CHAPTER - IV
THE DESCRIPTION OF NATURE AND EROTICISM IN BHĀRATĀMṛTAM

The universe where all the plants, animals and things exist and are not made by people is Nature. On whose lap we are brought up and flourished at the end where we take eternal rest is our Nature. This nature plays an important role in human life and this very nature has been depicted in glorious terms by the poets, the lovers of nature from the days of yore. In the history of Indian literature prior to Kālidāsa the serial depiction of seasons, had been a rarity. In the Rg Veda, the earliest specimen of our literature, we have magnificent songs in the allurement of Nature, couched in simple thoughts. The hymns to Uṣas represent the highest achievement of the vedic seers in the portrayal of natural scene.

Sanskrit poets are generally fond of the description of Nature. They have a great heritage of the vast vedic literature of which specially the Rg veda\(^1\) and Atharva veda\(^2\) contain the best specimen of nature poetry. The river, the dawn, the sun, the storm, all these natural phenomena have been endowed with life by the vedic sages. Even the vedic deities are said to be the personification of natural phenomenon. The two great epics, the Rāmāyana and the Mahābhārata are very rich in the description of various aspects of nature like the sun, the seasons, the mountains and the like and we can also find the same intimacy of men with

\(^1\) R.V- 1.48
\(^2\) A.V.- 12.01

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nature which we find in Kālidāsa, Bhāravi and Divākara: Kālidāsa the greatest of classical poets in his two epics Raghuvamśam and Kumārasambhavam and specially in the drama Abhijñānaśākuntalam has infused life into the natural objects and they sympathised human beings in weal and woe. Divākara is not also an exception. Rather by his power of keen observation even of the minute details of the aspect of nature has excelled him. Kavicandrarāya Divākara Misra in his Bhāratamṛtam has displayed his poetic excellence by representing the nature in a romantic way to a very high degree. Imagination suffused with the spirit of romanticism has become an important characteristic of his creation. The symbolical interpretation of the eve moon, description of the morning, description of the seasons etc. have added fuel to the wings of imagination. With the symbolical interpretation, the corresponding symbol like flowers, honey bees, trees are scattered in the Mahākāvya and apportioned their relative significance but remained in order and housed in their own end-stopped beauty. The poet is inspired and fascinated by the sight of the nature and . He clearly sees with his minds eye the peripherenalias aspects of the nature beautifully.

Description of the Seasons

The poet does not lose opportunity to deal with asthetic aspects of nature in all their congregation of six seasons. This is why he has created a situation of the advent of the cycle of all seasons together in Khāṇḍava forest. One whole canto (tenth) of the BM. has been dedicated to the description
of seasons in the course of description of Khāṇḍava forest. Arjuna being
accompanied with Lord Krṣṇa made a journey to Khāṇḍava forest. Divākara,
the poet has found a poet in him with an uncommon talent of appreciating
and delineating the beauties of the forest filled with Tamāla and Mādhavī
creepers, Śāl trees etc. and different kinds of flowers. Arjuna, a matchless
archer and the most valiant fighter among the heroes of the battle of
Kurukṣatēra, is also endowed with the vision of a poet in observing and
appreciating the aspects of nature. Peacock, the most beautiful among the
birds has attracted the mind of Arjuna, a lover of nature who has indicated
the romanticism to Lord Krṣṇa, his brother-in-law. This has been described
in a picturesque manner by the poet. Here we notice the varied pictures of
flora and fauna in their luxuriant details. Kālidāsa has drawn such a lus-
cious picture of untimely advent of spring to help the activities of Madana
(the God of Love) in Kumārasambhavam. But here Divākara’s attempt to
delineate the wealth of seasons at the same time is unique. The rains set in.
The sky becomes overcast with watery cloud, yellow cloured lightning
flashes, buds of aromatic flowers like

3. Śāl- A valuable timber tree, vatica, Robusta, is described as exuding,
   fragrant, sap.
   Mādhavī- Gaertnera Racemoss (Spring flower)
4. BM. 10.10
5. Ibid 10.32
Tamāla and Campaka⁶ appear. The Śāl tree is ladden with flowers and animals with birds become impatient for union. Peacocks sing with shrill but sweet voice in an atmosphere charged with fragrance of Kadamvas (Nīpa)⁷. Autumn appears more charming as the shrill and proudness of peacocks mix up with cackles of swans and the elephants mix up with lions start their play in the forest. The bed of lilies⁸ is spread over by petals of Nīpas, bees now turn to the lotus⁹ full of honey. In Dewy a few Tamala, Kundas and Śirīśa¹⁰ flowers appear and the dust of them spreads over the sky. Winter appears. Lotuses become few. Spring sets in. Then Mango tree¹¹ blooms. Lotus as bloom in multitude. Arjuna and Lord Kṛṣṇa behold the God of Love as it were, on the branches of Śāl with an arrow made five flowers in hand and gazing at the smiling of Navamallikā. Driven by the southern wind bees from the curling hairs of lotuses¹², kiss the face of the offshoots of Śāl. Summer sets in, laughing at the charm of spring as it were, and Mallikā blooms to rejoice spring, the king of seasons, befittingly and

6. Tamāla- White flower of tree Xantho
    Campaka- Micnelia Campaka (bearing a yellow fragrant flower)
7. Nīpa- Nauclea, cadamba
8. Lily- (Kumuda)- Nymphaea esculenta, water lily
10. Kunda- Jsminum multiforum or pubescens, a kind of jasmine
    Śirīśa- Accacia sirisa, its flower
11. Mango- Mangifera indica
12. BM. 10.37

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profusely. In winter the youths take shelter in the swollen breasts of the beautiful wives. The coolness of winter takes shelter in three forts i.e. in the swelling breasts of dear wives, in the big trees of dense forests and in the deep water of the wells. Mallikā abounds with white flower on the earth. This short but charming description of seasons unveils in our mind a marvellous reaction to the congregation of their sensous details which the poet delineats by the wealth of uncommon artistic touches.

**Description of the Water Sport**

The poet presents a charming and luscious picture of flower plucking women mixed with the warming scene of water sport in 11th canto of Bhāratāṃṭam. The flowerplucking women go to the forest with a desire of plucking flowers in jovial mood and select to pluck flowers from different plants. The poet impresses us with this scene amalgamating eroticism in it by the magic of his poetry, the richness of his imagination, his profound knowledge of nature and delicate description of tender emotions.

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13. BM.- 10.50  
14. Ibid. 10.85  
15. Mallikā- The flower Jasminum, zambae, these flowers are stated to bloom in the evening  
16. Seasons- This description of seasons is in course of description of Khaṇḍava forest- BM. 6th canto. 1-93.  

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The flowers of Aśoka trees 17 attract the women very much and they bend the branches and pluck flowers with their friends. Here the poet admires the simplicity and inartificiality of the flowerplucking women by describing them quarrelling among themselves to pluck the flowers first from the trees. The flowers of other plants resound to pluck them first to make garland with them with curiosity 18. Beautiful imageries are employed for such descriptions and this inspires the poet to describe these trees and flower plants as if vibrating with life like human beings. Punnāga 19 is telling as a companion of the beautiful flowerplucking women to take her with them if they have love and attachment towards her. She has been decorated with new tender leaves and she is stricken by the heat of the God of Love for which she wants to play without dalliance. 20 Bees come and touch the women along with flowers due to the resemblance of tenderness of juvenile beauty and the nail like thorns of the flower plants indicate their love secretly by mildly

17-  Aśoka- The tree jonesia asoca roxb or Saraca indicaca tree of moderate size belonging to the leguminous class with magnificent red flowers (M. Williams)
18-  BM.-11.1-7
19-  Punnāga- Alexandriana Laured, calophyllum indophylum
20-  sphuṭarāgamivapraśāla bhaṅgāsakhī punnāgamupēkṣaṁ kimevam. praṇayo na yadīhaṁ vimūḍhe niyataṁ tannadanesisānurāgah

