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Ph.D.
(Sanskrit Literature)

1949

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ABSTRACT OF THESIS

Title- IMAGERY OF KALIDASA AND THE THEORY OF POETICS^y

The examination of the works of Kālidāsa here undertaken makes an essential departure from the hitherto existing approach to the subject in two directions. There being no comprehensive and intensive inquiry into the poetic and dramatic art and technique of the poet, an attempt has therefore been made to confine ourselves, firstly, to a strictly literary appraisal of the poems and dramas. The data gathered from this study leads us on to the second aspect of our investigation where the evidence bearing on the mutual relation between Kālidāsa's literary art and the theory of poetics is examined.

In our internal literary estimate the works have been scanned from two points of view which form the basic criteria in Sanskrit theory of poetics.

(i) The poet's imagery has been classified and the most important image patterns deduced therefrom.

(ii) The works are analysed from the standpoint of rasa, formulated in dramatic theory before Kālidāsa and accepted as a general literary principle in the later theory of poetics.

One important fact which emerges from the above survey is the poet's vivification of nature in his image processes—a principle deriving from Indian philosophical thought—and another is his conception of love which appears as human and realistic th-

operating within the divine and semi-divine framework of the narratives.

Wherever it has been found necessary reference has made to antecedent image-processes that enable us to study the historical development of better-patterned forms from early times to the days of Kālidāsa. Asvaghoṣa's influence on Kālidāsa with regard to rhyme and assonance as well as the contrasting features of the sound patterns of Bhavabhūti and Kālidāsa have been briefly discussed preparatory to the detailed survey of the poetic-dramatic technique of Bhavabhūti in comparison with that of Kālidāsa. This has not only helped to elucidate the fundamental differences and similarities of their literary art and style but thrown some valuable light on Kālidāsa's place in the general evolution of Sanskrit kāvya.

From this point we have proceeded to examine the extent of the influence of dramatic theory on Kālidāsa's dramatic technique, testifying to his awareness of Bharata's conception of rasa. Being the earliest dramatist to refer to it, Kālidāsa forms an important link between theory and practice, the interrelation of which has been examined in some detail with particular reference to the contribution he has made in furnishing data for the classification and exemplification of poetical theory in succeeding schools and notably in Anandavardhana's school of dhvani.

As far as the literary evidence permits we have

found it possible to deduce the purpose and function of poetry as it appears to Kālidāsa which is diametrically opposite to the conception of Asvaghosa and accepted partially by Bhāvabhūti. The comparative study of the poet and Bhāvabhūti and certain data from the more mature works, as for example the Meghadūta and the Vikramorvāsiya, have enabled us to arrive at plausible views on his life and character as a poet.

Abd.

THE IMAGERY OF KĀLIDĀSA AND THE THEORY
OF POETICS

THESIS SUBMITTED FOR THE DEGREE OF DOCTOR OF
PHILOSOPHY OF THE UNIVERSITY OF LONDON

BY
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SUMMARY

The examination of the works of Kālidāsa here undertaken makes an essential departure from the hitherto existing approach to the subject in two directions. There being no comprehensive and intensive inquiry into the poetic and dramatic art and technique of Kālidāsa, an attempt has therefore been made to confine ourselves, firstly, to a strictly literary appraisal of the poems and dramas. The data gathered from this study leads us on to the second aspect of our investigation where the evidence bearing on the mutual relation between Kālidāsa's literary art and the theory is examined.

In our internal literary estimate the works have been scrutinised from two points of view which form the basic criteria in the Sanskrit theory of poetics.

(i) The poet's imagery has been classified and the most important image patterns deduced therefrom.

(ii) The works have been analysed from the standpoint of rasa, formulated in dramatic theory before Kālidāsa and accepted as a general literary principle in the later theory of poetics.

One important fact which emerges from the above survey is the poet's vivification of nature in the imagery-a principle deriving from Indian philosophical thought-and another is his conception of love, which appears as human and realistic though operating within the divine and semi-divine framework of the narratives.

Wherever it has been found necessary reference has been made to antecedent image processes that enable us to study the historical development of better-patterned forms from the early period to that of Kālidāsa. Asvaghosa's influence on Kālidāsa with regard to rhyme and assonance as well as the contrasting features of the euphonic qualities of the styles of Bhavabhūti and Kālidāsa have been briefly discussed preparatory to the detailed survey of the poetic-dramatic technique of Bhavabhūti in comparison with that of Kālidāsa. This has not only helped to elucidate the fundamental differences and similarities of their literary treatment and style but thrown some valuable light on Kālidāsa's place in the general evolution of Sanskrit kāvya.

From this point we have proceeded to examine the extent of the influence of dramatic theory on Kālidāsa's dramatic technique testifying to his awareness of Bharata's conception of rasa. Being the earliest dramatist to refer to it, Kālidāsa forms an important link between theory and practice, the interrelation of which has been examined in some detail with particular reference to the contribution he has made in furnishing data for the clarification and exemplification of various aspects of the theory in succeeding schools and notably in Anandavardhana's school of dhvani.

As far as the literary evidence permits we have found it possible to deduce the purpose and function of kāvya as it

appears to Kālidāsa which is diametrically opposite to the conception of Asvaghosa, which is essentially didactic, and is only partially accepted by Bhavabhūti. The comparative study of the two outstanding dramatists of the classical period of Sanskrit literature and certain data from the mature works, as for example the Meghadūta and the Vikramorvaśīya, have also enabled us to arrive at plausible views on the personality and character of Kālidāsa.

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BIBLIOGRAPHY AND LIST OF ABBREVIATIONS

Texts

Bc.	Buddhacarita
Bhl.	Bhāmaḥālaṅkāra
Br.Up.	Brhadāraṇyaka Upaniṣad
Ch.Up.	Chāndogya Upaniṣad
DhvL.	Dhvanyāloka
Kvd.	Kāvyādarśa
Kvl.	Kāvyālaṅkāra (of Vāmana)
Kvp.	Kāvyaprakāśa
Kum.	Kumārasambhava
Kś.	Kāmasāstra
Mv.	Mahāvīracarita
Mlm.	Mālatīmādhava
Mlv.	Mālavikāgnimitra
Megh.	Meghadūta
Nṭs.	Nāṭyaśāstra
Rgh.	Raghuvamśa
Rmy.	Rāmā�ana
Rv.	Rgveda
Sdp.	Sāhityadarpana
Sp.	Saundarānanda
Sak.	Sakuntalā

S.B.	Satapatha Brāhmaṇa
Sis.	Sisupālavadha
Utt.	Uttararāmacarita
Vik. ^{mor}	Vikramorvasīya
Vik.Cha.	Vikramāṅkadeva Charita
Vṛ.	Vṛtti (of the Dhvanyāloka and other manuals on the theory)
	Vākyapadiya

Note. All the works of Kālidāsa referred to are M.R.Kale's edns.

General

Balley	Art and Understanding
Butcher	Aristotle's Theory of Poetry and Fine Art
Diwekar H.R.	Les Fleurs de Rhétorique dans l'Inde
Hillebrandt A.	Kālidāsa
Hari Chand Sāstri	Kālidāsa et l'art poétique dans l'Inde
Keith. A.B.	History of Sanskrit Literature
Kretschmar L.	Bhavabhūti, der Dichter des 'Dharma'
Lewis C.D.	The Poetic Image
Masson-Oursel, Grabowska and Stern	Ancient India
McAlpin C.	Hermaia-A Study of Comparative Aesthetics
Spurgeon C.	Shakespeare's Imagery and what it tells us.

CHAPTER I

INTRODUCTION

The translation of the *Sakuntalā* into English by Sir William Jones, in 1789, and the publication of the *Ritusamhāra* in the original text, three years later, by him, is significant for the early recognition given to Sanskrit drama and poetry, as much as to the philosophical and religious literature of Sanskrit, as an integral part of Indian thought. The *Sakuntalā* appeared so importnt a drama in Western eyes that a direct translation into German stimulated interest in Indian literature, in general, and Sanskrit poetry and drama, in particular. It is no doubt a clear indication of the appealing power of Kālidāsa's dramatic art, that, so soon after its discovery by the West, Western critics found that it compared very favourably, in many respects, with the products of European dramatists. Besides, he was not only the most outstanding literary figure in Sanskrit literature, in the reckoning of all Sanskrit literary critics but had also combined in himself the functions of poet and dramatist, which was perhaps another important reason why his works received the deserved attention of these scholars.

All these factors have combined to give us the largest collection of writings dealing with the times, life and the works of any Sanskrit poet or dramatist that it may appear hardly worthwhile to examine the works further. But a survey of the available critical literature points to a lamentable deficiency inasmuch as

there is no thorough-going analysis of the art and technique of Kālidāsa from the purely literary angle. Before we set forth the lines on which we propose to study the works we may make a few remarks on the nature of the present writings inquiring into the aspects ignored in their treatments and much more important than this, showing where the starting point for a more detailed and intensive examination of the literary art of Kālidāsa can be found.

Indologists seriously confronted with the problem of building up a working chronology for the different systems of Indian philosophy found the task of tracing the evolution of Sanskrit kāvya from poet to poet, ~~and~~ on the literary evidence, alone, no less baffling. Although in the case of the former it was possible to arrive at a relative chronology on the basis of the development of thought in various schools, historically, classical Sanskrit literature admitted of no easy chronological stratification. Therefore, as was to be expected, practically all the students of literature began to piece together the shreds of quasi-historical, traditional and even legendary accounts spun round the classical writers in order to get at the historical kernel thus hampering the growth of any serious sense of literary appreciation. So is it in the case of Kālidāsa round whom so much myth and legend has grown. Consequently, we notice that historians of Sanskrit literature began to grapple with the problem of his

date without paying much attention to his literary art that deserved to be studied more carefully for the solution of such problems. Even those who made special studies of the works were lured into repeating the hackneyed arguments advanced for settling inquiry his period before commencing their ^{into} the literary merits of the poems and plays. The total effect of all these was to pose important problems connected with the times and social background of Kālidāsa irrespective of the bearing the examination of the works from the literary angle, in itself, and by comparison with the contribution of other poets would have in solving some of the problems raised.

We cannot, however, belittle the contribution of L Hillebrandt, who in spite of the then known approach to the subject attempted for the first time to assess the works for their literary worth and contribute a critical appreciation. The fact that he was presenting the ~~the~~ works of the poet to his own people obviously rendered the inclusion of a summary of their contents necessary, so that we find only a third of the volume devoted to the most important aspect of the study. But within that brief compass he not only throws into relief the conspicuous features of the poetry but shows the parallelisms with the trends of German poetry and the divergences therefrom.

Among the historians of Sanskrit literature we must

refer, specially, to Macdonell, who is, in our opinion, the first to make the bold suggestion that "The question of his (Kālidāsa's) age is not likely to be definitely solved till the language, the style and the poetical technique of each of his works has been minutely investigated in comparison with datable epigraphical documents as well as with the rules given by the oldest Sanskrit treatises on poetics."² This suggestion did not go unheeded and was presumably one of the reasons which encouraged Hari Chand Sastry³ to seek to establish the historical relationship between Kālidāsa and the recognised authors of the manuals of poetics. He has collected all the citations from Kālidāsa's works occurring in the manuals with a view to fixing the terminus a quo and terminus ad quem of the poet's period. He has then undertaken a study of the various recensions of the works noting the variant readings with the minutest care, but neglects the more urgent task of interpreting the data collected from the manuals for a critical study of the poetry in the light of the theory or theories of poetics, where the writers seem to seek for exemplification of their propositions from the usages of Kālidāsa. The data collected by Sastry is extremely valuable and forms with similar evidence from the manuals an important basis for our investigation, particularly, in the latter part where we take up the question of the

2. History of Sanskrit Literature. p. 325

3. Hari Chand Sastry-Kālidāsa et l'art poétique dans l'Inde.

influence of the theory on the poet and his poetry on the formulation of the theory. In making this approach to study the poetry more closely from a new angle we cannot but quote from the prefatory remarks to Diwekar's study of rhetorical figures in Sanskrit literature.

" Parmi tous les sujets d'études sanskrites, le Kāvyālankāra ou la science des ornements poétiques, est celui qui a le moins attiré les savants européens. On a beaucoup étudié les textes védique au point de vue de la linguistique comparée. De nombreux savants se sont occupés des doctrines philosophiques, des religions indiennes, de l'histoire générale de la littérature de l'Inde, de son théâtre, etc., etc., mais peu ont étudié les grands poèmes sanskrits connus sous le nom de kāvya."⁴

In tracing the evolution⁵ of the 'stylistic ornaments' consequent to these observations, Diwekar discusses their growth in historical perspective from their simple structure in the Rgveda to the developed forms of Kālidāsa and Bhāravi and illustrates, at random, from Kalidasa's works, the variety and freshness the poet imparts to imagery by improving on the techniques of his predecessors. We cannot, therefore, ignore the role imagery has played in the development of Sanskrit kāvya which was as much

4

4. See Preface to his "Les Fleurs de Rhétorique dans l'Inde."

5. Ibid., specially Chap.VII.

enriched by its judicious use as it was discredited by its abuse in purely 'decorative' specimens of composition of later times. We hope to examine the imagistic content of the works in greater detail and after assembling and classifying the most common and important image patterns elucidate the principles that underlie the main types as well as the sub-types. Our analysis will commence with the simile, which forms the most popular image as early as the Vedic period and is so commonly used by the poet. It is on the basis of similitude that we shall rearrange the diverse images known to later theory and consequently scrutinise the remaining image-forms of the works as sub-types drawn from the simile. The varying patterns of similes occurring in Kālidāsa's works will be studied against the background of the theory, then in its formative stage, and in relation to the philosophico-religious thought which seems to have exercised a powerful influence in the shaping of his image processes. It will be necessary, also, to see how far the content of his imagery is conditioned by the requirements of the rasa theory, which was primarily applied to the evaluation of dramatic poetry and later extended to poetry, in general. This will entail an investigation into the rasas permeating his poetry with particular reference to the validity of the principle of dhvani (which originated later and is closely associated with the idea of rasa) as applied in the evaluation of his poetry by the earliest systematiser of the dhvani theory,

Anandavardhana. A comparison and contrast of Kālidāsa's imagery
⁶
 and the rasas with those of Bhavabhūti, who is the most outstanding dramatist of later times to have been influenced by the former, will also be attempted. Among other problems of a kindred nature, the way in which the poet's conception of love, the dominating theme of his writings, is set in the framework of religious and mythological narrative will be examined. We may proceed a step further to the interesting study of the unconventional nature of his poetical technique that enables him to set the most erotic scenes within the deeply religious background of his narratives. The nature and scope of the pre-Kālidāsan literature on erotics may perhaps require our attention in estimating the extent to which these writings have influenced him. In the course of our literary estimate we shall study metrical variations and the balance and rhythm associated with them in relation to the musical qualities and emotive power of language. Thus, in brief, to use two technical terms employed in modern literary criticism, the 'Form and Content'-the elements or ingredients of poetry, including 'Thought, Imagery and Emotion' on the one hand and 'Sounds of words, their Rhythm and the Verse forms' into which they can be arranged will constitute the essential

6. For an analysis of the rasas of Bhavabhūti's dramas see L. Kretschmar-Bhavabhūti, der Dichter des 'Dharma'.

7. Gurrey-The Appreciation of Poetry.p.20

criteria in our assessment of the literature.

On the basis of the development of thought and maturity of technique and style emerging from the analysis of the poems (internal evidence) and the examination of the citations on the works from the poetical manuals (external evidence) we shall attempt at chronological arrangement of the works.

The manner in which the images are patterned and the nature of the rasas evoked, which will be emphasised in our inquiry therefore, brings into focus the two main principles at work in Indian poetical theory, whose influence on Kālidāsa as well as his art and technique on its subsequent developments is one of the most important aspects that will be treated, finally, for it enables us to understand the nature of the relationship between the theory and practice (poetry and drama) not without value for a proper estimation of the poet's place in the general evolution of Sanskrit kāvya.

The deductions and inferences which we will be permitted to draw from this study will be used, as far as the data are adequate and substantial, for strengthening the arguments put forward for determining the date of the poet and for constructing a general picture of Kālidāsa's temperament, personality and character as a poet.

8. In defense of our method we may refer to the study of the life character and tastes of Shakespeare on the basis of his imagery in C.F. Spurgeon-Shakespeare's Imagery and what it tells us.

KALIDĀSA'S IMAGERY

The Sanskrit term 'alāpkāra' whose literal meaning is 'that which adorns' or 'ornament' has acquired several other connotations ^{as} sholasticism progressed and, especially, when it came to denote, loosely, the entire theory of poetics (alāpkāra-sāstra) which had absorbed in its course such concepts as 'rasa' and 'dhvani' both of which ran counter to the original literary significance of 'embellishment' and furnished more critical canons of literary evaluation. Apart from the effeteness of the term, therefore, in its applicability to the critical phases of speculation in the theory the descriptive title, 'alāpkāra', as used for the poetical categories covers only one of the functions of imagery. This is the decorative function of the image which has been exploited so much in classical poetry but which by no means constitutes the sole function of the imagery prevailing in the outstanding works of the period. It may be said in passing that the emphasis laid on this aspect of imagery in its very designation, although the poetry we shall now study points to other important aspects of the image as well, can reasonably account for the general apathy shown to the study of poetic imagery among Western critics.

Before we set forth the diverse image patterns that testify to the poet's consciousness of the many-sided function of imagery we may trace the points of contact between the

showing

lyrical and speculative poetry of the Rgveda ~~xxxxxx~~
the possible lines in which poetical symbolism evolved, a symbolism
which is the raw material of Kalidasa as well as the early
classical poets.

important

Practically all the developments of thought in Indian philosophy and religion of later times have been traced back to the basic ideas of the Rgveda. This is no less true of Indian poetry. We may, therefore, examine the ideas and reflections contained in the earlier nature poetry of the Rgveda on the one hand and the philosophico-poetical discussions of the later Rgvedic and Brahmanic texts on the other noting how the conception of similarity in poetic imagery and the idea of the relationship (bandhutā) involved in the 'correspondence' established between Nature (the macrocosm) and Man (the microcosm) speculative poetry supplement each other. We must, however, avoid the apparent chronological error of trying to see in the 'correspondence' theory, which was fully developed only in the late Rgvedic period, the origin of the idea of similarity ~~xxxxxxxxxxxxxx~~ⁱⁿ Man that is ~~xxxxxx~~ anterior to it and makes its appearance in the beginnings of Vedic poetry. The conception of correspondence between the constituent elements of the macrocosm and the counterparts of the microcosm, although outlined for the first time in Rgveda X.90.,- in a section considered late- is as old as the earliest Vedic poetry, where it appears to germinate. It is this germinal idea of

the later philosophical theory that is also embodied in the simile, in Vedic poetry, which assumes more or less the same correspondence between objects, however disparate, by establishing a relationship of some kind. Thus when the Vedic poets were enraptured by the beautiful sights of nature and expressed their feelings and emotions often anthropomorphising the movements of sun, and stars, wind and rain etc., they had begun to make comparisons between inanimate nature and animate man. Had they not felt that man was nature in miniature and, equally, nature a magnified expression of man, related mutually by their constituent parts, they could not have endowed nature with the activities and movements associated with human beings. The lyrical descriptions of these religious works lost their original poetical value as the philosophical and speculative tendencies of the thinkers superseded the poetical and fanciful, but the repeated use of nature images helped in shaping a poetical symbolism whose development we shall now study.

Growth of Poetical Symbolism.

In doing so another feature of the bandhu's theory may be noted as having determined the premises underlying the formulation of what are called, literally, 'poetical conventions' which we render as 'poetical symbolism'.

It is said¹ that at the immolation of the primaeval Man (Purusa) the sun was born from his eye, wind from his breath

the sky from his head, the earth from his feet etc.¹, ... In the Upanisads this develops into the early form of the transmigration theory stating that the component parts of a man's body mentioned here find their appropriate resting places in the sun, wind, sky, earth etc., at death.² Whatever the philosophical import of these statements many of these identifications have been very well adapted and absorbed into the mythological imagery which threads the earlier religious poetry with the classical in its poetical and imageic content. In addition to this direct connexion we find a more indirect relation showing the way in which the things chosen to symbolise various qualities in classical imagery are associated with the phenomena referred to in the bandhutā theory.

To take some of the commonest conventional symbols- the moon and the lotus are, according to classical poetry, symbolic of the gracefulness and beauty associated with a feminine figure while the sun symbolises the prowess and glory of heroes and men of majestic appearance. From the tendency manifest in the early hypothesis of pairing objects and fixing definite external phenomena as counterparts of man's sense organs and limbs the more poetically-minded may very well have drawn out the qualities like beauty and radiance common to both/ terms of the comparison (moon and feminine face) or majesty and authority, in the case of

1. See Rgveda.X.90.13-14.

2. " Br.Up. III.2.13. & Ch.Up.VI.8.6.

the sun image, and converted them into symbols evocative of such objects. It may therefore be assumed that the symbolising process was one of the early stages of poetical activity on whose symbols rhetoricians set forth such an emphasis that in the hands of inferior poets their introduction became the end of poetry and not a means for unfolding the narrative.

The symbolism that came into vogue could not thrive on philosophical soil and so it had to seek a secular medium which is perhaps none other than the formative period of Classical Sanskrit literature. The earliest extant literary work which has adapted the conventional symbolism into its framework is the Rāmāyana, which is also the first specimen of poetry, at least, in some parts, to show that a poem had other ends than didactic in stirring emotion. When Kālidāsa began to write symbolic imagery had been accepted and laid down in a wide range although stylistic and technical improvements with regard to its employment were lacking in the Rāmāyana which pursued a strictly poetical purpose in certain sections.

Symbolic Imagery

Between Vālmīki and Kālidāsa Asvaghosa intervened and the decided didactic motive of his poetry retarded the growth of poetic symbolism to any developed form such as we get in Kālidāsa's patterns. A striking feature of Kālidāsa's technique is his manner of employing the symbols, which had tended to become somewhat stale

to impart a freshness of tone to the description. Take, for instance, the lines which sum up vividly the features that go to make Pārvatī beautiful.

Sarvopamādravyasamuccayena yathāpradesam vinivesitena

Sā nirmitā visvasrjā prayatnād ekasthasaundaryādirksayeva.

Kum.I.49.

Here he makes bold to transcend poetical convention in concluding, logically, that if Pārvatī's beauty and symmetry of form is symbolically associated with the various objects used in comparison these symbolic ingredients themselves can be taken as contributing to the formation of the ideal pattern of the feminine figure. Noteworthy also is his use of words and their harmonious arrangement, which is characteristic of his style right through, intended to echo the sense of order and harmony that he tries to see in all aspects of nature.

If we select some more examples from his works where the symbols are woven into his descriptions of feminine beauty, which constitute the chief source of his imagery, we find him bringing out the sensuous qualities of the portrayal for evoking the appropriate emotions by improving on the simpler patterns of his predecessors and maintaining the same elegance and suggestivity of language we observed in the previous verse.

Asyāḥ sargavidhau prajapatir abhūc candre nu kāntaprabhah

Sringāraikarasah svayam nu medano māso nu puspākarah

Vedābhyaśajadah katham nu visayavyavrttakautūhale

Nirmātum prabhaven manoharam idam rūpam purane munih. Vik.I.8.

The above description, as the one previous to it, illustrates how the mythological conception of earlier poets³ who held that a divine architect fashioned the world transforms itself to a poetical image setting forth the creation of a form full of passionate associations. The incompatibility of the professed religious preoccupations of the Creator with the present sensitivity for sensuous activity is cynically hinted at and in this incompatibility he makes the symbols of laveliness and passion represented by moon, Kāma and spring perform that creative function more effectively.

The intimate relationship between nature and humanity established in early lyrical imagery finds expression in various ways in Kālidāsa's symbolism. In describing the water-sports of the harem-beauties he elevates the emotional tone of the narrative by coupling eddies ~~xxxxxxxxxx~~ of the water with the deep navels of women, wavelets with eyebrows and breasts with swans. (Rgh.XVI.63.)

Abstract qualities are associated with specific colours— a tendency universally observed in poetry and is the attempt to simplify the abstract and represent it concretely. Thus fame, in Sanskrit poetry, is always conceived in terms of something white and radiant. Kālidāsa embroiders this idea into the more figurative

3. See Rv.X.

description of the king's fame when he deduces its presence from the whiteness of swans, stars and white lotuses symbolically reflective of fame. (Rg. IV.19.)

These illustrations which may be taken to be typical of symbolic imagery used in the narrative bring to the surface two important aspects of his image-making, in general, firstly, the reflection of the beautiful features of nature in setting forth the gracefulness of the feminine figure and, secondly, the description of lyrical scenery in terms of feminine beauty. In proceeding to study the former aspect of symbolic imagery we may well remind ourselves of a definition of simile by way of contrasting the method adopted by the poet from that which is ordinarily followed,

In the simile and analogy "we have a phenomenon of one plane likened to a phenomenon on another, which mental operation, moreover endows the former phenomenon with a hitherto undiscovered meaning and undetected beauty."⁴ The general method of comparison, therefore, is to equate human feelings and actions with the corresponding movements and behaviour in the world external to man i.e. nature, more often attaching primary importance to the human quality that comes in for comparison. Besides following this method in imagery Kālidāsa ~~has~~ extends its application to seek to discover human feelings and emotions in nature's ways, - a tendency clearly foreshadowed in Vedic lyrical poetry-

4. See Colin McAlpin-HERMAIA, A Study in Comparative Aesthetics.

which stands out therefore as the major term of the simile. By thus animating nature he achieves a dramatic effect and in the following lines the symbolism is significantly adapted to convey the pathetic feelings of the speaker.

Punar grahitum niyamasthayā tayā dvaye'pi nikṣepa ivārpitam
dvayam

Lataśu tanviśu vilāsaceṣṭitam viloladṛṣṭam harinānganāsu
ca. Kum.VII.3.

And the lamenting Purūravas finds in the movements of birds, beasts and creepers the lasting charms of Urvashi's beauty left behind as symbols reminding him of her during her absence.

Kalam anyabhṛtāsu bhāsitam kalahāṃsiśu madālasam gatam

Prsatīśu vilolam īkṣitam. pavandhātalatāsu vibhramāḥ

Tridivotsukayāpy avekṣya mām nihitāḥ satyam amī gunāś tvayā
..... Rgh.VIII.59-60.

In the lines below we have the same symbolism repeated but in the context of despair and frustration the expression that none of the external resemblances can recall the human form endows the image with the ability to evoke a series of personal associations enshrined in the hero's memory.

Syāmāsv aṅgam cakitsharinīprekṣane dr̥ṣṭipātām

Vaktracchāyām sāsini śikhinām bṛhabhāresu kesān

Utpasyāmi pṛatanusu nadīvīciśu bhrūvilāsān

Hantaikasmin kvacid apि na te candi sādṛṣyam asti. Rgh.II.44

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5. See Rtu.III.17 & 18 for a similar image pattern, not so mature.

Kālidāsa does not use symbolic imagery merely for its decorative value but considers the context and the desired emotion that would necessitate it's being inlaid as an intrinsic element in the story. Brought up amidst the domesticated animals of the penance grove, Sakuntalā appears to have been taught to cast side-long glances by deer, who, therefore, do not deserve to be the target of the king's arrows - this expression of sympathy graphically suggests the symbolic relationship existing between deer's eyes and feminine eyes and is fitted, therefore, to further the pitiful significance of the king's statements. (Sak. II.3) We may note one more variation of this same image pattern where the major and minor terms of the comparison ~~xxxx~~ are of equal significance and stand as symbols of each other. The underlying sense of conjecture makes for its appeal in the mutual exchange of feminine looks and deer's gaze in the following lines.

Pravātanīlotpalanirvisesam adhīravipreksitam ayatāksyāḥ

Tayā grhitam nu mrgānganābhayas tato grhitam nu mrgānganābhih

Kum. I.46.

The same idea is somewhat varied in describing Pārvati's gait in terms of the movement of flamingoes where each is said to teach to the other one's own specialised movements by way of perfecting each other's manner of motion. Thus Pārvati imitates the graceful movement of the swans who in return try to catch the rhythm of her anklet sounds. (Kum. I.34.)

We have discussed several of the important processes of symbolic imagery, embodying as they do so much of the symbolism of early classical tradition and hence showing the continuity of thought. But their importance lies more in the indications that they contain of the trends of practically all the remaining image patterns we shall study later in this chapter. Although there is no definite evidence ~~xxxix~~, internally, as well as, externally, as to the nature of the poet's influence on early theorists on imagery like Dandin and Bhāmaha it is possible to see some connexion between the variations introduced by Kālidāsa in the simile, as here, and the many changes of form and meaning on the basis of which the poetical categories have been subdivided by the two rhetoricians, who cannot have entirely ignored his usages in this direction, if they wrote later, as is generally assumed.

While tracing the connexions between the concept of similitude in Vedic poetry and the germinal idea of the bandhutā-theory ~~xxxxxxixxxxxxxxx~~ originating, therein, in the early part of this chapter, we referred to the anthropomorphism of nature as the motivating factor of these conceptions. There were clear traces of this tendency in symbolic imagery, too, and it is this aspect of classical poetry, which forms the most outstanding feature of Kālidāsa's imagery, that we shall now examine.

Imagery where nature is animated

The Ritusāṅhāra, which may, on the comparatively simple diction

and less developed imagery, be considered the earliest work of Kālidāsa is proof of his intense appreciation of nature which has determined the entire trend of his poetry and drama. He has there handled and experimented with a variety of images of which the commonest is the feminine figure for describing natural scenery, both for the perfection of beauty it embodies, according to Indian canons of aesthetics and for its capacity to evoke sensuous emotions.

Many of the images for describing the seasons have a marked passionate flavour. The comparison of a season, at its advent to a coy damsel in the newly wedded state⁶ is the image in its simplest form reflecting the youthful style of a poet in contrast to the mature diction of the lyrical imagery of the Meghadūta, ~~xxxxxxxxxxxxxxxxxxxxxx~~ Formative as the imagery of this stage is, it is characterised by a judicious choice of words and epithets underlining the delicate toning of the picture and evoking in ample measure the sensuous associations of meaning.

The night is thus portrayed with sustained metaphors within the simile.

Tārāgañapravarabhūṣanam udvahanti

Meghāvaraṁdhaparimuktaśāśāṅkavaktrā

Jyotsnādukuḍalam amalam rajeni dadhāna

Vṛddhim prayāty anudinam pramadeva bālā. Rtu.I.4.

In portraying night as a well-decked damsel he intends to emphasise the incitement to passion accompanying its onset. By the word pramadā, the type of woman waxing in passion, he has conveyed the gradual deepening of the passionate feelings.

The sensitiveness for colour in natural scenery is a common characteristic of the imagery of the lyrical pasages. To take the simplest of its kind, an image of strong visual appeal presents to us the vernal season full of red kimsuka flowers in the form of a woman robed in red garments (Rtu. VI.19.) The colourful scene of blossoms renders the reference to the form of women in the images suitable. Thus the riotous mixture of flowers of autumn is viewed in terms of a fascinating lady attempting to display her attractive apparel. (Rtu. III.26.) There is, however, no marked emotional significance in these colour images as in the following lines from a later work where the colour sensitivity is toned down and the emotional content is deepened.

Agre strīnakhapātalam kurabakam syāmam dvayor bhāgayor
Bālāsokam upodharāgasubhagam bhedonmukham tis̄hati
Isadbadāharajahkanāgrakapisa cūte navā mañjari
Mugdhatvasya ca yauvānasya ca śakhe madhye madhusrīḥ sthitā.

Vik. II.7

Here the flowers in all their variety studding the landscape impart to the vernal season the signs of a woman approaching youth the kurabaka, her nail-marks; the asoka bud, the ruddy glow of

passion; the fresh mango sprout the signs of approaching maidenhood, the subordinate images fitting to the larger image.

It is by ascribing feminine feelings and movement that the poet generally conveys the furious onrush of rivers as well as their gentle, undulating flow. Thus in the verse below,

Nipātayantyah paritah tāṭadrumān pravrddhavegaih salilair
anirmalaih

Striyah sudusṭā iva jātavibramāḥ prayānti nadyas tvaritam
payonidhim. Rtu.II.7.

the turbulent sweep of the river is reflected by the violent feelings of impetuosity and excitement of women, flurried and passionate.

In contrast to this picture of violence and haste we have the placid flow of the river capturing somewhat the languorous gait of heavy-hipped women.

Cañcanmanoñnaśapharīrasānakalāpāḥ paryantasamsthitasitāndaja-
pañktiharāḥ,

Nadyo viśālapulināntanitambabimbā mandam prayānti samadāḥ
pramadā ivādya. Rtu.III.3.

Here the metaphors give special point to the comparison in which the halting motion of the river is specially conveyed by the emphasis on sandbanks recalling the heavy hips of women.

Although he makes every effort to bring out the sensuous appeal of the image he does not sacrifice precision in

in the process. Comparing the delicate mallikā creeper to a damsel he selects the respective portions-honey, sprouts and blossoms that would correspond to the appropriate feminine attributes of fragrance, red lips and radiant smiles, while allowing the metaphors to convey a double meaning in their interpretation.

Anadayā^a madhugandhasanāthayā kisalayādharasāngatayā manah

Kusumasambhṛtayā navamallikā smitarucā tarucāruvilāsinī.

Rgh.IX.42.

In the blossoming jasmine set against the background of red asoka flowers he sees, with an eye for colour, the rosy radiance of feminine smiles. (Rtu.III.18.)

But it is not only as a lover of nature's external aspect-colour, appearance etc., - we have so far selected in the poetry that Kālidāsa imparts a liveliness to the lyrical narrative. His imagination goes deeper in probing into the manifold processes of nature that are so common as to pass unnoticed but have a greater significance for the poet who renders them in imagery establishing relationships with human behaviour.

Divasakaramayūkhair bōdhyamānam prabhāte

Varayuvatimukhābhām pāṅkajām jīrbhāte'dya

Kumudam api gateṣṭam līyate candraśibimbe

Hasitam iva vadhuṇām prositesu priyesu.

Rtu.III.23.

Thus the opening of lotuses at daybreak and the closing of lilies at eventide are woven into a well-balanced image of lover

and beloved. In the lines quoted he makes the sun play the role of a lover before whom, his beloved, the lotus, unfurls herself while the fading lily gives the obverse of the picture when it forgets her usual smile at the ~~sight~~ disappearance of her lover, the moon. Imagery bringing out the romanticism of nature in human terms, which is typical of Kālidāsa's technique has a fascinating appeal when the element of exaggeration is reduced to a minimum. We may take a rare specimen where the incongruity of the terms of comparison detracts from the effectiveness.

Pīnastanorahsthalabhāgasobhām āśadya tatpiḍanajātakhedah

Trnāgralagnais tuhinaih patadbhir ākrandativasasi sītakālah

Rtu.IV.7.

The comparison of tears to dew is apt but the subordinate image hangs loosely giving no convincing reason for the outburst.

If picturesqueness of the scenery is decidedly marked in the extracts examined so far paleness is no less impressively depicted in the following lines where the poet is successful in evoking the feel of it in the repetition of soft assonant syllables.

Pākam vrajanti himajātasītair ēdhūyamānā satatam marudbhīḥ

Priye priyanguh priyaviprayuktā vipāndutām yāti vilāsinīva.

Rtu.IV.10

Some of the Ritusamhāra images of this category have nothing very striking in them and obviously reflect his early

efforts to ~~eliminate~~^{follow} conventional modes. Thus in

Sitesu harmyesu nisāsu yesitām

Sukhaprasuptāni mukhāni candramāḥ

Vilekya nūnam bhṛśam utsukāś ciram

Nisāksaye yāti hrīyeva pāndutām Rtu.I.9.

the poetical fancy shades into a conceit when the moon is said to recoil in shame owing to the superiority of the form of women's faces, even in their slumbering postures.

But as his style and thought matures he ascribes to nature subtler feelings and deeper emotions, consequently, re-shaping his early image processes and using them to clarify // the situations that arise in the drama. King Agnimitra amplifies the remark of the Vidūsaka, who referred to the excellence of the vernal season, by pointing out how the lady of spring humiliates women at their toilet with the luxuriant variety of flowers XXXIX serving as various means of adornment surpassing those of women.

Raktāśokarucā viśesitagunā bimbādhārālaktakah

Prakhyātavīśeṣakam kurabakam syāmāvadātarunam

Akrāntā tilakakriyā ca tilakair lagnadvirephāñjanaiḥ

Sāvajñeva mukhaprasādanavidhau śrīr mādhavī yositām Mlv.III.5

As in the *Ritusamnāra*, spring is described in the ~~xxxx~~ symbolism of feminine beauty, yet here not only is the diction more developed but the expression also is mature in the ascription to the lady (of spring) a jealous intolerance of a like loveliness in women-

kind.

In addition to these two methods of image-shaping of which the first ~~seeks~~ human attributes and movements in nature and the ether, nature's superiority over humanity we have a third which is a further development from these two traits and which is characteristic of the writings that appear to fall into his later period of composition. Various natural phenomena have so much in common with feminine features that the latter is conceived as absorbed in the former so completely that their appearance tends to recall all the attributes of feminineness in certain contexts.

To quote two specimens-

Tanvī meghajalārdrapallavatayā dhautādharevāśrubhiḥ
 Sūnyevābharaṇaiḥ svakālavirahād viśrāntapuspodgamā
 Cintāmaunam ivāsthitā madhulihām śabdair vinā laksyate
 Candī mām avadhūya pādapatitām jātānutāpeva sā. Vik.IV.38.
 Taraṅgabhrūbhāngā kṣubhitavihagaśrepirasānā
 Vikarsantī phenām vasanam iva samrambhasīthileṁ
 Yathāviddham yāti skhalitam abhisandhāya / bahuso
 Nadībhāveneyam dhruvam asahanā sā parinatā. Ibid.IV.28,

The complete identification of the separate features of the terms of comparison could not have been better expressed. In the creeper image the absorption of the human form into a creeper is intended to give more point to the sense of tragedy that overwhelms the king and is also conducive in evoking a feeling of resignation

to his fate. The second verse containing the river image expresses more forcefully the degree of violence, despair and impetuosity attributable to the heroine and therefore suggestive of her transformation into a river.

