CHAPTER III

ĀLĀṆKĀRIKAS OTHER THAN RĀJAŚEKHARA

Literary criticism in classical Sanskrit is regarded as one of the most colourful traditions of ancient Indian cultural heritage and exhibits an uninterrupted growth and development of about two thousand years (from first century B.C.E to 18th century C.E.). Classical Sanskrit poetics, on the one hand, deals with numerous topics relating to grammar, phonetics, semantics, aesthetics, rhetoric and prosody and, on the other, philosophical analysis of language. Not less than thirty standard treatises on poetics had been written by erudite scholars in the classical period. Critics propounded different theories on the art of poetry and discussed various topics of language and literature.

In Sanskrit literary criticism, the poet has been given the highest seat of honour and is adjudged the best and the wisest of all. He is a seer (Rṣi), comparable to none other than god Prajāpati (creator). He is gifted with extra ordinary power of poetic genius or Pratibhā (known as divine madness or frenzy in ancient Greek rhetoric). Studies on phonetics in the Prātiśākhya started as early as tenth century BCE and there after it was methodically treated in śikṣā and vyākaraṇa texts. Later on, Sanskrit rhetoricians explained the phonetic value of sound and diction combined with semantic, artistic and linguistic features of literary language. Sanskrit aesthetics and rhetoricians have explained the artistic value of sound and sense as well as the aesthetic aspects of literature through the concepts of Alaṅkāra, Guṇa, Vṛtti, Rīti, Dhwani, Vakrokti, Rasa. Kāvyas or Sāhitya (poetry or literature) is one of the finest contributions of human culture and is highly valued because it is
considered as the best expression of the finest experience of one's innermost feelings, the deepest sentiment and the wisest sense and sensuality.

Ancient Indian rhetoricians have attempted to delve deep into the outer structure and inner qualities of sound and sense, word and meaning, tone and rhyme, rhetoric and prosody, mood and colour, melody and harmony, style and diction. *Alaṅkāraśāstra* or theory of literary criticism in Sanskrit, as a whole, treated not only phonetics, grammar, semantics but rhetorical devices of stylistic diction and aesthetic value of literature as well.

In modern language, the Sanskrit theorists are not likely to approve scientific ignorance or deliberate fallaciousness of the poet in his portrayal of objective reality (and subjective experience). They demand that the poet’s imagination and personal understanding and their view of world should never twist or misrepresent the facts. One who writes poetry without factual content or uses imaginations to create nonsensical work deserves condemnation. However, it is allowed that this condemnation to method of describing natural fact etc., by a poet, ceases to be an error, when it adds to poetic beauty or intensifies a sentiment.

So describing lunar rays as painful for the lover with pangs of separation and comparing the lunar rays as more fierce than fire, cannot be called a fault. As the rays of the moon torment a lover who is separated from his beloved, such description is termed as excellence.

Many theorists who have succeeded Rājaśekhara - some of them are well known, others are less known - treat this subject (poetic truth) in their
works. According to Rājaśekhara some of the poetic conventions were genuine and valid and their origin could be traced to the earlier authors. Some of poetic conventions were specious and mythical being clandestinely introduced by clever minds for achieving their selfish ends. The theorists before Rājaśekhara were silent on this topic. Rājaśekhara himself believed that he was the first one to deal with the topic of poetic conventions.

After Rājaśekhara the following Ālaṅkārikas have dealt with Kavisamaya:

1. Ajitasena (latter part of the tenth century CE) – Alankāracintāmaṇi
2. Hemacandra (1088-1172 CE) - Kāvyānuśāsana
3. Arisiṁha and Amaracandra (middle of the 13th century) - Kāvyakalpalatāvṛtti
4. Deveśvara (beginning of the 14th century) - Kāvyakalpalatā
5. Viśvanātha (1300-1384 CE) - Sāhityadarpana
6. Vāgbhaṭa II (14th century CE) - Kāvyānuśāsana
7. Keśavamiśra (latter half of the 16th century) – Alaṅkāraśekhara
8. Krṣṇakavi(later than 1600 CE) - Mandāramarandacampū.

3.1 Ajitasena

Ajitasena lived in latter part of the tenth century CE. He wrote the book Alankāracintāmaṇi. In this work he reproduces most of the poetic
conventions enumerated by Rājaśekhara in his book Kāvyamīmāṁsā. He accepts Rājaśekhara's three-fold classification of Asato nibandhanam, Sato'pi anibandhanam, Niyamatah etc. He merely puts Rājaśekhara's rules in verse form and adds only a few more conventions to the list, such as Ramā resides in a lotus as well as on a king's bosom.

3.2 Hemacandra

His period is dated as 1088-1172. Hemacandra is the brightest star in the galaxy of Jain writers. He was a voluminous writer who wrote on numerous branches of study. He wrote Kāvyānuśāsana after his great grammatical work Śabdānuśāsana.

