

HARI DUTT SHARMA

INTER-RELATION BETWEEN SENTIMENT, EMBELLISHMENT
AND METRICAL ARRANGEMENT IN SANSKRIT POETRY

Sanskrit poetry is a fine combination of different poetic elements. Since its very beginning Sanskrit poetry developed in the background of certain basic human emotions and sentiments, which gave birth to the Rasa theory in Sanskrit poetics. The Rasa theory was a peculiar achievement of Sanskrit poetics and, in fact, the sumum bonum of it. The body of Sanskrit poetry in the form of word and meaning was decorated with ornaments called *Alaṅkāras*, and this young maiden looked more and more charming with these embellishments. This poetry stood on the feet of melodious metres and a variety of metres lent various forms and features to it. All these elements which have been flowing in their separate streams, definitely have some inter-relation. Sometimes one element is complementary to another, at other times two elements give feedback to each other. An embellishment may give nourishment to certain sentiment, or a particular metrical composition may give rise to a peculiar sentiment.

As regards the view of Sanskrit poetics on this matter, it is pertinent to see that *alaṅkāras* and *rasas* are considered in terms of embellisher and embellished respectively. Embellishment is promoter of sentiment. Sentiments and emotions give rise to imagination, and imagination gives way to figurative expression, The renowned poetician Anandavardhana expresses his opinion very clearly on this point. He says: “The figures (other than assonance) come spontaneously swarming at the beck and call of a poet concentrated upon sentiment

and gifted with a rich imagination and will compete with one another for their first preference at his hands, though outwardly they might appear to involve great labour on his part”:

“*Alaṅkārantarāni hi nirūpyamāna-durghaṭanāny api rasa-samāhita-cetasah pratibhāna-vataḥ kaver ahampūrvikayā parāpatanti*”¹

The emotional themes are made full of figures by a single effort of the great poet. Figures, like ornaments of thought and expression, are able to beautify poetry, only when they are capable of injecting life and strength into the emotions. Here again we are close to the idea of Ānandavardhana, who states: “It is only the employment of figures, one and all, in view of the main purport of sentiment, emotion etc., that really justifies their being regarded as sources of charm”:

“*Rasa-bhāvādi-tātparyam-āśritya viniveśanam |
alaṅkrīnāṃ sarvāsām alaṅkāratva-sādhanam ||*”²

If we cite an example for this notion, we can see the context of *Sundarakāṇḍa* in *Vālmīki-Rāmāyaṇa*, where Hanumān, the monkey-hero, looks at Sītā, after her long separation from Rāma, the poet puts forth a series of twenty nine similes for Sītā, a lady forcibly separated from her husband. Actually every simile here intensely expresses the pitiable and pathetic condition of Sītā. So Upamā here becomes the promoting factor for the sentiment of ‘*viraha*’ or the love-in-separation. Thus even being separate elements *rasas* and *alaṅkāras* are inter-related in this way, and embedded in a certain metrical framework they create a poetic effect in the minds of the relishers.

The inter-relation of *alaṅkāra* and *rasa* is very clearly seen in the verbal figure called *Anuprāsa* or alliteration. The word ‘*anuprāsa*’ is a combination of three words ‘*anu*’, ‘*pra*’ and ‘*āsa*’, which means to put the required and suitable letters according to the sentiment embedded in a poem. Explaining its etymological meaning *ācārya* Mammaṭa says:

1. *Dhvanyāloka*, 2/16 *vṛtti*.

2. *Dhvanyāloka*, 2/5 *vṛtti*.

“*Rasādyanugato rasa-viśayo vyāparaḥ*”. Anuprāsa is (so called because of) the excellent arrangement – *prakṛṣṭa nyāsa* – which is *anu* (*anugata*) i.e. favourable to the sentiment and others”³.

It means that repetition of the same letters in a particular piece of poetry creates a rhythmic sound in the ears. Normally this repetition is a systematic arrangement of the same letters in accordance with the prevailing sentiment. Again explaining the word ‘*vṛtti*’ in one of the types of *Anuprāsa* - *vṛtṭyanuprāsa* - Mammaṭa says:

“*Vṛttir niyata-varṇa-gato rasa-viśayo vyāpāraḥ*”. *Vṛtti* (style) means the function of the particular letters which helps the suggestion of the sentiment⁴.

