If the king in Vikramorvasī, while moving restlessly in the woods, sings a few folk songs in pangs of separation, there is nothing unusual about it. So concludes Dr. Hāzāriprasād Dvivedī in an attempt to solve the problem of interpolation in Vikramorvasī.¹ We need not here dwell on the problem whether, despite their absence in the southern recensions of the text, the mentioned songs were really composed by Kālidāsa himself or not. It would suffice to admit that court poets, beginning from Kālidāsa down to Rājaśekhara, were to extend, though with a note of hesitancy, recognition to some type of folk-song. And then Jayadeva, the champion of the popular creed, came to ring in the new with all his conscious urge. We have already hinted at the genesis of rhyme. Rhyme, it goes without saying, is but a correlating agent which binds consecutive lines or couplets and creates an organic pattern, namely, the stanza. Schiller in 'The eight line stanza', a revealing epigram of his, means nothing but this organic relationship:

Stanza, by love thou'rt created, by love all tender and yearning;
Thrice dost thou bashfully fly; thrice dost with longing return.
Basically the plastic unit of a stanza is the couplet. Now the conception of the couplet underwent a noticeable change in the period under review. The couplet was now achieved by rhyme which alone could join two lines together. This idea came from the dance-songs where there had been refrains to make the leader of the song and the rest of the throng meet on equal terms. The refrains, it can be safely assumed, were in the nature of being easily impressed upon the memory. The leader of the dance-songs, quite probably had also to provide for the throng with refrains, which were found hasty, haphazard and full of half-rhymes. We are not suggesting that full rhymes were often found in the refrains composed by these throng leaders. What we should like to believe is that these leaders were more conscious of the possibilities of rhyme than the rest; and the learned poets who mediated between the people and the elite were, even, more conscious of it than these leaders. By this day, rhyme, however imperfect in its emergence, gradually got itself well-turned, established itself and was inlaid in the tapestry of narrative pieces. Charcharī dance-songs bear testimony to this. These compositions deal with love and longing. They serve as links in Kālidāsa's Vikramorvaśī and are wonderful in their rhymes. An example may
be cited here:

haiṁ puchchhimi, āakkahi gaavaru,
    laliapahārenā nāvia taruaru/
duravinijjia sasaharakānti, dīti pia paṁ
    sammahaantī//

(O noble elephant! How nicely have you felled the mighty tree with dainty strokes. Now I want to ask you if you know the whereabouts of my sweetheart, whose splendour puts the moon to shame.).

The quoted verse is beautiful for its feminine rhymes.

Karpuramanjari, a play by Rājaśekhara, is also permeated with the emotional atmosphere of Charchari. In the third act of the play, the king comments:

aha kappuramanjarie ahinavathusamsanam
uttivichittattanam ramaniyo sado ramisando a//

(Oh, what a gift for quite new conceits has Karpuramanjari! What charm in expression and pleasing words. And what flow of sentiment!).

One of the new conceits referred to is as follows:

mandale sasaharassa gorae/
dantapanjaravilasachorae bhai//
On the moon's yellow disk, which seems to have stolen its charming hue from some ivory cage, appears in all its beauty, manifests the antelope with which the disk is marked, bearing a likeness to a playful koil.

The question arises why a new conceit perforce had to be well-knit regarding rhyme. The answer is simple. It is rhyme which can make a verse easily memorable and therefore effective. While describing a charact dance, the poet's tendency towards rhyme increases, as is noticeable in the fourth act (verses 10-18). Though there is no line-to-line rhyme, yet it abounds in alternative rhymes and parahymes (partial rhymes). What strikes us most is that two of the magician's ribald songs (1/22-23) are full of internal rhymes. There the internal rhymes have been piled one upon another and a purpose is apparent. These songs are much akin, in spirit, to the Sahajë Buddhistic songs. They involve conceited statements on life and salvation. One may be quoted here:

mantara tantara na kim pi kim pi janejhanem
chano kim pi gurupassa/
majjam piano mahilam ramam mokkham
chajamo kulamaggalagga//

= 54 =
lachchanamao phurantao/
kelikoilatulam dhurantao//
C. R. Lanman renders it thus:

As for black-book and spell, they may all go to hell.

My teacher excused me from practice for trance
With drink and with woman we fare mighty well,
As on to salvation — we merrily dance.

Lanman himself does not forget to comment upon the juxtaposition of sensuality and salvation and to draw an obvious analogy with a lampoon on the Buddhists. We only like to suggest that the magician's use of assonance and inner rhyme is clearly for making his point memorable. And the deliberate use of rhyme, alliteration and assonance in Charyā-songs is also for the same reason. Only these devices could impress a prosaic passage or a proposition conveniently on the memory.

But all these practices came from dance-music interspersed with refrains. This would be corroborated by an evidence given by Veda, the writer of the Samgītamakaranda, a work of the sixteenth century. Veda confirms the existence and popularity of dhruvapadanṛttam (dance-drama based on refrains) which derived from folk dance and was accorded a classical status after being polished by craft-conscious
An excerpt from his description is given below:

\[
\text{giyamane dhruvapade gitē bhāvamanohare/}
\text{nartanam tanuātpātraṁ kāntāhāsyādi drṣṭijām/}
\text{prāyaso madhyadesīyabhāṣayā yatra dhātavah/}
\text{udgrāhadhruvakābhogastayā ete bhaventi te/}
\]

(The dance will commence with the song named dhruvapada. The dancer will have to perform that kind of dance which originates from the smile and glance of a bride. Often its component parts are composed in the language of the middle region, i.e., Sauraseni. Udgrāha, or the opening section, dhruvaka or the burden and ābhoga, or the closing section of the song, are three indispensable parts to be presented here).

Veda also mentions the name of Vangālikattaram, a festal dance, saturated with the sentiment of love, as composed in the Bengali language.

All these dance-songs were, curiously enough, dependent upon the refrain which furnished the basis of couplet-combinations. The practice of rhyme owed its existence to the refrain which needed rhyme in order to confirm its own palpableness.
NOTES

1. Dr. Hazäripasad Dvivedi, Hindi Sãhitya kã Ādikãl, p.90.
2. Vikramorvâsî 4/65
3. Karpûramañjarî 3/32
6. Karpûramañjarî 1/22