CHAPTER II

RĀJAŚEKHARA ON KAVISAMAYA

In the introduction the significance and scope of Kavisamaya or convention of poets has been discussed. It has been observed how Kavisamaya can be considered the inevitable fact to be learnt by a poet. Poetic art was considered a divine gift and an enterprising poet has to learn much regarding the art and craft of poesy. This is why Kaviśikṣā or instruction of poets is given elaborate treatment by the author of several works on poetic criticism. Ālaṅkārikas generally discuss Kavisamaya as part of the language of poetry. Poets of genius explore its extensive possibilities in creative poetry, for it is there that they recreate an artistic world in deference to various situations depicted in the world of poetry. A Kāvya is adjudged great when it artistically represents significant life-situations in such a way as they make lasting impressions on the poetic sensibility of Sahṛdaya or connoisseur of poetry. One is here reminded of the well-known definition of Sahṛdaya and his role in the realization of Rasa which is analyzed by Abhinavagupta, in all its subtlety and complexity, both in Dhvanyāloka-locaṇa, and Abhinavabhāratī penned by him. Of all the detailed discussions of Kavisamaya in Sanskrit poetics, Rājaśekhara's is the most significant one. Like a preceptor, he touches upon the core of the subject and adorns his work culling numerous examples and furnishing several contexts from the poetic discourse in Sanskrit. Indeed his work, the Kāvyamīmāṃsā is a veritable manual for poets on Kaviśikṣā.

Poet, critic and dramatist, Rājaśekhara stands apart in the array of Sanskrit rhetoricians. He was the court poet of the Gurjara Pratihāras. He wrote Kāvyamīmāṃsā between 880 and 920 CE. As noted above, the work is
essentially a practical guide for poets that explains the elements and composition of a good poem. Rājaśekhara was considered to be very efficient in many languages, especially in Sanskrit and Prākrit. Most of his works were in these languages. It was obvious because of his skill in poetic craft and erudition in literary tradition that he attained the title 'Kavirāja'. From his Kāvyamīmāṃsā it is clear that he was a master not only in his subject but also in different branches of knowledge. A hand book of poets, Rājaśekhara's Kāvyamīmāṃsā elaborately deals with numerous suggestions and wealth of information that helps the poet in his profession. Rājaśekhara thus is considered as an Ācārya or preceptor for all the writers of later generations. The main works of Rājaśekhara are Viddhaśālabhañjikā, Bālabhārata, Karpūramañjarī, Bālarāmāyaṇa and Kāvyamīmāṃsā.

2.1 Kāvyamīmāṃsā

This book appears to be the last work of Rājaśekhara. When he started off, his wish to complete all the matters in eighteen Adhikaraṇas but because of some reasons he completed this by first Adhikaraṇa which is divided into eighteen chapters. The next is more in the form of a practical treatise for poets and it is the first time in Sanskrit poetics that the new discipline of Kaviśikṣā is dealt with so extensively. It is written in the form of Śūtras or aphoristic statements following the tradition set by Kāmasūtra and Arthaśāstra. He adopts a systematic expository method by introducing at first the ideas and views of his predecessors and finally stating his views at times sustaining it with illustrations drawn both from ancient poets as well as his contemporaries.

Rājaśekhara wanted to collate a detailed work in eighteen Adhikaraṇas that dealt with all the known topics which are connected with poetics. The first Adhikaraṇa of that proposed work was incorporated in Kāvyamīmāṃsā. Here Rājaśekhara gives a mythical account of derivation of
science of poetics and provides the details of the founder and their respective
disciplines which expected to deal within each of Adhikaraṇas.

2.1.1 Śāstrasāṅgraha (Science of Poetics)

Rājaśekhara begins his first chapter by providing details of contents
which includes the intended text and broad list of subjects included in it.
Rājaśekhara narrates how Śiva taught his sixty four disciples the art of poetry.
God Brahma who is also a disciple of Lord Śiva instructed his disciple
Kāvyapurūṣa to publicize the eighteen Adhikaraṇas and taught many
disciples in each Adhikaraṇa. The disciples further documented instructions
and created manuals for each of the topics which became obsolete as the time
passed by and was not preserved. The humble attempt made by the
Rājaśekhara is to revive the lost works and create an all-inclusive and brief
work on poetics.

Kāvyamīmāṃsā unveils similar composition and the division of
subject matter as executed by Kauṭiliya, Vātsyāyana and Rudraṭa in their
works namely Arthaśāstra, Kāmasūtra and Kāvyālaṅkāra. Second chapter
further details giving a divine origin to the science of poetics and divine
personalities as the promulgators of different topics of poetics. This is an
interesting fact about the Rājaśekhara.

2.1.2 Śāstranirdeśa (Nature and division of Poetics)

Rājaśekhara has obtained his material from the Vedas, Upaniṣads,
Nirukta and many other ancient works. He considers Alankāraśāstra as the
seventh Vedāṅga. He also claims importance of Alankāraśāstra that it is the
most prominent Vedāṅga among all because without it, the Vedic text could
not be understood correctly.
The first three chapters detail the content of next fifteen chapters. While the first chapter describes the mythical origin of science of poetics, the second chapter explains the position and place of science of poetics among other śāstras. A poet should learn all the śāstras before attempting to write a good poem. So the author includes names of different śāstras which should first be studied by a poet. Śāstras are of two kinds, Apauruṣeya and Pauruṣeya. Apauruṣeya means a śāstra which doesn’t have an author. Accordingly Vedas are Apauruṣeyaśāstras while the Pauruṣeyaśāstras are Smṛtiśāstra, Mīmāṁsā, Ānvikṣiki and Purāṇas etc.