It would appear that Kālidāsa is only concerned with the evocation of the passionate sentiment as the imagery so far analysed leads us to believe. This aspect of image-making has been treated at the beginning because it is, as we remarked earlier, the dominating trend of his poetry. Conceptions of purity, serenity and solemnity are also at the basis of his approximations between nature and man. We may again quote from the works and examine their content.

Udayagūḍhaśaśēñkamarīcibhiḥ tamasi dūram itaḥ pratisārite
Alakasamyamanād iva locane harati me ḥarivahanadīmukham.

Vik.III.6.

Tāmrōdareṣu patitaṁ tarupallavesu
Nirdhautahāraguṇikāviśadām yad ambhah
Abhāti labdhaparabhāgata�ādharoṣthe
Līlāśmitām sadaśanārcir iva tvadīyam

Rgh.V.70.

Proceeding from the basic idea of the 'moon-face' relationship he seizes upon the pun contained in mukha, in the first verse, to widen the range of the image and suggest in the scene of the expansive Western sky ~~rising~~ rising rid of its enveloping darkness the same serenity and purity associated with the face of a maiden whose

obscuring tresses are combed. In the second he avails himself of the conventional symbolism to emphasise the immaculate beauty of dew-drops resting on sprouts of lotuses recalled by the sight of a beautiful face adorned with a smile.

And in

Mandarāntaritamūrtinā nisā lakṣyate śasabhr̥tā satārakā¹
Tvan̥ mayā priyaśakhīsamāgatā śroṣyateva vacanāni prsthataḥ.

Kum.VIII.59.

xxxxxxxxxxxxxxxxxxxxx the serene setting of the sky suggests to the liver the moon eavesdropping behind Mandarā.

Departing from images in which women and their gestures and feelings are recalled in the observations of nature's behaviour we find the poet's observations equally marked by an intimate understanding of nature and as delicately nuanced. As a striking example the following lines may be considered.

Ruddhanirgamanam ādinakṣayāt pūrvadr̥statanu candrikāśmitam
Etad udgirati candramandalam dig rahasyam iva rātripoditam

Kum.VIII.60.

The scene unfolds itself smoothly. The laughter of moonlight slightly visible at dusk is fancifully conceived as a release ~~from~~ of the moon from night's clutches. This fancy then shades into the other complementary portion of the image where the moon piercing through the darkness of the night suggests in its illuminating aspect the idea of a secret being revealed.

The close connexion between bees⁷ and flowers, particularly, the lotus, has been so well symbolised in Sanskrit poetry that Kālidāsa has recourse to some aspect of it or other in the lyrical descriptions. The bee's entry into the lotus bud at dusk and its exit at dawn has been conceived as an act of friendship similar to the granting of shelter to a guest though pressed for space. The didactic and gnomic character of the imagery may be noted here, and it will ^{be} discussed later as the distinctive feature of some image patterns deriving from the simile.

The lily blooming in the moonlight is as figuratively drawn. Satiated with its fill of lunar radiance which it has drunk the lily appears to break open from the stem with a noise as the humming bee emerges from within. (Kum.VIII, 70.)

In his imagery the whole forest, with its trees, creepers and flowers comes to life as if it were sharing in the emotional activities of man. Thus, in the Ritusāhāra, the pleasant sight of the scented forest, refreshed by showers of rain is pictured as a renewal of the joy and gaiety of life, contentment manifest in the blossoming of flowers, laughter in the opening of buds and even dancing in the motion of twigs swaying in the breeze. (Rtu.II.23)

In the Raghuvamśa he improves on the imageic content of these lines attributing dramatic gestures to the young sahakāra plant which is imagined as a maiden and hence enables him to speak of the leaves as imitating the mimetic movements of the hands (Rgh.IX. 7. Kum.VIII.39.

This pattern may be seen developing further when the poet adds to these rhythmic movements the humming of bees and the result is a musical tune accompanied by the movements for keeping time.

Srutisukhabhramarasvanagītayah kusumakomaladantaruce babbhuḥ
Upavanāntalatāḥ pavanāhataiḥ kisalyayaiḥ salayair iva pānibhiḥ

Rgh.IX.35.

Creepers not only express the joyous aspect of life but the sorrowful as well. They shed tears when they drop old leaves, at the departure of Sakuntalā (Sak.IV.12.) or, the creeper eloquent in ~~xxxix~~ its silence bends its foliage indicating to the sorrowing Rāma the path taken by Sīta. (Rgh.XIII.24.)

Sometimes Kālidāsa is influenced by the tendency to submit to the decorative requirements of the image and it is nowhere so clearly evident as in certain epic narratives. In the following lines which are from a purely decorative description savouring strongly of the panegyrical style of an earlier period, this bare function of the image is more than exemplified.

Vṛntāc chlatam harati puspati anokahānām

Samsrjyate sarasijair arupānsubhinnaiḥ

Svābhāvikam paragunena vibhātavāyuh

Saurabhyam ipsur iva te mukhamārutasya. Rgh.V.70.

The image explicitly outlines the way in which the breeze acquires fragrance in various stages to vie with the king's breath which has nothing so excelling mentioned about it as to make the compari-

son congruous.

Quite different is its evocative power when the contextual situation renders the image appropriate as for example ~~the~~ in the reference to spring as a lover inquiring into the pangs of love ~~in~~ and applying the soothing touch in the form of the breeze charged with the scent of the mango sheets, when the love-afflicted king finds spring favourably disposed towards him in spite of the excitement of passion.

Amattānām śravapasubhagaiḥ kūjitaiḥ kōkilānām

Sānukrēśam manasi jarujah sahyatām prechateva

Ange cūtprasavasurabhir daksīṇo māruto me

Sāndrasparśah karatala iva vyāprto mādhavena. Mv.III.4.

A series of verses in the Raghuvamsa describes the advent of summer where the movements of plants and flowers together with the behaviour of animals are interwoven with the emotions of human beings, in a sustained pattern⁸, following the same style and technique we have discussed in the last part of this section.

How well the poet can transmute into a lively and colourful image even such an insignificant event as the particles of dust raised by the horses hoofs resting on drenched barked garments can be observed in the way he establishes a relation between nature in its animate aspect with the inanimate.

8. See Rgh.XVI.43-53.

Turagakhurahatas tathā hi repur viṭapavisaktajalārdravalkalesu
 Patati parinatārupaprakāśah śalabhasamūha ivāśramadrumesu. Sak.I.29.

In summing up this aspect of Kālidāsa's imagery in illustration of which we have referred to the ~~xxxxxx~~ important variations of pattern we may allude to a specimen characteristic of its trend of vivifying nature and discovering even enabling qualities. The poet ascribes to the clouds the virtue of gratitude in extinguishing the forest fires of the mountain, which has borne them on its summits as a favour.

Jalabharanamitānām āśrayo 'smākam uccair

Ayam iti jalasekais toyadās toyānamrāḥ

Atisayaparusabhir grīsmavahneḥ sikhābhīḥ

Samupajanitatāpam hlādayantīva vindhyam.⁹ Rtu.II.27.

It is clear from the content and thought of the two aspects of imagery dealt with in the preceding sections that feminine beauty is the source of his imagery. This feature, undoubtedly, manifests itself from beginning to end in the poems and dramas ^{and} is closely linked with the emotions he seeks to evoke in his writings. In the portrayal of women he reverses the terms of comparison using nature images for the purpose in the same way as he drew on the loveliness and grace of the feminine form for describing the scenes of nature. In the next section the types of feminine beauty that emerge from the imagery shall occupy us.

9. Compare this verse with Megh.I.17. where the same thought is conveyed in a different image and in a developed form.

Feminine Beauty reflected in Nature Images

The vivid description of the Himālayā and its environs, in the Kumārasambhava, is followed by the portrayal of Pārvatī's beauty, which the poet unfolds from feet to hair in the characteristic kāvya style. The imagery of that portion of the epic is full of conventional symbolism, which we referred to earlier in discussing symbolic imagery, and a conspicuous feature therein is the reference to the constituent parts of her body as comparing with and sometimes surpassing the delicate aspects of Indian flora and fauna. It is marked by a rare delicacy of taste both in the choice of a sensuous imagery and a rhythmic style best suited for the delineation of what could easily be called his ideal pattern of beauty and which, by comparison, with similar accounts of womanly beauty in other Sanskrit poets stands as a model that has been but poorly imitated by them.

The constituent parts of her body that piece that piece together to make an ideal form are themselves conceived in terms of perfect models of their kind as in

Vṛttānupūrve ca na cātidīrghe jaighe śubhe sṛstavatas tadiye
Sesānganirmāṇavidhau vidihātūr lāvenya utpādya ivāśā yatnah

Kum.I.35.

It is not only a long narrative of this kind that he uses to sketch feminine beauty but a long verse is just as well

10. See Kum.I.33-49.

adaptable for the task of compressing effectively the delineation of form from limb to limb.

Dirghākṣam śaradindukānti vadanam bāhū natāv amsayoh
 Samksiptam nibidonnatastanam urah pārsve pramṛṣṭe iva
 Madhyah pāṇimito nitambi jaghanam pādāv arālāṅguli
 Chando nartayitur yathaiva manasah slistam tathāsyā vapuh

Mv.II.3.

The last line which says "that her body has been turned out in accordance with the wish of the dancing tutor" contains an important clue to the pattern of feminine figure the poet intends to depict.

The danseuse, Mālavikā, thus set forth, answers to the requirements of suppleness, gracefulness and poise of figure indispensable for dancing and vividly suggested in the murals, sculptures and paintings of women in Indian art. It has been pointed out by Massen-

^{ll} Ursel, Grabowska and Stern that there are obvious similarities

ll."The importance of painting and its connection with poetry and drama are also proved by the constant mention of it by poets and playwrights.....

Sanskrit poetry incessantly returns to describing women and that description can be applied to the female figures at Ajantā. The ideal of loveliness corresponds, in rather exaggerated and perhaps late form, to that of the Ajantā paintings.....

The union of pliancy and balance which we have found to be characteristic of the music of India and its language, its drama and its plastic composition, we find here again, in the feminine figures and their movements, in which elasticity, suppleness and lassitude are combined with harmony. Ancient India. pp.394-5.

between the description of women in Sanskrit drama and poetry and the sketches of their features in frescoes and paintings. We will have to refer to the importance of paintings and portraits in the dramatic technique of Kālidāsa and Bhavabhūti when we analyse the works of these dramatists and compare them in the chapters to follow. As Kālidāsa is believed to be broadly contemporary with the Ajantā artists, who depicted feminine figures on frescoes, we are, as in the case of the chronological relationship between him and the early rhetoricians, up against the problem of who is anterior and who, posterior. In the absence of any positive evidence it may be safely said that the influence¹² has worked both ways; Kālidāsa may possibly have laid plastic arts under a debt by his miniature-paintings with words whilst deriving much inspiration from portraits and canvases in perfecting his poetical and dramatic technique as well as his style of narration.

In the Kumārasambhava he conjectures whether the beauty of Pārvatī could be such as to resemble a form¹³ painted with a brush—a remark which lends proof¹⁴ to the close interdependence which existed between the pictorial and the poetic arts.¹²

Unmilitāṁ tūlikayeva citram sūryāṁsubhir bhinnam ivāravindam
Babhūva tasyāś caturasrasobhi vapur vibhaktam navayaauvanena.

Kum.I.32.

12. Another reference bearing on this is found in Sak.I.9.

But when it is necessary to evoke passionate feelings, primarily, as in the characterisation of the heroine of the Meghadūta the features, though drawn with the same exactness of detail, bear not a little on the manner of description advocated in the manuals on erotics (Kāmasāstra). For example,

Tanvī syāmā śikharidaśānā pakvabimbādhareśṭhī

Madhye kṣāmā cakitahariṇīprekṣapā-nimnanābhīḥ

Śrenībhārād alasagamanā stokanamrā stanabhyām

Yā tatra syād yuvativisaye srstir ādyeva dhātuh. Megh.II.22.

and in another sketch the varying proportions of the several parts of the body, tending to excite the king's passion, are thrown into relief by the emphasis laid on the epithets used to describe them.

Vipukam nitambahimbe madhye kṣāmam samunnatam kucayoh

Atyāyatam nayanayer mama jivitam eted āyāti. Mv.III.7.

In the above the feminine figure is equally effectively outlined without the usual aid of ~~xxxxxx~~ a long verse and in spite of the terseness.

So far we have analysed images reflecting something like an artist's approach to the patterning of the feminine form and consequently underlying the mutual relation likely to have been prevailing ~~xxxxxx~~ between poetry, painting and erotic theory, of this very creative epoch of Indian art. We must next proceed to the study of nature images for it is there, more than in any other kind of approximation, that we get a glimpse of the true Kālidāsa.

linking womanly beauty with natural beauty. The conception of beauty, however, embodied in nature imagery is far from idealistic and, therefore, we may note a more realistic representation of a feminine form, delineated without any effort at adornment, as an intermediate type.

Srastānsāv atimātralohitatalau bāhū ghaṭotkṣepanād
 Adyāpi stanavepathum janayati śvāsaḥ pramāṇādhikāḥ
 Baddham karpasirīśarodhi vadane gharmāmbhasām jālakām
 Bandhe srāmsini caikahastayamitāḥ paryākulā murdhajāḥ. Sak.I.27

The simplicity of its tone brings out an effective picture of a human Sakuntalā, in her rustic appearance, pursuing the normal daily routine of the hermitage.

Using the image of the withering creeper and describing the limbs and general appearance indicative of a love-lorn condition, the poet leaves his ideal conception of beauty to sketch a pale and sorrowing Sakuntalā, in these lines.

Kṣāmaksāmakapalam ānanam uraḥ kāṭhinyamuktastanām
 Madhyāḥ klāntatarah prakāmavinatāv aṁśau chavīḥ pāṇḍurā
 Socyā ca priyadarśanā ca mādenaklisteyam ālakṣyate
 Petrāṇām iva sōsapena marutā spritā latā mādhavī. Sak.III.8.

As they go through the vicissitudes of life brought by separation from their lovers, Kālidāsa's heroines lose that perfection of pattern and become more and more true to life.

In fact the second part of the Meghadūta is almost entirely devoted to the characterisation of the heroine going through the various stages of mental and physical pain. The portrayal of the heroine is in the poet's inimitable style of compressing so much into a four-lined stanza—a conspicuous feature of this lyric. It is the same attention to detail we observed in the descriptions of Pārvatī, Mālavikā and Śekuntalā in the prime of their beauty that enables Kālidāsa to round off as effectively his most mythical of feminine creations, yet the most fascinatingly human, in the figure of the pining yakṣinī.

Here are two typical sketches from the work—

Nūnam tasyāḥ prabalaruditocchūnanetraṃ priyāyā

Nihsvāsānām asisiratayā bhinnavarpādharostham

Indor dainyam tvadanusarapaklisṭekānter bibharti. Megh.II.24.

Ruddhāpāṅgaprasaram alakair añjanasnehaśūnyam

Pratyādesād api ca madhuna vismr̥tabhrūvilāsam

Tvayy āsanne nayanam uparisandi śaṅke mrgākṣyā

Mīnakṣobhāc calakuvalayaśtulām esyatīti.

Ibid.II.35.

The long metre admitting of rhythmic variations, the completeness of the image in form and meaning and the pictorial power of the lines, all combine to make these 'poems' within the poem, so to speak. In other parts of the story he translates into stirring and dramatic poetry the deepest mental anguish and even the most excruciating pain, in such telling language, that he combines the

role of the artist of words with that of the keen observer of human nature reflecting on the many bitter experiences of life. Thus in

Pādān indor amṛṭasīśirān jālamārgapravistān
 Pūrvaprītyā gatam abhimukham samnivrttam tathaiva
 Caksuhkhedād salilagurubhiḥ pakṣmabhiḥ chādayantīm
 Sābhre 'hnīva sthalakamalanīm na prabuddhām na suptām. Megh. II.30
 Tām jānīthāḥ parimitakathām jīvitām me dvitīyām
 Dūribhūte mayi sahacare cakravakīm ivaikām
 Gadhotkanthām guruṣu divasesu eṣu gacchatsu balām
 Jātām manye śisiramathitām padminīm vānyarūpām. Ibid. 23.

the lotus, an image usually employed to suggest the tenderness and charm of women, has been adapted to reflect the frail and pale look of a formerly beautiful figure. In the first simile, a lotus about to open on a rainy day gives us a near enough approximation to the slow opening of the lady's eyes which though once formerly used to the soothing radiance of the moon are now no mere delights therein, while the second likens her disfigured form to a lotus, changed in appearance and blighted by frost, thus bringing out a further deterioration of her condition.

So far, in this section, we have chosen the varying patterns of the feminine figure, as a whole, revealed by nature imagery which we shall now study in a little more detail, in the several aspects of moon images, lotus images, creeper and plant images and river images-

to name the commonest—for the associations and relations they have with particular feminine features, attributes and movements. The bare symbolic connexion of the moon with the beauty and shapeliness of the feminine face is the starting point for the many variations of the moon image which comes to be employed frequently to convey the external physical changes of the face or the mental states inferrable from them. It is no more than decorative when Mālavikā, in her finery, is compared to the moon on the verge of rising in the April sky studded with stars. (Mv.IV.7.) The firm resolve of Indumati not to be influenced by external appearance in her choice of a husband, at the svayamvara, comes out more effectively in likening it to the way in which the moon, though full-erbed in the clear autumnal sky fails to make the day-lotuses bloom. (Rgh.VI.44.) The moon, faintly visible at dawn, its release from an eclipse and its waning, all, reflect approximate changes conveying the varying shades of colour, appearing on the face. Thus the pale Indumati, enciente, is depicted in a colour image of the faintly glimmering moon in the sky at dawn. (Rgh.III.2.) The contextual necessity of the image clearly stands out in the reflection of Urvasī's face regaining its charm after a swoon in the clearness of the moon released from an eclipse (Vik.I.10.) and in the observation of an event like the waning of the moon in the sudden death of Indumati and the consequent gloom that falls on the royal house. (Rgh.VIII.74.)

Among flower images the lotus image is the most popular in Sanskrit poetry where it is used together with the complementary bee image to symbolise the charming expression of the face enhanced by the beauty of the eyes. In employing it in this form without any other significance attached to it Kālidāsa is closely following convention as in the epics where he repeats it (Rgh.VII.11 & Kum.VII.62.) The variations of the image are, however, much more striking and aim at greater precision. The opening lotus with filaments partly exposed appears as a better approximation to a smiling face with teeth half-showing. (Mv.II.10.) The pathetic stillness of a face devoid of lustre is visualised in terms of a lotus, closed in the night, the bee silently resting within it. (Rgh.VIII.55.)

In the course of our analysis of the imagery characterised by the vivification of nature and in the study of the types of feminine beauty we have seen that creepers and plants have been the main source of these image-processes. Let us now examine these two image-types a little more closely. Sprouting and blossoming/creepers convey distinctively the colourful nature of women's garb and their slender gait. The terms of the comparison are well laid side by side in

Avarjitā kiṃcid iva stanābhyaṃ vāse vasānā tarunārkarāgām

Faryāptapuspastabakāvanemrā samcāriṇī pallavini lateva. Kum.III.

In the shedding of leaves and in the falling of blossoms he finds images reflecting the physical changes of his heroines. For instance the kunda creeper with its ripening leaves and scattered flowers is able to capture the likeness of the love-lorn yet lovely figure of Mālavikā (Mv.III.8.) while by likening the expectant queen with plump limbs to a freshly sprouting creeper which has shed its old leaves he expresses the swiftness of growth more than the formal resemblance. (Rgh.III.7.) Creepers entwining round trees have for Kālidāsa an important significance for the close union observed in this sight furnishes an image for mirroring the ideals of constancy and attachment of married life. Thus Aja and Indumati pledge themselves to concubial devotion recalling the manner a mango tree is girdled firmly by an asoka creeper—an image which also symbolises the union of strength and beauty. (Rgh. VIII.21.) The same image recurs in the parallel drawn between the widowed queens of Dasaratha and the creepers severed from the trunks of trees (Rgh.XVI.1.)

In Kālidāsa's imagery rivers are always associated with the features of women, as we have so far observed. It is often the eddy of a river recalling the navel of a woman that leads to the amplification of the image and the emphasis is invariably on the passionate sentiment as in the description of Indumati presenting herself to the suitors. (Rgh.VI.52.)

13. See Megh.I.29. where the Nirvindhyā (river) is conceived as a coquettish lady exhibiting the navel-like eddies.

Unconventional Imagery

Many of the images hitherto discussed, for the most part, are, as we have explained, developments from symbolic imagery which tradition bequeathed to Kālidāsa and, therefore, in all the variations of pattern, determined by the necessity of enriching their content we have observed a tendency to adhere to the basic conception of the image. Yet examples are not wanting in the deliberate departure from convention with no perceptible reduction in their evocativeness or of their preciseness. In doing so he transcends the idea of mere resemblance between objects and takes into account the context and the circumstances to reflect by means of the image a wider relationship than what conventional symbolism assumes in fixing a particular symbol for a particular idea. More than once we saw during the course of our study of nature images how the poet contrived to view the image in a wider scope in order to illustrate his idea clearly and so we shall devote some space to the examination of a few from this group typical of unconventional image-formation.

The consensus of poetical opinion had more or less accepted the approximation of the female face only to a lotus but Kālidāsa finds the lotus image as useful for another purpose, as in

Pralobhyavastuprapayaprasārito vibhāti jālegrathitāngulih karah
Alakṣyapatrāntaram iddharaṅgayaḥ naveśasā bhinnam ivaikapāṅkajam

The image shows how the tenderness and reddishness of the dainty hand evokes more effectively the shape and colour of a lotus gradually unfolding itself at the break of day.

The unconventional image is sometimes motivated by the poet's desire to express something distinctively new in the manner of the applicability of the image. Thus in the lotus again, subject to rain and heat, simultaneously, the fluctuation of joy and sorrow which the king experiences is reflected.

Kāntam vicintya sulabhetarasam̄rayogam

Srutvā vidarbhapatim ānamitam, balais ca

Dhārābhīr ātapa ivābhihatam sarojam

Duhkhāyate ca hrdayam sukhām asnute ca. Mlv.V.3.

And even its original conception as a symbol of beauty, delicateness, and shapeliness is ignored in another context when the lotus severed from its stalk, and its filaments spoilt by frost suffices as an image for picturing a singed face torn off from the rest of the body in the battlefield. (Rgh. **XX**.52.)

The waning moon and the rising sun go to make a composite image where the unconventional use of the moon image distinctively lends itself to suggest, in combination with the sun image, the simultaneity of an ageing monarch relinquishing the throne and his successor taking over the kingdom (Rgh. VIII.15.)¹⁴

Other Nature Images

B Having examined imagery and nature images, in particular,

14. See also Rgh.XI.82. & Mlv.V.13 for similar images.

bearing on the delineation of womanly beauty it is left to us to turn our attention to the other themes which should necessarily have been the subject of illustration in his imagery. We may here deal firstly with the natural phenomena conceived as masculine in character in Indian thought and adapted by the poet as instruments for image-making.

Lightning and twilight images have no other important function than serving as colour images. The same form of twilight image is twice used (Rgh.I.83 & II.20) to reflect the reddish-yellow colour of the cow while the lightning flash lining the clouds throws into relief the contrasting background of the dark body decked by golden ornaments (Vik.I.13) as well as the dazzling splendour of the prince among the multitude of suitors. (Rgh.VI.5) These do not show anything extraordinary in the shaping of the image and are only illustrative of its mere decorative function. The scorching flash of lightning falling on a tree just after it has been relieved of its heat gives us a better idea of the suddenness of the sorrow setting in after the first experience of joy when the king hears of the separation from Urvashi soon after the news of the birth of a son. (Vik.V.16)

In its barest shape the sun image reflects the qualities of majesty and authority associated with the king forming thereby the logical counterpart to the moon image which expresses the charms of feminineness. The king at the height of power recalls the sun in all its dazzling brilliance. (Rgh.IV.16)

Sunset, however, is connected with disaster and ruin and hence the day at sunset is remarkably effective in imaging the ruined state of a city as below.

Viśīrpatalpāttasāte nivesāḥ paryastaśalāḥ prabhūnā vinā me

Vidambayaty astanimaṇgasūryam dināntam ugrānilabhinnaṁrgam

Rgh. XVI.11.

The striking quality of the description comes from what is implied in the comparison; the contrast between the city's present ruination and the prosperity of bygone days suggested by the corresponding reverse the sun undergoes from sunrise to sunset.

In sketching daybreak, the setting sun, the floating clouds, the rushing torrents and the flowing rivers among the many other scenes of nature, in lyrical narrative as well as for the illustrations of situations in terms of such descriptions Kālidāsa lavishes all his pictorial power and masterly use of language.

During the aerial journey with Sīta Rāma shows the confluence of the Ganges and Jumna to her and describes its majesty in a chain of similes. We quote the passage in full, below, as it conveys by means of repeated colour images, each appearing to get nearer the original, the sense of harmony and consistency of pattern the poet sees in the ~~xxx~~ scenes of nature.

Kvacit prabhālephibhir indranilaiḥ muktāmayī yaśtir ivānuviḍdhā

Anyatra kālāsitapāñkajānām indīvarair utkhacitāntareva

Kvacit khagānām priyamānasānām kādambasāmsaṅgavatīva pañktih

Anyatra kālāgurudattapatrā bhaktir bhuvaś candanakalpiteva
 Kvacit prabhācāndramasi tamobhis chayavilinaih sabalikrteva
 Anyatra subhra śaradabhralekhā randhresv ivālaksyanabhahpradeśā
 Kvacic ca kṛṣṇoragabhūṣaneva bhasmāngarāgā tanur īśvarasya
 Paśyāñavadyāngi vibhāti gaṅgā bhinnapravāhā yamunātarāṅgaih

R&H.XIII.54657.

Some of the lyrical imagery of this group point to the influence of the Rāmāyana imagery on Kālidāsa's where the skeletal image form of Vālmīki has been reshaped into more elegantly. Kālidāsa's technique, too appears to improve in stages as we shall now illustrate by comparing the same image as it appears in the works with the preceding form of it in the Rāmāyana. In the Ritusamhāra he refers simply to the attributes, moon and stars of the sky which go to make it look like a lake studded with flowers whereas in the Raghuvansha the sky image for describing the surging waters of the ocean with its mass of foam suggesting scintillating stars reduces the incongruity underlying the Ritusamhāra conception and appears as a better adaptation of the mutual comparison (ananyopamā) involved in the ocean-sky image occurring in the Rāmāyana.

Vaidehi paśyā malayādribhaktam matsetunā phenilam amburāśim

Chāyāpatheneva śaratprasannam ākāśam āviskṛtacārutāram.

Rgh.XIII.2.

16.Cp. Sāgarām hy ambaraprakhyam ambaram sāgaropamam

Ambaram sāgaram cobhau nirvisesam apasyatām. Rmy.V.74.

This conception is also at the basis of another image related to it: Thus the beauty of the waters of the Sarayū is visualised in a twilight image deriving from the sky image, the sheets of unguent-coloured water suggesting the idea of coloured patches of clouds. (Rg. XVI.58.)

The images descriptive of sunset either allude to the sun's movement in the traditional style or bring out more picturesquely the setting of nature at dusk. The personification of the sun and the reference to its movement by a chariot image dates back to Vedic times. It is a relic of this that we have when the poet compares sunset to a chariot halted after depositing the day with the ocean, the fatigue of the imaginary horses drawing it signifying the necessity for the sun to rest.

The impact of the sun's rays on the landscape is a sight that evokes rich imagery from Kālidāsa who allows his imagination to range far and wide choosing brilliant colour images in true lyrical style. The magnificent view of the ruddy beams of the sun cast on the waters is thus pictured

Pasya pascimadigantalambinā nirmitam mitakathe vivasvatā
Labdhayā pratimayā saro'mbhasān tapanīyam iva setubandhanam

Kum. VIII.34.

and the darkness covering the eastern region as the sun gradually sinks in the west could not have been more vividly imaged than as

Purvabhāgatimiraprvrttibhir vyaktapankam iva jātam ekatsh

Kham hṛtē tapajalam vivasvatā bhāti kimcid iva sesavatssarāḥ

Kum. VIII.37

Here there is a study of the distribution of light and shade at dusk which forms the theme of another picturesque image showing how intensely fascinated he has been by this particular setting of nature. Twilight gradually enveloped in the darkness is translated into the image of a river of liquid mineral lined by rows of dark green tamāla trees. (Kum.VIII.53.) The resemblance in colour existing between twilight on the one hand and linn's mane, sprouting trees and mineral rocks on the other hand is poetically conceived as a distribution of the glow of the sun, at its setting, among those objects (Kum.VIII.46.) - the imagery establishing, symbolically, the inherent affinity and sympathy between natural phenomena. In the above images ideas of liquidity and limpidity were also underlined and it is even more clearly pronounced in the sketching of the scene when the moon's rays penetrating through the veil of darkness raises the image of a sheet of turbid water gradually becoming clear. (Kum.VIII.64.)

All the images examined in this group leaves us with the strong impression that Kālidāsa has ~~the almost~~ irresistible urge to reflect, in his lyrical poetry, the bright and joyous aspect of nature and introduce this tone even into its gloomier aspects. He is here in the true lyrical tradition of Sanskrit poetry but this outlook mainly springs from his poetical personality which enables him to take a gay and colourful view of things. We may however refer to at least two images reflecting the darker side

of nature associated with darkness and sunset so that it may not be inferred that this aspect has been ignored.

Nordhvam ikṣapagatir na cāpy adho nābhito na purato na prsthataḥ
Loka esa timiraughavestito garbhavāsa iva vartate nīśi.

Kum.VIII.56

Sāndhyam astamītāśesam ātapaṁ raktalekham ēparā bibharti dik

Sāmparāyavaśudhāśonitam mandalāgram iva tiryag ujjhitam

ibid.54.

The dense darkness covering the whole world on all sides is spoken of in the former as a sort of incarcerated existence for humanity whilst the red glow on the western horizon has for him the ominous suggestiveness of a battle scene.

most of the images treated in the preceding pages are drawn from the eighth canto of the Kumārasambhava, where the narrative of post-nuptial dalliance of Pārvatī and Siva living in idyllic surroundings is interspersed with lyrical descriptions appropriate to the theme. Much of the remainder comes from the thirteenth canto of the Raghuvamśa when Rāma during the flight through the air surveys the surrounding scenery in conversation with Sīta. The aerial journey affords an opportunity to the poet to make a detailed survey of the plant and animal life as well as animal life on sea-a poetical motif which is enlarged in all probability into the theme of the Meghadūta as a medium for vivid imagery.

We shall now proceed to another group of images where the

poetry clearly illustrates, more than anywhere else, his gift for highly imaginative description. These are for the most part used to depict the situations in the battle scenes in the more lively narration of which he seems to improve decidedly on the simplicity of Vālmīki's diction. In the following lines the intermingling of dust and mud in the thick of the fight is so strikingly conceived that the terms of the comparison merge into each other.

Tasya dvipānām madavārisekāt khurābhīghātāc ca turāngamānām
Renuh prapede pathi pañkabhañvam pañko'pi reputvam iyāya netuh

Rgh.XVI.30.

To indicate the immensity of Kuśa's armies he refers to the whirling spirals of dust, exaggeratedly, as the earth itself ascending upwards scared by the onslaught.

Tasya prayātasya varūthinīnām pīdām apāryaptavatīva sōdhum
Vasundharā visnupadām dītiyam adhyārūroheva rajaschalena.

Rgh.XVI.28.¹⁷

We have finally a smoke image for showing how the dust sped upwards by the wind and appearing over the blood in the battlefield conjures the vision of smoke rising from the burning embers of a fire—so graphically expressive of the gushing streams of blood in the battle.

Sa cchinna mūlah kṣatajña repus tasyo pariṣṭāt pavanāvadhūtah
Aṅgāraśesasya hutāśanasya pūrvotthito dhūma ivābabhāse.

Ibid.VII.43.

17. See also Rgh.IX.50 for the conception of dust covering the sky in the form of a canopy.

A few of the same category occurring in the passage from the *Raghuvansha* discussed earlier in connection with lyrical imagery may also be noted. The poet's imagination soars higher and higher and lifts the imagery from the ordinary when Rāma unfolds the panoramic view of the seaside scenery during the aerial journey. Take, for instance, the most fanciful image describing the sea, conceived as a wheel, the dark trees on its coast appearing as a coating of rust on the circumference.

Dūrād ayascakranibhasya tanvī tamālatālīvanarājalilā

Abhāti velā lavapāmburāśer dhārānibadacheva **Kalañkarākhā.**

Rgh.XIII.15.

The deliberate use of a fanciful imagery is conspicuous in other parts where the sights of nature that have rarely caught the attention of Sanskrit poets enter into the narrative. In describing a whirlpool and the swift movement of sharks with a touch of exaggeration (Rgh.XIII.11 & 14) he enriches the content of the passage and manages to make the images as expressive as they should. But to infer from these images which are so set forth on a highly imaginative note and from the other pictures of sea life appearing elsewhere in his works that the poet is not so familiar and observant of animal life at sea as of life on land is a wrong deduction Hillebrandt has made.¹⁸ In passages of this kind

18. See Hillebrandt-Kālidāsa p.135.

where the poetical category commonly used (called utpreksā) requires the fanciful presentation of the idea one cannot obviously expect the poet to render as faithful a copy of nature and sustain the interest for the marvellous (adbhuta rasa) that seems to have influenced the very choice of the theme—an imaginary aerial flight.

Seed (and Grain) Images

The productivity and germinating power of seed under suitable conditions is an expression of the vitality of nature and, therefore, a source for imagery as much as its more mature form of growth motivated the patterns of imagery we discussed at the beginning of this chapter. Thus in the seed image he reflects the potentialities of a growing child placed under favourable conditions.

Tam bhāvārtham prasava samayākāṅkṣinīnām prajānām

Antargūḍham kṣitir iva nebhbījamustīm dadhānā. Rgh.XIX.57.

But when it transcends the germinating stage and shows signs of a good or bad harvest the image is often used to indicate the good or bad prognostications of secret policy. The king's secret plans are, accordingly, said to shape future policy exactly as germinating seeds would yield a harvest when well tended. (Rgh.XVIII.53.)

How the prince's conduct augurs well for the future of the subjects is imaged in a more developed form of the same image—a crop awaiting a rich harvest with rain at the proper time. (Rgh.

Bending corn is a symbol of obedience.

Tasthus te'vāñmukhāḥ sarve phalitā iva sālayah.

Proceeding from this basic idea he avails himself of the nature of a special variety of grain which yields a good harvest when uprooted and transplanted to suggest the manner in which the vanquished opponents of Raghu honoured and paid tribute to the new ruler. Particularly noteworthy is the effortless punning on the words 'phala' and 'āpādapadmaprapata' to bring out its significance for both terms of the comparison.

Āpādapadmaprapata kalamā iva te raghum

Phalaiḥ saṃvardhayāmāsuḥ utkhātapratiropitāḥ Rgh.IV.37.

Painting Images

Painting has not only contributed to the development of his dramatic and poetic technique in enriching the content and in influencing the art of versification but has been also drawn upon for image-making. Thus the poet borrows an image from the painter's technique to give an impression of the multi-coloured attractiveness of the clouds. The constant movement of the clouds accompanied by changes of colour and shape raises in the mind the illusory concept of patches of colour well arranged by brushes on a canvas. Twilight is thus made to play the role of the artist in

Raktapītakapisāḥ payomucām koṭayāḥ kuṭilakesi bhr̥ty amūḥ
Drakṣyasi tvam iti sandhyayānayā vartikābhir iva sādhumanditām

Kālidāsa more often associates the painting image with the stillness of bodies or the silence pervading a peaceful scene. Thus the position of the fingers on the arrow haft when the archer determinedly takes aim suggests the stillness of painted fingers. (Rgh.II.31.) The image appears to be much more suitable for capturing the atmosphere when an audience looks on, all attention, drawn by the melody preceding the staging of the play. (Sak.I.p.9.) Or the lamps faintly dimmed by the radiance of the new-born babe appear to possess the stillness of painted lamps. (Rgh.III.15.) But for the expression of perfect calm and undisturbed composure the following image is unsurpassed in the entire group.

Niskampavṛksam nibhṛtadvirepham mūkāndajam sāntamrgapravesam
Tacchāsanāt kānenam eva sarvam citrārpitārambha ivāvastasthe.

Kum.III.42

Imagery with a varying sensuous appeal

In the analysis of Kālidāsa's imagery we have taken for granted the essential appeal of the image to the visual sense. But as the imagery, in the hands of a very sensitive poet like Kālidāsa, carries with it a much more varied appeal we may group a few images which transcend the basic visual associations of meaning to appeal to other senses as well by virtue of the evocative power of words. Once again when arranged in

Noted for the climax the images attain by a combination of the auditory significance with the visual are the following-

Bahutara iva jātaḥ sālmalinām vanesu
 Sphurati kanakagaurah koṭaresu drumānām
 Parīṇataśākhan utpatan prāṇśuvrksān
 Bhramati pavanadhūtah sarvato 'gnir vanānte. Rtu.I.26.
 Utthāpitah samyati reṇut asvaiḥ sāndrikrtah syandanavamsa-
 cakraih
 Vistāritah kuñjarakarpatalaiḥ netrakramenoparurodha sūryam
 Rgh.VII.39.

