CHAPTER VI

CONCLUSION

An awareness of kāvyāśāstra in Sanskrit and other aspects on literature, which was otherwise called Kaviśiṣṭā, was an essential requirement on the part of a successful writer. All such aspects, supposed to be possessed by a poet, have been described in detail under the head of Kāvyakārana or equipment to poetry in the works of Ālāṅkārikas beginning from Bhāmaha upto Jaggannatha Pandita.

Poetic conventions are the products of poetic imagination, employed by great poets in order to bring out poetic beauty to their works and also to represent the precise poetic experience in the sahariyā or competent connoisseur. They are neither accepted or rejected as such by the sciences (Śāstras) in Sanskrit other than Kāvyāśastrā nor found in every day. On the contrary, they are sanctioned by poetic tradition which is a continuity in which several ideas, conventions, norms and dictums merge and get integrated (paramparāyatam). Their employment in poetry makes it breathe with a rare element of freshness generating exquisite excellence in the depiction of human situations and in the description of natural phenomena in poetry which constitute part and parcel of the poetic expression in Sanskrit Kāvyā literature. Therefore, it is needless to mention that classical poetry in Sanskrit is conspicuous by the presence of poetic conventions as has been shown in the foregoing chapters with regard to the celebrated works of Kālidāsa.
6.1 Summary

6.1.1 The introductory chapter mainly deals with the genesis and the emergence of Kavisamaya in Sanskrit poetry as has been detailed by renowned writer on Alaṅkāraśāstra like Rājaśekhara. His ideas, theories, and rich examples and explanations have been at the core of the subject called poetic conventions.

Rājaśekhara, well known author of the book Kāvyamāṁsā is considered to be the pioneering one in treating Kavisamayas as a separate topic in Sanskrit poetics. He comes after five or six centuries after Kālidāsa and it is heartening to note how he chooses as many examples as possible of poetic conventions in Kālidāsa’s poetic art. With a rare kind of critical acumen and commendable poetic sensibility, Rājaśekhara lays bare the world of enchanting loveliness in Kālidāsa’s poetry opens up a world of literary experience hither to unknown in the history of Sanskrit poetry. Needless to point out Sanskrit poetics seldom chooses to dwell upon individual authors or their works barring very few exceptions in Dhvanikāra, Kuntaka and the lone work called Abhijñānaśākuntalacarca of unknown authorship. Such a glaring vacuum in Sanskrit poetics is often seen filled up by great commentators like Mallinātha, Arunāgarinātha, Nārāyaṇapāṇḍita, Pūrṇasarasvatī, Rāghavabhatta, Kātayavema and Śivarāma etc. One is here reminded of the work called Vyāgyavyākhyā, a critique on the twin plays of the Kerala playwright Kulaśekhara called Subhadrādhanañjaya and Tapatisaṁvaraṇa. So it is worth mentioning that Rājaśekhara’s treatment of poetic conventions in Kālidāsa’s poetry appears as an aesthetic evaluation of the great poet because of which the author holds a supreme place of significance in the history of Sanskrit poetics. The present dissertation, in the same chapter attempts to analyze the views of later Ālaṅkārikas on poetic conventions whose indebtedness to their predecessors is too conspicuous to be
omitted. This chapter also seeks to analyze certain significant observations
made by Dhvanikāra on the subject in the fourth Udyota of Dhvanyāloka. Great poets always seek to creatively defy the rules and this is very much so in Kālidāsa’s poetry incorporating newer and newer conventions and concepts in the texture of their poetic art. This aspect has also been underscored in the introductory chapter. An analysis of poetic conventions in Sanskrit poetry is sought to be made in the dissertation as a novel attempt whose vistas are still remaining vacant. The coming researchers can take up this challenge with regard to poets other than Kālidāsa. Thus the first chapter comprises of a detailed account of the contents of the proposed thesis and gives a comprehensive list of subjects included in it.

