CHAPTER I

INTRODUCTION TO KAVISAMAYA

Literary criticism broadly deals with two vital aspects namely the mystery behind poetic creation and the nature of reader's experience. The more one explains the mystery behind creation of poetry, the more remains to be explained. An analysis of the first is more difficult than the second because it is upto the poets to explain it. *Alaṅkāraśāstra* in Sanskrit is also seized of these twin significant aspects viz. schools of thoughts like *Rasa, Dhvani, Alaṅkāra, Guṇa, Rīti, Vakrokti, Aucitya* etc. in Sanskrit poetics. Topics like purpose of poetry, the equipment of poet, definition of poetry, powers of word and its relation to meaning (*Artha*), poetic beauty etc. are all directly or indirectly related to the above mentioned features. Mammaṭa considers the poetic creations as supreme when compared to the celestial ones since the latter have so many limitations:

\[
\text{nivātikritannayamśritāḥ haḍādakṣaṁcīyāṁvitattvamām.}
\]

\[
\text{navarśaṇāṁ nivṛttimadāpāṁ Bhāratī kavējñāyati.}^1
\]

Ānandavardhana thinks that the poet is the undisputed creator of the extraordinary world of art.

\[
\text{अपारे काव्यसंसारे कविरूः प्रज्ञापतिः}
\]

\[
\text{चथाम्येऽरोचते विश्वं तथेदं परिवर्तितं।}^2
\]

So significance is seen attached to both the poet and *Saḥrḍaya* in Sanskrit poetics. It is important to note here that ancient Indian tradition held poets of genius in great esteem.
One of the challenges that confronts a great poet is how to precisely and beautifully communicate his intention. In order to achieve this, the poet invents an artistic language, or an effective style of narration different from the ordinary language. So the poet discovers a language within a language. Here the imagination of the poet of his Pratibhā comes into play. The following verse from Agnipurāṇa (AP) underlines the significance of poets:

नरत्वं दुर्स्थं लोके विचा तत्र सुर्स्थं।
कवित्वं दुर्स्थं तत्र शक्तिलर्थ च सुर्स्थं॥ ३

It is not a question of Pratibhā alone. The poet's learning and scholarship and his training also play a vital role into the making of a poet. According to Sanskrit poetics, Pratibhā, Vyutpatti and Abhyāsa are the three pre-requisites of a poet. While the first is considered as a godly gift, the other two are cultivated by means of learning and constant practice. It is Daṇḍin who observes that a person who is not gifted with natural Pratibhā can become a good poet by means of his constant involvement in achieving knowledge and subject himself to assiduous practice. Therefore, in Sanskrit poetics, Kaviśikṣā or instruction to poets constitutes an important topic. Several Ālaṅkārikas like Ānandavardhana, Rājaśekhara etc. have dealt with this topic. It is not only for the poets alone, but Sahrdaya also gets benefits from it as he is endowed with Pratibhā. Rājaśekhara names it as the Bhāvayitrī Pratibhā, without which the real appreciation of poetry does not take place. Indeed, Rājaśekhara's Kāvyamīmāṁsā (KM) is a veritable treatise Kaviśikṣā. Kavisamaya or poetic convention forms a part of Kaviśikṣā.

1.1 Definition of Kavisamaya

Poets employ peculiar concepts and ideals which are relevant to the world of art. There are several such concepts of which an enterprising poet
and a competent reader are expected to be aware of. It needs to be emphasized here that Kavisamayas are solely the product of the imaginative faculty of the poet. Concepts and conventions used by great poets become established Kavisamaya during the course of time. The variety and richness of Kavisamayas and their interesting study unravel an astonishing world of Alaukikacamatkāra or extraordinary beauty in poetry. Take for example, Kālidāsa's lovely poem Meghadūta where the very concept of sending a message to a beloved by means of cloud, a non-sentient being, is a rare feat of imagination. Ālaṅkārikas like Bhāmaha consider this a poetic blemish. But what Kālidāsa did, later became an established convention or Kavisamaya which was sometimes cleverly and mechanically imitated by poets of inferior merit. Rājaśekhara's extensive treatment of Kavisamayas constitutes a rich source of information not only for poets but also for readers.6

