

Glimpses into

POETIC BEAUTY OF THE RIGVEDA

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Mahendra Kumar Varma

World Poetry : Volume I

GLIMPSES INTO
POETIC BEAUTY OF THE RIGVEDA

A work of research based on critical
appreciation of the Rigvedic
verses containing poetic
elements

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AUTHOR'S NOTE

I have, in this work, critically appreciated, chiefly according to canons of Sanskrit poetics, the Rigvedic verses containing poetic elements. In the introductory remarks (p 1) I have, inter alia, reviewed the description of Nature (p 2) in the Rigvedic verses, often quoting parallels. Then I have made a modest effort to trace out the marks, mainly, of *rasa dhvani* (p. 39), *bhava dhvani* (p. 151), *vastu-dhvani* (p. 189) and the like in the Rigvedic verses. And in the concluding remarks (p. 230) I have, inter alia, surveyed some of the beautiful similes (p. 233) occurring in the Rigvedic verses.

I modestly feel that an obvious need of the modern world is a comprehensive study of World Poetry, that is a critical appreciation of the poems of the great poets of all lands, either in comparative form or in separate form, canons of criticism being either those prevalent in that land or, as and when desirable, those recognised in international spheres. As a very humble venture, to start with, I took up this study of the Rigveda, a Primeval Poetry.

Maheन्द्र Kumar Varma

***GLIMPSES INTO
POETIC BEAUTY OF THE RIGVEDA***

गणानां त्वा गणपतिं हवामहे
कविं कवीनामुपमश्रवस्तमम् ।

(ऋग्वेद)

सक्तुमिव तितउना पुनन्तो
यत्र धीरा मनसा वाचमक्रत ।
अत्रा सखायः सख्यानि जानते
भद्रैषां लक्ष्मीर्निहिताधि वाचि ॥ ¹

“Just as barley is cleared with a winnowing fan, so also the poets utter their speech purifying it through vision. Having entered the precincts of knowledge, they know all inner meaning. In their voice dwells noble beauty,” so sings the Rigvedic seer.

Poetry has an intimate connection with beauty. Jagannatha, the great Sanskrit critic, writes, “The word that suggests beauty is poetry”². The Rigveda, being the most ancient

1. (a) Rigveda : Mandala 10, Hymn 71, Rik 2.

(b) Although throughout this work, when interpreting the Rigvedic hymns, I have followed Sayana's commentary incorporated in the Rigveda Samhita published by the Vaidika Samsodhana Mandala, Poona; at a few places like this, I have slightly deviated from the meaning given by Sayana.

2 ‘रमणीयार्थप्रतिपादकः शब्दः काव्यम्—रसगंगाधर, प्रथमानन ।

poetry composed by Indians, can be a good example to show their treatment of beauty in their poetry ; though, at the outset, one may not expect to find very refined poetry and its ingredients in the Rigveda because it was composed in the glimmerings of human civilization. In this Veda of Riks, the poet is mainly engaged in the task of composing devotional prayers in praise of divinities ; yet his flowering genius and unbounded imagination urge him often to compose, amidst his hymns, such stanzas as are shining jewels of beautiful poetry.

His observation and experience greatly help him to compose these marvellous poems filled with beauty and simplicity imbibed from pure and simple life which he passes peacefully enjoying company of Nature. Deeper one goes into his life, his attachment with Nature becomes clearer ; and one is lastly convinced that Nature is for the Rigvedic poet his own home. So, naturally, in his poetry, he, very often, transforms into words his feelings of admiration and love for various natural elements.

One such aspect of Nature which the Rigvedic poet dearly loves is the splendid phenomenon of dawn which he personifies as Usha. At the end

of the night, as soon as the poet sees in the east milky streaks of soft light emerging from behind the meeting-line of the earth and the heaven, he enthusiastically calls aloud his companions, "O sleeping ones, leave your beds. Life has come and Darkness has departed³. Come on, let us go to fields where corn rustles⁴ in gentle breeze." As if charmed, he fixes his gaze towards the east where he sees foamy light of Usha gradually rising up in the sky—very like the water-waves⁵ which rise and curve down when dashing against a rock. Perceiving that, at first white light is gathered at one place and then it spreads in the form of an advancing semi-circle,

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3. Virgil, the Roman poet, very well knew this eagerness of human beings to greet the daylight and so in his Aeneid he sings :

"Now came the day desir'd, the skies were bright
With rosy luster of the rising light :"

(Aeneid, translated by John Dryden)

- 4 उदीर्ध्वं जीवो असुनं आगादप प्रागात्तम आ ज्योतिरेति ।
आरैक्पन्थां यातवे सूर्यायागन्म यत्र प्रतिरन्त आयुः ॥१.११३.१६॥
- 5 उदु श्रियो उषसो रोचमाना अस्थुरपां नोर्मयो रुशन्तः ।
कृणोति विश्वा सुपथासुगान्यभूदु वस्वी दक्षिणा मघोनी ॥

६.६४.१ ॥

he remembers his cattle-herd⁶ getting out from the narrow opening of the cow-shed and then spreading in different directions to graze along on green grounds of the forest. As the light hurriedly starts enveloping the vast sky, there appears another picture before the poet's mental eye and it is that of rushing water of a flooded river⁷ which moving forward engulfs the plains. As he gazes and gazes, very soon Usha's lustre covers up the whole sky as if laying on it a fine coat of bluish whiteness.⁸

Indeed, in the eyes of the Rigvedic poet Usha is not merely a natural phenomenon, cold without life, she is a beautiful damsel possessing all the warm feelings of a human. As he intently looks yonder, to him it appears as if she has just woke up and now, slightly raising her fair head

6 and 7

पशून् चित्रा सुभगा प्रथाना सिन्धुर्न क्षोद उर्विया व्यश्वैत् ।

आमिनती दैव्यानि व्रतानि सूर्यस्य चेति रश्मिभिर्दृशाना

॥ १.६२.१२ ॥

8 प्रत्यर्ची रुशदस्या अदर्शि वि तिष्ठते बाधते कृष्णमम्बम् ।

स्वरं न पेशो विदथेवञ्जन् चित्रं दिवो दुहिता भानुमश्रेत्

॥ १.६२.५ ॥

upwards,⁹ is peeping into this world¹⁰ from behind the eastern horizon. After a few moments he imagines that now she has got up from her bed¹¹ and is opening the door of darkness¹² with her shining hands¹³. His imagina-

9. Virgil also expresses a similar idea in words full of beautiful imagination :

“Scarce had the rosy Morning rais’d her head
Above the waves, and left her watery bed ;”

(Aeneid, IX)

10 पूर्वा विश्वस्माद् भुवनादबोधि जयन्ती वाजं बृहती सनुत्री ।

उच्चा व्यख्यद् युवतिः पुनर्भूरोषा अगन्प्रथमा पूर्वहूतौ ॥१.१२३.२॥

11. Virgil and Homer also fancy that during night the goddess of dawn sleeps on her bed and at daybreak she abandons it so as to be visible to the world.

(a) “Aurora now had left her saffron bed,
And beams of early light the heav’n ov’rs-
pread.”

(Virgil’s Aeneid, IV)

(b) “Now the dawn arose from her couch”

(Homer’s Odyssey, V)

12 उषो यदद्य भानुना वि द्वारावृण्वो दिवः ।

प्र नो यच्छतादवृक् पृथुच्छदिः प्र देवी गोमतीरिषः ॥१. ४८. १५॥

13. According to Homer, the hands of Dawn bear colour of the rose. cf :

(a) “... ..rosy fingered dawn appeared... ..”

(Iliad)

(b) “... .., the young Morn,
whose arms are like twin roses newly born,”

(Homer’s Hymn to the Sun, translated by Shelley)

tion goes even further and he murmurs to himself, "See, how charming youthful Usha is looking, standing at the door and dressed in a soft white garment¹⁴ woven out of milky threads of light". Another poet, caught by her mesmerizing brilliance, thinks that she is an early bather who, having bathed at pleasure, is now slowly rising out of water, for which reason, her freshly washed and glistening figure gets exposed to view.¹⁵ While one poet is of the opinion that Usha is a jolly, young girl who unknowingly radiates her fascinating loveliness¹⁶ to the persons among whom she moves: the other takes her to be a dancing maid¹⁷ who wilfully exhibits her

14 एषा दिवो दुहिता प्रत्यदर्शि व्युच्छन्ती युवतिः शुक्रवासाः ।

विश्वस्येशाना पार्थिवस्य वस्व उषो अद्येह सुमगे व्युच्छ
॥ १.११३.७ ॥

15 एषा शुभ्रा न तन्वो विदानोर्ध्वेव स्नाती दृशये नो अस्थात् ।

अप द्वेषो बाधमाना तमांस्युषा दिवो दुहिता ज्योतिषागात्
॥ ५.८०.५ ॥

16 कन्येव तन्वा शाशदानाँ एषि देवि देवमियक्षमाणम् ।

संस्मयमाना युवतिः पुरस्तादाविर्वक्षांसि कृणुषे विभाती
॥ १.१२३.१० ॥

17. Homer fancied that Dawn possesses her own dancing grounds :

"... the dwelling place of early Dawn and her dancing grounds, ..."

(Odyssey, XII)

alluring charm¹⁸ before a gathering of people. One of these poets, perhaps a bit more sober compares her to a fair virgin who bashfully unveils her enchanting beauty at the instance of her mother who has carefully toileted her.¹⁹

But the other still sees her as a youthful sportive maiden who cheerfully arrives in the east, bearing a bewitching smile on her face and diffusing her enravishing brightness²⁰ far upto distant lands. Then, in his fancy, he observes her merrily stepping forward and yoking to her

18 अवि पेशांसि वपते नृत्स्वापोरुते वत्स उत्सेय वर्जहम् ।

ज्योतिर्विश्वस्मै भुवनाय कृण्वती गावो न व्रजं व्युषा आवर्तमः
॥ १.६२.४ ॥

19 (a) सुसंकाशा मातृमृष्टेव योषाविस्तन्वं कृणुषे दृशे कम् ।

भद्रा त्वमुषो वितरं व्युञ्ज न तत्ते अन्या उषसो नशन्त
॥ १.१२३.११ ॥

(b) Homer imagines Dawn as a maiden with fair tresses :

“... ... the fair-tressed Dawn brought the full light of the day,”

(Odyssey)

20 कन्येव तन्वा शाशदानां एषि देवि देवमियक्षमाणम् ।

संस्मयमाना युवतिः पुरस्तादाविर्वक्षांसि कृणुषे विभाती
॥ १.१२३.१० ॥

chariot draught-animals gay pink in colour²¹. And, in his hallucination, he beholds fairy-like Usha, garbed in a snowy apparel,²² driving her silvery chariot pulled by rosy beams playing the beasts.²³ Riding thus in her resplendent car, majestic Usha visits this world²⁴ raining her captivating elegance and where-ever she goes, she awakens all those who were uptil now

21 (a) उदपत्तन्नरुणा भानवो वृथा स्वायुजो अरुषीर्गा अयुजत ।

अक्रन्नृषासो वयुनानि पूर्वथा रुशन्तं भानुमरुषीरशिश्नयुः
॥ १.६२.३ ॥

(b) एषा गोभिररुणेभियुं जानास्तेन्धती रयिमप्रायु चक्रे ।

पथो रदन्ती सुविताय देवी पुरुडुता विश्ववारा विभाति
॥ ५.८०.३ ॥

22 विश्वं प्रतीची सप्रथा उदस्थाद् रुशद् वासोविभ्रती शुक्रमरुवैत् ।

हिरण्यवर्णा सुदृशीक-संहग् गवां माता नेत्र्यहामरोचि ॥ ७.७७.२ ॥

23 वि सद् ययुररुणायुग्भिररुवैश् चित्रं भान्त्युषसश् चन्द्ररथाः ।

अग्रं यज्ञस्य बृहतो नयन्तीर्वि ता बाधन्ते तम ऊर्म्यायाः ॥ ६.६५. २ ॥

24 (a) व्यञ्जिभिर्दिव आतास्वद्यौदप कृष्णां निर्णिजं देव्यावः ।

प्रबोधयन्त्यरुणेभिररुवैरोषा याति सुयुजा रथेन ॥ १.११३.१४ ॥

(b) Expressing the same fancy in a slightly different manner, Homer says,

“ ... and anon came the golden-throned Dawn.”

(Odyssey, XII)

unconscious in sleep.²⁵ She enjoins men to leave their dwellings and start for the corn-fields : and even birds and beasts, obeying her, gaily come out of their shelters to begin the day-long struggle in search of food.²⁶

Above is the colourful painting of lovely Usha as done by the Rigvedic word-painter. Although, since ancient days, Usha has been visiting this world every morning ; she is ever young and glorious in the eyes of the Rigvedic poet and although everyday she comes here exhibiting the same colours ; for him she daily

25 (a) जिह्यश्ये चरित्वे मघोन्याभोगय इष्टये राय उ त्वम् ।

दभ्रं पश्यद्भ्य उर्विया विचक्ष उषा अजीगर्भुवनानि विश्वा
॥ १.११३.५॥

(b) परायतीनामन्वेति पाथ आयतीनां प्रथमा शश्वतीनाम् ।

व्युच्छन्ती जीवमुदीरयन्त्युषा मृतं कं चन बोधयन्ती
॥ १.११३.८ ॥

(c) उपो अदर्शि शुन्ध्युवो न वक्षो नोधा इवाविरकृत प्रियाणि ।

अद्मसन्न ससतो बोधयन्ती शश्वत्तमागात् पुनरेयुषीणाम्
॥ १.१२४.४ ॥

(d) युयं हि देवीऋतयुग्निरश्वैः परिप्रयाथ भुवनानि सद्यः ।

प्रबोधयन्तीरुषसः ससन्तं द्विपाञ्चतुष्पाच् चरथाय जीवम् ॥
॥ ४.५१.५ ॥

26 उक्ते वयश्चिद् वसतेरपप्तन् नरश्च ये पितुभाजो व्युष्टौ ।

अमा सते वहसि भूरि वाममुषो देवि दाशुषे मर्त्याय ॥१.१२४.१२॥

sparkles with a new glamour.²⁷

So the cool morning possesses an infinite attraction for the poet when darkness vanishes, the blue sky shines brilliantly, Usha radiates her full lustre and the saffron sun begins to show itself up in the east.²⁸ It is the time for him to open the fold of his cattle and send these away²⁹ to pasture where they go in a herd, raising dust with their hoofs : and also the time when he kindles sacrificial fire³⁰ in the altar and offers

27 पुनः पुनर्जायमाना पुराणी समानं वर्णमपि शुभमाना ।

श्वध्नीव कृत्नुर्विज आमिनाना मर्तस्य देवी जरयन्त्यायुः ॥

१.६२.१०॥

28 (i) नेशत्तमो दुधितं रोचत द्यौरुदेव्या उषसो भानुरर्त ।

आ सूर्यो बृहतस्तिष्ठदज्रां ऋजु मर्तेषु वृजिना च पश्यन् ॥४.१.१७॥

(ii) Virgil gives a beautiful description of morning :

“Now, when the purple morn had chas’d away
The dewy shadows, and restor’d the day,”

(Aeneid, IV)

29 इदा हि त उषो अद्रिसानो गोत्रा गवामंगिरसो गृणन्ति ।

व्यर्केण त्रिभिर्दुर्ब्रह्मणा च सत्या नृणामभवद् देवहूतिः ॥६.६५.५॥

30 उषो यदग्निं समिधे चकर्थ वि यदावश् चक्षसा सूर्यस्य ।

यन्मानुषान् यक्ष्यमाणं अजीगस्तद् देवेषु चकृषे भद्रमन्नः ॥

१.११३.६॥

oblations to goddess Usha, chanting hymns in her praise³¹.