The valuable observations of Rājaśekhara and other Ālaṅkārikas on Kavisamaya have been of great use to later writers of poetry. Writers who come after Kālidāsa like Baṇa, Bhāravi Māgha, Bhavabhūti, and Śrīharsa would certainly have benefited by means of the subtle ways of weaving the beauty of poetry seen in Kālidāsa’s poetry. The poetic genius of a creative writer inevitably is dependent on how he is able to weave the subtle texture of his poetry for which poetic conventions are of great possibility to them. The poetic personality of a writer is often determined by the language he employs. In a sense a writer is the language he chooses. The language he recreates goes a long way that contributes to the literariness of a work of art. Sanskrit poetics has given several guidelines for this one of which is the utilization of poetic conventions with a mixture of metaphor, simile, hyperbole etc.

6.1.2 Chapter two of the dissertation attempts to closely deals with a specific treatment of Rājaśekhara’s contribution in view of the fact only a cursory treatment on him was given in the introductory chapter. He categorizes poetic conventions firstly into three namely Bhaumya, Svargya and Pāṭalīya. These three come under the three heads Asato nibandhanam,
Satopi nibandhanam and Niyamena nibandhanam. Each of them is again classified into four on the basis of jāti, dravya, guṇa and kriyā. He has given suitable examples for all. Rājaśekhara mentions that kavisamaya in Sanskrit literature explains the difference between 'Poetic truth' and 'Natural truth' which is an idea that is still discussed in modern day discussion on poetic art.

Poetic conventions is denoted by the Sanskrit word 'Kavisamaya'. The word 'samaya' is used by different rhetoricians in different ways. Some say 'samaya' as a 'firm assertion'. 'samaya' - 'accompany' or come along. Keśavamiśra in his Alaṅkāraśastra used the term 'sampradaya' also. In this chapter we can understand that, it was Rājaśekhara who treated this branch (kavisamaya) of poetics as a separate treatise and he explains everything in detail in three chapters of Kāvyamīmāṁśā. He clearly illustrates his principles behind the poetic conventions with proper explanation. This chapter also highlights the prominence of 'kavisamaya' in sanskrit poetics.

6.1.3 The third chapter deals with rhetoricians other than Rājaśekhara who deal with kavisamaya. Thinkers on poetic art like Ānandavardhana, Mamma, Abhinavagupta and the like have held that the chief purpose of poetry has ever been to impart supreme delight that makes the heart of the sahṛdaya’s throb with delight and beauty. Significant contribution on Kavisamaya is more or less missing in the period after Rājaśekhara. These Ālaṅkārikas include the ones who are quite well known for their observation on certain other subjects of Alankāraśastra. Most of them are indebted to Rājaśekhara for their observation on kavisamaya. Some of them have merely added some more concepts of kavisaṅketa other than the ones mentioned by Rājaśekhara. Their views have been briefly discussed in this chapter. It is also noticed that almost all Ālaṅkārikas hardly add anything new to what Rājaśekhara has said on this topic. It needs to be noted here that ancient poets
are very much pre-occupied with their close relation to nature. This is evident in some of their kavisamayas which are nature-oriented.

6.1.4 Kalidāsa's language of poetry attains the pinnacle of sublime beauty. The poet’s style of narration with its spontaneous flow of emotional beauty is all the more made conspicuous by his vibrant and varied poetic imageries in which several kavisāṅketas figure prominently. Such kavisamayas are analyzed in the fourth chapter captioned 'Kavisamayas on Flora, Fauna, Natural phenomenon & colours'.

Several poetic conventions in sanskrit literature pertain to flora and fauna. The following sloka that depicts the blossoming of various kinds of plants reveals a refreshing world of Kavisāṅketas.