1.2 Ālaṅkārikas on Kavisamaya

Taking the cue from Rājaśekhara, later Ālaṅkārikas and poets have also dealt with Kavisamaya though original information in their treatment lacks originality. Most of them have merely given some more concepts in addition to what has been mentioned by Rājaśekhara. Their names and works are furnished below:

1.2.1 Ajitasena (latter part of the tenth century CE), Ālaṅkāracintāmaṇi.

1.2.2 Hemacandra (1088-1172 CE) - Kāvyānuśāsana.

1.2.3 Arisiṁha and Amaracandra (middle of the 13th century CE) - Kāvyakalpalatāvṛtti.

1.2.4 Deveśvara (beginning of 14th century) - Kavikalpalatā.

1.2.5 Viśvanātha’s (1300-1384 CE) - Sāhityadarpaṇa.
1.2.6 Vāgbhaṭa (14th century CE) - Kāvyānuśāsana.

1.2.7 Keśavamiśra (latter half of the 16th century) – Alaṅkāraśekhara.

1.2.8 Kṛṣṇakavi (later than 1600 CE) - Mandāramerandacampū.

1.3 Significant observations made by Ānandavardhana

Ālaṅkārikas who proceeded Rājaśekhara do not explicitly say anything about Kavisaṅketa. But a careful perusal of Dhvanyāloka (DL) will reveal that certain observations made by Ānandavardhana in the fourth Udyota contains significant information regarding the potential and possibility of poetic convention. As it is already mentioned, Ānandavardhana's proposition of making poet a Prajāpati or the sole creator of his own world and as the one who transforms the world as he wishes is well-known.

The poet does this creation of a parallel artistic world by means of his imagination. Ānandavardhana remarks that with the help of Dhvani and Guṇībhūtavyaṅgya or subordinate suggestion, poetry becomes endless and things appear new like trees at the advent of spring with the help of the gift of imagination.

The summary of the observations of Dhvanikāra that embody the concept of Kavisaṅketa is given below:

Bandhacchāyā or beauty of style is brought out by the employment of words appropriate to Dhvani and Guṇībhūtavyaṅgya:
Even literal meanings, devoid of suggested sense, bring fourth endless loveliness in poetry according to the particulars of state (Avasthā), place, time etc.

Descriptions of sentient and insentient beings enhance the beauty of poetry if such descriptions are endowed with contextual relevance.

In poetry we find that insentient objects like the Himālayas, the Ganges etc. sometimes attain a sentient form. For example in Kālidāsa's Kumārasambhava we find that the Himālaya is described in the mountain (Sthāvara) form in the first canto. Then in the whole poem this mere mountain form of the Himālaya is transformed into a sentient or Devatātmā form. In the endearing words of or the well-known group of seven sages in canto seven the sentient form of the Himālaya is poetically shown. The Himālaya become a veritable character in the Kāvyā and it appears as a Kavisaṅketa. This treatment of the Himālaya in the poem enhances the grandeur and beauty of the poem rendering its several poetic and philosophical dimensions. This also happens to be the case with regard to the Ganges. In the whole range of Sanskrit poetry beginning with the Mahābhārata, the Ganges make her presence felt in her insentient form. Such aspects cannot be fully explained when viewed from a mundane, material or
worldly point of view since the divine imagination of poets transports to different worlds hither-to unknown to us.