Above, a forest fire in the first example and a column of dust in the second are described exactly as they spread and what is most conspicuous in the style is the rhythmic location of the verbs and adjectives from which the image derives as much appeal as from its meaning. It is reminiscent of Asvaghosha's style i.e spontaneously breaking out into rhyme.

It is perhaps the strong sensitiveness for the feel of things that is notably characteristic of the choice of the words in the following simile.

Na khalu na khalu bānah saṇnipātye 'yam asmin
 Mrduṇi mrgaśarire tūlarāśāv ivāgnih Sak.I.10.

The other speaks in the language of touch, as if it were, referring to the father's sensitive feel of the son.

Sārvāṅgīnah sparsah kṣṭasya khalu mām upagatena
 Akhādayasva tāvac candrakarasā candrakāntam iva. Vik.V.11.

The sensuous appeal of the following lines is undeniable

and the image speaks to us almost in the language of smell.

Tvanni syando cchvasitava sudsāgandha samparkaramyah
 Sro tārāndhradhvani ta subhagam dantibhiḥ pīyamānah
 Nicair vāsyat� upajigamis or devapūrvam girim te
 Sitō vāyuh parināmayitā kānanodumbarānām. Megh.I.45.

Animal Symbolism and Imagery

In examining the content of 'nature poetry' and 'nature imagery' we have been able to gauge the spontaneity of the poet's feeling for nature. This was, however, an expression of the relationship between man and his inanimate environment only with occasional references to animal life as in the symbolism associated with deer. We shall now study the animal imagery of Kālidāsa for his observations on animal life and their relations with man. The general impression conveyed by his sketches of animals is that of loving sympathy towards them characterised by the recognition that they are as important as nature or man for his pattern of poetry and it is nowhere more clear than in the description of wild and tame animals resting peacefully at eventide. (Kum.VIII.33, 35 & 36) and in the prosaic account of the leisurely action of birds and bees making typical gestures on being oppressed by the heat. (Vik.II.23)

In addition to the humanine qualities connected symbolically with the deer's eyes and its fast movement the deer generally symbolises the greatest expression of mercy and delicateness, in Sanskrit literature. It is the latter feelings that the deer

evokes in the scenes of the hermitage of Kanya in the Sakuntalā, where the deer are said to be brought up with the care shown to human beings. The safety and security the deer feel in the environs of the hermitage extends to the wilder animals also. We may note, for example, how the poet describes their peaceful rest with an imagery which has none of the sparkle and liveliness of expression observed in the portrayal of their wilder neighbours, in other parts, and in fact harmonises with the serenity that is introduced into the rest of the scene.

Gāhantām mahisā nipānasalilam śrīngair muhus tāditam
 Chāyābaddhakadambakam mrgakulam romantham abhyasyatu
 Viśrabdhām kriyatām varāhatatibhir mustākṣatih palvale
 Viśrāmam labhatām idam ca śithilajyābandham asmaddhanuh
 Sak.II.6.

In contrast to the calm pervading the above description, the poet puts all fury and impetuosity into his language to picture the onslaught of an infuriated elephant scared by the Duṣyanta's chariot.

Tivrāghātapratihatataruskandhalagnaikadantah

Pādākrṣṭavrataivalayāsaṅgasamjñatapāśah

Mūrte vīgnas tapasa iva no bhinnasāraṅgayūtho

Dharmārānyam pravisati gajah syandanālakabhītah Sak.I.30.

Long compounds of this structure, though rare in the poet's style, specially in dramatic narrative, here serves the specific purpose

19. See also Rg.H.II.11. where the deer enjoy looking at the monarch

of indicating the tempo of action and irresistible movement. The same vigorousness of language marks the description of the elephant emerging from a river and attacking the army of Ajamany his way to the svayamvara.²⁰ But nowhere does the language, style and verse rhythm match the theme so effectively as in the narrative of Dasaratha's expedition where the king exhibits his skilled markmanship in shooting down wild and ferocious beasts. In that passage four verses are specially remarkable for their bold and virile imagery and, therefore, we may reproduce them in full.

Tam vāhanād avanatattarakāyam iśad
 Viddhyantam uddhatasatāḥ pratihantum iśuh
 Nātmānam asya vividuh sahasā varāhā
 Vrkṣesu viddham iśubhir jaghanāśrayesu.
 Tīvrābhīghātarabhasasya vikṛṣya patrī
 Vanyasya netravivare mahisasya muktah
 Nirbhidya vigraham aśonitaliptapuṇkhas
 Tam pātayām prathamam āsa papāta paścāt.
 Prāye viśānaparim salaghūttamāngān
 Khadgāns cakāra nrpatih nisitaih kṣurapraiḥ
 Śrīgām sa drptavinayādhikṛtah paresām
 Abhyucchritām na māmṛse na tu dīrgham āyuḥ

who is full of compassion though armed with bane and arrow.

20. See Rg. V. 44-9.

Vyāghrān abhīr abhimukhōtpatitān guhābhyaḥ

Phullāsanāgraviṭapān iva vāyurāgnān

Siksāviśeṣalaghuhastatayā nimesāt

Tūṇīcakāra śarapūritavaktrarandhrān.

Rgh.IX.60-3.

The fertility of his poetic imagination is the keynote of the whole piece. In the above extract it is said that the boars are fixed to the trees and rhinoceroses shorn of their horns; the imagery used to set forth these situations reflect the way in which his acquaintance with the theory of archery-dhanurveda, which tradition recognises as one of the sāstras a poet should know— has been combined with his dexterous pictorial ability, specially, evinced in the picture of the dying buffaloe and tigers.

The elephant and the lion, in animal imagery, symbolise two important qualities associated with those in power. Thus the elephant's authority over the herd coupled with his majestic bearing images the onerous duties of a king protecting his subjects. (Sak.V.5.) while the lion's majestic gait reflects, in particular, the majesty inseparable from regal dignity. (Rgh.VI.3)

Imagery describing objects in swift motion.

Four verses from the Sakuntalā furnish cogent proof of the poet's accurate powers of observation of objects, animate as well as inanimate, in the course of swift movement. The picture of the pursued deer reflects this ability quite clearly, and therefore we commence with the imagery from that description. Dusyanta's

charioteer speeds the king's chariot during the chase when the king in his amazement bursts into this word-picture of the fleeing deer, the best of its kind in the Sakuntalā.

Grīvābhāngābhīrānam muhur anupatati syandane dattadṛṣṭih
 Paścārdhena pravistah śarapatanabhayād bhūyasā pūrvakāyam
 Darbhair ardhāvalīdhaiḥ śramavivṛtamukhabhrāṇsibhir kīrvavartnā
 Pasyodagraplutatvāt viyati bahutaram stokam urvyām prayāti,
 Sak.I.7.

This is the starting point for a series of images maintaining the same tempo of movement. The charioteer in turn describes to the already amazed king how the horses are also speeding fast ivying with the swift movement of the deer.

Muktesu raśmisu nirāyatapūrvakāyā
 Niśkampacāmarasikhā nibhṛtordhvakarnāḥ
 Atmāddhatair api rajebhir alaṅghanīyā
 Dhāvanyt ami mrgajavākṣamayeva rathyāḥ. Sak.I.8.

The imagery develops in its visual significance as the scenery itself appears to move when the chariot gathers momentum. Visual objects seem to be distorted and the optical illusions are fascinatingly expressed.

Yad āloke sūksmam vrajati sahasā tad vibulatām
 Yad ardhe viśchinnam bhavati kṛptasamdhānam iva tat
 Prakṛtyā yad vakram tad api samarekham nayanayor
 Na me dūre kimcit na pārsve kṣanam api rathajavāt. Ibid.9.

A longer metre enables the fast movement to be more suggestively expressed and the lines below which are not connected to the former verses in point of context form as it were a natural climax to the present image-pattern. The rapid descent from the skies lays before the king a wonderful picture of the world with its mountains, trees, rivers and landscape seeming to move and assume fantastic shapes.

Sailānām avarohatīva śikharād unmajjatām medinī

Parpābhyantaralīnatām vijahati skandhodayāt pādapāḥ

Sāntāneis tanubhāvanastasalilā vyaktim bhajanty āpagāḥ

Kenāpy uksipateva pāśya bhuvanam matpārśvam āṇīyate. Sak.VII.8.

Before we end this estimate of the content of lyrical imagery we have to allude to one more theme round which poets before and after Kālidāsa have spun the same pattern of images. It is the description of flurry and excitement of city-women on the return of a prince or noble to the city after a long absence. The image pattern appears for the first time in Asvaghosa and recurs in Kālidāsa and Māgha.²¹ It has been established that Asvaghosa set the model for Kālidāsa²² who furnishes us with the most elegant portrayal of the scene, which, according to Dandin, is a *sine qua non* of

21. Cp. Rgh.VII.5-12 or Kum.VII.57-62 with Bc.III.13-24 on the one hand and Sis.XIII.30-48 and Vik.Cha.VI.11-19 on the other.

22. See Hillebrandt-Kālidāsa p.101 and Keith-Hist. of Skt.Lit.p.91.

a 'great' epic. Kālidāsa's treatment is noted for the absence of the usual decorative devices—except two similes at the end—which does not detract from its poetical merits but, on the contrary, has as much of pictorial effectiveness as could have been derived by the use of images and serves as a marked contrast to the handling of the same theme by poets of the later period like Māgha, who has used it for the sake of strewing decorative images (alāṅkāras) in the conventional manner.

The opulence and majesty of prosperous cities has, therefore, as in the case of the beauty and orderliness of nature, inspired him to bright poetry but its other aspects have not left him cold. The desolation and decay come upon them in their decline brings out as vivid an imagery. Ayodhya's powerful ruler, Rāma, dies and Kuśa and Lava move into Kuśavatī to rule their respective kingdoms. To the slumbering Kuśa the guardian goddess of the city reveals its ruinous state. The royal roads inhabited by jackals, the waters of the pleasure ponds tossed about by buffaloes, the domesticated peacocks reduced to wildness, the jackals smearing with their bloody footprints stairways formerly marked by women's dyed feet, even the murals of elephants torn at their heads by invading tigers, the sloughs shed by snakes covering the breasts of women carved on pillars, now sullied and colourless, the dusty white mansions no more reflecting the lunar beams, the blossoming garden creepers and tender boughs plucked by monkeys and the lattices of

windows covered with webs of insects-all piece together a dramatic picture of dreariness, desolation and dilapidation throwing faint gleams on a city's erstwhile splendour and prosperity.²³

The imagery so far discussed falls under three broad divisions, nature imagery, imagery for describing and vivifying nature and animal imagery. These form, no doubt, the salient aspects of his imagery and constitute the foundations of his poetry. Less important as the images drawn from various branches of knowledge are we may cast a glance at the astronomical, medical, musical and craftsmanship imagery to gauge the measure of their impact on his writings.

The astronomical images may also be considered as a blend of mythological and nature images and among them we find repeated references to the moon's movement in the milky way, the relation of the constellations to the two luminaries and that of the moon and the sun. These phenomena coming to some conjunction or other in clear skies symbolises union or compatibility between human beings. Thus the conjunction of the constellations with the moon when there is no other obstructing phenomena reflects the coming together or uniting of husband and wife after some impediment. (Rgh. I.46. & Sak.VII.22.). Although the idea of the nature of the combination is somewhat conveyed in these images the references to

23. See Rgh.XVI.10-22.

sun uniting with the constellations and asterisms in imagery have more or less a decorative function and often renders the major term, the sun etc., insignificant when used, as for example, in describing the path of the sage (Rgh.XII.7) or the movement of the prince (Rgh.XII.25.). But for the expression of beauty and radiance the moon images are effective. The manner in which the maiden puts on charm could not have been better expressed than in terms of the moon's digits adding to its gradual growth. (Kum.I.25.) or the shimmering radiance of the moon, stars etc with the milky way, more appropriate than any other conception to conjure a vision of the ocean with the masses of foam. (Ibid.XIII.2.) The influence of the sun on the moon in the course of the latter's development into a fuller form also appears as a satisfactory simile to indicate the growth of the young under the protection of the strong. (Rgh.III.22.) But in availing himself of their relationship in a different way in another context for illustrating the manner in which friends part from each other he makes no important point. (Ibid.VII.33.) The Vidūṣaka humorously refers to the retrograde movement of Mars, which, beyond referring to the likely return of the irate Irāvati by a wide stretch of the imagination, has no other significance rendering the parallelism congruous. (Mv.III.p.62) We may end this section with a reference to the punning sentences he constructs so as to contain the names of the constellations associated with the kings Pusya, Dhruvasiddhi and Sudarsana (Rgh.XVIII.32,34 &35.)

Judged as a whole astronomical images do not stand to Kālidāsa's credit.

Medicine images are few and far between. He refers more than once to the pervasive nature of ~~co~~ cobravenom considering its victim as useless as a wicked man (Rgh.I.28.) whereas the possibility of the suppression of serpents by herbs and cures suggests to him the way in which an eminent man is consumed by his own power. (Rgh.II.32.) The vicious nature of poison is coupled with the incurability of certain diseases. An indocile enemy is as much beyond remedy as a malignant fever. (Kum.II.48.)

In the delicate craftsmanship of cutting and polishing gems and in the testing of the purity of gold Kālidāsa expresses the finer qualities of judgment and character, astuteness of mind, sincerity of purpose, compatibility of temperament etc. Referring to the connexion inherent between the epic and Kālidāsa's version of the epic story he compares it to the thread running through a perforated gem. (Rgh.I.4.). The lustre of the polished gem emphasises the refinement of Raghu with a pun on the word 'samskāra' well executed. (RghIII.18.) while the failure of an artificial gem to convince lapidaries of its genuineness is comparable to the superficial expression of women's love having no effect on lovers when unaccompanied by emotional responses. (Vik.II.p.61.v.22.) In the Sakuntalā the brilliance of the polished gem, conspicuous in spite of its small size, reflects somewhat exaggeratedly the hand-

some form of the king clearly observed even in his emaciated condition.(VI.v.6.) At the beginning of the Raghuvansha he requests the readers of the poem to have discriminating knowledge which could enable them to test the value of his work in much the same way as fire tests the purity of gold.(Rgh.I.10.) and elsewhere (Mlv.II.p.31.v.9) he avails himself of the positive aspect of this image-the unadulterated nature of gold clearly proved by the test to illustrate the receptivity of knowledge.But the image of the firmness of a streak of gold on touchstone (Rgh.XVII.46.) to indicate the attachment of one person to another is far-fetched.

Music enters into Kālidāsa's poetry in the most natural way exemplifying the general observation that music and poetry are linked closely in literature.In lyrical description Kālidāsa refers to the triple symphony+according to Indian musical theory-found in a pastoral setting;the reeds rustling like flutes, the mythical kinnara maidens dancing and supplying the chorus, and the clouds producing the sound of drums,thus appearing as a concert presented in honour of Siva(who is associated with dancing in Indian mythology)(Megh.I.59.) In the humming of bees he hears musical notes(srutiisukhabhramarasvanagitayah) and in the Kumārasambhava the warbling of the cuckoo is disparagingly compared to the uneven sounds produced by a broken lute when set by the side

24.The noises produced by the wind on bamboos and reeds is repeatedly associated with the notes of the flute, the voices of the sylvan maidens forming a harmonious accompaniment to them. (Kum.I.8.,Rgh.II.12.& IV.73.)

excelling, melodious voice of Pārvati (Kum.I.45.)

We have seen earlier how dancing and music are connected with the playful movements and delicate sounds of nature in imagery, and in the course of our analysis of the dramas in the following chapter we shall discuss the part they play in the structure of the dramatic episode.

Images drawn from statecraft

Images referring to the various principles of good government occur mainly in the Raghuvamśa, where he deals with the royal dynasties. From the imagery we obtain evidence of his general acquaintance with the theory on the subject (nīti). Among the fundamental concepts known to him are the four expedients of statecraft (sāma, dāna, bheda and danda) the three-fold power of the king (prabhuśakti, utsāhasakti and mantrasakti = authority, energy and diplomacy) and the seven-fold division of the state (kosa, danda etc-treasury, army etc.). In all the examples found, the singleness of purpose motivating the use of the four expedients illustrates the combination of four princes for the general well-being (Rgh.X.86, XI.55 & XIV.11.) while the other two ideas are connected with the birth of a prince or princess in the same way as they are the foundation for material prosperity. (Rgh.III.13 & XV.13.) Two other ideas & Kum.I.22. referred to are the practice of the king receiving one sixth of the produce as revenue (Rgh.II.66) and the position of the neutral king (madhyama) in the alignment of armies in warfare. (Rgh.XIII.7)

Mythological Imagery

Mythology and poetry have gone hand in hand in the entire course of Indian literature. The myth-making capacity of the authors of the Vedic hymns resulted in the elaborate personification of Agni, Sūrya, Indra and Varuna contributing at the same time to the enrichment of the imagery. Every poet, therefore, has drawn almost instinctively on the imagery of the myths to illustrate the literary themes which have a religious or mythical background for the most part. So does Kālidāsa who alludes to so many of the classical myths and sagas handed down from Vedic times and avails himself of these profusely for image-making, especially, in the epics which have a strong legendary or mythical setting. It is not necessary for our present purposes to go into an exhaustive analysis of the imagery as we propose to get at its typical characteristics and elucidate its redeeming features. Mythological imagery derives its appeal, in the few patterns it succeeds to do so, from the colour significance associated with it.

Pradakṣinaprakramanāt kṛṣṇor udarcīśas tan mithunam cakāśe
Meror upāntesv iva vartamānam anyonyasamsaktam ahastriyāmām.

Rgh.VII.24.

It is merely the effulgence and blaze of colour evoked by it that tends to justify the image. Similar is the image of Skandha seated on a peacock as described below.

Parārghyavarnāstaranopapannam āsedivān ratnavad āsanam sah

This is true of practically all the mythological images of the Meghadūta, which are by far the best of this group, and where the dark colour of the cloud set against the lighter background of the sky furnishes the dominant image of the work. To take two descriptions typical of the work—the colour contrast between the cloud and the rainbow is reflected in its comparison to Visnu's dark skin set against the spotted and bright peacock plumes (Megh.I.15) and another represents the cloud, dark as collyrium, resting on the snowy mountain, white as ivory (the subordinate metaphors emphasising the contrast all the more)—a scene reminiscent of the dark garments resting on the fair body of Balarāma. (Ibid.I.62).

Gross and fantastic exaggerations that discredited the kāvya style of the post-Kālidāsan period are generally absent in the poet's imagery. Yet a few that we shall now examine show him descending to the level of the pedantic poets who tended to make ornamentation and exaggeration a special feature of their style. The examples referred to acquire their incongruity because the illustration is not only irreconcilable in terms of the idea illustrated but inconceivable in itself. Thus two mythical ideas are juxtaposed—the speech from the Primaeval Man accompanied by the radiance of his teeth and the Ganges flowing from the feet upwards—with no obvious attempt at clarification. (Rgh.X.37). In another the description of Siva who receives the sun-shade as a gift from the sun in terms of a person on whose head the Ganges

falls(Kum.VI.41)speaks of proportions far removed from ordinary reckoning.Though the comparison of the impressions left on the victor's arms by the bowstrings to the paths of destiny of his enemies held captive(Rgh.VI.55)expresses the complete mastery of the king in archery,very fancifully,the incongruity is too prominent to make it effective.

Serial Simile

We cannot omit from this estimate a very important development of the form of the simile we come across in Kālidāsa's imagery, the roots of which also can be traced as far back as the Vedic period. It is the process of using a series of similes(called 'mālopamā' by Sanskrit rhetoricians) of the same import woven together into a coherent pattern to illustrate the same idea. It has been first employed in the Rgveda,particularly,in parts recognised as late,where it naturally lacks the artistry and finish it attains,later,in classical poetry.In the Upanisads it has lost this semi-poetical role and the Upanisadic philosophers have meant it for a specific didactic purpose-the illustration of the cardinal tenets of faith by reiterative imagery. Nowhere else is it more utilitarian in function than here where the authors have given such form and shape to the abstractions,inexpressible in their opinion, otherwise,as to render them capable of being grasped through many approximations.

25. See Divedkar-Fleurs de Rhétorique... Chap.II.pp.18-19.

We may profitably turn to a few illustrations from the Upanisads many of which arrive at the same ~~st^dogma~~²⁶—the pantheistic conception of the world.

Yathā saumyaikena mṛtpindena sarvam mṛpmayam vijñātam syād
vācārambhūnam vikāro nāmadheyam mṛttiketyeva satyam.

Yathā saumyaikena lōhamapinā sarvam lōhamayam vijñātam syād,,,

Yathā saumyaikena nakhnikṛntanene sarvam kārṣpāyasam vijñātam
syād.....²⁶ityeva saumya sa ādeśe bhavati (Ch. Up. VI. 1. 4.
6.)

In Kālidāsa we have hardly any trace of a didactic note in the serial simile and although it appears more artistically adapted its original function of throwing more and more light on the theme is still retained. We may re-examine, in this connexion,
²⁷ the succession of images discussed earlier in another context. There, such an impressive sight as the union of the Ganges and the Jumna does not fail to evoke the poet's image-making capacity to the full and indicate the depth of emotion marked in the use of so many images bringing out the contrast in colour.

All the serial images are noted for the ease and facility with which the poet strings them together. The union of inseparable objects is substantiated by reference to the lasting combinations of nature.

Sasinam upagateyam kaumudi meghamuktam

Jalanidhim anurūpam jahnukanyāvatīrnī-

26. Ch. Up. VI. is strewn with several examples of malopams

27. See pp. 46-47.

Iti samagunayoga prītayas tatra paurāḥ

Sravāṇaka tu nṛpānām ekavākyam vivavruh. Rgh.VI.85.

In the following the form and the balanced structure of the verse determined by the necessity of using two similes is as significant as the choice of the nature images.

Tam hamsamālāḥ śaradīva gaṅgām mahauṣadhim naktam ivātmabhaśah
Sthiro padēśam upadeśakāle prapedire prāktanajanmavidyāḥ.

Kum.I.30.

The perfect calm of mind of Siva in contemplation suggests itself in all the three images referring to the most tranquil sights of nature.

Avṛṣṭisamrambham ivāmbuvāham apām ivādhāram anuttaraṅgam

Antascarānām marutām nirodhān nivātaniskampam iva pradīpam

KumIII.48.

Some of the single nature images used earlier for describing feminine beauty give a much more effective picture when strung together to outline the same idea as in

Sā sambhavadbhīḥ kusumaiḥ lateva jyotiḥbhīr udyadbhir iva tri-yāmā
Sarid vihamgair iva liyamanair āmucyamānābharapā cakāśe.

Kum.VII.21.

At the toilet in her bridal attire Pārvatī is likened to the whitest and purest sights of nature so emphatically capturing her immaculate beauty.

Kṣīrodaveleva saphenapuñjā paryaptacandreva śarāt triyāmā

Navam navakṣemnivāsinī sā bhūye babhau darpanam ādadhānā,

Kum.VII.26.

In suggesting qualities, symbolically, serial images perform an important function. With a choice of similes unrivalled for their evocativeness of delicacy, freshness and refinement Kālidāsa sets forth the flawless beauty of Śakuntalā thus,

Anāghrātam puṣpam kisalayam alūnam kararuhair

Anāviddhām ratnām madhu māvām anāsvāditarasam

Akhandām pūṇyānām phalam iva ca tad rūpam anaghām

Na jāne bhoktēram kam iha sāmupāsthāsyati vidhiḥ Sak.II.10.

and the conception of something dark and black regaining clearness and whiteness underlies all the three nature images describing Urvasi's recovery from the stupor.

Āvirbhūte śāśini tamasā mucyamāneva rātrir

Naisasyārcir hutabhuja iva cchinnbhūyisthadhūmā

Mohenāntar varatanur iyam laksyate muktakalpa

Gāṅgā rodhaḥpatanakalusā grhṇatīva prasādām.

Vik.I.7.

'Popular Imagery'-(Imagery of Wit and Humour)

Practically all the images adduced in the foregoing discussion are drawn from the stanzas of the epics and lyrics and the verse portions of the dramas. We are left with the images of dramatic prose, which is mainly the medium of expression of the Vidūṣaka and of those of inferior rank speaking Prakrit in strict accord with the conventions of dramaturgy. This distinction in speech leads also to a distinction in the actual tone and substance

of the imagery. We shall for practical purposes call "popular" the images emerging in the prose, for reasons here advanced, in contrast to those verse images which may be called "classical". The imagery is full of wit and humour and what marks it off from the serious is its spontaneous expressiveness with no deliberate attempt at artistic effect. The *Vidūṣaka* who enlivens the drama with his piquant humour and quickens its movement to the denouement is the mainspring of the imagery we propose to analyse now. It is, therefore, necessary to go fully into his metaphors and similes which are tinged with irony and sarcasm.

Spread all over the drama we gather many of the *Vidūṣaka*'s food images, typically reflecting his greediness and gluttony. His fondness for sugar makes him compare the moon to a lump of sugar chopped off.

Hi hi bho khandamodaasassirī udido rāā duādīnam. Vik.III.p.70.
A wider connotation of meaning accompanies the expression describing Mālavikā as she appears to the king's view, the statement happening to be effectively uttered in such a way that it is not meant to be heard fully by the king, who is madly in love with her. The simile is based on the customary practice of eating granulated sugar as an antidote against intoxication. The *Vidūṣaka* begins with his characteristic ejaculation-hi hi.

khu

Hi hi iam sīhupānuvvejidassa macchandīā uvanadā. Mlv.III.p.44.

An image of an oven which the poet fittingly puts into the mouth

of the hungry Vidūṣaka describes his restlessness and unbearable pangs of hunger, vividly.

Dīgham vipanikandu via me udarabbhantaram dajjhai. Mv.II.p.35.
Kalidāsa takes the opportunity of the Vidūṣaka's garrulousness to ridicule, bitingly, the gormandising brahmin with a seemingly innocent simile.

Hi hi bho pimantani paramappena via rāarahasseṇa phuttamēpa pa
sakkunomi sinnō attano jīham rakkhidum. Vik.II.26.

As one who displays his acquaintance with varied tastes of foods his humour is as sparkling. He derisively draws the parallel between the king's preference of Sakuntalā to the harem ladies and the desire for tamarind when one is satiated with dates. (Sak. II.p.52.)

As the side-de-camp of the king in his romantic adventures he provokes the audience to bursts of laughter illustrating the king's maddening passion much to his patron's discomfort. In several of the images he imagines himself as a physician ministering to the king, in his disease. In the lines below he quotes a classical myth also in the course of his remarks.

Bhe ahallakēmuassa mahindassa vejjō uvvasipajjucchaassa bhaved
ahamvi duve ettha ummattaā. Vik.II.p.40.

and, in another, the Vidūṣaka who has been at his wit's end arranging the presentation of Mālavikā to the king, notices most distressingly that he has to perform the unenviable task of a go-between bringing

together the king and his lady love like a physician coming to a patient with medicine, himself. (Mlv.II.p.34.) Once, Mālavikā also appears to the Vidūsaka as a physician who has given up his patient the love-sick king, as a case beyond any hope of cure. (Vik.III.p.83)

Images expressive of the acts of plundering, theiving and grabbing are very well chosen to portray the behaviour of the king caught making love to his mistress. The Vidūsaka comes out with an illustration from the robber's vocabulary to describe the king caught red-handed professing his love to Mālavikā.

Padijāhi dāpiñ kimpī. Kammagahidēnēn kumbhilaena sañdhicchede
sikkhiemmitti vattavvam hedi. Mlv.III.p.59-60.

The love-letter from Urvasī drops from the Vidūsaka's hand and as ill-luck would have it, it reaches the queen who presents it to the doting king. The Vidūsaka cannot explain the awkward corner they are in except by painting the king as a robber seized with the booty. (Vik.II.p.59). The king, timid and hesitant, though deeply enamoured of Mālavikā is likened to a bird hovering round a slaughter house, yet afraid to grab the meat.

.....Bhavam vi sūneparicaro vihangamo via āmisalolu bhīru a.
Mlv.II.p.36.

Mālavikā appears with the dancing tutor for the performance before all including the queen. As the king ogles at her the Vidūsaka whispers into his ear and cautions him to collect the honey unnoticed by the guardian bee, the queen.

Bhō uvvattidam naanamahu sañpihidamakkham a. Mlv.II.p.26.

The Vidūsaka's ugly features are more than emphasized by his subordinates. Here is the Vidūsaka compared to a bull asleep in a market place when he is found dozing off at a doorway.

Bhattini eso duvāradese samuddagharassa vipanigade via bali=vaddo ajjagodamo āśine evva niddādi. Mlv.IV.8p.82.

The sting in the other sketch of him is as pronounced

Eso kkhu ālihidō vāparo via kimpī tūphimbhūdo ajjamānavas
cittadi. Vik.II.28.

Act VI of the Sakuntalā begins with the racy and pithy exchange of words between the fisherman and the king's officers leading to the discovery of the ring. On being exculpated by the king's decree the fisherman is full of wit and repartee in his pungent counter-attacks on the officers. The dialogue is an example of sustained irony and sarcasm and as such brings to light many more images at the popular level. Many of these remarks have a decidedly gnomic touch. Thus when the alleged thief (the fisherman) is found innocent the policeman ironically refers to the fellow's escape from death.

Ese jamaśadanam pavisiyapadiniyutte. Sak.VI.p.141.

The fisherman does not fail to retort squarely.

Ese pāma apuggaho je sūlādo avadālia hathikkhandhe pagittihā-
bide. Ibid.p.142.

Some of the expressions are very epigrammatical but nuanced in a popular style. Their brevity is marked. The well-known adage that troubles come not single is transformed in the Vidūsaka's

jærgon int.

Tado gandassa uvari pindao samvuttoo Sak.II.p.42.

When the nun is asked to adjudicate in the musical contest between the two tutors she expresses her inability, tauntingly, in a rustic idiom.

Pattane vidyamāne'pi grāme ratnapariksā, Mlv.I.p.17.

By the Vidūṣakas ruse Mālavikā escapes captivity but only to walk into another trap, which situation reminds the Vidūṣaka of the proverb-

(Ahō apathho sampadido). Bandhabhāttō gihakavado cillae muhe padido. Mlv.IV.p.86.

A similar bird image describes Mālavikā's victimisation by the queen- a rejoinder to the king who inquires after her welfare.

(Rājā-Ko vṛttāntas tatrabhavetyās śakhyāḥ)

Vidūṣaka-Jo bidālagahīdāe parahudiāe. Mlv.IV.64.

The queen is constrained to allow the love-affair between the king and Urvagī to proceed. The Vidūṣaka draws the moral from the event in his characteristic lighter vein.

Chinnahattho macche phalāide piṇṇipādābhāraṇābhāpādi dhammōme havissaditti. Vik.III.p.81.

As it is the conduct of the king and the character of the Vidūṣaka which emerges conspicuously from the imagery we have studied in this section we may conclude with a short dialogue typical of their many-sided relationship.

Sore of limb and exhausted after following the king at the chase the Vidūṣaka remains supporting himself on the staff when the king asks him why he is in a state of collapse. In this despondent mood he cannot help but illustrate his helplessness and servility with two explanatory maxims.

Rājā-Kuto 'yam gātropaghātah.

Vidūṣaka-Kudo kila saam acchi sulikarie assukārapam pucchesi.

Rājā-Na khalv avagacchāmi.

Vidūṣaka-Bho vaassa jam vedaso kujjalilam vidambedi tam kim
attano pahāvena na naiveassa. Sak.II.p.44.

Other Image forms-not considered as simile or metaphor

Throughout our discussion we have devoted our attention to simile and metaphor(utpreksā included as a variant form of similitude characterised by a higher degree of imaginativeness) as the commonest instruments of image formation. As a result we have kept out of our reckoning the medley of tropes or categories of poetics that the system of Sanskrit poetics has evolved from an original nucleus of four known to Bharata by means of permutations and combinations originating from slight changes in the shades of meaning as well as in the arrangement of the terms of the comparison. Some of these categories have therefore come under our estimate as variations of the simile. In order to justify our classification of these under the concept of similitude we shall consider how they are linked to the idea of similarity in the typical specimens

to be examined in this section and in doing so we hope to evaluate their contribution to the technical development of imagery. It is

true, no doubt, as Diwekar has shown in tracing the development of these categories that most of them reveal by their nomenclature the influence of grammatical terminology in their formation. A few of these have patent connexions with logical concepts as well and as they are nearer to the simile we shall study them first.

Prativastūpamā, Drstānta, and Nidarsanā are three such categories clearly bearing the impress of logical speculation in their formulation. The distinction between the last two is not known either to Bhēmaha or to Dandin while the third occurs as a subdivision of simile in their treatment. It is only at a later period that theorists like the author of the Sāhityadarpana have taken special care in differentiating them as separate categories and laying down their hair-splitting differences of form and meaning even in the wording of the definition. The first bears strongly the character of the simile while the other two are based on the resemblance of some degree existing between objects mentioned in the major and minor terms of the comparison but indirectly expressed or suggested by correlating them.

An instance of prativastūpamā from the Sakuntalā, referred to

An instance of prativastūpamā from the Sakuntalā, referred to by rhetoricians, is no other than two similes put together to portray the beauty of Sakuntalā in spite of her ascetic garb.

Sarasijam anuviddham gaivalenāpi ramyam malinam api himānsor

lakṣma lakṣmīm tanoti
 īyam adhikāmano jñā valkalenāpi tanvī kim iva madhurānām
 Maṇḍanam. nākṛtīnām. Sak.I.18.

To take another of the same kind-

Bhānuḥ sakṛdyuk्तaturuṅga eva rātrimdivam gandhavahāḥ prayāti
 Sesāḥ sadaivahitabhumiḥ bharaḥ saśṭhāngavṛtter api dharma esāḥ
 Ibid.V.4.

it is the common property-the ceaseless pursuit of duty-that is implied(not expressed)in the synonymous expressions.

If we compare these examples for prativastūpamā with other verses annotated in the commentaries(on Kālidāsa's works)and quoted in the manuals of poetics under the categories,nidarsanā and drṣṭānta,between which there is hardly any distinction,we notice only the difference in the mode of expression but not in the basic conception of similarity expressed by the terms of the comparison.

Drṣṭānta- Kuto dharmakriyāvighnah satām rakṣatari tvayi

Tamas tapati gharmāngśau katham āvirbhavisyati.Sak.V.14.

or Svaśukhanirabhilāśāḥ khidyase lokahetoh

Pratidinam athavā te vṛttir evamvidhaiiva

Anubhavati hi mūrdhnā pādapaṁs tīvram uṣṇam

Samayti paritāpam chāyaya samsritānām.

Sak.V.7.

Nidarsanā-Sāksāt priyām upagatām apahāya pūrvām

Citrārpitām aham imām bahu manyamānāḥ

Srotovahām pathi nikāmajalam atītya

Jātāḥ sākhe prapayavān mrgatr̄ṣṇikāyām.

Sak.VI.16.

The writers on the theory of poetics after Kālidāsa's age and the commentators of his works of as late a period as between the fourteenth and sixteenth centuries of the Christian era have seen in his imagery illustrations of practically all the different categories laid down in the later stages of the theory. We have not found it necessary to study the imagery in terms of these infinite variations, severally, for the reasons we have adduced earlier in justifying our classification of the images from the point of view of their salient trends of thought conveniently coming under some aspect of similarity in the terms of comparison. Besides some of these are the innovations of later rhetoricians who have tried to stamp them with authority by going to Kālidāsa for exemplification.

Gnomic Imagery

This survey of Kālidāsa's imagery cannot, however, be deemed complete without a reference to one important process among all these categories which is an amplification of a tendency we strongly observed as the dominating feature of his imagery earlier. In the beginning of this chapter we studied how nature in its diverse aspects appeared to the poet as animate and individualistic as man. The vivification of nature is the main principle underlying this poetical category, called arthāntaranyāsa, where, further, a gnomic statement or a statement of general observation establishing some sort of parallelism vindicates the behaviour of

nature or man as the case may be. Thus the poet gives a gnomic

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touch to the thought contained in the Ritusamhara II.27. which has

30

been discussed earlier.

Tvam āśārapraśamitavanopaplavam sādhu mūrdhnā

Vakṣyaty adhvāśramaparigatam sānumān āmrakūṭah

Na kṣudro'pi prathamasukṛtāpeksayā samsrayāya

Prāpte mitre bhavati vimukho kiṃ punar yas tathoccaih. Megh.I.37

How the noble instinctively give help in anybody's distress is also exemplified by the cloudless manner of extinguishing the mountain fires which threaten to singe the tails of deer.

Tam ced vāyau sarati saralaskandhasamghattajanmā

Bādheto lkākṣapitacamarībālabhārō davagnih

Arhasy enam samayitum alam vāridhārāsaḥasraiḥ

Apannārtiprasāmanaphalāḥ sampado hy uttamāṇāḥ

Ibid.I.56.

Or the mutual attachment of inseparable companions is, for the poet, the moral, sun and twilight teach us when following each other at dawn and dusk.

Sandhyayā anugatam raver vapur vandyam astasikhare samarpitam

Yena pūrvam udaye puraskṛtā nānuyāsyati katham tam āpadi.

Kum.VIII.44.

29. The gnomic element has been introduced to this type of image

By Vālmīki in the epic. See. Fleurs de Rhétorique.... Chap.IV.p.46.

30. See p.32 and f.n.9.

Through the medium of this imagery we can get a glimpse of Kālidāsa, the man, viewing life with mixed feelings. A truism expressed by Indian religious teachers is transformed into a wheel image reflecting the fluctuations of adversity and prosperity.