ख्रीणां स्पष्टां प्रियम्गुर्विकसति बकुल: सीध्रूण्डूपसेक्कात।
पादाश्तादृशोकसतिलककुरककौ वीश्राणात्ल्जनाम्याम॥
मन्दिरो नर्मास्कारं पदमुदुहसाच्छाम्रको वक्वता-।
चुलो गीतामस्मरविकसति च पुरो नर्मास्त कणिकार:॥

The nature and origin of kavisamaya in relation to several phenomena of nature like birds, animal divinities, colours, has been discussed clearly in this chapter.

6.1.5 The fifth chapter deals with kavisamayas regarding to Gods. Goddess and mounts, Demi-Gods, and Omens etc finds place here. Kavisamayas which do not include in category mentioned above have been subsumed under the title Miscellaneous which are also illustrated with suitable examples from Kālidāsa's works.
Writers on *Alaṅkāraśāstra* give various definitions to poetry. But they always emphasize the mutual concomitance of both word and meaning. But a mechanical combination of word and meaning will not constitute what poetry is. Both need to be essentially adorned. For this a whole group of beautifying factors emerge like figures of speech, *guṇas, rīti*, *aucitya, vakrokti* etc. among which *Alaṅkaras* or figures of speech play an important role. Most of the *Ālaṅkārikas* have written pages after pages describing the nuances of various *alaṅkāras* or poetic embellishments. It is *alaṅkāras*, among other aspects, which are of prime significance in the making of the language (poetry). It is also here that the significance of poetic conventions emerges. *Alaṅkāras* go a long way in creating word pictures which are essential with respect to the texture of poetry in any language. Making use of various poetic conventions is a tool in creating the necessary images without which no language can be considered poetic.

Another factor to be mentioned with respect to poetic conventions is that its application in poetry creates an atmosphere of delight and beauty justifying the purpose of poetry. Poetic conventions especially with respect to plants, flowers, birds take us to a forgotten world where humans and Nature were so close that their mutual difference was a non-entity. The well known examples are several in Sanskrit poetry especially in the poetry of *Kālidāsa* where one is left to experience the throbbing presence of cool breezes, cooing of bees and cuckoos, the swans that swim on a number of rivers, the rivers that sing the perpetual music of humanity and a vast variety of flowers that adorn nature with their infinite richness and throbbing loveliness. The poetic conventions employed by the poets breathe thus an air of freshness and joy radiating a wave of unmixed poetic bliss on the hearts of the connoisseurs. For example, the poetic convention regarding the Malaya mountain traditionally known as the abode of unending breezes that blows across the valley of human life invigorating and refreshing human impulses especially
on situations of love depicted by poets like Kālidāsa. This poetic convention is seen made use of by almost all poets in Sanskrit. The fragrant breezes that blow from the Malaya mountains are a requisite for the successful depiction of situations of love in union and love in separation.

6.2 Observations

1. Though Ālaṅkārikas in Sanskrit have dealt with the topic of poetic convention somewhat satisfactorily, an attempt applying them to specific author or works has not been made so far. The present attempt assumes significance because of this factor.

2. Almost all references to poetic conventions spread in the six works of Kālidāsa have been dealt with in the dissertation.

3. Categorization of poetic conventions has been made following specific criteria based on convincing factors.

4. Detailed information on particular poetic conventions is furnished along with the repetition of such poetic conventions in other works of Kālidāsa.

5. By and large, the norms adopted by Sanskrit Ālaṅkārikas for the formation of poetic conventions has been followed in thesis along with other sound interpretations wherever necessary.

6.3 Scope for Further Research

1. Future Researches will benefit from this work in the sense that they can pursue research on the topic of poetic conventions with reference to other significant authors in Sanskrit literature.
2. There is also scope for Inter disciplinary / Comparative research in the field for poetic conventions in literatures other than that of Sanskrit.

3. The nuances of using poetic conventions in relation to the subtleties of poetic language constitute another rich avenue for research.

5. There is also scope for stylistic study of a particular work with special reference to poetic conventions.

6. Concepts like diction, texture, and other significant notions of the process of reading in reader response theories also have scope for further research with reference to the application of poetic embellishments to the body of poetry including poetic conventions.