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## Poetic value of the saura purāṇa

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### Introduction

The Purāṇas technically may not be considered literary productions by modern standards. While ascertaining their poetic value, it must be remembered that they are primarily of didactic and religious character. But there are many verses in the Purāṇas which contain highly poetic merits.

The extant *Saura Purāṇa (SP)* is a Śivaite Upapurāṇa <sup>[1]</sup> which has come down to us in two editions. One belongs to the Ānandāśrama Sanskrit Series and the other is in Bengali script by the Vangavasi press. This Upapurāṇa claims to be a supplement of the *Brahma Purāṇa* <sup>[2]</sup>. There are sixty nine Chapters and the compilation of this Upapurāṇa is ascribed to Vyāsa. In this paper an attempt has been made to show some salient features of poetic value of the *SP*.

### The metres

In the Purāṇas the style of writing is very simple and lucid. The Purāṇas adopt *anuṣṭup* or *śloka* metre which is suitable for singing and reading as well. This metre is very conveniently used by the authors of the *Rāmāyaṇa* and the *Mahābhārata* because it is the most flexible of all metres and it has the least moric restriction. It consists of eight syllables in each foot where the fifth is always short and the sixth is always long and the seventh in the second and the fourth feet is short. There is no restriction in case of other syllables <sup>[3]</sup>. The *SP* is composed mainly in *śloka* metre.

However, the *Purāṇakāra* of *SP* has changed metres in some places. Like the Mahākāvya the *Purāṇakāra* has changed metres of the concluding verses of at least four Chapters. These *ślokas* are composed in metres of medium length, for example *Indravajrā* in 53.73 and 62.79; *Upendravajrā* in 13.41; *Vamśasthavila* in 48.60 <sup>[4]</sup>.

Besides *anuṣṭup* the redactor's favourite metres are *Indravajrā* and *Upendravajrā*, because he has employed *Indravajrā* in 47.73-83; 51.72-75; 59.42-43; 59.48; 59.51; 63.30 and 66.5 and *Upendravajrā* in 29.28-40; 34.66; 47.63-72; 48.19-22; 54.3-5, 9-15; 59.64-67 and 62.37-38

Apart from these *Vasantatilaka* is used in 50.41-64 and 67-71; *Pañcacāmara* in 49.120-122 and *Bhujāṅgaprayāta* in 49.123-126 <sup>[5]</sup>.

### Alaṅkāras

Study of the *alaṅkāras* is always an interesting subject affording us an insight into the working of the poet's mind and also his reactions expressed poetically to various objects and things observed by him. *Alaṅkāras* like *Upamā*, *Utpreṣā* and *Rūpaka* were employed by the Vedic

<sup>1</sup> Vide Hazra, R.C., Studies in the Upapurāṇas, Vol.II, P.632; Rocher, Ludo, The Purāṇas (A History of Indian Literature, Vol-II, Fasc.3) p. 220

<sup>2</sup> In the colophon of each and every Chapter of the Saura Purāṇa it is mentioned- इति श्रीब्रह्मपुराणोपपुराणे श्रीसौरैः.....अध्यायः। this supports Saura Purāṇa to be a part of the Brahma Purāṇa.

<sup>3</sup> श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम् ।

द्विचतुस्पादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥

<sup>4</sup> Indravajrā consists of eleven syllables making two ta gaṇas, one ja gaṇa and two ga-s(guruvarṇas). When the first syllable of the first foot is short one, Indravajrā turns to be Upendravajrā ; hence Upendravajrā contains eleven syllables arranged in ja gaṇa, ta gaṇa, ja gaṇa and two ga-s.vamśasthavila contains twelve letters arranged in ja gaṇa, ta gaṇa, ja gaṇa and ra gaṇa in each foot.