Then, the sanguine disc of the sun rising over the horizon also needs his attention and he prepares himself to worship fry Sun-god who, as the poet imagines, majestically arrives in the east and stretches his ruddy arms to assure the world of shelter and happiness.³²

This portrait of the rising sun aptly exemplifies the luxuriant imagery of the Rigvedic poet. When the sun changing its colour from deep red to bright yellow, rises a bit high, the poet proceeds to draw another attractive portrait.

He pictures before his eye that princely Sungod, handsome and golden in complexion,³³

31 स्यूमना वाच उदियति बहिः स्तवानो रेभ उषसो विभातीः ।

अद्या तदुच्छ्रयते मघोन्यस्मे आयुर्नि दिदीहि प्रजावत् ॥

१.११३.१७॥

32 विश्वस्य हि श्रुष्टये देव ऊर्ध्वः प्र बाहवा पृथुपाणिः सिसर्ति ।

आपश्चिदस्य व्रत आ निमृषा अयं चिद्वातो रमते परिज्मन् ॥

२ ३८.२॥

33 हिरण्यपाणिः सविता विचर्षणिस्मे द्यावापृथिवी अन्तरीयते ।

अपामीवां बाधते वेति सूर्यमभि कृष्णेन रजसा द्यामृणोति ॥

१.३५.६॥

is arriving from some distant land,³⁴ driving fast his chariot of gold³⁵ which is drawn by elegant white horses.³⁶ Mounted so in his dazzling car and holding reins in his aureate hands³⁷, he runs his stallions upon the dustless, smooth path of the blue³⁸. As he moves forward, he robustly surveys this broad universe³⁹ and encircled by a divine halo, he fills this world with gilded light⁴⁰.

34 याति देवः प्रवता यात्युद्वता याति शुभ्राभ्यां यजतो हरिभ्याम्
आ देवो याति सविता परावतोऽप विश्वा दुर्हिता बाधमानः ॥

१.३५.३॥

35 आ कृष्णेन रजसा वर्तमानो निवेशयन्नमृतं मर्त्यं च ।
हिरण्ययेन सविता रथेना देवो याति भुवनानि पश्यन् ॥

१.३५.२॥

36 "...याति शुभ्राभ्यां यजतो हरिभ्याम् ।" (१.३५.३)

37 "हिरण्यपाणिः सविताः..." (१.३५.६)

38 ये ते पन्थाः सवितः पूर्व्यासोऽरेणवः सुकृता अन्तरिक्षे ।
तेभिर्नो अद्य पथिभिः सुगेभी रक्षा च नो अधि च ब्रूहि देव ॥

१.३५.११॥

39 "हिरण्ययेन सविता रथेना देवो याति भुवनानि पश्यन् ॥"

१.३५.२॥

40 (i) चित्रं देवानामुदगादनीकं चक्षुर्मित्रस्य वरुणस्यान्नेः ।

आप्रा धावापृथिवी अन्तरिक्षं सूर्यं आत्मा जगतस्तस्थुषश्च
॥१.११५.१॥

All along the day, the sun traverses the blue path of the heaven and then comes the evening time when all creatures, who have left their abodes at the beginning of the day, feel a craving

(ii) Following are two beautiful descriptions of Sun by Virgil and Homer respectively which testify that the worlds of imagination of different poets bear a striking akinness :

(a) "When next the sun his rising light displays,
And gilds the world below with purple rays,"
(Virgil : Aeneid IV)

(b) ", and the immortal Sun,
who borne by heavenly steeds his race doth run
Unconquerably, illumining the abodes
Of mortal men and eternal Gods.

"Fiercely look forth his awe-inspiring eyes,
Beneath his golden helmet, whence arise
And are shot forth afar, clear beams of light ;
His countenance with radiant glory bright,
Beneath his graceful locks far shines around,
And the light vest with which his limbs are
bound,

Of woof aethreal delicately twined,
Glow in the stream of uplifting wind."

(Homer's Hymn to the Sun, translated by Shelley)

for their sweet homes.⁴¹ People put off their work, even though half-done,⁴² for to be begun to-morrow and even gallant warriors, adjourning the battle undecided, trace back their way⁴³ to camps. ⁴⁴ When each being is trudging his weary way, Sun, too, reaching the western destination, draws in the unfurled net of golden rays and takes the tired steeds off their yoke.⁴⁵ Now it is the

41 (i) समाववर्ति विष्ठितो जिगीषुर्विशेषां कामश्चरताममामृत् ।

शश्वौ अपो विकृतं हित्व्यागादनु व्रतं सवितुर्देव्यस्य ॥२.३८.६॥

(ii) Dante, in his Divine Comedy, sings a similar note—

“Now was the hour that wakens fond desire
In men at sea, and melts their thoughtful heart
Who in the morn had bid sweet friends fare-
well”

(Divine Comedy, Purgatory, VIII).

42 “...शश्वौ अपो विकृतं हित्व्यागाद्...” (२.३८.६)

43 “...समाववर्ति विष्ठितो जिगीषुर्...” (२.३८.६)

44. Dante sings in his Divine Comedy—

“Now was the day departing and the air,
Imbrown'd with shadows, from their toils
released
All animals on earth ;”

(Divine Comedy, Hell, II)

45 (i) तत् सूर्यस्य देवत्वं तन्महित्वं मध्या कर्तोर्विततं संजभार ।

यदेदयुक्त हरितः सघस्थादाद्रात्री वासस्तनुते सिमस्रौ ॥१.११५.४॥

hour for Night to come in and arriving with soft and silent steps, she gently covers this universe with the cloak of darkness.⁴⁶

The passage above expressly reveals how wakefully the Rigvedic poet's fancy roamed in this world even in dusky evenings and during beginning hours of the night.

More wakeful it is in its nightly strolls when it sees cattle seated within enclosures and the deer-herd resting in the wilderness.⁴⁷ It finds the beings losing their energy and their senses lull down slowly.⁴⁸ Village after village goes to sleep, animals of the earth and the heaven begin their slumber and even vigilant hawks seek a

(ii) Singing the glory of the evening-sun, Homer writes—

“His rapid steeds soon bear him to the West ;
Where their steep flight his hands divine arrest,
And the fleet car with yoke of gold, which he
Sends forth from bright Heaven beneath the
shadowy sea”.

(Homer's Hymn to the Sun, translated by Shelley)

46 “...रात्री वासस्तनुते सिमस्मै” (१.११५.४)

47 नि गावो गोष्ठे असदन् नि मृगासो अविद्धत ।

नि केतवो जनानां न्यदृष्टा अलिप्सत ॥१.१६१.४॥

48 “...नि केतवो जनानां न्यदृष्टा अलिप्सत ॥” (१.१६१.४)

restful sleep.⁴⁹ But sleep does not come to the artful thieves who now start on their nocturnal adventures—very like the vile snakes who loaf at will in blinding darkness.⁵⁰ Thus approaches sable Night drowning the poet and all in inky gloom which wraps itself round every object⁵¹ below the sky.⁵²

49 नि ग्रामासो अविज्ञत नि पदवन्तो निपक्षिणः ।

नि श्येनासश्चिदर्धिनः ॥१०.१२७.५॥

50 एत उ त्वे प्रत्यदृशन् प्रदोषं तस्करा इव ।

अदृष्टा विश्वदृष्टाः प्रतिबुद्धा अभूतन ॥१.१६१.५.॥

51 उप मा पेपिशत्तमः कृष्णं व्यक्तमस्थित ।

उष ऋणेव यातय ॥१०.१२७.७॥

52. It is very interesting to compare this description of Night with following groups of Virgil's lines wherein he too describes Night.

(a) 'Twas dead of night, when weary bodies close
Their eyes in balmy sleep and soft repose :
The winds no longer whisper thro' the woods,
Nor murm'ring tides disturb the gentle floods,
The stars in silent order mov'd around ;
And peace with downy wings was brooding on
the ground,
The flocks and herds, and party-color'd fowl,
Which haunt the woods, or swim the weedy pool,
Stretched on the quiet earth, securely lay,
Forgetting the past labours of the day."

(Aeneid, IV)

During this gloomy period, the poet too prefers to sleep in his soft bed ; but on some quiet nights, he takes delight in watching the silver moon, surrounded by her transparent and snowy corona, gliding smoothly upon the vast sky.⁵³ As the moon gracefully moves on and on, she showers down her cool and delighting rays.⁵⁴

This description of the advancing moon by the Rigvedic poet is indeed very fascinating. But we should not ignore another description wherein he portrays the departure of night. Gloomy Night silently departs, softly uplifting the dark veil and stars too steal away one by one like thieves⁵⁵ who retreat to their hiding places

(b) The steeds of Night had travel'd half the sky,
The drowsy rowers on their benches lie,
When the soft God of Sleep, with easy flight,
Descends, and draws behind a trail of light.

(Aeneid, V)

53 चन्द्रमा अप्स्वन्तरा सुषणो धावते दिवि ।

न वो हिरण्यनेमयः पदं विन्दन्ति विद्युतो वित्तं मे अस्य रोदसी

॥१.१०५.१॥

54 “...न वो हिरण्यनेमयः पदं विन्दन्ति विद्युतो...” (१.१०५.१)

55 अप त्ये तायवो यथा नक्षत्रा यन्त्यक्तुभिः ।

सुराय विश्वचक्षसे ॥१.५०.२॥

F. 2

When faint light of early hours announces the coming of dawn.⁵⁶

The dawn and the night are two phenomena which possess a great attraction for the Rigvedic poet. He has composed many a verse in their praise, though in some verses he speaks of the day identifying it with dawn, at one place, he says that these are two daughters of Sun—one very fair and the other dark in complexion⁵⁷. One adorns her person with the jewel-like sun and the other with pearl-like stars.⁵⁸ And thus embellished they appear before us one after the other⁵⁹. At another

56. Virgil too fancied the stars fleeing away at the approach of the dawn :

“And now the rising morn with rosy light,
Adorns the skies and puts the stars to flight.

(Aeneid, III)

57 अरुषस्य दुहितरा विरूपे स्तुभिरन्या पिपिशे सूरौ अन्या ।

मिथस्तुरा विचरन्ती पावके मन्म श्रुतं नक्षत्र ऋष्यमाने ॥६.४६.३॥

58 “...स्तुभिरन्या पिपिशे सूरौ अन्या ।...” (६.४६.३)

59 अहश्च कृष्णमहरजुर्न च वि वर्तेते रजसी वेद्याभिः ।

वैश्वानरो जायमानो न राजावातिरज् ज्योतिषाग्निस् तमांसि
॥६.६.१॥

place, he pictures that fair dawn and dark night are two beautiful nymphs who chase each other running around the heaven and the earth,⁶⁰ as if playing a joyful game⁶¹.

The description of the night jointly with the dawn also makes clear that the Rigvedic poet dwells not only on that aspect of Nature which is fair and pleasing, but he also looks at the side which is not so bright. His subtle and sober description of the rains explains this point still more clearly.

The poet graphically describes how, when the rains set in, a cool and refreshing wind begins to blow⁶² and smoky clouds cover the

60 सनाद् दिवं परि भूमा विरूपे पुनर्भुवा युवती स्वेभिरेवैः ।

कृष्णेभिरक्तोषा रुशद्भिर् वपुर्भिरा चरतो अन्यान्या ॥१.६२.८॥

61. As Homer fancies, mirthful Dawn owns grounds wherein to play and dance—

“... the dwelling place of early Dawn and her dancing grounds... ”

(Odyssey, XII)

62 प्र वाता वान्ति पतयन्ति विद्युत उदोषधीर्जिहते पिन्वते स्वः ।

इरा विश्वस्मै भुवनाय जायते यत्पर्जन्यः पृथिवीं रेतसावति ॥

५.८३.४॥

whole sky, sending their thunder afar⁶³. Lightning flashes brightly⁶⁴ and the firmament resounds with a deep rumble⁶⁵. The poet fancies that magnanimous cloud has come with dazzling Lightning as if accompanied by a noble and smiling beloved⁶⁶. Very soon cool water oozes through the clouds⁶⁷ and thick torrents of rain pour down heavily⁶⁸, moistening fast the soil below⁶⁹. The indomitable lion angrily sends forth his deafening roar⁷⁰

63 आ ते सुपर्णा अमिनन्तँ एवैः कृष्णो नोनाव वृषभो यदीदम् ।
शिवाभिर्न स्मयमानाभिरागात् पतन्ति मिहः स्तनयन्त्यभ्रा ॥
१.७६.२॥

64 (a) “....पतयन्ति विद्युत...” (५.८३.४)
(b) प्रतिष्ठोभन्ति सिन्धवः पविभ्यो यदभ्रियां वाचमुदीरयन्ति ।
अवस्मयन्त विद्युतः पृथिव्यां यदी घृतं मरुतः प्रुष्णुवन्ति ॥
१.१६८.८॥

65 “...यदभ्रियां वाचमुदीरयन्ति ।...” (१.१६८.८)

66 “...शिवाभिर्न स्मयमानाभिरागात्...” (१.७६.२)

67 “...पिन्वते स्वः ।...” (५.८३.४)

68 “...पतन्ति मिहः...” (१.७६.२)

69 महान्तं कोशमुदचा नि षिञ्च स्यन्दन्तां कुल्या विषिताः पुरस्तात् ।
घृतेन द्यावापृथिवी व्युन्धि सुप्रपाणं भवत्वङ्मयाभ्यः ॥५.८३.८॥

70 रथीव कशयाश्वान् अभिक्षिपन्नाविदूतान् कृणुते वर्ष्वा अह ।

दूरात् सिंहस्य स्तनथा उदीरते यत्पर्जन्यः कृणुते वर्ष्वा नभः ॥

५.८३.३॥

when rumbling clouds sprinkle shimmering showers upon the vast greenery⁷¹; and thus cause the varied vegetation grow in profusion⁷². Here the poet again fancies that the clouds are filled-in water-bags of leather with their mouths downwards and as soon as the mouths open water begins to flow down soaking the

71 “...पृथिव्यां यदी घृतं मस्तः प्रष्णुवन्ति ॥” (१.१६८.८)

72 (i) “...उदोषधीर्जिहते...” (५.८३.४)

(ii) This beautiful description of the rains is very well a match to equally beautiful description given by Virgil—

(a) Meantime the gath'ring clouds obscure the skies :

From pole to pole the forky lightning flies ;
The rattling thunders roll ; and Juno pours
A wintry deluge down, and sounding showers.