Nanv ātmānam behu vigeṣayann ātmanaivāvelambe

Tat kalyāṇī tvam api hitarām mā gamah kātaratvam

Kasyātyantam sukham upanatam duḥkham ekāntato vā

Nicair gacchaty upari ca dasā cakranemikramepa. Megh.II.29.

The poet is more successful, as we saw earlier, in ascribing passionate feelings to nature but in the following verse after describing a river in terms of a woman he corroborates its behaviour by a general statement on the nature of women who prefer coquettish gestures to actual words of love. The puns serve the useful purpose of bringing the terms of the comparison together.

Vīcikṣobhamtanitavihagaśrenikāñcīguṇāyāḥ

Samsarpantyāḥ skhalitasubhagam darsitāvartanābheḥ

Nirvindhyāyāḥ pathi bhava rasābhysantaram samnipatya

Strīnām ādyam prapayavacanām vibhramo hi priyesu. Megh.I.29.

General Observations

After this analysis of the imagery in its salient aspects it now remains for us to recapitulate the observations we made in the course of our estimate and see how the poet emerges from the assessment of his imagery. We have not pursued a strictly statistical method within the scope of our study owing to the difficult

sulty of classifying images rigidly under particular headings referring to the subject matter without overlapping with other associated subjects and thus approaching the problem in a rather mechanical fashion. Consequently, we have reduced the imagery to the most important patterns that reveal his conception of natural beauty and feminine beauty in themselves as well as in relation to one another. We prefaced the study of imagery proper by tracing its connexions with the antecedent symbolism of Sanskrit poetry with special reference to the religious literature of the Vedic period. This gave us a convenient starting point for our first process (1) symbolic imagery in its few variations. From the tendencies involved in these—the animation of nature and the reference to the feminine form as sources of imagery we arrived at two other processes (2) imagery vivifying nature in terms of the attributes of feminine beauty and (3) nature imagery associated with the portrayal of the heroines of varying character, both of which give to his poetry a strong passionate flavour. Next we studied (4) nature imagery in the remaining aspects followed by (5) animal imagery. In the course of our discussion we referred to a few minor image patterns (6) unconventional imagery (7) images with a strong sensuous appeal (8) painting images and (9) images drawn from statecraft, medicine, music and astronomy which showed the variety of his range. We also touched on (10) mythological imagery which in spite of its decorative function showed its outstanding feature to be

the poet's sensitivity for colour imagery. After the discussion of the place occupied by the innumerable poetical categories mentioned in the theory in imagery and explaining the justification for bringing them under the broad concept of similitude by illustrating from the commonest of those categories ascribed to Kālidāsa we separated from among them one which we called (11) gnomic imagery embodying some of the trends observed in the imagery of Kālidāsa in general.

Poetry by its imagery attempts to express, according to a
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modern literary critic, a relationship between things and feelings.

Kalidasa in his epic and lyrical poetry as well as in his love poetry and in the drama seeks to establish image patterns setting forth a similar relationship often investing things with feelings. Throughout his works He appears as the best lyricist of Indian literature, but his uniqueness consists in the way he fuses his appreciation of nature with observations on human life so that one is complementary to the other. The feelings of sorrow and fear, love and joy and all else that man is prone to, he also evokes, as ^{is} instinctively, in inanimate nature too. This conception of poetry which he commences with the Ritusamhāra, he broadens in scope in his later and maturer work, the Meghaduta, where the coherent image pattern is well matched to the theme and enables him to mirror the profundity of his experience. The dramas reflect the formative stage of this conception in their imagery. Another important

31. See C. Day Lewis - The Poetic Image. Chap. I. p. 25.

feature of his imagery is allied to the plastic arts. In the portrayal of the feminine figure he lends to the imagery a remarkable pictorial power which at times has something of the effectiveness of a painted or sculptured form in evoking aesthetic feelings. This, as we have seen, is intimately connected with his other gift of compressing so much descriptiveness into a few lines as to make it look like a painting-in-words. The sketches of *Mallavikā*, *Urvasi*, *Sakuntalā* and the heroine of the *Meghadūta*, not to mention the many other verses of true pictorial power in the dramas, have fully exemplified this poetic-artistic sensitivity of Kālidāsa. The type of imagery we have termed 'popular' emphasizes one more distinctive quality, the ability of characterisation. No doubt the elaborate kāvya framework precluded the poet's reflecting in his 'classical' imagery the ways and habits of the lower ranks of Indian society. In the drama regulated as he is by conventions as to speech, style and technique he nevertheless succeeds in imaging faintly the ordinary man's place in society and more fully his fund of good humour and practical commonsense.

Kālidāsa has therefore attempted to see similarities in things dissimilar, to discover the order and system behind the world in all its diversity and to link the aspects of animate and inanimate life with one vibrant rhythm; in brief, to unfold his conception of and attitude to life through the medium of poetry and drama.

CHAPTER III

AN ANALYSIS OF KALIDASA'S WORKS WITH SPECIAL REFERENCE TO THE RASAS

In classifying the imagery in the manner we adopted in the last chapter we had no opportunity of studying the images in the wider context of the theme of the poem or drama noticing particularly their interdependence and the way they are linked together. This involves us in the simultaneous analysis of the works where we must take into account the rasas the poet attempts to evoke in accord with theoretical requirements. But before we take up the works, individually, we may clear the ground by having some idea of the applicability of rasa as a criterion in the light of its origin as a dramaturgical principle and growth into a general literary principle in the evaluation of kāvya. This entails a brief historical survey of the concept, showing how, as far as the date goes, the awareness of the power of poetry in evoking emotion takes its rise simultaneously with the recognition of the ādikāvya (Rāmāyana) as the product of a poet, emotionally, very sensitive.

Diwekar has illustrated from the Rgveda how the creative poetical activity of the authors which consisted of the introduction of decorative processes and sound patterns in the composition of the hymns was followed by theoretical speculation on its merits. The more reflective cast of mind that pervades the thought of the later parts of the Rgveda (Mandalas I & X) is also responsible for

the recognition of the superiority of meaning to form(word) originating among certain circles of thinkers.¹ It was at this time when a nebular theory of language was being spun round the usages and processes known to the Vedic authors that exegetists and grammarians led by Yaska took over and continued theorising further. In the schools of grammar the sense(artha) acquired a significance as a subject for fruitful theorising with the result that poetry came to be judged not by its formal excellence but by its power of evoking hidden meanings or suggesting something more than what its apparent meaning would convey. This conception of poetry was only achieved at a late stage and in the course of this development it has been linked with another principle, rasa. i.e. it is linked in the intention. The formal and statistical analysis of the facts of poetry coming within the range of grammar, could not, by its very nature, produce such a concept. It is to the theoretical speculations of Bharata on the dramatic art and technique as it stood in his day that we are indebted for some positive knowledge of the origin of rasa as a canon of criticism. But Bharata bases all his observations on a study of dramaturgy and consequently it is clear that his definition of rasa owes much more to the study of dancing and music than that of poetry. The antecedent states of mind, called, bhāvas, necessary for the production of rasa in the spectator also

1. Fleur de Rhétorique... Chap.III.pp.23-24.

point unmistakably to the dramaturgical origin of the concept for they are strongly associated with the gestures and movements of the actors and dancers.² It is also obvious that a theorist could make a psychological or aesthetical approach to the analysis of the feelings of an actor or dancer on the stage more readily than those of the characters of a written poem or story. At this stage when rasa was recognised in dramaturgy it tended to widen its range of applicability. As drama is closely connected with music which has a very powerful appeal to the emotions and can evoke any of the rasas, poetry, which touches music at many points was also considered as capable of evoking the same rasas. It was left to the theorists of a later day and, especially, to Anandavar-dhana to collect these threads and establish a theory of rasa embracing poetry also.

The conception of rasa, therefore, forms a unique feature in Sanskrit literature where in as early a work as that of Vālmīki's it is recognised that the poet burst into poetry, according to a legend, when his piteous emotions were roused by the sight of a

2. Nānābhinaya-sambandhān bhāvayanti rasān imān

Yasmāt tasmād amī bhāvā vijñeyā natyayektrabhīḥ. N.SXI.34.

Kālidāsa also refers to the manner in which a dramatic performance is capable of evoking all the rasas when accompanied by graceful dancing. Mlv.I.4.

3

bird being killed. Strangely enough, it is a poet-Kālidāsa-who has been the first to point out the importance of the legend for the theory of rasa as applied to poetry and it is this view that Anandavardhana⁴ adopts in holding up the Ramayana as the first work to answer to his definition of good poetry(dhvani kāvya) based on the successful evocation of rasa. The latter puts it very tersely in commenting that the grief is the substratum for the sentiment of pity in the composition. Abhinavagupta, who often bridges the gaps between the kārikās and vṛtti of Anandavardhana's text amplifies this statement further, adding that the 'grief' is not the actual grief of the sage(na tu muneh soka iti mantavyam) but a feeling for the grief translated into the poetical sentiment of sorrow.

Poetry, as in the case of the Rāmāyana, resulting from the profound impressions made on the poet's feelings, can in turn evoke, according to the theory, corresponding feelings in the reader of a poem if he is endowed with a cultured mind-a mind aesthetically sensitive and alive to the finer points of the poem. In the production of these states of mind, the theory also recognises several

L.Rgh.XIV.70.

2.Kāvyasyātmāma sa evārthas tathā cādikaveḥ purā

Krauñcadvandvaviyegottah sōkah s̄lokatvam āgaatah Dhv.I.33.

Sōko hi kārunarasasthāyibhāvah pratiyamānarūpa eva. Ibid.Vr.

intermediate emotions and feelings linking the poet's or dramatist's sentiments with those of the reader or spectator.

The rasas that a poet thus evokes in a reader reflects his temperament and attitude to life, in general, and, as such, are intimately linked with the functions and purposes he wishes his poetry to serve. But the necessity for the Sanskrit poet to conform to the moral ends of life accepted by religious thinkers and traditionally recognised even in secular literature tended to stifle his creative ability and powers of characterisation. If Asvaghosa's poetry, as he says in the Saundarananda⁵, is not for enjoyment (nārataye) but for the propagation of Buddhist doctrine (vyupasāntaye) presented in the medium of secular epic-no less has the drama a specific function-didactic, save for one drama- for Bhavabhūti, who makes a proud boast of his deep learning and piety, adding cynically that he does not write for those who may find fault with his work but for those who can appreciate his point of view (samānadharma).⁶ Nowhere, in the entire range of Kālidāsa's works, do we get anything

5. See Fleur de Rhétorique... Chap.V. pp.55-56 for references and discussion.

6. Ye nāma kecid iha nah prathayanty avajñān
Jñanti te kim api tān prati naīṣa yatnah
Utpatsyate'sti mama ko'pi samānadharma
Kālo'hy ayam niravadhir vipulā ca prthvi. Mm.I.6.

See also Kretschmar-Bhavabhūti, der Dichter des Dharma. pp.4-5 for a fuller discussion of the dramatist's religious background.

like a specific statement enunciating the ends and purposes which prompt him to write poetry. On the contrary he allows his poems to speak for himself and calls upon the discriminating reader to test his writing on the touchstone of criticism. Says the poet

Tam santah srotum arhanti sedasadvyaktihetavah

7

Hemnah samlakṣyate hy agnau visuddhiḥ syāmaikāpi vā. Rgh.I.7.

This attitude of the poet which is sharply set against the clearly defined ambitious attempts of the other two confronts us with at least two problems, one of which will necessitate the inquiry as to whether the poet has subordinated the rasas to any religious pattern without directly stating what it is. Any departure from adhering to such a conventional pattern will bring us to the question of the poet's elasticity of thought that permits of conceiving poetry for its own sake-for enjoyment-even to the extent of contravening, at times, the literary canons coming down the ages. We propose to go further into these two aspects of his poetical outlook after our analysis of the works.

7. In the Prologue of the Mlv. he furnishes further criteria and lays emphasis on independent judgment as to the merits or demerits of a poem irrespective of whether it be old or new.

Purānam ityeva na sādhu sarvam na cāpi kāvyam navam ityavadyam

Santah parīkṣyānyatśred bhajante mūḍhah parapratyayaneyabuddhiḥ

The impassioned lyrical descriptions dominating Kālidāsa's poetry and the portrayal of feminine beauty as well as the varying types of imagery based on these themes (discussed in the previous chapter) point to the predominance of the sentiment of love (*sringāra rasa*) as the motivating factor of his dramatic and poetic art. In the evocation of the other rasas he makes them subserve the main sentiment. In order to study the rasas in anything like a systematic evolution, in the works, it is imperative that we should relate the evocation of particular rasas to the specific nature of the contents of the drama or poem. In this attempt it is proposed to pay more attention to the works, therefore, in the order in which the evocation of rasas seem to point to a gradual maturity of his style and technique following as closely as possible the classification in terms of lyrics, epics and dramas, whatever bearing it will have on the hitherto recognised chronological grouping of the works. We shall begin with the *Ritusamhāra* followed by the *Raghuvamśa* and the *Kumārasambhava* and reserve the dramas and the *Meghadūta* until last, -last, because all the dramas follow a consistent pattern of evoking *sringāra* and the *Meghadūta*, where the poetical technique adopted in the evocation of *sringāra* is the most developed relatively.

Ritusamhāra

A conspicuous feature of the lyric is the marked rearrangement of the six seasons, the description commencing with summer

rather unconventionally. It would appear that this rearrangement allows Kālidāsa to defer the advent of spring, a season appropriately suited for the intensification of the feelings of love, to the last, so that we see how love among nature, animals and man, dulled in summer, reaches its climax in spring having become keener and deeper during the intervening four seasons of *varsā*, *sarat*, *hemanta* and *śisira*. The fact that the verses are loosely strung together round the seasons without a single theme running throughout precludes the orderly evolution of *rasa*. Yet, besides giving us an inkling of the trend which his poetry is to pursue in the dominance of *śringāra* over the other rasas the *Ritusamhāra* epitomises, as it were, the recurring themes and topics of lyrical description and foreshadows even the technique and style employed in evoking *śringāra* in the later works.

At the very outset of the work the poet strikes a romantic note putting the descriptions of the summer into the mouth of the lover addressing his beloved. The general picture, however, is one of intense heat, least encouraging to those of a romantic disposition (*vibodhyate supta ivādya manmathah*) and so the poet refers, briefly, to the ways and means men and animals resort to in alleviating the heat. In the second canto he proceeds to describes a more refreshing season, *varsā*, where the clouds are the most characteristic phenomena bringing pleasant as well as sad memories to lovers. Here we come across the two basic aspects of love-vipralambha *śringāra*

and sambhoga śringāra=recognised in the manuals of poetics and erotics as the themes for the evocation of Śringāra and contributing to Kālidāsa's conception of love running through all his works. Thunder, lightning, the dance of peacocks, the flow of waterfalls, the rushing rivers, the rutting elephant and the humming bee are all related, in this conception of love, to the conditions and moods of lovers. Autumn with its clear bright skies is the subject of the next canto where although the former symbols of love visible during the rainy season have disappeared the luxuriant and lush growth of creepers and plants with the riotous colours of their blossoms captivate the mind owing to their symbolic relationship with the features of feminine beauty. This is followed by hemanta when the ardour of love pervades everything (kāmarasānuviddhāḥ) and the poet is tempted to set forth the sexual diversions of lovers with a candour somewhat offensive to taste and reminiscent of the style of similar descriptions in the Meghadūta, Kumāra-sambhava and Raghuvamsa. The ensuing season, śīśira, further inflames passion till spring advances, its external aspect evoking the strongest feelings of love not only among animate life but among the inanimate, too. Here love is symbolised by Kāma with his companion spring whose advent is heralded by the customary sights of mango shoots and kimpuska flowers, the refreshing effect of mountain breezes and the moon beams, the smell of the rutting elephant and the music of the humming bees and the cooing cuckoos. We have in this section 8. Rtu. VI. 28.

the entire range of the image-making constituents of Kālidāsa's poetry, in miniature, which the poet handles more effectively in introducing the sentiment of love into the narrative of his more mature works.

Raghuvamsa

Though conforming to the requirements of a mahākāvya-great epic-incorporating the main story of the Rāmāyana only as a facet in the many-sided epic saga of a series of illustrious kings, the Raghuvamsa suffers in comparison with the other works of Kālidāsa. In the attempt to compress so many dynasties into an epic, much more condensed than the Rāmāyana, Kālidāsa often assumes the role of a dry-as-dust chronicler, especially, in Chap. XVIII. and only when he pauses to dilate on the exploits of a more laudable monarch do we get genuine poetry worthy of his genius. Although one must expect a variety of rasas evoked by the varying themes of this epic which deals with events on a human as well as a superhuman plane it lacks the cohesion and coordination of sentiment that is the marked feature of the other works having one central theme. Owing to this diffused nature of the narrative he finds hardly any scope for the gradual evocation of śringāra in some pattern except in two places where it appears disjointed and ill-fitted to the rest of the story.

In the preceding chapter we referred to the mythological content of Kālidāsa's imagery relating it to the mythological

framework of Sanskrit poetry, in general. In the production of rasa the miraculous and superstitious element of religious myths contributes to the feeling for the marvellous (adbutarasa) and no other literary medium is more appropriate for its setting than an epic. The curse, which plays an important part in Sanskrit literary technique and to which we shall have to refer repeatedly with regard to the development of the plot in Kālidāsa's dramas, the progress of the narrative elsewhere and in its bearing on the evocation of the rasas, offers a starting point for the causal sequence of the chain of events in the epic. In the second canto, the appearance of a lion conjured by the divine cow's magical power commences this process and is continued in the next canto, where the supernatural tokens mark the birth of a son to Dilīpa. The marvellous sentiment is sustained even in the narrative of the exploits of Raghu, a mortal hero, who pits himself against Indra, a superhuman hero, against heavy odds in a contest of martial skill. But the poet reserves for the following canto the portrayal of genuine human heroism in the account of the sweeping conquests of Raghu, who overruns all the neighbouring states. There is a true epic ring⁹ in the poetry, at this point, the sonorous sounds and the vigorous style being well matched to the theme in which the poet succeeds for the first time in stirring the imagination of the

reader with the epic quality of the piece. The next canto shows the king impoverished at the end of the visvajit sacrifice but divine intervention-a gift extracted from Kubera-enables him to gratify the wish of the brahmin pupil who comes to him for help. But so far we hardly see any trace of the romantic poet and lyricist that he bids fair to be in the early poem, *Rtusamhāra*. The content of the epic has so far savoured of the heroic and the marvellous. In the Sixth canto the occasion of the svayamvara to which the prince, Aja, has been invited by Bhāja, to appear as a prospective bridegroom for Indumati gives the much-needed theme for the poet to make a close study of the amorous feelings and behaviour of the assembled kings.¹⁰ Kālidāsa is at his best here and, as the following image sums up the situation tersely, he reads into the varying gestures of the suitors the subtle feelings of love that motivate them (*sṛṅgāra rasa*)

Tām pratyabhivyaktamanorathānāṁ mahīpatinām prapayāgradūtyah

Pravālasobhā iva pādapānām sṛṅgracestā vividhā babhūvuh. VI.12

The poet has been obviously inspired by the bare descriptive motif of the svayamvara of Dharmayanti in the *Mahābhārata*, which has been here richly embroidered with sensuous imagery and infused with a more passionate idiom. Indumati having chosen Aja, the nuptials are celebrated and the accounts of the procession and of city women

gazing from windows follow in the traditional style. When Aja returns home with his spouse the kings rejected at the svayamvara lead a concerted attack on the victor and his army. The seventh canto occupies the poet in the sketch (36-62) of this combat which appears by far the best presentation of a gruesome and horrible scene by Kālidāsa, who is generally fond of depicting the delicate and quiescent aspects of life. Vīra, raudra and a not too crude bibhatsa are the rasas evoked. He attempts to bring out the heroism of the sections of the fourfold army engaged in this deadly struggle and, as the climax is reached, he paints the ghastly scenes on the battlefield (36-45) without refraining from portraying even the most loathsome and abhorring forms of the mutilated and decapitated bodies (45-52) in vivid language. When Aja fails to gain his end by human skill he invokes the aid of his divine missile (gāndharva āyudha) for throwing his opponents into a hypnotic coma and thus forces them to surrender. Again Kālidāsa seeks the aid of the marvellous to account for the death of Indumatī, in the following canto, fatally struck by the garland blown off the flute of Nārada—an event which introduces the efficacy of the curse, once more, and this time accounting for her sojourn in the human realm. The lament of Aja who is petrified at the sudden death of his wife introduces us to the first scene of pathos—the pathetic sentiment (karuna) here, as elsewhere, invariably combined in similar situations, with the sentiment of love constituting what is called, in

theoretical terminology—vipralambha sṛngāra. The pathos in the most poignant stages of the description fails to attain the heights of the lament of Rati in the Kumārasambhava or that of Purūravas in the Vikramorvasiya. We notice, however, that the naive imagery of the early lyric, setting forth the appropriate features of the flora and fauna, symbolic of the awakening of the feelings of love have now assumed a more mature and intricate pattern, especially, in evoking piteous emotions. (59-60). The next section presents us the career of an ideal monarch, Dasaratha, from whom commences the story of the Rāmā�ana. Enjoying the undivided allegiance of a vast domain inherited from his illustrious ancestors he gives himself up to pleasures at the advent of spring, indulging in hunting and diverting himself with the harem at water-sports. Here we have all the items of narration prescribed for a mahākāvya and—whether the theorists referred to this kind of existing usage or the poet ~~some~~ followed theory—the poet perhaps feels that as a sine qua non of epic description they could not have been more appropriately included save in the case of a monarch in whose kingdom everything is ordered and perfect. But what detracts from the effectiveness of the piece is the strain on the style resulting from a deliberate use of the pedantic sound pattern of the yamaka for over half of the canto. The subject matter of Canto VI of the Ritusamhāra dealing with the glorious and love-exciting aspect of spring is reviewed here, once more, but more intimately linked with the feelings of

love it tends to rouse in the king and all the other lovers.(25-46)

The harbingers of spring are thus described

Kusumajanma tato navapalluvastadanu satadakokilasukijita

Iti yathākramam śvir abhūd madhur drumavatīm avatīrya vanastha-

lim. IX.26.

The king then starts his hunting expedition at which point of the narrative the poet stops the use of the yamaka and changing the metre, too, blends vīra and adbūta to conjure a brilliant picture of wild animals shot through during the chase. The king's elation at his success soon ends when for having mistakenly aimed an arrow at the son of a sage, hidden in the water, he is cursed to die of grief for a son in his old age. Here, again, the curse serves the purpose of linking up the narrative with the events of the subsequent canto, where the events move on to the plane of miracle. At the same time that Daśaratha is worried by childlessness the gods are worried by a demon. So both needs are to be fulfilled by the birth of Rāma, the human manifestation of Viṣṇu. A chain of miraculous events follow the birth of Rāma and as the narrative has to do more with heroic exploits and less with love, there is no scope for the delineation of tender rasas; the marvellous now makes way for the heroic which is meant to be evoked by Rāma's life-long combat with the rāksasas. His first encounter is with Tādaka whose features are delineated with a feeling for the loathsome unequalled elsewhere in similar portrayals. We may refer, in parti-

cular, to three verses from that extract, as an example showing that Kālidāsa is very near Bhavabhūti in evoking bibhatsa in the rare instances his themes afford it.

Jyāninādām atha gr̄hpati tayoh prādurāsa bahulakṣapāchaviḥ
 Tādakā calakapālakundalā Kālikeva nibidā balākinī.
 Tīvravegadhutamārgavrkṣayā pretacīvaravasā svanograyā-
 Abhyabhavi bharatāgrajās tayā vātyayeva pitrkānanotthayā.
 Udyataikabhujayastim āyatīm śropilambipuruṣāntramekhalām
 Tām vilokya vanitāvadhe ghr̄ṇām patrinā saha mumoca rāghavāḥ.

XI.15-17.

The demons are subjugated, temporarily, by the lethal effects of Rāma's divine weapons. In reward for wielding the cumbersome bow of Janaka, Rāma is offered Sīta as his spouse—a theme which does not occupy the poet long, much less lead up to an elaborate account of the marriage ceremony, in spite of his predilection for availing himself of such themes for evoking sringāra. This is perhaps due to its inappropriateness in the context which is generally suited for the narration of more heroic and manly deeds. The scenes which ensue illustrate this further. Parāsurāma challenges Rāma to a contest and the former's entry is foreshadowed by the ominous portents observed in the abnormal functioning of natural phenomena (58-65) An encounter which Bhavabhūti has described in painstaking detail, in the Māhāviracarita, is treated here, in summary fashion but the point made is the moral superiority of Rama over his

enemy, who recovers his lost spiritual strength. The unfailing power of the curse comes into operation, again, this time, determining the course of Rama's future and effectively threading the past with the present. The curse pronounced by the sage on Dasa-ratha must now come into fruition sending Rama into exile. Then we come to the main epic theme that has inspired many dramatists treated in the latter half of the twelfth canto. Within the range of a mere 30 verses the poet crams in the famous battle between Rama and Ravana—a battle which is spun out in three long sections (khandas) by Valmiki, but proportionately reduced in the poet's version. The description fails to evoke vira or raudra rasa to any degree befitting that of so vast and monstrous a war between men, animals and demons. We certainly do not have the natural climax to the epic style, here, but on the contrary, it demonstrates, by comparison, that as an epic poet, he has made his mark in the earlier narratives of lesser importance and smaller compass. The scene that follows brings the poet into his element allowing him the opportunity of assuming the natural role of the describer of the majestic sights of nature. As Rama and Sita commence the aerial journey the panoramic view unfolds itself and Kalidasa again portrays nature's picturesque features with the usual symbolism of feminine beauty. There is a touch of pathos also when Rama, passing over the regions traversed formerly in his weary wanderings in search of Sita, is full of sad memories of the emotions and feelings those very

flowers and trees then evoked in her absence. The *karuna rasa* arising from sad memories of previous situations is effectively subordinated to the overmastering *sringāra* that pervades the whole description. But the reunited couple have to part again, soon. The idle tongue of rumour publishes the scandalous report of Sīta's unchaste life during the enforced stay with Rāvana. When Rāma gives up his wife the sense of grief he nobly bears is echoed by the whole forest.

Nṛttam mayūrāḥ kusumāni vrksāḥ darbhān upāttān vijahur harinyah
Tasyāḥ prapanne samaduhkhabhāvam atyantam āśīd ruditam vane'pi.

XIV.69.

With this ends the part played by Rāma in the epic and so the dominating personalities of the dynasty are no more. The lesser lights follow. The next important king is Kuśa to the account of whose heroism is tacked on somewhat loosely, a description of nature in summer, which the poet is at pains to connect with the feelings of women and men, as he did in describing spring. The water-sports follow as a sequel to this and although it is the first lengthy description of its kind, in any of the works, it is apparent that the only reason for its inclusion is the value attached to it as an inevitable epic theme. The only king of note, thereafter, and an exemplary one at that, is Athiti who succeeds Kuśa. From this point the epic deteriorates into a quasi-historical chronicle recording the accession and demise of one king after

another, all of whom serve to lengthen the dynasty without contributing anything much to its prestige or stability. Sudarśana, the last but one, attains to eminence but Agnivarna, his son, hastens the tottering dynasty to an ignoble end by his debauchery and voluptuous life. Agnivarna's excesses and his insatiable carnal appetite is painted in the most lurid colours (XIX). An important point may be made here about Kālidasa's conception of love. In availing himself of the erotic theory current in this day for showing how low the king had sunk, morally, he has not intended to evoke śringāra as he has done elsewhere and justify the king's base career. The king's death brought about by disease and emaciation shows unmistakably that the śringāra he evokes savours not of amorality though he allows his characters to play the roles of passionate lovers.

Kumārasambhava

It is clear from the analysis of the Raghuvamśa that the content of the epic story or stories is not such as to enable the poet to develop one consistent and principal sentiment. In the remaining works the themes are more conducive to the evocation of such a pattern of rasa. The Kumārasambhava deals exclusively with the joys and sorrows of divine and semi-divine beings and as such we have again a mixture of the marvellous and the romantic sentiments.

The first canto commences with a colourful sketch of the Himalayā and its precincts, furnishing a very effective background

for setting off the exquisite charm and beauty of Pārvatī, the former section of the narrative flowing into the latter very smoothly. The sensuous imagery which seeks to couple all those attributes of spring with the graceful features of the heroine strikes the keynote, as if it were, indicating that this epic is to evoke the romantic sentiment. At the time she is marriageable the gods are in need of a warrior who would extirpate the demons and so, as in the similar situation propitious for Rama's birth in the epic, Skandha's birth through the marriage of Siva and Pārvatī forms the theme of the second canto. Indra commissions Kāma for the project of working upon the feelings of love between Siva and Pārvatī.

Canto III begins with the allegorisation of the eternal conflict between two kinds of desire, the passionate and the religious. Kāma personifies passion, trying to get the better of Siva, obviously representing the spiritual force of life, dharma, with the aid of Rati and Spring, both, stimulating influences of love. Insinuating at Indra's moral lapses Kāma affirms his ability to repudiate any of the three ends of life, in the following verses

Adhyāpitasyośasāpi nītim prayuktarāgaprānidhir dvīśas te
 Kasyārthadharmā vada pīdayāmi sindhus tatāv ogha iva pravṛd-
 dhah
 Kām ekaptnīvrataduḥkhasīlām lolām manas cārutayā pravistām
 Nitambinīm icchesi muktalajjām kanthe svayamgrāhanisaktabāhum

Although Kāma is foiled in his first attempt, his arrival marks the accentuation of romantic feelings in nature and man. The advent of spring goes hand in hand forming the stimulating background for Kāma - the southern winds, the red asoka and its sprouts, mango shoots, karpikāra flowers, bees and cuckoos(24-33). With Rati, his companion, Kāma enters this scene, propitious for the development of love, and sets the pattern for the deepening of mutual love among couples.

Tam deśam āropitapuspacāpe ratidvitīye madane prapanne

Kāstātagatasneharasānuviddhāñ dvandvāni bhāvam kryayā vivavruh
III.35.

Consequently, the bee, the ruddy goose(cakravāka), the antelope, the elephants and even the trees are overpowered by feelings of love and the next stage in this infectious process presents us Kāma getting the upper hand even over Siva,overpowered by the coquettish grace of Pārvatī.

Vivrvatī sailasutāpi bhāvam angeih sphuradbālakadambakalpāih

Sācīkrtā cārutarena tasthau mukhena paryastavilocanena.III.68.

But Siva checks his emotions going astray and the next moment Kāma lies reduced to ashes,burnt by the raging fire of Siva's eye.The loss of the husband furnishes the situation for the poet to depict a moaning Rati subject to all the feelings experienced by a woman in separation.The pathetic element of the lament is strongly overladen with the romantic which is in effect the basic sentiment

from which the imagery too acquires its sorrowful tone. The same sensuous imagery that furnishes the romantic symbolism is now adapted for a different purpose, namely, to evoke karupa. Thus Rati observes that darkness, wine and moonlight, the excitants of love (uddīpana vibhāvas) fail to have any effect in the absence of their ally, Kāma. The whole of nature weeps with Rati bemoaning the sad fate of her husband. As in the earlier section where the poet adopted the technique of intensifying the feelings of love with the increasing attractiveness of nature's appeal in spring so does the pathos reach its climax here with the reappearance of spring, Kāma's friend, without him, making Rati revive memories of their association. To account for the inevitability of Kāma's death and to suggest the possibility of his resuscitation the power of Pragāpati's curse is adduced and, as in the case of the previous epic, it enables the latter part of the story to be linked with the preceding. In the canto that follows Pārvatī convinces Siva of her eligibility to be his wife by a course of penances, and in the seventh, the wedding preparations and the more elaborate wedding rites form the themes. A request is made by the gods to Siva to allow Kāma, whose body has been restored at the end of the period fixed for the curse, to generate feelings of love in him. The eighth canto is the subject of controversy for it is accepted by the majority of critics as the concluding portion of the authentic work whereas others reject it on account of the description in

intimate detail of the amorous life of the divine pair. The latter view appears untenable owing to the tendency of the poet to make good his knowledge of erotic theory when the content gives him scope as for instance in the sketch of the voluptuous life of Agnivartha, we have previously referred to, and in the picture of the highly passionate life of the Yakṣa, in the Meghadūta. In further support of its authenticity we may refer to no less an authority than Anandavardhana, whose criticism of Kālidāsa's art and technique is of some value for our understanding of the poet and according to whom the inclusion of such a scene of post-nuptial dalliance is not so offensive in the hands of a poet endowed with genius. We shall discuss this trend of the poetry more fully in relation to his general conception of love after the analysis of the Meghadūta where we have more confirmatory evidence for it. The poem aims at evoking śringāra and the poet, therefore, brings to bear on the theme of the union of two lovers all that can be borrowed from erotic theory for the enriching of its content. Thus in about a third of the contents of the chapter Kālidāsa describes a coy Parvati passionate but unresponsive and a joyous Siva caressing his newly-wedded wife. Although they are a divine pair the poet reduces their passionate feelings to the level of ordinary mortals but there is none of the debauchery or looseness that is a feature of Agnivartha's enjoyment. There could not have been a more fitting finale to the events of this chapter and to the whole story as well.

than the survey by the bridal pair of the gorgeous scenery of the Gandhamādana—the same lyrical note as at the beginning of the poem—which comes into life in the poet's appealing imagery, appearing to share some of the bashfulness of Pārvatī and which, in its lyrical grandeur, elevates the romantic tone of the poem as a whole.

The two epics by comparison show that whereas in the Raghuvamsa the exploitation of the marvellous and the superhuman element at the main points of the narrative was the way in which the disparate parts of the story were linked together, the Kumāra-sambhava parades all its divine heroes, yet reduces their actions to their human level linking them together with a view to the subordination to the main sentiment and thereby availing itself but little of the supernormal element.

We take up the dramas, next, remembering, in Kālidāsa's own words¹¹, that a dramatic representation is the more suited for evoking emotion. All the three dramas have a uniform pattern of unfolding the love affair of a king in the course of which a situation occurs where owing to a curse (as in the case of the Sakuntalā and Vikramorvaśīya) or as a result of some obstruction (Mālavikāgnimitra) the lover is separated from his beloved and gives expression to the feelings of separation (vipralambha śringāra)—very dramatically touched off in the Vikramorvaśīya and least in

11. See Chap. II. p. 91. f.n.2

in the *Sakuntalā*-and is ultimately united to his beloved. Divine intervention in the form of the curse determining the course of the plot is the special feature of the *Sakuntalā* and the *Vikramorvāsiya* but there is no intrusion of the divine in the *Mālavikāgnimitra*, where, strangely enough, all characters are also more human. We shall examine the *Sakuntalā*, first, for it maintains a consistently even and smooth tone and its tenderness of sentiment enables us to study how his dramatic technique develops from this to the other dramas.

Sakuntalā

Act I begins with the fast moving scene of Dusyanta pursuing the deer but suddenly checked when taking aim by a voice in the air proclaiming that the deer belong to the hermitage. The tone of the dialogue then changes, accordingly, when Dusyanta, in deference to the unwritten code of the hermitage shows due honour to its occupants and curbs his unbridled desire for the chase. The atmosphere is all serenity (*sāntam idam āśramapadam*) and with the king's entry into the penance grove and the observation of the tender and graceful movements of *Sakuntalā* the conditions, ideal for the evocation of *sringāra* are provided. The loving and intimate relations existing between man, animal and nature in the penance grove offers the suitable background for the dramatist to lay out the delicate pattern of love that binds the two lovers together. The imagery of practically all the verses which emphatically sum up the diverse

emotions of the king reflects the gradual awakening of love. In the conversation between Anasūyā and Priyamvadā and Sakuntalā we see how he adapts the imagery, with a more dramatic effect than before, introducing the subject of the jasmine creeper entwining round the mango branch—a remark which appears quite in place with the rest of the dialogue—connecting with it the like alliance of Sakuntalā and a worthy husband. The dialogue is worth recalling.

Anasūyā-Halā Saundale iam saṃvaravahū sahaārassa tue kidapāmadeā
vāṇajosinītī nomāliā. Nam visumaridā si.

Sakuntalā-..... Halā ramanīe kkhu kāle imassa ladāpāavamihupassa
vaiaro samvutto. Navakusumajovvapā vāṇajosini siniddhapalla-
vadāe uvabhoakkhamo sahaāro.

In amplifying the statement of Anasūyā, Sakuntalā nuances it in such a way that her companions try to see its metaphorical connexion with her love for the king. Thus Priyamvadā adds

Anasūye jānāsi kiṃ Saundalāvāṇajosinīm ādimettam pekkhadit=ti.

and concludes—Jahā vāṇajosinī apurūvena pāvena samgadā avi nāma evvam aham vi attano apurūvam varam laheamtii. (I. pp; 22-23)

much to her embarrassment. This sets the tone for the rest of the dialogue. Every time Sakuntala makes an observation on something, the king, hidden from her view, supplies a rejoinder in terms of his affection for her. The stir the bee creates hovering round Sakuntala's face brings the king into view, enabling him to avail himself

of the playful movements of the bee for reflecting the exactly parallel behaviour of himself in the role of a lover.

Calēpāngām dr̄stīm spr̄sasi bahuso vepathumatīm

Rahasyākhyāyīva svanasi mṛdu karpāntikacaraḥ

Karam vyādhunvanyāḥ pibasi ratisarvasvam adharah

Vayam tattvānvesān madhukara hatās tvam khalu kṛti. I.21.