<sup>5</sup> Vasantatilaka is a metre containing fourteen letters arranged in ta gaṇa, bha gaṇa, ja gaṇa, ja gaṇa, and two ga-s in each foot; pañcacāmara is a metre containing sixteen letters arranged in ja gaṇa, ra gaṇa, la, and ga ; ja gaṇa, ra gaṇa, la and ga in each pāda . Bhujāṅgaprayāta contains twelve syllables arranged in four ya gaṇas.

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poets and by the composers of the Brāhmaṇa literature. The Purāṇas were written for the common people for easy understanding. So the redactors of the Purāṇas didn't resort to artificial ornamental style. However, these texts were not completely devoid of elegance and their authors selected the objects of comparison from the day to day life for easy comprehension. The most commonly used figures of speech (namely *Upamā* and *Utprekṣā*) are based on resemblance. Many verses of the *SP* like 2.17;2.53; 34.61-62; 2.35-36; 3.10; 3.29;10.14;12.60-61;36.23;39.9; 10.7; 47.32; 48.25;49.81-83;49.87-88; 49.97-98; 49.109; 59.53; 59.55; 63.48-49; 64.36-37;47.77;49.123;37.44; 47.30; 64.21; 37.29 and 41.160-161 etc are examples of *Upamā* and *Utprekṣā alāṅkāras*. The redactor of *SP* has also employed other *alāṅkāras* such as *Anuprasā*, *Rūpaka* and *Arthāntaranyāsa*. Some of the figures of speech are discussed below.

### Upamā (simile)

The simile (*Upamā*) elegantly brings out the common attribute of *Upamāna* and *Upameya*. *Upamā* is the basis of similar *alāṅkāras* like *Utprekṣā*, *Rūpaka* etc. It is generally used for brevity, clarity and beauty. In the *SP* a number of comparisons have been taken from the well-known walks of life.

In order to express the close affinity between Śiva and Śivā the redactor gives the *Upamā* of *vahni* (fire) and its *dāhakatva* (burning power). The verse is:

आचक्षते तयोर्भेदमज्ञा न परमार्थतः ।  
अभेदः शिवयोः सिद्धो वह्निदाहकयोरिव ॥<sup>[6]</sup>

Frequent references are made to the sun, the moon and the fire in point of brilliance and effulgence. The same *Upamānas* are at times introduced with some adjective or the other attributes to heighten the effect of the common property. Thus we are told that Śiva appeared before the Vedas having effulgence of crores of suns (*sūrya-koṭi-pratikāśa* II.53) and at another place Śiva is said to be *koṭi-bhāskara-saṅkāśa*, *koṭi-śītāmśu-sannibha* and *koṭi-kālāgni-saṅkāśa* (34.61-62). Pārvaṭī is stated to be shining like crores of rising suns (*koṭi-bālārka-bhāsvarā* /25.9). In another passage we are told that as the tortoise has no hairs; there is no horn on a hare's head and there is no sky-flower, so also there is no god higher than Śiva. And if a person wishes to get happiness without devotion to Śiva, it is just like drinking of milk from the extra growth of flesh in the neck of the goat. The concerned verses are:

न यथा कूर्मरोमाणि शृङ्गं न शशमस्तके ।  
न यथाऽस्ति वियत्पुष्पं तथा नास्ति हरात्परम् ॥  
शिवभक्तिमृते यस्तु सुखमाप्तुमिहेच्छति ।  
अजागलस्तनादेव स दुग्धं पातुमिच्छति ॥<sup>[7]</sup>

The accumulation of sins is compared with mountain. If the sins of a person get accumulated like the mount Meru by the thousand of births, the power of unlimited effulgent Śambhu burns them. The *śloka* is:

सञ्चितं जन्मसाहस्रैः पापं मेरुपमं यदि ।

करोति भस्मसाच्छक्तिः शंभोरमिततेजसः ॥<sup>[8]</sup>

Further in another verse we see that Sudyumna, who was Suvyāḍi, the king of hunters in his previous birth, tells king Ṛṇavindu that he killed innumerable people on the way and stole away their property and thereby incurred mountain like sins. The *ślokas* run thus:

सुव्याडिरितिनामाऽहं ख्यातोऽहं व्याधराड्मुने ।  
न कश्चिद्धर्मलेशोऽस्ति पापकर्मस्वहं रतः ॥  
मया ये निहता मार्गे तेषां संख्या न विद्यते ।  
परस्वं यदपहृतं तत्पापं पर्वतोपमम् ॥<sup>[9]</sup>

Elsewhere we notice that the dull-witted person who teaches the Vedas in lieu of money and he who learns the Vedas by giving money are both sinners. The Vedic knowledge of these two is despised in all rites like water in a wine-bottle. The verses are:

गृहीत्वा वेतनं वेदं योऽध्यापयति मूर्धाः ।  
अधीते यो हि वा दत्त्वा तावुभौ पापिनौ स्मृतौ ॥  
तयोर्मुखगता वेदा निन्दिताः सर्वकर्मसु ।  
सुराभाण्डगतं तोयं यथा भवति निन्दितम् ॥<sup>[10]</sup>

Another instance of a beautiful *Upamāṅkāra* is given while emphasizing Śiva-*bhakti*. It is said that a person who wants to cross the ocean of *samsāra* without devotion to Lord Śiva is a fool that wants to cross the ocean by the tail of a dog. The concerned *ślokas* are:

पुराणं पुरुषं शंभुं ध्यायन्मुच्येत बन्धनात् ।  
शिवभक्तिं विना यस्तु संसारं तर्तुमिच्छति ॥  
मूढो यथा श्वलाङ्गुलैः समुद्रं तर्तुमिच्छति ।  
तथा विना शंभुसेवां संसारतरणं न हि ॥<sup>[11]</sup>

In Ch.36.23 Upamanyu tells Śiva in the guise of Indra that he only longs for devotion to Śiva. He does not want boons other than this as they are unsteady like the tremulous waves. The verse runs as follows:

भक्तिं शूलिन्यहं याचे शिवादेव न चान्यथा ।  
अलमन्यैर्वरैः शक्र तरङ्गैरिव चञ्चलैः ॥<sup>[12]</sup>

Donation (*dāna*) is the best of means to attain *dharma*, *artha*, *kāma* and *mokṣa*. Therefore a person should give gifts to the worthy recipients with great care. Otherwise the gift made to the unworthy ones is just like the offering of oblations made to the ashes. The verses are:

धर्मार्थकाममोक्षाणां साधनं परमं स्मृतम् ।  
दानमेव न चैवान्यदिति देवोऽब्रवीद्रिवः ॥  
तस्माद्दानाय सत्पात्रं विचार्यैव प्रयत्नतः ।  
दातव्यमन्यथा सर्वं भस्मनीव हुतं भवेत् ॥<sup>[13]</sup>

<sup>8</sup> ibid, 3.10

<sup>9</sup> ibid, 3. 28-29

<sup>10</sup> ibid, 10. 42-43

<sup>11</sup> SP, 12.60-61

<sup>12</sup> ibid, 36.23

<sup>13</sup> ibid, 10. 6-7

<sup>6</sup> SP, 2.17

<sup>7</sup> SP, 2.35-36

A person used to worship Śiva daily is not tainted by the faults of great sins just as the lotus leaf remains unaffected by water.