2.1.3 Kāvyapuruṣotpatti (Origin of Kāvyapuruṣa)

Kāvyapuruṣotpatti is detailed in the third chapter of Kāvyamīmāṁsā. Kāvyapuruṣa is the son of Sarasvatī and also the first instructor of Kāvyavidyā. In this chapter, it describes the event of Sarasvatī doing penance in the Himālayas to get a son. Lord Brahmā was pleased with her penance and blessed her with a son, Kāvyapuruṣa. As soon as Kāvyapuruṣa was born he started to converse in metrical form. This made Goddess Sarasvatī very happy.²

2.1.4 Pada - vākya – vivekaḥ (Discussion on Language, Word and Sentence)

The list of essential equipments of a creative poet is narrated in chapter four to nine. Kavirahasya is described in chapter four. The author mentions that śakti is the most important fundamentals of poetry.³ It also discusses various types of persons who are qualified for instruction.
2.1.4.1 **Kārayitrī and Bhāvayitrī pratibhā**

2.1.4.1.1 **Kārayitrī pratibhā**

There are two types of pratibhās mentioned in this chapter. The poets of distinctive power for creating poetry is kārayitrī pratibhā while the critic’s inborn talent for the assessment and critical appreciation of the composition is bhāvayitrī pratibhā. kārayitrī pratibhā is of three types, they are sahaja, āharyā and aupdeśikī. Pratibhā which is inborn and inherited from prior birth is called sahaja pratibhā. One acquired by practice of śāstras and kāvyas is āharyā pratibhā and one obtained by the blessings of others and a deep study of mantras and tantras is aupdeśikī. Based on the types of kārayitrī pratibhā there are three types of poets and they are sārasvata, ābhyāsika and aupdeśika.

2.1.4.1.2 **Bhāvayitrī Pratibhā**

Rājaśekhara describes bhāvayitrī pratibhā into four. They are arocakī, matsarī, tattvābhiniveśī, strṇābhvyahārī. Arocakī is further divided into two kinds, namely naisargikī and jñanayoni. Arocakī are those who are born discontented. Matsarī critics are those who close their eyes to the truth and don’t accept excellent quality of others. Tattvābhiniveśī are the poets who finds a wise critic capable of analysing word construction, aesthetic beauty of the composition and succeeds in locating deep meaning of the work. Strṇābhvyahārī are ordinary and out of enthusiasm always ready with words for every composition.

2.1.5 **Vyutpatti and Kāvyapāka** (**Vyutpatti** and Maturity in Poetic Expression)

The fifth chapter deals about Vyutpatti and Kāvyapāka. The ancient writers equals vast knowledge to vyutpatti. In Rājaśekhara’s view the
knowledge that differentiates between appropriate and inappropriate is called vyutpatti. While differentiating between pratibhā and vyutpatti Ānandavardhana considers, pratibhā is more significant as it covers the imperfections produced by ignorance. Maṅgalācārya proclaims, vyutpatti is more prominent than pratibhā, because with vyutpatti a poet can hide faults due to his inability. Rājaśekhara asserts that the blend of pratibhā and vyutpatti is more desirable for anyone to be qualified as poet.

2.1.5.1 Vyutpatti

According to the ancient acaryas vyutpatti is ‘knowledge of various subjects’

वहलल्ता व्युपत्ति: इत्याचारः।

2.1.5.2 Kāvyapākas

A poet’s maturity increases as he works on more and more poems incessantly. There are nine types of pākas. They are Picumandapāka, Badarapāka, Mrudvīkapāka, Vārtakapāka, Titindikpāka, Sahakārapāka, Kramukapāka, Trapaṇapāka and Nalikerapāka.

2.1.5.2.1 Picumandapāka

तत्रावधन्योपरवां विचुमन्दपाकम्

Poetic compositions are insipid both in the beginning and the end come under picumandapāka.

2.1.5.2.2 Badarapāka

आदाववां परिणाममेः मध्यममच्छम्बरपाकम्।
Poetic compositions which are insipid and dry in the beginning but gradually become a little interesting till the end come under *badarapāka*.

2.1.5.2.3 *Mrudvīkapāka*

आद्रवस्वादु परिणामे स्वादु मृदीकापाकम्।

Poetic compositions which are uninteresting in the beginning but rapidly gain interest in the end fall under *mrudvīkapāka*

2.1.5.2.4 *Vārtākapāka*

आद्री मध्यममन्ते चारवादु वार्ताकपाकम्।

Poetic compositions which are moderately pleasing in the beginning but absolutely disinteresting in the end are *vārtākapāka*.

2.1.5.2.5 *Tintīdīkapāka*

आध्यात्मयोऽध्यमं तिन्तिदीकपाकम्।

Compositions which are moderately sweet and pleasing both in the beginning and in the end are *tintīdīkapāka*.

2.1.5.2.6 *Sahakārapāka*

आद्री मध्यममन्ते स्वादु सहकारपाकम्。

Compositions which are moderately pleasing in the beginning but very interesting in the end fall under *sahakārapāka*
2.1.5.2.7  *Kramukapāka*

आदावतममत्ते चार्यादु कमुकपाकाम्

Compositions which are interesting in the beginning but insipid in the end fall under *kramukapāka*

2.1.5.2.8  *Trapuṣapāka*

आदावतममत्ते मध्यमम विसुपाकाम्

Compositions which are interesting in the beginning but moderately pleasant in the end are called *trapuṣapāka*

2.1.5.2.9  *Nalikerapāka*

आच्छन्तमोऽथावतू नालिकरपाकमिति।

Compositions which are pleasing from the beginning till the end fall under *nalikerapāka*.

