgnimitram, Implementation of Alamkāra.*

Introduction:

As a superb example of theatrical artistry, *Mālavikāgnimitram* holds a prominent position in classical Sanskrit literature. The drama, which is credited to *Kālidāsa*, demonstrates a masterful fusion of theatrical skill and poetic imagination. Although King *Agnimitra* and *Mālavikā*'s love tale is the main focus of the work, its artistic embellishments are what really make it appealing.

Rhetoricians such as *Bhāmaha* and *Daṇḍin* have developed the idea of *alamkāra* (ornamentation), which has been essential to Sanskrit poetics. This drama is a great topic for analytical study since *Kālidāsa* expertly uses a variety of figures of speech to heighten the emotional and artistic impact.

Implementation of *Alamkāra* in *Mālavikāgnimitram*

Kālidāsa's skillful use of metaphorical language is the most distinctive aspect of his literary style. His artistic viewpoint is mostly expressed through *alamkāras* (poetic embellishments), which he clearly prefers. His remarkable grasp of language is demonstrated in *Mālavikāgnimitram*, and it is further enhanced by his intense devotion to the tradition of recitation and poetic refinement. The fullest manifestation of *Kālidāsa*'s creative brilliance is found in language embellished with various *alamkāras*, which increase the drama's emotional depth and aesthetic appeal. There are several examples of these characters throughout the play, which amply illustrates his literary genius and linguistic skill. Furthermore, in this *nāṭaka*, *Kālidāsa* masterfully employs both *śabdālamkāras* (figures of sound) and *arthālamkāras* (figures of sense), each contributing individually to the depth of expression. The following sections go into greater information about each of these categories.

1. *Upamā alamkāra* or Simile:

Upamā is one of the most commonly utilized *arthālamkāras* by poets in Sanskrit literature. It is called *Upamā alamkāra* or Simile when there are similarities between two objects that are compared in one line without referring to any point of difference and the likeness is explicitly articulated rather than implied. *Upamā* is separated into two types: completely articulated similes (*Pūrṇopamā*) and elliptical similes (*Lūptopamā*). In the *Mālavikāgnimitra*, *Kālidāsa* has composed a larger number of verses in *Upamā alamkāra*. Here is an example –

अनतिलम्बिदुकूलनिवासिनी लघुभिराभरणैः प्रतिभाति मे।

उडुगणैरुदयोन्मुखचन्द्रिका गतहिमैरिव चैत्रविभावरी ॥ (*Mālavikāgnimitra*, Act.V.7)

Be suited *Mālavikā* seems like that of the friendly starrng night of *Caitra* month when the moonlight only appears in the sky. Here in this verse, *Mālavikā* is being compared with that night of *Caitra* month when only the moonlight illuminates in the absence of a star in the sky. The ornaments of *Mālavikā* are being compared with a star. Hence, the verse is an example of *Upamā alamkāra* i.e. fully expressed simile as here all elements are present. Good numbers of *upamā alamkāras* are found in the *Mālavikāgnimitra*.

2. *Utprekṣā alamkāra* or Poetical Fancy:

In Sanskrit literature, *Utprekṣā* is one of the most important *arthālamkāra*. It has been defined by all of the *alamkāras*. The figure *Utprekṣā*, according to *Viśvanātha Kavirāja*, is created when a thing is imagined in a specific way while assuming the character of another object. It comes in two varieties: *Vācyā* and *Pratīyamāna Utprekṣā*. *Upameya* is thought to be almost the same as *upamāna* in this *alamkāra*. An example of *Utprekṣā* figure of speech is employed by the author in the first act of this *nāṭaka*.

चित्रगतायामस्यां कान्तिविसंवादशङ्कि मे हृदयम्।

सम्प्रति शिथिलसमाधिं मन्ये येनेयमालिखिता ॥ (*Mālavikāgnimitra*, Act II.2)

Here the poet has created his realm of poetic fantasy and imagination. On seeing the portrait of *Mālavikā*, King doubted that she might not be that much beautiful. But, after meeting her, King thought that who so ever has made her portrait was not a proficient artist. Here, the inefficient artist can be seen as *Utprekṣā alamkāra*. Similarly, there are many good examples illustrating *Utprekṣā* in this *Nāṭaka*.