शिवाचनरतो नित्यं महापातकसंभवैः ।  
दोषैर्न लिप्यते विद्वान्पद्मपत्रमिवाम्भसा ॥ [14]

A king averse to Śiva but devoted to other gods is like a person who ignores his own young wife and is enamoured of other ladies. The concerned verse reads as follows :

शिवभक्तो न यो राजा भक्तोऽन्येषु सुरेषु सः ।  
स्वपत्नीं युवतीं त्यक्त्वा यथैवान्यासु रज्यते ॥ [15]

In Ch.49 while describing the fight between Pārvaṭī and the demons, the *Purāṇakāra* has employed a series of *Upamā*. Those demons being killed by Pārvaṭī ran towards her like the moths running towards the fire on the expiry of their lives. The *ślokas* are:

शैलेन्द्रतनया देवी स्तूयमाना सुरर्षिभिः ।  
युयुधे दानवैः सार्द्धं महासमर दुर्दिने ।  
ते हन्यमानाः पार्वत्या तामेवाभ्युप्रदुदुवुः ।  
परिपूर्णे यथा काले शलभा जातवेदसम् ॥ [16]

Pārvaṭī was alone and many were the invaders with deadly weapons in their hands. Still she could resist the force of all like a mountain resisting the force of winds.

सैका प्रद्रवतां तेषां बहूनामाततायिनाम् ।  
दधार वेगं सर्वेषां मरुतामिव पर्वतः ॥ [17]

Those demons struck and cleft by the weapons of Pārvaṭī fell asleep as if embracing the earth like a person embracing his beloved at time of intercourse.

पार्वतीशस्त्रनिर्भिन्ना दैत्यास्ते क्षतजेक्षणाः ।  
आलिङ्ग्य शेरते क्षोणीं रते कान्तामिव प्रियाम् ॥ [18]

Like the forest-conflagration burning a heap of grass, the hosts of demon armies were destroyed by the different divine arrows discharged from the bow of goddess Pārvaṭī.

देवीकार्मुकनिर्मुक्तैर्दिव्यैर्नानानाविधैः शरैः ।  
दहन्तेऽसुरसैन्यानि तृणानीव दवाग्निना ॥ [19]

Pārvaṭī showered arrows like the devastating cloud raining at the time of annihilation.

ववर्ष शरवर्षाणि युगान्ताम्बुदसंनिभान् ।  
गजवाजिरथानां च द्रवतां पततां तथा ॥ [20]

Dhūmrākṣa and other valiant demons were experts in fighting with different weapons. They fought with Pārvaṭī, hissing like great snakes, blazing like fires, yawning like tigers and roaring like clouds.

धूम्राक्षप्रमुखाः.....महारथाः ।  
श्वसन्त इव नागेन्द्राः प्रज्वलन्त इवाग्नयः ॥  
जृम्भन्त इव शार्दूलाः गर्जन्त इव तोयदाः ।  
युयुधुस्ते स्थिरीभूता विविधायुधयोधिनः ॥ [21]

Demon Raktāsura being killed by Pārvaṭī fell on the ground like a mountain struck by the thunderbolt.

ततः सपरिघश्चासौ देव्याः करतलाहतः ।  
स पपात तदा भूमौ वज्राहत इवाचलः ॥ [22]

With folded hands the mountain Maināka stood before Śiva, the Lord of gods and his mirth has been compared with the happiness of a pauper getting the hidden treasure.

मैनाकोऽप्यञ्जलिं कृत्वा देवदेवस्य चाग्रतः ।  
संस्थितो हर्षसंयुक्तो निधिं लब्ध्वा यथाऽघनः ॥ [23]

Pārvaṭī adorned with divine garments and ornaments and seated on the lap of Menā looked like the digit of the moon in the cloud.

वस्त्रैराभरणैर्देवीं दिव्यैर्वै सिंहवाहिनीम् ।  
मेनोत्सङ्गतां भूयश्चन्द्रलेखेव तोयदे ॥ [24]

Further we are told that the daughter of the king of mountains wearing necklace on her neck and girdle on her waist, endowed with beautiful eyebrows and quivering eyes looked like the digit of the moon on the mount Meru.

सा हारकण्ठी कटी सूत्रदामा सुभूलता चारुविलोलनेत्रा ।  
मेरोर्यथैवोपरि चन्द्रलेखा तथा बभौ पर्वतराजपुत्री ॥ [25]

At the wedding altar at the sight of Pārvaṭī, the love-incarnate, the semen of Prajāpati all at once was ejaculated like the water from a broken jar.