Ānandavardhana says that this path showing how insentient objects are to be treated in poetry is a significant one since it makes the poem appear entirely new. He adds that such a path is well known in the poems of great poets and he has described its details in his Viṣamabāṇalīlā. The treatment of insentient objects as sentient beings is also endowed with several philosophical undertones in it. It underlines the idea that the universe belongs to everybody, both to the sentient and insentient beings which are enveloped by the principle of oneness and equality. The universe is 'Ekanidātmaka', the one and only abode where all that is moving and unmoving can inhabit. It is such a philosophy of ecological friendliness that makes the concept of Kavisāṅketa all the more important. It is not accidental therefore, that most of the concepts regarding Kavisamaya seem to have originated out of humanity's extreme proximity with nature and its close observation and experiences on her moods and responses that kept perpetually changing during the seasons which come and pass. Ānandavardhana observes that the variety of insentient things is well known to arise from differences of place, as of winds that travel over different regions, countries etc. The breeze that comes from the Malaya mountain is a Kavisamaya in Sanskrit. The atmosphere of the description of sentiment of love in Sanskrit poetry is filled with the winds that blow from the Malaya mountain well known for its fragrant sandal plants. Treatment of sentient beings such as men, animals, birds etc., are also considered him pertained to poetic convention. As Ānandavardhana’s quotation given below contains, more or less, some lovely traits of the concept of Kavisamaya as follows:
These buds, which being swallowed by the wild geese,

In rolling down their sweetened throats, produce

A new and limpid beauty in their cry,

Are pushing up now from the lotus bulks,

Like tender tusks of young she-elephants.¹⁰

Concepts related to *Kavisamaya* in Sanskrit literature are too many to be mentioned in detail. However, some of them which appear to be more significant, their underlying principles are detailed below.

1.4  **Colours in Kavisamaya**

The manifestation of incorporeal qualities is depicted by white, blue and yellow colours in *Kavisamaya*, for examples fame and laughter have no manifest form. According to poetic conventions they are denoted by the white colour. Similarly ignominy, evil is symbolized by black and love and anger by red colour. Jasmine buds and teeth of passionate women are red in colour and lotus buds are green and flowers of *Priyaṅgu* are yellow according to their existence in the world. But in poetic conventions they have been described as white and blue in colour. In poetic compositions rubies are described as red, flowers as white and clouds as dark in colour. According to poetic convention, the colours black and blue, black and green, black and
dark, yellow and red and white and fair are one and the same. Similarly, one should see the similarity in mixed colours. The eyes have also been described in various colours by poets.

An example for mixed colour of eyes is given below:

\[
\begin{align*}
\text{तामृत्यव्रज परिनिर्मूर्तिविविधमाणं} \\
\text{पश्मोक्षेपाद्वर विलससत्कुण्णशारग्रामाणम्} || \\
\text{कुन्दक्षेपनुमुककरश्रीमुषामात्मविवं} \\
\text{पत्रिकुर्मन्दशलर्वभूतेगकोलूलानाम्} ||
\end{align*}
\]

Crossing that river go onwards making yourself the target for the eager eyes

Of Daśarūpa's women accomplished

In the graceful play of curving eye-brows,

Their eyes (with dark pupils) with upturned lashes flashing

With the beauty of gazeless leaping up,

And for surpassing the grace of honey (black) bees,

On white jasmines swaying. (Trans.Sadhana Parashar, p.243)

Laughter is attributed to the colour of white. This Kavisamaya has a psychological principle behind it. One naturally feels happy when others smile especially when the others are dear ones. The white beams of one's laughter descend upon us. In Meghadūta, Kālidāsa likens Kailāsa with its snowy grandeur, to the collection of Śiva's laughter. According to Kavisamaya fame is white while infamy is black, love and anger are red. The Kavisamaya attributing colours to laughter and the like has its origin probably
in Bharata's *Nāṭyaśāstra*. In its sixth chapter Bharata attributes colours to the eight sentiments.\(^{14}\)

\[\text{श्यामो भच्छिन्य श्रुत्गारः सिंतो हर्ष्यः प्रकौशतः}]
\[\text{कपोतः करुणश्रेव रक्तो गोदः प्रकौशतः।}]
\[\text{गैरो वीरस्तु विज्ञाम् क्रुणश्रेव भयानकः}]
\[\text{नीलवर्णस्तु वीभत्सः पीलश्रेवाद्वृतः स्मृतः।}]