3. *Drṣṭānta alamkāra* or Exemplification:

When a comprehensive understanding of the subject is seen as a result of the illustration offered, it is called *Drṣṭānta* or exemplification. It is based on the *bimba-pratibimba-bhāva* principle. In *Drṣṭānta*, two phrases are independent and complete, each in its own right in terms of meaning, and the *bimba-pratibimba-bhāva* that exists between them is recognized. A few examples of *Drṣṭānta alamkāra* are found in the *Mālavikāgnimitra*.

अर्थ सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव।

दृश्यं तमसि न पश्यति दीपेन विना सचक्षुरपि ॥ (*Mālavikāgnimitra*, Act I.9)

In this verse, it is said that to accomplish a mammoth task, one should have the support of one's companion. Similarly, despite having eyes, one can't see anything in the dark without a lamp. Here, a reflection correspondence is found between the presence of a companion for accomplishing a tough task and the necessity of a lamp to see through the dark. So, this verse contains an excellent example of *Drṣṭānta alamkāra*. Similarly, there are many good examples illustrating *Drṣṭānta alamkāra* in *Mālavikāgnimitra*.

4. *Nidarśanā alamkāra* or Illustration:

When there is a relationship between things being conceivable or partially impossible, the figure *Nidarśanā* or Illustration appears. In this *alamkāra*, two seemingly unrelated things become *upamāna* and *upameya*. *Kālidāsa* has adequately presented the actual application of the figure *Nidarśanā* in the stanza in the *Mālavikāgnimitra* –

अव्याजसुन्दरीं तां विज्ञानेन ललितेन योजयता।

परिकल्पितो विधात्रा बाणः कामस्य विषदिग्धः ॥ (*Mālavikāgnimitra*, Act II.13)

In this verse, we see, that the almighty has made an association of *Mālavikā* with that of *Lalitakalā* and created a poisonous shaft i.e. weapon of *kāmdeva*. Here, the impractical relation of objects

resulted in *Nidarśanā alamkāra*. Similarly, there are many good examples illustrating *Nidarśanā* in this *Nāṭaka*.

5. *Rūpaka alamkāra* or Metaphor:

Due to the superimposition (*āropa*) of the latter on the former in the figure *Rūpaka*, there is no distinction between the object (*upameya*) and the standard of comparison (*upamāna*). There are three forms of *Rūpaka*: *Pramparita Rūpaka* (caused by a causal link), *Sāṅga Rūpaka* (caused by the entire and its parts), and *Niraṅga Rūpaka* (The pure). *Rūpaka alamkāra* is used wonderfully in the verse-

लब्धास्पदोऽस्मीति विवादभीरोस्तितिक्षमाणस्य परेण निन्दाम्।

यस्यागमः केवलजीविकैव तं ज्ञानपण्यं वणिजं वदन्ति ॥ (*Mālavikāgnimitra*, Act I.17)

Here, the meaning intended is that those professors who do not do any discussion of scriptures and just consider their profession as a means of earning money can be termed, businessmen. The businessman is superimposed (*āropa*) on the professor in this stanza. As a result, this stanza is an excellent example of *Rūpaka alamkāra*. There are a few more *Rūpaka* illustrations in the works.

6. *Vibhāvanā alamkāra* or Peculiar causation:

Vibhāvanā is a well-known figure among the ancient *ālamkārikas*. *Vibhāvanā* or Peculiar causation, according to *Viśvanātha Kavirāja*, consists of admitting an effect while rejecting the cause. Depending on whether or not the cause is specified, it can be divided into two categories. In most cases, an effect cannot exist without its corresponding cause. However, in *Vibhāvanā*, the effect is created by the startling way of speech. However, it has not been proven that the effect, in this case, this case is attributable to some other reason. The application of *Vibhāvanā* in the *nāṭaka* is –

शरीरं क्षामं स्यादसति दयितालिङ्गनसुखे भवेत्सास्रं चक्षुः क्षणमपि न सा दृश्यत इति।