माहेश्वरीं काममयीं दृष्ट्वा तां तु पितामहः ।  
अक्षरत्सहसा शुक्रं भग्नकुम्भादिवोदकम् ॥ [26]

In Ch.63.47-49 after the coronation of Skanda as the commander-in-chief when the demon Tāraka hastily advanced to kill the former, in the battle followed Skanda destroyed the valiant demon like fire burning a heap of cotton. Having killed the dreadful demon like fire burning the moth, Skanda was delighted and took his seat on his mother's lap. The related verses are:

अभिषिक्तोऽथ विधिना सेनापत्ये तदा गुहः ।

<sup>14</sup> ibid, 47.32

<sup>15</sup> SP, 48.25

<sup>16</sup> ibid, 49.80-81

<sup>17</sup> ibid, 49.82

<sup>18</sup> ibid, 49.83

<sup>19</sup> SP, 49.86b-87a

<sup>20</sup> ibid, 49.88 (88a)

<sup>21</sup> ibid, 49.96b,97b-98

<sup>22</sup> ibid, 49.109

<sup>23</sup> ibid, 58.35

<sup>24</sup> SP, 59.27

<sup>25</sup> ibid, 59.53

<sup>26</sup> ibid, 59.55

यावत्तत् कुमाराय सेनापत्यं हराज्ञया ॥  
हन्तुमभ्यागतस्तूर्णं कुमारं तारकस्तदा ।  
आगतं तं तदा वीक्ष्य लीलया पार्वतीसुतः ।  
ददाहऽऽशु महादैत्यं तूलं वह्निरिवाऽऽहवे ॥  
दग्ध्वा तु तारकं घोरं पतङ्गमिव पावकः ।  
ततः प्रीतमनाः स्कन्दो मातुरङ्गमुपाविशत् ॥ [27]

While glorifying the worship of *liṅga* the redactor tells us that a person who abandoning *liṅga* worship, worships other gods, behaves like a fool giving importance to glass in lieu of gems.

यस्तु लिङ्गार्चनं त्यक्त्वा देवानन्यांश्च पूजयेत् ।  
रत्नं विहाय मूढात्मा यथा काचमपेक्षते ॥ [28]

As has been said before (supra p.1) *Saura Purāṇa* is Śivaite in character. It advocates the importance of *liṅga* worship. In Ch. 64.44b, it is said that Yama, the lord of death chastises all except the devotees of Śiva. (शिवशक्तान् वर्जयित्वा सर्वेषां शासको यमः) And as such in Ch.64.69a Yama himself expresses that he is afraid of the devotees of Śiva just as the beasts are afraid of the lion. (विभेमि शिवभक्तेभ्यः सिंहादिव यथा मृगाः)

#### **Anuprāsa (alliteration):**

The resemblance of consonants is styled as alliteration (*Anuprāsa*) even though the dissimilarity of vowels stands there.<sup>29</sup> An instance of *Anuprāsa* is cited below :

दोषाचरेन्द्रश्च तथा दशास्यः संपूज्य दोषाकरचारुमौलिम् ।  
दोषाकरश्चाप्यजितेन्द्रियश्च मुक्तिं स लेमेऽस्तसमस्तदोषः ॥ [30]

Though the ten-headed (दशास्य) Rāvaṇa, the king of demons (दोषाचरेन्द्रः) was a mine of evils (दोषाकरः) and had no control over his senses (अजितेन्द्रियः), he was absolved of all his sins on account of worshipping Śiva, who bears crescent moon on his forehead (दोषाकरचारुमौलिम्). Another instance of *Anuprāsa* is :

ततश्चण्डिकाचण्डकोदण्डमुक्तैर्दिवाहारिणां कोटयोऽष्टौ तथाऽष्टौ ।  
हताः पट्टिशै रक्षसानां च लक्षस्त्रयास्त्रिंशदष्टादशैषात्र कोट्यः ॥ [31]