2.1.6  *Pada-vākyā vivekaḥ*

The sixth chapter emphasizes a poet to have good knowledge of both *Śabda* and *Artha*. Nature of words and sentences are illustrated to elaborate how they can be used in poetry. Words, their *vṛttis* and functions are also elaborated by Rājaśekhara. According to the number of verbs used he tries to enumerate different types of sentences.

2.1.6.1  *Śabda*

A *śabda* (word) is a grammatically viable construct.

*व्याकरणस्मृतिनिर्णातः शब्दः*¹¹
2.1.6.2 *Artha*

The meaning signified by word on the basis of the *nirukta*, *niganțu*, *kośa* is its *artha*.


2.1.6.3 *Pada*

*Śabda* and *artha* together form a *pada*. A unit forming a part of sentence.


2.1.6.4 *Vỹtis*

This is a technical term, with a number of different connotations. Here it refers to ‘A compound word giving an aggregate sense different from the exact literal sense of the constituent words.’ *Padas have vỹtis*. They are *subvaṛti*, *samāsaṿṭti*, *tādhitaṿṭti*, *kṛdṿṭti*, *tiṅgṿṭti*.


2.1.6.5 *Vākya*

‘An organized unity of all properly structured *padas* needed to express the desire/intended meaning is *vākya*.


12

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2.1.7 \textit{Vākya – Bhedah} (types of sentences)

Clear guidelines about how different types of sentences should be used in a composition by a poet is provided in the seventh chapter of \textit{Kāvyamīmāṃsā}. The division of various types of sentences by Rājaśekhara is hugely influenced by \textit{Vāyupurāṇa}. Various models of expression are also dealt in this chapter.

2.1.7.1 \textit{Vākya}

According to Rājaśekhara there are three types of \textit{Vākya} each relating to one race. They are Brāhma, Śaiva and Vaiṣṇava. These three type of \textit{Vākya} are again divided into various types. \textit{Vākya} related to Vaiṣṇavas is called Manuṣi which is found in three different forms as \textit{Vaidarbhī}, \textit{Gauḍī} and \textit{Pañcalī}.

वाक्यं वचनमिति व्यवहरन्ति। तत्र त्रिधा प्रणेत्तमेतेन ब्राह्म, शैवं, वैण्णावमिति।\textsuperscript{17}

2.1.7.1 \textit{Kāku}

\textit{Kāku} is a pāṭhadharma (quality of recitation on reading) as asserted by Rājaśekhara and he also elaborate the description of \textit{Kākupraṇakāras}. The two types of \textit{Kākus} which are described by the author in this chapter are \textit{sākāṃkṣā} and \textit{nirākāṃkṣā}.

‘अभिम्माययन्याथयमः काकु, साकांक्षालङ्कारस्यान्?’ इतियायावरीयः\textsuperscript{18}

2.1.7.1.1 \textit{Sākāṃkṣā}: This is divided into three. \textit{Ākṣepa-garbha}, \textit{praśna-garbha} and \textit{vitarka –garbhā}.

वाक्यान्तरालाखिणिः साकान्धं।\textsuperscript{19}
2.1.7.1.2 *Nirākāṁśā*: nirākāṁśā kāku is also three fold, being based upon vidhīrūpa, uttararūpa and nirṇayarūpa

वाक्योत्तरभाविनीतिर्माणां।

2.1.8 *Kāvyārthayonayāḥ* (sources of meaning of poetry)

The source of poetic themes are examined in detail in the eighth chapter of *Kāvyamāṇśā*. There are sixteen sources of poetic themes according to *Kāvyamāṇśā*. It is believed from ancient times that the source of poetry as twelve in number and they are Śruti, Smṛti, Itiḥāsa, Purāṇa, Pramāṇavidyā, Samayavidyā, Rājasiddhāntatrayi (i.e Arthaśāstra, Nātyaśātra, Kāmasūtra) Loka, Viracana and Prakīrtakam. Rājaśekhara adds additional four sources to the existing list which are ucitasamīyoga, yoktsaṃyoga, utpādyasaṃyoga and saṃyogavikāra and makes it sixteen. He also stresses the importance of the study of śāstras in this chapter.

2.1.9 *Arthavyāptiḥ* (description of sources of meaning)

*Arthavyāpti*, the ninth chapter of *Kāvyamāṇśā* details various types of poetic themes. It is divided into two types and known as Vicāritasustha and Avicāritaramāṇīya.

2.1.9.1 *Vicāritasustha*

It is expressed in śāstra.

किन्तु द्विरुप एवासो विचारितसुस्थोविचारितरमणीयः।

2.1.9.2 *Avicāritaramāṇīya*

It is described in Kāvyas.
The quality of a poetry is completely dependent on the imagination of the poet while the subject has a limited role. A good poet can portray even a dull subject into an interesting one while a bad poet can make an interesting subject look very gloomy. Poetry composed on the basis of *Muktaka* and *Prabandha* are also discussed in this chapter.

2.1.10 *Kavicaryā* and *Rājacaryā* (daily routine and duties of a poet and a king)

The tenth chapter of *Kāvyamīmāṃsā* contains the rules that should be binding on the life of a poet. A poet who has learnt the *vidyās* and *upavidyās* should bestow his life in composition of *kāvyas*. It also stresses on the significance of eight mothers of poesy. The author contends that the poet should always be pure which are like *vākśauca*, *manahśauca* and *kāyaśauca*, while the first two can be attained by study of *śāstras*, the third one can be achieved by keeping all the parts of the body clean. Being cheerful and pleasant are other requisites of a good poet. While the poet should observe everything closely, he should never be sceptic.