As the conversation between the king and Sakuntalā's friends proceeds the king struggles to hint at his growing passion while Sakuntalā restrains from giving herself away by revealing an emotional condition improper in the eyes of her friends. Kālidāsa works the sentiment gradually on to its climax, maintaining an apparent modesty of expression in the slow reciprocation of love by Sakuntalā. In the movements of Sakuntalā who appears to take her friends to task by raising a threatening finger and by attempting to depart in anger when they discuss her, the dramatist characterises a coy damsel, finding herself in love, restless, when discovered by her friends. All her seeming contradictions are summed up by the lover, thus-

Vācam na misrayati yady api madvacobhiḥ

Karnam dadāty abhimukham mayi bhāsamāne

Kāmam na tis̄hati madānanasāmmukhīnā

Bhūyiśtham anyavisaṁyā na tu dr̄stir asyāḥ. I.28.

The end of the Act shows the king firm in his resolve to see more of Sakuntalā engaged in her activities while she for her part

tarries longer to reciprocate his loving looks before she goes back to the hermitage.

Act II.-The element of humour which is introduced at important points of the narrative contributes as much to the light tone of the drama as the romantic flavour of the poetry. At the beginning of this act the Vidūṣaka's ironic remarks on the strain imposed on him as the king's companion compelled to follow him in his maddening passion for hunting, introduces us again to the subject of the infatuated lover. The king is brought under the influence of love, deeper and deeper, and unable to bear even a temporary separation from her, gives pointed expression to his feelings inferring that all the gestures and movements he observed in her were meant for him. The Vidūṣaka's reluctance to accompany the king and share in all the privations it entails fits in well with the latter's plan to abandon the chase owing to his preoccupation with love. At this stage of emotional tension Kālidāsa puts into the mouth of his hero the most sensuous imagery for delineating the heroines peerless beauty and perfection of form. The idea of the incompatibility between religious restraint and a love-affair assuming serious proportions in a penance grove, itself, worries the king and the conflict which has been the undertone in Sakuntalā's gradualness of response to the king's expression of love becomes all the more pronounced. Kālidāsa therefore introduces a new situation which can effectively bridge this gulf while preserving the honour and moral

and moral rectitude of the life of the hermits. The king receives an urgent summons from the hermitage where the sacrificial routine is being interfered with by the rāksasas.

Act III → The doting king and the love-sick Sakuntalā are brought together more closely now. The device of the (ākāśabhāsita) unknown voice suggests the nature of the events to follow as a result of Sakuntalā's illness. More of the poet in Kālidāsa and less of the dramatist comes into view occasionally when he proceeds to use the recurrent imagery of nature for evoking the sentiments of love which are tersely summed up in the verses while the prose introduces us to the themes round which the thoughts of the verse are arranged.

Here we come across a hero and heroine, typical of Kālidāsa's characterisation in all the dramas, faced with the kind of situation that repeats itself in all of them, in varying degrees of intensity. The king comes on the scene, a sighing lover, finding fault with Kāma. Some aspects of nature add to his grief and while he tries to divert himself with its pleasanter aspect, Sakuntalā comes into his view, at a distance, herself, in a critically love-lorn condition, waited upon by the maids. Sakuntalā's companions are beside themselves with sorrow unable to elicit from her the cause of her disease. The love-affair now reaches its climax. The expression on Sakuntalā's face speaks to the king in the language of love and the latter is shown in his lean and haggard condition.

Having heard the love song of Sakuntalā meant to be conveyed to the king through her companions he couches his overmastering passion in the following lines—

Idam ananyaparāyapam anyathā hrdayasamnīhite hrdayam mama

Yadi samarthayase madireksane madanabāpahato 'smi hataḥ punah. 18

But she is yet in two minds refusing the king's advances owing to the likelihood of being reproached by the hermits.

As we remarked earlier, a conspicuous feature of the romantic sentiment here is its delicacy, consonant with the life and character of an unsophisticated, bashful girl, who always contrives to suppress her passion, schooled as she is in the ethical code of the penance grove. Even Dusyanta's passion, at its highest peak, is marked by a certain degree of sobriety and decorum, expected of a hero, who has to play the dual role of the protector of the ascetics and wooer of one of their female companions.

Act IV introduces us to the curse of Durvāsas, failing to honour whom, Sakuntala has been condemned to suffer from the consequences of being forgotten by her lover till he is able to recognise her on discovering the signet ring. As a device often employed in the epics the curse was a means of explaining the otherwise inexplicable course of events. It also served the purpose of threading the separate events of the narrative. In the dramas it appears as a significant expedient for unravelling the plot and knitting the several episodes into a coherent pattern. The effect achieved by

the intervention of the supernormal in the course of the preceding events is heightened further by an incorporeal (superhuman) speech communicating the events leading to Sakuntalā being with child. A sense of tragedy pervades the whole scene but it is partly modified by the miraculous powers of Kāsyapa. According to the ethics of the penance grove Sakuntalā is compelled to leave the hermitage and seek refuge in the king's palace. Then follows the sad leave-taking by her from the dwellers of the hermitage, the solemnity and serenity marking her departure being conveyed with a touch of pathos. Not only does Kāsyapa express his grief at the separation from his adopted daughter but the trees and animals, forming part and parcel of her life, also echo the feelings of pity with symptomatic movements. In presenting this touching scene, equalling in its vigour and vividness his scenes of love, he gives it quite a different colour which contrasts it from the usual delineation of pathos of lovers in separation.

Act V-The king has forgotten his romantic adventure with Sakuntalā but the song coming from the music-hall rebukes the king for courting her and forsaking the queen at that time in the manner of a bee who forgets the mango blossom for the lotus. The song takes effect on the king who has a hazy feeling that it may be true but it is yet not quite convincing. Coming face to face with her he remains bewildered by her radiant form and, as before, the bee image is used to describe the vacillating attitude of the king surveying his

the familiar features of her face.

Idam upanatam evam rūpam aklistakānti
 Prathama parighitam syān na vetiv vyavasyan
 Bhramara iva vibhāte kundam antastusāram
 Na ca khalu paribhoktum nāpi saknomi hātum. (19)

Even in situations which express the anger and bitterness of the heroine, on account of her repudiation, no poignant pathos disturbs the even tone of the drama. The delicate touch in the characterisation of Sakuntalā is thus sustained and in the case of the hero, too, the calm mien and royal dignity which he shows on all occasions lend mildness to the sentiments evoked. Sakuntalā is painted black for a moment when she has to return, rejected by the king and censured by her train for wantonness and deceit. The act ends on a note of disappointment and distress, again modified, when the appearance of a flash of light lifting Sakuntalā establishes somewhat the validity of her claim to be Dusyanta's wife.

Act VI-The discovery of the ring in the possession of the fisherman brings the drama to its climax leading to the unravelling of the mystery of the king's temporary loss of memory. The dialogue in the beginning of the act is mainly among the lower ranks of society and the dramatist not only changes the tone and diction of their language in accord with dramatic tradition but evokes a lively feeling of humour which tends to relax, appreciably, the tension and suspense that marked the preceding scenes. Into the

crisp and terse remarks of the fisherman he introduces a harsh irony which alone could permit Kālidāsa to make his character expose the brahmin's kindness in spite of his vocation of killing animals and rebuke the police-officers with suitable counter sallies earned by them for humiliating a fisherman. Rarely do we have in the dramas of the classical age such a deviation from the norm in the exposure of the failings of the higher castes or the faults of omission and commission of duty of the privileged classes by the lower castes.

On the presentation of the ring to the king the love-affair is reviewed in his memory but he has to grieve for his neglect. Sakuntalā has disappeared and the king tries to divert himself in the fashion that lovers of his type follow in such circumstances

(a) by looking at creepers etc. resembling her
 and (b) looking at the portrait of Sakuntalā done by him.
 Re-examination of the portrait freshens his love and grief simultaneously. For the third time he describes all the intensity of his passion by rebuking the bee who had settled down on the picture mistaking it for a real one.

Akliṣṭabālatarupallavaśobhanīyam

Pītam mayā sadayam eva ratotsaveśu

Bimbādharam sprśasi ced bhramara priyāyāḥ

Tvam kārayāmi kamalodarabandhanastham (20)

The king's grief increases and his hallucinations and dreams

interrupted by tears are on a level with what the Yakṣa experiences in the Meghadūta but not worked up to such a climax of vehement passion. The preoccupation with the portrait checks his morbid thoughts from developing further. Mātali's arrival with Indra's message calling Dusyanta away comes as an unnatural end to the whole act and serves as a preparation for the happy ending of the drama in the following act.

Act VII—All the events in this act are connected with semi-divine beings among whom we find Sakuntalā also. After his visit to Indra Dusyanta goes to the abode of Mārīca where he is not only reconciled with her but meets his son.

Mālavikāgnimitra

If the Sakuntalā had a mixture of the human and divine element in its characters, with a decided shift to a world remote from the human in the final stages of the drama, the dramatic events of the Mālavikāgnimitra concern human beings, only, and their love intrigues. Whether by accident or by design, it is the only one of Kālidāsa's works—except the Ritusamhāra—where there is not the slightest trace of the divine element shaping the story at any stage or directing the course of the plot.

Act I—The conversation between two female servants refers to the main topic of the drama, the king's interest in Mālavikā aroused by the sight of a portrait. This method of introducing the theme is quite different from that of the Sakuntalā, where the main theme

took shape gradually from the accidental meeting of the king and Sakuntalā. The means employed to bring Mālavikā into the view of the king serves to throw some light on how music, dance and song were made into effective accompaniments of the drama for the evocation of rasa. The contest between the two dancing tutors, one of whom is training Mālavikā, in the dramatic representation of chalita(a song of four parts)paves the way for the appearance and subsequent wooing of the heroine,in the successful execution of which the Vidūsaka and the nun connive.In this drama the Vidūsaka shows that he is not a mere jester humouring the king in his various moods but an active person playing an important role in furthering the dramatic situation by his ingenuity and foresight.

In spite of the queen's attempt to put off the contest owing to her suspiciousness of the Vidūsaka's enthusiasm for it and consequent apprehensions regarding the king's love for Mālavikā, the rivalry between the two contestants(Gapadāsa and Haradatta) is brought to such a pitch by the Vidūsaka's cunning that a judgment of their relative merits is considered absolutely essential and the performance by Gapadāsa is fixed first.

Act II- Gapadāsa represents, dramatically, the fourth part of the song, sarmiṣṭhā, with 'time' (the harmonious accompaniment of dance, music and song) in the middle tone(layamadhya). Here, as in the first act, where reference was made to chalita, a dance meant to evoke śringāra, according to dramatic technique, the choice of the

'middle tone' has the same purpose as it has been prescribed for the production of the more pleasurable sentiments of love and humour.¹² The song, itself, expressive of the most ardent feelings of love is first sung by Mālavikā (4) who dances afterwards with the gestures appropriate to the sentiments of the piece (tato yathā=rasam abhinayati). The synchronisation of dance and song with their gentle tone and lilting melody enhances the king's growing passion for the heroine by evoking the sṛṅgāra rasa befitting the situation. The king thereon interprets the song as a personal expression of her love incapable of being directly expressed owing to the queen's presence (5). The king further professes to a feeling of being won over by the movements of Mālavikā when he analyses the lasting impressions made by her delicate gestures. The purpose of the exhibition of dancing being to give a chance to the king to see Mālavikā, Haredatta's performance is not insisted on. At the end of the act we see how the beautiful danseuse has cast a spell by the king by the exhibition of her many accomplishments. The stage is now set for the portrayal of the typical lover that Kālidāsa has been trying to show in such situations.

Act III-In the prologue to this act two attendants again exchange remarks on the mutual attachment of the king and Mālavikā,

12. Sṛṅgārahāsyayor madhyalayaḥ, karuṇe vilambitah, vīraraudrādbhuta-bibhatsabhayānakęsu drutah. Mlv. II. p. 24. (comm.).

steadily increasing, yet deliberately concealed from the queen's notice. The king, deeply enamoured of her, finds solace in describing the vacillations of his mind to the Vidūṣaka, thus

Sarīram kṣāmam syād asati dayitāliṅganasukhe
 Bhavet sāsram saksuh kṣapam api na sā dṛsyata iti
 Tayā sāraṅgākṣyā tvam asi na kadācit virahitam
 Prasakte nirvāpe hrdayaparitāpam vahasi kiṁ. (1)

From here onwards Kālidāsa avails himself of the nature imagery and symbolism associated with spring, in much the same way as in the Sakuntalā, to sketch the romantic hero more and more inflamed by the feelings of love the sight of nature stimulates. At this stage it is known that the Vidūṣaka's ruse has succeeded for when he contrived to render the queen unfit to walk by making her fall from the swing he knew that the task of performing the operation necessary for the aśoka to bloom would inevitably fall on Mālavikā. Mālavikā finds her way to the grove to carry out the queen's mission but is overwhelmed by a like passionateness for the king as he for her. Kālidāsa repeats the device employed in the Sakuntalā, in presenting the lover, unobserved, yet closely studying the movements of the beloved, from a distance, and manifesting the changes of feeling occasioned by the expressions of love coming from her. The incident of the 'kicking of the aśoka tree' is also one which has many an association with the conduct of lovers. When Mālavikā observes the paleness of the plant to be kicked by her

it instantly recalls her anxiety with regard to the king. This in turn leads to a train of connected ideas arising in the King's mind. All the events of this act are centered on the 'asoka-operation'. When the king sees the maid painting Mālavikā's foot for the 'operation' he finds two images (11 & 12) expressive of his intense love. Bakulāvalikā whose part in the proceedings is to make a disclosure of the king's love to Mālavikā introduces the topic in a very delicate and subtle manner, the dialogue between them on the 'asoka-operation' and the king's love affording brilliant puns and serving for the king's delight. Irāvatī and Nipupikā are watching both groups unseen. The king with the Vidūṣaka now springs a surprise on Mālavikā and her attendants and as the former finishes his graceful expression of love with a flower image drawn from the very act (asoka-operation) [19] that the latter had effected, Irāvatī, the second wife of the king intervenes and catches them all red-handed. The irate Irāvatī leaves the king rebuking him in spite of his earnest supplications. Here, then, we have more dramatic action than dramatic poetry leading the play on to a ~~climax~~ speedy climax.

Act IV- The king is the worse for meeting Mālavikā owing to the rude and unexpected interference by Irāvatī. He images his growing passion in the successive stages of the growth of a plant, viz., its rooting, sprouting, blossoming and fructifying (1). From the Vidūṣaka the king learns that the queen has imprisoned Mālavikā and Bakulā-

valikā in a store-house as a punishment for conniving with the Vidūṣaka. The Vidūṣaka whose first efforts were foiled schemes now for their escape which can only be effected when the queen's signet ring is shown to the guards. According to the plan, the king pays a visit to the ailing queen when the Vidūṣaka rushes in in a mad frenzy pretending to be bit by a snake. The ring is then called for by the physician and the two imprisoned women escape. Then follows the customary scene of the portrait being examined, this time that of the king by Mālavikā, who yet hesitates to reciprocate the king's ardent love owing to the misgivings as to the queen's reproof of such behaviour. Nipupikā discovers the king and Mālavikā together, obtaining the clue regarding their presence from the sleeping Vidūṣaka; yet the act ends on a happy note with the ultimate reconciliation of Irāvatī and the king.

Human ingenuity and not divine interference is a characteristic feature of the development of the plot and in this the Vidūṣaka plays a conspicuous part as the counsellor of the king in his love affairs (kāmatantrasaciva).

Act VI= The blossoming of the asoka plant through Mālavikā kicking it forms the reason for the queen's change of attitude towards her. It is yet the time of spring, which is considered propitious a time for the arrangement of the marriage between Mālavikā and the king for which the queen has granted approval. The drama has a happy ending where several who remained incognito reveal their identity

and to add to their rejoicings there is news of the birth of a son to the king.

Vikramorvasiya

The Vikramorvasiya is a drama somewhat different from the other two in the quickening pace of its action and the intensity of its sentiment. The romantic element which is common to this, too drama, also, is combined with a high degree of pathos, reminiscent of the mixture of the romantic and pathetic in the Kumārasambhava. There is much more of the supernatural and the wonderful in the shaping of the plot, here, than in any of the other dramas.

Act I-The movement of the first scene is very fast unfolding the picture of the divine damsels crying plaintively for the rescue of Urvasī from the captivity of Kesin and Purūravas speedily advancing against him and releasing the divine danseuse. The situation in which the king finds himself placed as a result of rescuing her furnishes a sound starting point for the love-affair. The ardent expression of the king's love framed in sensuous imagery (8) is quickly reciprocated by Urvasī-more quickly and intensively than by the other heroines of Kālidāsa. At the end of the first act we notice that the king's passion has increased with the knowledge that Urvasī has manifested a like attachment for him.

Act II-The change that has come over the king is the theme of the prologue and at this stage the Vidūsaka makes his entry supplying the humour needed for easing the tension. He plays two roles, here,

firstly, that of the king's confidant knowing the innermost recesses of his heart and secondly, that of a foolish and jocose person undowled with the irresistible urge to betray secrets. He is therefore quite different from the Vidūṣaka of the Mālavikāgnimitra, who is responsible for all the scheming and intrigue in that drama.

Cleverly cornered by Nipupikā, the Vidūṣaka gives out the name of the king's sweetheart, unwittingly. The Vidūṣaka's cynical remarks worsen the master's condition and the ~~pālitude~~ of the pleasure grove offers the only solace to him who sees in the wind the very counterpart of himself. But to him, as to all Kālidāsa's lovers, the pleasure grove (pramadāvana), true to its name, is an excitant of love and not its allayer, the more so when spring has set in. Spring, as in the Sakuntalā, forms the background for evoking all the symbolic gestures and feelings of love in nature, reflecting and exciting corresponding feelings in lovers.

The king has a premonition of impending relief just before the descent of Urvashi and her companion from above. On hearing the plaintive sighs of her lover she sends a message written on a birch leaf and in expressing her love, she, too, makes nature the gauge of the intensity of her attachment. But as soon as Urvashi shows herself she is recalled by Indra who is anxious to see her perform a dance before the gods.

Act III-The conversation between two pupils of Bharata informs the

but he has no very important part in the developing the plot as his counterpart had in the Malavikāgnimitra

Role of the character of the personified god is played

by the king who is addressed as 'the' or 'the' marks the

king's speech in the text. He sends a message written on a

leaf which is placed on the ground from the roof of

the king's bed. Description of the king's letter, the potter

and the extant correspondence between him and

the emperor. Reference is made to the king's letter-

which is addressed to the emperor. The following is a summary

of the king's letter. The king writes to the emperor that

he has received a present from the king of Kalinga.

The king writes that he has sent a letter to the emperor

concerning the king of Kalinga. The king writes that

he has received a letter from the king of Kalinga, b-

ut before sending it to the king, he has written to the king

concerning the king of Kalinga. The king writes that

the king of Kalinga has sent a letter to the king of Kalinga.

The king writes that he has received a letter from the king

of Kalinga. The king writes that he has received a letter

from the king of Kalinga. The king writes that he has

received a letter from the king of Kalinga. The king writes

that he has received a letter from the king of Kalinga.

The king writes that he has received a letter from the king

audience that although the performance was a success something untoward happened when she unwittingly mentioned the name of Purūravas instead of Puruṣottama. Therefore, according to the curse of Bharata, Urvasī has to forsake the heavenly life which she can only regain-as a result of Indra's intervention and consequent delimitation of the curse-when she begets offspring by Purūravas. Here, as in the Sakuntalā, the invariable effects of the curse are linked with the patterning of the plot on the one hand and the character of the sentiment on the other. The curse operates in this drama in such a way that it produces the same events as in the Sakuntalā, but in the reverse order for it brings the lovers together first and when it terminates the lovers are to be separated.

Urvasī listens to the conversation between the king and the Vidūṣaka in order to test her lover's ardour and sincerity of purpose. The lovers are united, at last, and the objects which tormented the king in separation now serve for his delight and soothe him(20) evoking from him the statement which is the keynote of the whole play

Yad evopanataṁ duḥkhāt sukham tad rādavattaram. (21)

Act IV-This act brings the drama on to its climax where the poet in Kālidāsa combines with the dramatist to give a moving picture of pathos mixed with passion. Nowhere else has he evoked so poignantly, except in the Meghadūta, such an intense karupa and

and *sṛṅgāra* by setting man among the sorrow-provoking sights of nature.

Urvashi has violated a condition of the curse and is transformed into a creeper. No theme could have been more appropriate for the poet-dramatist to spin his rich and varied nature imagery round it or evoke from it those sentiments reflecting man's acquiescence in an ineluctable fate. Much of the substance of the description is common to the other works outlining the attitudes of lovers in similar situations but what marks it out from the rest is the dramatic quality of its poetry.

We may examine the contents of this section in detail for it shows how he employs imagery to punctuate the varying phases of emotional intensity, proceeding from the survey of plant life to animal life. The demented Purūravas stands before the clouds which bring to his mind sad thoughts associated with his beloved. (1) He oscillates between the distressful feelings caused by separation and the delightful thoughts that the pleasant landscape produces. (2). Turning this way and that he sees the red and moisture-laden kandali reminding him of her angry and weeping eyes and mistakes a patch of grass for some clue of her. When he begins to address his questions to the birds and beasts who appear to remind him of some feature or other of her the poetry acquires more pathos and the feelings of grief and despair are set in the fabric of a delicate imagery testifying to a close study of the movements of

animals akin to the conduct of man. The peacock who dances in joy ignoring the king's question is evidently happy at the loss of her tresses which eclipsed the beauty of its own plumage.(10) His appeal to the cuckoo, the messenger of love (madanadūti), to find her whereabouts, evokes no response, yet the bird seems to him to imitate the manner of a lover kissing the lips of the beloved when it tastes the ripe jambu fruit.(13) The king then deduces the moral which is consistently illustrated in the course of this study of animal behaviour.

mahad api paradupkham sītalam samyag āhuḥ

The cry of the swans is associated in his mind with the sound of anklets and as the swans, too, are silent he argues that they could not have copied her gait. And then he questions the cakravāka pair, symbolic of ideal conjugal constancy, but, failing to elicit any answer in spite of the sympathy he expects from them through their vivid recollection of the pangs of separation, shides them. He then compares himself, both as king of his subjects and as lover of Urvasti, to the elephant, the ruler of animals and lover of its mate. From the mountain whose sights are reminiscent of her beauty he receives the echo of the very words with which he questioned her. He sees in the river, too, many of the gestures and features of his beloved. The deer, whose mate strongly reminds him of her eyes, ignores his plea and pursues its own mate which epitomises the situation in which he finds himself. paribhavāspadam dasāviparyayah

When Purūravas thus stands helpless and resigned to his fate a divine voice bids the king to pick up the bright gem which when picked is destined to unite him with his beloved referring to her former self.

Act IV-The play proceeds to its happy ending in the conventional way. Strangely enough, the curse is modified and it is decreed that Urvasī could stay with Purūravas for the rest of his life in spite of the birth of a son, to them.

Meghadūta

In the style, structure and actual image-pattern of this poem Kālidāsa brings his genius and originality of conception to the fore most impressively. It has evaded all attempts at a strict classification into any one of the recognised literary types although many are satisfied in calling it a *khaṇḍa-kāvya*-a minor composition compared to an epic, *mahā-kāvya*, a title which hardly gives any idea of its importance among the works of the poet. The imagery of the whole poem, which is threaded on the theme of a lover's message to his beloved, appears as an amplification and an enrichment of a motif that we came across in the aerial descriptions of the *Raghuvamśa* etc. Among the natural phenomena he refers to in the process of his image-making he has chosen, especially, the cloud for carrying the message as it tends to suggest very vividly all the joys and sorrows accompanying the course of love-an idea which has been hinted as early as the *Rtu-*

samhāra.

The lyric maintains a romantic tone from beginning to end, describing the behaviour of women full of love and the effeminate-ness of natural scenery. In outlining the route to be taken by the cloud, in the first part, the poet mentions, in particular, those parts of the country noted for its beautiful and bewitching women. Thus the youthful licentiousness of Nīcaih people is known by the fragrant caves(I.26); coquettishness is a distinctive features of the damsels of Ujjayini(28); the dancing courtesans of Mahākāla cast side-long glances on receiving the soothing rain-drops on their sore limbs(38); the gaze of Daśapura maidens is specially meant for the cloud(50) etc. But it is in the description of the rivers that Kālidāsa employs the most sensuous imagery proving to us without a shadow of a doubt that he is the most masterly exponent of love in wild nature. Here too, we cannot help but feel that the selection of the cloud for conveying the message fits in well with the content for it is very often called upon to play the role of a lover to rivers and mountains. The cloud is assured of enjoying the pleasures of love(phalam avikalamp kāmukatvasya labdhā) when it sucks in the waters of the Vetravati looking like a woman knitting her eyebrows on account of its undulating ripples (15). In the Nirvindhyā, the cloud is to see a much more passionate woman eloquent, in its eddies, with the highest expression of love (29). On the other hand, the Sindhu is a languishing lady manifest-

ing the symptoms of a beloved, in separation (from the cloud, her lover) with its palish yellow leaves and slender stream, which the cloud can, as a true lover, fill and restore to happiness (30). When the Gambhīrā shows her love for the cloud by mirroring his form in the waters the cloud should, in return, appreciately look at her, ogling with the leaping fish (43). The breeze from the Siprā rekindles, in women, the zest for passionate enjoyment when combined with the cooing of cuckoos and the fragrance of lotuses (32). The cloud will only incur the envy of the Sun, who on coming up in the morning has to wipe the tear-dew of the lotuses (his mistresses) (42). Alakā stands as the mistress on the lap of Kailāsa and will therefore bear the cloud like a beloved wearing tresses with pearls (65). The nature imagery of the first section of the Megha-duta, therefore, gives convincing proof of the romantic conception of nature through and through.

In the second part of the work, the poet discusses the course of events in the life of the hero and the heroine introducing into the poetry a mixture of pathos and passion (*sringāra* and *karupā*). If in the preceding portion the Yakṣa requests the cloud to appreciate and realise for itself that nature speaks to it in the language of love, it appears, then, as a preparation for what is to follow in the second part, where the intensity and sincerity of human love comes into view. The ideal setting for the adventures of love is supplied by Alakā, the paradise of the

romantically inclined. The poetry attains a rare poignancy of sentiment when it alludes to the intimate details of the Yakṣa's home, its environs and the life of its solitary occupant, the Yakṣinī. Sketching her features (22, 23 & 24) in the most moving manner unrivalled in the entire range of his poetry devoted to the characterisation of heroines in separation, he proceeds to outline the diversions that occupy her and are common to all women in similar situations. The way she strings the lute, yet, owing to sorrow, fails to produce a note, or counts the remaining days of separation, or how she pines more by night than by day, or spends the days in anguish lying pale on a bed, even turns her eyes away from the formerly soothing moon's rays, how she longs for sleep-prevented by tears-offering the only hope of union in a dream, repeatedly stroking the single braid of hair, rough to the touch and finally, evoking the sympathy even of the cloud in her hopeless physical condition—are all touched with a high degree of pathos and in the order given above constitutes the eight (out of the ten recognised in the theory) stages through which the pining heroine passes. According to Mallinātha, the first stage, pleasure of the first meeting (*caksuhpriti*), and the last, death, which are missing in Kalidāsa's treatment, are inappropriate here, the former being unnecessary and the latter, inconceivable, as it would prevent the

13. See Megh. II. 33. Commentary.

continuity of the poem. Mallinātha's defence of the omission of the two stages is not so important for our present discussion but in the light of the explanation of the stages, in his commentary, there is proof here, when taken in conjunction with the delineation of the heroines in the dramas going through several of these stages, that Kalidāsa has been influenced by the manuals of erotics of which the Kāmasūtra of Vātsyāyana is the first to mention the series in the same order.¹⁴ The message which the Yakṣa sends is also couched in pathos and describes the four ways and means by which the lover diverts himself—a theme recurring in the dramas—and, which is also borrowed, in all probability, from the theory of erotics. The verses from the Meghadūta, which set forth (1) the examination of resemblances in objects recalling the features of the heroine, (2) the caricaturing of her likeness, (3) dreaming of her in sleep and (4) contact with objects touched by her, unfold in a manner, much more impressive than elsewhere, all the minute changes of feeling true of such situations of bitterness resulting from love-in-separation!. But, as is the case with the poet's other heroes, the Yakṣa does not succumb in this crisis, deriving courage and hope in the possibility of a future reunion.

Snehan īhuḥ kim api virahe dhvamsinas te tvabhogād
Iṣṭe vastuny upacitarasāḥ premarāśībhavanti. II.52.

14. See Ks.Pt.V.Chap.I.

Yet it is impossible not to note that in his enthusiasm to depict the passionate attachment of the hero and heroine to each other with the aid of his acquaintance with erotic theory Kālidāsa tends to offend against good taste, in certain parts of the poem, where convention does not deter him from indulging in licentious description. An image(I.44) shows this glaringly, where in spite of its graphic conception of the descriptive theme, its passionate tone appears somewhat crude. In the second part of the poem, the discussion of the sexual life of the inhabitants of Alakā bears a predominant erotic flavour (particularly, II.7 & 9), which forms a natural background enabling him to show the hero entertaining the most passionate memories of his married life(II.27 & 31) of which the decidedly outrageous is laid out in II.36.

It is now left for us, at the end of this survey of the works, to deduce the general aims and purposes of kāvya as it has appeared to Kālidāsa and to form a general picture of the temperament and personality of Kālidāsa. All the works have been written against the background of human love, which emerges in its refined spiritual aspect as well as in its gross material aspect throughout. To say that from his works there emerges only the picture of ideal love is to detract from his poetry the expression of human love as between man and woman subject to the errings and weaknesses of humanity. We may even venture to say that in the love affairs between his divine and semi-divine heroes there is

not an idealisation of love, but a humanisation, a participation by beings of a higher plane in the processes of courtship and dalliance prevalent among human beings. Kālidāsa's conception of love, by this reckoning, being mainly human, the trend of his stories follows the well-established pattern of portraying men and women, deeply in love, yet suffering temporary separation owing to circumstances beyond their control but always reunited at the end. No doubt he has been influenced by convention, as this common technique illustrates, has accepted the tradition of avoiding the portrayal of tragedy in drama, yet his genius and outlook has not been crippled and eclipsed beyond recognition. His probing into the various experiences and emotions associated with love in the human heart appear to reflect the facts of life though translated into the medium of poetry or woven into the texture of myth and legend. Nowhere do these poetic experiences equate themselves with genuine human feeling so touchingly as in the Meghadūta, where it is not impossible to feel an undercurrent of personal love, pity and final resignation running through the sentiments evoked in the latter part of the poem. The way in which he avails himself of the gnomic image (arthāntaranyāsa) so profusely, to draw the moral from certain situations also introduces a personal note into the poetry of this section. If in the process of clothing his ideas in sensuous imagery he evokes a highly passionate sringāra rasa it is no doubt a clear reflection of his character and temperament.

lending some confirmation to the general assumption that some of the best artists and poets have been morally lax in their private lives.¹⁵ Although it is difficult to arrive at definite conclusions about the private life and conduct of Kālidāsa, the man, from Kālidāsa, the poet, it is clear from his works that he is the first to break away from the traditional conception of poetry, emphasized by his predecessor, Asvaghosa, and suggest to us that poetry can exist in its own right.

We now proceed to the study of a seeming contradiction in the literary technique of Kālidāsa. The strong religious character of the literature prior to him which he sets forth as the background of his stories appears to be irreconcilable to the main trend of his poetry tending to evoke sringāra that we are forced to seek for an explanation as to how the conceptions of love and religion are intertwined in his treatment. We have pointed out in the course of our analysis of the Meghadūta that the erotic theory has exercised a powerful influence on him to an extent hardly noticeable in other classical poets. This has not, however, given us an entirely crude and carnal conception of love owing to the

15. "Spiritual power may sometimes appear to be dependent upon a strongly sensuous nature, as the lives of many saints and artists would seem to prove. St. Francis was a rake in his youth, St. Augustine a libertine....." Balley-Art and Understanding.p.6.

the sobering influence of his religious faith. The numerous episodes bringing out his deep adoration of Siva and the fervour with which he invokes the blessings of his tutelage in the benedictory verses of the dramas mark his strong Saivaite leanings. It is in the apparent contradictions involved in the Saivaite conception of deity and, more specifically, in the actual expression of Kālidāsa regarding the coexistence of mundane and supra-mundane pleasure as symbolised by the figure of Siva, merging into the body of his beloved, yet far above the things of sense, that we find a satisfactory answer to the problem.

Kāntāsammiśradeho'py avisayamanasām yaḥ parastād yatinām.

Mlv.I.1.

In consonance with this conception of deity as embracing love and religiosity in the same form, the poetry of Kālidāsa has two facets, where the first, human love, runs through the gamut of changes and reaches a synthesis with the second, spiritual love.

We have shown in the foregoing that the predominant rasa in the works of Kālidāsa is śṛṅgāra, abhūta, karupa and hāsyā serving to heighten its effect as ancillary rasas. Occasionally he has succeeded in evoking vīra, bībhatsa and bhayānaka just as effectively although they do not have the same appeal to him as to Bhavabhūti. It may be worthwhile to inquire, at this point, how far the term 'dhvani'-related to rasa-so frequently used by Mallinātha in showing that Kālidāsa brings out a secondary sense

hidden behind the ordinary, expressed sense can be justified in its applicability for the purpose. Anandavardhana's assessment of Kālidāsa's poetry indicates that the latter had some conception of the 'suggestiveness' of poetry (dhvanikāvya) but when we carefully analyse all the instances where Mallinātha sees a hidden meaning, especially in the verses of the Meghadūta, we cannot fail to get the impression that quite a few are far-fetched and are the obvious result of his enthusiasm to read too much into the lines by a strict literal interpretation of 'dhvani'. In many of the examples of dhvani drawn from the Meghadūta he would have us believe that the poet had a passionate meaning behind the apparently innocuous facade of the verse. This does not detract from the versatility and exegetical competence of the commentator that comes out clearly to view in his commentaries which have contributed in no small measure to our appreciation and understanding of Kālidāsa. Such explanations, therefore, reflect Mallinātha's ingenuity and if the lines have permitted of an interpretation of sensuous association it is also due to the poet's predilection for evoking sṛngāra. In addition to this, the innate quality of the Sanskrit language whose vocabulary is so full of words with puns and double meanings has helped the commentator to elicit many a secondary sense. As to the validity of dhvani in the sense in which the critics have understood it and applied it in the interpretation of Kālidāsa's poetry we shall see later on.

CHAPTER IVKĀLIDĀSA AND BHAVABHŪTI- THEIR IMAGERY AND LITERARY TECHNIQUECOMPARED

It is the opinion of almost all critics of Indian literature that Bhavabhūti ranks next to Kālidāsa in literary technique, vivid and suggestive imagery, and most important of all, the capacity to evoke the rasas that suit his themes. Further, the virility of his style and the wide range of his vocabulary has helped him to attain this distinction from among a number of Sanskrit poets and dramatists who followed Kālidāsa.

We have only to examine the nature of his poetry to feel that he has a somewhat different conception of poetry. It must be said to the credit of Bhavabhūti that his poetry gives unmistakable proof of his genius for depicting the sorrowful, weird and loathsome aspects of life as realistically as Kālidāsa is able to portray its pleasant, joyous and amorous phases. It may even be said that in his own forte, that is, in evoking vIra, raudra, bhayānaka and bibhatsa rasas he appears to excel the latter in the use of a more dynamic and powerful style suitable for the conveying of feelings in all their intensity. In spite of these contrasting tendencies in their approach to kāvya there are many points that are common to their art and technique. Certain similarities of treatment and even influences of technique can be expected in the dramas of Bhavabhūti when we bear in mind the important fact that

two of them cover the history of Rāma which is so succinctly treated in the *Raghuvamśa* and the other contains many a feature indicative of decided influence on him of Kālidāsa's romantic poetry. We shall therefore attempt as complete a survey as possible of the imagery and dramatic technique of Bhavabhūti, comparing and contrasting them with those of Kālidāsa in order to throw more light on the common characteristics as well as the marked individuality of these two dramatists who are the dominating literary figures of the classical period.

Bhavabhūti attaches so much importance to the euphonic qualities of letters that it may be useful to examine his style, first, with particular reference to his sound-patterns and the choice of words, which have an important bearing on his imagery and the rasas he evokes. To a greater extent, greater than in the case of Kālidāsa, Bhavabhuti's imagery has, in addition to its essential visual significance, a predominant verbal power whereby the concatenation of sounds creates for the reader the atmosphere preparatory to the communication of the feeling or sentiment. It is with this purpose that he often uses a variety of uncommon grammatical forms for their peculiar sound effects and sometimes at the expense of clarity and simplicity of diction. This feature cannot, however, be studied in isolation for it has a history going back to Asvaghosa, who has made the fullest use of the musical and rhythmic element of Sanskrit words and sounds in his delicate

assonances and rhymes which are found in profusion in his poems.¹ Kālidāsa concentrates more on the visual potentialities of imagery but, yet, in several chapters of the Raghuvamsa,² assonanace has been introduced very effectively although it does not stand out so prominently as in Asvaghosa. Unlike the laboured attempt to use yamaka with poor results³, in the same work, the almost casual use of assonances has enhanced the sensuous appeal of the image and in adapting this for his poetical technique Kālidāsa lays himself under debt to his predecessor. But the purpose for which Asvaghosa has employed assonance and rhyme seems to undergo a change in the hands of Bhavabhūti. If the tenderness and musicality of sounds as used by Asvaghosa tend to breathe serenity and solemnity to his religious scenes, Bhavabhūti's grouping of harsh sounds, often grating to the ear, appear to be in perfect unison with the quality and content of his dramatic poetry whereby he seeks to evoke the feelings of horror, fear, envy and revulsion. We may take up typical specimens from all three poets by way of comparison.

The following illustration of assonance from Asvaghosa is very

1. See Fleur de Rhétorique...Chap.V. pp. 58-65 for a brief classification of the processes of rhyme and assonance occurring in the Buddhacarita and the Saundarananda.