BM.11.9
pricking their nails\textsuperscript{21}. By plucking flowers and coming in contact with them these women get amorous feeling and become excited enough without having union with their husbands. They get sensual kiss and embraces even from them. When they further come in contact with Nīpa tree\textsuperscript{22} and begin to pluck flowers they feel one sort of sensational enjoyment as if they get pleasure of their husbands and for that they feel shame and shyness\textsuperscript{23}. In this way they come in contact with Tamāla, Śirīṣa, Palāśa etc\textsuperscript{24}: and feel carnal pleasure. They also enjoy the injury of nail pricking of their lovers on their full grown breasts and soft biting on their lips and limbs by black bees. After enjoying a lot, the beautiful flowerplucking women become tired and sweaty due to the scorching heat of summer and to be freed from it they enter in to the water of Kālīṇḍī for a cold bath\textsuperscript{25}. After entering into the water they feel themselves tempted as if they are touched by the body of their dear lovers. Here the poet presents a charming picture by infusing eroticism in this

\begin{thebibliography}{9}
\bibitem{21} BM. 11.17
\bibitem{22} Nīpa- Op. Cit.- P-
\bibitem{23} BM. 11.29
\bibitem{24} Tamāla- White flower of tree xanthochymus pictorius. Palāśa- Blossom of the tree Butea Mronodosa
\bibitem{25} athatālulitaśrīyo nidāghairapanetuṁ vapuṣṭaṁ śramāvasādam. nalināyatalocanānimaṅku vimalebhanusutā jaleśbhileṣuḥ
\end{thebibliography}

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context. The garments from their body begin to slip and they become half nude and even in cold water they feel burning sensation on the spots where the injury due to half moon like-nail marks on their breasts and biting of lips and limbs are made by the lover - like black bees for which they become impatient and tempted. Ponds are abound in lotuses. Fragrance of lotuses has made them mad and to lessen their licentiousness after seeing the amorous smiling of their friends come out of the river in a shyful state and go to their homes after enjoying water sport amorously.

Here we notice the scene of flower plucking and water sports of the rural women where the trees and flowers on the lap of nature become just like the friends of such women who are competitively desiring to go ahead after being engrossed with amorousness.

**Description of the Eve Moon**

Poets like to draw alluring picture of the Sun and the Moon in the course of description of Nature. The Rāmāyaṇa very often sings the glory of dawn, dusk day, night, sun, moon, star, sky etc. The reddish evening is pleased with the touch of the moon, her lover. She opens her eyes and decorates herself with glittering stars. She leaves this sky. At this time the reddish dim lustre of the sun reflects itself through the clouds. The night also

26- avalokyajalaskhalanicolecucamülenakhalakṣma candralekham

ibid. 11.65

27- jalakelimahotsavadānīmupabhūtāiva yosito vabhūvuh. ibid.11-74

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resembles like a young damsel. The stars are her graceful eyes. The beam-
ing moon is her pleasing face. The milky moon sight is her white garment.
In happy thoughts of her husband she is well embellished. Poet Divākara
does not lag behind. In Bhāratāmṛtam the poet also describes that with the
dimming day light, dark tinge of the setting sun and the moon comes for-
ward boldly to expand his kingdom on the sky \(^{28}\). The poet portrays a
charming scene of the moon rise in the eastern direction. On the other hand
it gives panic to the couple of Cakravāka as at the advent of the moon they
are separated from each other.

The sun after moving in all directions during the day time, returns to
the western direction after being fatigued and goes to the western sea for
water soprt \(^{29}\). The moon is an accomplished lover and the evening is his
beloved. Letting aside the cruel darkness with his hands of rays from her
face, he kisses the lily. In his separation, the lily like beloved is weeping in
the form of closing her petals like eyelids and the moon is seen as consol-
ing her. On the contrary the lotus is weeping freely with the humming bees
for the bereavement of the sun, her lover. After the sun sets, the darkness
pervades the earth and seeing such the moon like king comes up from the
western sea boldly to annihilate the gloom and spreads his domain every
where and fearing him the darkness goes away and hides

1- ibid. -12-2
2- vyomavatmani ciramparibhrmannugata śramaivadvişāmpatiḥ. nispaṭajalakeli kautukaśraddhayā payasi paścimānvudheḥ ibid. 12-8

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here and there. To repel the darkness, fire is kindled in every house which resembles the little lustre of the moon beam. All day wanderers retire to their houses after being tired much. Aquatic creatures go into water for rest. Animals stay on the land, birds take shelter in the nest on trees. The dazzling stars twinkle in the sky scattering emeralds (Indranīla) all over the earth. The impenetrable pitchy darkness is defeated by the emitting rays of the stars from the blue sky. The male birds become restless for separation from the female birds. Some times affinity of love apprehends danger for lack of scope which gives the poet and opportunity to describe the genuine feelings and the out burst of the loving hearts, drenched with dreams and desire. The lady (Abhisārikā) being stricken by the arrow of the cupid goes to the lover’s house for union with a great desire. But having seen him in slumber she gets disheartened and itches her ears. In order to make him alert and awake she tinkles her bangles in a rhythmic manner as indication and proposal to the lover to go to the rendezvous, the particular pleasure grove where they both could have their amorous sport. Being unable to give him company due to timidity she leaves the lover to go alone. But seeing the lover absent at the pleasure grove inspite of long awaiting she feels deserted and the whole world seems a vaccume and

30. ibid.- 12-15
31. indranīlamāṇibhūtāle yathā prasāraghasāra viprusāḥ
ibid. 12.19
32. kāntārathinītuyāyīti saṅketām sāṣbhisārikā-(amarakōṣāḥ)
meaningless to her. Night gives immense pleasure to the lovers and due to amoursness they enjoy the night in such a manner which can not be expressed in words. The hearts of simple, bashful and modest maidens are filled with expectancy and they find themselves bitterly afflicted by the cupid in this pleasing atmosphere. The bereaved women search for their lovers in Tāmāla, Kiṃśuka, Kunda etc. and these flowers act like the artists in their life-like drama. By and by the night ends. The Cakravāka couples come together in expectation of union. The Abhisārikās scamper to their homes in the fear of being jeered at if they are seen and recognised by others. The lily starts crying when it sees the moon setting in the western direction where as the lotus smiles at the advent of the sun. The up and down of human life is depicted through the simile given by the poet nicely. The bee-like lover is consoling her that, separation is neither permanent nor transitory.

35. āyātā śayanāntikaṁ varatanūrtkaṇṭhāya vallabhaṁ
   suptaṁ tatravilokyaśātaramanāḥ karṇābhikaṇḍūyanam
   kurvāṅkapatena kaṅkaṇaraṇatākareṇatārena
   nidrābhango niśādanaṁgasamara prastāva nāma
   sāṅketokṛtamupagamyā kāpikuñjaṁ
   nālokya priyatamamatra vipralabhā
tanmadhyannaparamaho vinikṣipanti
vāṣpāmbho jagadapi śūnyamevamene .

BM.12. 71-72

34- ibid. 12-75

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but it is always changing. One should not be perplexed for that 35.

Divākara, while portraying the glamouring picture of various objects of nature conveys rich messages and lessons useful in human life. The delineation of such Eve Moon in 12th canto has become superb among other cantos: here the scenic beauty of the Eve Moon has become alive and he acts as an actor in the life-drama. The animates and inanimates are described in a harmonious way which has become a core point of attraction.