तिथाच्छोऽच्छोऽच्छोऽच्छोऽ, मनःशीरः, कायशीरः च। प्रथमं शास्त्रज्ञनम् ।
तार्क्किकेऽपि उपस्कृतप्रेतोऽपि, सताम्बृहत मुखं, सविल्लमात्रं वस्त्रं, महादित्यं।
अनुस्वरणं च वासं, सकुसुमं सिरं इति।शृष्टि शीतलं हि सरस्वत्यं: संवननमामन्निति।
2.1.10.1 Vidyā

Students of the discipline of poetics should study the vidyās (the important branches of knowledge).

23

There are four types of vidyās. They are nāmadhātu-pārāyaṇa (grammar), abhidhānakośa (lexicon), chandoviciti (prosody) alaṅkāratantra (poetics).

2.1.10.2 Upavidyā

Sixty-four kalās are called upavidyās (accessory-studies).

24

2.1.10.3 Āṣṭa mātṛṣ (eight source)

The eight mothers of poetic-composition are (1) svāsthya (health), (2) pratibhā (innate faculty), (3) abhyāsa (practice), (4) bhakti (devotion), (5) vidvad (assemble of learned scholars), (6) bahuṣrutā (Commerce with the learned knowledge of various subjects), (7) smṛtitidharmayam (retentive memory) and (8) anirvedam (enthusiasm).

25
2.1.11 Šabdaharaṇa (appropriation of words)

Chapter eleven, twelve and thirteen covers the topic of Harana or plagiarism. Copying of words and ideas from another work is Harana. It is two types viz. Šabdaharaṇa and Arthaharaṇa.

2.1.11.1 Šabdaharaṇa

Plagiarism of sound is of five kinds consisting of (1) word (2) single lines (3) halves of verses (4) metre and (5) the whole prabandha.  

2.1.11.2 Arthaharaṇa

It can be again two kinds as parityājya and anugrāhya.

According to ancient scholars, as referred to by Rājaśekhara, the copying of one or two words is not plagiarism, since to quote a word or line from ancient poets work is considered not as copying but as acceptance. Rājaśekhara holds this view and remarks that if the word taken from a previous poets work possess double meaning then only it becomes an instance of plagiarism.

2.1.12 Arthaharaṇam ( Appropriation of meanings)

The twelfth chapter of Kāvyamīmāṁsā deals with the plagiarisms of meaning. Owing to the abundance of literary works, the poetic power gradually becomes lesser and lesser in a poet and they are forced to imitate ideas and images from earlier works. This is the view of ancient scholars. Rājaśekhara is also of the opinion that a poet is a seer and he spears into the matters seen in this world through his divyadṛśti and finds out the truth. Even
gods cannot see in such a detail as a poet can see. In this chapter also Rājaśekhara details about appropriation of meanings illustrating some examples.

2.1.13 *Arthaharaṇeśu ālekhyapraṇyaṁ bhedaḥ* (different kinds of appropriation)

The thirteenth chapter *Arthaharaṇeśu ālekhyapraṇyaṁ bhedaḥ*, Rājaśekhara describes various types of plagiarisms included in ālekhyapraṇya, tulyadehitulya and parapurapraśasā sadṛśa.

2.1.13.1 Ālekhyapraṇya

When the entire content is reproduced using varied appealing expressions the poetry looks fresh and new. This is ālekhyapraṇya.27

2.1.13.2 Tulyadehitulya

When the same idea is expressed with reference to one object of description is connected to another object of description, it acquires a new appearance.

2.1.13.3 Parapurapraśasā sadṛśa

Transformation of a verse of an ancient poet by using counter balanced reasoning is a type of parapurapraśasā sadṛśa.

Rājaśekhara is much influenced by Ānandavardhana in dealing with this topic of *Haraṇa*. No author prior to Rājaśekhara has dealt with this subject in such a detailed way.
2.1.14-16 Kavisamayas

These three chapters i.e. fourteen, fifteen and sixteen deal with the topic of Kavisamaya or poetic conventions. The concept of Kavisamaya which was first elaborated by Rājaśekhara was never discussed by other writers earlier. These chapters thoroughly explain types of poetic conventions and their divisions (see 2.2). Here Kavisamaya is defined as the ideas and things which are neither approved by śāstras nor found generally but are accepted by poetic traditions. The description of asāstriya and alaukika things were considered to be poetic flaws which is invalid because the poets had acquired great knowledge prior to working on any literary contributions. They studied vedas, śāstras, kāvyas etc. and travelled extensively to acquire more and more knowledge. Thus anything that comes only within the range of poetic description is called Kavisamaya.

2.1.17 Deśa-vibhāgaḥ (geographical regions and its divisions)

The seventeenth chapter of Kāvyamāṇasā is an explanation of the Geography. The geography of world in general and the geography of Bhāratavarśa in particular. It includes geographical accounts Rājaśekhara deals with the ways of life of people of different convictions. In his view the study of geography and ways of life of people makes a poet perfect in his literary creations. धावा पृथिव्यात्मकमेवं जगत्ति त्येके। dyāvā prthivī is deliberated to be a single world by some scholars, while other scholars think through them as two worlds. Yet some others hold that the universe consists of three worlds Bhuḥ, Bhuvah and Svah. There are four more worlds viz Mahar, Janas, Tapas and Satya, which are added to the previously mentioned three making the total list of seven worlds. Another seven Vāyuskandhas are again added to them which brings the total number to fourteen. Then the Seven pātalās are
also added to these. It makes the total number of worlds as twenty one. Rājaśekhara approves the above interpretations.