तया सारङ्गाक्ष्या त्वमसि न कदाचिद्विरहितं प्रसक्ते निर्वाणे हृदय परितापं वहसि किम् ॥

(*Mālavikāgnimitra*, Act III.1)

Here, the king *Agnimitra* says himself, that he has become thin as he could not embrace his beloved. His eyes are filled with tears as he could not behold her. Since, his heart is not separated from deer eyed *Mālavikā*, then why he is feeling the pain of separation. In this verse, effects like becoming lean and thin, teary eyes, and heart being in a state of agony respectively can be seen as an example of figure *Vibhāvanā*. Another one *Vibhāvanā* is mentioned in this work.

7. *Viśeṣokti alamkāra* or Peculiar Allegation:

This figure is opposed to *Vibhāvanā*. *Viśeṣokti* is a figure of speech that occurs when, despite the existence of a cause, the result is not present. In this regard, a lovely verse is read in the work's third act-

शठ इति मयि तावदस्तु ते परिचयवत्यवधीरणा प्रिये।

चरणपतितया न चण्डि तां विमृजसि मेखलयापि याचिता ॥ (*Mālavikāgnimitra*, Act III.20)

This stanza reflects King *Agnimitra*'s pitiful situation. He says to *Irāvati*, “Your condemnation doesn't sound bad because you are clever. But, O God! *Caṇḍī* (hot-tempered lady) won't you give up your anger if I bow down on your feet?” Here, being clever is the cause which should produce the result i.e. bow down on the feet and ask for forgiveness. But this result has not followed. The cause which prevented this result from happening is giving up the anger, this cause has not been mentioned. Therefore, this stanza is an example of *Viśeṣokti*.

8. *Ullekha alamkāra* or Representation:

Ullekha is defined as an object that is viewed as having diverse qualities by multiple perceivers for some reason. *Ullekha* comes in two varieties according to *Viśvanātha Kavirāja*. The first, according to him, is when a particular thing is viewed differently by different people due to various

circumstances. The second is when the same and the same thing is recounted in different ways due to differences in *viṣaya*, even though the fact that there are few perceivers. In the stanza –

देवानामिदमामनन्ति मुनयः कान्तं चाक्षुषं रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा।
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम्॥

(*Mālavikāgnimitra*, Act I.4)

Here, According to *Bharata* and other rhetoricians, *Nāṭya* is considered a *Yajña* to be witnessed by Gods. Lord *Śiva* himself has created two forms called *Tāṇḍya* and *Lāsya* when he came in the form of *Ardhanārīśvara* i.e. half male and half female. Consequently, three types of *guṇas* called *Sattva*, *Raja* and *Tama* resulted in various types of *rasas*. Thus, drama is such a thing which provides pleasure and mental happiness to different people with different tastes. This verse can be considered an example of *Ullekha*. Because the drama has been described in many different ways here. *Ullekha* is yet another verse contained in this work.

9. *Virodhābhāsa alamkāra* or Contradiction:

It is an example of figure *Virodhābhāsa* where two things appear to be contradictory to each other, even though there is no contradiction between them in reality. Effective use of *Virodhābhāsa alamkāra* is found in the verse –

एकैश्वर्ये स्थितोऽपि प्रणतबहुफले यः स्वयं कृत्तिवासाः
कान्तासंभिश्रदेहोऽप्यविषयमनसां यः पुरस्ताद्यतीनाम्।
अष्टाभिर्यस्य कृत्स्नं जगदपि तनुभिर्बिभ्रतो नाभिमानः।
सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः॥ (*Mālavikāgnimitra*, Act I.1)

The Lord who possess supreme power, and blesses his followers, himself wears an elephant ride, who is united with his beloved i.e. *Pārvatī* blended within his body, yet doesn't have any pride and is free from every sort of pleasure. But, the entire universe confines into his eight fold forms- May He (The Lord) remove the *Tama* qualities i.e. ignorance from your mind. Here, in this verse, no contrary has been made, but the entire verse has been depicted in the form of *Virodhābhāsa alamkāra*.