#### **Rūpakā (metaphor)**

In some of the verses the redactor has made use of *Rūpakālaṅkāra*. The superimposition of something i.e the standard of comparison (*Upamāna*) on an object of description (*Upameya*) which is unconcealed by negation, is termed as metaphor (*Rūpakam*).<sup>32</sup> Indra giving emphasis on Śiva-*bhakti* says that this world is like a poisonous tree which is very dreadful on all sides 'O lord, Śiva ! this tree can be cut asunder only by the axe in the form of devotion to you.'

संसारविषवृक्षो यः सर्वतोऽतिभयङ्करः ।  
तव भक्तिकुठारेण च्छिद्यते नान्यथा शिव ॥ [33]

In this verse there is superimposition of *viṣavṛkṣa* on *samsāra* and that of *kuṭhāra* on *bhakti*.

We find another example of *Rūpakālaṅkāra* in Ch. 46.54-55. It is said that the terrible ocean of *samsāra* is endlessly extended in which great infatuation stands as its waters, desire and anger stand as alligators and pleasures as its waves. Only a wise indifferent Yogī, free from pride, composed in mind and well-versed in Vedic lore can cross over it, but not others.

अपारतरपर्यन्ताद् घोरत्संसारसागरात् ।  
महामोहजलात्कामक्रोधग्राहात्सुखोर्मिणः ॥  
प्राज्ञो वेदान्तविद्यागी निर्ममो निरहंकृतिः ।  
एको योगी प्रशान्तात्मा स संसरति नेतरः ॥

Needless to say that here we notice the superimposition of ocean on *samsāra*, waters on infatuation, alligators (*grāha*) on desire and anger (*kāma and krodha*) and waves on pleasures.

At another place the result of worship of Śiva is described with the help of a *Rūpakālaṅkāra*. It is stated that by worshipping Śiva, all the evil omens are destroyed, and the obstacles in the form of leaves are cut asunder and the mind is delighted.

उपसर्गाः क्षयं यान्ति च्छिद्यन्ते विघ्नपल्लवाः ।  
मनः प्रसन्नतां याति पूज्यमाने महेश्वरे ॥ [34]

The *SP*. Ch.64.21 also states that the great Lord Śiva is the only protector of helpless timid people that are caught in the serpentine mouth of *bhava* or *samsāra*.

भवव्यालमुखस्थानां भीरूणां देहिनां मुने ।  
तस्माद्विमोचकस्तेषां महादेव इति श्रुतिः ॥ [35]

Here the mouth of serpent (*vyālamukha*) has been superimposed on *bhava* i.e *samsāra*.

#### **Utpreṣā (poetical fancy)**

*Utpreṣā* is a poetic fancy. It is imagining of an object under the character of another [36]. In Ch.37 of *SP*, it is described that the demon Jālandhara after vanquishing all the divinities, advanced with his army to fight against Śiva. When he challenged Śiva, the latter with his thumb drew the figure of a discus in the ocean and asked the demon to raise it with his might. When Jālandhara ventured to do so and placed the discus called Sudarśana on his shoulder, he was rent asunder into two parts and met his end as if a cloud-mountain fell to the ground. The entire earth was flooded with the blood oozing from his body [37]

<sup>34</sup> ibid, 47.30

<sup>35</sup> SP, 64.21

<sup>36</sup> भवेत् सम्भावानोत्प्रेक्षा प्रकृतस्य परात्मना । Sāhitya Darpaṇa, 10.40