Vṛttis are divided into three kinds – *Upanāgarikā*, *Paruṣā* and *Komalā* – suggestive of sweetness, floridity and moderation respectively. They are applied in the sentiments accordingly, viz. *Upanāgarikā* in tender sentiments like *Śṛṅgāra* and *Karuṇa*, *Paruṣa* in the sentiments like *Vīra* and *Raudra*, and *Komalā* in the sentiments like *Hādyā* and *Adbhuta*. This arrangement is definitely bound to arouse the desired type of emotion. If not so, it will mar the enjoyment of the prevalent sentiment, for example, the use of hard consonants in the sentiment of love and use of soft consonants in the sentiment of anger would dampen the emotional fervour. The alliteration of tender letters in a tender emotion is definitely liable to arouse the relish of the erotic sentiment in the following lyrical poem of Jayadeva:

“*Lalita-lavaṅga-latā-pariśilana-komala-malaya-samīre |*
madhukara-nikara-karambita-kokila-kūjita-kuñja-kuñire ||
viharati Hari-riha sarasa-vasante |
nṛtyati yuvati-janena samaṃ sakhi virahi-janasya durante ||”⁵.

On the other hand, the combination of hard letters and harsh sounds helps a lot in creating the situation of *Vīra rasa* or the Heroic

3. *Kāvya prakāśa*, 9/79 *vṛtti*.

4. *Kāvya prakāśa*, 9/80 *vṛtti*.

5. *Gītagovinda*, *sarga*-1, song-3.

sentiment, as in the following poem of Bhaṭṭanārāyaṇa:

“*Manthāyast āṛṇavāmbhaḥ pluta-kuhara-calan-mandara-dhvāna-dhīraḥ
koṅāghāteṣu garjat-pralaya-ghana-ghaṭā’nyonya-saṅghaṭṭa-caṇḍaḥ |
Kṛṣṇā-krodh āgradūtaḥ kurukula-nidhanotpāta-nirghāta-vātaḥ
kenāsmat siṃha-nāda-pratirasita-sakho dundubhis tādīto’yam ||*”⁶.

The arrangement of words, the language itself, speaks and conveys the sense and context in the poem.

In this way a fine combination of sentiment and embellishment is found in many such pieces of Sanskrit poetry. We can observe that *Antyānuprāsa*, a special type of alliteration on the last syllable of the line, though not much prevalent in Sanskrit poetry, somehow developed in some portions of earlier poetry. This type of poetry is a charming illustration of two elements - *rasa* and *alaṅkāra* or *alaṅkāra* and *chandas*, interwoven in one. It is remarkable that such type of poetry showing *antyānuprāsa* was first found in *Vālmiki-Rāmāyaṇa*. We can see the following verses:

“*Tataḥ sa madhyaṅgatam aṁśumantam,
jyotsnā-vitānaṃ mahad-udvamantam |
dadarśa dhīmān divi bhānumantam
goṣṭhe vṛṣaṃ mattam iva bhramantam ||*”⁷
“*Haṁso yathā rājata-pañjarasthaḥ
siṃho yathā mandara-kandarasthaḥ |
vīro yathā garvita-kuñjarasthaś-
candro’pi babhrāja tathāambarasthaḥ ||*”⁸.

This type of alliteration in the end of every stanza interwoven with a metre creates a peculiar charm in the poem. A remarkable development in Sanskrit poetry can be noticed, where this *antyānuprāsa* was more and more adopted in devotional songs. A good number of *Bhakti* songs have been composed in this structure. We see a charming combination of all these elements - *rasa*, *alaṅkāra* and *chandas* –

6. *Veṅṣaṁhāra*, 1/22.

7. *Vālmiki-Rāmāyaṇa*, *Sundarakāṇḍa* 5/1.