(Aeneid IV)

(b) Scarce had he said when southern storms
arise :

From pole to pole the forky lightning flies ;
Loud rattling shakes the mountains and the
plain ;
Heav'n bellies downward, and descends in vain,
Whole sheets of water from the clouds are
sent,

(Aeneid, V)

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earth⁷³ which gains a new vigour, as it were, to support the whole creation over it⁷⁴. The numerous creatures too, sporting in the lap of mother Earth, rejoice over the coming of rains⁷⁵; for it rightly prophesies prosperity of the coming days.

This graphic description of the rains is indeed as beautiful as any of its kind given by the classical Sanskrit poets. It also makes clear the fact that, at places, the Rigvedic poet's imagery is as rich as that of classical poets. Since the portrayal of Nature is being dealt with here, as a further example one may take the description of rivers; because, during and after the rains, swelled rivers⁷⁶ easily attract everybody's attention⁷⁷.

73 अभि क्रन्द स्तनय गर्भमा धा उदन्वता परि दीया रथेन ।

दतिं सु कर्ष विषितं न्यञ्चं समा भवन्तूद्वतो निपादः ॥५.८३.७॥

74 "...इरा विश्वस्मै भुवनाय जायते..." (५.८३.४)

75 यत्पर्जन्य कनिक्रदत् स्तनयन् हंसि दुष्कृतः ।

प्रतीदं विश्वं मोदते यत्किं च पृथिव्यामपि ॥५.८३.६॥

76 (i) "...स्यन्दन्तां कुल्या विषिताः पुरस्तात् ।..." (५.८३.८)

(ii) "प्रति ष्टोभन्ति सिन्धवः..." (१.१६८.८)

77. Virgil too, marking these over-flowing rivers, says :

"The rapid rains descending from the hills."

To rolling torrents raise the creeping rills."

(Aeneid, IV)

Describing the rivers at this time of the year, the poet says that these flooded rivers are moving forward devouring everything that comes in their way, swallowing their shores and damaging the banks by their rushing currents⁷⁸. The mighty Sindhu is his favourite river and, while speaking about it, he says that when the Sindhu rushes onward roaring, it appears as if a fierce storm is resounding the heavens⁷⁹. Its powerful waves rise and dash forward and their rumbling sound ascends high to the sky⁸⁰ echoing the air. The rivers Vipat and Shutudri also win his favour and he gives a very fine description of these two sister-streams of the Panjab. After emerging from the mountain-laps, these twin rivers gracefully flow forward ; as if having an inner

78 ततृदानाः सिन्धवः क्षोदसा रजः प्र सस्तुर्धेनवो यथा ।

स्यन्ना अश्वाइवाध्वनो विमोचने वि यद् वर्तन्त एन्यः ॥

५.५३.७॥

79 दिवि स्वनो यतते भूम्योपर्यनन्तं शुष्ममुदियति भानुना ।

अभ्रादिव प्र स्तनयन्ति वृष्टयः सिन्धुर्बदेति वृषभो न रोरुवत् ॥

१०.७५.३॥

80 “दिवि स्वनो यतते भूम्योपर्यनन्तं शुष्ममुदियति भानुना ।...”

(१०.७५.३॥)

longing to meet the mighty ocean and laughing⁸¹ through their sparkling, foamy billows. As they go forward towards the sea, they saturate the lowlands around by sending overbank their long waves as if with a desire to embrace each other and to lose their separate identity⁸².

But perhaps a river attracts him most when it calmly meanders through the green forest, babbling in a soft and musical tone⁸³; for sights and sounds of the forest possess an indescribable fascination for the Rigvedic poet, as it is the place where Nature is to be seen in full grandeur.

There he sees wilderness expanding for upto distance and soon its extremity is lost sight of.⁸⁴

81 प्र पर्वतानामुशती उपस्थादश्वे इव विषिते हासमाने ।

गावेव शुभ्रे मातरा रिहाणे विपाट्छुतुद्री पयसा जवेते ॥

१३.३३.१॥

82 इन्द्रेषिते प्रसवं भिक्षमाणे अञ्छा समुद्रं रथ्येव यायः ।

समारणो ऊर्मिभिः पिन्वमाने अन्या वामन्यामप्येति शुभ्रे ॥

१३.३३.२॥

83 एषा अर्षन्त्यललाभवन्तीर् अमृतावरीरिव संक्रोशमानाः ।

एता वि पृच्छ किमिदं मनन्ति कमापो अद्रिं परिधिं रुजन्ति ॥

४.१८.६॥

84 अरण्यान्यरण्यान्यसौ या प्रेव नश्यसि ।

कथा ग्रामं न पृच्छसि न त्वा भीरिव विन्दती ॥१०.१४६.१॥

Somewhere wild herds grazing⁸⁵ in the green pasture come within his view and elsewhere slender creepers entangled among the plants, forming natural abodes as it were,⁸⁶ attract his eye. At one place, he finds a man busy in chopping off tree-branches⁸⁷ and, at another place he hears some one calling aloud one's strayed cattle.⁸⁸ As he saunters in the thick jungle, he hears sounds of animals bellowing like a bull and then, perhaps as an answer to these shrill voices⁸⁹ echoing in air. He feels as if all these beings are softly playing on the lute sweetly sounding the seven notes of music in their zeal to sing the praise of Sylvan-deity.⁹⁰ When the dusk approaches, cart after cart comes out of

85 उत गावइवादन्त्युत वेश्मेव दृश्यते ।

उतो अरण्यानिः सायं शकटीरिव सर्जति ॥१०.१४६.३॥

86 "...उक्तं वेश्मेव दृश्यते ।..." (१०.१४६.३)

87 गामंगैष आ ह्वयति दार्वंगैषो अपावधीत् ।

वसन्नरण्यानां सायमक्रुद्धदिति मन्यते ॥१०.१४६.४॥

88 "गामंगैष आ ह्वयति..." (१०.१४६.४)

89 वृषारवाय वदते यदुपावति चिन्चिकः ।

आषाढिभिरिव धावयन्नरण्यानिर् महीयते ॥१०.१४६.२॥

90 "...आषाढिभिरिव धावयन्नरण्यानिर् महीयते ॥"

(१०.१४६.२)

woods,⁹¹ racing towards the nearby habitation ; for whoever stays in the jungle, he hears strange and fierce noises in the night⁹² and often it appears to his ears as if some-one has yelled far away.⁹³ That is why the poet says that had there been no savage beasts in the wood, there would not have been any danger of getting killed in it.⁹⁴ Then anyone would have lived there unconcerned eating ripe and sweet fruits.⁹⁵ As the poet sees it, the woodland is like the foster-mother

(91) "...उतो अरण्यानिः सायं शकटीरिव सर्जति ॥"

(१०.१४६.३)

92. In following words, Virgil puts his experience of passing a night in the woods.

"In shady woods we pass the tedious night,
Where bellowing sounds and groans our souls
affright,

Of which no cause is offered to the sight."

(Aeneid, III)

(93) "...वसन्नरण्यान्यां सायमक्रुद्धदिति मन्यते ॥" (१०.१४६.४)

(94) न वा अरण्यानिर् हन्त्यन्यश्चेन् नाभिगच्छति ।

स्वादोः फलस्य जग्ध्वाय यथाकामं नि पद्यते ॥१०.१४६.५॥

(95) "...स्वादोः फलस्य जग्ध्वाय यथाकामं नि पद्यते ॥"

(१०.१४६.५)

of tender deer.⁹⁶ It is filled with sweet fragrance of musk and it abounds in food (though corn-fields are to be seen nowhere).⁹⁷

Indeed in the eye of the Rigvedic poet, the humming forest is a living entity throbbing with life. Each and everything within its precincts catches his eye—be it a sweeping wind or a devastating fire. Speaking about wind, he describes how roaring air-currents rush in filling the entire atmosphere and damaging

496) (i) आञ्जनगन्धिं सुरभिं बह्वन्नामकृषीवलाम् ।

ग्राहं मृगाणां मातरमण्यानिमशंविषम् ॥ (१०.१४६.६)

(ii) Sight of a deer-herd grazing in the green forest has always been very charming and Virgil describes his fascination in the following way :

“Aeneas climbs the mountain’s airy brow,
And takes a prospect of the seas below,

* * *

No vessels were in view ; but, on the plain,
Three beamy stags command a lordly train
Of branching heads : the more ignoble throng
Attend their stately steps, and slowly graze along.
(Aeneid, I)

497) “आञ्जनगन्धिं सुरभिं बह्वन्नामकृषीवलाम् ।...” (१०.१४६.६)

objects⁹⁸ that come in the way. The gale moves⁹⁹ onward scattering dust everywhere⁹⁹ as if spraying a brown colour¹⁰⁰ on all.

So here finishes chain of some of the superb descriptions by the Rigvedic poet. In all the above pen-pictures, he has described various aspects of Nature in a skilled way. His descriptions are quite detailed and these well keep our interest sustained upto the last. Certainly these pay a tribute to his keen observation. One, all the same marvels at his beautiful poetic imagination and simplicity of style. He has all along used a naive language for there is before him the serene task of composing hymns

(98) वातस्य नु महिमानं रथस्य रुजन्नेति स्तनयन्नस्य घोषः ।

दिविस्पृग् यात्यरुणानि कृण्वन्नुतो एति पृथिव्या रेणुमस्यन् ॥

१०.१६८.१॥

99. Homer writes :

“And as when a great tempestuous wind tosseth a heap of parched husks, and scatters them this way and that, even so did the wave scatter the long beams of the raft.”

(Odyssey, V)

100. “...अरुणानि कृण्वन्नुतो एति पृथिव्या रेणुमस्यन् ॥”

१०.१६८.१॥

in praise of divinities and these descriptions are only interspersed among his devotional songs. Still, at times, he gives to his poetry a tinge of light humour. Speaking about the forest-fire, he says that when wind follows the dancing flames, blazing fire shears off trees leaving the earth bare; just as a barber shaves clean a man's beard.¹⁰¹

One should not be led to believe by the descriptions above that the Rigvedic poet can use his pen skilfully only when describing charms of Nature. In fact, there are in the Rigveda many other word-paintings done by him which are as fine as the foregoing ones. These deal with various aspects of life and are scattered in the main mass of the sacrificial hymns. As an example one can take the description of a battle.

The real battle begins when warring foes come¹⁰² and face each other. They raise their

101. यदुद्धतो निवतो यासि बप्सत् पृथगेषि प्रगर्धिनीव सेना ।

यदा ते वातो अनुवाति शोचिर्वपतेव श्मश्रु वपसि प्र भूम ॥

१०.१४२.४॥

102 सं भूम्या अन्ता ध्वसिरा अदक्षतेन्द्रावरुणा दिवि घोष आरुहत् ।

अस्युर्जनानामुप मामरातयो ऽ वागवसा हवनश्रुता गतम्

॥७.८३.३॥

banners aloft¹⁰³ and get entangled¹⁰⁴ in a man-to-man fight. Brave soldiers fix their steel-bodies¹⁰⁵ fearlessly before deadly weapons of assailants. The hero of the strife massacres his enemies with the sword like a priest cutting grass during a sacrifice¹⁰⁶; and valiant warriors quickly take out arrows from their quivers which make a peculiar sound.¹⁰⁷ With a lightning speed, they put shafts on bows and pull buzzing strings upto their ears.¹⁰⁸ Sharp-headed and shining arrows, feathered at back, dart towards the opponents.

103 यत्रा नरः समयन्ते कृतध्वजो यस्मिन्नाजा भवति किं चन प्रियम् ।

यत्रा भयन्ते भुवना स्वर्दशस्तत्रा न इन्द्रावरुणाधि वोचतम्

॥७.८३.२॥

104 “...नरः समयन्ते...” (७.८३.२)

105 यत्र शूरासस्तन्वो वितन्वते प्रिया शर्म पितृणाम् ।

अथ स्मा यच्छ तन्वे तने च छुर्दिरचित्तं यावय द्वेषः ॥६.४६.१२॥

106 एकं च यो विंशतिं च श्रवस्या वैष्णव्योर्जनान् राजा न्यस्तः ।

दस्मो न सज्जन् नि शिशति बर्हिः शूरः सर्गमकृणोदिन्द्र एषाम्

॥७.१८.११॥

107 बह्वीनां पिता बहुरस्य पुत्रश्चिश्चा कृणोति समनावगत्य ।

इषुधिः संकाः पृतनाश्च सर्वाः पृष्ठे निनद्धो जयति प्रसूतः

॥६.७५.५॥

108 वक्ष्यन्तीवेदा गनीगन्ति कर्णा प्रियं सखायं परिष्वजाना ।

योषेव शिङ्क्ते वितताधि धन्वज्या इयं समने पारयन्ती

॥६.७५.३॥

swiftly flying in air.¹⁰⁹ The horrifying din of the battle rises high above the war-field and fills the heaven.¹¹⁰ The poet is also well aware of sad consequences of war ; for when the battle comes to an end, he sees destruction raging all around.¹¹¹ That is why, he says that nothing out of war can be pleasing¹¹² to men, and the folk as well as the knights equally disdain it.¹¹³

As another example, one may take the description of boating¹¹⁴ in the open sea. The poet happily narrates how he, accompanied by Varuna, mounted the boat. Then they rowed the boat forward and it gracefully moved towards the mid-sea. When they were riding thus in the boat oaring it on dancing ripples, they felt as if they were swinging in a swing for pleasure.

109 अध स्मा नो वृषे भवेन्द्र नायमवा युधि ।

यदन्तरिक्षे पतयन्ति पर्णिनो दिद्यवस् तिग्ममूर्धनिः ॥६.४६.११॥

110 “....दिवि घोष आरुहत् ।....” (७.८३.३)

111 “....सं भूम्या अन्ता ध्वसिरा अटच्छत्....” (७.८३.३)

112 “....यस्मिन्नाजा भवति किं चन प्रियम् ।....” (७.८३.३)

113 “यत्रा भयन्ते भुवना ..” (७.८३.२)

114 आ यद् रुहाव वरुणश्च नावं प्र यत् समुद्रमीरयाव मध्यम् ।

अधि यदपां स्नुभिश्चराव प्र प्रेङ्ख ईङ्खयावहै शुभे कम्

॥७.८८.३॥

The Rigvedic poet has, of a certainty, not forgotten to explore the inner domains of mind and very often he has expressed in his poems noble thoughts which can serve as the guiding stars to the human race.