10. *Aprastutaprasamśā alamkāra* or Indirect Description:

When a particular is distinguished from a general, a general from a particular or a cause is distinguished from an effect, an effect is distinguished from a cause, or items similar are distinguished from what resembles them, it is *Aprastutaprasamśā alamkāra*. In his *Mālavikāgnimitra*, *Kālidāsa* has skillfully employed *Aprastutaprasamśā alamkāra*. As an example, in the verse -

अतिमात्रभासुरत्वं पुष्यति भानोः परिग्रहादनलः।
अधिगच्छति महिमानं चन्द्रोऽपि निशापरिगृहीतः॥ (*Mālavikāgnimitra*, Act I.13)

As the fire shines by the grace of the sun. In the same way, by the grace of night, the moon gets its glory (shining). Here *Agni* or *Vānu*, *Haradatta* or *Mahārāj* (*Agnimitra*) is indicated. On the other hand, *Chandramā* or *Nisā* indicates *Gaṇadāsa* and Queen *Dhāriṇī* respectively. If by the grace of the king-like sun, the fire in the form of *Haradatta* has established its existence, then by the grace of the queen-like night, the moon in the form of *Gaṇadāsa* has also established its existence. Here, the *Upamāna* are sun, fire, night, and moon, and the *Upameya* are *Mahārāja*, *Haradatta*, Queen *Dhāriṇī*, and *Gaṇadāsa*. As a result, the figure *Aprastutaprasamśā alamkāra* exists. Some other examples in *Aprastutaprasamśā alamkāra* are also found in this *nāṭaka*.

11. *Arthāntaryāsa alamkāra* or Corroboration:

When a general preposition is confirmed or supported by a particular or a special remark by a general, the *Arthāntaryāsa* figure of speech emerges. The application of *Arthāntaryāsa alamkāra* is found in the verse –

अलमन्यथा गृहीत्वा न खलु मनस्विनि मया प्रयुक्तमिदम्।

प्रायः समानविद्याःपरस्परयशःपुरोभागाः ॥ (*Mālavikāgnimitra*, Act I.20)

Here the king speaks to queen *Dhāriṇī* and says that he does not understand anything. Moreover, he added that he doesn't have any upper hand here. Those who are contemporary to each other can't tolerate the success of one another. Here, the quarrel between *Haradatta* and *Gaṇadāsa* has been referred to as because they are equally scholastic and educated. This resulted in *Arthāntaryāsa alamkāra*. Some other examples in *Arthāntaryāsa alamkāra* are also found in this work.

12. *Kāvyaṅga alamkāra* or Poetical Cause:

When the reason for anything is contained in the sense of a sentence, the sense of words, or the sense of a word, *Kāvyaṅga* or poetical cause figure emerges. To put it another way, the reason we have to deal with this figure is poetical rather than logical. *Kālidāsa* has employed *Kāvyaṅga alamkāra* in the stanza—

किसलयमृदोर्विलासिनि कठिने निहितस्य पादपस्कन्धे।

चरणस्य न ते बाधा सम्प्रति वामस्य वामोरु ॥ (*Mālavikāgnimitra*, Act III.18)

In this verse, *Agnimitra* utters for *Mālavikā* the above lines and where it is said beautiful soul didn't your soft feet feel hurt as you hit the *Aśoka* tree with your Lotus like feet. In this stanza, to show the intensity of pain in the feet, the 'Lotus feet' term has been used. As a result, this stanza is a *Kāvyaṅga alamkāra* example. In a similar vein, there are numerous good instances of *Kāvyaṅga alamkāra*.