Among these, the terrestrial world is called *Prthivi*. *Prithvi* comprises of seven islands viz. *Jambu, Plākṣa, Śālmalī, Kuśa, Krauñca, Śāka* and *Puṣkara*. These islands are surrounded by seven oceans containing of salt water, rasa, liquor, ghee, curd, milk and sweet water respectively. Some scholars contend that there is only one ocean and that is the salty ocean (एक पावं लावणः समुद्रः इत्येके1). While others suggest the four ocean theory. Rājaśekhara’s opinion is that since there are different opinions between various scholars, all of them seem to be correct.

The *Meru* mount is situated in the middle of the *Jambūdvipa*. It is surrounded by the mountain called *Ilāvarta*. To the north of Meru mountain, there are three more mountains called *Nilā, Śveta* and *Śrīgavān*. There are three countries Ramyaka, Hiraṇmaya and Uttarakuru which are situated to the North of these mountains. Also in the south, there are three mountains namely Niṣadha, Hemakūta and Himālaya. Interestingly there are also three countries called Harivarṣa, Kiṃpuruṣa and Bhārata in the south.

The geography of Bhāratavarṣa is also divided into nine regions. They are called *Indradvīpa, Kaśerumāṇ, Tāmraparṇa, Gabhastimāṇ, Nāgadvīpa, Saumya, Gāndharva, Varuṇa and Kumāradvīpa*. One who rules all these lands is called Samrāṭ. There are seven mountains in Kumāripura. The
mountains are Vindhya, Pāriyātra, Śūktimān, Rkṣa, Mahendra, Sahya and Malaya. Sandal, cardamom, pepper and many such herbal plants are grown in plenty on these mountains. The local customs and traditions followed by people are embraced by the poets. Pūrvadeśa is the land lying in the east of Vārāṇāsi. There are four quarters called East, West, South and North. According to some, they are eighteen in number and are called Aindrī, Āgneyī, Yāmya, Nairṛtī, Vāruṇī, Vāyavya, Kauberī and Aisānī. Yet others add two more quarters viz Brāhmī and Nāgīya to the above said ones. So also description of colours should be according to the place of residence of the characters.

2.1.18 Kāla-vibhāgaḥ (divisions based on time)

Kāvyamāṁsā, eighteenth chapter, explains in details the perception of time, the features of different seasons, life of people and practices people follow in each season etc. In this chapter Rājaśekhara begins with describing the old system of the calculation of time, which was based on the movements of planets, sun, moon, stars, and earth itself. A month was calculated by measuring the time taken by the sun to move from one rasi to another. Rājaśekhara believed that only the poet who has significant knowledge in the above said things will establish well in the field of poetry.

Kāvyamāṁsā is certainly comprehensive in nature. Rājaśekhara does not advocate new theories of poetics. He collects the views of his predecessors. He also censoriously analyses the views of his predecessors and provides his views. The authors quoted by Rājaśekhara are Vāmana, Udbhata, Aparājīti, Drauhiṇi, Rudraṭa, Kālīdasa, Vākpatirāja, Avantīṣundarā, Ānandavardhana, Bhāravi, Māgha, Kumāradāsa and Bhavabhūti. Vedas, Purāṇas, Epics and other prominent śastraic texts of early period were made use of by Rājaśekhara in writing Kāvyamāṁsā.
2.2 *Kavisamayas or the poetic conventions*

In the 14th chapter of *Kāvyamāṁśa*, Rājaśekhara's deals with poetic conventions. According to Rājaśekhara, poetic conventions are beneficial for a poet and should be followed correctly. Important divisions of poetic conventions and their subdivisions, as enumerated by Rājaśekhara, are detailed below:

अशाळीयमतः च यथार्थावर्ते यथार्थमुपपनिवध्यन्ति कवय: स कविसयः।

Poetic expressions which are in accordance with the tradition but contrary to the norms of ordinary world and also contrary to the Šāstras (texts of knowledge) come under *Kavisamayas* or conventions of the poet. After a deep study in various branches and parts of the Vedas our ancient scholars after travelling different islands and countries described the things of the factual knowledge in the Šāstras. The use of the word *Kavisamaya* (poetic conventions) came to be widely used and subsequently it attained the status of a topic in the field of the critique of poetry and its traditional authority as a subject of discussion in the science of poetry has now been established beyond dispute.

*Kavisamaya* is of three types: Svargya (celestial), Bhaumya (terrestrial) and Pātāliya (of the nether world). Of these poetic conventions, the greater importance goes to terrestrial things since its province is far wider. It is classified depending upon, Jāti (Sāmānya class), Dravya (substance or particular thing), Guṇa (quality) and Kriyā (action).

These four divisions have their own subdivisions. Poetic conventions about terrestrial things are again divided. They are, Asatonibandhanam (description of unreal things which are not actually found in a place), Sato’pi anibandhanam (non-mention of things), Niyamatah
(restriction or laying down part of the truth). The following chart will make the divisions more clear.