Description of the Dawn

Divākara employs the power of high imagination in fashioning the charming picture of the Dawn in Bāratāmṛtam. Kālidāsa also stands supreme as a magic creator of beauty. His poetic portryal of beauty lies on alluring picture of the Dawn. Before the day break the moon becomes pale at the sight of lovely faces of maidens sleeping at the roofs of white mansions. This is the picture of the dawn 36 when the moon light is diminished. Such type of another beautiful picture of the dawn is also seen in the creation of Kālidāsa 37. Stars disappear at the advent of dawn, the last part of the night takes good bye and the darkness decays and the dawn is just to approach 38. The night which witnesses the amorous sports of human beings

35- ibid. 12.77
36- Rūtusāmṛhāram- 1.9
38- ibid. 14.4
who are excited enough by the flowery arrow of cupid wears a good look and departs at the advent of the dawn. The sloth on the eyelids of lotus has not left yet to welcome the husband like sun. She leaves the bed and becomes ready to receive him with a red eye in suspicion. Sun has ridden the chariot pulled by horses and due to the trampling, reddish dust spreads everywhere creating an enigma of red china rose (Javākusuma)\textsuperscript{39}. The Sun impels the animals like elephants and birds like peacock to go in search of food. Sages kindle sacrificial fire and offer oblation to the gods. After leaving bed, people engaged in day to day affairs. The black bee who has been captivated by the lily and has taken rest after being fatigued by the night long amorous play is now awaken from the elevated breasts of lily at the advent of the sun\textsuperscript{40}. The sun having risen the lotus shows her suspicion about the faithfulness of his character. After seeing his precarious condition, he (sun) does not want to be a part of quarrel and wants to go away far from her. But when he thinks that it is not just to do so, he wants to tolerate it with patience \textsuperscript{41}. Then getting the amorous touch of her lover-sun, she forgets every thing. On the other hand the Cakravāka couple come forward to be united amorously where as Cakravākī is showing her displeasure due to his night long separation from

\textsuperscript{39} Javākusuma- Erythrina indica

\textsuperscript{40} BM. 14.17

\textsuperscript{41} Ibid. 14.25
her. Consequently, their self conceit breaks and they forget the past event and start love-sport. Having seen the union of the Cakravāka couple a thrilling sensation comes in the body of lotus in the pond. As a result, being very much excited the lotus-buds expand their petals to a state of full bloom. The passionate lover black bee, like a paramour being captured in the petals of his beloved lily is set free at the sunrise. Then he sets for his concubine, the lotus for union. But lotus being frustrated with his licentious love with lily fies him not to touch her just as the cursed Cakravāka couple cried bitterly before Rāmacandra for his blessing of reciprocation. Love has got the paramount power to control and infatuate everyone. Then after a long separation the moon arrives. Seeing him the joy of lily knows no bound and she greets her husband with great love and affection. The moon embraces his beloved lily. After getting the amorous touch, her braid looses and the upper garments slip off form her swelled breasts. Her thrilling sensation all over her body makes her play amorously. Having enjoyed the sport with her for the whole night the moon feels very much glad and glamour. But when the eastern sky looks purple giving the indication of the sunrise, he

42- mithunamatanukīdāsaktāṃvilokya rathāṅgayo sarasirabhasādambhōjānāṃ sphuranti cakorākāḥ

ibd. 14.30

43- Ibid 14.35

44- Ibid 14.37
feels numb and nervous to leave his beloved. And this bereavement from his beloved makes him embarrassed. So being frustrated and depressed enough to bear the pangs of separation, he leaves the lily in disgust and sets for the setting summit. It seems as if he is meditating there like an owl sitting idle in the presence of the sun in the cave of a mountain. The sun on the rising hill who annihilates darkness seems like a red ball meant for the damsels to play with. Sun scatters his rays afar across the sky. Sun, the source of light and delight to all the beings of the three worlds seems as spreading his yawn-like rays, sets for the setting hill at the end. Thus Arjuna describes the picturesque scene of the dawn before Kṛṣṇa on the bank of the river Kālindī.

Thus the description of the dawn by Divākara wields undisputed skill which is superior to any other poet in Sanskrit literature, so far as various objects and scenes are concerned in this context.

Nature is eternal and universal. She is omnipresent, omnipotent and omniscient. From ether to nether everywhere she pervades and reigns supreme and no one can surpass her. She has got myriads of divine pictures like Lord Viṣṇu in his cosmic form (Viśvarūpa). Even Sarasvatī, the goddess of learning can not describe her cosmic form, power and prowess. So from time immemorial, beginning from the hermits, the anciant poets and philosophers up to the present have described the nature in their own

45- vihitaviśayāsaṅgatyāgo niviśyaviraktimā
niva giridarīmadhyanī manye tapasyāti kauśikāḥ
ibid. 14.38
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ways. But the description of nature in the BM. Divākara has a new way of expression with a new touch of literary taste and fragrance which is quite superb from his predecessors. The treatment of beauty with delineation of nature is the most attraction of Divākara’s creation and it furnishes evidence of the poet’s power of notable observations of love and attachment to the nature. Description of nature, the forte of sanskrit poets, elaborates the picture of sunrise, sunset, rising moon, seasons, dusk and mountain etc. But Divākara’s attempt to picture the nature abounds animated dialogues enliven by writ and repartee, while the description of black bees, Punnāga trees, Kālindī river etc. with its splendour and gaiety occupying no less than five cantos (X-XIV) is the most alluring narrative of its kind in sanskrit literature. But inspite of the abundance of artificial fancies and conceits and the fondness for ornate word play and obscure learning in shape of giving more eroticism, the poet maintains a high level of immaculate style has been for ages, a rare intellectual, nepotism to the lovers of nature.

**Erotics in Bhāratāmṛtam**

Love is bold and blind and it is prepared for supreme sacrifice. Love is eternal and universal. Love is not only an affair of the senses but also an affair of the spirit. Where there is no love there is nothing. Apart from the irrational beings like birds, beasts and rational animal like human beings even the gods are also in love. Even trees, creepers are pervaded, stimulated and instigated by the passion of love. For that reason almost love is one of the four goals (Puruṣārthacatuṣṭaya) of human beings. It is an instrument of individual and social-re-generation. Starting from
Manu and Śatarūpā or Adam and Eve till today the fountain of love is flowing in male and female by which the cycle of production, creation and generation is going on and on. When this love is meant for gods or souls it becomes bliss but when it is meant for lust or passion it takes the shape of sexual anxiety what makes everything derailed. In the language of literature it is known as eroticism or the Erotic sentiment (Śṛṅgāra Rasa). The aim of eroticism is to create a pleasurable harmony between men and women. The poetry basing on love or eroticism occupies a dominant place in literature and has attracted many a poets like Kālidāsa, Śrīharṣa, Vāṇabhaṭṭa, Suvandhu etc. Our poet Divākara does not lag behind it and he has depicted a grand and charming flow of eroticism in his Bhāratāmṛtam.

Ṛg Veda, the sacred book of the Indo-Aryan community deals with love episodes. In Dialogue hymns (Samvāda Śūkta) of Pururavā Urvaśī⁴⁶, Yama Yami⁴⁷, Uṣā Śūkta⁴⁸ we find the treatment of love in a pleasant manner. In this first treatise we meet with the theme of love treated in a beautiful way.

In Sanskrit classical literature we find the rhythm of eroticism in the Kālidāsa’s Meghadūtam, Abhijñānaśākuntalam, Rūṣaṃhāram, Raghuvamśam and Kuṇārasambhavam etc. Kālidāsa stands as an extraordinary creator of erotic literature which is beyond compari

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⁴⁶. Ṛv- X. 95.2
⁴⁷. Ibid-X. 95.15
⁴⁸. Ibid-V. 80.5
son. Śrīharṣa in his Naiśadha Caritam has displayed a magnificent description of eroticism both in union and separation of love (Sambhoga and Vipralambha). Vāṇabhaṭṭa in his best of creation Kādamvarī has excelled in delineating the separation is love and in the portrayal beauty of Kādamvarī. Suvandhu in his Vāśavadattā has also described the sense of eroticism of Kandarpaketu and Vāśavadattā in a luxuriant way. In this way if we take an internal vision of sanskrit literature almost all the poets have done much excellence in the field of eroticism.