Their details are furnished below:

1. Śrīgāra or the erotic sentiment - light green (*Śyāma*)
2. Hāsya or the comic - white
3. Karuṇa or the pathetic - grey (*Kapota*)
4. Raudra or the furious - red
5. Vīra or the heroic - white (*Gaura*)
6. Bhayānaka or the terrible - black.
7. Bībhatā or the odious - blue
8. Adbhuta or the marvellous - yellow
9. Śānta or the sentiment of quietude - *Svaccha*.

1.5 Flora and Fauna

1.5.1 Plants

Several poetic conventions in Sanskrit literature are pertaining to flora and fauna. The following *Śloka* that depicts the blossoming of various kinds of plants reveals a refreshing world of *Kavisāṅketas*. 
The meaning of the Śloka is summarised thus:

1. Priyaṅgu puts forth flowers by the touch of women
2. Bakula blossoms when it is sprinkled over with the wine from women's mouth
3. Aśoka bloom beneath the touch of lovely ladies
4. Tilaka is abloom by their glance
5. Kurabaka flowers by their embrace
6. Mandāra wakens with flowers when the women crack jokes before it
7. Campaka blooms with women's soft and clever laughter
8. Cūta wakes up with blossoms by the breath of ladies
9. Nameru puts forth flowers when women sing before it
10. Karṇikāra is abloom with its golden flowers when pretty damsels dance in front of it.

1.5.2 Birds

Many kinds of birds appear in the imaginary of Sanskrit poetry.
1.5.2.1 *Cakravāka birds*

The males of *Cakravāka* birds are supposed to the separated with their beloveds during night. They appear in the depiction of numerous situations of separated love in Sanskrit poetry. The *Cakravāka* is also called *Rathāṅga*.

पदय पक्षादिनीपतिभिषा विमंलातिन्तिवियत्सराभसा।
विक्रृष्टिविरं हिमायुना चक्रवाकमिथुनं विमन्नेते ॥ ¹⁶

1.5.2.2 *Cātaka birds*

The *Cātaka* bird is the friend of clouds and it flies along with it. *Cātaka* manages to survive only on rain water.

तदन्यतस्त्वादनन्यकायों गुर्जर्माहरूमहं चतिष्ये।
स्वस्त्यस्तु ते निर्न्तिताम्बुरघं शरदन नादृति चाकापि ॥ ¹⁷

1.5.2.3 *Balāka birds*

The *Balāka* birds are supposed to conceive as they fly along with the cloud.

मन्दे मन्दे नदृति पवनशानुक्तो यथा त्यां
वामशायं नदृति मधुरे चातकस्ते समग्रः ॥
ग्रामाधानकशपरिचयायामावदमाला:
सेविष्ट्वन्ते नयनसुगं ले भवन्ते बढ़ाकः ॥ ¹⁸
1.5.2.4 *Hāṅsa* birds

The *Kalahaṅsas* will go to the Mānasā lake in Himālayas during the rainy season through the *Krauṅcarandhra*. The bird also is supposed to be endowed with the cleverness of extracting milk from a mixture of milk and water.

\[\text{हो हनिष्ठति वध्यं त्वं रक्ष्यं रक्षिष्ठति हि जनम।} \]
\[\text{हंसे दि क्षीरमादले तन्मिश्रा वर्जेत्यप: ॥} 19 \]

The wail of women in distress is often compared with the cries of terrified *Kurari* bird.

1.5.3 Lakes, Rivers and Mountains –

Certain rivers, lakes and mountains appear in Sanskrit poetry as *Kavisamayas*.