<sup>37</sup> There are two versions of this story in the *Padma Purāṇa* VI. Uttarakhanda. One is a longer version comprising 16 Chapters found in *Padma* VI. Chs. 3-18. The other one is a shorter version narrated in 9 Chapters in *Padma* VI. Chs. 96-104. Since the weapons like thunderbolt etc. are old-fashioned and are of no use in the war against Jālandhara, in the longer version, Lord Śiva suggests the gods to discharge their lustre (*tejas*) united with wrath (*krodha*). As the story goes, Lord Śiva discharges his lustre emanating from his three eyes and so also Lord Viṣṇu. Then Viśvakarman fashions the missile Sudarśana *cakra* out of it. In the shorter version it is stated that Lord Śiva himself fashioned the discus called Sudarśana out of the lustres given by Viṣṇu and other gods. But the *Viṣṇu purāṇa* III Ch. 2.2-12 gives a different account of the origin of Sudarśana *cakra*. The Sun-god

<sup>27</sup> ibid, 63.47-49

<sup>28</sup> SP, 64.36b-37a

<sup>29</sup> अनुप्रासः शब्दसान्ध्यं वैषम्येऽपि स्वरस्य यत् । Sāhitya Darpaṇa, 10.3

<sup>30</sup> SP, 47.77

<sup>31</sup> ibid, 49.123

<sup>32</sup> रूपकं रूपितारोपाद् विषये निरपह्नवे । Sāhitya Darpaṇa, 10.28

<sup>33</sup> SP, 32.44

अथ शम्भोर्वचः श्रुत्वा महान्धो दैत्यपुंगवः ।  
सुदर्शनाख्यं यच्चक्रं कृच्छ्रेण महता द्विजाः ।  
स्कन्धे वै स्थापयामास द्विधाभूते ततः क्षणात् ॥  
निपपात ततो दैत्यो मेघाचल इवापरः ।<sup>[38]</sup>  
तस्य देहस्य रक्तेन संपूरितमभूज्जगत् ॥

Here the demon is fancied to be another *meghācala*.

### Arthāntaranyāsa (corroboration)

*Arthāntaranyāsa alaṅkāra* is noticed in Ch. 41.160-16 of *SP*. *Artha* means a proposition or matter to be described. In order to strengthen it, another proposition of wide recognition is cited in corroboration. This figure of speech is divided into eight types : a general proposition is strengthened by a particular one ; a particular by a general; an effect by a cause and a cause by an effect. These four types occur each under a similar or contrast. <sup>[39]</sup> The *SP* narrates the result of reading aloud the *Śiva-sahasranāma-stotra*. We are told that if somebody eulogizes Śiva with *Sahasra-nāma-stotra*, he becomes prosperous and favourite of Śiva. Through his grace the place where there is accumulation of deep waters, turns into land, the fierce poisonous snakes act like the necklace and the ferocious lion too behaves like a toy-deer. The verses are:

जायते महदैश्वर्यं शिवस्य दयितो भवेत् ।  
दुस्तरे जलसंघाते यज्जलं स्थलतां व्रजेत् ॥  
हारायन्ते महासर्पाः सिंहः क्रीडामुगायते ।  
तस्मान्नाम्नां सहस्रेण स्तोतव्यो भगवाञ्शिवः ॥<sup>[40]</sup>

Here the effects namely the attainment of prosperity, winning the favouritism of Śiva, place having deep waters turning into land, poisonous snakes acting as necklace and the ferocious lion behaving like a toy-deer are supported by the cause of eulogy of a thousand names of Śiva.

### Rasa in the SP

The *SP* is concerned with the devotion to Śiva. In this regard there is a verse in the *SP* thus:

यान्यन्यानि पुराणानि त्वयोक्तानि महामुने ।  
अलं तैः पार्वतीकान्तभक्तौ भक्तियुतं त्विदम् ॥<sup>[41]</sup>