2. Chaps.I, II, XVII & XVIII contain various types of assonanace.

3. See Chap.III. P.102.

much similar to Kālidāsa's favourite type.

Svāyambhuvam cārcikam arcayitvā
 Jajāpa putrasthitaye sthitaśrīḥ
 Cakāra karmāpi ca duskarāpi
 Prajāḥ sisṛksuḥ ka ivādikāle, Bc.II.51.

From among the innumerable assonant sound patterns in the Raghu-vamśa we may well compare the following with the preceding.

Sa duṣprāpayasāḥ prāpad āśramam śrāntavāhanāḥ
 Sāyam samyaminas tasya maharṣer mahiśīśakhaḥ, Rgh.I.48.

Both also share the process of repeating the same word in several parts of the verse with a view to producing a balanced, rhythmic effect, as for example,

Sa rājasūnur mrgarājagāmī mrgājirām tam mrgavat pravistāḥ
 Lakṣmīviyukto'pi śarīralakṣmyā caksūṣi sarvāśramipām jahāra,
 Bc.VII.2.
 Tam arcayitvā vidhivad vidhijñas tapodhanam mānadhanāgrayāyi
 Viśampatir vistarabhājam ārāt kṛtāñjalih kṛtyavid ity uvāca.
 Rgh.V.3.

Bhavabhūti employs assonance of a different type for a different effect, heaping the similar sound groups one after the other in the manner of prose composition.

Jyājihvayā valayitotkāṭakotidamśtram-
 udgārighoraghapaghargharaghosam etat
 Grāsaprasaktahasadantakavaktrayantra-
 Jrmbhāvīḍambivikāṭodaram astu cāpam. Mv.IV.19.

And the long rolling compounds combined with the harshest of assonances are obviously introduced for conveying the tempo and tenseness of the scene he describes in

Dordandāñcitacandraśekharadhanurdāvabhaṅgodyatas-
taṅkāradhvaniर āryabālacakritapraśtāvanādīṇdimah
Drākparyastakapālasampuṭamiladbrahmāṇḍabhāṇḍodara-
bhrāmyatpīṇḍitacandimā katham aho nādyāpi viśrāmyati. Mv.III.54

These examples, which are characteristic of his general style, distinctively indicate Bhavabhūti's preference for the rough and raucous guttural and cerebral sounds whereas his predecessors have favoured the soft and harmonious combination of assonant syllables.

Sometimes the tone of the dramatic prose in the narrative recalls Bāṇa's style when he makes a conscious attempt to string together softer sound groups with comparatively better sound effects.

Yat pralayavātāvalīksobhagambhīragulagulāyamānamegha-
meduritāndhakāranīrandhranibaddham ekavāravīsvagrasanavikaca-
vikarālakālakāṇṭhakandaravivartamānam iva yugāntanidrāniruddha-
saradvāranārāyaṇadaranivistām iva bhūtajātām pravepate.Utt.VI.p.
74.

We cannot but infer that he is lured too far into the

4. Emended to danda from lila, found in Mall's edition as the latter does not appear to be consistent with the repetition of the conjunct group -ṇḍa-.

production of assonant syllables that he is liable, as in the above case, to attach little importance to the propriety or precision of the image or the lucidity of the terms of expression.

The remarks of Anandavardhana,⁵ who sets forth the specific and identifying features of poetry according to the nature of the rasa or rasas evoked may be emphatically applied in distinguishing the style of Bhavabhūti from that of Kālidāsa. Anandavardhana maintains that poetry which is evocative of the most tender and gratifying of rasas, sṛṅgāra, has a great appeal for the reader of taste—an observation which reflects, in the main, the essential quality of Kālidāsa's poetical and dramatic art. He contrasts this with the other characteristic of 'vigorousness' (ojas) associated with poetry tending to evoke raudra, vīra etc with some intensity of feeling (diptyā). Abhinavagupta's gloss⁶ that the use of long compounds forms an attribute of the latter style adds more weight to the statement of Anandavardhana which may perhaps be taken as echoing a style such as Bhavabhūti's.

Bhavabhūti's style is not entirely lacking in smoothness and elegance which he is capable of introducing into descriptions when the themes demand such qualities. In this respect he is as effective as Asvaghosa using rhyme in the way the latter does and

5.Dhvl.II.7-11.

6.Tatprakāśanapraḥ sabdo dīrghasamāślankṛtam vākyam.Ibid.II.10
commy.

even improving on the latter's simpler patterns.

Take for instance, Asvaghosa's

Darīcarīpām atisundarīpām
 Manoharaśrepi kucodarīpām
 Vṛndāni rejur disi kiṁnarīpām
 Puspotkacānām iva vallarīpām.

Sn.X.13.

which compares favourably with the end-rhyme of Bhavabhūti, in

Mlānasya jīvakusumasya vikāśanāni
 Saṁtarpanāni sakalendriyamohanāni
 Anandanāni hrdayaikarasāyanāni
 Disṭyā mayāpy adhigatāni vacomṛtāni. Mlm.VI.p.258.

There is a rich variation of rhyme, especially, in the Mālatīmādhava⁷
 whose types are parallel to those of Asvaghosa.

With these introductory remarks on the importance of his sound patterns and choice of words in his style we shall now examine his imagery in its varied aspects. His preference for the uncommon word, rare and obsolete meanings together with the emphasis laid on peculiar sound effects renders the task of reducing his involved image-patterns to some sort of clear-cut system like Kālidāsa's somewhat difficult. Nevertheless, nature images being the most common among all forms of Sanskrit imagery

7. See Mlm.III. pp.140 & 164, V.200, VI.270 & IX.382 & 410. also Utt.
 III.2.

it is necessary to study them first and compare with Kālidāsa's.

The dark and rough aspect of nature appeals more to Bhavabhūti as the images exemplify clearly. The violence and fury of natural phenomena find the best expression in the following

Dūrodvellitavādavanya ḥaladher udbhinnalolāmbhaso
 Randhrair āpatitenā vegamarutā pātālam ādhmāyate
 Yad vaikunṭhavarāhakaṇṭhakuharasphāroccaradbhairava-
 dhvānoccandam akāndakālarajapīparjanyavad garjati. Mv.V.2.

Similarly does he hold the reader breathless with the language and the imagery attempting to set forth the ominous and awesome appearance of nature which Sanskrit poets or dramatists have rarely described

Pātālodarakuñjapuñjitataṁahsyāmair nabho jyāmbhakair
 Uttaptasphuradārakūṭakapilajyotirjvaladdiptibhiḥ
 Kalpāksepakathorabhairavamarudvyastair avastīryate
 Milanmeghataḍitkadārakuharair vindhyādrikūṭair iva. Utt.V.14.

The passionate sentiments that Kālidāsa infuses into his ^{pi} pictures of night, in the Ritusambhāra, give place to reflections on its sombre and dreary look on the advent of darkness.

Vyomnas tāpicchagucchāvalibhir iva tamovallarībhīr vriyante
 Paryastāḥ prāntavṛttīḥ payasi vasumatī nūtane majjatīva
 Vātyā samvegavisvagvitatalayitasphītadhūmaprakāśam
 Prārambhe'pi triyāmā tarupayati nijam nīlimānam vanegu.

It is clear from the above examples, particularly, the first two, that the long compounds prevent the clear visualisation of the image, which seems to have for Bhavabhūti a lesser value than the euphonic quality of the syllables he strings together.

Here, in contrast, is a series of colour images describing a brighter scene without the use of very long compounds

Jhaṭ ity evottaptadrutakanakasiktā iva disah
 Piṣṭagatavāt sandhyāntaritā iva nirbhāti diwasah
 Jvalatketur vātastthagitam iva divyāstranicayair
 Nabho nairantaryapracaṭitaditpiñjaram iva. Mv.I.43.

The moon images are used for reflecting various situations and moods, sad as well as pleasant, and outnumber in their range other nature images. To Bhavabhūti the moon does not appear to be so strongly symbolic of feminine grace and beauty, which Kālidāsa brings out in his imagery referring to the moon. Bhavabhūti only touches on this aspect of the image in the Mālatīmādhava, in describing the heroine's face.

Ssringjyotsnā kāntam kumudam iva tam nandayatu sā. Mlm.I.p.36.

Tathāpy asmin dānaśravaṇasamaye 'syāḥ pravigalitā
 prabhām prātaś candradyuti vadānam antardahati mām. Ibid.IV.p.
 182.

Bhavabhūti alludes to the brighter aspect of the moon and the lotus in delineating the tender and affectionate feelings of human beings. Rāma thus expresses his love on meeting his son, Lava

Vyatiṣajati padārthan antarah ko'pi hetuk

Na khalu bahir upādhīn prītayaḥ samsrayante

Vikasati hi pataṅgasyodaye puṇḍarīkam

Dravati ca himaraśmā udgate candrakāntah. Utt.VI.

The signs of joy dawning on a face at the sight of another as viewed in the same relation as the lilies touched by lunar beams (Utt.V.26) and the youthful promise Mādhava gives is symbolised by the moon in its early stages.(Mlm.II.p.117)

Somewhat unconventionally,yet quite expressively,in the manner of Kālidāsa,he compares the angry expression on the faces of Candraketu and Kusa to the marred beauty of the lotus and the moon.

Cūḍāmandalabandhanam taralayaty ākūthajo vepathuh

· Kimcid kokanadacchadasya sadṛṣe netre svayam rajyataḥ

Dhatte kāntim akāndatāndavitaylor bhaṅgena vaktram bhruvos

Candrasyotkaṭalāñchanasya kamalasyodbhrāntabhringasya ca.

Utt.V.36.

Misfortune and misery are commonly expressed by the eclipse of the moon and its obstruction by other heavenly phenomena

Katham iva tadābhavas tvam

Kamalamukhi kapālakundalagrastā

Utpātadhūmalekhākrānteva kalā sasakalasya. Mlm.X.p.424.
or

Jānmāntarād iha punah katham api labdhāsi yāvad ayam aparah

Uparāga iva sāsikalām kavaliyitum upasthitō 'yanthah. Mlm.X.424
p.444.

Mālatī's union with a suitor unsuitable to her is likened to the darkening of the moon's digit by an eclipse.(Mlm.II.13)

It is in the Mālatīmadhava, again, that the nature of the feelings of love are fully evoked by a lightning image.

**विर्भवन्ति प्रथमाम् प्रियायः सोच्चवासम् अंतःकरपम् करोति
सम्तापादग्धस्या शिखंदियुनोर् वृष्टेः पुरास्ताद् असिरप्रब्रह्मा.**

Mlm.III.p.132.

We cannot find an image more expressive of precision and balance than a twilight image where the decimation of the demon hosts and the proportionate augmentation of the forces of Rāma is compared to the manner in which darkness decreases with the gradual increase of brightness at dawn. The language is however elliptical and terse and lacking in that lyrical sensitiveness with which Kālidāsa would have nuanced it.

**तावद् अन्तराम् अनयोर् बलयोर् अधिगम्यमानप्रताः सन्ध्यायोर्
यावद् अन्धतामसारुपालोकयोः.** Mv.VI.p.183.

We have occasional glimpses of his vivid colour imagery, as for example, in the description of the imposing and towering appearance of Vālin, in picturesque imagery

**बिह्रापां चारुं चामिकरामालाम् आयम् दामा दत्तम् मघोनां
पिंगेनां गेना सन्ध्याच्छुरिता इवा महान् अम्बुवाहस तदित्वान्
उत्पाताविद्धमूर्ते दद्धद उपरि गिरे गौरिकांगस्या लक्ष्मीं
अंतः सिंमांतरेखाम् इवा वियति जवाद् इन्द्रसूनुस तानोति.** Mv.V.44.

In referring to the exploits of Parasurāma, Bhavabhūti uses the recurring image of something growing-a forest, tree or under-growth-to describe the enemies of the 'axe-bearing' hero, an epithet

which appears to render the image doubly significant. In the lines

Evam mayā niyamitaś cyavanādiवाक्यािः।

Kopānalas ca parasuś ca punar yathā taiḥ

Kālena pārthivakulaiḥ kakubho mahadbhiḥ

Dagdhotthitaiḥ iva vanair gahanāḥ kriyante. Mv.III.15.

we see how the form of the image that follows is already suggested in the second line; Parasurāma has checked his fiery temper, his axe has been laid aside, so the ksatriyas have emerged to power under the leadership of Rāma in the manner of a forest growing luxuriously after a fire (comparable to the 'fire' of Parasurāma's temper) and hence fit to go under his axe again.

But in

Yasya kroshāt kūthārapravighaṭitamahāskandhabandhasthavivodoh-
sākhādamupdas tarur iva vihitaiḥ kulyakandaīḥ purābhūt.

Ibid.II,16.

although Parasurāma is described as wreaking vengeance upon his enemies by hacking their limbs as if he were cutting a tree, root and branch, the ambiguity of meaning and the difficulty of extracting the image owing to the unwieldy compound admitting of no clear analysis, both, detract from the clearness of the image.

The ksatriyas are also compared to a tangled mass of bamboos (*vamśa*) uprooted by Parasurāma, *vamśa* being applied with double significance 'bamboos' as well as 'dynasty' (Mv.II.19).

In the destructive function of thunder Bhavabhūti finds a

suitable image to express uncontrollable fury, the victim being again compared to a tree reduced to ashes by its dreadful impact. (Mv.III.24). And finally we have this mythological conception of the universe, which Vālin, in a moment of deep dejection likens to a shaken tree, whose several parts are connected to the constituent features of the former by means of sustained metaphors.

Lokālokālavālas̄thalanaparibhavaśapramāmbodhipūrvam्

Visliṣyatparvakalpatribhuvanam akhilotkhātapatālamūlam्

Paryastādityacandrastabakam avapatadbūritārāprasūnam्

Brahmastiambhaṁ dhunīyāṁ iha hi mama vidhāuv asti tīvro visādaḥ

Mv.V.45.

Kālidāsa, as we have seen earlier, uses seed and sprout images to indicate the promising signs in youth or the potentialities of any policy in statecraft. Bhavabhūti adapts the seed image for the latter purpose much more effectively illustrating how the initial step in Mālyavān's strategy-seed-develops into the temporary success of Rāvanā-the plant.

Ahahā rakṣahpater durvinayavīṭapakorakāḥ paritāḥ parikīrpā
iva

Bījam yasya videharājatanayāyācñānkuroḍpi svasur

Yātrā tau parivañcitum kisalayam māriçamāyāvidhiḥ

Sakhājālam ayonijāpaharāṇam tasya sphuṭam korakah

Kīśadhīśavadho'nusya gamanam śakhyam tayos tena ca. VI.1.

Ayam acirād eva phalonmukho bhaviteti manye. Mv.VI.p.153.

Here, too, as in the previous example, the sustained metaphor links

every stage of the changing position with the corresponding changes in the growth of a seed to a fructifying plant.

Almost all the flower and fruit images like those of Kālidāsa, are intended to convey the conditions and feelings of lovers and, therefore, occur mostly in the Mālatīmādhava. In a manner remarkably recalling his predecessor's technique, Bhavabhūti compares the frail Mālatī inwardly suffering the pangs of separation, yet preserving her beautiful form, to a withering creeper with pale flowers.

Iyam avayavaiḥ pāṇḍukusumair alaṃkṛtamandanaḥ

Kalitakusumā bālevāntar latā parisōśiṇī

Vahati ca varārohā ramyām vivāhamahotsavam

śriyam udayinī udgādhaṁ ca vyanakti manorujaṁ. Mlm.VI.p.249.

And in the following lines not only is the image conceived in the Kālidāsan manner where the gradual regaining of consciousness after the swoon is approximated to the radiance cast on the lotus at daybreak, but the language, too, seems to borrow the same softness and smoothness, especially, in the delineation of the features of the heroine.

Bhavati vitatasvāsaonnāhapranunnapayodharam

Hṛdayam api ca snigdham cakṣur nijaprakṛtau sthitam

Tadanu vadanaṁ mūrcchāchedat prasādi virājate

Parigatam iva prārambhe 'hnāḥ śriyā sarasīruham. Ibid.X.447.

It is also by alluding to the decorative function of a flower as

a gnomic image, that he exemplifies the undeserved fate of **Malati** among goblins.

Nirmāpam eva hi tadādaralālanīyam
Mā pūtanatvam upagāḥ śivatātir edhi
 Naisargikī surabhīnaḥ kusumasya siddhā
 Mūrdhni sthitir na musalair avatādanāni. Ibid.IX.p.425.

The emotional excitement of love and the consequent elation of body is vividly conceived in terms of the formation of buds at the fall of fresh showers. But, as the following lines clearly show

Pfathamapriyavacanasamśravasphuratphulakena sampati mayā
 vidambiyate

Ghanarājinūtanapayaḥsamukṣapabaddhakudmalakadambadambaram.⁸

Ibid.II.p.135.

Bhavabhūti cannot resist the urge to use his natural style of stringing words in lengthy compounds when the theme concerns something highly emotional.

The splendour of the night consisting of the lunar radiance breaking through the darkness is more imaginatively conceived as the thickening of particles of pollen wafted by the breeze- an image reminding us of **Kālidāsa**, again, in his more imaginatively conceived examples of lyrical imagery we discussed previously.

8. The same image is repeated with the same expression-kuḍmala-kadambadambaram- in describing **Rāma's** excitement when he sees Lava. (Utt.VI.17).

Dalayati parisusyatpraudhatālīvipāṇḍus

Timiranikaram udyann aindavaḥ prākprakāśaḥ

Viyati pavanavegād unmukhaḥ ketakīnām

Pracalita iva sāndro mākarandaḥ parāgaḥ.⁹

Ibid.VIII.p.335.

In the formation of many of the images discussed in the preceding pages, where either the feelings of love or the charming scenes of nature were the theme, we observed a clearer visualisation of the image and a smoother expression which dissociates itself from the pedantic idiom in which his imagery is generally couched. Here, it is possible to see the influence of Kālidāsa with whom we have compared him whenever the images showed affinity in form and content. But, as to the model we cite below Kālidāsa must be recognised as Bhavabhūti's inspirer.¹⁰

Navesu lodhraprasavesu kāntir dṛṣṭaḥ kurangesu gatam gajesu

Latāsu namratvam iti pramathyā vyaktam vibhaktā vipine priyā me

Ibid.IX.p.397.

Compared with the nature images of Kālidāsa which cover so many aspects of nature Bhavabhūti's appear to be limited in range and reflect for the most part a tendency not to look at nature full in the face, as if it were. Many of the lyrical descriptions,

9. The rhythmic effects of the lines recall the similar lines of discussed in Chap.II.p.17.

10. The structure of the sentence and the way in which the terms of the comparison are expressed are exactly similar to Kalidasa's style discussed in Chap.II.p.56. Ibid. 56.

however, go to prove that he has not been insensitive to the magnificent settings of natural scenery. Here in the typical style of his is the sketch of a waterfall, the language remarkably matching the placidity and smooth flow of water.

Iha samadaśakuntākrāntavānīravīrut-
 prasavasurabhisītasvacchatoyā vahanti
 Phalabharapariṇāmaśyāmajambūnikuñja-
 skhalanamukharabhūrisrotaso nirjharipyah. Utt.II.20.

In contrast, the structure of the heavier syllables, demanded by the metre, in the lines following, suit the darker setting for the dashing fall

Etā bhuvah paricinośi milattamāla-
 cchāyāndhakāritatusāranikuñjapuñjah
 Unmūrcchadacchamalayācalatungasṛṅga-
 Prāgbhāraniśpatitanirjharapūrabhāgah. Mv.VII.11.

Bhavabhūti's sound-patterns, as we have noted earlier, play an important part in the shaping of the image. The onomatopaeic effects of the following verse vividly suggest the undulating, halting and measured movement of the Godāvari

Ete te kuharesu gadgadanadadgodāvarīvarayo
 Meghālambitamaulīnīlasikharāḥ kṣopībhṛto daksināḥ
 Anyonyapratiṣṭhātasamkulacalatkallolakolāhalair

· Uttālās ta ime gabhīrapayasah punyāḥ saritsangamāḥ. Utt.II.30.

Or he builds up a complete picture of the landscape making each

separate line delineate each aspect of it and employing rhyme of various sorts with the most pleasing effect.

Ete ta eva girayo viravapmayūrās
 Tānyeva mattaharināni vanasthalāni
 Amañjumañjulalatāmi ca tāny amūni
 Nīrandhronīlaniculāni sarittañāni. Utt.II.23.

With sheer aesthetic pleasure he has described mountains inhabited by birds and set against the background of the clouds (Mlm.IX.p375) But this attitude to nature, that is, to appreciate its beauty for its own sake appears somewhat foreign to his conception of nature, in general, sharing in that sense of holiness and solemnity with which Indian religious tradition viewed nature. The Uttararāmacarita scenes evoke that atmosphere and none more typically than the following description

Athaitāni madakalamayūrakanṭhakomalacchavibhir avakīrpāni
 parvatair aviralanivistabahalacchāyātarupataruṣandamanditāny
 asambhrantavividhamṛgayūthāni paśyatu mahārājaḥ prasāntagambhirāpi
 madhyamāranyāpi. Utt.II.p.25.

Serenity as well as liveliness are combined in this picture of forestland

Snigdhasyāmāḥ kvacid aparato bhīṣṇābhogarūkṣāḥ
 Sthāne sthāne mukharikakubho jhāṅkṛtair nirjharāpām
 Ete tīrthāśramagirisaridgarbhakāntāramiśrāḥ
 Saṃdrśyante paricitabhuvo dandakāranyabhāgāḥ. Utt.II.14.

Turning now to the portrayal of grottos, ravines and cavernous rocks, infested by serpents and beasts we observe the imagery of Bhavabhūti bearing all the characteristics of his style not the least of which is the feeling for the repulsive and the horrible, which Kālidāsa rarely evokes in nature description. We may begin with a picture of a loathsome and weird scene typical of this trend.

Niskūjastimitāḥ kvacit kvacid api proccapḍasattvasvanāḥ
 Svecchāsuptagabhraghorabhu jagasvāsapradiptāgnayah
 Simānah pradarodaresu vilasatsv alpāmbhaso yāsv ayam
 Trsyadbhiḥ pratिश्याकair ajagarasvedadravaḥ pīyate. Utt.II.16.

In the description of animal life Bhavabhūti has shown greater attention to the observation of the movements of uncommon and unfamiliar birds and beasts or those tending to rouse fear and repulsion. In the ensuing verse he introduces us to an atmosphere entirely alien to that created in the description of flora and fauna in Kālidāsa's works. Even the very vocabulary appears exotic and pedantic.

Kāśmaryah kṛtamālam udgatadalām koyastikas tīkate
 Tīrāśmantakaśimbicumbinamukhā dhāvanyt apaḥ pūrṇikāḥ
 Dātyūhais tiniśasya koṭaravati skandhe nilīya sthitam
 Virūnnīḍakapotakūjitam anukrandanty adhaḥ kukkuṭāḥ. Mlm.IX.p.
 376.

His preference for the rare word to the common, seen above, is very often dictated by the requirements of harsh assonance. Thus

even in describing common birds like crows and owls he chooses the terms 'maukili' and 'Kausika' respectively, for the rough guttural sounds they possess and, therefore, impart the required euphonic quality to the lines in

Guñjatkuñjakutīrakusikaghātāghūtkāravatkīcaka-

stambāḍambaramūkamaukilikulah krauñcāvato'yañ giriñ.Utt.II.29.

with the result that the image lies submerged under a mass of words neither pleasing in its sound-effects nor clear in its meaning, at the first reading.

But in the account of the arrival of Jaṭāyu

Paryāyakṣapadṛṣṭanastakakubhañ sañvartavistārayor

Nimārikṛtameghamocitadhutavyaktasphuradvidyutah

Arātkirṇakhanatkhānīkṛtagurugrāvoccayaśrenayah

Syaineyasya brhatpatatradhutayah prakhyāpayanty āgamam.Mv.V.1.

in spite of the use of long compounds, the pictorial power of the whole is undeniable, owing to the clear significance of what the words convey.

The tendency to portray the loathsome and the fearful stands him in good stead in narrating the progress of battles and the procedure of sacrificial ritual in cemeteries. With a vigorous and lively diction he evokes the fearful and the heroic as Indra and Citraratha gaze from above at the terrible massacre during the epic battle. A cross section of it is represented in

Rakṣobhir vipinaukasām parivṛḍhaiś cārād apāstakramam

Muṣṭāmuṣṭi kacākaci praharaṇapraṅśepamūḍhātmabhiḥ
 Prārabdhaṁ rapakarma durdharamithoniśpeṣasīryadvapur-
 niṣṭhyūtāsrabharibhir eva sarapit duḥsamcarābhūd yathā. Mv.VI.31.

The style is much more animated in the lines giving some idea of the deafening noise accompanying the twanging of Rāvaṇa's bow

Ayam rākṣonāthah sītidharasirobandhūratare

Rathe tisṭhann prasṭhah pradhanarasaniśpātamanasāḥ

Muhur jivāghosair badhirayati dikprāntasikhari-

pratidhvānādmātair gaganavivarābhogam abhitah. Mv.VI.30.

He raises a picture of the highest degree of revulsion and horror in another scene of the same description, where the ghastly sight of blood, bones, raw flesh etc., is presented in a starkly realistic manner.

Prāsaprotapravīrolbāparādhiraparāmṛṣṭabukkājighatsā-

dhāvadgrīdhrājirapratimatanuruhacchāyayā vāritospāḥ

Viśrāmyanti kṣapārdham pradhanaparisaresv eva vāritospāḥ

Dhīrāḥ sastraprahārvrapabhararudhirodgāradigdhākhilāngāḥ

Pratīksante dhīrāḥ pratimukham urobhiḥ sarabhasāḥ

Vipakṣēpāḥ hetīḥ pratiniyatadhairyānubhāvataḥ

Vidīrṇatvagbhārā dalitapisitāś chinnadhamāni-

prakāṇḍāsthisnāyusphutataravilakṣyāntranivahāḥ. Ibid.VI.33-34.

Rarely do we have in Sanskrit literature so graphic a portrayal of the abhorring scene in the charnel ground as in

Sauhityāt prthavāḥ kvathanti rudhirotsekāś camatkāriṇas-

तात्कारोत्काजम् उच्चारान्ति हालकास् त्वाह्मामासौ श्राम्सनाः
 Utsarpanty atha medasām vikalanaś udbudbudā vīdayas
 Citram citram udeti ko'py अकम ito divyah smaśānālayāt. Mv. V. 33.
 where his uncanny love for the grotesque in nature comes out in every
 every detail.

Before we proceed to the analysis of a different group of images we may pause to assess the fundamental difference of poetical conception that seems to distinguish Bhavabhūti from Kālidāsa as far as the above survey of nature images and nature descriptions permits us. In the course of our scrutiny of Kālidāsa's nature imagery we have been able to arrive at the deduction that he exhibits the tendency to search for the emotions and feelings known to man in the behaviour of nature. In Bhavabhūti's nature poetry there is no evidence of such an attempt to invest nature with feeling. He is out and out the dramatist of violent human passion and emotion analysing the turbulent and harassing feelings of man, mainly, in terms of the rougher and wilder aspects of nature and what little he its gentle and charming aspect he has referred to in his imagery has shown Kālidāsa's influence on him. In the imagery which we shall now study this observation strikes us with greater force and we cannot fail to note how very effectively he shows that individuality in the delineation of envy, fear, anger and such basic human feelings by means of images which either personify the abstract or render it concrete.

The sight of Pañchavati renews the sorrows of Sītā and the stupefaction which overpowers her is compared to the veil of smoke effusing from the embers of her grief, the reference to the embers intended to suggest the temporary subsidence of grief.

Antarlīnasya duḥkhāgner adyoddāmāṃ jvalisyatāḥ

Utpīda iva dhūmasya mohaḥ prāg āvṛṇoti mām. Utt.III.9.

In contrasting the feelings of love in union and those when in separation the same approximation is used; if joy is a soothing emulsion, its opposite, anguish, can only be represented by the contradictory object of hot coals.

Yadvismayastimitam astamitānyabhāvam

Anandamandam amṛtaplavānād ivābhūt

Tatsaṃnidhau tad adhunā hrdayam madīyam

Āṅgaracumbitam iva vyathamānam āste.

Mlm.I.p.43.

The piercing and penetrating sensation following the onset of excruciating pain is conceived as something poisonous, biting, or tearing hurting the flesh. Rāma attempts to convey his unbearable feelings of grief to Sīta by a series of approximations in this

way *Yathā tiraścInam alātaśalyam*

Pratyuptam antaḥ saviśas ca damaśaḥ

Tathaiva tivro hrdi śokaśāṅkur

Marmāpi kṛntann api kiṃ na soḍhaḥ.

Utt.III.36.

and his mind is so susceptible to pain that he feels his life

breath as heavy and hurtful as a diamond spike.

Duḥkhasaṃvedanāyeva rāme caitanyam āhitam

Marmopaghātibhiḥ prāṇaiḥ vajrakīlāyitam sthiraiḥ. Utt.I.47.

It is the corrosive and pervasive qualities of poison that are emphasised in the comparison of a scandal to it, as in

Hā hā dhik paragravāsadūṣapam yad

Vaidehyāḥ prasāmitam adbhitair upāyaiḥ

Etat tat punar api daivadurvipākād

Alarkam viśam iva sarvataḥ prasṛptam.

Utt.I.40

Rāma discovers that Sītā has disappeared and assumed an ethereal form after his repudiation. Then meeting her again he finds himself in a state of swoon-a situation which enables Bhavabhūti to delineate the tortures and torments of the human mind, dramatically, in terms of a groping in darkness, a tearing off of the mortal coil and a burning of the body within.

Hā hā devi sphuṭati hrdayam dhvamsate dehabandhaḥ

Sūnyam manye ḥagad aviratajvālam antar jvalāmi

Sīdann andhe tamasi vidhuro majjatīvāntarātmā

Viśvan mohaiḥ sthagayati katham mandabhāgyaiḥ karomi. Ibid.III.39

All the objects referred to in the earlier verses are woven together into a multiple image heavily underlining the denseness of Rāma's grief ever renewing itself.

Cirād vegārambhī prasṛta iva tīvra visarasaḥ

Kutaścit samvegād calita iva salyasya śakalaḥ

Vraṇo rūḍhagrānṭhiḥ sphuṭita iva hr̥pmarmāpi punar
Ghanībhūtah soko vikalayati mām nūtana iva.¹¹ Utt.II.26.

The intensity of the feelings of pent-up rage or rankling envy requires, by Bhavaṁbhūti's standards, an equally forceful image evocative of fury and violence and this he finds in the swirling and surging of the subterranean fires of the ocean. Take for instance the portrayal of Rāma, as a personification of envy, more or less, when he is endowed with a soul-consuming hatred.

Pracandaparipinditah stimitavrttir antarmukham

Pibann iva muhur muhur jhaṭ iti manyur uccair jvalan

Sikhābhīr iva niścaran anupalabhadhadāhyāntaraḥ

Payodhim iva vādavo dahati mām atas trāyatām.¹² Mv.V.26.

In the following description of the deep-seated envy of Parasūrāma, the myth appears to be a little more elaborated to suggest the irresistible upsurge of emotion

Antardhairyabharepa vṛddhavacanāt sampīḍya pīḍikṛto

Hṛpmarmāśritasalyavat paridahan manyus ciram yaḥ sthitah

Sphūrjaty esa sa eva samprati mama nyakkārabhinnasthiteḥ

Kalpāpāyamarutprakīrṇapayasaḥ sindhor ivaurvānalabḥ. Mv.III.40.

11. Mv.V.22 has a similar image describing Rāma's deep grief.

12. Mv.V.21 has the same image; the external physical features indicating the inner feelings of rage as the turbulent ocean its internal agitation by the fires.

The sufferings of a delicate and frail body obviously demand a change in the tone and texture of the imagery and here we have traces of Kālidāsa's style in the choice of images. Sītā's pitiful appearance is likened to the tender objects in nature

Kisalayam iva mugdham bandhanād vipralūnam

Hṛdayakusumāśoṣī dāruṇo dīrghasokah

Glapayati paripāṇḍu kṣāmam asyāḥ śarīram

Saradija iva gharmah ketaki garbhapatram. Utt.III.15.

and the nature of sorrow arising from separation and multiplying itself at the sight of the lovable one suggests to him the fluidity and rapidity of a stream. (Utt.IV.8) This image derives from the idea of the 'softening' of the heart in contrast to its 'hardening', both stages of which are clearly set forth in the following lines referring to the melting of something originally solid or the clearness of something originally murky.

Tatāsthām nairasyād api ca kalusam vipriyavasād

Viyoge dīrghe'smin jhaṭ iti ghaṭanottambhtam iva

Prasannam saujanyād dayitakarupair gāḍhakarupam

Dravibhūtam prempā tava hrdayam asmin kṣapa iva. Ibid.III.13.

Although the study of the imagery of the preceding pages gave us the general impression that Bhavabhūti's presentation lacks the grace and elegance with which Kālidāsa delineates the wildest passion, yet the last few types have testified to the former's awareness of a necessity for a smoother idiom in illustrating

feminine feelings. We may go further into this feature by studying, more closely, the portrayal of feminine beauty in the works of the two dramatists.

Kālidāsa's poetry is the richer for the sensuous characterisation of women, both as ideal patterns of beauty and as normal humans, throughout his works, where we also observe the way in which he utilises the constituent features of the feminine form to enrich his imagery. Bhavabhūti has hardly added anything valuable to his predecessor's rich fund of images and this is due, among other reasons, to his poetical aptitude which prompts him to describe and dramatise the more manly and dynamic actions except in the Mālatīmādhava, where the main romantic roles are cast in the pattern of Kālidāsa chief heroes and heroines. So it is to this work that we have to look for, mainly, for the kind of imagery we shall take up now.

Kālidāsa's influence cannot be ignored in the following verse attempting to bring out Mālatī's attractive figure by means of the same symbolic imagery that has been used to portray Pārvatī's form in the Kumārasambhava.

Sa rāmaniyakanidher adhidevatā vā

Saundaryasārasamudāyaniketanām vā

Tasyāḥ śakhe niyatam indusudhāmrpāla-

jyotsnādi kārapam abhūd madanas ca vedhāḥ.¹³ Mlm.I.p.48.

13. See Chap.II.p.14-15 and cp. Mlm.I.8.

Just as Kālidāsa's heroes describe the features of their heroines by looking at their portraits so does Rāma sketch this picture of Sīta, emphasising her slender form, on looking at a huge canvas in the first act of the Uttararāmacarita.

Pratanuviralaḥ prāntenmīlanmanoharakuntalair
 Daśanamukulair mugdhālokaṁ sīśur dadhatī mukhaṁ
 Lalitalalitaīr̥ jyotsnāprāyair̥ akṛtrīmavibhramair̥
 Akṛtamadhurair̥ ambānām me kutūhalam aṅgakhiḥ. Utt.I.20.

The heroines of Bhavabhūti in their sad circumstances recall, in the method of their characterisation, their counterparts in Kālidāsa's treatment, in many respects

Parimṛditamṛpālīmlānam aṅgaṁ pravṛttiḥ
 Katham api parivāraprārthanābhīḥ kriyāsu
 Kalayati वा किमास्तु निकलाङ्कasya lakṣmīm
 Abhinavakaridantacchedapānduh kapolah. Mlm.I.50

Not only the content but the actual style of delineation in the lines below shows how Bhavabhūti has set before himself the model of the pining Yaksīṇī, of the Meghadūta, yet failed to draw as effective a figure

Nikāmam kṣāmāngī sarasakadalīgarbhasubhagā
 Kalāśasā mūrttiḥ śāśino netrotsavakari
 Avasthām āpannā madanadahanoddāhavidhurām
 Ayam naḥ kalyāṇī ramayati manah kampayati ca. Mlm.II.p.105.

We may finally examine another type of feminine figure set forth

in the style which he finds best for the evocation of the loathsome. It is the gruesome picture of Tādakā, which Kālidāsa too has drawn in his epic, but much more smoothly, without the use of line-long compounds, ¹⁴ in which Bhavabhūti delights while emphasising her repulsive aspect.

Hṛṣmaramabhedī patadutkaṭakāṅkapatra=
samvegatatkṣapākṛtasphuradaṅgabhaṅgā
Nāsākuṭīrakuharadvayatulyaniryad-
udbudbudadhvanadasṛkprakarā mṛtaiva. Mv.I.38.

But the difference of treating the same theme among them is clearer in the following lines where he is more concerned in drawing upon his vocabulary for the uncouth and grotesque than on building up a vivid picture.

Antraprotabṛhatkapālānalakakrūrakvanatkaṅkana-
prāyapreṅkhitabhūribhūṣaparavair āghosayanty ambaram
Pītoccharditanaktakardamaghanaprāgbhāraghorollalad-
vyālolastanabhārabhairavavapurbandhoddatam dhāvati. Ibid.I.35.

Bhavabhūti delights in personification of the concrete objects as well as of abstract qualities. It is nowhere more vigorously exemplified than in the exuberant utterance of Rāma who runs through a series of similes expressive of the commanding presence and heroism of his son.

14. See Chap.III.p.104

Trātum pokān iva pariṇataḥ kāyavān astravedah
 Kṣātro dharmah śrita iva tanum brahmakośasya guptyai
 Sāmarthyānām iva samudayah saṃcayo vā gupānām
 Avirbhūya sthita iva jagatpūyanirmāparāsiḥ. Utt.VI.9.

In the above we observe how several similes are strung together to express the same idea by means of several approximations. This process is effectively handled when the emotional intensity of the characters rise as the dramatic situation demands and the increasing number of images is an attempt on the part of the dramatist to clarify the circumstances further. Here, for instance, is the manner in which Mādhava selects several approximations, with effortless ease, to express the sensations resulting from the meeting of Mālatī.