Speaking as a vicar of mankind, he prays that our ears should hear the Good, our eyes should see the Beautiful and, having a firm faith in the Creator, we, in healthy bodies, may avail of life given by Him.¹¹⁵ Friends, according to the poet, are unequalled in feeling the hearts¹¹⁶ of their companions. Though some are like shallow ponds and some like common tanks, yet others are like beautiful lakes in which one can take a pleasant dip.¹¹⁷

At this stage some one may raise the question as-to how can the Rigvedic poetry conceive such

115 भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिर् यजत्राः ।

स्थिरैरङ्गैस् तृण्णुवांसस् तनूभिर् व्यशेम देवहितं यदायुः ॥१.८६.८॥

116 अक्षवन्तः कर्णवन्तः सखायो मनोज्ञवेष्वासमा बभूवुः ।

अदध्नास उपकक्षास उ त्वे हृदा इव स्नात्वा उ त्वे ददध्रे
॥१०.७१.७॥

117 “अदध्नास उपकक्षास उ त्वे हृदा इव स्नात्वा उ त्वे ददध्रे....”

(१०.७१.७)

refined beauty ; because general notion of people is that the Rigveda in main is a collection of sacrificial hymns religious in character and therefore it can possess only such data as mostly reflects upon the Vedic religion or to some extent upon social and historical problems of those days.

The Rigveda doubtless is religious in nature as well as a treasure-house yielding valuable information from points of view of Religion, Mythology, Ancient History, Sociology, Philology and many such other sciences ; and although great men-of-learning have searched deep into the Rigveda keeping before them their own aims ; yet one sometimes rather feels that not so many of them have made an intense endeavour to probe the poetic side of it. A few scholars have no doubt dealt with some specific hymns and have appreciated poetic beauty hidden in these, yet such attempts have been only few and far between.

A minute study of the Rigveda amply reveals that there are in it revelations of exquisite poetic beauty ; and also that marks are visible therein of those poetic elements which afterwards grew up as principal constituents of poetry.

These poetic elements, such as *dhvani* (ध्वनि) and *rasa* (रस), were fully evolved by the classical Sanskrit rhetoricians. Nevertheless, I for my part in all humility, tried in this work to find out seeds of these in the Rigveda. I admit the fact that these elements in mature form were not known to the Rigvedic poets and perhaps they were not even aware of existence of these in verse. But, as the Sanskrit rhetoricians ⁽¹⁾ rightly say that good poetry cannot exist without these elements, and as the Rigvedic poets composed poetry of first order; these elements germinated in the Rigvedic poetry without knowledge of the poets. I do not mean to say that these occur there in the developed stage: rather, what I contend is that nascent signs of these elements are certainly there.

It will not be out of place, I presume, if, to explain my position, I quote Anandavardhana here. While propagating his theory of *dhvani*,

(1) (a) तददोषौ शब्दार्थौ सगुणावन लंकृती पुनः क्वापि ।

इदमुत्तममतिशायिनि व्यंग्ये वाच्याद् ध्वनिबुधैः कथितः ॥४॥

काव्य प्रकाश.

(b) वाक्यं रसात्मकं काव्यं दोषास्तस्यापकर्षकाः । ॥

उत्कर्षहेतवः प्रोक्ता गुणालंकाररीतयः ॥१.३॥ साहित्यदर्पण.

he states (¹), that *dhvani* is nothing new, though he is talking about it for the first time and is giving it a name. It has existed in poetry even before him, and, as a matter of fact, since the beginning of poetic art : but it was not educed and it was not identified by a particular name. This is proved, he further states, by the fact that although *dhvani* is found in poetry of the Ramayana and the Mahabharata, the authors of these works, in all probability, did not know either its mould or its name '*dhvani*' as such. Still they used it unknowingly because without *dhvani* there can be no poetry of high merit.

And similar is my humble contention. Although the Rigvedic poets probably knew nothing about the aforesaid poetic elements, as these were not identified and christened in the Rigvedic time, still they utilised these unawares for the simple reason that no poetry of high order can live without these. It is not necessary

(¹) तस्य हि ध्वनेः स्वरूपं। सकलसत्कविकाव्योपनिषद्भूतम्
 अतिरमणीयम् अणीयसीमिश्रितं तनकाव्यलक्षणविधायिनां
 बुद्धिभिरनुमीलितपूर्वम् अथ च रामायणमहाभारतप्रभृतिनि
 लक्ष्ये सर्वत्र प्रसिद्धव्यवहारं लक्ष्यता सहृदयानामानन्दो मनसि
 लभतां प्रतिष्ठामिति प्रकाशयते । (कारिका १ वृत्ति, ध्वन्यालोक)

that these must throb in poetry of the Rigveda in grown up shape and I am not endeavouring to prove that the Rigvedic poets were definitely in the know of these elements and perfected patterns of these : at the same time my search in the Rigveda is not for all divisions and sub-divisions of these elements. To clarify my stand, I again wish to repeat modestly that I am just trying to establish that in the Rigveda these elements exist in embryo, in all possibility, unidentified by the poets themselves ; because of the fact that the Rigveda possesses beautiful poetry and no great poetry can thrive without these. Hence in this work my attempt has been to find out in the Rigveda all possible traces of poetic elements—overlooking, of course, the most subtle nuances, the obvious reason being the very lateness of these.

While dealing with poetic elements and definitions and divisions of these, Mammata, the author of *Kavya Prakasha* has been my chief guide : though simultaneously I have also taken help from *Dhvanyaloka* of Anandavardhana, *Sahitya Darpana* of Vishvanatha and *Rasagangadhara* of Jagannatha.

As regards interpretation of the Rigvedic

hymns, I have heavily relied on the elaborate commentary by Sayana. Though there exist many schools of the Rigvedic interpretation and each has got its own merit, I thought it out of the scope of the present work to enter into differences of the Rigvedic interpretation offered by these schools. Hence relying on Sayana throughout this work, I have followed his commentary when interpreting the Rigvedic verses, though at numbered places I might be found differing to him, but even there deviation from his commentary is very slight. My reliance upon Sayana is because, as I think, he was a great scholar with keen intellect and deep insight, who was well-acquainted with the traditions of India, with the spirit of Indian culture, with the pulse of Indian thought and with the soul of Indian poetry.

As regards the soul of poetry, there have been many schools in India in Sanskrit rhetorics. Different rhetoricians have tried to give this coveted epithet to different components of poetry, namely: *rasa*, *alankara* (अलंकार), *reeti* (रीति) *vakrokti* (वक्रोक्ति), *dhvani* etc. Anandavardhana in his *Dhvan-*

yaloka, propagates his theory of dhvani⁽ⁱ⁾ and maintains that dhvani alone can be called the soul of poetry.⁽ⁱⁱ⁾ Mammata follows this theory of dhvani according to which every word has three faculties of meaning, namely, *abhidha* (अभिधा) *lakshana* (लक्षणा) and *vyanjana* (व्यञ्जना). *Abhidha* stands for expressed or literal meaning : just as in the sentence "a crown is made of gold", 'crown' literally means a particular object made of gold, *Lakshana* stands for implied meaning : just as in the sentence "the crown rules the land," crown implies the person who wears the crown. *Vyanjana* stands for suggested meaning : just as in the sentence "he wore the crown of success," 'crown' suggests glory of a man who succeeds in his task. *Vyanjana* is invariably called *vyangya* (व्यंग्य) or *dhvani*. Mammata says that only *dhvani*-

(i) काव्यस्यात्मा ध्वनिरिति बुधैर्यः समाम्नातपूर्वम्

तस्याभावं जगदुर परे भाक्तमाहुस्तमन्ये ।

केचिद्वाचां स्थितमविषये तत्त्वमूचुस्तदीयं

तेन ब्रूमः सहृदयमनःप्रीतये तत्स्वरूपम् ॥१॥ ध्वन्यालोक.

(ii) प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम् ।

यत्तत्प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवांगनासु ॥४॥

काव्यस्यात्मा स एवार्थस्तथा चादिकवेः पुरा ।

क्रौंचद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः ॥५॥ ध्वन्यालोक,

kavya (ध्वनिकाव्य), i.e., suggestive poetry, can be called the best poetry.⁽¹⁾ Just as the verse

माए घोरोवअरणं अज्ज हु एत्थित्त साहिअं तुमए ।
ता भए किं करणिज्जं एमेअ न वासरो ठाइ ॥ (2)

suggests eagerness of the girl to move out of her house to meet her lover ; and in this suggestion lies poetic beauty.

Thus, Mammata in his *Kavya-Prakasha* accepts the theory of *dhvani*, maintaining that *rasa* is not different to *dhvani*, rather *rasa* is the sublimest form of *dhvani*.⁽³⁾ Mammata bifurcates *dhvani*

(1) तददोषौ शब्दार्थौ सगुणावनलंकृती पुनः क्वापि ।

इदमुत्तममतिशायिनि व्यंग्ये वाच्याद् ध्वनिर्बुधैः कथितः ॥४॥ काव्य
प्रकाश,

(2) (a) मातृगृहोपकरणमद्य खलु नास्तीति साधितं त्वया ।

तद्भए किं करणीयमेवमेव न वासरः स्थायी ॥ (संस्कृतच्छाया)

(b) Literal meaning of the verse is : "O Mother, you have already asserted that there are no domestic goods to-day. Then say what should be done. The day will not remain constant thus".

(3) स च न कार्यः, विभावादिविनाशेऽपि तस्य संभवप्रसंगात् । नापि
ज्ञाप्यः सिद्धस्य तस्यासंभवात् । अपि तु विभावादिभिर्व्यञ्जितश्चर्व-
णीयः । कारकज्ञापकाभ्यामन्यत् क्व दृष्टमिति चेत् ? न क्वचित्
दृष्टमित्यलौकिकत्वसिद्धेर्भूषणमेतन्न दूषणम् । (कारिका २७, २८
वृत्तिः; काव्य प्रकाश)

as based on *lakshana* and as based on *abhidha*, dividing the later into two broad divisions—*alakshya-krama-vyangya dhvani* (अलक्ष्यक्रमव्यंग्यध्वनि) and *lakshya-krama-vyangya-dhvani* (लक्ष्यक्रमव्यंग्यध्वनि) and he puts *rasa* under *alakshya-krama-vyangya-dhvani*.⁽²⁾ Then he deals with many intricate sub-divisions.

In this work my main concern has been to find out in the Rigveda traces of poetic elements such as *dhvani* and *rasa* and not all divisions and sub-divisions of any of these ; because, as I have already clarified before, the Rigveda being a sublime poetry must possess traces, but not all intricacies of these. However, whenever an example is found where the trace of a particular sub-division is visible, it is quoted here with a proper appreciation of it.

Now, while going through examples of *dhvani*, one finds that *dhvani* springs from literal mean-

(2) अविबक्षित-वाच्यो यस्तत्र वाच्यं भवेद् ध्वनौ ।

अर्थान्तरे संक्रमितमत्यन्तं वा तिरस्कृतम् ॥२४॥ कारिका

विवक्षितं चान्यतरं वाच्यं यत्रापरस्तु सः ।

कोऽप्यलक्ष्यक्रमव्यंग्यो लक्ष्यव्यंग्यक्रमः परः ॥२५॥ कारिका

रस-भाव-तदाभास-भावशान्त्यादिरक्रमः ।

भिन्नो रसाद्यलंकारादलंकार्यतया स्थितः ॥२६॥ कारिका, काव्य

प्रकाश,

ing, i. e., *vachya* (वाच्य). At first, one follows the literal meaning and then conceives the suggestion¹. Where this process towards suggestion cannot be perceived being very quick, it is called *alakshya-krama-vyangya-dhvani*. And where this process towards suggestion can be perceived being gradual, it is called *lakshya-krama-vyangya-dhvani*². *Rasa* is put under the former because suggestion of *rasa* is instantaneous³. For example, as soon as we understand literal meaning of the following verse, pathos is immediately suggested.

1 यथा पदार्थद्वारेण वाक्यार्थः सम्प्रतीयते ।

वाक्यार्थपूर्विका तद्वत् प्रतिपत् तस्य वस्तुनः ॥१०॥ कारिका,
ध्वन्यालोक

2 असंलक्ष्यक्रमोद्योतः क्रमेण द्योतितः परः ।

विवक्षिताभिधेयस्य ध्वनेरात्मा द्विधा मता ॥२४॥ कारिका, ध्वन्या
लोक

3. (a) Anandavardhana gives the following reason for this :

रसादिरर्थो हि सहेव वाच्येनावभासते । (२५ कारिका-वृत्ति),
ध्वन्यालोक

(b) Mammata explains thus :

न खलु विभावानुभावव्यभिचारिण एव रसः, अपि तु
रसस्तैरित्यस्ति क्रमः स तु लाघवान्न दृश्यते । (२५ कारिका-
वृत्ति), काव्यप्रकाश

मा निषाद प्रतिष्ठं त्वमगमः शाश्वतीः समाः ।

यत् क्रौंच-मिथुनादेकमवधीः काम-मोहितम् ॥ *

Giving the definition of रस, Mammata says that when *sthayi-bhava* (स्थायीभाव) suggests itself on account of *vibhava* (विभाव), *anubhava* (अनुभाव) and *vyabhichari-bhava* (व्यभिचारिभाव), it is called *rasa*.¹ *Sthayi-bhava* is an emotion which evenly lurks in the heart of man at all times.² *Vibhava* is the cause by virtue of which *sthayi-bhava* suggests itself. This cause is of two kinds—*alambana* (आलम्बन) and *uddepana* (उद्दीपन). The former means an object which inspires *sthayi-bhava*.³ The later signi-

* “O hunter, peace be not with you for years to come, because you have killed one from a pair of loving kraunch-birds”. (Valmiki-Ramayana).

1. कारणान्यथ कार्याणि सहकरीण यानि च ।

रत्यादेः स्थायिनो लोके तानि चेन्नाट्यकाव्ययोः ॥२७॥ कारिका

विभावा अनुभावास्तत् कथ्यन्ते व्यभिचारिणः ।

व्यक्तः स तैर्विभावाद्यैः स्थायी भावो रसः स्मृतः ॥२८॥ कारिका,

काव्यप्रकाश

2. अविरुद्धा विरुद्धा वा यं तिरोधातुमक्षमाः ।

आस्वादांकुरकन्दोऽसौ भावः स्थायीति संमतः ॥३.१७४॥ कारिका,

साहित्य दर्पण

3. रत्यादयुद्बोधका लोके विभावा काव्यनाट्ययोः ।

आलम्बनोद्दीपनाख्यौ तस्य मेदाबुधौ स्मृतौ ।

fies a thing which excites *sthayi-bhava*. Further, *anubhava* means a physical symptom which shows upsurge of *sthayi-bhava*.⁴ And *vyabhi-chari-bhava*, also called *sanchari-bhava*, (संचारिभाव), is that emotion which moves along with *sthayi-bhava* supplementing it⁵.