Divākara’s Concept of Beauty and Eroticism

Divākara presents a vivid description of beauty in Bhāratāmṛtam. His beauty is infinitely superior to the creation of other poets of sankrit literature. His beauty blossoms in full grandeur in the field of love. It embellishes even the dry atmosphere. It has been started mainly form first canto to fourteenth canto of the Bhāratāmṛta. In first canto, the beauty of Urvasī has infatuated Pururavas. She has been brought even from heaven to the earth by our poet 49. The love of Pururavas and Urvasī continues but the damsels of the heaven does not stay with Pururavas for a long time. Consequently she leaves Pururavas as he can not keep all the conditions in tact and in her separation king Pururavas becomes suffocated which proves the heart of women as very cruel and rude. Though such type of scene is seen in the Rg veda but poet Divākara has delineated it in another manner where he has displayed his poetic talent there of. Love and attachment is such a

49. BM. 1.13
thing that it makes one tempted and he becomes a prey to that what has been seen in Pururavas. Though he is a valorous king having more name and fame yet he has been compelled by the circumstances to think of what is real and unreal. Love is so invincible that it unites a damsel with a mortal which is reflected in Bhāratāmṛtam. By her union with Pururavas Urvaśī gets Āyus from this king like the Daughter of mountain gets Kārtikeya from Śiva, Śacī gets Jayanta form the Lord of heaven and Rohinī gets Budha from Candra. Then another king of the Lunnar dynasty famous as Yayāti is also seen fallen in the trap of love of Śarmiśṭhā, the daughter of king Vṛṣaparvan. She is like a full blown forked lightning slipped from the sky and attracts the king (Yayāti) by her lustre of body. Poet Divākara describes the lust of the king in a very descent manner that being desired with lust by her (Śarmiśṭhā) like poor one in secret, the king, expert in the injunctions of love marriage (Gāndharva vīvāha), thinking of the fruitfulness of the seasons, fixes his love-stricken mind in her. Love is like an alchoholic drink which maddens the lovers not to reflect upon his own position, power and personality to quench his sexual thrisths. Having seen the virgin Śarmiśṭhā, a paragon of beauty, he asks her love and to hand her in love marriage without any hesitation though he knows well Śarmiśṭhā is no other than a maid to his consort Devayānī. With her consent both of them get united and beget three sons namely Dundu, Anu and Puru. The art

50. ibid. 1.15
51. ibid. 1.28

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of describing the beauty of the kings like the art of description of poet Kalidāsa in Rāghuvaṁśam and Kumārasambhavam etc. After being contaminated with the virus of love how one forgets everything and becomes a puppet in the hand of love, is seen in the context of transferring the old age of Yayāti to his younger son Puru to enjoy sensual pleasures favourable to his mind. Seeing such the king Saṃyāti, an embodiment of Kāma the minds and bodies of deer eyed thrill out of amour which has been depicted in a magnificent manner by Divākara. Generally rational and sophisticated beings like the humans, being disgusted with pain and pathos in their old age want salvation to escape from the dungeon of rebirth. But Akrodhana, a king of the lunar dynasty as described in the BM. is an exception to it. To him, love is everything, in other words ‘Life thy name is love and enjoyment’ has been described in the pen of the poet Divākara. King Akrodhana gladly longs for the love with heavenly damsels even at the cost of his life and abandonment of plenty and plethora of the earth and sets for heaven leaving his kingdom under the dominion of his son Devātithi and on the other hand his son has been seen sported with Rājalakṣmī (Royal fortune) amorously. In the beginning of the second canto of BM. we are attracted with impulsiveness of blooming youth and masculine charm of king Duṣyanta which infatuate even the divine damsles and female snakes. Even cleaving the earth the female snakes do not perceive him and the damsels

52. ibid. 1.31

53. ibid. 1.67
consider themselves unfortunate as approaching him even they can not enjoy carnally to king Duṣyanta\textsuperscript{54}. Again we notice that Divākara is tempted to deal with the passion of love between Duṣyanta and Sakuntalā in a grandeur. It is based on the physical attraction but consequently elevated to true love, based on ethical beauty and spirit and understanding. Sakunatalā, the adopted daughter of sage Kaṇva, inherits beauty and light-heartedness from her celestial mother and patience and forgivingness from her sage father. Her beauty is a celestial creation. At the out set of love, Sakuntalā has been seen as delighted by the mild speech of the king (Duṣyanta) and comes out of the hermitage like a pea-hen by the sound of the cloud\textsuperscript{55}. In the courtyard of love, the lover gets utmost pleasure and he sees, smells, hears and as like anything of him vice-versa. They become anxious, hopeful to gain him or her. Lover thinks his beloved as the treasure of beauty, her waist looks to him as slender, her face attracts him as blooming flower and so on and he becomes everything to her. Her hair seems dark blue chowrie on the notched extremity of bow having a semblance of golden bow of the cupid desiring to conquer the earth of love and passion. Her glistening row of long hairs appears as a ladder made of green sapphire of the cupid desiring to ascend the naturally elevated breasts like the golden mountain\textsuperscript{56}. Being fascinated by the physical beauty of

\textsuperscript{54} ibid. 2.15
\textsuperscript{55} ibid. 2.27
\textsuperscript{56} ibid. 2.31

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Duṣyanta, Divākāra’s Śākuntalā does not feel shame to say with drooped face that what is the use of having her elevated and round breasts without being enjoyed by her lover. The hips of the lady look like a suitable place for shooting arrows of the cupid and of which end is not seen by the independently moving youthful glances like deer. The sluggish gait of beautiful women are ascribed with all other glories what they have in a very descent manner. Śākuntalā, a lady having curled hair and attractive feet which are adorned with nail like flowers owing to their winning of tender leaves and lotuses and again imitating the motion of swans is to be swooned by any one⁵⁷. Beholding such handsome king, Śākuntalā forgets her position and stability, but smiling a little with a bowing face indicates that her mind has already become the target of the arrows of the cupid as a result her upper garment slips off and she becomes shameless and requests her lover to be the adorer of the hermitage⁵⁸. Seeing the enchanting beauty of Śākuntalā love sprouts in the mind of Duṣyanta deeply and he falls a victim to her sylvan beauty. Amorous talks start, the beloved introduces herself, describing the story of her birth without any hesitation. Once her mother Menakā like the steady lightning with her body, what conquers gold by her lustures having beautiful sweet lips like the stream of mead going near to Viśvāmitra with soft sound anklets, sings a song of spell of cupid in fifth note. Being lulled by that song the meditation of Kauśika

⁵⁷. ibid. 2.33
⁵⁸. ibid. 2.40
(Viśvāmitra) interrupts and he casts his opened eyes on Menakā. Then the cupid makes him stupified by her, as if his own power. This amorous scene of Menakā and Viśvāmitra has been drawn in an erotic trope by the poet in a very impressive manner, presenting a metaphor that by whom (the cupid) even Bhava (Śiva) becomes half-male and half-female (Arddhanārīśvara) what wonder is there in his excitement like that! 59. Forgetting the result of penance, he embraces her firmly not only by thrilling eyes, rather by divinely pressing the breasts with the hands. Woman is a special creation of god. She has self conceit mixed with shame and can do and undo anything to the man by the power of her sex. When she (Menakā) has been touched lustfully by Viśvāmitra she does not forget to protest but being engrossed in the ocean of infatuation, sage like Viśvāmitra drowns in amour and enjoys her for a thousand years. Because with regards to sensual enjoyments there is no judiciousness. But their love does not exist for a long time. Considering the interruption of sacrificial ordiances Viśvāmitra does not want to be indulged further in sensual pleasure and is seen as enraged firecely and consequently says go ..... go and forshakes her. Menakā being self conscious with fearfulness leaves Viśvāmitra at once. Being trembled with fear Menakā goes to heaven hastily and she can not see her (Śakuntalā’s) falling down on the earth owing to the affliction of the sage. Later on she is brought up by the great royal sage Kaṇva like his daughter. Such thrilling story creates a sensation to Duṣyanta and being

59. BM. 2.46
afflicted by the cupid he desires to get the artificial cooling for ever by
immersing in her nectar like coition\textsuperscript{60}. It is true that either fortitude or bashfulness acts like an anchor from destracting the path of family practice on the part of woman. It is not strange at all as the cupid makes the person in love swoon and impertinent. Then both of them at the same moment start amorous sport confidently as there is no delaying as to external pleasure of the youth whose hearts are closely attached to each other. She (Śakuntalā), adept in the knowledge of cupid by offering bloosoming smiles, nectar like lips and her body completly, enjoys Duṣyanta. Being satisfied with the passion of love sport the king having deposited his own virile semen in the womb of Śakuntalā, departs. The poet employes the situation of separation of two hearts in a very romantic way by the application of simile. The king leaving that beautiful lady having the face like that of the moon goes with a view to embrace the Rājalakṣmī like that of the essence of lily leaves with a desire to be united with the lotus. Though this sort of similar scene is parallel with the story of Mahābhārata and Abhijñāna śākuntalam but the art of description basing on eroticism is quite impressive. The poet knows it well that without separation enjoyment can not cater full satisfaction\textsuperscript{61}.