13. *Viṣama Alamkāra* or Unequal:

According to *Viśvanātha Kavirāja*, the *Viṣama* figure of speech appears in four situations, the first of which is when the marriage would be impossible due to their severe dissimilarity. Second, a tragedy occurs in addition to the failure of an agent to achieve the fruit of his or her activity. Third and fourth, when a cause's quality and action are diametrically opposed to the effect's quality and activity. In this play, a beautiful verse illustrates *Viṣama's* figure of speech. Viz.-

क्व रूजा हृदयप्रमाथिनी क्व च ते विश्वसनीयमायुधम्।

मृदु तीक्ष्णतरं यदुच्यते तदिदं मन्मथ दृश्यते त्वयि ॥ (*Mālavikāgnimitra*, Act III.2)

Oh God *kāmdeva*! To make one's heart and mind happy is a matter of lamentation. Where is your wonderful flower like a weapon? This entire universe is an admixture of 'soft' and 'heard' entities that can be seen in you only. Here, in this drama, the difference between flowers like weapons and lamentation is very much evident. As a result, this verse exemplifies the use of the *Viṣama* figure of speech. The fifth act has yet another example of *Viṣama alamkāra*.

14. *Svabhāvokti alamkāra* or Natural Description:

The figure *Svabhāvokti* is the description of the action and physics of a difficult-to-understand thing. When excellence linked to a thing's innate qualities is discussed, this figure appears. Only one example is recorded in the *Mālavikāgnimitra*, in *Svabhāvokti alamkāra*. Viz -

विपुलं नितम्बबिम्बे मध्ये क्षामं समुन्नतं कुचयोः।

अत्यायतं नयन्योर्मम जीवितमेतदायाति ॥ (*Mālavikāgnimitra*, Act III.7)

Whose buttocks are large, waist is thin, bosoms are fully-grown, eyes are sharp, seems like my beloved who is approaching. In this stanza, the natural description consists of *Mālavikā's* physical beauty. So, the verse is a proper example of *Svabhāvokti alamkāra*.

15. *Samsrṣṭi alamkāra*:

When several autonomous figures such as *Śabdālamkāra* and *Arthālamkāra* combine freely with one another, the figure is known as *Samsrṣṭi alamkāra*. *Mīśra* is a combination of one, two, or more figures. In the *Mālavikāgnimitra*, there are several examples of *Samsrṣṭi alamkāra*. As an illustration

of the verse -

विसृज सुन्दरि सङ्गमसाध्वसं तव चिरात्प्रभृति प्रणयोन्मुखे ।

परिग्रहाण गते सहकारतां त्वमतिमुक्तलताचरितं मयि ॥ (*Mālavikāgnimitra*, Act IV.13)

Beautiful Lady! Don't be scared of meeting me, I am extremely impatient to see you for long. The way creeper *Mādhabilatā* embraces a mango tree, in the same fashion you hold me as well. Here in this verse, *Nidarśanā* and *Vṛtyānuvrāsa alamkāra* are very much evident. These two being used in an independent way results in *Samsrṣṭi alamkāra*. Also, some other examples are found in this work.

16. *Samkara alamkāra*:

Another *Miśrālamkāra* is *Samkara*, which has three characteristics: (i) when two or more ornaments are in the relationship of principal and subordinate, (ii) when they reside in the same place, or (iii) when there's scepticism regarding him. The *Mālavikāgnimitra* has a lovely application of *Samkara alamkāra* in the verse –

शरकाण्डपाण्डुगण्डस्थलेयमाभाति परिमिताभरणा ।

माधवपरिणतपत्रा कतिपयकुसुमेव कुन्दलता ॥ (*Mālavikāgnimitra*, Act III.8)

Wearing a very scanty ornament, her cheeks like that of a pale read, she resembles that of a spring ripened *Kunda* creeper with a few flowers on it. Here, *luptapamā* and *vṛtyānuvrāsa* are assimilated and created *Samkara alamkāra*. In addition to this stanza, the *Mālavikāgnimitra* contains several other examples of *Samkara alamkāras*.