The whole of this *Purāṇa* is dominated by Śiva-bhakti. Bhakti is recognised as a *Rasa* in Sanskrit literature. Discussing about the *Preyān alaṅkāra* Daṇḍin has identified *Bhakti* with

married *Samjñā*, the daughter of *Viśvakarman*. When *Samjñā* complained to his father that she was unable to bear the radiance of the Sun, *Viśvakarman* put the Sun in a turning machine and decreased his radiance. Out of the dust of the Sun produced in this process, he made the discus *Sudarśana* which was given to *Viṣṇu*. Now in contrast to all these anecdotes about the origin of the *Sudarśana cakra*, in the Ch. 37 of *Saura Purāṇa* under discussion we see that Lord Śiva with his thumb draws the figure of a discus in the ocean and gives shape to it which he directs *Jālandhara* to lift and place it on the shoulder consequently leading to his death. Again in Ch.41 of *SP* it is said that Lord *Viṣṇu* propitiates Lord Śiva by reciting his one thousand names (*Śiva-sahasra-nāma-stotra*) and obtains from him the *Sudarśana cakra* which he wields in the war against the demons. This story seems to be a clear innovation of the redactor just to show the supremacy of Lord Śiva over Lord *Viṣṇu*.

<sup>38</sup> *SP*, 37.27a,28-29.

<sup>39</sup> *Sāhitya Darpaṇa*, 10.61.62

<sup>40</sup> *SP*, 41.160-161

<sup>41</sup> *SP*, 1.9

*Prīti*.<sup>42</sup> *Rudraṭa* has depicted *Preyān* as a separate *Rasa* where *sneha* (affection) is considered as *sthāyibhāva*.<sup>43</sup> According to *Rudraṭa*, *sneha* is guileless and love-replete relation among friends. This *Preyān* *Rasa* is different from *Śrīgāra* which is directly related with love between *Nāyaka* and *Nāyikā*. It is also different from *Vātsalya* *Rasa* which is related with filial affection towards sons, daughters and youngsters. The theoretical side of *Bhakti* is developed in the later texts such as *Śrī Bhakti-Rasāmṛta-Sindhu*, *Ujjvala-nīlamanī* and some other works. *Rasa* is a mental relish arising out of various types of emotions in various circumstances. In the *SP* Śiva is the fixed *Ālambana* of *Bhakti*. So it can be said that *SP* tries to evoke *Bhakti* *Rasa*. In this *Purāṇa* the predominant sentiment is *Bhakti*. However *Vīrarasa* is found depicted in the fight between *Indra* and *Skanda*, between *Skanda* and *Tārakāsura*, between *Pārvaṭī* and the demon army of *Raktāsura*. Other *Rasas* find no place in this *Purāṇa*.

*Rasa* is technically related with the human feelings or emotions. Devotion is an attachment to the desired god. So it is accepted under *Bhāva*.<sup>[44]</sup> *Mammāṭa* is very categorical about this concept. But so far as devotion to Śiva is concerned, *Mammāṭa* justifies another addition to the category of *Rasa*. He has established devotion to Śiva as *Śanta-Rasa*.<sup>45</sup> *Bhakti* is recognised as a separate *rasa* due to the influence of the *Vaiṣṇavas* following *Śrī Caitanya*. Hence, the acceptance of *Bhakti* gets attestation and recognition in the light of interpretation of the *Vaiṣṇavācāryas*. Therefore the principal sentiment of *SP* is *Bhakti* *Rasa* and other secondary *Rasas* have been suitably integrated to complete the literary setting.

### Conclusion

Though *SP* is simply an *Upapurāṇa* dealing with worship and devotion to Lord Śiva, several verses are found here that heighten its literary attributes. In view of the poetic attributes, some instances of prosody, figures of speech and *Rasa* concept are delineated as above. No lapses of poetic values are seen here in its depictions. Such literary attributes add beauty to the didactic and religious qualities of *SP*.

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<sup>42</sup> *Kāvyaadarśa*, 2. 275-277, 281

<sup>43</sup> *kāvyaālaṅkāra* (*Rudraṭa*), 15. 17-19

<sup>44</sup> *Kāvya prakāśa* (*Mammāṭa*), IV.35, Sutra 48

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