\textsuperscript{60} BM. 2-55

\textsuperscript{61} See also

\texttt{navinā vipralambhena Sambhogapuṣṭimāṣnute/}
\texttt{kaśāyite hi vastrādau bhūyan rāgo vivarddhate.}//

Quoted by Viśvanātha in Sāhityadarpaṇa Chapter-III-P-194

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The husband and wife lead a separate life for a long time without remorse. They suffer from the anguish of separation in silence. In course of time she has been destined with a son and she appears before her husband Duṣyanta but she is humiliated for rejection as a wife by her own Lord. All her ambitions and dreams swept away at a stroke. With patience and grace, she suffers there. She wins back both, her husband and son in a great pleasure. Her chastity has been proved by the aerial voice. She is accepted by her lord as the second Rājalakṣmī. Here the poet elevates the scene of separation into union as separation gives more gratification when it smells the fragrance of union.

Divākara, the poet of eroticism has again endeavoured to flow the fountain of romanticism by ascribing the handsomeness of Bharata, the son of Duṣyanta whose amorous beauty has attracted the women living in the city in bewilderment who become anxious for amorous wantonness and their dreams remain in dreams as they cannot satisfy their extreme eagerness of union with him but the cupid burns them in the fire of separation for long. This matter is erotically delineated through antithetic sentiment (Virodhaḥḥāsa) in a very romantic way by Divākara. The beautiful women having attractive hips and grieving for separation think how to drink his (Bharata’s) lips and how can they have the pleasure of embracing him and they fix their love lorn mind on him. The exquisite

62. BM. 2.69
delineation of this feeling is the characteristic feature of his composition and Divākara is marked as an accomplished master in the demonstration of this art. It is also a significant fact to note that instead of presenting all gamuts of love lorn feeling and instincts: such as keen desire for union and pathos of separation of lovers with beloveds and vice-versa. Divākara observes very minutely and realises the value and character of his/her passion. So he concentrates his full attention in its delineation. Then again the poet draws the attention of us to a certain lustful lady having golden complexion like the steady lustre of lightning and a maintained curling lock of soft hair associated with black bees that are attracted by the fragrance of her breath and possessing an enchanting forehead like that of the half-moon, observer of different amorous gestures. By the colour of eroticism our poet has tempted to paint her in another way that is with her quivering side long glance, skill in the art of amorous play and uncommon glamour to win the heavenly damsels as well as to flutter the patience of ascetic hearts. She is not only glamorous in beauty but also amusing like a blossom star in the sky and proficient in the art of amorous sport of the cupid and beholding whom king Saṃvaraṇa being snared by her exciting beauty requests her to entrust her enamoured mind on him. But Divākara harmonises idealism and chastity with goodness and beauty by portraying her to answer that she is Tapaṭī, daughter of Sun who can not be positive with his proposal of her own accord. Timidity and bashfulness are the embellishments

63. ibid. 3.14
of women by which they are seen as modest and virtuous. After negating so distinctly to the sovereign king, Tapatī becomes frightened and disappears suddenly in the dense forest. The king loses interest and concentration in anything and plunges in anguish after being bereaved of Tapatī, who is like the lively banner of victory of the god of love, ridicules the golden creeper by her body who increases anxiety in his memory. The mental status of king Saṃvaraṇa has been depicted dexterously by Divākara. The king, being love smitten and engrossed in the nectar like recollection of the beauty of Tapatī, possesses an insipid heart for which he becomes love sick and follows her. Then his endless mental agony tops by the intermediatorship of sage Vaśiśṭha by whom he becomes successful to get the virtuous daughter of Sun and later on being pleased with the proposal, Sun offers his beloved daughter to Saṃvaraṇa as per Vedic injunctions. Discarding other sentiments Saṃvaraṇa enjoys Tapatī for long with the sentiment of love. As a token of their love and union a son namely Kuru takes birth. Then again the fountain of eroticism flows from tenth canto to fourteenth canto of the Bhāratāmṛta, in the matter of description of the seasons, the plucking of flowers and water sports, the eve moon, pleasure in drinking liquor like honey, the dawn etc.

Love is a sensual passion of living beings which rises by physical loveliness, craves a physical satisfaction and is consummated after satisfaction

64. ibid. 3.20
65. ibid 3.32
of union. Divākara has displayed explicitly the art of expression of such flow of eroticism in love. Love, being physical in nature, can be satisfied even in absence of mutual feeling of each other. Some times marriage is the corporal union of lovers where as it is not emotional. This type of passionate love does not require the harmony of inner feelings. No obstacle can damp its harmony. As a mortal death is certain but death may separate lovers physically but is unable to disjoin them heartly, who are animated by ideals of true love. Thus, love is an abiding sentiments of heart which paves the way to man’s ennoblement. Divākara’s heroines get the opportunity to be united with their heroes but sometimes they banish passion by suffering from bereftment. Such type of conjecture of eroticism is immensely available in the creations of Kālidāsa, Āsvaghoṣa, Bhāravi and Śrīharṣa etc. and Divākara is indebted to them but Divākara has coloured that in different colour which is very note worthy and examplary to other poets of later ages. The erotic lovers find no place to be hungry if they enter into the ocean of love that is Bhāratāmṛtam. Once a dip into it is made it is more than sufficient. In the context of description of seasons the poet has delineated the beauties of the various aspects of seasons on the lap of nature. Though there is many a characters seen in Bhāratāmṛtam but the poet selects and prefers Arjuna to send him to go to Khāṇḍava forest with the company of Śrīkṛṣṇa who has the lover’s heart to observe the panorama of different seasons and can be able to narrate such scenes to Śrīkṛṣṇa, a lover of beauty of nature also. The poet creates a poetic sentiment in him and he humanizes the aspects of nature and appreciates the glimpse of natural environment of
Khāṇḍava forest and elucidates the picture erotically to Śrīkrṣṇa. He is infatuated by the natural phenomenon of the forest and saying that not only the animates but also the inanimates are enshrined with divine beauty as if almighty god has created it with a keen desire to observe it. His adeptness proves his reality by heaping all the beauties concentrated altogether. He deals in details with the cycle of seasons beginning from this spring up to the winter in the solitary woods of Khāṇḍava alluringly. The vernal season produces enormously exciting effect upon living beings. This season rouses love in the heart of blooming youths and the lovers are attracted by the lustful dalliance of the beloveds. Even the animal and vegetative worlds do not remain unaffected. Being charged with love the black bee comes repeatedly to lotus which makes her thrill and bashful amorously as a new bride becomes before her groom. The poet is tempted to describe the nature by making it coloured with the pollen of Nāgeśvara which scatter purple colour on Yamunā river as Kuṅkuma (saffron) falls off from the pitcher like breasts of Gaurī, which is completly a new conjecture.

66. janāsi priyasakha jaṅgamaṁsthiramvā yat kiṁcijjagati vanetadatra kṛṣṇam ekatra svakṛti didṛkṣayā vidhātā nirmāyāhitameva satyamāviratsi.

ibid. 10.15

67. ibid 10.16

68. ibid 10.24

69. Nāgeśvara-pongamia Glabra

70. Kuṅkuma- the pollen of flower crocus sativus

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of his artistic skill\textsuperscript{71}. At the advent of spring black bees hum boisterously, the cuckoo coos in the blossoms of mango groves which gives much pain to the love smitten hearts though the melodious cooing of the cuckoo pleases all. The cupid has bloomed a lots of Śāl flowers in order to make the season extremely delightful as well as rutting to the animals for amor by making his bow endowed with sixth flower in the place of five flowers as he feels five flowers in the arrow are not sufficient\textsuperscript{72}. Then comes summer. In summer the evenings are pleasant but the days are not resplendent. By the scorching heat of the sun, the pang of cupid makes the lovers perplexed and due to severe heat they like to have rest under soothing boughs of trees or at the bank of rivers where breeze comes with cool moisture due to without sexual relation with their beloveds what exhausts their endurance. Then rainy season plays an important role in the life of lovers. The sojourners are returning home in expectation of union with their beloveds. The cranes are rushing happily to the clouds. The rain provides unbounded pleasure to the couple in their separation. After the rains, comes autumn. The white Kāśa flowers\textsuperscript{73}, the full bloom lotus and the cacklings of the swans with the ripen Śāli corns make the nature horripulated and

\textsuperscript{71} vikasita karikesara prasūnaprasīta parāgabhareṇa śiṃcan śrīḥ
vahati saridasāniḥāpi gaurīkucaekalaśa cyuta kuṅkumāṅka śobhām
BM. 10.27

\textsuperscript{72} ibid. 10.38

\textsuperscript{73} Kāśa- Saccharum spontaneum.
amorous. Poet Divākara describes the autumn as a beautiful young maiden and she is observing the noisy humming bees in Śālī shoots minutely. Seeing the Śālī crops in the stage of conceive the maid plougher thrills in amorousness74. The dewy season follows the autumn with its charm Divākara delineates the dewy with the winter season in a romantic way which is almost different from other Sanskrit poets. Day becomes shorter than night but Divākara says in BM. that night is made longer for the sweet observance of amorous sports of the youths by the destiny on the contrary night pains the Cakravāka couple for their dolorous life in bereavement75. With ardent love the youths go to their beloveds to take shelter in the roly-poly breasts for warmth and to enjoy the charm of winter and so also to avoid the coolness of severe winter76.