8. *Vālmiki-Rāmāyaṇa*, *Sundarakāṇḍa* 5/4.

in the lyrics of *Gītagovinda* of Jayadeva, where it stands par excellence. In these lyrics the tender emotion of love, the use of a series of alliterations and sweet melody of metrical rhythms and tunes create a triple joyous effect. For example:

“*Candana-carcita-nīla-kalevara-pīta-vasana-vanamāli |
keli-calan-maṇi-kuṇḍala-maṇḍita-gaṇḍa-yuga-smitaśālī ||
Harir iha mugdha-vadhū-nikare |
vilāsini valasati kelipare ||*”⁹.

This musical presentation of lyrical poetry is the finest intermingling of sentiment, embellishment and metrical arrangement, where each and every element is supporting one another. The melodious rhythm, tender emotion and alliteration all over the poem prove an inherent inter-relation among them, through which the charm of the poem rises to the highest pitch.

It is interesting to note that the devotional poetry in Sanskrit specially became more and more possessed with peculiar kinds of lyrical metres, where this alliteration in the end had much wider usage. A number of examples may be given where all these three elements work together. One of them is from *Srī-Kṛṣṇāṣṭakam* by Śaṅkarācārya:

“*Bhaje vrajaika-maṇḍanam* *samasta-pāpa-khaṇḍanam*
svabhakta-citta-rañjanam *sadaiva nanda-nandanam |*
supiccha-guccha-mastakam *sunāda-veṇu-hastakam*
anaṅga-raṅga-sāgaram *namāmi Kṛṣṇa-nāgarām ||*”¹⁰.

It is interesting to note that the sentiment of devotion to God got more appropriate place with the metres regulated by the numbers of prosodial instants, decorated with alliteration in the end, so that the devotee may express his devotion more intensely before the deity by singing bhakti-songs. The famous *Bhaja Govindam* song by Śrī-Śaṅkarācārya is the best illustration of this type:

9. *Gītagovinda*, sarga-1, song-4.

10. *Stotratnāvalī*, ‘*Srī-Kṛṣṇāṣṭakam*’, verse - 1.

<p>“<i>Bhaja Govindaṃ bhaja Govindaṃ samprāpte sannihite maraṇe punar api jananaṃ punar api maraṇaṃ iha saṃsāre khalu dustāre</i></p>	<p><i>Govindaṃ bhaja mūḍha-mate nahi nahi rakṣati dukṛṅṅ karaṇe punar api janani-jathare śayanam kr̥pyā pāre pāhi Murāre ”¹¹.</i></p>
---	---

One more such illustration can be seen in the following song full of emotion:

<p>“<i>Ehi Murāre kuñja-vihāre he mādhava madhu-mathana vareṇya rāsa-nikuñje guñjati niyataṃ tvāmiha yāce darśana-dānaṃ</i></p>	<p><i>ehi praṇata-jana-bandho Keśava karuṇa-sindho bhramara-śataṃ kila kānta he Madhusūdana śānta ”¹².</i></p>
---	--

We find the same element of harmony in the famous poem *Madhurāṣṭakam* of Vallabhācārya. Many more examples may be given from other ‘stotrakāvya’, where the sweet union of *rasa*, *alaṅkāra* and *chandas* establish a harmonious inter-relation.

The inter-relation of sentiment, embellishment and metre may be observed in modern Sanskrit poetry also. Many new innovations are going on in this field in modern Sanskrit lyrics. We find a revolutionary change on account of the switching from old traditional metres to new ones by modern poets. New metres also have been evolved, based on the tones of folk-songs of different regions. Normally these metres applied in modern Sanskrit lyrical poetry are based on *morae*, having alliteration in the end, and developed according to the current emotion. Some new types of symbols, motifs and images have emerged in the form of embellishments in this poetry. Language and style have attained new shapes with new emotional environment. In the sentiments of modern age related with humanism, patriotism and socio-political behaviour, the Sanskrit poet has maintained the relationship of these three elements in a natural way.

A beautiful example of the inter-relation of embellishment and metrical arrangement can be seen in certain poems describing the beauty of nature, where *Yamaka alaṅkāra* and *Drutavilambita* metre are combined. This especially charming poetry was first observed in

11. *Stotraratnāvalī*, ‘*Carpatapañjarikā-stotra*’, verse - 1 & 8.