Mammata divides *rasa* into nine kinds, viz., *shringara* (शृंगार), *hasya* (हास्य), *karuna* (करुण), *raudra* (रौद्र), *veera* (वीर), *bhayanaka* (भयानक), *beēbhatsa* (बीभत्स), *adbhuta* (अद्भुत) and *shanta* (शान्त) : each having *rati* (रति), *hasa* (हास), *shoka* (शोक), *krodha* (क्रोध), *utsaha* (उत्साह), *bhaya* (भय), *jugupsa* (जुगुप्सा), *vismaya*

आलम्बनं नायकादिस्तमालम्ब्य रसोद्गमात् ॥३.२६॥ कारिका,
साहित्य दर्पण

4. उद्दीपनविभावास्ते रसमुद्दीपयन्ति ये ॥३.१३१॥ कारिका

आलम्बनस्य चेष्टाद्या देशकालादयस्तथा ।

उद्बुद्धं कारणैः स्वैः स्वैर्बहिर्भावं प्रकाशयन् ॥३.१३२॥ कारिका

लोके यः कार्यरूपः सोऽनुभावः काव्यनाट्ययोः ।

उक्ताः स्त्रीणामलंकारा अंगजाश्च स्वभावजाः ॥३.१३३॥ कारिका,
साहित्यदर्पण

5. विशेषादाभिमुख्येन चरणाद् व्यभिचारिणः ।

स्थायिन्युन्मग्ननिर्मग्नास्त्रयस्त्रिंशश्च तद्भिदाः ॥३.१४०॥ कारिका,
साहित्यदर्पण

(विस्मय), and *nirveda* (निर्वेद) as its *sthayi-bhava* respectively.⁶ As these emotions are eternal and have always lurked in the heart of man, there is no doubt that the Rigvedic people also possessed these and gave expression to these in their poetry. I shall, therefore, now treat such examples of *rasa* as I have traced out in the Rigveda and shall try to appreciate their poetic beauty.

Shringara is taken to be the most predominant *rasa* of human heart⁷ and hence there is no wonder that one does find occasionally examples of *shringara-rasa* in the Rigveda despite its religious composition. *Shringara* has been defined as the 'flow of love' by Vishvanatha and he has also described in

6. शृङ्गार-हास्य-करुण-रौद्र-वीर-भयानकाः ।

बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥२६॥ कारिका

रतिहसिश्च शोकश्च क्रोधोत्साहौ भयं तथा ।

जुगुप्सा विस्मयश्चेति स्थायिभावाः प्रकीर्तिताः ॥३०॥ कारिका

× + ×

निर्वेदस्थायिभावोऽस्ति शान्तोऽपि नवमो रसः ।

रतिर्देवादिविषया व्यभिचारी तथाञ्जितः ॥३५॥ कारिका,

काव्यप्रकाश

7. तत्र कामस्य सकलजातिमुलभतयात्यन्तपरिचितत्वेन

सर्वान् प्रति ह्यद्यतेति पूर्वं शृङ्गारः । (अभिनवगुप्त; अभिनवभारती)

detail its *alambana* etc.⁸ However one should not expect to find such examples of *rasa* in the Rigveda as perfectly fit in within frame-works of classical rhetoricians ; because these frame-works were completed centuries after the Rigveda.

Sthayi-bhava of *shringara* is *rati*⁹, i.e. love, and therefore whatever examples of *shringara* we find in the Rigveda, they depict the theme of love in a very simple and charming manner.

8. शृङ्गं हि मन्मथोद्भेदस् तदागमन हेतुकः ।

उत्तमप्रकृतिप्रायो रसः शृङ्गार इष्यते ॥३.१८३॥

परोढां वर्जयित्वा तु वेश्यां चाननुरागिणीम् ।

आलम्बनं नायिकाः स्युर्दक्षिणाद्याश्च नायकाः ॥३.१८४॥

चन्द्रचन्दनरोलम्बुरुताद्युद्दीपनं मतम् ।

भ्रूविक्षेपकटाक्षादिः प्रकीर्तितः ॥३.१८५॥

त्यक्तवौग्र्यमरणालस्यजुगुप्साव्यभिचारिणः ।

स्थायिभावो रतिः श्यामवर्णोऽयं विष्णुदैवतः ।

विप्रलम्भोऽथ संभोग इत्येष द्विविधो मतः ॥३.१८६॥ कारिका,

साहित्यदर्पण

9. रतिर्मनोनुकूलेऽर्थे मनसः प्रवणायितम् ।

वागादिवैकृतैश्चेतोविकासो हास इष्यते ॥३.१७६॥ कारिका,

साहित्यदर्पण

Just as in the verse 1.123.10,¹⁰ the poet fancies that as soon as youthful Usha sees the god, Sun, her heart leaps with intense joy which appears on her face in form of her captivating smile. Thus smiling, she moves towards the god and in an orgy of love uncovers her heart. Here certainly *sthayi-bhava* is *rati* and *alambana* is the god, Sun. Usha's smiling face and her action stand for *anubhavas* while *harsha* is *sanchari-bhava*.

Carrying his fancy further in the next verse, i.e., 1.123.11,¹¹ the poet says that dazzling in her splendour, Usha reveals her body for to be seen. As stated in the previous verse, she obviously reveals her body for to be seen by the god, Sun; because this is a moment of great revelry for her—a moment when she is in her full grandeur, her face is radiant with smile and her dear god, Sun, is there for her to meet. Hence in this verse also the god, Sun, is *alambana*, revealing of body by Usha *anubhava* and *harsha sanchari-bhava*.

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10. कन्येव तन्वा शाशदानाँ एषि देवि देवमियक्षमाणम् ।
संस्मयमाना युवतिः पुरस्तादाविर्वक्षांसि कृणुषे विभाती ॥
11. सुसंकाशा मातृमृष्टेव योषाविस्तन्वं कृणुषे दृशे कम् ।
मद्रा त्वमुषो वितरं व्युच्छ न तत्ते अन्या उषसो नशन्त ॥

This romance of Usha and the god, Sun, is again spoken of in the verse 1.124.7.¹² When darkness of the night is over, Usha dresses herself in a lovely attire of rosy light and with a longing heart goes to meet the god. Her face is lit up with smiling rays of her sparkling teeth looking like a string of pearls. Here again the god, Sun, is *alambana*, smiling teeth *anubhavas* and *harsha*, *sanchari-bhava*.

The poet makes his description more charming in this verse by saying that here Usha is just like a wife ; for when a wife goes to meet her husband, she puts on her best looking dress and her joyful heart is full of love. She pleases her husband with an attractive smile. This simile certainly contains that love which one meets in daily life : husband being *alambana*, smile *anubhava* and *harsha sanchari-bhava*.

Charm of Usha lures the Rigvedic poet to make her *alambana* in many a verse. He fancies in the verse 5.80.5¹³ that Usha is of a

-
12. अभ्रातेव पुँस एति प्रतीची गर्तारुगिव सनये धनानाम् ।
जायेव पत्य उशती सुवासा उषा हस्तेव नि रिणीति अग्नः ॥
13. एषा शुभ्रा न तन्वो विदानोर्ध्वेव स्नाती दृश्ये नो अस्थात् ।
अप द्वेषो बाधमाना तमांस्युषा दिवो दुहिता ज्योतिषागात् ॥

very fair complexion. She is taking her bath in rosy light and hence she is revealing her shining body. After finishing her bath, she slowly rises up and comes into full view. Obviously Usha is *alambana* here, while her fair complexion, shining body and her actions of bathing and rising up serve as *uddeepanas*.

To complete his fancy, the poet compares Usha to a maiden of fair complexion. When a maiden takes her bath in a lake or a river, she exposes her wet and shining body. After the bath, she comes out of water, looking fresher than before. Here *alambana* is maiden and *uddeepanas* as above.

Making Usha *alambana* again in the verse 5.80.6,¹⁴ the poet says that noble Usha is so well-dressed that, diffusing her charm, she easily attracts the eye. Fine dress here becomes *uddeepana*, and explaining this through a simile, the poet says that just as when a noble lady dresses herself in her finest, her charm easily becomes an object of attraction. Thus lady is *alambana* and her dress *uddeepana*.

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14. एषा प्रतीची दुहिता दिवो नृ न् योषेव भद्रा नि रिणीते अप्सः ।
व्युष्वती दाशुषे वार्याणि पुनर्ज्योतिर्युवतिः पूर्वथाकः ॥

When one is going through examples of *Shringara-rasa* in the Rigveda, one finds that in some of the examples, *Shringara-rasa* is not as explicit as in those of the classical literature. The reason is obvious. The Rigvedic poet composes hymns to gods. But he cannot totally ignore the throbbing life around him. Hence many a time non-religious subjects creep into his poetry, sometimes clearly and sometimes rather faintly. Conjugal love is one such subject which, being divine in character, naturally attracts attention of the Rigvedic poet and he quite often portrays it in his verses.

The verse 4·58·8¹⁵ asserts that all noble-looking wives have the same desire of love in their hearts and to fulfil their desire, they smilingly bow forward into the arms of husband. Thus husband is *alanbana*, smiling and bowing forward *anubhavas* and *harsha sanchari-bhava*.

The poet says that in the same manner, nice-looking streams of butter being offered to god, Agni, are all desirous of his love. They shine

15. अभि प्रवन्त समनेव योषाः कल्याणयः स्मयमानासो अग्निम् ।

घृतस्य घाराः समिधो न सन्त ता जुषाणो हर्यति जातवेदाः ॥

in the light of fire, smiling as it were, and bow forward to embrace the god. So here Agni is *alamlana* and the rest as above.

Again in the verse 4.58.9,¹⁶ the poet states that streams of butter are glittering in light. They are, in this way as it were, scattering their brilliance desiring a union with the god, Agni. Agni is here *alambana*, scattering of brilliance *anubhava* and *autsukya* (औत्सुक्य) *samhari-bhava*.

The poet likens the streams of butter to unmarried girls. These virgins reveal their beauty, as they are eager to obtain an early union with husband. So husband is *alambana*, revealing of beauty *anubhava* and *autsukya sanchari-bhava*.

Union of wives with husband is also spoken of in the verse 1-62-11,¹⁷ where the poet says that his prayers, when they reach Indra, are like wives. It is natural that wives yearning for love clasp

16. कन्या इव बहुमेतवा उ अञ्ज्यंजाना अभि चारुशीमि ।

यत्र सोमः सूयते यत्र यज्ञो घृतस्य धारा अभि तत्पवन्ते ॥

17. सनायुवो नमसा नव्यो अर्कैर्वसूयवो मतयो दस्म दद्रुः ।

पतिं न पत्नीरुशतीरुशन्तं स्पृशन्ति त्वा शवसावन्मनीषाः ॥

the husband who also possesses the same desire. So husband is *alambana* and clasping *anubhava*.

This expression of love between husband and wife is described in many a verse. In the verse 10.40.10,¹⁸ the poet says that, due to kindness of the twin gods, Ashvins, men are tightening their arms around their wives in embrace. Here wives are *alambanas*. Further the poet describes that these wives are making their husbands happy on account of embraces. So here husbands become *alambanas* and embracing *anubhava*.

No wonder a loving wife easily finds a place in the heart of her husband. In a simile in the verse 10.91.13,¹⁹ one is told that with great care a wife dresses herself in her most pleasing clothes and, on account of her seething love, touches the very inner cords of her husband's heart. So husband is *alambana* here.

18. जीवं रुदन्ति वि मयन्ते अध्वरे दीर्घामनु प्रसितिं दीधियुर्नरः ।

वामं पितृभ्यो य इदं समेरिरे मयः पतिभ्यो जनयः परिष्वजे ॥

19. इमां प्रत्नाय सुष्ठुतिं नवीयसीं वोचेयमस्मा उशते शृणोतु नः ।

भूया अन्तरा हृद्यस्य निस्पृशे जायेव पत्य उशती सुवासाः ॥

No doubt pleasing clothes make company enjoyable. That is why the poet says in the verse 3-52-3²⁰ that a young man desiring company of the bride, enjoys the same. Here the bride is *alambana* and enjoying *anubhava*.

The bride too finds pleasure in company of her husband and in a beautiful verse, 3-33-10,²¹ one is told that the young bride bows forward towards her husband for the sake of his embrace. Here the husband is *alambana* and bowing forward for embrace *anubhava*.

The pleasant moments that pass between husband and wife are well worth remembering for ever, and that is why it is graphically described in the verse 6-75-3²² that when the wife is unable to control her uneasy heart, she closely embraces her beloved husband and whispers her own

20. पुरोव्ठाशं च नो घसो जोषयासे गिरश्च नः । वधूयूरिव योषणाम्

21. आ ते कारो शृण्वामा वचांसि यथाथ दूरादनसा रथेन ।

नि ते नसै पीप्यानेव योषा मर्यायेव कन्या शश्वचै ते ॥

22. वक्ष्यन्तीवेदा गनीगन्ति कर्णं प्रियं सखायं परिष्वजाना ।

योषेव शिङ्के वितताधि घन्वञ्जया इयं समने पारयन्ति ॥

words of love. Here the husband is *alambana* and embracing and whispering *anubhavas*.

Conjugal love is all-prevalent in Nature and therefore it quite often creeps into thoughts of the Rigvedic poet unknowingly. Consequently he goes to the extent of imagining that objects before him are behaving as if inspired by conjugal sentiments.

The poet says in the verse 2-35-4²³ that the god, Apam Napat, is standing in the midst of water and waves are surrounding him. These waves, full of youth, have discarded their feminine pride and formed a circle around the god to please him. Thus these are adorning the god by their shimmering circle. Here god, Apam Napat is *alambana* and adorning and surrounding *anubhavas*.

In the same manner, the poet speaks in the verse 5-32-10²⁴ that Earth stoops before

23. तमस्मेरा युवतयो युवानं ममृज्यमानाः परि यन्त्यापः ।

स शुक्रेभिः शिक्वभी रेवदस्मे दीदायानिध्मो घृतनिर्णिगप्सु

24. न्यस्मै देवी स्वधितिर्जिहीत इन्द्राय गातुरुशतीव येमे ।

सं यदोजो युवते विश्वमाभिरनु स्वधान्ने क्षितयो नमन्त ॥

the god, Indra ; because she feels a passion for love, so to say. Here Indra is *alambana* and stooping *anubhava*.