3.2.1 Hemacandra's Kāvyānuśāsana

Kāvyānuśāsana is a compilation and exhibits hardly anything new. According to him the concept of ‘Kaviśikṣā’ is familiar to the students of poetics. It borrows wholesome from the Kāvyamīmāṁsā of Rājaśekhara, the Kāvyaprkāśa, the Dhvanyāloka and from the works of Abhinavagupta also. In Kāvyānuśāsana while describing on this special topic of poetic convention, he reproduces verbatim passages from the Kāvyamīmāṁsā although the author does not specify his source. He has not given any details nor a clear definition about the origin of the poetic conventions. Rājaśekhara divides poetic conventions as Jāti, Dravya³, Guṇa, Kriyā and then into Satopyanibandhanam etc. According to Hemacandra he just reverses this order. He, not only ignores Rājaśekhara's division of poetic conventions but also the svargya and pāṭālīya and the prakīrṇaka dravya Kavisamayas brings under the heading 'niyama'.
Borrowing or Dependence (*upajīvanam*) in the form of ‘shadow and so on’ (*chāyādi*) can be by way of a sort of ‘imaging’, ‘painted copy-sketch’, ‘corporeal ‘painted copy-sketch’equivalence’, and ‘ foreign- city-entrance- likeness’

Borrowing can further include ‘dependence’ in term or sentence etc., as may seem proper, on another poem , as well as ‘completing verses and so on’ by the word ādi(so on) in the *sūtra*. With the relevant *sūtra* and *vṛtti* it illustrates that Hemacandra limits the scope of *Kaviśikṣā* to only two facets that is *Kavisamaya* and *Haraṇa*. Rājaśekhara has named them broadly. The phase of *Kavisamaya* is detailed within the *vṛtti*.

Hemacandra is greatly indebted to Rājaśekhara’s *Kāvyamīmāṃsā* and Kṣemendra’s *Kavikaṇṭhābharaṇa*. He has included the topic of ‘Dependence in the form of a shadow etc’ by using the term ‘chāyādi’and ‘upajīvanādi’ in the *sutra* (1.10). He abundantly states on this topic ‘kavisamya’. He uses the terms ‘chāyā’ or ‘upajīvana’ in his work *Tīkā*. He considers the topic of *Kavisamya* to be a popular one and he has nothing new to offer on the subject. Hence he is happy to refer about this topic to the super commentary (*Viveka*). He methodically follows Rājaśekhara’s *Kāvyamīmāṃsā* and positioning the resources obtainable in that work.
Hemacandra divides poetic conventions into 3 types

(1) Conventions of non-mentioning of things which exist.

(2) Conventions regarding non-existent objects.

(3) Conventions regarding the restriction of some objects in a particular place only and dependence in the form of shadow and so on.

According to Hemacandra, pratibhā is the main source of poetic faculty which is of two types as sahaja and aupādhikī. Vyutpatti and abhyāsa are the two main things that would supplement imagination of a poet.

3.2.1.1 Pratibhā

According to Hemacandra the main cause of poetry is pratibhā (poetic genius). He defines it as in-born poetic talent with which one has ability to create new things.

3.2.1.2 Sahaja

Sahaja prathibā means the inborn talent. He says that sahaja prathibā manifests only when the obstacles which delay its course are totally destroyed and when the future obstacles are detached beforehand. By giving an example Hemacandra gives an abstract idea of the purity of sahaja prathibā in fifth sūtra. When the clouds block the light of the Sun, which is a self - luminous body, it cannot shine. Once the obstacles like the clouds are removed the Sun shines in its natural way. He says that the inborn genius of a
poet will shine when the Jnānāvarana is removed. There is no need of any other additional support to produce such a genius. Hemacandra mentions some disciples who have the extraordinary power of inborn genius are Lord Mahāvīra, the Gaṇadharas the composer of Dvādaśāṅgi, the twelve sacred scriptures of Jainism.

3.2.1.3 Aupādhikī prathibā

Aupādhikī Prathibā is the artificial or conditional talent which is produced by means of whispering.

3.2.1.4 Vyutpatti

Vyutpatti enhances the creative power of the poet. It is the proficiency one acquires in the knowledge of the world, the close study of different sāstras and the poetical composition of previous writers.

3.2.1.5 Abhyāsa

Abhyāsa means the constant practice. That means the repeated poetic effort on the part of an apprentice, of course, under the guidance of either one who knows how to write poetry or one who knows how to understand and appreciate poetry or both.
The concept of *Rasa* is discussed in the second chapter of *Kāvyānusāsana*. He follows *Nātyaśāstra* in this chapter.