1.5.3.1 Lakes

1.5.3.1.1 *Mānasā* lake

In *Purvamegha* of *Meghadūta*, in the 60th Śloka the *Mānasā* lake is described. It has a passage *Krauṅca* for flamingos (Hāṅsa) to go to lake *Mānasā* annually. The *Mānasā* lake is on the Himālayas. As a *Kavisamaya*, it is described as a favourite abode for swans in rainy season.

1.5.3.2 Rivers

1.5.3.2.1 Celestial Ganges

The concept of ‘svargāṅgā’ or Celestial Ganges and her presence in the matted locks of Śiva is convention of poets. Kalindikanyā or Kālindī, daughter of sun-god, is often taken as a *Kavisanāketa*. The Paṅcāpsaras is a
lake referred to in *Raghuvamśa*. It is called so because of the supposed presence of five nymphs.

The concept that the rivers are the spouses of the ocean is a beautiful *Kavisaṅketa* in Sanskrit. This has been beautifully made use of by Sanskrit poets in several descriptions.

1.5.3.3 Mountains

1.5.3.3.1 Himālaya

The Himālaya who is called 'Devatātmā or in the form of a deity, distinguished from his *sthāvara* form, constitutes a *Kavisamaya*. According to Mallinātha, the attribution of such a stature to the Himālaya gives him the capacity to discharge the functions of a living being.²¹

1.5.3.3.2 Maināka

Attribution of sentience to non-sentient beings has also been dealt with by Ānandavardhana in the fourth Udyota of *DL*. Maināka, the submarine mountain, is also a *Kavisamaya*. The story goes that the mountains had wings in ancient times and they used to cause difficulties to people during the time of their movement from one place to another. This is also a feat of imagination. This makes the particular *Kavisaṅketa* on Maināka all the more
beautiful. Indra tried to clip their wings with his Vajra and the frightened Maināka hid himself in the ocean.

1.5.3.3.3 Malaya mountain

The Malaya Mountain, the abode of sandal trees and cardamom and the cool pleasant breeze that blows from it with the sweet odor of sandal is a Kavisaṅketa in Sanskrit.

1.5.3.3.4 Hemakūta mountain

The Hemakūta, the abode of the Kiṁpuruṣas, has the trails of being a Kavisamaya. It is another name of Kailāsa where the mythical city of Alakā is situated.

आयुष्मानं एष खल हेमकुटो नाम किंपुरुषपर्वतस्तपः संसिद्धिक्षेत्रम्॥

1.5.4 Special Mentions

Rājaśekhara says that Kavisamayas pertaining to the celestial world also are akin to those of terrestrial ones. So he makes special mention of the following:

1.5.4.1 In poetry the moon is delineated as possessed of hare and deer. But they are one according to Kavisāṅketa.

उदयगृहशाहाङ्गरीचिमिस्तमसि दूरमितः प्रतिसारिति।
अत्कर्त्यमनादिव लोचने हरति मे हरिवाहनदिभुवम्॥

1.5.4.2 The shark and fish in the banner of the love-god are one.

चाप्य पुष्ययां गृहाण मकरं केतुः समुच्छ्रीयतां
1.5.4.3 Moon is said to be born out of sage Atri's eyes. In deference to the notion of *Kavisamaya* pertaining to celestial region, moon born from Atri's eye and ocean are one.

1.5.4.4 The moon on Śiva's head is conceived to be ever young.

1.5.4.5 *Manasija* or Cupid is both corporeal and non-corporeal.
Non-corporeal:

1.5.4.6 There is a concept that there are twelve suns (*dvādaśāditya*). But they are one and the same.

1.5.4.7 Nārāyaṇa and Mādhava are not different.

1.5.4.8 Śeṣa and Kūrma, Lākṣmī and wealth are one.
1.5.5 Celestial and Demi-gods

Classical poetry in Sanskrit, in general and the poetic art of poets like Kālidāsa, Bāṇa in particular is beset with a world of numerous supernatural elements. Many a dramatic situation in the plays of Kālidāsa is seen cast against a supernatural setting. The first scene in Vikramorvaśīyam where Urvaśī accidently meets Purūravas, takes place on the peaks of Hemakūṭa. The last scene in Abhijñānaśākuntalam where the dramatic reunion between Dusyanta and Śakuntalā is brought out, is set in the hermitage of sage Mārīca, which is situated between the heaven and the earth. This also is the case with regard to Kālidāsa’s Mahākāvya especially the Kumārasambhava, where several life situations of human life, charged with intense emotions, are delineated in a supernatural atmosphere. Kālidāsa therefore, has a tendency to infuse an element of fantasy in his creative art. In the light of such a bent of mind attributed to Kālidāsa, it is natural that several Kavisamayas originated in relation to Demi-gods. Not only that, Demi-gods like the Vidyādharas, Siddhas, Yakṣas, Kimūpuruṣas, Asvamukhis, Gandharvas, Vanadevatās, Apsarās are themselves a world of Kavisaṅketas.

1.5.5.1 Kimūpuruṣas

The word Kimūpuruṣas literally means, ‘what sort of a man?’ They are supposed to be chief among the citizens of the Kimūpuruṣasvarṣa possessed of bodies, half-human and half-animal. They are supposed to have a human face with the body of a horse. In some accounts they are presented as
having a face of horse and the body of a human being. Kinnaras are also the
same as Kiṁpuruṣas. They move as amorous couples and are fond of music.

1.5.5.2 Apsarā women

Apsarā women appear in Kālidāsa’s poetry quite often. Menakā and
Sanumati in Abhijñānaśākuntala are Apsarās, Šakuntalā is the daughter of
Menakā. Another Apsarā, Urvaśī is the heroine in Vikramorvaśīya. (see
chap.V. Apsaras)

Nārada, Citraratha, Priyaṃvadā are Gandharvas who appear in the
poetry of Kālidāsa. They are the celestial charisters according to Indian
mythology. Both the Apsarās and the Gandharvas are fond of song, dance and
love. They are also associated with sweet smell.

Kāma, the god of love himself is a Gandharva. In Purāṇas they are
described as walking in front of the sun god singing and dancing. The Apsarās
are described as the celestial spies of Indra who sends them quite often to
obstruct the penance of great sages. They are also described as celestial
harlots and also as being present in sacred Tīrthas or water-places. Vasiṣṭha
and Agastya are the sons of Urvaśī, a well known Apsarā. Several details on
Gandharvas and Apsarās are furnished by Bāṇabhaṭṭa. In his Kādambarī the
chief theme of the story is related to the Gandharvas and Apsarās. Bharata
makes mention of the Apsarās in connection with his account of the origin of
Nātya. Both the Gandharvas and Apsarās are supposed to be perpetually
young. That is how they have been concieved in poetry.32

1.5.5.3 Kāma

Kāma, the god of love, his spouse Rati, his friend Vasanta and
Hara( the Hara-Smara Duo) who destroys Smara make a world of
_Kavisaṇketas_ having symbolic and philosophic undertones. As elaborated in chapter V, his bow is of sugarcane, his string the line of bees and his arrows five flowers namely _Aravinda, Aśoka, Cūta, Navamālikā_ and _Raktotpala_. It is also seen that the names of his five arrows are _Sammohana_ of that cause delusion, _Unmādana_ causing excitement, _Śoṣaṇa_ causing drying up, _Tāpana_ that stirs up heating and _Stambhana_ causing paralysing effect.