12. *Stotraratnāvalī*, ‘*Gopikāviraḥa-gītam*’, verse - 1.

Kālidāsa, the celebrated Sanskrit poet, when he describes the advent of spring season. This combination of *alaṅkāra* and *chandas* is founded on the basis of *rasa*. The description of the spring season is in the background of tender emotion of love. We can enjoy the emotional and rhythmic beauty in these examples of Kālidāsian poetry:

“Kusuma-*janma tato nava-pallavās-
tadanu ṣaṭpada- kokila-kūjitam |
iti yathākramam āvirabhūn madhur
drumavaṭim avatīrya vanasthalīm ||
Amadayan madhu-gandha-sanathayā
kisalayādhara-saṅgatayā manaḥ |
kusuma-sambhṛtayā navamallikā
smitarucā tarucāru-vilāsini ||*”¹³.

We see that the rhythm in Drutavilambita metre is fast at first and then it slows down. This pattern of quick and slow is repeated. This peculiar musical wave of the metre reaches its peak of ecstasy, when one sings upto the fourth foot of the verse, which culminates in a charming Yamaka i.e. repetition of the same set of syllables or words. The fast and slow swinging of the words in this metre reaches the height of rhythmic beauty, and the repetition pleases the sense of hearing. This charm of melody mixed with the charm of nature creates a double joyous effect. This type of co-existence of Yamaka and Drutavilambita became very popular among Sanskrit poets and many followed suit. After Kālidāsa we see the same experiment done by the later poet Māgha, an experimentalist of a great variety of metres and figures, who also tends to describe the spring season with the same combination in the following way:

“Nava-palāśa-palāśa-vanaṃ puraḥ
sphuṭa-parāga-parāgaṭa-paṅkajam |
mṛdula-tānta-latāntam alokayat
sasurabhiṃ surabhiṃ sumanobharaiḥ ||
Madhurayā madhu-bodhita-mādhavi-
madhu-samṛddhi-samedhita-medhayā |

13. Raghuvamṣa-Mahākāvya, 9/ 26 & 42.

*madhukarāṅganayā muhur unmada-
dhvanibhṛtā nibhṛtākṣaram ujjage ||*"¹⁴.

We see that the practice of Yamaka, which was evolved by Kālidāsa normally in fourth 'pāda' only, was sometimes used by Māgha in all the *pādas* of the verse, and it was enjoyed with increased interest by the lovers of poetry. The combination of these twin elements did not stop here. We find it in *Bhaṭṭikāvya* of Bhaṭṭi and *Haraviṣayakāvya* of Ratnākara and so on. One modern poet Rāmāvatāra Sharma also used this combination while composing charming poems on the spring season. Thus description of spring became intermingled with Yamaka *alaṅkāra* and Drutavilambita metre. This type of peculiar combination has been a special feature of Sanskrit poetry.

Like the former combination, Yamaka *alaṅkāra* attached with the Toṭaka metre also creates a pleasing tone and gives pleasure to the sense of hearing and then to the heart, as we see in the verses of Bhaṭṭi:

*"Sarasāṃ sarasāṃ parimucya tanuṃ patatāṃ patatāṃ kakubho bahuśaḥ |
sakalaiḥ sakalaiḥ paritaḥ karuṇai- ruditai ruditairiva khaṃ nicitaiḥ ||
Na gajā nagajā dayitā dayitā viḡataṃ viḡataṃ lalitaṃ lalitaṃ |
pramadā pra-madāmahatā mahatā ma-raṇaṃ maraṇaṃ samayāt
samayāt ||"*¹⁵.

Here we can see that the words composed of three syllables in 'sagaṇa' (2 *laghus* and 1 *guru*) fit well in *Yamaka alaṅkāra* and so create a tonal pleasure.

It is an established fact that rhetoricians in Sanskrit, who initially propounded the theory of metres, definitely had the idea that certain metres were capable of arousing particular sentiments. Bharata and Kṣemendra have discussed them in detail in their works *Nāṭyaśāstra* and *Suvṛttatīlaka* respectively. All types of metres were used with all types of emotions and situations. There is, indeed, no compulsion on

14. *Sisūpālavadha-Mahākāvya*, 6/2 & 20.