The poetic blemishes are discussed in the third chapter. Poetic excellences are described in fourth chapter. The figures of speech connected to *śabda* and *artha* are detailed in fifth and sixth chapters. Characteristics of heroes and heroines are described in seventh chapter. In the last chapter he tries to mention the various divisions of poetic compositions. Only the first chapter of *Kāvyānusāsana* is considered to be much important as applied poetics is concerned. Hemacandra talks about poetry broadly which itself shows the influence of Rājaśekhara on him.

### 3.3 Arisiṁha and Amaracandra

Rājaśekhara in his *Prabandhakośa* says that Arisiṁha and Amaracandra were fellow students and lived in the time of Viśāladeva, before he came to the throne of Pattan, about the middle of the thirteenth century. His poetry is of a high order and placed by the side of *Raghuvaṁśa*.

He wrote treatises on poetics *Kāvyakalpalatā* and *Kaviśikṣā* on metrics. The other name of *Kāvyakalpalatā* is *Kavitārahasyam*. Amaracandra completed the *Kāvyakalpalatā* of his friend Arisiṁha and wrote a gloss on it named *Kaviśikṣāvṛtti*. It devotes four chapters on this topic containing 452 stanzas by Amaracandra, pupil of Jinadatta sūri, patronized by kings Vīradhavala of Dholka(1243-61 CE); in collaboration with his teacher or contemporary, Arisiṁha (see NCC.I.pp. 247,275 a)

They wrote *Kāvyakalpalatāvṛtti* on discussing on this topic. They appear to have made use of the *Alaṅkāracintāmaṇi* (and the works of
Hemacandra and Rājaśekhara), in their treatment of the *Kavisamaya*. They add only a few more conventions to the list already known, e.g.,

1. The celestial Gaṅgā contains water elephants.
2. The moonlight can be caught in the folded hands.
3. The valour is red and hot.

This work is divided into four *pratānas*. The first *pratāna* of this work is *chandasiddhi* (prosody). Again the first *pratāna* is detailed in five parts, they are:

1. The construction of *anusṭubh* metre.
2. Enumeration of the principal metres, shifts in grammatical forms of the verb, Prākṛt loan words, transmutation of one’s own or another poets ideas into the same or different metres, conversion of one metre into another, caesura(yati), the whole section being generally entitled chandobhyāsa.
3. Use of expletive particles and words for completing the verse.
4. Argumentation, pointed saying, subjects of praise and uses of abusing language, questioning.
5. Subject for the descriptive poetry, how to describe the King, his ministers, the prince, the army, battle and hunting, as well as a village, a city, a garden a lake and so forth.

The second *pratāna śabdasiddhi* deals with

1. Etymology
2. Derived meanings of compound,
3. Resonance and rhyme in the middle of a verse,

4. Different words that is suitable for the verse,

5. Listing of sambandhin expression,

6. Specified and suggested meaning showing the influence of Dhvani school.

The third pratāna is Śleṣasiddhi, which consist of five sections which deals with various kinds of words.

The last pratāna includes construction of similes, ellipsis and similar figures. There were no addition to Kavisamaya in their work other than what Rājaśekhara had already stated.\(^\text{12}\)

### 3.4 Deveśvara

He lived in the eleventh century CE. In his work Kavikalpalatā, he describes the features of kavisamaya. It appears that he has borrowed a lot from Kāvyakalpalatāvrtti of Arisirīha and Amaracandra. He just drops some lines from his ancestors and changes only a word here and there.

अस्तोऽपि निबन्धेन निबन्धेन सलोऽपि बा।

नियमेन च जात्यादेः कवीनां समयवेगिः।\(^\text{13}\)

### 3.4.1

Examples for Asatonibandhanam by Deveśvara

रञ्जनि च तथाद्रौ हंसायत्प्रजाताशये।

जलेभाच नभोगामम्बोजायं नदीवधपि॥

तिमिरस्य तथा मुष्टिग्राहाद्वं सृष्टिभेचता॥
Discussing the duties and daily routine of a poet he follows the ideas of Rājaśekhara. According to Deveśvara if a writer wants to compose a work, he should be able to explain the subject matter thoroughly and also demonstrate them duly. According to him words are of many types monosyllabic to sixteen syllabic. He is of the opinion that the poet should try to include application of all such words in his works.

3.5 Viśvanātha

One of the great rhetoricians in the Sanskrit literature is Viśvanātha. His period was between 1300 to 1384 CE. Sāhityadarpaṇa (mirror of composition in Sanskrit) is Viśvanātha's most famous work and arguably one of the most comprehensive works in Indian aesthetics. According to P. V.
Kane, author of *A History of Sanskrit Poetics*, Viśvanātha is believed to have written *Sāhityadarpaṇa* before 1384 CE.

*Sāhityadarpaṇa* is different from earlier works in aesthetics in two major ways. One, for the first time, it combined, in one treatise, both the śravya aspect (poetics) and Dṛṣya aspect (dramaturgy) of aesthetics.