![Diagram of Kavisamaya divisions]

### 2.2.1 Description of *Asato nibandhanam* in *Jātirūpa*

The term *Asato nibandhanam* literally signifies the description of some concepts which actually do not exist. The matter can be made clear from an example from *Meghadūta* which clearly depicts the idea of poetic convention. For example: In Ujjayinī, at the day break, the cool breeze of river Šiprā is quite pleasant. It carries the sweet love-tunes of the pair of swans. The scented fragrance of the lotuses blooming in the morning blows over the river and soothes like a skillful lover and is refreshing to the tired limbs of the women.30
The langour after the love sports is removed by the sweet words of the partner. In this example, the description of Sārasas and water lotuses comes under the category Poetic conventions. In the ordinary world such a phenomenon is not visible. It is the imagination of the poet. So this imagination makes the description beautiful and the contextual meaning is enjoyed with added loveliness. It is sure that the contextual relevance of the meaning is a must for the proper understanding of the poem.

2.2.2 Description of Sato’pi anibandhanam in Jātirūpa

There are some similar examples depicting the presence of non-existent objects in particular abodes. Such descriptions also come under poetic conventions. In the particular verse furnished by Rājaśekhara as example, there is the no mention of a class which is evident because the Mālati flower is not generally described in spring. Spring causes blooming to all around yet it is known to be devoid of Mālati flowers.31

2.2.3 Description of Niyama in Jātirūpa

The word Niyama means restriction. So the restriction pertaining to a class means the use of the regulations prevalent in many parts by restricting them to a particular region or place. For example, the restriction of crocodiles in the ocean only comes under this type of poetic convention.32 The power of the crocodile is admirable because it resides in the vast ocean which encircles the earth and thus it gives the name Makarālaya to the ocean and that is why the crocodile proudly shows the teeth to its mates in the ocean.
2.2.4 Description of Asato nibandhanam in Dravya

This kind of poetic convention signifies mentioning of a thing which actually does not exist with respect to a substance.

The example says the power of intense darkness, held in a palm makes, as it were, makes the quarters stick to our frame (of the body) the entire globe of the earth as negotiable by foot and the heaven as though carried on our heads.33

2.2.5 Description of Sato’pi Anibandhanam in Dravya

In this type of poetic convention, a thing which actually exists is not seen described as existing at a particular time. Here is an example for it: The moonlight exists in the dark half of the month as well as the bright half or darkness exists in the bright half of the month. The poetic convention here is that, however, one describes that the moonlight exists in the bright fortnight (only) and darkness in the dark fortnight.34 Another example: The anxious onlookers compared Balarāma and Kṛṣṇa who were travelling through Mathura to the bright half and the dark half of the month respectively.35

2.2.6 Description of Niyama in Dravya

There is a wonderful example for this type. The sandal tree which is known for its unique heat relieving capacity is the residence of serpents and that is dear to gods. It cannot be found anywhere except in Malaya mountain.36 Here the poetic convention for the restriction of substances is notable. Restriction of substances is evidenced in the sandal tree growing only on the Malaya mountain. There are some more distinct examples for these types. Śloka is quoted below:
The meaning of this Śloka is like this: Though the fact that the Lord Viṣṇu may live in the sea of milk (Kṣirasamudra) and it may be the reservoir of precious stones, even the goddess of wealth (Lakṣmī) will arise from it, yet for a person dying of thirst, this ocean (Kṣirasamudra - sea of salt) seems to be worse than the desert land (since it cannot reduce or satisfy his thirst). The poetic convention mentioned here is that though the sea of milk is considered as the residence of Lord Viṣṇu and the origin of the source of Lakṣmī and to be considered as a sea of salt. The two become one until now according to poetic convention.

The other fine examples for these type is given below again:

2.2.6.2

The bright and sparkling waters of the river Gaṅgā was witnessed by the king while he was travelling and considered as the beloved of seven seas. From this verse the poet seems to inform the oneness of seven seas according to poetic convention, as the river Gaṅgā falls in to one sea and not to seven.
2.2.7 \textbf{Description of Asato nibandhanam in Kriyā}

The non-existence of a matter that relates to action is described here by the poet by giving certain beautiful Ślokas. There we can see the spark of the poetic conventions which makes that poem more beautiful as well as the clarity.

2.2.7.1

संक्षिप्ता यामवर्तीस्टिर्नींतनयता पवः पूरान्।
रथचरणाब्वसः किनोपकृत निदाघेन॥

It is to be noticed that, the Cakravāka bird has been sympathetically affected by the summer shortened nights and the water in the river has been dried up. Here the poetic convention lies in the recognizable drinking of moonlight by the Cakora bird.

2.2.7.2 \textbf{Another example:}

पतास्ता मठयोपकण्ठसितामेणाशिरोभूव-
श्रापाम्यामितं भगवतः प्रेयो मनोज्ञनम्॥

यासु श्यामनिशासु पीततमसो मुक्तामणीश्वदिकः:
पीयन्ते विश्वतोष्वचबु विचतलकण्ठ चकोरज्जन॥

This is the place where the cupid practices and were the Cakora bird drinks the pearl moonlight with their open beaks and long throats in the dark fortnight on the river banks of the Malaya mountain. Conventional separation of the Cakravāka birds on the two banks of the river at night is highlighted as poetic convention. Or otherwise said as the conventional separations comes under this category.
2.2.8 Description of Sato’pi anibandhanam in Kriyā

Absence of action which is actually present but that’s not mentioned is meant here by saying Sato’pi anibandhanam in Kriyā. This is also illustrated in the following Śloka. The not blooming of blue-lotuses are considered under this category.