15. *Bhaṭṭikāvya*, 10/4 & 9.

any part that particular sentiment should be expressed in a particular metre only. Still there are certain trends evolved by poets. The powerful effect which certain metres possessed in expressing a particular sentiment, was so intense that these metres became symbols of arousing certain sentiments. *Aryā*, a ‘Matrika’ metre was chosen by Sanskrit poets for depicting sweet and tender emotion of love of the simple rural folk. So *Aryā* became the metre of folk-feelings and symbol of folk-culture. *Viyoginī* became the metre of an outburst of sorrow and cry at the ultimate separation from the beloved ones. *Mandākrāntā* is a majestic metre abounding in heavy syllables, commonly used in Sanskrit literature. But after the poet Kālidāsa composed his fascinating poem *Meghadūta* or the Cloud Messenger in *Mandākrāntā* metre – describing deep emotions of love-in-separation in charming swinging tones – *Mandākrāntā* became stereotyped for the use of expressing the sentiment of ‘*viraha*’ or separation of lovers. One example from *Meghadūta* will suffice here:

“Tāṃ jānīṭhaḥ parimita-kathāṃ jīvitam me dviṭiyam
dūrībhūte mayi sahare cakravākīm ivaikām |
gāḍhotkaṅṭhām guruṣu divaseṣeṣu gacchatsu bālām
jātām manye śīśira-mathitām padminīm vānya-rūpām ||”¹⁶.

One remarkable point here is that two similes are imagined by the poet to depict the lady pining away in separation: first, she being ‘like a solitary female Cakravāka, when isolated from her mate’ and the second, ‘like a lotus plant struck down by winter i.e. its cold’. The deep mental agony of the lady in separation is expressed here more intensely by applying these similes. So we can easily conclude that figures are used more or less for enhancing the poetic charm, and that poetic charm comes from experiencing the current emotions and sentiments with more depth and intensity, and so the semantic embellishment also relates itself to the sentiment.

The aesthetic appeal of Kālidāsa’s treatment of ‘*viraha-kāvya*’ was so deep-rooted and effective that many other poets following the path of Kālidāsa wrote ‘messenger poems’ or ‘message poems’ (*dūta*

16. *Meghadūta*, *uttaramegha*, verse-23.

*kāvya*s or *sandeśa kāvya*s) adopting only Mandākrāntā metre. A good number of poems of love messages were composed on these lines, and Mandākrāntā became the typical metre to express the sentiment of love-in-separation. Definitely there is a sort of appeal of ‘*viraha*’ in this metre, when it is presented through a poetic composition full of sweet melody, touching the hearts of the lovers of poetry.

The sentiment of love-in-separation found very suitable treatment in Mālinī metre in the famous stanzas in *Śrīmad-Bhāgavata*, where the cowherds of ‘*Vraja*’ cut sarcastic remarks on Uddhava, the messenger of Kṛṣṇa. The whole of the poem is addressed to the black bee. That is why the series of such poems were known by the name ‘*Bhramara-gītā*’ in literature. So it is a good example of the figure *Aprastuta-prasamsā*, which gratifies the inherent sentiment. The following stanza is a mirror for having a vision of the mixture of these beautifying factors of poetry:

“*Madhupa kitava-bandho! mā spr̥ṣāṅghriṃ sapatnyāḥ*
kuca-vilulita-mālā-kuṅkuma-saṃśrubhir naḥ |
vahatu Madhupatis tan māninīnāṃ prasādam
yadu-sadasi vidambyaṃ yasya dūtas tvamīdṛk ||”¹⁷.

One more Sanskrit metre named Sikhariṇī got by and large intermingled with the Pathetic sentiment and the emotion of Devotion. In the presentation of Sikhariṇī there is an element of serenity, pathos, tenderness and sentimentalism in such a way that the whole metrical system binds one's heart with a rope of emotion. Most of the benedictions to the gods and deities and several devotional prayers have been composed in Sikhariṇī metre. We can see one example of this combination in a stanza of a ‘*stotra*’ ascribed to Saṅkarācārya for begging pardon of the Goddess for the sins committed, in the following way:

“*Na mantram no yantram tadapi ca na jāne stutim aho*
na cāhvānaṃ dhyānaṃ tadapi ca na jāne stuti-kathāḥ |
na jāne mudrāste tadapi ca na jāne vilapanam

17. *Śrīmad-Bhāgavata*, 10/47/12.