In this way the poet has portrayed the scenic beauty of different seasons on the lap of nature erotically but it has become superb and picturesque in nature what proves the erotic mind and skilled craftsmanship of the poet.

74. alokyasāli kulaṃkulaṭīṃ nīdhāte cetaścirāṃ kalaya hālikālikānām.
    BM. 10.75

75. yūnāmanāṅgotsavālaśāṇāṃ bhavanti bhāgyena diśāvisālāḥ kiṃca nīsaṃ kokavihaṅga mānā nīhāpabhūmnā divasādrasanti.
    ibid. 10.77

76. ibid- 10.81

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Just as the sun scatters his radiant rays with growth of the day our poet like wise exhibits his masterly skill in description of eros in the eleventh canto in context of the description of flower plucking and water sport (Puṣpāvacayajalakrīḍā Vaṇṇanam) soon after the inunduation of romantic flow of sense described earlier. The beautiful flower plucking women look like fragrant flowers which have been bloomed in the imaginary eyes of the poet in different corners. The bees being attracted with their enchantment kiss them on the very spots of their rosy lips and fleshy breasts which are marked with toooth bites and half moon like nail pricks due to erotic enjoyment with their husbands and these are again happened by the top of sharp thorns.

Then the poet unfolds the charming beauty of flower plucking rustic women describing them having possessed heavy, thick and fleshy thighs and pitcher like outburst breast which make them slow and steady to move. The dews fallen on their lotus like faces and breasts imitate like pearls when they are reflected by the rays of the sun. In course of plucking of flowers their braids are of loosen and black bees are tempted to ascend on them. By and by they become tired and sweatened by coming in contact with the erotic elements of nature like black bees and different

77. daṇanakṣatayoṣdhatte dvirephaṁnakhaḷekāḥ kuṇayōścakauṇāḥ takāgraiḥ
punaroṁpadam  vidiṣyāntā  vanitāṁ  lalitācaṇīḥ vīhāre.
BM.-11.41

78. madhuṣīkaṇaṁ kṛṣṇaメント mukhāvjeśkacakṛṣṇaṁ laghumauktikā  vabhāsan.
ibid.-11.44
flowers like Palāśa, Navamallikā, Kunda etc. They want to have water sports to deteriorate the heat of cupid. To describe the erotic scene lively the poet sends them to Kālindī to have their erotic games with black bees and lotus. The hillarious touch of lotus in Kālindī creates passionate sensitivity like that of their dear husbands and with great amour they forget their own state and stability. The uppergarments of a flower plucking woman slip off her body in water which diposes half nakedness of her body and it is marked by the fellow pluckers eagerly. Having seen the spots of half moon like-nail pricking on her very breasts the co-women comment out of zest and hearing it the lotus like-face of the woman fades shily and she gets aside and goes to a beautiful lotus. Infatuated by the beauty of the lotus that flower plucking woman tempts to pluck it but the black bee engaged in sipping honey of the lotus gets hindered and comes out of it. Mistaking the deer eyed woman’s face to be a lotus, it passionately touches her pitcher like elevated breasts incessantly79. Seeing such erotic scene the fellow pluckers feel themselves heated though they are in the cold water of Kālindī. The black bee, the lotus and the green water of Kālindī make the flower plucking women excited and shily, they come out of water sport of Kālindī.

After the flowing of eroticism in eleventh canto again the over flowing of the same is seen in the twelveth canto namely “the description of Eve moon” where we are enlightened enough to be plunged in the eroticism

79. caladeṇādṛśaḥ kucābhidhāno kalaśau saspṛhasprṣadvilāśī. BM.-11.66
in the light of twinkling stars and Eve moon. The Eve moon comes as a boisterous hero whose heroine is evening who is bedecked with stars like ornaments to allure her lover like moon. His light in the sky with a lusterous beam proffers erotic sensation to the livings except the Cakravāka couple who are then in a state of separation. Another scene of separation occurs in the context of the sun and the lotus that in the grief of separation of the sun (her lover) she cries openly by her closing petals in the humming voice of the bee captivated in the bud. Then the poet alludes the character of black bee as a lecher. It is the natural tendency of the guileful bee to enjoy one after another beloved according to his sweet will and desire up to his most satisfaction as a lewd. At the rising of Eve moon the lotus fades and loses her youthful charm and on the other hand the lily who is in a delicate state of full bloom of youth attracts the bee who eschewing the lotus, advances to lily in expectation of union with her. Then the lily-like beloved welcomes her lover-like bee smilingly and she makes the bee captive and enjoy night long amorous play. Her joy knows no bound. On the contrary the mournful cry of Cakravāka couple flow a flow of pathos after being separated from each other at the advent of moon. But moon does not forget to show his compassion to them by scattering day like white beam as to pacify their sufferings by which they are deluged for a while and stop

80. vallabhasya virahādvivasvataḥ kośavaddhavikalālikūjitaiḥ
muktakaṇṭhamiva roditismasā mīlītvjanayanā sarojinī.

BM.-12.11

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crying (12.30). The pang of separation in matters of eros both in nature and living beings provides much satiety to the readers in the BM. The stream of eroticism has a special charm in it when the readers come through the lady (Abhisarkā) after the description of love and separation of Cakravāka, lily, lotus, the sun and the moon. It is described such in a factual manner that the readers think that the feelings, emotions, passions and their love-instincts are the same in their day-to-day life like that of the lovers which Diwākara represents philosophically. The day wanderers after a long separation from their wives return home in expectancy of amorous sports with their wives on the advent of eve moon, like wise an Abhisarkā being stricken by the arrows of cupid sets for the lover to fulfil her carnal desire. At the deep of night she goes licentiously and cautiously lest any one might detect her. But to her utter misfortune the lover is asleep. So tactfully she creates a tinkling sound by means of her bangles to awake and alert her lover for union. And she gives indication for his arousal to go to the pleasure grove, prescheduled to enjoy sexual love to their hearts content. Then she leaves for the rendezvous alone with the aspiration to enjoy amorous sports. But it is her ill-luck. After a long awaiting for her lover and realising the lover's sure absence the lady love is disheartened and she feels the world a loathe and meaningless for her and her ecstatic dreams are turned to day dreams (12.72). Thus poet Diwākara wants to prove that the ladies are more proficient in love affairs than that of the males.

The thirteenth canto in the BM. dazzles like the most luminous morning star in the sky and lustures like a crest jewel of eroticism on the forehead
of a vivacious virgin. It is because the canto has got some specialities which we do not find in the pervious cantos so lusciously. And that is the description of love and eroticism in which the human beings are indulged and intoxicated by it. The poet describes delicate scene of the moonlit night, compared to a gorgeous woman who infatuates both celestial and mundane beings like moon, lily, lotus, Cakravāka and black bee etc. in the wizardical enchantment of amours. So how could a philogynous poet like Divākara leave the feelings and emotions of human beings who are the creators of core of love and amour? Thus the present canto namely Madhupānaratavarṇanam in connection with description of love and eros in the BM. stands like a mile-stone where the poet crystallises eros in the blazing fire of sexual lust of the youths, intoxicated with wine like love.