Before Viśvanātha, aestheticians had limited themselves largely to one aspect. They often referred to the other writers, earlier writers on the subject, had by and large confined themselves to their own school of thought. Viśvanātha, in *Sāhityadarpaṇa*, explicitly discussed all schools and thoughts of Indian aesthetics, before arguing the superiority of the Dhvani school. Viśvanātha, does not agree with the equal importance given to the three types of Dhvani as classified by ninth century Kāśmīrī aesthetician, Ānandavardhana, who in his *Dhvanyāloka*, actually established the Dhvani school of poetics. Viśvanātha concludes that Rasa Dhvani is what defines poetry.

Viśvanātha in his *Sāhityadarpaṇa*, gives details only some poetic conventions mentioned by his predecessors and adds a few new ones.

1. With the advent of the rainy season the swans migrate to the Mānasā lake.

2. The Aśoka blooms beneath the touch of the beloved's foot.

3. The Bakula, when sprinkled over, with the wine of their mouths, blossoms.

4. The necklaces on the breasts of youthful lovers along with their hearts burst from the flames of separation.
5. The God of love bears a flowery bow furnished with flowery shafts and string with a string of bees.

6. His arrows pierce the heart of the young and so does the glance of a lady.

3.6 Vāgbhaṭa II

Vāgbhaṭa lived in the fourteenth century AD. He was the son of Nemikumāra and Vasundharā and lived in Rādhāpura. He wrote Kāvyānuśāsana. He quotes Vāgbhaṭa I in his Kāvyānuśāsana vṛtti. Kāvyānuśāsana a work on poetics, by Vāgbhaṭa is to be distinguished bearing the same name, of the Vāgbhaṭālaṅkāra, written in the form of Sūtra and running commentary, it covers in five chapters, most of the topics of poetics. In Kāvyānuśāsana, the first chapter deals with the topic of poetic convention. He takes largely from Kāvyamīmāṁsā. He just precisely mentioned what his ancestors have said before. Some of them are similar as in the Kāvyamīmāṁsā. He has taken the idea of Kavisamaya from Hemacandra but has given a complete set of new examples from well known poems. He does not divide Kavisamaya into jāti, guṇa, kriyā and dravya but gives it in the three points of view

असंतोऽधिन निवन्धनम्, सतोऽधिनिवन्धनम्, नियमः।
तत्र कविसमयेः सतांपि भावाः केषविदन्वन्धः।१५

Here the sandal trees which having fruits and flowers are never described.

सा छाया स च सुन्दरः परिमलस्ते कोमलः:
पल्लवा भ्रात्रश्चन्दनपादस्य वहचः सत्वेव किं तेगुःः।
हादशुभमुख्येश्वराः संगतिविशाधापादमूलांगाते-
Some times what is not seen is also described, that is where ever there is water swans are said to reside.

3.6.1

Infamy and sin considered as dark in colour:
3.6.2
Cakravāka pair is separated at night.

इह हि कुमुदकोशे पीतमभः सुशीतं कव्यितमिह जातं कब्दलं चेह दृष्टम्।

इति रत्निनिदायां फर्यंतर्ती तदान्ये सहचरपारिमुक्ता चक्काव्री वराकी॥

3.6.3

नियमः Only the river Tāmraparṇi river produce pearls.

यस्योत्तमां मौलिककामयेवतुष्ट्यकामवति ताम्रपर्णी।

रक्तपिरो रक्तहस्तिनान्मुक्षोद्वतस्तं मल्लयं पुनःत।

3.6.4

Candana grows only on Malaya mountain.

ये देशा मलयपकण्ठनिक्यार्यास्तिक्यायनं चन्द्रं

तीरोपान्तनिवासिना जलनिधे रक्षिजने नोऽधमः।

काश्रीप्रतिनिवासिना भवे नृण नात्यादरः कुकुर्मेश

दूरस्थयः महार्षिता परिभवः सेवासतो जायते॥

3.6.5

The smile has been compared with white color only.

फलेषु सुक्ष्मज्ञरेषु सत्सु कव्याधिनं मां मूर्गपुष्टमहम्।

जाने तदान्ये सिर्मतपुष्पमुच्छल्लिपद्वारासीद्वृक्षवनी॥
3.6.6

Designating cloud as dark in color

लक्ष्मीभूमि मभोभिताधिवासान्त्रमानसी मीरदनीलभासः।
लतावपुत्राधुजोधिवेले बहुद्रृश्यान्त्रवानिव पद्ययति सम॥

3.6.7

Hare and Deer is alike the spot on moon.