It is obvious that these names are pregnant with meaning. The synonyms of the god of love like _Anaṅga, Kandarpa, Kusumāyudha, Madana, Manasija, Manmatha, Manobhava, Pañcaśara, Puṣpaśara, Smara_ are all beset with the idea of primeval and all pervasive nature of the sentiment of love. The sentiment of love is called _Śṛṅgāra_ in Sanskrit whose _Sthāyibhava_ or permanent state is _Rati_ and it is not accidental that the name of Kāma's wife is given as _Rati_. In the _Kumārasambhavam_, canto three, the poet describes how Indra, the king of Devas, is bent upon bringing about the union of Śiva and Pārvatī in view of the birth of Kārtikeya as their saviour in the war with the demons. Indra employs Kāma to find out means to see that Śiva's mind gets enamored to Pārvatī with his friend Vasanta. Kāma makes an attempt, but Śiva, enraged at the disturbance caused to his penance, burns the lord of love to ashes out of fire of his wrath. Later _Rati_'s plaintive lamentations bear fruit by the rebirth of her lord which also has got symbolic implications. This episode, in many shades and colours, gets repeated in myriad forms in Sanskrit literature. A meaningful set of _Kavisaṇketas_, pertaining to the love god, thus become the tool for the delineation of not only of love but also of disdain, the two vital aspects of human life.

### 1.5.5.4 Siddhas

The Siddhas are accomplished masters who have subdued the temptations of senses. They may be either sages or other great men. By
persistent meditation they are supposed to have mastered certain Siddhis and Siddhi means the attainment of flawless identity with reality.

1.5.5.4 Vanadevatā

The Vanadevatās or female deities of forests are the one who are quite fond of music and they are pictured as singing the praise of great kings who happen to go to the forests.

1.5.5.3 Yakṣas

Now we come to the Yakṣas. Meghadūta has a Yakṣa as its chief character. In Meghadūta, Kālidāsa describes as the mythical city of the Yakṣas. They are known for the intensity of emotion like love and valour.

Rājaśekhara was the first Ālaṅkārika to treat the Kavisamayas as a separate topic of Sanskrit poetics. He comes after five or six centuries after Kālidāsa. Several Kavisaṅketas in Kālidāsa's poetry are not seen mentioned or analysed by Rājaśekhara. There is nothing unnatural in it. One reason for this may be that Sanskrit poetics does not have a tradition of treating the contribution of a single poet though there are a few exceptions. Another reason seems to be that the poetic art of great poets goes beyond the barriers of the rules and regulations of Kaviśikṣā by means of their creativity. Their subtle imagery and concepts may not be felt to be too easy for analysis. Sublime poetic imagination will go on inventing newer and newer conventions and concepts. Nevertheless Ālaṅkārikas like Dhvanikāra who succeeded him have imbibed the poetic sensibility of poets like Kālidāsa. Ānandavardhana in the fourth Udyota of Dhvanyāloka lightens poetry to 'Vibudhodyāna', or celestial garden of unmixed pleasure and Dhvani to a 'Kalpataru' or wish-yielding tree in the hands of a poetic genius.33
Several examples in DL are taken from Kālidāsa's poetry. He also adds that poetry, if it possesses Dhvani or suggestive elements, gets perpetually refreshed like trees in spring. Great poetry will never fail to introduce newer concepts.³⁴

Some such concepts may get transformed as Kavisaṅketas which may remain unnoticed or less-understood by later Ālāṅkārikas. In the fourth act of Vikramorvaśīya the poet introduces the concept of a peculiar jewel called 'Saṅgamanīya'. The liquid red lac on the lovely feet of Pārvatī fell of earth and in course of time, it got solidified and became the jewel Saṅgamanīya. It was a jewel endowed with the magical efficacy to reunite separated lovers. Purūravas embraces a full bloom creeper and Urvaśī comes into being in him arms. Such concepts are Kālidāsa's own. They are not found in the numerous references to Purūravas-Urvaśī story in mythology. They are the concepts that emerge from his imagination. One cannot distinguish whether they are mere concepts of his rich poetic imaginary or Kavisaṅketas to be followed by poets to come. Analysis of such concepts in relation to the language of poetry will make an interesting study for a student of literature.