17. *Arthāpatti alamkāra*:

The *Arthāpatti* is held when a fact is concluded from another according to Maxim of the stick and the cake. *Arthāpatti* differs from *Anumāna* in that the two things in *Arthāpatti* are not located in the same location. The verse - contains an effective application of *Arthāpatti alamkāra*-

पथि नयनयोः स्थित्वा स्वप्ने तिरोभवति क्षणात् सरति सहसा बाहोर्मध्यं गताप्यबला सती ।

मनसिजरुजा क्लिष्टस्यैवं समागममायया कथमिव सखे विश्रब्धं स्यादिमां प्रति मे मनः ॥

(*Mālavikāgnimitra*, Act V.11)

See, your friend *Mālavikā* disappears very soon after meeting me just for a moment. She doesn't let herself be embraced rather, she moves away very fast. Every time she tricks me, how can she be trusted? Here, the original meaning is derived from an impromptus meaning. Thus, it is *Arthāpatti alamkāra*.

18. *Paryāyokta alamkāra* or Round about speech or Circumlocution:

When there is a statement of fact without a relationship between the expressed and the expresser, the *Paryāyokta* figure of speech emerges. The object is communicated through the process of suggestion in this case. The verse - shows an effective use of *Paryāyokta alamkāra*-

इमां परीप्सुर्दुर्जतिः पराभिभवकातराम् ।

भर्तृप्रियः प्रियैर्भर्तुरानृण्यमसुभिर्गतः ॥ (*Mālavikāgnimitra*, Act V.11)

My dear brother *sumati* saved the life of *Mālavikā* from goons by putting his life at stake. In the above example, the meaning of the above verse is that *Kauṣikī's* brother *sumati* kept his life at stake to save the life of his master's sister *Mālavikā* from the gang of goons. This proved his loyalty to his masters. As a result, this stanza is a *Paryāyokta alamkāra* example. Some other verses of *Paryāyokta alamkāra* are found in this *Nāṭaka*.

19. *Parivrṭti alamkāra*:

The *Parivrṭti* is the exchange of one object for another of equal or greater value. This is a figure made up of *Vinimaya* or barter. *Vinimaya* is defined as giving up something and replacing it with something

else. However, for this exchange to be lovely, it must not be genuine but simply imagined by the poet. *Mālavikāgnimitra* offers us a very clear example of *Parivr̥tti alamkāra* in the play when he says –

आदाय कर्णकिसलयमस्मादियमत्र चरणमर्पयति।

उभयोः सदृशविनिमयादात्मानं वञ्चितं मन्ये ॥ (*Mālavikāgnimitra*, Act III.16)

Using the leaves of *Asoka* as an ornament for her ear, *Mālavikā* is striking the *Asoka* tree with her foot. There is a similar kind of exchange between these two – none is lesser or greater than that of the other. In the above-mentioned verse, the exchange between *Mālavikā* and the *Asoka* tree is a fine example of *Parivr̥tti alamkāra*.

20. *Anukul alamkāra*:

Anukula is a figure that appears when something that appears to be unpleasant turns out to be positive. In the third act of this drama, *Kālidāsa* only presents one example of *Anukula alamkāra*. Viz.

मन्ये प्रियाहृतमनास्तस्याः प्रणिपातलङ्घनं सेवाम्।

एवं प्रणयवती सा मयि शक्यमुपेक्षितुं कुपिता ॥ (*Mālavikāgnimitra*, Act III.23)

My beloved *Mālavikā* has captivated my heart. So, *Irāvātī*'s anger is a sort of boon for me. I have got a good way to avoid her. Here, the king has considered the anger of *Irāvātī* on him as a boon as because of this anger has paved the way for him to get connected with *Mālavikā* and away from Queen *Irāvātī*. Now, the king is free from all bonds to love *Mālavikā*. Here, the attitude of the king is commendatory towards *Mālavikā* and derogatory for *Irāvātī*. So, this verse is a proper example of *Anukula alamkāra*.

21. *Tulyayogitā alamkāra* or Equal Pairing:

When specific things are committed to one common attribute, the *Tulyayogitā* figure of speech emerges. A beautiful application of *Tulyayogitā alamkāra* is found in the verse –

अनुचितनूपुरविरहं नार्हसि तपनीयपीठिकालम्बम्।

चरणं रुजापरीतं कलभाषिणि मां च पीडयितुम् ॥ (*Mālavikāgnimitra*, Act IV.3)

O sweet spoken, anklet less, do not hurt your aching golden feet and my heart by keeping it on the golden foot stool. Here, in this verse, the pain of *Mālavikā*'s feet and that of the king's heart are being compared with and associated with one another. Hence, it can be termed *Tulyayogitā alamkāra*.