कि कारणं तु कविराजं मुग्नं यदेते ज्योमोत्पत्तिनि विलिखनितं भूवं वराहः।
एकं मृगादं मृगमादिवराहमन्यं देव त्वद्वर्णनिकिता: श्रवितं स्वजातिम॥१९

3.6.8

Oneness of sea of milk and sea of salt and that of the sea and ocean

श्रावणो मणयो हरिरंत्वो लक्ष्मीं: पयो मानषी
मृतगैः सिकता: प्रवालत्तिका: शैवालम्भम्: सुधा।
तीरे कल्पमहीरहः किमपरं नामवृवर रजाकरो दुः
कर्णसायनं निकटस्तुणापि नो शाम्यति॥

3.6.9

Cupid has a visible form

स एष भूमन्त्रप्रपितंसंयम: शंकरो विभरति
वपुषाधुना विरहकार: कामिनीम्।
Above mentioned ślokas illustrate Kavisamaya as explained by Vāgbhaṭa.

3.7 Keśavamīśra

He lived in the latter half of the 16th century. His work named Alaṅkāraśekhara is divided into eight chapters named ratnas and subdivided into twenty-two Marīcīs. It largely borrows from Kāvyamīmāṁsā, Dhvanyāloka, Kāvyaprakāśa etc. It sets up rasa as the essence of poetry. This work also deals with the topic on poetic conventions. In the sixteenth Marīcī he describes convention of poet.

He seems to have borrowed mostly from Kāvyakalpalatāvṛtti of Arisiṃha and Amaracandra and also from Kavikalpalatā of Deveśvara, for his treatment of the poetic convention. To the old list he adds some more as his own:

1. There is a line of hair above the navel.
2. There are three folds across the belly of a woman.
3. Losing the beauty of bosom, though true to life, is not to be described.
4. Men are to be described beginning with head and gods with their feet.

3.7.1

He quotes certain conventional practices of poets in descriptions:
Describing the season he mentions

These portrayals by the poets brings out their ability to visualize and observe the nature and its seasonal changes.

*Niyama* with reference to *guṇas.*
By giving all possible ways of description, he has condensed Kavisamaya.

Kesavamisra details, under Kavisampradaya. The topics to be described such as the king, the queen, a town, a city, a river, etc. And the peculiar characteristics of every one of them (Varaninya), the colours of various objects in nature (Sukladiniyama) and words that convey numerals from one to one thousand (Sakhnyaaniyama).

From all these rules Kesavamisra attempts to enlarge the sphere of poetic conventions. On scrutiny, however, one would find that many of these rules hardly deserve the style Kavisamaya. Kesavamisra here confounds conventional poetry and poetic conventions. Poetry becomes conventional on account of set themes, phrases ready-at-hand standards of comparison like the lotus in describing the hands, the feet, faces, eyes, etc., sameness of ideas, stereotyped and hackneyed descriptions and use of poetic conventions. Rajasekharas idea of poetic convention is clearly quite different.
3.8 **Krṣṇakavi**

Krṣṇakavi's *Mandāramarandacampū* (ch.11) treats of the poetic conventions. He divides the poetic conventions under four heads. They are,

1. *Sato'pi anibandhana*
2. *Asato nibandhana*
3. *Niyamenānibandhana*
4. *Vikalpenānibandhana*.

Under the first three headings, the author, generally speaking, repeats the rules of his predecessors. He is the first writer to give the fourth category. Under this new category he includes such conventions as:

1. Fire may be described either yellow or red.
2. Side-glances may be either white or dark.
3. The hare or the deer may be described to dwell on the moon, and a few others.

This survey of literature dealing with poetic conventions prominently brings out the following things: Early authors like Bhāmaha and Daṇḍin are silent on this topic, however Vāmana in his Kāvyālaṅkārasūtravṛtti treats of Kavisamaya. He, however, uses the term to denote certain rules to be observed by a poet with a view to avoid faults relating to grammar, gender, metre and syntax.

It is only Kṛṣṇakavi who gives the fourfold classification of Kavisamaya. His fourth category under the heading Vikalpenānibandhana is the same as the one based on identity and given under svargya and pātālīya classification of Rājaśekhara. Almost all the later Ālaṅkārikas consider Rājaśekhara's classification based on Jāti, dravya, guṇa and kriyā probably as scholastic. They hardly add anything new to what Rājaśekhara has said on this topic. Their contribution, if at all it can be so called, lies in adding a few poetic conventions to the list given by Rājaśekhara or in adding new illustrations. Keśavamiśra's attempt to detail the scope of Kavisamaya by bringing under it the topics like Varṇanīya, Śuktādiniyama and Saṅkhyāniyama is not quite successful. The distinction between poetic convention and conventional poetry could not be further established by him.