Aviralam iva dāmnā pupḍarīkena naddhah
 Snapita iva ca dugdhasrotasā nirbharepa
 Kavalita iva kṛtsnas cakṣusā sphäritepa
 Prasabham amṛtamegheneva sāndrepa siktah. Mlm.IV.p.164-5.

Similarly are the soothing and cooling objects brought together to convey the nature of the pleasurable feelings Rāma experiences when he is united with Sītā in an ethereal form.

Prasāgyotanam nu haricandanapallāvānām
 Niśpiḍitendukarakandalajo nu sekah
 Ataptajīvitapunahparitarpano me

Samjivanausadhiraso nu hr̥di prasiktaḥ.¹⁵

We have so far surveyed the nature and scope of the image-patterns relating them to his style, his particular sensitivity for sound effects and rhythm and the evocativeness of rasa. This has given us some idea of his poetical temperament for a fuller understanding of which, however, we must turn to the task of assessing the three dramas, separately, as we attempted in our study of Kālidāsa, and see how the treatment of the narrative and the plot confirm our views of Bhavabhūti's character and personality based on his imagery. Prefatory to our analysis of the dramas we may refer to some of the noteworthy features in broad outline.

Inasmuch as two of his three dramas cover the events of the early and late life of the two famous epic heroines, Bhavabhūti has set upon himself obvious limitations in the choice and range of his subject matter. In the other, he handles the theme, common to Kālidāsa, a love affair between two ardent lovers, the coherence of the narrative broken and its dramatic effectiveness marred by the intrusion of the unsavoury and uncouth scenes of peculiar religious cults. Though limited in scope and appearing somewhat stale after its treatment by several dramatists, the content of

15. The series of images occurring in the works are for the most part expressive of intense emotional reactions. See, in particular, Utt. I.36., 38., & VI.22.

the Rāma dramas has given an opportunity to evoke a wide range of sentiment extending from śānta to bibhatsa. But in these two dramas as the dramatic art has been employed for the study and exemplification of the wicked and perverse character of the evildoers as against the valiant but virtuous behaviour of the main hero, as part of the exposition of Bhavabhūti's thesis of the righteous life(dharma), we do not get that emphasis on the romantic and sensuous which Kālidāsa brings out in his dramas. From these two dramas Rāma emerges as the ideal hero dedicated to the defence of right against wrong and evil, but it is in the characterisation of Parashurāma that Bhavabhūti has quite effectively portrayed a dual personality embodying the conflict between innate piety and acquired hatred, residing in one man. Bhavabhūti has had to abandon his conception of dharma in the Mālatīmādhava, where he admits the difficulty of maintaining the same lofty religious tone in handling a romantic theme.

Unlike Kālidāsa, Bhavabhūti has mentioned in his dramas the dominating rasa or rasas he evokes in consonance with the heroic, pathetic or romantic flavour of the narrative. In the investigation into the works that we shall begin now we shall examine the relevance of such statements in the light of the rasas that are evoked.

Mahāvīracarita

In the very choice of the title—"the exploits of the great

hero"—we have cogent proof of the emphatic note of heroism Bhavabhūti intends to introduce into the drama. With this end in view he has sought to evoke vīra by means of super-normal characters (aprākṛta), a qualification entailing its combination with the miraculous.

aprākṛtesu pātresu yatra vīrah sthito rasah. I.3.

In fact, the entire trend of the narrative is summed up in the subsequent statement—

astokavīraguruśāhasam adbhum ca
vīrādbhutapriyatayā raghunandanasya

dharmadruhām damayitus caritām nibaddham. I.6.

The Mahāvīracarita can be considered as a dramatisation of three principal episodes each leading to the other and following this pattern of rasas. The three points taken from the Rāmāyaṇa are (a) the snapping of Siva's bow by Rāma and the consequent marriage to Sīta, the first of which provokes (b) Parasurāma to avenge the wrong done to his preceptor and the second (c) Rāvana to wage war on Rāma and his followers.

In the first act Rāma receives the divine weapons whose effect on the changing aspect of natural phenomena and whose magical potentialities as described in detail (pp. 24-26) followed by the miraculous feat of Rāma's drawing of the bow constitute the foundation of the narrative and are evocative of vīra and adbhuṭa, the basic sentiments of the drama, as has been mentioned by the

dramatist, earlier. Influenced by the machinations of the cunning and scheming Mālyavān, Parasurāma comes on the scene and dominates the narrative even beyond the third act. True indeed that Bhava-bhūti successfully dramatises the two-sided and contradictory character¹⁶ of Parasurāma but in dragging on the didactic tone too far in the curbing of his rebellious spirit (Act II) and in the restoration of his submerged religious instincts by Vasiṣṭha and Viśvāmitra through exhortation (Act III) the dramatic movement has slackened and even assumed the nature of prosaic narrative. Parasurāma's violent passion accentuated by fiery exchanges with Rāma and his kinsmen has occasionally redeemed the monotony of the slow and halting movement and the following lines give an indication of the tempo and tension reached at such points.

Uttisṭhotthisṭha yāvad viṣakalitayakṛtklomavakṣoruhāntar-snāyugrānthyasthiśukravyatikarītajaratkandharādantakanjhaḥ
Mūrdhacchedād udañchadgaladhamanisirāraktadīpīrapinda-prāyahprāgbhāraghoram paśum iva parasuh parvaśah śṛṇotu. III.32.

In Act IV the tension subsides, temporarily though, with the

16. Here is the manner in which Parasurama's contradictory character is summed up.

Ayam sa bhṛgunandanaḥ tribhuvanaikavīro mupir
Ya eṣa nicayo mahān dūṣa durāsadas tejasām
Pratāpatapasor iva vyatikaraḥ sphuran mūrtimān
Pracanda ima pindatām upagatas ca vīro rasah. II.23.

acquiescence of the revolting opponent in the superior prowess of Rāma followed by his veneration of the pious sages. This defeat, however, leads to a hatching of another plot by Mālyavān to trap Rāma. The events recounted in the Rāmāyana, here reproduced, end in the exile of Rāma and Sītā. The parting scene is touched with a sensitivity for pathos and Bhavabhūti has, as we have noticed earlier, used a simpler diction to give full expression to the depth of feeling (IV.56) in Daśaratha. The scene is reminiscent of the touching account of Sakuntalā's leave-taking, which, maintains a greater delicacy of feeling in the most poignant moments of grief.

From Act V the events move to a climax. The battle between Rāma and the rāksasas commences and continues as far as the culminating epic encounter between Rāma and Rāvana, described in the sixth act, which is full of fast-moving scenes. The battle scene—put in the form of a dialogue between two interlocutors looking from above—which evokes the rougher sentiments associated with the terrible holocaust, comes, as expected, after the portrayal of the rougher aspects of life in the previous episodes. It is quite clear that Bhavabhūti's dramatisation of the battle is more effective than Kālidāsa's brief sketch of it in the form of narrative in the Raghuvamsa. Act VII is of a different content bringing on to a happy ending the heroic career of Rāma. The return of Rāma and his following to Ayodhyā by air affords a motif for Bhavabhūti, as for

Kālidāsa, to describe the surrounding natural scenery. It is no doubt a feature of Kālidāsa's style to enlarge and enrich the content of such lyrical themes with his predilection for imagery savouring of the erotic. Bhavabhūti has, in view of the requirements of the drama, condensed it effectively but it is lacking in the romantic flavour and the lyrical excellence which his predecessor alone could furnish.

Uttararāmacarita

Although the Uttararāmacarita is based on the events that form a natural sequel to the happenings described in the Mahāvīma-carita there appears to be a different approach in the dramatisation of the story. If the latter has dramatised the heroic and marvellous events of Rāma's life, the former reflects the embittered, disconsolate Rāma in the grip of an emotional conflict. On the predominant sentiment of this drama we can do no better than quote Bhavabhūti's very remarks and subject them to verification in our subsequent analysis.

Eko rasah karupa eva nimittabhedād

Bhinnah pr̥thag pr̥thag ivāśrayate vivartān

Avartabudbudatarangamayān vikārān

Ambho yathā salilam eva tu tat samagram. III.48

The first act of this drama is noteworthy for the light it throws on an important aspect of Bhavabhūti's dramatic technique, which appears to borrow from and improve upon a device of Kālidāsa

We refer to the manner in which Kālidāsa introduces the portraits of lovers, at important points in the drama, and with their aid evokes feelings of love in all their intensity, in the characters. In this act, Bhavabhūti avails himself of a large representation of the landscape, partly serving the purpose of locating the scenes associated with Rāma's past in order to furnish a resume of the events up to that point, where the Uttararāmacarita begins, and for the other important reason of evoking a mixture of romantic and pathetic emotions in the characters when they recollect the diverse features depicted therein. At intervals when Rāma sees on the canvas the scenes memorable for the happy moments he spent with Sīta the romantic tone predominates, as for example in

Kim api kim api mandam mandam āsattiyogat

Aviralitakapolam jalpator akramena

Asithilapari rambhavyāpr̥taikaikadospor

Aviditagatayāmā rātrir evam vyaramsīt.

These and similar joyous moods are, however, short-lived, for Sīta is shown as an easy victim of the hallucinations created by the feelings of separation on seeing herself portrayed alone, and even the stout-hearted Rāma is moved so much when sad memories arise that he is constrained to ask Laksmana to desist from showing the painting further. Up to this point sringāra and karuṇa alternate and with the irrevocable resolve of Rāma to give up Sīta as a result of scandalising rumours-personified as Durmukha in the act-

the tone changes to one of poignant grief, which the dramatist set before himself as the main theme of the drama. Bhavabhūti has achieved, as this act shows, the maximum dramatic effect by making the emotional intensity of the description depend on the pictorial power of the canvas and the dominating sentiment of the act would have been better sustained but for the interlude telling us of the childhood days of Kuśa and Lava in Act II. Act III continues the poignant narrative in the form of a dialogue between the two rivers, Muralā and Tamasā, recounting the hapless fate that has befallen Sīta and the mental torture Rāma is experiencing. Bhavabhūti's aim is to delineate the highest degreee of pathos in the characterisation of Sīta (v.4) as well as Rāma, who crumbles completely under the heavy burden of sorrow.

Antarbhinnagabhiratvād antargūḍhaghanavyathah

Puṭapākpratīkāśo rāmasya karuno rasah. IV.1.

Then follows the moving scene of a frustrated and lamenting Sīta, no longer in corporeal form, meeting the equally despairing Rāma in the same scenes as their past-scenes which enhance their sensitiveness to sorrow and raise their emotional disturbances to such a high pitch that they both faint.

We may pause for a while and compare the technique Bhavabhūti employs for evoking karuna with that of Kālidāsa. Here, as in the first act, Bhavabhūti does not vivify nature and in the process enhance the pathos or reduce it by making the heroes and heroines

reflect on the indifference or sympathy nature shows them, in the typical Kālidāsan style, but probes more and more into the depths of the human heart and evokes from them the pathetic feelings.

Rāma's emotional conflicts are forgotten and in the fifth act youth take their place with the introduction of Kuśa and Lava who have inherited their father's prowess. In Act V Bhavabhūti brings on the scene of a duel, this time, Lava and Candraketu challenging each other and entering the fray. The meeting of the princes with Rāma takes the drama to its close, the last scene of which mentions an enactment of the Rāmayana episode, a play within a play, said to be full of the two rasas, karuṇa and adbhuta, composed by Bharata and dramatised by the divine danseuses. The miniature drama in the Uttararāmacarita is probably intended for bringing about a reconciliation between Sīta and Rāma and a recognition of his sons by the latter but it appears only to revive his grief. The drama, however, does not end on the sad note it began owing to the intervention of Sītā and Arundhatī.

Mālatīmadhava

This work bears quite a different stamp compared with the two dramas we have so far discussed as it is Bhavabhūti's attempt to introduce romance to drama. Its title faintly echoes the designation of the Mālavikāgnimitra or even the Vikramorvasīya and Bhavabhūti gives clear proof of having been influenced by his predecessor's dramatic and poetic technique, in its general

structure, Examining it further we observe two other influences at work, the first, the increasing use of long-winded prose combined with the employment of characters drawn from religious orders in the manner of Dandin, and the second, the creation of an eerie atmosphere by means of scenes and characters borrowed from märchen like the stories of the Kathasaritsagara. These influences seem to have strongly coloured his choice of a theme having very little to do with the traditional religious lore which he holds up in characterising the defenders of the religious and moral order in (dharma) in the other dramas. Hence he offers, at the outset, an explanation¹⁸ stating the dubious value of religious lore as applied to a drama connected with erotic theory.¹⁹ Its main sentiment, therefore is the romantic but the interweaving of the repulsive and the horrible in the portrayal of the weird scenes and the ghastly figures of the cemetery detract from the consistency and unity of design.

Act I introduces us to the Buddhist nān, Kāmandakī, who describes how Mālatī and Mādhava are deeply enamoured of each

17. In the Mv. reference is made to female ascetics and hermits employed by Mālyavān to entice Rāma.

18. Yad vedādhyanam tathopaniṣadām sāṅkhyasya yogasya ca

Jñānam tatkathanena kim na hi tato kaścid guṇo nātakē. I. pp. 14-16

19. See Mlm. I. p. 11.

other. Kāmandakī apparently plays one of the roles that the Vidūṣaka has in Kālidāsa's dramas, it being the function of the match-maker between the two lovers. From the very outset the narrative acquires a romantic flavour when the dramatist works on the varied feelings of love as produced in Mādhava at the sight of Mālatī. The coquettish gestures of the heroine are set forth in a style imitating Kālidāsa's. (I.p.53)

Kāmandakī, in spite of her noble calling, appears to be in touch with the executors of a magico-sacrificial cult, Aghoraghantā and his assistant, Kapālakundalā, whose activities are incompatibly woven into the plot and are more prominently described in the latter part of the drama, where the scenes evoke bibhatsa and bhayānaka. Except for this jarring note the sentiment of love is effectively delineated in the triangular love affair—Mādhava confesses his love for Mālatī to his friend Makaranda, who is himself wooing Madayantikā, the sister of Madhava's rival, who is competing for Mālatī's love. Bhavabhūti is seen at his best, here, combining poetry and drama and couching the various emotions of love with an eye for delicate feminine charm. In these passages we come across a Bhavabhūti so different from the dramatist who strives to use a rough and crude idiom to portray the uncomely aspects of human nature. In the course of the above description he

avails himself of the erotic technique in exactly the same way as Kālidāsa, showing how the lover paints the picture of his beloved though restless on account of the heaviness of grief(p.72) or asks the wind to embrace him(p.78). Act II continues to narrate the worsening of the condition of both lovers with the analysis of Mālatī's mental state. In characterising her, he seems to lay himself under debt to Kālidāsa, especially, in setting forth her mental and physical anguish on lines so similar to those adopted in presenting the heroine of the Meghadūta in the throes of encrusting pain. We may recall a verse from that section to note how the tone, vocabulary and even the metre are more or less the same

Mīvibandhocchvaśanam adharaspandanam dorvisādah
 Svedas cakṣur masṛpamadhurākekarasnigdhamugdham
 Gātrastambhah stanamukulayor utprabandhah prakampo
 Gandābhoga pulakapāṭalam mūrchanā cetanā ca. II.pp.105-6.

Apart from the mere mention of the rival suitor of Mālatī as a means of rousing and exciting the feelings of love in her as well as ^{as} Mādhava there is no scene in which he is made to play an active part giving the drama more momentum and carrying it on to a climax worthy of the original conception of the story.

Act III brings the lovers together and Bhavabhūti recounts, in the words of an attendant speaking in pedantic prose, the passionate experiences of Mālatī, conjured, this time, in the vision of a dream. The tedium of the account is scarcely over when the

entry of a tiger described in equally cumbersome prose interrupts the smooth flow of the narrative. It is probably meant as a device enabling Makaranda to show his love for Madayantikā whom he saves from being mauled by the tiger by intervening. This episode is the harbinger of several more harrowing events that the subsequent scenes are to represent. In Act V Madhava realises the futility of all his attempts at winning Mālatī when he hears that she has been betrothed to Nandana and in the next act we see him resolved to appease the goblins of the cemetery to achieve his purpose. The introduction of this scene has hardly any purpose other than giving the dramatist the opportunity of displaying his suppressed urge for evoking the loathsome and horrible in description. Kapālakundalā, dressed hideously, invokes the power of Siva represented as a personification of female energy (*sakti*).²¹ This is a conception of deity which is quite alien to the spiritual outlook clearly impressed in all his dramas and the detailed description of the uncanny ritual transports us to an entirely different plane of activity. But above all the choice of words with harsh onomatopaeic sounds goes hand in hand with the imagery in symbolising the stark

21. The Tantric flavour of this cult is undeniable

Śaḍadhikadaśanāḍīcakramadhyasthitātmā

Hṛdi vinihitarūpah siddhidas tadvidām yaḥ

Avicalitamanobhiḥ sādhakair mrgyamānāḥ

Sa jayati parinaddhah saktibhiḥ saktināthaḥ. V.p.194.

horror of the scenes. Mādhava steps on the ground just as the mediating priest is about to immolate Mālatī as a sacrificial offering to the patron goddess. A sense of tense drama pervades the whole scene, however loosely knit it is with the plot. The sentiments of love emanating from Mādhava who recollects the pleasures experienced in Mālatī's company alternate with the feelings of horror tending to reduce the tension and make it more fantastic. The murder of Aghoraghānta at the end has its sequel in provoking his female assistant to avenge his death in Act VI where, however, Bhavabhūti manages to pick up the threads and weave the plot ingeniously. The clever scheme of Buddharakkhitā enables Mālatī to be rescued from Nandana to be married to Mādhava while in Act VII Makaranda, who ~~disguises himself as~~ ^{Nandana's} bride, is ultimately found to be the lover of Madayantikā, Nandana's sister, who visits him and thus achieves her purpose. Had Bhavabhūti allowed the drama to end here instead of reintroducing a few more scenes purporting to represent the fate of the lovers when Mālatī falls into the hands of Kapālakundalā, the dramatic effect would have been better. But as it is, Act IX appears a redundant appendage incorporated merely to evoke vipralambha sṛngāra in portraying Mādhava engaged in a search for his lost beloved in the fashion of Purūravas's frantic search for Urvāśī. The despairing Mādhava seems to be a curious blend of the heroes of the Vikramorvāsiya and the Meghadūta, the first, in his appeal to nature and the animal world to

obtain information of his beloved and the second, in addressing a cloud to carry a message to her. The imitation is rather poor and and it has none of the artistry or lyrical excellence of Kālidāsa. Mādhava lies unconscious and his friend, Makaranda, decides to leap into the river when happy news of the safety of Mālatī is broken to them and the reunion follows.

We may now sum up the outstanding features that emerge from this comparison that we have drawn between the two great dramatists. What is most strikingly impressed on their works is the marked individuality of their respective approaches to poetry and drama. To put it succinctly, if for Kālidāsa poetry is an expression of the delicacy and sensuousness of feeling in nature and man, of Bhavabhūti finds in drama a means for conveying human feeling in its depths of sadness, fear and horror, for the most part.

We have also noted a conspicuous feature in the manner in which their imagery reflects their varying poetical temperaments. Kālidāsa reflects in his imagery the underlying interrelation between man and nature, which is to him as vital and personal as man, whereas Bhavabhūti, conscious, as he is, of the same uniform and coordinating principle binding man with the world external to him, focuses more attention on human experience, in itself. Quite consistently, Kālidāsa evokes sringāra in his dramas, lyrics and even in the epics, employing more of the subsidiary sentiments as aids to give it a more vigorous expression. Bhavabhūti's range of rasas is

wider with a strong preference for those that savour of fear, heroism, sadness and revulsion. He achieves limited success when he departs from his professed intention of evoking these, which are more natural to his style, and takes up the theme of romantic love.

In addition to the rasas and imagery which gives proof of this difference, and to which reference has been made in the course of the earlier part of our discussion, the characterisation of the heroes and heroines confirms this observation further. The delicate touch which with Kālidāsa characterises Sakuntalā testifies to his sensitiveness for the graceful, tender and elegant as much as the delineation of Sītā, the chief heroine of Bhavabhūti's Rāma-dramas. Bhavabhūti's emphasis on the bitterness of life and a reflection of emotional conflict. Bhavabhūti also employs his heroes to personify unrestrained passion and undaunted heroism to a degree rare in his predecessor's parallel creations, susceptible, at the most, to mixed feelings of despair and hope.

Bhavabhūti's literary art has found expression in drama only and, therefore, in comparing him with Kālidāsa, who has used other literary media as well, we must judge him as a poet and dramatist from the one literary type. His dramas do not appeal so much for their dramatic poetry as for their poetic drama, whereas Kālidāsa shows a facility for blending them together with a tendency to emphasise the former. .

The dramas of Bhavabhūti have, fortunately enough, furnished us

with certain biographical or autobiographical information which enables us to place his life and work in correct perspective, It is regrettable that Kālidāsa's works do not supply any such evidence although the various trends of his art serve as a key to the understanding of his literary tastes and literary background. That both were deeply grounded in the religious lore, political and economic theory and the sāstras, in general, is amply borne out by their utilisation of ideas contained in them for the treatment of their themes and for the adornment of their imagery. More than Kālidāsa, Bhavabhūti has introduced certain concepts associated with the strategy and diplomacy of the *nītisāstra* in the laying out of the plot. The religious faith of both is Saivism, but in Bhavabhūti we have definite indications of a later form of Siva worship associated with a more ramified ritual. The Mālatīmādhava mentions a religious cult whose adherents indulge in an orgy of perverse practices testifying not only to a more debased form of Saivism, Tantric in character, but, above all, that same love of the bizarre we observed in the imagery and style. Much of the mythological imagery seems to be coloured by the conception of the malefic and terrific aspect of Siva.

Whatever the standard of criticism in Kālidāsa's day, Bhavabhūti appears to be conscious of and even irritated by some concensus of opinion who were likely to criticise him adversely and, judging by the distinctive qualities of his style and literar-

technique, which is similar to Dandin's in several aspects, we entertain the view that his period was one late as it was of growing criticism when critics were looking round for material to formulate their theories. Bearing this in mind we shall, in the following chapter, turn to the problem of assessing the relationship between Kālidāsa and the theorists—a problem not without value for determining the date.

CHAPTER V

KĀLIDĀSA AND THE THEORISTS OF POETICS

In the examination of the works of Kālidāsa (as well as those of Bhavabhūti) in the preceding chapters two main criteria, employed in literary criticism, were applied. They represent the two main principles of Indian poetical thought emanating from the divergent schools of poetical theory, one of which narrowly limited itself to the classification and even the multiplication of the images, in their decorative aspect (arthālānkāra and sābdālānkāra) and the other, which attached minor importance to the external form of literature but sought to analyse the emotions and feelings evoked by drama and poetry and define the nature of the aesthetic experience (rasa).

Kālidāsa's conception of rasa and its ~~kindred~~¹ principles marks, as we referred to in tracing the growth of the idea of rasa, earlier¹, an important stage in the process of its evolution from a theoretical concept, in Bharata's times, to a criterion applied in drama and poetry, later. Kālidāsa's frequent references to Bharata and to some of the terms used in his exposition of dramatic technique is the first instance of a poet or dramatist citing from the theory and as such we shall examine the possible influence the first known theorist exercised on him, preparatory to the

1. See Chap. III. pp. 91-92.

estimate of the extent of his influence in inspiring and shaping the subsequent developments of the theory up to the 17 th. century A.D.

In Kālidāsa's dramas Bharata always appears as the recognised authority on the rasa theory, outlined in the Nātyasāstra, which holds as important a place in the growth of the entire theory of poetics² as the Vedas, in the evolution of religious and philosophical thought. It may therefore be necessary to trace back the terms occurring in the dramas and poems to the manual of Bharata. Whatever the relative artistic merits of Bhavabhūti's method of stating the particular rasa personified in the career of the main hero and that of Kālidāsa, who allows the reader or spectator to derive it, the latter throws light on the formative stages of the theory before its full application to the drama. He refers to the way in which rasa is effectively evoked by dance-drama and music clearly reminding us of the dance forms and musical compositions that must have necessarily formed the basis for Bharata's formulation of the theory.

Bharata's definition of nātya, throughout, shows its basic connection with dance(abhinaya) and instrumental and vocal music (gāna and gīta) not to mention the other accessory aids that go to

1. It is in fact described as the Nātyaveda revealed to the sages by Brahman. See Nīś.I.4.

render it comprehensive. In showing how the various emotional states evoke the sentiments (rasas) he mentions the instrumentality of the dancing movements and gestures (abhinaya).³ This word-abhinaya-is of common occurrence and is often synonymous with and sometimes coupled together with 'prayoga'⁴ in describing the form in which the accessory emotions (anubhāvas) find expression. In the statement of the divine messenger of the Vikramorvāsiya⁵ requesting Urvāśī to hasten to appear before the gods in the spectacle, Kālidāsa refers to the Bhāratīyam technique of evoking rasa, mirroring under a mythical representation the existence of some sort of dance drama continuing into his time from the days of Bharata. Thus he speaks of a dramatic representation (prayoga) with the eight rasas as its basis and characterised by graceful movements—all the terms of which are from Bharata. This is obviously a kind of spectacle removed from the actual drama but the intimate and sympathetic relation between the two seems to have motivated its introduction.

The Mālavikāgnimitra deals with a dancing competition where

3. Evam bhāvā bhāvayanti rasān abhinayaibh saha. Nī. VI. 39.

4. Tasya nayanacātūrībhrūksepakatāksaśāñvāralalitamadurāṅgahāravākyādibhir anubhāvair prayoktavyah. Ibid. VI. 306. See also similar definitions of the rasas.

5. Vik, II. 18.

Kālidāsa shows further the connection between dance and music and dramatic action. As the performance of Mālavikā, the chief heroine, forms the means of heightening the hero's love for her, the dancing scene is all the more valuable for the bearing it has on the delineation of rasa in the drama. Into the mouth of Gapadāsa, the dancing tutor, he has put the most terse definition of nātyam, (meaning again, primarily, dancing) effectively summing up its essential features and giving a resume, as if it were, of the entire teachings of the Nātyasāstra. Let us examine those lines from the drama in a little more detail.

Devānām idam āmananti munayah kāntam kratum cāksusam
 Rudrenedam umākṛtavyatikare svāṅge vibhaktam dvidhā
 Traigunyodbhavam atra lokacaritam nānārasam drsyate
 Nātyam bhinnarucer janasya bahudhāpy ekam samārādhanaṁ. I.4.

Here the poet acknowledges the mythological origin of the dance and the theory grown round it in exactly the same terms as Bharata's. The differentiation of the two principal modes of dancing, that is, tāṇḍya, the violent mode, associated with Siva as distinct from lāsyā, the gentle and delicate mode, dedicated to Pārvatī, discussed in the fourth section of the Nātyasāstra, is here recalled. The way in which nātya mirrors the diversity of human character, consisting of the fundamental qualities of sattva, rajas and tamas, its capacity to evoke rasa and even satisfy people of varying tastes, echoes the aims, scope and technique of nātya as

set forth in the introductory remarks of the manual.⁶

The musical terms occurring in the *Mālavikāgnimitra* with reference to singing and instrumental music that accompany the dancing performance indicate a close acquaintance with the theory of music that plays an important part in Bharata's exposition of the rasa theory. The nun, in the drama, who is represented as a connoisseur in matters pertaining to the fine arts, recognises ^{the} in the mārjanā note of the drum, named after the peacock's sound (*māyūrī*), and that too in the fourth position of the scale, an invitation for the audience to be prepared for the concert.⁷ That Kālidāsa has elicited the name of this note from Bharata's text is quite clear if we turn to the description of the notes of the drum mentioned therein, where Bharata specifically lays down three drum notes, called mārjanā, out of which one is called *māyūrī*, capable of being produced at the fourth place of the scale.⁸ The choice of the fourth place on the scale agrees with another prescription of Bharata, according to whom, the fourth and fifth notes of the scale evoke sringāra and hāsyā and, therefore, it ⁹ appears

6. Nts. I. pp. 36-43.

7. Mlv. I. 21.

8. See Mlv. p. 24. commy. to the above verse and in particular
Māyūrī cārdhamāyūrī tathā karmāravīti ca
Tisras tu mārjanā jñeyāḥ puṣkareśu svarāśrayāḥ. Nts.

9. Nts. XVII. 103.

appears to be appropriate as a note introducing a dancing performance intended to evoke *sringara*.

In the representation(prayoga) by Mālavikā we have much more evidence of the use of the Nātyasāstra technique.Kālidāsa has chosen a verse set to music in the middle time(madhya laya)¹⁰ which Mālavikā dramatises in such a way as to bring out the rasa(yathā-rasam abhinayati).The reference made here to some sort of operatic dance based on an epic episode, such as the story of Sarmisṭhā, testifies to the survival of yet another link between dance and drama, the first of which has been a kind of mime such as we met with in the Vikramorvāsiya.Pantomimes and spectacles of this nature must have been quite common during Bharata's time and it is from the observation of the gestures of the actors and the emotional reactions of the onlookers that he has been able to formulate his theory of rasa.

Although it is difficult to trace and identify the dancing posture,in the list of Bharata,exactly corresponding to the one which with the king describes the danseuse's pose,¹¹the way in which the general poise of the body and,in particular,the position of

10.The 'middle' tone is again consistent with the evocation of *sringara*.

11.Mlv.II.6!syāmāviṭapasadrśam hastam' recalls Bharata's 'latākhyau karau'.

the hands are set forth recalls the method adopted for defining the postures in the *Nātyasāstra*.¹² In referring to the manner in which the limbs in motion are meant to convey the purport of the verse, Kālidāsa seems to have been influenced by Bharata's ideas on the movement of the limbs entitled 'aṅgahāra'. The 'timing' is said to be appropriate for the rhythmic feet movements and much more important than this, is the mention of a particular movement of the hands, in imitation of the motion of the branches of trees-*sākhāyonib*, which is a term used by Bharata to denote a specific 'measuring' gesture of the hands in dancing.¹³ The last line of the verse deserves a more detailed scrutiny for it describes the effect of the enactment on the audience and discusses the relation of the bhāvas to the rasas, the most important problem raised by the theorist in his treatise. Kālidāsa says that each succeeding mental state(bhāva), expressed by each line of the song¹⁴ and dramatised with suitable postures and gestures, dispelled its

12.Mlv.II.4.

13. Sākhā tu nṛttahastānām yā mātrā citranartape. Nṛs.

14. Durlabhaḥ priyas tasmin bhava hrdaya nirāśam

Aho apāngako me prasphurati kim api vāmaḥ

Eṣa ciradṛṣṭaḥ katham upanetavyo

Nātha me parādhinām tvayi gapaya satrṣṇam. Mlv.II.4.

antecedent (*bhāva*) from the main substratum, probably, the main *rasa*, yet retaining the unity or oneness of the sentiment. Here the commentary makes out that the emotional states of dejection (*nirveda*) elation (*harsa*), wistfulness (*cintā*) and anxiety (*dainyam*), which the heroine conveys by song and gesture, follow in a sequence and evoke *vipralambha sringāra*. We may pause to examine whether the *bhāvas* herein described owe anything to the categories of emotional states, massed together under the term *vyabhicāribhāva*, subsidiary emotions, in Bharata's classification of the varying grades of emotional reactions. These four are among the 37 *vyabhicāribhāvas* mentioned by Bharata¹⁵ and their employment in some orderly sequence appropriate for the evocation of a particular *rasa* illustrates how the theory has been examined, even in its minor details, and applied in practice. In acknowledging and accepting the postulate of Bharata that the *bhāvas* generate *rasa* and not its opposite, which had been held by some school and refuted by Bharata,¹⁶ Kālidāsa gives proof of his debt to the theorist, whose views and observations have no doubt undergone clarification in being applied for illustrating how *sringāra*, the main *rasa* of the drama, is linked with *sringāra*, evoked by the representation.

As the above connections we have traced between Bharata's

15. Nts. VI. 19-22.

16. Ibid. pp. 293-295.

theory and terminology and the references to some of the features of the theory, in the dramatist's works, suggests most forcibly the inspiration Kālidāsa has had from the basic doctrine ¹⁶ of the rasa theory, we may justifiably expect him to have employed and adapted these concepts and technical devices in the actual composition of his dramas and even the poems. As a poet who has exhibited an overwhelming tendency to animate nature he gives the term bhāva a wider significance embracing not only the emotional states of man and animal but extending it to cover the behaviour of natural phenomena as well, in the portrayal of romantic scenes. He ¹⁷ delineates a wide range of emotional states in the description of the amorous gestures of the suitors to Indumatī, in the Raghuvamśa, availing himself of the behaviour patterns broadly outlined by Bharata for the purpose. In the Kumārasambhava, he depicts the gradual onset of amorous feelings from nature and beast to man.

18

There, with the advent of Kāma, the beasts first manifest love giving rein to their mating instincts, their behaviour indicating the emotional state full of passion. (sneharasānuviddham bhāvam kriyayā vivavruḥ). The creepers, too, are then infected and share with the trees, the pleasures of love,¹⁹ indicating very much the

17. See Chap. VI.

18. " " III.35-39.

19. Ibid.39.

same emotional states as were found among animals. Mutual love deepens among lovers and affects Pārvatī, who is presented as a victim of exciting emotions deducible from the movements of her limbs.

vivṛṇvati sailasutāpi bhāvam aṅgaiḥ sphuradbālakadambakalpaīḥ

The love symbolism and the technique of gradually evoking śringāra by vivifying nature is Kālidāsa's own, but the elements which have gone into the shaping of these trends are perhaps rooted in the dance symbolism and gesture language of the Nātyasāstra.

Kālidāsa, as we have observed in the analysis of the dramas and in the study of the image patterns, consistently evokes śringāra which is complemented with and enlivened by hāsyā-two rasas which are coupled together in Bharata's theory and even take numerical precedence in his grouping of rasas, whatever bearing that may have had in the dramatist's choice of the two rasas for delineation in his works. It is also to Bharata that he owes the two main aspects of śringāra, which are, in fact, the pivots on which his whole literary art turns. The ten stages in which the heroine experiences the pangs of separation (vipralambha śringāra) are ascribed by Bharata to the authors of the manuals on the courtesan's art and the argument in the manual (Nātyasāstra) refuting the applicability

20. Tasya śringārasya dve adhiṣṭhāne, sambhogo vipralambhas ca. Ntg.

VI.p304

21.IV.309-11.

inapplicability of some of its stages savouring of karūpa for evoking śṛṅgāra, as raised by some critics, defends its appropriateness for the purpose by contrasting vipralambha śṛṅgāra with karuna. Whether Kālidāsa was conscious of this distinction or not he has recognised the importance of these moods, the number of which vary in the several works, for evoking śṛṅgāra, in the main, the karuna rasa being only subsidiary.

As far as the evidence goes, therefore, Kālidāsa is the first classical author to be conscious of the applicability of the rasa theory to drama proper, which he brings out by introducing certain episodes illustrative of the close connexion between dance, song and music on the one hand and drama and poetry on the other. If Kālidāsa thus acknowledged the rasa theory of Bharata and indicated the wide literary range in which it could operate, his use of decorative modes of expression probably served the indirect purpose of furthering the growth of strictly decorative imagery which, from being just a handful in Bharata's time, grew into a separate school of literary thought that reared its head time after time in the history of the system to the detriment of its progress on the lines which its founder had soundly laid.

The history of the alānkāra schools between the rudimentary stage of it in the Nātyasāstra and the later and more developed system as found in the manuals of Dandin and Bhāmaha is a blank unlike in the case of the rasa school where we see a close

continuity of ideas from Bharata to the predecessors of Anandavardhana via the works of Kālidāsa. Here, again, we may venture the working hypothesis that Kālidāsa's use of varying image patterns may have filled this void and stimulated the growth of the school were it not for the difficulty of estimating the exact chronological relationship of Dandin and Bhāmaha on the one hand and Kālidāsa on the other. Even the problem of the dates of Dandin and Bhāmaha is far from settled but certain critical comments in the Kāvyādarśa appear to be a refutation of the views of an earlier contemporary or predecessor of Dandin and the data criticised can be traced in Bhāmaha. Dandin, in his discussion of the simile, rejects the defects of simile (upamādosa) borrowed by Bhāmaha from Medhāvin and upholds the defects of style²² which the latter has maintained. Unlike later theorists both of them and especially, Dandin, have manufactured ad lib. examples to illustrate the many minute sub-divisions of the categories of imagery, more often, varying the same sentence to fit in with the definition of the category or introducing terms or epithets in the illustrations for signifying the appropriateness of the nomenclature. Following the classificatory method of grammar which has played no insignificant part in the evolution of these categories they have

22. Bhl.II.39-40

23. Kvd.II.51.

been able to build up an elaborate and exhaustive system that owes hardly anything to actual usage gathered from the literature of any important historical period. In the absence of any identifiable references to Kālidāsa's usages we have to infer that they were either cut off from the main stream of theoretical tradition growing from the times of Bharata which did not overrate the value of alāṅkāra or that they were too near contemporaries of Kālidāsa to take serious note of his usages in the way Vāmana who lived centuries later has done.

Vāmana's contribution to the theory is an important landmark in its history for he is not only the first to give a reorientation to it and define afresh kāvya in the light of a new principle of literary judgment but far more important than this for our purpose is his pioneering effort to raise the theory on the foundations of the then known literary usage of which Kālidāsa's occupies a conspicuous place. Vāmana cites from a wide range of poets including some who are known to have existed about the late seventh century A.D. and is, therefore, definitely later than Dandin and Bhāmaha whose fundamental conceptions of poetry he criticises. We may take up some of the comments of his relating to Kālidāsa and examine them in some detail as he is the first to have quoted from the poet's works and initiated an inquiry thereon which has continued down to the time of Jagannātha of the seventeenth century A.D.