1.5.6 Gods and Vāhanas (Mounts)

Now we come to the concept of the mounts of gods. In Indian mythology, both Vedic and classical, each god is conceived as having a designated mount of animal or bird. This makes them different from other gods. It is part and parcel of their identity and personality. Each vehicle is also symbolical. All these Vāhanas, again, constitute a world of Kavisamayas. Some such concepts are furnished below.
1.5.6.1 Gaṇeśa – Rat Gaṇeśa is the remover of obstacles. He is usually shown in sculpture as accompanied by or riding a rat. Since rats are seen as being capable of gnawing their way through most things, the rat symbolizes Gaṇeśa's ability to destroy every obstacle.

1.5.6.2 Śiva - His guardian is Nandi, the white bull. The bull is said to embody vital energy and fertility. Riding on its back, Śiva is in control of these impulses.

1.5.6.3 Pārvatī - lion.

1.5.6.4 Lakṣmī - owl.

1.5.6.5 Durgā - lion. The lion acts as her means of transportation and one of her many weapons.

1.5.6.6 Viṣṇu - His Vāhana is Garuḍa, king of eagles.

1.5.6.7 Sarasvatī - peacock or a swan. Sarasvatī is the goddess of wisdom, art, and music and learning, usually holds a book and a Vīṇā.

1.5.6.8 Agni - Ram (He-goat) Agni is the most important deity in the Rgveda. He is usually drawn or conceived as riding the ram or in a chariot pulled by many fiery horses.

1.5.6.9 Brahmā - goose or a swan. Brahmā is usually conceived as seen carrying the Vedas, a scepter, a string of prayer beads, a water pot a spoon used in making offering in the fire sacrifice, Brahmā is usually portrayed with four heads and four arms.
1.5.6.10 Indra- Airāvata, the white elephant with four tusks. Indra is the most popular Vedic storm god who carries a thunderbolts as his weapon and is also a bringer of rains. In epic and Purānic mythology he appears in myriad forms.

1.5.6.11 Kārtikeya - peacock.

1.5.6.12 Śani - crow.

1.5.6.13 Varuṇa - Śirśumāra or crocodile.

1.5.6.14 Viśvakarma - elephant.

1.5.6.15 Yama - Pauṇḍraka, the male buffalo.

1.5.6.16 Ayyappa - the tiger.35

The demons also have their peculiar vehicles. For example the powerful Asura Hayagrīva always rides a Kuṇjara, Virocā an elephant, Śaṅkukarna, a horse, Andhaka a chariot and Kumbha a horse etc. Each god and demon has got his own peculiar weapons also. All these constitute an amazing world of Kavisāṅketas.
Notes


2. *Dhvanyāloka*, Udyota III.


4. नैसर्गिकी च प्रतिभा श्रुतं च बहुनिर्मम्म।
   अमन्दुशाशियोगृह्यः कारणं काव्यसम्पदः॥
   *History of Sanskrit Poetics*, p.348.

5. प्रतिभा द्विया कारयती भावयती च।
   कवेरूपकुवर्णणा कारयती।
   सापि बिबिया सहजातीसारयांपदेशिक च।
   *Kāvyamīmaṁsā*, ch.4, p.46,47.


7. *DL.* Ud. IV, 4.


11. कृष्णनीलयोऽ; कृष्णहरितयोऽ;कृष्णश्रामयोऽ;पीतरक्तयोऽ।
    शुक्लगोरेक्त्वेन निवन्यनं च कविसमयः।
    *KM.* Ch. 15, p. 239.

12. Description of whiteness of eyes
Description of dark color of eyes

Description of black color of eyes

Ibid. p. 243.

13. Ibid. 16.


16. Kumārasambhavam. 8. 61

17. Raghuvamśa. 5. 17

18. Meghadūta. PM. 10

19. Abhijñāśākuntalam. 6. 28
Devatātmā- Having a divine being for its presiding or animating deity (i.e., who is a deity himself) and so having another and a divine form as distinguished from the Sthāvara form. The purpose served by this epithet is explained by Mallinātha.
34. *ibid.* p.467.

35. *Vāmanapurāṇa*, Mal. Trn. by D. Sriman Namboothiri, 9, 14-29