3.9 Other Poets

The other poets who mentioned poetic conventions in their works are (1) Anantārya, (2) Vinayacandrasuri, (3) Appayya Dīkṣita (16th Century BCE), (4) Bhoja.
3.9.1 Anantārya

The famous court poet of Kṛṣṇarāja of Mysore, Anantārya (1714-1731 A.D) has exclusively worked on Kavisamayas in his Kavisamayakallola.

3.9.2 Vinayacandrasūri

Kāvyāśikṣa of Vinayacandrasūri deals largely with Kavisamayas, with some classification as given by Rājaśekhara. He mentions in detail the varṇaniyāma and the conventions of poets. Example of his description of sunrise and moonrise are provided as below:

3.9.2.1 Sunrise

तारेन्द्रीयपकोष्ठिकृतमवर्णाक्रमंदुक्कुटुट्टाति।
चकाजनेन्तरिणिणांत्योदयोऽयोंता सूर्योऽत॥

3.9.2.2 Moonrise

जलपिलात-नेत्र-कैरव-चक्र-चन्द्राश्र-दम्यतीर्थी।
चकाज-मान-कुल्ल-तिहतमार्थिष्ठ विमलता चन्द्र॥

3.9.3 Appayya Dīkṣita (1600 BCE)

In Citramīṁāṁsā he indicates the role of Kavisamaya. He criticizes the correctness or yogyatā of all alaṅkāras and of upamā in particular. The statement “कुमुदमिव मुलिं प्रस्त्रम्” is not an example of upamā. Because the usage of similarity between the face and the water lilly is not well known, among poets. (कुमुदोपमान्तस्य कविसमयाःप्रस्त्रम्) - This approval of Kavisamaya is true not only with upamā but with all other figures too.
Similarly when we say गोस्त्रोतः गवः, there is no upamā as there is no camatkāra.

As स्थाणुरः पुरुषः वा is not Sandehālaṅkāra hence there is no bliss produced by it.

### 3.9.4 Bhoja

Appaya quotes Bhoja’s definition of upamā for refutation has the expression प्रसिद्धरुपोऽर्थम्. It means that there is prasiddhi, the similarity between two objects must be in accordance with poetic convention.

Appaya Dīkṣita takes a liberal stand when he concedes that in Kalpitopama there is no defect of aprasiddhi if it gives pleasure to a Sahṛdaya as in

कविमतिरिव बहुलोकः सुपूर्विलक्षणकः प्रभाववेदेवा।
हरमूलिरिव हस्तती भाति विधुमानलयेता॥ 28

### 3.9.5 Mallinātha

Mallinātha in his commentary on Kumarasambhava chapter 1, he quotes a śloka:

करीन्द्रजीतुमतवराहारक्ष्मतप्रसिद्धिसूचनेवपुनानि।
मुनामतलानि प्रिह्यतानि लोके तेषां तु शुक्लश्रवणेऽव्यूहरू।॥ 29
Pearls are obtained from different sources like the temples of elephants, clouds, hogs, conches, fish, serpents and bamboos also are examples of Kavisamaya.

Keith notes that Rājaśekhara unimaginatively explains the poetic conventions actually due to observations made at different places and times from ours. In his view “the process of copying, of composing verses for practice in metre without much regard to sense, and the working up of common places, resulted in large number of poetic conventions being established, which the Kāvyas repeat almost mechanically.” However Keith does not adequately describe the origin of all the conventions. Rājaśekhara's explanation is highly imaginative and it would not please the contemporary poets. It is hard to explore into the probable or possible origins of various poetic conventions. However an attempt can be made here to trace the origin of a few of them. We must note that the ancient poets were living close to the nature and hence their observation of natural phenomena, behavior of birds etc. were first hand.

Their observation combined with their dynamic imagination and longing for finding signs in nature would have given rise to the conventions about Cakravāka, Cakora and Cātaka. Source of some of the conventions were in the principle of extension, like in the convention 'Every mountain has gold and jewels'. The restriction on the finding of things (eg. pearls exist only in Tāmraparṇi) may be due to the fact that certain places were specially noted for certain things.

The referral of colours to certain qualities/feelings (eg. fame and laughter are white) may have had its origin in human psychology. We favor certain colours very much and distaste certain others. Desirable things/feelings were assigned good colours and while the undesirable things/feelings were referred with dark or unpleasant colours. The whiteness of
laughter may have had its origin in the brilliance of teeth and redness of anger may have been due to the effect of anger to be seen on one's face, tip of the nose and eyes, which turn red. Probably the colours of affection, anger etc. were derived from the philosophical ideas: as Sattva, Rajas and Tamas are associated respectively with whiteness, redness and darkness. kāma and krodha springing from Rajas are naturally red.

Describing darkness as Sūcibhedyaḥ is highly figurative way of describing intense and pitchy darkness. The dark spot on the moon may have been see by one poet as a hare, and to another as a deer. The same spot represents two different forms, the Śaśānka and Mrgalāncana have been regarded as identical. Some conventions such as 'The Aśoka blooms beneath the touch of the beloved's foot are entirely due to the poet's wild and romantic imagination. It is thus not probable to trace the origins of various poetic conventions.