2.2.8.1

अलिख्य पत्रमसितायुहणाभिरामं
रामामुखे क्रणसमाजितपदुविम्॥

जात: पुनाविकसनावसरोवयमये-

tyuka sakhī kūvrdvye āvake chakār॥

A girlfriend of the heroine, very fondly made up the face of the heroine, which resembled the evening moon in beauty and there after she painted a blue lotus as she whispered in the heroine's ears that 'the time for the blooming of this (Lotus) has arrived.'

For more clarification we can go through another Śloka which is more beautiful.

2.2.8.2

त्वहिःसयो निरारामस्तयोधे-

dṛṣṭार्थस्म कृत्तव दिवसं सवित्राः।

इतीत दुःखं वाहिने गदन्ती

शैफालिका रोदिति पुष्पवाष्प॥

41

42
The Šēphālikā flower seems to address her beloved, the moon, emitting sighs of vapour (tears), as if trying to describe her pain arising from being scorched by the fierce rays of the sun during the day. The not falling of the Šēphālikā flowers in the night is considered as poetic convention here.

2.2.9 Description of Niyama in Kriyā

Restriction of action of the singing of cuckoos in the spring season though actually that occurs in the summer is a poetic convention.

Because of the high cold in the spring season the cuckoos started warbling in the forests. Here this the lotuses that are of out of sight (hidden) in the water reservoirs became visible to raise their heads as if to hear the notes (of cuckoo).

2.2.10 Description of Asato nibandhanam in Guṇa

The demonstration of spiritual traits is illustrated by white, blue and yellow colours in Kavisamaya. Take for example, renown and laughter have no manifest form. According to Kavisamaya fame and laughter are denoted by the white colour. In the same way humiliation (shame), evil is indicated by black and love and anger by red colour.
O king! Your prominence has extended in all the four directions of the earth. But after having returned from the directions collected in great amounts and go in to the centre of the ocean, but in spite of that neither did its body get wet, nor did its breath stop and nor did its eyes close. Thus after changing the ocean to white when it still required space, it started to whiten the sky. As a result your fame has made white three worlds and this is a cause of wonder for attractive maidens.

Poetic convention here is in the white colour depiction in the Śloka. White colour used here to denote fame of the king. It is considered as the poets art to make the poem more beautiful and attractive. These types of imaginations that the poet invents with his own style is called as poetic convention. He just opens a door of wonderful and extraordinary concepts that which makes his work more and more valuable.

2.2.11 Description of Satō’pi anibandhanam in Guṇa

The brilliant qualities and the ever spreading fame or recognition of the king in all directions is like the brides on whose forehead unexpectedly shows a half saffron mark.

चोलितान्तः सभीः कुन्दकुञ्जलाग्रंदः रिमिते।
श्रीपितेबाभवतस्य शुद्धवर्णा सरस्वती॥४५

Resemblance of Kṛṣṇa’s teeth as white as jasmine-buds lit up the whole assembly with his smile which now looked as pure and white as Sarasvatī after a bath. Poetic convention here appears in the lack of red colour of jasmines. And also the comparison of jasmine flowers to teeth.
2.2.12 Description of Niyama in Guṇa

Here comes the description of qualities. The Śloka is like this:

पुष्पं प्रवालोपहितं वदि ग्व-  
न्युत्कापलं व रुपखविद्रुमस्थम्।  
ततोज्ञुक्तयऽदिशादर्श तर्य-  
स्ताण्ड्रपर्वस्तस्तचः स्मितस्तय॥ 46

If white flowers were present on new leaves and pearls in the creepers then they could be used in a simile white describing the pure and beautiful smile which spreads on the red lips of Pārvatī. 47

The whiteness of the flowers is considered as poetic convention here. In poetic conventions rubies are described as red, flowers as white etc.

There are some more poetic conventions, as the colours black and blue, black and green, black and dark, yellow and red and white and fair can be used in place of each other.

There is an example for the similarity of black and green:

मरकंतस्तहं च यामुने  
स्मातिकशिल्लिमलं च जाहवम्।  
तदुष्मामुद्रकु पुनातु वो  
हरिरस्योरव सख्षलं वषु॥ 48
Yamunā river's water resembles like blue sapphire and the river Gaṅgā's as green crystal. So the mingling of these occurs like Kṛṣṇa and Śiva. May these two gods purify you!

In the above mentioned Śloka it clearly states the similarity of the black and green colours.

There so many other poetic conventions related to eyes. The eyes have been described with various colours by poets. Like whiteness of the eyes, darkness of the eyes and the mixed colours of the eyes.

The yard was filled with people. The girl with beautiful eyes was standing over there in the evening. She saw that I am looking at her with weary and suffering limbs while going to my room. She, because of shyness and with bent head took a long breath and gave me a sidelong lovelorn look which appeared to steal the white brightness of moon shine.

Here the poetic convention lies in the beauty of the sidelong looks or glances of a damsel go beyond the whiteness of the moon. Thus the whiteness of the glances discloses the whiteness of the eyes.

Thus we have discussed about the poetic conventions relating to Jāti, Dravya, Kriyā and Guṇa with examples. Thus next to be explained is the celestial and nether worldly poetic conventions.
Now, poetic convention relating to celestial things is just like the one relating to terrestrial things. What deserves, in this matter, special mention to be made is that with regard to the moon the hare and deer are one; with regard to Cupid's banner, shark and fish are one; the moon born of Atri's eye and of the ocean are one; moon on the head of Śiva, though born long ago, is ever young; Cupid is both corporeal and non-corporeal; the twelve suns are identical; Nārāyaṇa, Mādhava are one; Dāmodara, Keśava and Kūrma are one; Lakṣmī and wealth are one.