This depiction of the theme of love by the Rigvedic poet well establishes the fact that the poet cannot totally ignore the life around him, whatever his ultimate aim may be. Moreover, the Rigvedic poet has made his depiction more charming by combining facts of life with poetic imagination. That is why his examples of *shringara-rasa* set one's fancy rolling : also because many a time he has taken recourse to brevity and much is left to be imagined. Anyway, it is not expected that these examples will possess all rhetorical details, because, one may well say, perhaps the art of rhetorics was still in the process of being born in the Rigvedic time. Hence naturally these examples are devoid of intricacies; although one may occasionally find an example which is otherwise; just as the verse

प्रथिष्ट यामन् पृथिवी चिदेषां भर्तेव गर्भं स्वमिच्छतो धुः ।

वातान् ह्यश्वान् धुर्यायुयुज्रे वर्षं स्वेदं चक्रिरे रुद्रियासः ॥५.५८.७॥
in which Marut and Earth are depicted as

lovers and are likened to husband and wife. On the whole, one cannot deny that sweet and charming are the examples of *shringara-rasa* that are found in the Rigveda. The Rigveda also contains the famous love-legend of Puru-ravas and Urvashi,²⁵ in which Urvashi speaks about their amours thus—

त्रिः स्म माहः शनथयो वैतसेनोत स्म मेऽव्यत्यै पृथासि ।

पुरुषोऽनु ते केतमायं राजा मे वीर तन्वस्तदासीः ॥

१०.६५.५॥

After *shringara-rasa*, Mammata gives second place to *hasya-rasa*,²⁶ because he has closely followed the order determined by Bharata. *Sthayi-bhava* of *hasya-rasa* is *hasa* i. e., laughter,²⁷ and Vishvanatha defines *hasya-rasa* as occurrence of laughter on account of distorting.²⁸ It is natural that when

25. 10.95

26. ...सर्वान् प्रति हृद्यतेति पूर्वं शृङ्गारः । तदनुगामी च हास्यः ।
(अभिनवगुप्तः; अभिनवभारती)

27. वागादिवैकृतैश्चेतोविकासो हास इष्यते ॥३.१७६॥ कारिका,
साहित्य दर्पण

28. विकृताकारवाग्बेचेष्टादेः कुहाकाद् भवेत् ।

हास्यो हासस्थायिभावः श्वेतः प्रमथदैवतः ॥३.२१४॥

विकृताकारवाक्चेष्टं यमालोक्य हसेज्जनः ।

तमत्रालंघनं प्राहुस्तच्चेष्टोद्दीपनं मतम् ॥३.२१५॥

something is not in its proper shape laughter is evoked in all hearts. So was the case with the Rigvedic people. But in a serene composition like the Rigveda *hasay-rasa* finds a place with great difficulty. However, as some one has put it, 'man is a laughing animal' and so the Rigvedic poet too is tempted to depict *hasya-rasa* whenever he can do so with grace.

In the verse 6-30-3,²⁹ comparing mountains to invitees at a feast, the poet says that when men are invited to partake a feast and beseat themselves in their places they wait impatiently for hot meal to come and firmly stick to their seats, reluctant to move.³⁰

Again in the verse 1.82.2,³¹ the poet speaks about invitees to a feast. When meal

अनुभावोऽक्षिसंकोचवदनस्मेरतादयः ।

निद्रालस्यावहित्याद्या अत्र स्युर्व्यभिचारिणः ॥३.२१६॥ कारिका,
साहित्य दर्पण

29. अथा चिन्नु चित्तदपो नदीनां यदाभ्यो अरदो गातुमिन्द्र ।

नि पर्वता अद्मसदो न सेदुस्त्वया दृढानि सुकृतो रजांसि ॥

30. Here persons beseated for eating are 'alambanas' and their sticking to seats 'uddeepana.'

31. अन्नमीमदन्त ह्यव प्रिया अधूषत ।

अस्तोषत स्वभानवो विप्रा नविष्ठया मती योजा न्विन्द्र ते हरी ॥

served at such a feast is extra-ordinarily sumptuous, guests fill their bellies to the maximum and, if more food is offered, they are unable to speak because their throats are choked with the last morsel they took and so they shake their bodies, gesture with their hands and nod their heads to express that no more food is needed by them.³²

Not only sumptuous food, but delicious drink is also capable of making one satiated. The verse 10.23.4³³ describes how Indra goes on drinking cup after cup of soma-juice and even his beard is wet with it. Then over-powered by satiation and mild intoxication, he begins to fondle his beard and shake it this way and that.³⁴ Indeed it is very tickling to see a man fondling his flowing beard with

32. Here dining guests are 'alambanas' and shaking is 'uddeepana.

33. सो चिन्नु वृष्टिर्यूथ्या स्वा सचाँ इन्द्रः श्मश्रूणि हरितामि प्रुष्णुते ।
श्रव वेति सुत्थं सुते मधूदिद् धूनोति वातो यथा वनम् ॥

34, Sayana writes that Indra Shakes his body ; but with reference to the first half, it is proper to interpret that Indra shakes his beard.

hand in a moody moment.³⁵

The god, Pushan, is also the proud possessor of a beard and the poet asserts in the verse 10.26.7 that³⁶ Pushan shakes his beard when he drinks soma-juice offered to him by his devotee. Certainly when a bearded person is drinking from a bowl, how funny it is to see his beard quiver to and fro.³⁷

While reading these two instances, one is reminded of the moment when one has amusingly watched how a bearded gentleman, after drinking something, caressingly moves his hand on the beard to shake off drops of liquid, perchance those have fallen there. One is also made to imagine that perhaps the Rigvedic people were fond of growing beard. But there were also people who preferred to get the beard shaved.

35. Here Indra's beard is 'alambana' and shaking 'uddeepana'

36. इनो वाजानां पतिरिनः पुष्टीनां सखा ।
प्र रमश्रु हर्यतो दूषोद् वि वृथा यो अदाभ्यः ।

37. Here Pushan's beard is 'alambana' and shaking 'uddeepana'

The verse 10-142-4³⁸ describes that when wind follows the spreading flames, the blazing forest-fire shears off trees leaving the earth bare, just as a barber shaves clean a man's beard. A very humorous situation is described in this verse. Imagine, a man goes to a barber and offers his full-grown beard to be cut. The barber picks up the scissors and starts shearing. Then bit by bit the beard falls to the ground till the man's face is left clean, devoid of its former glory.³⁹

These instances prove that sense of humour is not dormant in the Rigvedic poet, though he leads a pious life. In the verse 8-92-30,⁴⁰ he prays to Indra, "You should not be like a lazy brahmana" : because the poet is very much amused to see a lazy brahmana and his idle manners on account of which he puts off his work from moment to moment and never finishes it in time, and

38. यदुद्धतो निवतो यासि वृक्षतृणेषु प्रगर्हिनीव सेना ।

यदा ते वातो अनुवाति शोचिर्वृक्षेव श्मश्रु वासि प्र भूम ॥

39. Here beard is *alambana* and cutting *uddeepana*.

40. सो षु ब्रह्मेव तन्द्रयुर्भुवो वाजानां पते । मत्स्वा सुतस्य गोमतः ॥

in the like manner moves sluggishly and never reaches the sacrifice punctually, obviously to be ridiculed by every one.⁴¹

The verse 3 53-23⁴² clearly asserts that the poet laughed heartily when a stupid-looking fellow brought his docile ass and put alongside a gallant horse, saying that his ass will compete with the horse in speed and strength. That is why the poet says, 'An ass is not put before a horse.'⁴³

For the Rigvedic poet whose heart remains un-obsessed by the burden of his serene task, it is not difficult to find objects of *hasya-rasa* at any place. The entire *Mandooka-sookta* (मण्डूकसूक्त) gives a very humorous description of frogs at the advent of the rainy-season.

It is a common sight during the rains that frogs gather in ponds of muddy water and when a frog gives out a loud, blurring cry ; others too repeat their cries equally

41. Here the lazy brahmana is *alambana*.

42. न सायकस्य चिकित्ते जनासो लोधं नयन्ति पशु मन्यमानाः ।
नावाजिनं वाजिना हासयन्ति न गर्दभं पुरो अश्वान्नयन्ति ॥

43. Here the ass is *alambana* and bringing it before the horse *uddeepana*.

loudly, and for the whole night they cry unceasingly. The poet, in the verse 7-103-5,⁴⁴ likens these frogs to pupils when he remembers how pupils in a class very loudly repeat in chorus the words of their teacher, many a time without understanding the meaning.⁴⁵

These frogs are in a similar way compared to brahmanas in the verse 7-103-7.⁴⁶ The poet says that these frogs assemble around the pond and go on blurting their voices for the whole night without a break. Hence they are like those brahmanas who, during a soma-sacrifice, which is continued in the night as well, keep on chanting their prayers seated around the altar. Their chanting continues as the night passes on.⁴⁷

44. (a) यदेषामन्यो अन्यस्य वाचं शाक्तस्येव वदति शिद्धमाणः ।

सर्वं तदेषां समृधेव पर्वं यत्सुवाचो वदयनाध्यप्सु ॥

(b) Tulsidasa too appreciates such a humour in his verse:

दादुर धुनि चहुँ ओर सुहाई ।

पढ़िं बेद जनु बटु समुदाई ॥ (रामचरित मानस)

45. Here frogs and students are *alambanas* while repeating is *uddeepana*.

46 ब्राह्मणासो अतिरात्रे न सोमे सरो न पूर्णमभितो वदन्तः ।

संक्तरस्य तदहः परि ष्ठ यन्मण्डूकाः प्रावृषीणं बभूव ।

47. Here frogs and brahmanas are *alambanas* and continued blurting or chanting *uddeepana*.

Beginning of the rainy season makes all creatures jubilant as they get rid of torturing heat. Hence the Rigvedic poet too is in a jovial mood while writing this *Mandooka sookta* and he seems to enjoy his comparison of crying frogs to chanting brahmanas. He compares these two again in the verse 7-103-8.⁴⁸ He says : these frogs remain unseen and silent in other seasons ; but as soon as the rains come, they appear as if from nowhere and resound air with their cries. So also many brahmanas remain inactive for a long period and then all of a sudden are seen moving in public to chant their prayers for the seasonal sacrifice.⁴⁹

These instances of *hasya rasa* are indeed very graceful and contain no malice towards anyone, though their objects are taken from everyday life—some being human and some non-human. At certain places these

48 ब्राह्मणाः सोमिनो वाचमक्रत ब्रह्म कुश्वन्तः परिवत्सरीणम् ।

अध्वर्यवो घर्मिणः सिद्धिदाना आविर्भवन्ति गुह्या न केचित् ॥

49. Here frogs and brahmanas are *alambanas* and their sudden appearance and elocution *uddeepanas*.

evoke a hearty laughter and at others only fetch a smile. It is rather unfortunate that the poet could not find much scope in the Rigveda for *hasya-rasa*.

After *hasya-rasa*⁵⁰ Mammata places *karuna-rasa* in sequence. *Sthayi-bhava* of *karuna-rasa* is *shoka*⁵¹, i.e. sorrow, and Vishvanatha defines *karunarasa* as manifestation of sorrow on account of harm⁵². Some how or other it is in the scheme of nature that every creature has to face harm sometime or other. For human beings this harm can be physical as well as

50 निरक्षेपभावत्वात् तद्विपरीतः ततः करुण(अभिनवगुप्त, अभिनवभारती):

51 इष्टनाशादिभिश्चेतोवैकल्यं शोकशब्दभाक् ॥३.(१७७॥

साहित्यदर्पणः

52 इष्टनाशादनिष्टान्तेः करुणाख्यो रसो भवेत् ।

घोरैः कपोतवर्णोऽयं कथितो यमदैवतः ॥३.२२२॥

शोकोऽत्र स्थायिभावः स्यान्क्षोभ्यमालम्बनं मतम् ।

तस्य दाहादिकावस्था भवेदुद्दीपनं पुनः ॥३.२२३॥

अनुभावा देवनिन्दाभूगतक्रन्दितादयः ।

वैवर्ण्योच्छ्वासनिःश्वासस्तमप्रलपनानि च । ३.२२४॥

निर्वेदमोहापस्मार्गव्याधिग्लानिस्मृतिश्रमाः ।

विषादजडतोन्मादिचन्ताद्या व्यभिचारिणः ॥३.२२५॥ कारिका,
साहित्यदर्पणः

mental. Sometimes this harm is very light only to make one sad and sometimes it is very acute and tormenting. The Rigvedic people too were not strangers to sorrow and occasions came in their life when they were stricken with grief. They have mentioned these sorrows to gods while praying to them to remove these. But simple mention does not form an instance of *rasa*. Hence one will have to trace out such examples as fully portray *karuna-rasa*. The Rigvedic poet is perhaps unable to accomodate *karuna-rasa* in prayers which are meant to please gods and he satisfies himself by mere mention of people's sorrows. But one already knows that grief is part and parcel of human life and hence there do come such occasions when the Rigvedic poet willingly makes *karuna-rasa* his subject of portrayal.

One such occasion is death when the whole world seems to be wrapped in gloom. It is an occasion which fills everyone's heart with mourning. And who can fully portray the heart of a person who has lost

his near and dear one? Even the poet of the Rigveda finds himself unable to depict fully the condition of the wife whose husband is now no more in this world. Struck with a bolt from the blue as she is, in these moments of bewildering agony, she refuses to believe that her husband has left her for ever. She still imagines that very soon he will open his eyes and will speak to her as before. Hence she is not prepared to leave her dead husband for a single moment and she even sleeps by the side of the lifeless body⁵³ in the night⁵⁴.

The Rigvedic poet finds another occasion for vivid description of *karuna-rasa* when he sees the pitiable condition of a defeated gambler. In a whole hymn (10.34) he describes the pathetic state of the gambler and that too very beautifully. The defeated gambler himself laments over his misdeed.

53 उदीर्ष्व नार्यमि जीवलोकं गतामुमेतमुप शेष एहि ।

हस्तग्राभस्य दिधिषोस्तवेदं पत्युर्जनित्वममि सं बभूथ ॥१०.१८.८॥

54. Here the dead man's wife is 'alambana' and her sleeping with the corpse 'uddepana'.

There has been a time when the gambler cared for no one except the dice and now, after being defeated, he finds himself alone in this world. He now remembers his wife and laments for her, whom he has discarded only for the sake of gambling. He remembers how gentle his wife was that she never became angry with him, she always acted for his happiness and she was chaste till the last.⁵⁵

At this moment, the gambler finds himself companionless in this vast world. He has not only left his wife who was a source of solace to him in distress, but he can also see other persons aspiring for her love before his own eyes. Even his parents and brothers declare that they do not know him⁵⁶ and they have no connection with

55 (a) न मा मिमेथ न जिहीव्ठ एषा शिवा सखिभ्य उत मह्यमासीत् ।
अक्षस्याहमेकपरस्य हेतोरनुव्रतामप जायामरोषम् ॥१०.३४.२॥

(b) Here the wife is 'alambana' pralapana anubhava,
and 'unmada' 'glani' and vishada isanchari-bhavas'.