It seems that in no other literature the critics have taken note of and dealt with the topic of poetic conventions with such minute details. It is a matter of glory and recognition to Rājaśekhara that he could have thoroughly dealt with this topic as far as tenth century AD.

3.10 Śrīmadbhagyadgītā

In the great Philosophical work Śrīmadbhagyadgītā also rich in Kavisamayās. It is used to mention some ideas of some philosophical thoughts.
In this verse Lord Kṛṣṇa mentions that knowledge is considered as light and ignorance as darkness. He says that he can take away the darkness of his devotee by giving right knowledge. The negative things like sin, defamation as evil things so these are used in black colour. This is not good for a human being as it does not bring any thing good. One who is ignorant cannot achieve any good name or reputation or fame in his life. He will be in dark always. Here the poetic convention lies in the negativity of ignorance and he also shown the frequent application of comparing the idea of jñāna as light. A man in this world who has acquired the right knowledge will shine like a star and fame comes to him. So this association with smile, fame happiness as white in colour is a famous poetic convention in literature. White colour can be referred to clarity and transparency. Though the white colour is pure, bright and without any scar its close association with happiness is considered to be a poetic convention by the famous rhetoricians.

Combination of the rivers and oceans are considered as poetic convention. This usage has been seen in Śrīmadbhagavatītā also.

In this verse lord is considered to be the only truth. Since God is the only truth every being is emerged from him and finally merges in him. So like that river flows and merges on its final source, Ocean. So here the
comparison between the river and Ocean, is a very good example for poetic convention.

3.11  *Vālmīki Rāmāyaṇa*

In *Vālmīki Rāmāyaṇa* it is seen that the lotus blooms in all seasons except Hemanta and Sisira. This can be understood from a verse of *Valmiki Ramayana*

3.11.1 Here the lotus lacks its beauty because it is covered up by dew drops and only the stalks of the lotuses are only seen.

3.11.2  *Vālmīkī* has portrayed the river *Syandikā*, which is enriched by peacocks and swans. The famous convention that the swans can live only in reservoirs is depicted by him.

3.12  *Kirātārjunīyaṃ*

Sandal woods are planted largely in many parts of India. However the best *Candana* plants are found in Malaya mountains in Himalayas. Poet states that *Candana* is only grown in Malaya mountain. This is a poetic convention.
Other prominent writers on this branch of knowledge are Bharata, the author of *Nātyaśāstra*. Bhāmaha the author of *Kāvyālaṅkāra* Daṇḍiṅ the author of *Kāvyādarśa*. Ānandavardhana the author of *Dhvanyāloka*. The instructions to the poets can be seen in these works. Many authors have limitedly used this branch of knowledge as they did not give much importance to it. Bharata was the earliest writer to deal with *Kaviṅśā*. For the success of dramatic action and speeches Bharata has devoted his twenty seventh chapter of *Nātyaśāstra*. He also instructs to take care of the errors that may occur in their composition. Bharata is profounder of Rasa theory and considers *Kaviṅśā* for the proper explanation of Rasa. His main concern on being dramaturgy, other branches of *Kāvya* are highly treated in *Nātyaśāstra*.

Bhāmaha the author of *Kāvyālaṅkāra*, has contribution to poetics are elaboration of figures of speech, numerous instruction to creative writer. Bhāmaha makes the poets aware of the purity of words to be employed or to be used in poetic composition. Like Bhāmaha, Daṇḍiṅ also advises poets to be careful and avoid even minor errors. According to him scientific knowledge is necessary for selecting proper words. Knowledgeable poet is capable discriminating good from bad.

Vāmana the author of *Kāvyālaṅkārasūtravṛttyi* also dealt with the topic of *Kaviṅśā* in some detail. The fifth *adhikaraṇa* of the text completely deals with this topic. The name *Prāyogikādhiṣṭharaṇa* itself discloses that it deals with the topic of applied poetics, which is the subject matter of *Kaviṅśā*.
Dhvanyāloka which contains Dhvani theory, by Ānandavardhana also includes instruction for the aspiring poets which comes under Kaviśikṣā. According to Ānandavardhana there are three essential qualities for a good poet. They are imagination, knowledge and practice. He beautifully narrates that like the old trees look fresh and new during spring, similarly the themes from ancient works can be portrayed skillfully by a great poet in a completely imaginative way. So his contribution to Kaviśikṣā is very much valuable and it remains relevant for poet of all generations. For example:

Snakes coiling round the sandal wood trees in summer may also be taken as an instance of Kavisamaya:

चन्दनासकंभुजगानिःधासानितमूच्छितः।

मूच्छ्यत्यथा पवित्रानू मयों मदवमाहुतः॥३८॥

Thus there has been a line of rhetoricians who dealt with the subject. It is a fact that after Rājaśekhara’s masterly treatment, no other work reached it anywhere in scope or originality.
Notes

1. *Kāvyādarśa* III.179. For illustration of विरोधापूर्व, see VV.180-185

2. *KM*. ch XVI

3. He adds the word अदि after jāti-dravya- guṇa-kriyā. He however, does not indicate what other poetic conventions were meant to be covered by the word अदि.