22. *Vyājokti alamkāra*:

Vyājokti is the deliberate concealing of anything that has been found. In *Vyājokti*, the subject of description is not specified, and something comparable to it is superimposed in some way. The intended meaning can be connoted or implied here, even though the fact that it is cleverly veiled. In a nutshell, *Apahnuti* is true concealment, whereas *Vyājokti* is a ruse. Effective use of *Vyājokti alamkāra* is found in the *Mālavikāgnimitra* in the verse –

नार्हति कृतापराधोऽप्युत्सवदिवसेषु परिजनो दण्डम्।

इति मोचिते मयैते प्रणिपतितुं मामुपगते च ॥ (*Mālavikāgnimitra*, Act IV.17)

Despite being delinquent, during the days of any auspicious occasion our king's man and woman must be set free from prison. Hence, *Mālavikā* and *Bakulāvalikā* have come to touch my feet. Here in the above verse, *Mālavikā* and *Bakulāvalikā* have come to show their gratitude toward the king for releasing them from the prison. On any occasion, one should not be punished. O queen, *Irāvātī*, you do not think anything. It is a fine example of *Vyājokti alamkāra* because the entire situation is hidden and disguised under an excuse.

23. *Punaruktavadābhāsa alamkāra*:

Punaruktavadābhāsa is an *Ubhayalamkāra*, according to Sanskrit rhetoricians. The

Punaruktavadābhāsa, which consists of the usage of different words of the same apparent import, is what appears to be a repeat of a sense at first glance. There is only one verse in *Mālavikāgnimitra* where *Kālidāsa* utilizes this *Punaruktavadābhāsa alamkāra*. For instance, consider the following verse -

तूणीरपट्टपरिणद्धभुजान्तरालमापाष्णिलम्बिशिखिर्बईकलापधारि ।
कोदण्डपाणि निनदत्प्रतिरोधकानामापातदुष्प्रसहमाविरभूदनीकम् ॥

(*Mālavikāgnimitra*, Act V.10)

A group of goons have blocked the path. They possess a quiver in which there is a sharpened arrow. Their legs are covered with peacock tails and by making noise they suddenly appeared like demons. In this verse this *Punaruktavadābhāsa alamkāra* is evident.

Findings:

The study of ornamental beauty (*alamkāra*) in *Mālavikāgnimitram* demonstrates a poetic brilliance and creative maturity. The drama exemplifies how *alamkāras* contribute to poetic expression, deepening meaning and enhancing aesthetic experience. *Kālidāsa*'s expert use of *śabdālamkāras* (figures of sound) and *arthālamkāras* (figures of sense) indicates his outstanding command over language. Devices like *Upamā*, *Rūpaka*, *Utprekṣā*, and *Anuprāsa* are used with accuracy and naturalness, without appearing forced or overbearing. *Kālidāsa* used 36 types of *alamkāra* in his play *Mālavikāgnimitra*. His use of various types of *alamkāra* proves his mastery in this field. Instead, they merge effortlessly into the dramatic structure, adding to the realistic depiction of persons, feelings, and circumstances. The *Alamkāras* play a crucial role in evoking *śṛṅgāra rasa*, the emotional essence of the drama. *Kālidāsa* uses imaginative parallels to highlight the beauty of *Mālavikā*, the intensity of love, and the polished environment of the royal court. *Alamkāras* elevate narration into an artistic experience.

The study emphasizes *Kālidāsa*'s skill in striking a delicate balance between decoration and message. The *alamkāras* do not dominate the essence (*rasa*), but rather assist to illuminate it. *Mālavikāgnimitram*'s literary value and continuing appeal stem from its harmony between form and substance.

Finally, the play's ornamental splendor is more than just a mere adornment; it is a fundamental expressive force. It exhibits the depth of Sanskrit poetics and identifies *Kālidāsa* as a top artist, whose language, studded with *alamkāras*, continues to enchant readers and audiences across generations.

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