Love or wine infatutes not only the youths but also fascinates the flowers and bee as a whole with much addiction. The black bees being tempted much by the sweet fragrance of flowers starts to sip the honey as well as the youthful lover tempted by the flower fragrant beloved starts drinking her love like spirituous wine. As a result sweating and excitement appear out of ardent desire of the ladies. Both sexes are seen as afflicted by the arrows of flower bowed God. Then he goes to the ladies with great sexual instinct to sip the nectar like lips\(^{81}\). To make her more tempted she offers

\[^{81}\text{niśkramyam pramodānāmoṣṭhapānatakasya yuvāṇaḥ}\]

BM.-13.04

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more wine to him out of great sexual passion. The interexchange of cheers between them is seen and being drunken the beloved loses her sense of modesty and out of lust she sleeps on the chest of her lover and her dormant erotic instinct rouses to a high degree. The lady love being exhilarated enough with the fire of love kisses the lover on all his sensitive organs and forgets her own existence and the sense of rationality. The simple lady (Mugdhā) instantly becomes annoyed when she discovers her own image in the wine pot (Casaka) and mistakes to be of some other lady and is ridiculed by her lover. Similarly poet Divākara gives a topsyturvy description of the lover who startles to see his own image on the wine pot whom he thinks to be another paramour of his beloved. But he comes to his senses when he is laughed at by his beloved for such stupidity of giddiness caused by excessive drink (13.18). After being intoxicated, both of them are engaged in different amorous activities. When the lover embraces the lady love with her breasts deeply pressed, he unties her strongly bound waist line and embraces her with amour by his hands through her armpits and

82. arpitam sviyamanenasutośadasavam viśidanamugdhe.

BM.-13.08

83. tannipīya madhuraṃ tovyikānte kāntavakṣasi sukhaṃ śayitāyām.

ibid.-13.09

84. samvilokya caśake prativimvaṇjānati prativadhūrivamugdhā
tatksānaṃ vimukhatāṃ kalayanti parāyarambhīhasatā dayitena.

ibid.-13.14

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some how she manages to hold her falling waist line\textsuperscript{85}. The lady love is overjoyed and she offers herself completely to her lover to be one with him. Her whole body is thrilled getting the warm touch of her lover and the pleasure of which is reflected in her bashful eyes\textsuperscript{(13.54)}. The lover, on the other hand does not hesitate to loosen her waist line clothes and presses hard her pitcher like breasts to get more amorous pleasure. Being pressed incessantly by the hands of the lover, her breasts do not stoop down rather remain firm and pointed\textsuperscript{86}. Out of excess amour the lover bites her lips and cheeks, pricks nails on her bosoms, tickles her navel and armpits and kisses and embraces her creeper like soft body too hard to show his masculinity which is quite proper at the time of amorous sport but it is painful in other times \textsuperscript{87}. In this way the ‘amorous pleasure’, a creation of the couple’s union takes her place amidst these two and the couple get lost into deep state of slumber due to amorous fatigue and the colourful dreaming night takes good-bye leaving a sweet past in memory of the lovers and with the passing of night, the moon sets for the western sea. After the portrayal

\textsuperscript{85.} ekameva vijane drגדhanिवि vandhamocanamajयatayata niिवि.
\textsuperscript{BM.-13.49}

\textsuperscript{86.} namratाnkucayuganna jagाhe tuङगatा hi mahatामavilaङ्गhा.
\textsuperscript{ibid.-13.55}

\textsuperscript{87.} muशितदानanakh pakṣatadataksataκṣodanāni sudṛशāम puरuषारथह
duङ्गahānyapi parairatibhaturvaiparितalitohiviliसह.
\textsuperscript{ibid.-13.64}
of eroticism in an irresistible charm by making the night colourful in the presence of delicate moon, again the poet draws the dawn as a pivot of eros on the lap of nature in the pavilion of fourteenth canto namely ‘Prabhātavarṇanam’. Before the advent of the dawn, the moon with his beloved night has been enjoying the nature amorously but when the dawn comes the darkness is repelled slowly and steadily. Divākara, a great lover of eroticism has painted this situation in a different colour that with a desire to conquer the world, the flower -bowed cupid has appointed the night as witness of him and the night who extinguishes the anguish of lasciviousness of the gazelled eyeds becomes feeble and the morning is dawaned like a lady that is exhausted long after being engaged in love-sports.88

The sunrise is a common description seen in sanskrit literature. But this scene which we find in the BM. described in the sharpened pen of the poet Divākara is uncommon and extraordinarily licentious. In this context we remind of Divākara when he describes the sunrise. The lady love vehemently and repeatedly objects the unpleasant and artificial sexual pose of the lover at the time of sexual love -sports. But having seen the reluctance of the lover she gets furious and the outer corner of her eyes looks very red and the splendour of which is seen in the sun in the eastern sky at the time

\[ \text{kusumadhanuṣo viśvaṇjetuḥ parākrasāksinī} \\
\text{kṣaṇaiva rā tikṛīdābhājīṁ vibhāti vibhāvarī.} \]

BM: 14.02

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of sunrise\textsuperscript{89}. Drinking and drinking the wine like nectarly moonbeam at night to forget about the depression of separation, the bereft Cakravāka now is enlivened to have his union with the Cakravākī on the sands. Like wise the bee captivated in the lotus buds becomes free when the petals of buds opens in the dawn and out of gratitude he (bee) eulogises the dawn by means of his humming. Having seen the sun in the eastern horizen the Cakravāka couples wellversed in the art of love in parting and parting with each other, give up their griefs of separation and they are now seen enamoured\textsuperscript{90}. Then the dawn approaches with its company, the breeze. Dawn scatters light where as breeze gives delight which is beautifully illustrated by the poet in the BM. The cool breeze in the dawn removes the sweating drops caused by excessive amorous sports, look like a pearl garland on her pitcher like-breasts and touches with continence to the lotus buds just as a lover approaches his beloved\textsuperscript{91}. With the rythm of the growth of the day the dawn matures and the sun scatters his red and radiant rays vehemently accross the sky by which various changes occur. The dawn creates erotic

\begin{verbatim}
89. priyatama ratikṝdā vandhe virodhitayāṁ bhṝsam
    kupita yuvatīnetropāntekṣitairiva lohinī.
        BM. 14.04
90. virahavidhurāḥ kokaḥśokaṁ jahāti śanaiḥ śanaiḥ. ibid. 14.08
91. ayamapaharanteṅākṣīnāṁ ratiśrama niḥṣṛtāḥ
    kucakalaśato muktādāmaśriyo jalavipruṣah.
        ibid. 14.17
\end{verbatim}
sensations in the bees, Cakravāka couples and swans for erotic union with their lovers which are not only seen but also heartily felt by the lotus buds and out of erotic thrillings the lotus buds start blooming. After exhibiting such heroic role in the matter of erotic pleasure, the poet cogitates to not to render it plausible to continue his dominion in amorous domain for which he likes to send him to his abode. The mighty pen of Divākara delineates it that seeing another woman with her husband just a wife gets eritted and strikes her lac-painted feet upon the earth and looks redden with anger in her eyes such red colour is seen in the setting sun who starts his return journey to the western summit.

In this way making the different elements of nature as the partisans of erotic drama Divākara has displayed a lively erotic scene by seeing which all the audience like readers are as if stuffed and startled in eros and plunged in the ocean of erotic sentiment.

Nature is divine. On the lap of whose the livings and non-livings have

92. mithunamatanukriḍāsaktam vilokyarathāṅgayoh
sarasirabhasādbhojānāṁ sphuranticakorakāḥ.
BM. 14.29

93. priyamupagatam sampāsyantāḥ purah pratikāminī
caraṇavīgalallākṣā lakṣmī kṛtālikāñchanam
vimalaṁahasoraksṇo rāgaḥ sakopi tadubhavaḥ
nūnaṁvrajati paścimācalam bhānuḥ dadhatya raktimām.
ibid. 14.41

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their existance and extincts. Nature is all pervading, a fostering mother who is calm and quite in nature and beautiful and serene in vision. Being embellished by the elements of her own embellishments like sun, moon, stars, forests, mountains, rivers and flowers etc. again she becomes a beautiful enchantress by the poetical ornaments and attracts all by her vivacious beauty. Nature all in one is an emodiment of truth, beauty and bliss (Satyam Śivam Sundaram). In English literature we remind of John Keats, a famous poet of nature, in his popular maxims where he cites in-

"Beauty is Truth and Truth Beauty,-that is all
Ye known on earth, and all ye need to know".