Vāmana proceeds to examine the view of Dandin who conceived that the 'alaṅkāras' (decorative categories) constitute the beautifying elements of poetry (kāvyasobhākarān dharmān) which was somewhat invalidated by Bhāmaha who had substituted 'vakrokti',²⁴ an indirect mode of expression, necessarily relegating the alaṅkāras to a secondary place as the trimmings of style. Vāmana maintains in opposition to both that stylistic excellences (guna)²⁵ should take the place of mere formal 'ornaments' in the definition of what gives charm to poetry. To make the definition clear he refers to an appropriate analogy which says that as ornaments cannot, in themselves, heighten the attractiveness of a woman devoid of beauty and youth, so in the case of (poetical) language lacking in stylistic quality (guna) the 'alaṅkāras' alone cannot produce any elegance.²⁶ In recognising the importance of stylistic 'qualities'²⁷ Vāmana admits that these go to distinguish particular 'dictions' (rīti), endowed with varying numbers of these 'qualities' and considered by him as the essence (soul) of kāvya.²⁸ Among the three

24.Kvd.II.1.

25.Bhl.I.14 & 36.

26.Kvl.III.1.1.

27.Vamana has also used the term 'alaṅkāra' to denote the charm (saundarya) resulting from the endowment of these 'qualities' (I. 1-2.) and should therefore be not confused with this sense.

28.Kvl.III.1.2.

different styles mentioned by him, Vaidarbhi takes precedence by virtue of possessing all the qualities, in illustration of which a verse²⁹ from the Sakuntalā is cited (II.3.) as against a quotation from the Mahāvīracarita (I.54) typical of the Gaudī style, which is characterised by the quality of 'vigorousness' (ojas) with its use of harsh sounds (atyulbānapada). Here, therefore, Vāmana makes an important distinction between two dictions reflecting the facts of poetry as represented in the works of two of the most distinguished authors of the period, who have themselves been conscious of these respective traits in their style, in the patterning of the imagery and in the evocation of the rasas.

Writing after the most important poets and dramatists, Kālidāsa, Sūdraka, Bhatti, Bhāravi, Māgha and Bhavabhūti, had made their contributions available, and especially, when some of them had laid too much emphasis on the decorative aspect of imagery, Vāmana could not have entirely ignored it in his treatment. His study of the categories is much more systematic, the attempt being to condense the huge catalogue of Dandin to a less elaborate scheme enabling the types and sub-types to be comprehensively formulated. We may compare, for example, the methods of setting forth the simile and its sub-divisions in the respective theorists as it would help us to see the advantage Vāmana has had over Dandin in

following literary usage as far as possible. As could be expected from an analysis of the similes found in the literature, the grammatical and other defects inherent in comparisons are not curtly dismissed, as in the Kāvyādārśa, but examined in the light of their use by Kālidāsa and other recognised authors. Thus he refers to a verse from the Sakuntalā(I.15) as an illustration of 'gender disparity' in simile, excusable on the grounds of its being one of the various modifications of simile.³⁰

In illustrating the quality of 'coalescence' (slesa) Vāmana quotes a verse from the Kumārasambhava(I.1) which has been a stock example with many another theorist, and two verses in exemplification of 'lucidity' (prasāda), one from the Raghuvamśa(III.70), where 'lucidity' and 'floridity' are equally combined and the second from the Vikramorvāsīya(III.10) where the former quality exceeds the latter.³¹

Vāmana has therefore not made by any means an exhaustive inquiry into the works of Kālidāsa but the value of his brief discussion of certain distinctive features of his style is an initial contribution we cannot belittle when placed in the perspective of the antecedent developments of the theory and its subsequent evolution from Ānandavardhana onwards. By devaluating

30. Kvl.IV.2.14.

31. Ibid. III.1.10.

the alāṅkāra concept he paved the way for the rise of the new school of dhvani, whose best exponent is Anandavardhana.

Anandavardhana finds in the style and literary technique of Kālidāsa confirmation of the theory of dhvani erected on the foundations of the rasa concept that appears to have been submerged as an important criterion till his time owing to the preoccupation of the theory with the formal features of kāvya and the effect this may possibly have had on the later classical writers, in particular. But before we proceed to the appraisal of Kālidāsa's poetic and dramatic art as illustrated in the Dhvanyāloka we may devote some space to the discussion of the significance and scope of the term dhvani, with particular reference to its connexion with rasa, keeping in mind what bearing the concept has in Mallinātha's vocabulary in his commentaries on the poet's works.

In the course of tracing the origin and growth of rasa as a literary principle³² we observed how there arose an increasing consciousness of the superiority of sense(artha) to form(stylistic ornaments) in the earlier period of literature. The intermediate stages of this development of the idea from Bharata to Anandavardhana are not recorded in the intervening theoretical speculations perhaps because the rasa theory as formulated by the

32. See Chap. III. pp. 89-93.

former was not considered to be fundamentally applicable to the criticism of poetry. Yet, we can infer the possibility of such problems having been subject to scrutiny in the schools of grammar when we remind ourselves that Sanskrit grammar continued to be the handmaid of poetics from the time of Yāska and, therefore contributed to theoretical speculation of the various by-products of philosophical and logical terminology. It is to these grammatical schools that we owe the concept of dhvani, which had greater significance as a grammatical term, in the beginning, than in its radically changed and adapted sense of 'suggestiveness', in poetical theory, into which it developed later. At the time of Anandavardhana the concept of rasa had also been restored from oblivion and come into contact with the most revolutionary linguistic principle formulated in grammar. Thus the composite literary principle of rasa-dhvani enunciated in the kārikās and worked out into a comprehensive system of criticism by Anandavardhana marks another important stage in the development of the theory—a stage which may rightly be considered its climax owing to the absence of anything so original in its later career. Granted then that dhvani is a grammatical concept, in its origin, is it possible to find the intermediate steps indicating its adaptation to poetical theory? To answer this question we may trace it back to its source in grammar.

According to Anandavardhana dhvani has been a term used by

the grammarians to denote the sound produced when words are uttered.³³ Abhinavagupta's citations from the Vākyapadiya prove that Anandavardhana has referred to Bhartrhari and his school, here, for in the definition of dhvani given by the grammarian it is meant to be the physical content of sound resulting from its utterance. It is possible to entertain the view that the analogy comes from the vibration produced by striking a bell which has a sound function (sabdavyāpāra) as much as speech. In fact Abhinavagupta states that the implied meaning (vyāngyārtha) possessing the nature of a sound imitative and taking the place of the clang of a bell
³⁵ is called 'dhvani'. To clarify the terms of the analogy further— as words when pronounced produce a resonance so the term was extended in its connotation to denote the 'suggestiveness' of a piece of poetry or even of a line or word of it. The name of one of the sub-divisions of dhvani-kāvya, as formulated by Anandavardhana, bears perceptible traces of the adaptation of the concept for literary evaluation from its connexion, we have referred to above, with the sound of a bell. It is called

33. Te (vaiyākaraṇāḥ) ca śrūyamānesu varpesu dhvanir iti

vyavaharanti. Dhvl.I. pp. 55-56.

34. Dhvl.I. commy. pp. 55-56.

35. Ghāptādinirhrādasthānīyo 'nurāpanātmopalaksito vyāngyōpy artho
 dhvanir iti vyavahṛtah. Ibid. commy. I. p. 55.

'anusvānopamavyāṅgya' or the suggestive sense comparable to an echo or vibration.

Among the theorists Anandavardhana may be fittingly called the best adherent of the historical method in his criticism for the way in which he refutes the existing grammatical, philosophical and poetical (mainly, the alaṅkāra) theories gives us some idea of the relation of poetics to the other disciplines and the citations from the works of classical authors and the interesting discussions thereon show the extent of his masterful survey of the varying trends of poetical thought. In his treatise, we have, by far, the best assessment of Kālidāsa's style and technique, in the entire history of Sankrit literary criticism, for with rare and penetrating insight into the workings of the poet's mind he brings out the richness of Kālidāsa's poetical genius and the delicacy of his aesthetic sensitiveness by discussing the salient features of his art with reference to practically all the works.

Anandavardhana is the first theorist to recognise the importance of the Rāmāyana as having set forth the pattern of a poem consisting of what is charming (lalita) as well as proper (ucita)-perhaps from the artistic point of view. He concurs with

36.Dhvl.I.Vr.p.15.These two terms adumbrate the development of 'lālitya' and 'aucitya' as separate literary principles in later stages of the theory.

Kālidāsa in pointing out in exactly the same words as the poet that Vālmīki appears to have been conscious of the importance of meaning (artha) and sentiment(rasa)in writing the epic.This gives Anandavardhana a sound starting point to develop his theory and substantiate its manifold aspects with reference to the usages of the 'great poets'(mahāKavis) who owe so much to the 'first poet' (ādikavi),Vālmīki.Then he pays the highest tribute to the next most important poet,³⁷ Kālidāsa,ranked among those endowed with creative ability'(pratibhā-defined in the commentary as 'apūrvavastunirmāpakṣamā prajñā)-a quality which Dandin,Bhāmaha and Vāmana have also accepted as essential for the making of a 'great poet'.So important does Kālidāsa appear to Anandavardhana that he uses the term 'Kālidāsa's usage' as a synonym of 'good poetical usage'.

Vāmana,as we saw, set forth the superiority of the Vaidarbhi style to the gauḍī,illustrating the distinction from the prevalent usage.Anandavardhana employs this fundamental distinction to reflect the nature of the contrast in sentiment(rasa)involved therein.To his mind sṛngāra is the most delectable of rasas(parah prahlādano rasah) which is associated with 'sweetness'³⁸a judgment which mirrors the essential quality of Kālidāsa's style,as we also

37.Dhvl.I.Vr.p.34.

38.Ibid.II.8.

found in the course of our analysis of the works. Anandavardhana adds further that *sṛṅgāra* in its *vipralambha* aspect and *karuṇā*³⁹ give distinct charm to a poem, which, too, reflects a close study of Kālidāsa's method of evoking rasa. Not only has the poet's style been studied with a view to establishing what particular rasas impart to the diction any of the special 'qualities' enunciated from the time of Bharata, but it is also contrasted with its opposite, associated with the evocation of the rough and coarse sentiments, which by the very nature of their content savour of emotional intensity.⁴⁰

It will be worthwhile to examine some of the general deductions of Anandavardhana where he brings the art and technique of Kālidāsa into focus for proving his contentions, in a manner rarely attempted before him. His main thesis being the attempt to find the criteria of 'good poetry' (*dhvanikāvya*) and consequently establish the conditions that would satisfy it, he lays emphasis on rasa so much that he is forced to conclude that the poet should dedicate himself whole-heartedly to its evocation to give⁴¹ a uniform design to the composition as a whole. In discussing the character of the poet's equipment he comes to the same conclusion

39. Dhvl.II.9.

40. Ibid.II.10.

41. Ibid.III.Vr.p.183.

for in addition to the usages of recognised poets and the propensities of his own genius that guide ~~the~~ writer, according to Anandavardhana, the critical standards set forth by Bharata tends to shape his ideas and they, of course, have set a premium on the evocation of rasa. He illustrates this primary condition of presentation of the narrative with a general reference to Kālidāsa's works, besides several other separate poems and dramas, stating that the poet has successfully circumvented the limitations imposed ~~in~~ him in the choice of historical themes—borrowed from the epics etc.—by dropping the episodes incongruous with the main sentiment to be delineated and, thereby, re-shaping the story so as to fit in with the required sentiment. This is also true of Bhavabhūti's dramatic technique whereby he varies the original of the epic narrative to expand those episodes which savour more of the rasas he is fond of evoking. It is after the observation of this important feature of the manner of composing poetry or drama with the main sentiment in view (profusely exemplified from varying literary strata) that he makes the general statement that the poet should not be faithful to the historical

42. Dhvl. p.II.p.183. In the commy. Abhinavagupta refers to the Rgh. where the poet owes nothing to historical narrative in introducing wedding scenes of Aja and other kings.

pattern of the story⁴³ thus distinguishing the function of the poet from that of the historian and recalling somewhat Aristotle's differentiation of their functions.⁴⁴

Connected with this recognition of the poet's conception of the function of poetry are the two aspects of poetical technique he deduces after his survey of the range of dhvani kāvya, towards the end of his treatise, whereby the inexhaustible resourcefulness(pratibhānanyta) of the poet is combined with increasing freshness of diction(navatva) even in the handling of a very common theme.⁴⁵ In some of the descriptions of the Kumāra-sambhava he finds adequate support for this view for, according to him, there is a variation of purpose in the repetitions, even if the 'suggestive sense' is not what the poet aims at, in view of the explicit meaning varying according to circumstance(avasthā), place(desa) and time(kāla).⁴⁶ In the passages referred to, he observes that the poet first portrays Pārvatī, in all the

43.Na hi kaver itivrttamātranirvartanena kimcit prayojanam.III.p..
183.

44."It is not the function of the poet"says Aristotle to relate what has happened, but what may happen....."

Butcher-Aristotle's Theory of Fine Art.pp.163-4.

45.Dhv.IV.1-2.and Vṛtti thereon.

46. Avasthādesakālādivisēśair api jāyate

Anantyam eva vācyasya suddhasyāpi stabhāvataḥ. IV.7.

perfection of beauty, followed by a sketch of her differently showing how she excites Siva's love for her, and culminating in her final presentation in the newly-wedded state, at the toilet.⁴⁷ Under the same head-repetition demanded by differing circumstances - he analyses another descriptive passage of the same poem, incidentally bringing out the most important trend in Sanskrit imagery for which Kālidāsa, as we saw in the course of our discussion of the imagery, exhibits a strong predilection. His view is that in the sketches of the Himālaya, the Ganges and other inanimate natural phenomena, their endowment with animate elements
lends itself to novelty of treatment (apūrvatva).⁴⁸ The tone of the latter part of the discussion dealing with the two other conditioning factors (desa and kāla) suggests the scrutiny of the data from the poet's work, generally, and the purport of the whole seems to ascribe to his poetry, an incomparable freshness of treatment (navanavatva), characteristic distinctiveness of style (apūrvatva) and diversity of representation of the subject matter (ānanya or nānātva)

In the treatment of the 'qualities' which are traditionally recognised as heightening the tone of the writing or detracting

47. Tathā hy avasthā.....pratibhāsante. Dhvl. IV. p. 302.

48. Ayam aparaś cāvasthā.....prasiddhaś cāyam satkavīnām
mārgaḥ. Ibid. IV. p. 303.

therefrom, Anandavardhana does not tacitly accept the time-honoured categories but adapts their salient features in such a way as to bring them in line with his theory and in relation, particularly, to the taste of the reader or the audience. The faults of style (dosas) are, in his view, twofold—(a) through lack of good taste and (b) through lack of artistic ability, but a deficiency of the first kind is capable of being concealed by sheer artistic competence on the part of an experienced poet. A case in point, in his opinion, is the account of the post-nuptial dalliance between a deity and his spouse, in the Kumārasambhava, which would have appeared improper and crude were it not for the poet's competence in concealing its offensive qualities by his art. To raise such an issue as the propriety of introducing the erotic sentiment into the love affair of a deity and settle it in favour of the poet justifying it on the grounds of artistry appears a little short of revolutionary when we consider the dogmatic approach of other theorists who have been so wedded to the traditional method as to ignore such tendencies in literature.

Continuing in the manner of Vāmana, Anandavardhana is vehement in his criticism of alaṅkāra being advanced as the main

49. *Avyutpattikṛto dosāḥ saktyā samvriyate kaveḥ*

Yas tv aśaktikṛtas tasya sa jhaṭ ity avabhāsate. III.169.

The vṛtti and the commy. explain the significance of the terms *sakti* and *vyutpatti*.

criterion of literary appreciation for it appears to him, at best, only a subsidiary aid (*āṅga*) in the evocation of *rasa* (*āṅgī*).⁵⁰ Yet accordingly he gives it the deserved place in his system explaining that in *dhvani kāvya* decorative categories can only be justifiably used if without much effort the *rasa* emerges. Approving the use of such basic images as the simile and metaphor, intended to subserve *sṛngāra* and suggest a meaning beyond what is explicit, he shows how the bee image in the *Sakuntalā* (I.21) feeds the dominating *rasa-sṛngāra*.⁵¹

At various stages, in the course of outlining the features and defining the concepts of the *dhvani* theory, he clarifies his premises with reference to literary usage. In the third section (*udyota*) of his work, where he analyses the two main divisions of *dhvani* from the angle of 'vyañjaka' (denoter), as agent, he has chosen, to illustrate the 'suggestiveness of meaning' of the kind where the literal sense is not what is intended (*avivaksitavācya-dhvani*), a verse from the *Meghadūta* (I.32) noted for its harmonious fusion of the function of the image and the suggestive function of the words chosen.⁵² Another example from the same work shows the way in which he has drawn upon the functional purpose of the

50. *Dhvl.* II.17.

51. *Ibid.* III.18 and the *vṛtti* thereon.

52. *Ibid.* III. and *vṛtti* p.286-7.

image, as obtaining in standard authors, to form a sort of amalgam of alaṅkāra and dhvani in the theory. Thus in elucidating the 'imperceptible process' of dhvani , in his second main division (vivakṣitānyaparavācya), he points out that the correspondences between the separate parts of the heroine's body and their appropriate counterparts in the flora and fauna are effectively worked out by the image process, in the Yaksa's lament (II.44), that the co-existent vipralambha sṛngāra and Karupa (the dominant sentiments) and the images aid each other.

We may not agree entirely with him in the appropriateness of reading into the separate verses and lines of poetry and drama examples of the various processes of dhvani, which should be applied in the assessment of a literary piece as a whole, but, nevertheless we cannot fail to be impressed with his successful approach to interpret kāvya in terms of sensitiveness for 'meaning' and not for 'form'. He has sifted even the minute shades of meaning of words and sentences, analytically, somewhat in the style of grammarians, to adduce illustrations from the Sakuntalā, and Meghadūta in support of the denotative power of words, declensions and even prefixes, as furthering the effectiveness of the 'suggested

53.Dhvl.II. and vṛtti p.114.

54.Ibid.III.vr.p.151.

55.Ibid. p.192 and commy.p.192.

56.Ibid. pp.193-4.

sense.

His comments on two other accounts in the Kumārasambhava throw added light on the interconnexion between theory and practice. In illustrating the 'imperceptible' process⁵⁷ of dhvani by which he embraces the main mode of evoking rasa as known to

57

Bharata and wherein, according to Anandavardhana, the varying emotions, conveyed by the words themselves,⁵⁸ throw out the rasa in a flash as if it were, he refers to the arrival of Pārvatī during spring, Siva's loss of self-control at the appearance of Kāma and the consequent events ending with Kāma's ~~wielding~~⁵⁹ of the bow descriptions (in the epic poem) in which the flow of the subsidiary emotions (vibhāva, anubhāva and vyabhicāribhava) and their complete merging in the dominant emotion (sthāyibhāva) follow so swiftly upon each other that the several stages in the process are not observable. This process is contrasted with its opposite where the rasa production is manifest (lakṣyakrama) and where even before the

57. Tatra vibhāvānubhāvavyabhicārisamyoगाद rasanisपattiḥ. Nīś. VI. p. 274.

58. Yato यत्रा sāksāc chabdaniveditebhyo vibhāvānubhāvavyabhicāri-
bhyo rasādinām pratitiḥ sa tasya kevalasya mārgaḥ. Dīvīl. II. Vṛ. p.

124. See also commy. p. 125. for Abhinavagupta's gloss.

59. Ibid. Vṛ. p. 124-5. The commy. cites the relevant verses from the poem and explains the various stages in which the bhāvas rise and develop into the rasa.

function of words comes into operation (sabdavyāpāram vinaiva) the innate potentiality of meaning suggests itself.⁶⁰ To elucidate this process he quotes from Kālidāsa, again, and from the same work. We may reproduce the lines as it would help our discussion.

Evaṁ vādini devarṣau pārsve pitur adhomūkhī

Līlākamalapatrāṇi gapayāmāsa pārvatī. Kum.VI.84.

In the above he explains that 'the counting of the lotus petals' symptomatically suggests the implied meaning, purporting to be the accessory mood (vyabhicāribhāva) of shame, in this case, without any aid from the literal significance of the words, and, as Abhinavagupta adds, the process takes place so slowly as to make it clear and perceptible.⁶¹

The verse referred to is cited no less than three more times, its applicability extended to the exemplification of as many processes. As one of the sub-divisions of 'anuśvānopamavyāṅgya'

60. Dhvl.II.13. and Vṛ. p.124.

61. Ibid.II.p.125. commy. from Iha tu..... laksyakramatwam.

Anandavardhana clarifies the distinction between the implied meaning as conveyed here and in the example

Saṃketakālamanasam vi�am jñātvā vidagdhayā

Hasan netrārpitākūtam līlāpadmam nimilitam.

where the meaning intended to be implied, so to say, is expressed (in words) and hence lies outside the domain of dhvani.II.Vṛ.p.

(the implied meaning comparable to an echo or vibration) he
 mentions a species of dhvani, spontaneously arising (svataḥ sambhavī)
 as opposed to another produced by the poet purposively, citing this
 verse as an illustration of the former. In showing the function of
 'suggestiveness' (vyāñjakatva) as distinct from literal expression
 (vācakatva) he refers again to the action described in this verse
 which, while having a sense of its own, sheds light on another
 sense in the manner of a lamp. Finally it is held up to illustrate
 the difference between the lower grade of poetry (gunībhūtavyāṅgya)
 and the higher grade (dhvanikāvya) where, without any such ~~adventitious~~
 adventitious aid like vakrokti, the implied sense emerges.
⁶²
⁶³
⁶⁴

Anandavardhana's analysis of Kālidāsa's poetry is, however, not a fulsome commendation of the literary technique whereof only the features that help to illustrate his theory have been drawn upon and the defective traits ignored. In the previous example discussed we noted that Anandavardhana has discriminated between what is excellent and what commonplace in his conception of poetry. The Kumārasambhava, which has enabled him to substantiate many of the processes associated with what he considers correct

62. Dhvl. II. Vr. p. 130.

63. Ibid. III. Vrp. 239.

64. Ibid. p. 238. The term for dhvani, kāvya exactly opposite to gunībhūta is pradhānībhūta.

poetical usage, also furnishes a sample of (*gunibhūtavyāṅgya*) poetry where there is no evident attempt to seek for an implied meaning. Thus he maintains that in

Patyus śiraścandrakalām anena sprseti śakhyā pariḥasapūrvam

Sa rañjayitvā carapau kṛtāśīr mālyena tām nirvacanam jaghāna.

Kum.VII.19.

the direct expression of the implied meaning by means of the phrase 'nirvacanam jaghāna' renders the dhvani secondary (*gunibhava*⁶⁵ depending as it is on something else.

He devotes more space to the discussion of the question of the unity of the rasas examining such problems as the possibility of the incoherence of pattern that may result from the mixture of discordant rasas, as for instance, when the emotions proper for the evocation of śānta rasa are introduced and the sentiment of love is evoked subsequently. The discussion that follows on the topic of 'rasa blending' purports to be mainly an assessment of the role of śringāra, the main rasa, that has been delineated in Sanskrit literature, in the light of the background of historical and religious narrative, which tends to evoke śānta and which have

65.Dhvl.III.p.267.

In the commy. Abhinavagupta explains that the feelings of bashfulness, jealousy, excitement etc. though suggested by the verse are nevertheless subordinated to the meaning conveyed by 'nirvacana' rendering the sentiment of love not principal but secondary.

supplied the ~~the~~ poets and dramatists with the themes. That the manner in which Kālidāsa has sought to evoke rasa against the historical and religious background of the sources of his works has in all possibility been uppermost in Anandavardhana's mind cannot be ruled out when we consider one of the many arguments he adduces for the interruption of the process of rasa evocation. He states that the repeated evocation of the same rasa which has already reached maturity detracts from its effectiveness and charm,⁶⁶ and if we accept the gloss of the commentator, this remark applies with particular emphasis to the poet's delineation of karuna which in spite of its being fully brought out in previous episodes comes in for a fresh evocation in situations savouring of sadness associated with passionate love.⁶⁷ These and other problematical aspects of literary technique have confronted the theorist with the difficulty of justifying them in strict accord with theoretical requirements and the solution he has been able to offer is, at best, to compromise his point of view in terms of such usage.

Before we proceed to the next important epoch in the history of the theory we must pause and take stock of Kālidāsa's position as he emerges from the analysis of his style and technique in

66.Dhvl.III.19 and Vr.p.202.

67.Ibid.III.commy.p.203.

Anandavardhana's treatise. Ably aided by his competent interpreter, Abhinavagupta, who has many a time focussed more light on the statements of the text, both, by elucidation of the important points and by exemplification of them from the relevant sources, Anandavardhana has certainly made a fresh approach to the study of literary criticism abandoning many of the outmoded ideas and introducing new criteria of a more thoughtful character, equal to the task of evaluating the works of the most creative period of classical literature that preceded him by a few centuries. Kālidāsa as the foregoing estimate of some of the features of his art in the Dhvanyāloka shows, forms an important link in connecting kāvya with poetics which appears to have been divorced from each other before his times. In other words it was left to Anandavardhana to test Kālidāsa, who, as we saw earlier was influenced by the conception of rasa, in the light of a theory deriving from the fundamental teachings of Bharata and modified by the impact of grammatical terminology.

After this brilliant exposition of the salient features of poetry and drama the discipline(poetics) rarely offers anything so original and so searching in its interpretation of the principles of kāvya. The period up to the 17th.C.A.D, is nevertheless marked by increasing theoretical speculation which exhibits two main tendencies. Immediately after the formulation of the doctrine of dhvani, polemical schools strove to refute the

validity of the new criteria even substituting other concepts that tended to nullify the primary aesthetic function of poetry, which had been vividly brought to focus by Anandavardhana. After this outburst from the anti-dhvani schools the discipline settled down to consolidate itself and assimilate all the main concepts which had emerged in the course of centuries of theorising activity into an eclectic system combining gupa, alaṅkāra and dhvani. But these polemical and synthetic attempts were marred now and then by the appearance of a few who put the clock back in reviewing the old alaṅkāra concept. During this chequered career of the discipline Kālidāsa appears to have maintained his reputation, being cited as an authority for the varying points of view the theorists have advanced. Of the writers who have discussed his usages in this late period we shall take up the two, who are considered to have done much by way of recapitulating the main concepts, the first being Mammata, who, in the Kāvyaprakāśa, reviewed the dhvani theory in reply to the refutations of those who criticised its basic tenet and Viśvanātha, who, as late as the 16th c.A.D., redefined kāvya in terms of rasa and yet retained the framework of the image categories in the most lucid exposition of the subject after Anandavardhana, in the Sāhityadarpana.

In addition to being a resumé of the dhvani theory Mammata's treatment is also an attempt to compromise with the age-old criterion of alaṅkāra in the very definition of kāvya. He has in

fact taken away the emphasis on rasa, Anandavardhana placed, in attempting to embrace all the aspects of poetry in as elastic a definition as he could produce.

68

Tad adosāu śabdārthau saguṇāv analāṅkṛti punah kvāpi...Kvp.I.4.

He follows, in the main, the style of combining aphorism, verse, and easy prose, in the same way as Anandavardhana, repeating, at times, tritely, the formulae for defining processes and even the actual quotations from authors, occurring in the Dhvanyāloka.

Lacking in any degree of novelty of treatment in this respect he separated the functions of rasa and of alāṅkāra so much that

69

he cites from Kālidāsa in Chapter VII. to illustrate some of the rasas while elsewhere (Chap.X) he exhaustively classifies and defines the tropes with suitable examples from Kālidāsa. There is hardly anything significant that he points out from the poetry as would constitute an advance from Anandavardhana's

interpretation. Some of the trivial points in poetical usage considered unjustifiable from the standpoint of grammatical norms seem to have attracted his attention but when he takes up more

question of the non-existence of Rati's lament being deserved

68. The (explanatory) vṛtti adds that the use of a 'kvāpi' in the definition is for the purpose of admitting the necessity of 'alāṅkāra' in all instances, the absence of it sometimes not detracting from the completeness of kāvya.

69. Kvp.IV.v.37 & 42.

important questions as the one referring to the appropriateness of Rati's lament being deepened in its content by repetition he does not proceed further from the standpoint adopted by
⁷⁰
 Anandavardhana and merely calls it a defect of rasa. Unlike the latter who maintains that the ascription of passionate love to gods does not constitute a poetical defect if the poet brings his artistry and technique to bear in presenting the description, elegantly, Mammata squeamishly rejects from his reckoning such accounts as the erotic scenes in the Kumārasambhava on grounds of
⁷¹
 breach of religious convention.

The **Sāhityadarpana** stands out as the most methodical exposition of the theory obtaining in the synthetic period we have referred to earlier. It sets out to weigh the various definitions of poetry from the earliest times to his day recalling incidentally, the appeal poetry has in satisfying the conventional ends of life more easily than religious lore, -an idea mooted by
⁷²
 Bhavabhūti, earlier. After a very exhaustive and well reasoned out analysis of Mammata's definition, which he refutes, he arrives at

70. Kvp. VII. Vr. p. 176.

71. Ibid. p. 178.

72. Sdp. I. 1-2. pp. 1-2

73. See d. Chap. IV. p. 182.

his own conception of kāvya-

vākyam rasātmakam kāvyaṁ. I.2-3.p.5.

following it up with the detailed outlining of its constituent features. Yet he too is overwhelmingly influenced by the desire to expatiate on the categories which are, however, subject to the most systematic classification ever recorded in the history of the theory. His is a much more historical treatment than Dandin's by virtue of the fact that the minute distinctions of meaning and form between the types and sub-types are established on the more secure foundations of the widest possible range of kāvya usage, handled by any theorist, and not on the possibilities of mere variation of the structural pattern of the sentence or verse. We may be permitted to observe that usages such as Kalidasa's—which he alludes to in the work—in the patterning of images may have helped him in differentiating the shades of meaning and the modifications of form in the immense network of imagery he has presented.

The relation between Kālidāsa and his literary art on the one hand and the theorists and their theories on the other which we have pursued in this chapter, taking into account the outstanding contributions of the schools, enables us, therefore, to gauge both, the nature of the influence the theory has had on the creative activity of the poet-dramatist, and also the influence of his dramatic and poetic technique on the later clarification

and formulation of various aspects of the theory. In summing up the evidence we have gathered in the preceding sections of this chapter we must begin by asserting that it is Kālidāsa's dramatic art, more than his poetry, that links theory with practice for it is in the dramas that he acknowledges the rasa theory of Bharata in practically all its salient features. The number of rasas as enunciated by Bharata and the way in which the antecedent emotional stages (bhāvas, vibhāvas and anubhāvas) contribute to the evolution of the main sentiment (rasa) are fully known to him and the latter process is illustrated quite clearly with reference to mime, dance drama and operatic dance that are effectively linked with the main story of the drama proper and are, in all probability the intermediate stages in which the theory operated. It is also the terminology of Bharata that is used in the explanation of the dancing postures and musical accompaniments connected with these performances. These data elucidate the manner in which the original material-songs and dances etc. - of drama gave the necessary stimulus to Bharata to formulate the theory of rasa and consequently apply it in a wider context, the drama, whose connexion with the basic material Kālidāsa, consciously or unconsciously, illustrates.

Knowing, as we now do, that Kālidāsa is fully conversant with the primary function of drama, namely, its capacity to stimulate the reader or audience and evoke the main sentiment to the

exclusion of others we may recapitulate the technical devices he adopts in the narrative for its successful evocation. Bharata has been his guide here too, but an important improvement on the theory emerges in the poetical technique, primarily. Kālidāsa has accepted the superiority of the sentiment of love—also recognised as such by Anandavardhana—as the pivot of the narrative in all his works, and proceeded to exemplify its operation in the two aspects mentioned by Bharata in all the dramas and in the later lyrics in a consistent pattern. But while borrowing this process from the theory he has also revitalised it by introducing an innovation understandable in the light of his poetical technique of vivifying nature in imagery. Thus not only are the heroes and heroines of Kālidāsa subject to the emotional changes, but the animal world and even the inanimate, sometimes most conspicuously, are seen to be sharing in all the fluctuations of human fortune. The tendency to animate nature originates in lyrical poetry and it is perhaps the strong lyrical flavour of his dramas that has tempted him to extend this to drama as well. In the progression of the narrative to its climax this technical device brings a distinct dramatic effect in lyrical and epic poetry, but although the same could be said of the drama it tends to make him a lyrical dramatist, in this sphere, unlike Bhavabhūti, who devotes himself entirely to the dramatisation of human emotional conflicts irrespective of the feelings and movements of nature as a background. Kālidāsa's method

therefore, is unique in that no dramatist after him was equal to the task of blending the lyrical narrative with dramatic action so as to give to the drama a soft and sweet tone of his dramas.

The evidence from the theory, in the light of the accepted chronology of the schools we have mentioned, has shown us that the criterion of dhvani in literary criticism was not known to Kālidāsa. If, therefore, the compositions of Kālidāsa seem to testify only to his knowledge of the antecedent rasa theory and if, also, the very pattern of his poems and dramas give striking confirmation of its validity, no less can we see in his use of imagery with a variety of functions (besides its purely decorative usage) the elegance of his style (compared with those that preceded and followed him) and, above all, in the choice of language, the data for the new principles of literary evaluation put forward after his time. To this period belongs the concept of dhvani which arose from the terminology of grammar and was later appropriated by poetical theory. In outlining the essential features of good poetry or drama, dhvani kāvya in Anandavardhana's vocabulary—Anandavardhana illustrates how imagery and the exploitation of the emotive significance of words can be subordinated to the production of sentiment and the quotations from his treatise bearing on Kālidāsa's style and imagery, in this respect, have, therefore, occupied us for the greater part of this chapter. Anandavardhana's views cannot be dismissed lightly, specially, because his is the

most lucid exposition of the soundest of criteria known to the theory, which owes a great deal to the technical, stylistic and linguistic improvements Kālidāsa has been able to introduce to Sanskrit poetry and drama.

The overwhelming importance attached to Kālidāsa's usages by Anandavardhana for exemplifying dhvani kāvya has no doubt led to later commentators of his works reading much more 'suggestiveness of meaning' than even the theorist would have wished to concede. Many an interpretation of this nature comes from Mallinātha, Kālidāsa's faithful commentator, who in spite of the remarkable insight he has into the passionate tone of the poet's imagery often gives exaggerated renderings of the original content of the poetry, thus taking the concept far beyond the confines fixed for it by its exponent.

Up to the time of Anandavardhana the literary art of competent poets and dramatists like Kālidāsa and Bhavabhūti had as much to give to the theory as they received from its important principles like rasa and dhvani. The absence of a poet or dramatist of their calibre reflects itself in the impoverishment of the theory thereafter. The subsequent period is marked by no contribution of note in the field of kāvya, and this fact is doubtless reflected in the absence of anything very searching in theoretical speculation, too, while the resurgence of alāṅkāra schools in the final stages of its history is perhaps the result

of the emphasis the poets of the latter part of the creative epoch in Sanskrit literature placed on form more than on the content and its significance.

Keeping in mind the varying importance the several works of Kālidāsa has had in the theory and comparing this with their relative merits as emerging from our analysis of the imagery and the rasas, in the previous chapters, we may use this evidence for a chronological assessment of the works. The frequent references to the Kumārasambhava, in practically all the theoretical manuals and, particularly, in the Dhvanyāloka establishes it convincingly as a product of his maturity executed with excellent artistry. The Meghadūta can also be assigned to the same period of the poet's activity from the way theorists have drawn many an example from it for their illustrations although the internal evidence as a result of our analysis goes to prove that it is a more mature and finished piece of writing than the former. Among the dramas the Vikramorvasīya which has been cited less often appears to be the latest of his dramas, the developed style and technique of which separates it from the rest of the dramas and draws it nearer to the works of the mature period. But together with the other dramas it belongs to one continuous period of composition owing to their uniformity of pattern where he also gives cogent proof of remarkable improvement on his youthful style. The absence of any reference whatsoever to the Ritusamhāra could perhaps be negatively

inferred as pointing to its not being a work of Kālidāsa were it not for the possibility of tracing a smooth and gradual development and refinement of imagery and poetical style from the first lyric, *Ritusamhāra*, to the second? *Meghadūta*. Incoherent in its structure, the *Raghuvamśa* possibly falls midway between the earlier lyric and the dramas, representing the transitional stage in the attainment of stylistic maturity and hardly referred to in any of the manuals.

Consequent to this survey of Kālidāsa's works and specially in the light of the chronological limits we have been able to fix from his relation to the theorists we may examine afresh the problem of his date. Vamana, who has been assigned to the early part of the ninth century A.D. is the first critic to quote from Kālidāsa, whereas Bharata, the first exponent of the rasa theory, does not refer to him. Although it has been difficult to determine Bharata's date with any degree of precision it would be unhistorical to place him in the hoary past, at least, not so far back as would interrupt the apparent contiguity and continuity of theoretical thought from him to Anandavardhana. Besides, the style and language of his treatise indicates that it belongs to the early centuries of the Christian era. Between these two limits, the terminus a quo in Bharata's time and the terminus ad quem in Vāmana's, Kālidāsa is separated by as many centuries from the former as would have required his poetry and drama to attain the

fame and dignity of furnishing models for the latter. At the time of Anandavardhana, that is roughly the latter part of the 9th.c. A.D., Kālidāsa had become so conspicuous a figure in the literary horizon that it became necessary for him to go into the poet's art and technique to show samples of good poetry. The relative chronology between the writings and the theory, therefore, confirms the hitherto accepted date for Kalidasa, who is placed, accordingly in the middle part of the Gupta period.