*paraṃ jāne mātāsvadanu-saraṇaṃ kleśa-haraṇam ||
vidher ajñānena draviṇa-virahēṇālasatayā
vidheyāśakyatvāt tava caraṇayor yā cyutir abhūt |
tadetat kṣantavyaṃ janani sakaloddhāriṇi Sive
kuputro jāyeta kvacidapi kumātā na bhavati |”*¹⁸.

We observe here that begging pardon and complete self-surrender before the deity, who is worshipped, is conveyed through this metre. Saṅkarācārya has composed his standard devotional work named ‘Saundaryalaharī’ completely in Śikhariṇī metre. Paṇḍitarāja Jagannātha composed most of parts of his ‘Laharī-kāvyaś’ in this very metre. His poem named ‘Gaṅgālaharī’, possessed of the waves of devotion towards the holy river Gaṅgā got wide recognition in Bhakti literature. A good number of ‘Stotrakāvyaś’ and other pieces of ‘Bhakti’ are bound with this metre. The pathetic cry of the distressed heart is expressed through the compositions of Sikhariṇī.

An amazing combination of all these three elements – *rasa*, *alaṅkāra* and *chandas* – can be perceived in the following poem from the drama ‘*Uttara-Rāmacarita*’ of Bhavabhūti in the description of the fierce battle between two young heroes – Lava and Candraketu – sons of Rāma and Lakṣmaṇa. The Heroic sentiment or *Vīra rasa* is fully expressed in the Pṛthivī metre, while the *Anuprāsa alaṅkāra* adds the emotional effect of the stanza:

*“JhaṇajjhaNṇita-kaṅkaṇa-kvaṇita-kiṅkiṅikaṃ dhanur-
dhvanad-guru-guṇāṭanīkṛta-karāla-kolāhalam |
vitatya kiratoḥ śarān-avirataṃ punaḥ śūrayor-
vicitram abhivartate bhuvana-bhīmam āyodhanam ||”*¹⁹.

The inter-connection between sentiment and metrical arrangement is visible in the usage of the metre named ‘*Pramāṇikā*’, which though small in size, is full of fervour, and strikingly the best indicator of the Heroic sentiment. Many heroic verses are composed in this metre. *Pramāṇikā* is a simple and small metre of only eight syllables, but it is very suitable for the march-past of the soldiers and warriors, where

18. *Devvyaparādha-kṣamāpana-stotra*, Verse 1 & 2.

19. *Uttara-Rāmacarita*, 6/2.

their feet move and march enthusiastically ahead along with the words of the poem:

*“Calantu vīra-sainikāḥ
sagauravaṃ saḍiṇḍimaṃ
kare suśastra-maṇḍanaṃ
jane jane vratam drḍham
svadeśa-puṇya-gauravaṃ*

*prayāntu vīra-sainikāḥ |
vrajantu vīra-sainikāḥ ||
svare ca siṃha-garjanam
sva-mātrbhūmi-rakṣaṇam |
smarantu vīra-sainikāḥ ||”²⁰.*

Sanskrit poetry has accomplished successful experiments with the Pramāṇikā metre. The most popular usage of this metre is ‘Śiva-tāṇḍava-stotra’, chanted by Rāvaṇa. In this *stotra* the formidable form of Śiva dancing the ‘Tāṇḍava’ has been described – with the same fierceness as exhibited in his dance – through a complicated composition of hard compounds and a plenty of harsh alliterations. So all the three elements - Heroic sentiment, the figure Alliteration and the *Pramāṇikā* metre - are combined at one place, and this piece of poetry is the best illustration of the intermingling of these elements. I cite two stanzas from the same poem:

*“Jaṭāṭavī-galaj-jala-
gale’valambya lambhitāṃ
ḍamaḍ-ḍamaḍ-ḍamaḍ-ḍaman-
cakāra caṇḍa-tāṇḍavam
jaṭā-kaṭāha-saṃbhrama-
vilola-vīci-vallarī-
dhagad-dhagad-dhagaj-jvalal-
kiśora-candra-śekhara*