(The ode on Grecian urn- John Keats)

Almost all poets in every literature are in equilibrium state to glorify the beauty of nature but Divākara’s treatment of nature is intrinsically different to a moderate degree. The visible world for Divākara meant chiefly the world of nature where sun, moon, lily, lotus, Śāl tree, Kālindī river and Khāṇḍava forest etc. have become his characters which are described magnificently.

Love’s Play

BM. is inundated with the flow of different sentiments like Śṛṅgāra, Vīra, Bhayānaka, Hāsya, Karuṇa etc. but mainly from 1st canto to 14th canto there is the fountaining of eroticism (Śṛṅgāra) which has been stated earlier. Now we may categorise the eroticism by concentrating it into the love’s play and the stages of love in general. Erotic (love) is the
first sentiment from which other sentiments have been sprung up and it makes the Kāvyā alluring and heart-touching.

Divākara sketches the love's play of black bees, Cakravāka couple and generally of the lovers following mainly the precept of Vātsāyana, the exponent of erotic science (Kāmasūtra). First sweating and horripilation appear out of erotic desire of the ladies. From the conversation between a lady-love and her friend the poet narrates the state of a Khaṇḍitā (Jealous) Nāyikā. Sudden approach of the husband interrupts the long felt waiting of the ladies. The poet tempts to find out a scope of delineating (Śṛṅgāra) following the instruction of Vātsāyana. Vātsāyana divides 'Rata' (love's play) as external and internal (rataḥ vāhyarantaśca vidhāh). The poet first describes the kissing, embracing, nailpricking and tooth biting etc. which are the symptoms of external love sport. Thereafter comes the internal rata. In apex of passion movements of half closed eyes, utterances indicating pleasures, untieing of waistline clothes, disclosure of half breasts etc. bring the union of the pairs to the full satisfaction. Then drinking starts. Eyes of the beloveds become red. Lovers as well as beloveds start amorous play. Due to excessive drinking both sexes lose their own state and stability. Beloved sleeps on the chest of the lover. So rata in various postures starts with double intensity. The night comes to an end. All the dalliances

94. āgata anupagṛhya vallabhaṁ dūtikāṁ vidhumukhī vilokayat
   BM.- 12.32

95. ibid. 13.9. P-

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of the beloveds become the out-bursts of their loving hearts and they give the poet an opportunity to describe their genuine feelings.

**Stages of Love**

Ten stages of love have been enumerated in the *Kāmasūtra* of Vātsāyana. They are (i) Gratification of love through the eyes (cakṣuprīti), (ii) Illusion of mind (manahsaṅgaḥ), (iii) Pre-occupation of mind in finding out wage and means to satisfy love (saṅkalpa), (iv) Loss of sleep (nidrāceda), (v) Breakdown of health (astanūṭā), (vi) Growth of aversion for worldly pleasures (viṣayebhyovyāvṛtti), (vii) Loss of sense of descency and decorum, (viii) Loss of mental equillibrium and growth of signs insinity (unmāda), (ix) Fainting (mūrccchā) and (x) Giving up all hopes of life and death (maraṇa) 96. Likewise ten stages of love is also depicted as-

\[
dr̥imanaḥ saṅgasāṅkalpāḥ Jāgaraḥ kṛṣatāratiḥ \\
hṛtyagonmādamurachema ityanaṅgadāśā daśa .
\]

These stages of love are enumerated in gradual development in the Sāstra. Divākara develops some of them in a disorder manner. But it is a peculiarity of Divākara that he has not forgotten to make his heroes or heroines to be victimised by the stages of love to make the eroticism original or factual. For example the poet says

96. caksuprītimaṇahāsaṅgaḥ saṅkalpotpattir \\
nidrācedastanūtā viṣayebhyovyāvṛttirajyā \\
praṇāśa unmādo mūrccchā maraṇa miteṣāṃ liṅgīni \\

*Kāmasūtra* 1.5.5

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'Fie on the birth of those female serpents who cleaving the earth do not perceive him. What use is in the lives of the divine damels if they approaching him do not enjoy carnally'\(^97\). Here the handsomeness of Duṣyanta produces love in the minds of beautiful women along with other animates like the female snakes of netherland who approach him to captivate his mind amorously by their wealth of beauties but felt invain. Indeed, the end of the purpose can hardly be known. Here the illusion of the mind of females is indicated. The scene of the love at first sight of one of the kings namely Saṃvaraṇa who is seen as enamoured too much after seeing slender waisted Tapatī, the daughter of the Sun and wants to spread the heart full of dalliance at her. The sight of Tapatī is delineated as "Having maintained curling lock of soft hair associated with bees decorated with alluring gesture having quivering side long glance, skilled in the art of amorous play" etc.\(^98\). Then the king due to passion and loss of patience follows Tapatī and possesses insipid heart. Just like a mad he wanders hither and thither in search of her where the insanity (unmāda), one of the other stages of love is seen. Likewise in twelfth canto in the matter of description of Abhisārīkā when she does not fulfil her carnal desire, at that time she feels the world a loathe and meaningless for her\(^99\). The context of forshaking of shamelessness (hrītyāga) is found in

\(^{97}\) BM. 2.15. P-.....

\(^{98}\) ibid. 3.14-18. P-

\(^{99}\) ibid. 12.72- P-

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‘madhupānaratavarṇanā’ where after being boozed, the beloved without any hesitation sleeps on the chest of her lover and being tempted too much she strips off her waistline clothes. Though women are embellished with modesty and shyness still they abandon everything when they become lustful to fulfil their amorous passions. Such another scene of loss of mental equilibrium and growth of the insinity is found in twelfth canto that a lady love without getting her lover she becomes half insane and she has no interest in anything. So a friend of such love stricken heroine, expresses the mental status of her friend before her lover that her friend has become impatient in the absence of him and unless she gets his company for amorous pleasure she might have her sad demise where the tenth stage of love i.e. the giving up all hopes of life and death is indicated.

Love’s play as well as stages of love in BM. is mainly seen in the context of illucidation of nature where flowers with black bees and the characters like intoxicated males with females and abhisārikās etc. have given a realistic touch to that. Moreover, there is no scope in the theme for a psychological development of love in separation and union of the hero and the heroine. What has been illustrated in the limited periphery is but commendable and the poet has placed the record of his power of narrating the luscious picture with artistic touch which is really unique.

100. tannipīya madhuraṁ tvayikānte kāntavakṣasi sukham śayitāyām
     BM. 13.09

101. itthamālilāpitaṁ priyepriyādhaṁryavicyutimāsūcyatparaṁ
     ibid. 12.61
Sanskrit literature is very rich in description of eroticism since the dawn of its creation. Sanskrit poets of all down the ages like to describe eros in their works. It is because, characteristically eroticism is an essential element to which the common readers appreciate highly. Epic without eros is like a girl without glamour. A critic extolling the romance of eroticism rightly remarks ‘śṛṅgārīcet kaviḥ kāvye kāvyam rasamayaṁ jagat’. So Divākara, a pride of orissa pays special attention to make the BM. a magnum Opus by amatively portraying this Mahākāvya with verbiage style. Although Śrīharṣa is his forerunner in the description of amorous sports still he has tried his level best to avoid plagiarism and the traditional way of depiction. Every little bit of nature has not been left untouched with the spirit of romanticism in the pen of the poet. On the stage of BM. like drama lovers, flower plucking women, lily, moon, lotus, sun, black bees, Cakravāka couple and sojourners etc are the characters who are infused with eroticism to attract and embosomed the readers like spectators. The external symptoms of love like nail pricking on pitcher like breasts, kissing on cheeks, tooth biting on lips, embracing bashful creeper like body, untieing of waist line clothes etc. have special taste for the readers in the BM. So the BM. full of eros is definitly and epitome of eros and a bollywoodial silver screen for romantic lovers who are epicurians by nature. Though BM, an epic of heroic sentimented epic due to prolonged war among the warriors still the poet has not forgotten to describe the eroticism by which the readers are very much agog to enjoy two sentiments like heroic and erotic simultaneously. Though the great work BM. seems vulgar, nude and naked in course of description.
of amorous affairs of lovers, still it cannot be treated debauchery or libertinism as these behaviour and attitudes are the common instincts in human beings at the time of love sports. To sum up in the long run we may say averly that due to alluring description of nature and eroticism, the BM. is undoubtedly an exorbitant beautiful and unparallel work in sanskrit literature.

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