

# Māgha's techniques of poetic composition as demonstrated in his *Śiśupālavadhā*

Suchitra Ray Acharyya

Department of Sanskrit, University of Calcutta

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Sentence construction is the most essential factor of a language. Arrangement of word order is syntax. *Alaṅkāra* means making of decoration or adornment which is possible by the arrangement of word order by a poet. In the world of Sanskrit a sentence runs thus: *Māghe santi trayo guṇāḥ*. The question arises what arrangement of word order is done by Māgha that leads his poem to eternity. Māgha's poem is adorned with suggestiveness. The words selected by Māgha have three fold powers. That means similies, elegance of words and suggestiveness. An attempt has been made here to discuss the syntactical idea of Māgha. Vāmana says *kāvyaṃ grāhyam alaṅkārat. saundaryam alaṅkārah*. To compose the epic *Sisupālavada* Māgha has followed all the rules of rhetorics. *Māgha's* word order or syntax may be divided into three types. We get there similie, depth of speech and elegance of words.

*adhyāsām āsur uttuṅgapīṭhāni yāny amī .  
tair ūhe kesarikrāntatrikūṭaśikharopamā .. (2.5).*

“The three high golden seats occupied by them assumed the likeness of the three peaks of mount Trikūṭa occupied by lions.”

In this verse we get upamā-alaṅkāra. Śrīkriṣṇa, Balarāma and Uddhava are compared with three lions. Here upamā occurs comparing three dignitaries with the three lions occupying the peaks of mount Trikūṭa.

Another verse is:

*uttiṣṭamānas tu paro nopekṣyaḥ pathyam icchatā .  
samau hi śiṣṭair āmnātau vartasyantauv āmayah sa ca .. (2.10)*

“A person, desirous of his own good, should not ignore a rising enemy. A progressive disease and a rising enemy have been declared by the wise to be of the same character.”

Here disease is compared with enemy. This is an instance of ārtha-upamā.

There are many qualities in Māgha's creation that draw our liking and admiration. His careful command of rhetorical technique is remarkable. The poet has an undoubted power of elegant diction. His phraseology and imagery often attain a fine perfection. His preference to the variety of short lyrical metres draws our attention. Māgha says that a good poet should have regard for sound and sense. The value of his work lies in the series of brilliant and highly finished word-pictures painted by him. He never neglects sense for mere sound.