*pravāha-pāvita-sthale
bhujāṅga-tuṅga-mālikām |
ninādavaḍ-ḍamarvayam
tanotu naḥ śivaḥ śivam ||
bhraman-nilimpa-nirjharī
virājamāna-mūrdhani |
lalāṭa-paṭṭa-pāvake
ratiḥ pratikṣaṇam mama”²¹.*

One can see the swift flow and quick movement of the language in this poem. We find the same type of flow, depiction of sentiment, embellishment and compounds in the long metrical system named ‘Caṇḍa-vṛṣṭi-prapāta’, which means ‘fall of torrential rains’.

Thus we observe and come to the conclusion that sentiment is the soul, the inner factor of poetry, while the metrical arrangement is the

20. Gītakandalikā, ‘Prayāṇa-gītam’, song-4.

21. Śiva-tāṇḍava-stotra, verse 1&2.

body, the outer factor of poetry. Embellishment is its beautifying factor for both, internal as well as external form, i.e. emotion as well as expression. All the factors being combined into one give support to each other and compose a full form of poetry. All these elements are quite different from each other in their original form, but they have some inter-relation between them to make poetry sublime and excellent. It is an established fact that the doctrine of *Rasa* in Sanskrit poetics was always interpreted in terms of 'guṇas', 'rītis' and 'vṛttis'. It means that a certain sentiment grows with a certain style, structure of language and a certain type of verbosity. Metre is also a means to convey the sense of poetry. So the equilibrium or balance between the suggestion of meaning and elegance of words must be maintained. The communication of the sense to the connoisseur's heart is effectively applied, when it is conveyed with a suitable metrical system in a figurative style. Embellishments being intermingled with the metrical arrangement definitely stimulate and nourish certain sentiments. So this is a powerful interaction of soul and body, internal and external elements, in the world of creativity in Sanskrit. The harmonious combination between sense and sound, matter and manner, emotion and ornamentation has been the main factor in creating an aesthetic appeal in the hearts of connoisseurs. So inter-relation between sentiment, embellishment and metrical arrangement is the main factor in maintaining the element of beauty in Sanskrit poetry.

References

Ānandavardhana, *Dhvanyāloka*. Ed. & Tr. K. Krishnamoorthy. Delhi: Motilal Banarasidass, 1982.

Bhaṭṭanārāyaṇa, *Veṅṅīsamhāra*, Ed. & Tr. M. R. Kale. Delhi: Motilal Banarasidass, 1989.

Bhaṭṭi, *Bhaṭṭi-kāvya*. Ed. & Tr. M.A. Karandikar. Delhi: Motilal Banarasidass, 1976.

Bhavabhūti, *Uttara-Rāmacarita*, Ed. & Tr. P. V. Kane. Delhi: Motilal

Banarasidass, 1971.

Jayadeva, *Gītagovinda-kāvyaṃ*. Varanasi: Chowkhambha Sanskrit Series Office, 1968.

Kālidāsa, *Meghadūta & Raghuvamśa*, *Works of Kālidāsa*, Ed. C. R. Devadhar. Delhi: Motilal Banarasidass, 1986.

Māgha, *Śiśupālavadhā*, Ed. Durga Prasad and Sivadatta. Bombay: Nirnaya Sagar Press, 1888.

Mammaṭa, *Kāvyaṃprakāśa or The Poetic Light*, Ed. & Tr. R.C. Dwivedi. Delhi: Motilal Banarasidass, 1977.

Sharma, Hari Dutt, *Gītakandalikā*. Allahabad: G. N. Jha Kendriya Sanskrit Vidyapeetha, 1983.

Stotra-ratnāvali. Gorakhpur: Gita Press, 1974.

Vālmīki, *Vālmīki-Rāmāyaṇa*. Ed. T.R. Krishnacharya. Delhi: Sri Satguru Publications, 1982.

Vyāsa, *Śrīmad-Bhāgavata-mahāpurāṇam*. Gorakhpur: Gita Press, 1981.