5. *Ibid.* p.4


8. *Ibid.* sūtra.1.8


10. *Sanskrit Rhetoricians on Poetic Conventions*, p.24, Studies in Sanskrit Sāhityaśāstra (collected papers) by V. M. Kulkarni, B. L. Institute of Indology PATAN.

11. *Creative writing in Sanskrit*, Dr. V.K. Vijayan, University of Calicut p.76

12. *Creative writing in Sanskrit*, Dr. V.K. Vijayan, University of Calicut p.76


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16. Ibid. p. 33

17. Ibid. p. 33

18. Ibid. p. 33

19. Ibid. p. 34

20. Ibid. p. 35


22. Ibid. 17th Maṛīci p. 61

23. Ibid. 15th Maṛīci p. 55

24. Ibid. 15th Maṛīci p. 56

25. Dissertation submitted by S. Ranjini on *Kavisamaya in Sanskrit literature* in MA Sanskrit, Dept of Sanskrit, University of Madras. p. 36


27. Dissertation submitted by S. Ranjini on *Kavisamaya in Sanskrit literature* in MA Sanskrit, Dept of Sanskrit, University of Madras. p. 37

29. Mallinatha’s commentary on KS. 1
30. History of Sanskrit literature, p.343
31. Bhagvatgītā III.37
32. Mālavikāgnimitram, Vth. p. 204.
33. Śrīmadbhagavad gītā x.11
34. Ibid. XI.28
35. Vālmiki Rāmayaṇam, 2.16
36. Valmiki Ramayanam, 2.69.11
37. Bharavi, Kirātārjuniya, Chaukamba Sanskrit Series, Varanasi, 1968, VII.29
38. DL.3
The Kāvya literature in Sanskrit, in general and Kālidāsa's poetry in particular, opens up a world characterised by deep relation between man and Nature. Relation is not the one of enmity and conquest as the case in the modern world, it is rather a good understanding that make the relation beautiful. The poetry of Kālidāsa lays bare a creative world wherein Nature, its Flora and Fauna are treated as friends, philosophers and guides of humanity. Kālidāsa's imagery opens up world with oceans, rivers, mountains and woods which appear with their love and presence in poetic garbs. One of the traits of Kālidāsa's poetic art is its irresistible fascination to Nature in general and to mountains, hills, meadows, hermitages and forests in particular. The present chapter tries to categorize Kālidāsa's poetic convention as the following:

i. Flora

ii. Fauna

iii. Natural phenomena

iv. Colours

4.1 Flora

Flora is the plant life occurring in a particular region or time, generally naturally occurring or indigenous-native plant life.
4.1.1 Vanadevatā or Sylvian deities

4.1.1.1 Vanadevatā or Sylvian deities

It is a poetic convention. It comes in the third Canto of Kumārasambhava. Kālidāsa describes the appearance of Pārvatī before Śiva in a dramatic manner. The poet says that Pārvatī was suddenly seen before Śiva accompanied by Sylvian deities.

अनुवादात वनदेवताभ्यामप्रकटित स्थावरराजकन्या।(KS. 3. 52)

The poet conceives that the Vanadevatās are the friends of Pārvatī and this has been referred to in KS. (1. 58; 6. 39), RV. (2. 12; 9. 52) and also in AS. (4. 4).

4.1.1.2 अन्यथा वनदेवताकरतंग्रामर्यागोऽस्ति:। (AS. 4.5)

4.1.1.3 ज्ञातं ज्ञातिनिहिण्यमाहिभनुजातगमनासि तपोवनदेवताभिमः। (AS. 4)

At the time of the departure of Śakuntalā to husband's home Gautamī tells her that the Vanadevatās or Sylvian goddesses have permitted her to depart and she asks Śakuntalā to salute those divinities.

4.1.1.4

स कीर्तिकर्मेनेतपर्यन्तकः कृजज्ञातिरापादितवशकृम।
शुभ्राव कुज्जेवु वश: स्वमुचेर्कर्मामानं वनदेवताभिमः॥ (RV. 2.12)

The poet conceives in Raghuvamśa (2. 12) that the Vanadevatās, the sylvian nymphs were singing the glory of Dilīpa from the bowers of the forest. This poet convention is beautifully made use of by Kālidāsa in several contexts.