Poetic convention relating to infernal things is just like the one relating to terrestrial or celestial things. Here Nāga and Sarpa are one; Daitya, Dānava and Asura are also one.

Thus many other varieties of the poetic conventions are possible. Rājaśekhara concludes his treatment of this topic in these words:

'The topic of the poetic conventions which has remained unnoticed by early theorists has been treated here by me according to my own light.'

śōḍvयं कवीनां समयं काच्ये सुतं इव स्थितं ।
स साम्भवतमहासमर्थविवेकुर्वति विवोधितं ॥50
Notes

1. *K.M.* p.21

2. Sarasvatī blessed her son, put him on a rock platform under a tree and proceeded to take a bath in the ākāsa-gaṅgā. The great sage Uśanus, on his routine work to collect grass and wood for fuel witnessed the sad plight of the baby due to the heat of the rising sun. Not seeing anyone around him, he picked up the infant inspired Uśanus by his metrical verse. After the metrical composition Uśanus came to be renowned as a poet in this world. There after all composers were called poet. The word *kavi* comes from *kavi-varne*. Being steeped in poetics, this son of Sarasvatī also came to be known as Kāvya-puruṣa. Sarasvatī not finding her son on returning from her bath was disconsolate just then the sage Vālmīki happened to pass that way. Sympathizing with Sarasvatī he took her to Uśanas āśrama close by. Seeing the young boy in the āśrama the mother goddess Sarasvatī, with the milk overflowing in her breasts, picked him up and kissed him on the forehead. There after Sarasvatī in gratitude and blessed Vālmīki with the power to create verses. When returning to his own āśrama, Vālmīki witnessed the pathetic cries of male heron at his mate’s death from a niśāda’s arrow. Vālmīki’s grief stricken heart broke out in verse thus-

"मानिषाद्रश्यतिश्वारमम्:शस्त्री:समः।
यत्कीमिदुनादेकमवधी:कामामोहितम्॥"

3. ताबुभावचः शक्तिमुद्रासपतः। 'साकेवलक्रायबेहुः' इति यायावरीयः। *K.M.* p.43

5. **KM. p.48**

6. 'प्रतिभाब्युत्पत्ति: प्रतिभावेयसि ' इत्यावनतः ' **KM. ch.5**

7. 'भुत्पति: श्रेयसी' इतिमंडलः **KM. ch.5**

8. 'प्रतिभाब्युत्पत्तीमिव: समवेते श्रेयसी' इति यायावरीयः **KM. ch.5**

9. **KM. ch.5 p.53**

10. **KM. ch.5 p.65**

11. **KM. ch.6 p.68**

12. **KM. ch.6 p.68**

13. **KM. ch.6 p.69**

14. **KM. ch.6 p.68**

15. **KM. ch.6 p.68**

16. **KM. ch.6 p.72**

17. **KM. ch.7 p.88**

18. **KM. ch.7 p.95**

19. **KM. ch.7 p.95**

20. **KM. ch.7 p.95**

21. **KM. ch.9 p.133**

22. **KM. ch.9 p.133**

23. **KM. ch.10 p.146**

24. **KM. ch.10 p.146**
25. KM. ch.10 p.146
26. KM. ch.11 p.165
27. KM. ch.13 p.197
28. KM. ch.17 p. 256
30. दीर्घकुर्वन्यप्रदक्षिणकृतिः सासुः
प्रत्येकु स्थानयतामप्रतमोदेन्त्रकथां:
यत्र खौण्डं हरित स्यूर्धत्तानिनम्बरकृतः:
शिरायात् भ्रमतम इव प्रार्थनाचाकारः॥ (*Meghadūta*, Kālidāsa, 1. 33.)
31. मार्द्धि विमुक्तेऽवर्ण विकासं पुष्पमयः
आधार्थं जातिविनमुष्य कर्म सुमनसः प्रियः॥
*Kāvyamīmaṁsā of Rājaśekhara*, Sadhana Parashar, Ch. 14. p. 226
32. गोक्राघरं नयतो गृहत्वे
स्वनाममन्द्राङ्गत्रमन्द्राशिम्
दास्यदवगंपुरिस्मयत्स
देवोंवलोपे मकरस्य वनः॥
*(Ibid. p. 227.)*
तनुः इव कुःभः:  मुक्षं च चरणारमात्रमिव।
दिवमिव चालिकाः मुडिमाहः तम: क्रूःते॥

(Ibid. p. 228).

मासि मासि समा ज्योत्स्ना पक्ष्योः शुक्रक्रण्योः।
तत्रैव: शुक्रतां चतो यश: पुण्यमिवव्यते॥

(Ibid. p. 229).

दद्धाते जनेतः व्रतं यात्रायं सकुःहले:॥
बलभ्रेश्वर्यभ्रो पक्षाविव सिद्धासितो॥

(Ibid. p. 229).

तापापहरहस्तुरो नागावसी: सुमितः।
नान्यत्र मल्याद्वेषः पूजायते चन्द्रः॥

(Ibid. p. 230).

37. Ibid. p. 231.
38. Ibid. p. 231.
40. Ibid. p.232.
41. Ibid. p.232
42. Ibid.p.233
43. Ibid., p. 233.
44. Ibid., p. 235.
45. Ibid., Ch. 15, p. 237.
46. Ibid. p. 239.
47. Adapted from Sadhana Parashar’s *Kavyamīmaṁsā of Rājaśekhara*, Ch. 15, p. 239
48. Ibid. p. 240
49. Ibid. p. 242
50. Ibid. ch. 16 p. 252