56 अन्ये जायां परि मृशन्त्यस्य यस्यागृषद् वेदने वाज्यक्षः ।
पिता माता भ्रातर एनमाहुर्न जानीमो नयता बद्धमेतम् ॥

him.⁵⁷

Thus the defeated gambler becomes a picture of pity and plight. Aimless and helpless he wanders here and there, fearing his own people; because his creditors are there to demand their money from him. His discarded wife wails for her ill-luck and for the downfall of her husband. His mother, though, in her wrath, has turned him out, still weeps for her son when she remembers that he may be roaming⁵⁸ hungry and thirsty, wearing tattered clothes.⁵⁹

The gambler too loafs here and there like a vagabond and laments over his misery, when he sees well-built houses of others and their comforting wives. And in the winter, when at nightfall, cold wind pierces through his bones, he falls down

57. Here the gambler is 'alambana' and action of his relations 'uddeepana'.

58. चाया तप्यते कितवस्य हीना माता पुत्रस्य चरतः क स्वित् ।
ऋणावा बिभ्यद् धनमिच्छमानो ऽ न्येषामस्तमुप नक्तमेति ॥

१०.३४.१०॥

59. Here the gambler is alambana or his wife and mother can also be 'alambanas' and their weeping 'uddeepana'.

tired beside a burning fire⁶⁰.

The defeated gambler, therefore, cries in repentance. He says that these dice are hooked as it were : these pierce through a defeated gambler : these cut him into pieces : these torment him, nay, these agonise all his relations. To a winning gambler these dice give money only to take it back afterwards, just as a child gives an object and then immediately takes it back. By taking back money from the gambler these virtually kill him.⁶¹

60. (a) स्त्रियं दृष्ट्वाय कितवं ततापान्येषां जायां सुकृतं च योनिम् ।

पूर्वाह्ने अश्वान् युयुजे हि बभ्रून्त्सो अग्नेरन्ते वृषलः पपाद ॥

(b) Here the gambler is 'alambana' and his falling beside fire 'uddeepana'.

(c) Plight of a traveller in cold season is described very touchingly in the following classical verse—

पृष्ठारोपित-कर्पटस्य विसरद्-वाष्पास्त्रु-सिकात्मनः

कुञ्जीभूत-तर्नानिर्विष्ट-वदनस्याभ्यन्तरे जानुनोः ।

निसंगं भुजयुग्म-पीडन-वशात् शश्वत्कवोष्णोरसः

पान्थस्योद्गत-वहिराशि-निचये याति क्षपा शैशिरी ॥

61. (a) अक्षास इदं कुशिनो नितोदिनो निऋत्वानस्तपनास्तापयिष्णवः ।

कुमारदेष्णा जयतः पुनर्हणो मध्वा संपृक्ताः कितवस्य बर्हणा ॥

१०,३४.७॥

(b) Here the defeated gambler is 'alambana'.

He further bemoans that these dice are so powerful that though these do not possess hands, still these can easily overpower persons having strong arms. These are like charcoal, cold and fireless, and still these burn the heart of a defeated gambler.⁶²

Such is the touching song of the defeated gambler. The poet has weaved it in a superb manner and it has a direct appeal to heart which saddens at plight of the gambler : yet sadness of the heart is lessened when in the end the gambler himself advises people not to gamble but to till their fields⁶³

Just as in the foregoing hymn, so in the hymn 1.105 also the Rigvedic poet has utilised the opportunity to show his masterly treatment of *karuna.rasa*. A sage is thrown

62. (a) नीचा वर्तन्त उपरि स्फुरन्त्यहस्तासो हस्तवन्तं सहन्ते ।

दिव्या अंगारा इरिणे न्युत्ताः शीताः सन्तो हृदयं निर्दहन्ति ॥

१०.३४.६॥

(b) Here also the defeated gambler is 'alambana'.

63. अक्षैर्मा दीव्यः कृषिमित्कृषस्व वित्ते रमस्व बहु मन्यमानः ।

तत्र गावः कितव तत्र जाया तन्मे वि चष्टे सवितायमर्यः ॥

१०.३४.१३॥

into a deep well and is unable to come out himself. As none else is there to help him in that wilderness, he begins praying to gods. At the same time, distressed and alone as he is, eerie feelings begin to attack him and so also agonising memories and thoughts haunt his mind.

He moans that the graceful moon is gliding through the sky and yet her soothing rays do not reach him;⁶⁴ he is lying in darkness below.⁶⁵

He further bewails that persons desirous of wealth move here and there and obtain wealth; while he is unable to do so. Other man's wife is with her husband,⁶⁶ while his

64. चन्द्रमा अस्वन्तरा सुपणो घावते दिवि ।

न वो हिरण्यनेमयः पदं विन्दन्ति विद्युतो वित्तं मे अस्य रोदसी ॥

१.१०५.१॥

65. Here distressed self of the sage is 'alambana', his fall in the well and sight of the moon 'uddeepanas', pralapana 'anubhava' and 'vishada' sanchari-bhava.

66. अर्थमिद्वा उ अर्थिन आ जाया युवते पतिम् ।

तुज्जाते वृष्ण्यं पयः परिदाय रसं दुहे वित्तं मे अस्य रोदसी ॥

१.१०५.२॥

wife is suffering without him. That man will have a son and he will be childless.⁶⁷

Then he becomes restless at the thought that his forefathers in the heaven will have to suffer terribly,⁶⁸ if a son is not born to him. Hence he prays that he be saved so that he may have a son for the sake of his forefathers.⁶⁹

The sage very pathetically draws the picture of his mind before gods. He says, "Just as a thirsty deer, while going to drink water from a stream, is attacked by a wolf to be eaten up, and his desire to quench his thirst remains unfulfilled; so also I am being eaten up by mental agony⁷⁰ that, if I die, my desire

67. As before, distressed self of the sage is 'alambana', happiness of the rivals 'uddepana' 'pralapana anubhava', and vishada, unmada and glani sanchari-bhavas,

68. मो भु देवा अदः स्वरु पादि दिवस्परि ।
मा सोम्यस्य शंभुवः शूते भूम कदाचन वित्तं मे अस्य रोदसी ॥
१.१०५.३॥

69. Here also distressed self of the sage is 'alambana' possible sufferings of the forefathers 'uddepana' and 'unmada', chinta and 'vishada' sanchari-bhavas

70. अहं सो अस्मि यः पुरा सुते वदामि कानि चित् ।
तं मा व्यन्त्याध्वो वृको न तृष्णजं मृगं वित्तं मे अस्य रोदसी ॥
१.१०५.७॥

to have a son will remain unfulfilled. Hence, O gods, take pity on me for I am the same person who offered to you soma-juice and a few prayers at the sacrifice”⁷¹

The sage then narrates very picturesquely his physical tormentation. He says, “These surrounding walls of the well have captured me down here and are aggrieving me as I am unable to climb them up; just as the co-wives of a man surround him⁷² from all sides and harass him by quarelling together and each putting her own demand, and the poor husband is unable to get out of their circle.”⁷³

Such is the calamity that has befallen on the sage and hence he prays to gods to take him out of the well. He asks them, “What

71. Here distressed self of the sage is ‘alambana’ unfulfilment of desire ‘uddeepana, pralapana anubhava and unmada and vishada sanchari-bhavas.

72. सं मा तपन्यमितः सपत्नीरिव पशंवः ।

मूषो न शिशना व्यदन्ति माध्यः स्तोतारं ते शतक्रतो वित्तं मे अस्य
रोदसी ॥१.१०५.८॥

73. Here distressed self of the sage is ‘alambana, pralapana anubhava, and vishada and unmada sanchari-bhavas,

has happened to my oblations that I offered to you at the sacrifices previously ?⁷⁴ Have these not reached you and so you are not taking pity on me ? Where are your benefactory deeds that you have done in former times ?⁷⁵ Why do you not help me ? Where have gone your kindness towards people, your nature for fulfilling their wishes and your power to show them the right path?⁷⁶

Aforesaid plight of the sage is an indicator of the fact that some time even sages had to face sufferings. The verse 1.158.4 describes how certain mean persons take into their heads to torture a sage. They tie him, throw him on the ground and inflame a big fire to toss him in. The sage, drawing attention of Ashvins towards his pathetic condition, asserts, "I, a

74. अमी ये देवाः स्थन त्रिष्वो रोचने दिवः ।

कंद्व ऋतं कदन्तं क प्रत्ना व आहुतिर्वित्तं मे अस्य रोदसी ॥

१.१०५.५॥

75. यज्ञं पृच्छाम्यवमं स तद्दूतो वि वोचति ।

वव ऋतं पूर्यं गतं कस्तद्बिभर्ति नूतनो वित्तं मे अस्य रोदसी ॥

१.१०५.४॥

76. कद्व ऋतस्य धर्णसि कद्वरुणस्य चक्षणम् ।

कदर्यम्णो महस्पथाति क्रामेम दूढ्यो वित्तं मे अस्य रोदसी ॥

१.१०५.६॥

devotee of yours, have been tied tightly. Unable to move, I am rolling in dust and it is entering into my mouth gasping for breath.⁷⁷

This depiction of *karuna-rasa* by the Rigvedic poet is indeed very appealing. While composing these verses the poet seems to be in his best form; for these touch the very inner cords of human heart.⁷⁸ His treatment of *karuna-rasa* is so effective that sympathy is easily awakened for the aggrieved. How sad it is that the Rigvedic poet has to comfort himself with the limited depiction of *karuna-rasa* !

77. (a) उपस्तुतिरौच्यमुरुयेन्मा मामिमे पतत्रिणी वि दुग्धाम् ।
 मा मामेधो दशतयश्चितो धाक् प्र यद्वां बद्धस्मनि
 खादति क्षाम् ॥

(b) Here the sage is 'alambana', his bondage and dust entering into his mouth 'uddeepanas' and 'vishada' and 'glani' 'sanchari-bhavas'.

78. P. B. Shelley sings in one of his poems:—

"Our sweetest songs are those
 that tell of saddest thought."

(To a Skylark)

After *karuna-rasa raudra-rasa*⁷⁹ is placed fourth in order by Mammata. Its *sthayi-bhava* is *krodha*, i. e., anger⁸⁰, and *raudra-rasa* can be defined as the outburst of anger.⁸¹ *Alambana* of *raudra-rasa* is the opponent and though the Rigveda abounds in such descriptions where the evil-doing opponent is crushed by a noble god or a human, it is very strange that only two examples of *raudra-rasa* are traceable in the Rigveda, and they too are not very explicit. One reason is that mere mention

79. ततस्तन्निमित्तं रौद्रः । स चार्थप्रधानः ।

(अभिनवगुप्त, अभिनवभारती)

80. प्रतिकूलेषु तैदृश्यस्यावबोधः क्रोध इष्यते ॥३.१७७॥

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81. रौद्रः क्रोधस्थायिभावो रक्तो रूद्राधिदैवतः ।

आलंबनमरिस्तस्य तच्चेष्टोद्दीपनं मतम् ॥३.२२७॥

मुष्टिप्रहारपातनविकृतशब्देदावदारणैश्चैव ।

संग्रामसंग्रमाद्यैरस्योद्दीप्तिर्भवेत् प्रौढा ॥३.२२८॥

अभ्रविभंगौष्ठनिर्देशबाहुस्फोटनतर्जनाः ।

आत्मावदानकथनमायुधोत्क्षेपणानि च ॥३.२२९॥

अनुभावास्तथाक्षेपकूरसंदर्शनादयः ।

उग्रतावेगरोमांचस्वेदवेपथवो मदः ॥३.२३०॥

मोहामर्षादयस्तत्र भावाः स्युर्व्यभिचारिणः ।

रक्तास्यनेत्रता चात्र भेदिनी युद्धवीरतः ॥३.२३१॥

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of anger cannot form an example of *raudra-rasa*. Another reason is that the Rigvedic poet likes to describe his hero as a zealous and dignified knight and not as a wrathful warrior.

That is why the poet says that when Indra really becomes angry with his enemies, the whole world is frightened⁸² seeing his temper. It is quite true that when one sees a powerful person in rage—his glowing face, his red eyes and his tightened muscles—fear is generated in heart.⁸³

Describing this very anger of Indra, the poet says in another verse⁸⁴ that when Indra is angry with his enemy, the demon (Vritra), his thunderbolt roars aloud as he throws it and kills the demon. The cause of Indra's

82. अयं शृण्वे अध जयन्तुत घ्नयन्तुत प्र कृणुते युधा गाः ।

यदा सत्यं कृणुते मन्युमिन्द्रो विश्वं ददं भयत एजदस्मात् ॥

४.१७.१०॥

83. In this example, foe is 'alambana', harsh look 'anubhava' and 'ugrata' 'sanchari-bhava'.

84. अरोरवीद्वृणो अस्य वज्रोऽमानुषं यन्मानुषो निजूर्वात् ।

नि मायिनो दानवस्य माया अपादयत्पिवान्सुतस्य ॥

२.११.१०॥

annoyance are obviously the conjurer demon's fabrications which Indra repl^es as he kills him.⁸⁵

These two examples show that the Rig-vedic poet could have described *raudra rasa* in his own masterly way; but he restrains himself to do so, perhaps because he desires to put more stress on *veera-rasa*. Consequently, one may well infer that the Rigvedic poet's ideal hero is he who even kills the enemy with comparative c^lim and confidence.

Mammata aptly places वीर रस¹ after रौद्र रस, following the order stated by Bharata. स्थायी भाव of वीर रस is उत्साह, *i. e.* zeal or ardour.² Hence वीर रस can be defined as the flow of ardour.³ ~~Veera-~~

85. In this instance, the demon is 'alambana' fabrications and throwing of weapon 'anubhavas' and 'ugrata' 'sanchari-bhava'.

1. ततः कामार्थयोर्धर्ममूलत्वाद् वीरः । स हि धर्मप्रधानः ।
(अभिनवगुप्त, अभिनव भारती)

2. कार्यारम्भेषु संरंभः स्थेयानुत्साह उच्यते ॥३.१७८॥
साहित्यदर्पण

3. उत्तमप्रकृतिर्वीर उत्साहस्थायिभावकः ।
महेन्द्रदैवतो हेमवर्णोऽयं समुदाहृतः ॥३.२३२॥
आलंबनविभावास्तु विजेतव्यादयो मताः ।

rasa is the favourite of the R̥gvedic people because the Aryans were a heroic race indomitable in courage and valour. They possessed great physical strength and achievements. Their fearless hearts brimmed with zeal to achieve high aims. They naturally loved to hear and sing heroic songs which inspired them. Even their sacrificial prayers assert the valourous deeds of their gods. Hence, no wonder, the Rigveda abounds in the examples of *veera-rasa*

About the kinds of वीर रस Mammata does not speak anything; but Vishvanatha says that it can be of four kinds, viz., dana-veera (दानवीर) dharma-veera (धर्मवीर) yuddha-veera (युद्धवीर) and daya-veera (दयावीर)⁴, while Jagannatha is of the opinion that, like *shringar veera-rasa* can also be of many kinds⁵—as an instance, bala-veera (बलवीर) can

विजेतव्यादिचेष्टाद्यास्तस्योद्दीपनरूपिणः ।

अनुभावास्तु तत्र स्युः सहायान्वेषणादयः ॥३.२३३॥

संचारिणस्तु वृत्तिमतिगर्वस्मृतितर्करोमांचाः ।

स च दानधर्मयुद्धैर्दयया च समन्वितश्चतुर्धा स्यात् ॥३.२३४॥

कारिका, साहित्यदर्पणः

4. कारिका, साहित्यदर्पण ॥३.२३४॥

5. वस्तुतस्तु बहवो वीररसस्य शृङ्गाररस्येव प्रकाराः निरूपयितुं शक्यन्ते (रसगंगाधर, प्रथमानन)

also be there.

The principal kind of *veerarasa* is *yudha-veera* which contains zeal towards fight.⁶ The Aryans were great fighters. They fought for supremacy and conquered their enemies. Naturally they made their chief God, Indra, an emblem of *veera-rasa*. They adored him as a matchless hero in the heaven and the earth. The Rigvedic poet has glorified in his hymns the heroic deeds of Indra whose most glorious achievement is the killing of the demon for prosperity of the Aryans.

Indra's main adversary is the demon Vritā, who is conceived as the one who lies in the sky and holds the rains. Indra, after a fight, kills him and makes the rain come down. This action of Indra, who is full of ardour to overcome the malevolent demon, is the subject of many a verse in the Rigveda.

6. निरायुधस्याप्येकस्य हीनस्यापि परिच्छदैः :

अभीतिर्वहुर्भियुद्धं व्यवसायो रणे मदः ।

हर्षः शस्त्रास्त्रघातेषु समरादपलायनम् ॥

भीताभयप्रदानं च प्रपन्नस्यार्तिभञ्जनम् ।

एवं युद्धात्मको वीरस्तज्ज्ञैः कविभिरीरितः ॥ (भावप्रकाशन,

तृतीयाधिकार)

In the verse 2 11.9,⁷ the poet describes that when Indra saw Vritra lying to hold the celestial waters, he raised aloft his roaring thunderbolt and killed the demon with it. The heaven and the earth, at that time, shivered being frightened by Indra's thundering Vajra.⁸

This very action of Indra is described more clearly in the verse 5.32.6.⁹ The poet says that Indra raised his thunderbolt very high and striking Vritra with it killed him when that demon was lying in the celestial waters and was growing strong within darkness of the clouds which rays of the sun could not penetrate ¹⁰

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7. इन्द्रो महान् सिन्धुमाशयानं मायाविनं वृत्रमस्फुरन्निः ।
अरेजेतां रोदसी भियाने कनिक्रदतो वृष्णो अस्य वज्रात् ॥
 8. Here Vritra is *alambana*, his action of lying to hold the celestial waters *uddeepana*, use of thunderbolt by Indra *anubhava* and *ugrata sanchari-bhava*.
 9. त्वं चिदिदं कल्पयं शयानमसूर्ये तमसि वावृधानम् ।
तं चिन्मन्दानो वृषभः सुतस्योच्चैरिन्द्रो अपगूर्या जघान ॥
 10. Here Vritra is *alambana*, his lying in water and growing strong in darkness *uddeepana*, raising of thunderbolt by Indra *anubhava* and *ugrata sanchari-bhava*.

The Rigvedic poet describes this duel between Indra and Vritra in vivid details; and this duel has many phases too. The first phase is obviously the search for the demon; because Vritra has been described as the designing one and Indra had to search this eluding demon till he got him.

One comes across this first phase in the verse 5.32.8.¹¹ The poet says that excited Indra got hold of the manoeuvring demon—the same who was lying in the celestial waters. He was powerful enough to repel his enemies and he was covering everything. Then in the ensuing fight, Indra killed him with the thunderbolt.¹²

But between catching and killing Vritra there are also other phases out of which the second phase of the duel is described in verse 2.30.3.¹³ When Indra found out Vritra who was covering the entire sky, he threw the thunderbolt on him.

11. त्वं चिदर्णं मधुपं शयानमसिन्वं वज्रं मल्लाददुग्रः ।

अपादमत्रं महता वधेन नि दुर्योण आवृणङ् मृगवाचम् ॥

12. Here Vritra is *alambana*, his actions *udde-
ipanas*, catching him and use of weapon by
Indra *anubhava* and *ugrata* and *amarsha*
(अमर्ष) *sanchari-bhava*.

13. ऊर्ध्वो ह्यस्यादध्यन्तरिक्षेऽथा वृत्राय प्र वधं जभार ।

मिहं वसान उप हीमद्द्रोत् तिग्मायुधो अजयच्छत्रुमिन्द्र ॥

The demon took up the challenge and came towards Indra. Then there started the universally known combat and finally Indra gained victory over his enemy.¹⁴

More detailed phases of this duel are the third and the fourth ones. The third phase is narrated graphically in verse 1.80.5.¹⁵ When this fight was going on, Indra got as close to Vritra as possible, and then, in a face-to-face encounter, struck at Vritra's jaw with the thunderbolt.¹⁶

The verse 1.52.15¹⁷ also describes this third phase with slight variation. It does not explicitly say that Indra struck at Vritra's jaw. As interpreted by Sayana, it says that Indra struck at Vritra's face (or nose) with the thunderbolt and then all the gods rejoiced to see Indra delighted at his victory.¹⁸

14. Here Vritra is *alambana*, his actions *uddeepanas*, throwing of weapon by Indra *anubhava*, and *ugrata* and *harsha sanchari-bhava*.

15. इन्द्रो वृत्रस्य दोधतः सानुं वज्रेण ह्रीलितः ।

अभिक्रम्याव जिघ्रतेऽपः समाय चोदयन्नर्चन्ननु स्वराज्यम् ॥

16. Here Vritra is *alambana*, striking with thunderbolt *anubhava* and *ugrata sanchari-bhava*.

17. आर्चन्नत्र मरुतः सस्मिन्नाजौ विश्वे देवासो अमदन्ननु त्वा ।

वृत्रस्य यदसृष्टिमता वधेन नि त्वमिन्द्र प्रत्यानं जघन्य ॥

18. Here Vritra is *alambana*, striking with thunderbolt *anubhava* and *harsha sanchari-bhava*.

This phase of the duel is very much liked by the Rigvedic poet because it proves Indra's great might and his superiority over the demon, Vritra. Hence it is narrated in quite a few verses. For example, the verse 1.52.6¹⁹ and also verse 1.80.6²⁰ vividly portray how Indra struck at Vritra's jaw with the pointed and roaring thunderbolt.²¹

The culmination of this duel is also its fourth and final phase. Indeed so powerful was Vritra that even a blow at his jaw with Indra's thunderbolt did not effect him much and his frightening roar continued to shake the heaven and the earth. Ultimately Indra, using the sharp thunderbolt, cut his head off his body. Thus came the end of the terrible demon, Vritra, as described in the verse 1.52.10.²²

Another name of Vritra is Ahi. It is descri-

19. परीं घृणा चरति तित्त्रिषे शवोऽपो वृत्रो रजसो बुध्नमाशयत् ।

वृत्रस्य यत्प्रवणो दुग्धमिध्नो निजघन्थ हन्वोरिन्द्र तन्यतुम् ॥

20. अधि सानौ नि जिघ्रते वज्रेण शतपर्वणा ।

मन्दान इन्द्रो अन्वसः सखिभ्यो गातुमिच्छत्यर्चन्नु स्वराज्यम् ॥

21. Both these verses have Vritra as *alambana*, striking with thunderbolt *anubhava* and *ugrata sanchari-bhava*.

22. यौहिचदस्यामवां अहेः स्वनादयोयवीद् भियसा वज्र इन्द्र ते ।

वृत्रस्य यद् बद्धवानस्य रोदसी मदे सुतस्य शवसाभिनच्छिरः ॥

bed in verse 2.11.5²³ that Ahi was hiding in the cave of darkness and was not to be seen easily, covered as he was by the celestial waters. He was also holding up the rainy sky. Hence it is to the credit of Indra that still he killed that fabricating demon with the thunderbolt.²⁴

Vritra is not the only demon whom Indra kills for the benefit of people. There is also another demon called Shushna who is closely connected with Vritra. As is already clear, Vritra has been conceived as the demon who lies in the sky and holds the rains, preventing water to come down.

When the rains are held up, there begins a distressing drought on the earth. This drought has been conceived as the paining demon Shushna who troubles people during the dry period. When Indra kills Vritra making the rains come down, he immediately kills Shushna also, that is, as soon as it begins to rain, the elongated drought also vanishes.

This very phenomenon has been described in

23. गुहा हितं गुह्यं गूढमप्स्वपीवृतं मायिनं क्षियन्तम् ।

उतो अपो यां तस्तन्वांसमहन्न हँ शूर वीर्येण ॥

24. Here Ahi is *alambana* and his actions *uddeepanas*.

verse 5.34.2⁵ Sayana interprets this verse to mean that first Indra killed Vritra who was rejoicing by devouring the grain of people, who was keeper of the clouds and who was strong moving inside darkness. Then Indra killed Shushna who was anger incarnate of the demon, Vritra.²⁶

Another adversary of Indra is the demon, Vala, who steals cows of the Aryans and confines them in his cave. Some scholars opine that Vala stands for darkness and cows are the rays of light. And it is left to Indra to emancipate these cows from the clutches of Vala. In verse 2.14.3,²⁷ it is described that Indra, after having found the cave of this demon, released the cows and killed Vala. Here Vala becomes *alambana*, and his killing may signify that in the early morning the rays of light emerge forth, as Indra removes darkness.

Indra in this way gave relief to the Rigvedic

25. त्वं चिदेष्टां स्वधया मदन्तं मिहो नपातं सुवृधं तमोगाम् ।

वृषप्रभर्मा दानवस्य भामं वज्रेण वज्री नि जघान शुष्णम् ॥

26. Here Vritra and Shushna are *alambanas*, rejoicing and other actions *uddeepanas* and use of thunderbolt by Indra *anubhava*.

27. अध्वर्यवो यो दृभीकं जघान यो गा उदाजदप हि वलं वः ।

तस्मा एतमन्तरिक्षे न वातमिन्द्रं सौमैरोर्णुत जूर्न वस्त्रैः ॥

people by killing the troublesome demons. Shambara is also one such demon whose power can be guessed by the fact that he held sway over cities something like hundred in number. Scholars explain that these cities stand for the clouds which hold rain inside them. Indra punched these clouds to give rains to the Aryans. This very action of Indra is described in verse 2.14.6²⁸ which asserts that so great was the strength of Indra that he penetrated Shambara's hundred ancient cities by his thunderbolt and all at once threw down on the earth thousands of Shambara's sons.²⁹

The verse 2.19.6³⁰ asserts that Indra shattered the ninety-nine cities of Shambara for the sake of

28. अध्वर्यवो यः शतं शम्बरस्य पुरो विभेदाश्मनेव पूर्वीः ।

यो वर्चिनः शतमिन्द्रः सहस्रमपावपद् भरता सौमसस्मै ॥

॥३३३॥

29. (a) Here *alambana* is Shambara and actions of Indra *anubhava*.

(b) Shambara's sons perhaps signify rain-drops ;

cf—इन्द्राविष्णु हं हिताः शम्बरस्य नव पुरो नवतिं च शनयिष्टम् ।

शतं वर्चिनः सहस्रं च साकं हथो अप्रत्यसुरस्य वीरान् ॥७.९९-३॥

30. स रन्धयत् सदिवः सारथ्ये शुष्णमशुषं कुयवं कुत्साय ।

दिवोदासाय नवतिं च नवेन्द्रः पुरो व्यैरन्ध्रम्बरस्य ॥

Divodasa. There is nothing strange in this assertion; because so benevolent was Indra to the Rigvedic people that he quite often helped individuals by destroying their enemies as narrated in a good many verses.

In the verse 2.15.4³¹ the poet narrates how Indra helped Dabheeti. Two demons, Chumuri and Dhuni, along with their band, attacked Dabheeti's city. They caught hold of him and carried him away along with them. In the way Indra encountered them, subdued those demons and burnt all their weapons in a crackling fire. He then united Dabheeti with his chariots and chargers.³²

Even then the demons did not keep calm and they began fighting with Dabheeti. Indra had to come again for help. Eventually Chumuri and Dhuni were made to lie in eternal sleep when Indra killed them and protected Dabheeti.³³

31. स प्रवोदृन् परिगत्या दभीतेर्विश्वघागायुधमिद्वे अग्नौ ।

सं गोभिर्ऋश्वैरसृजद्रथेभिः सोमस्य ता मद इन्द्रश्चकार ॥

32. Here the demons are *alambanas*, burning of arms *anubhava* and *ugrata sanchari-bhava*.

33. (a) स्वप्नेनाभ्युप्या चुमुरिं धुनिं च जघन्य दस्युं प्र दभीतिमावः ।

रम्भी चिदत्र विवदे हिरण्यं सोमस्य ता मद इन्द्रश्चकार ॥

॥२.१५.६॥

(b) Here Chumuri and Dhuni are *alambanas*, actions of Indra *anubhava* and *ugrata sanchari bhava*.

Another individual to get help from Indra is Sushravas. Twenty kings, planning an attack on Sushravas, deployed their troops and began moving for a show of arms with him. In response to a prayer from Sushravas, Indra came to his side and barricaded against all those kings and their entire army of sixty-thousand and ninety-nine men only with the help of a chariot wheel;³⁴ and thus brought the enemies' whole operation to a fatal end.³⁵

It is quite befitting that so great a fighter for righteousness should be held in great esteem and worshipped as a virtual incarnation of *veera-rasa*. Indra's zeal to fight for the good of others makes him invulnerable for all evil forces and indeed so mighty is his power that demons who succumbed to him are not few in number.

The poet speaks about some of these in

34. त्वमेताञ्जनराज्ञो द्विर्दशाबन्धुना सुभ्रवसोपजग्मुषः ।

षष्टिं सहस्रा नवतिं नव श्रुतो नि चक्रेण रथ्या दुष्पदावृणक् ॥

॥१.५३.६॥

35. Here enemies of Sushravas are *alambanas* and use of the chariot-wheel by Indra *anubhava*.

the verse 2.14.5.³⁶ That Indra killed Shushna is already known. Svashna too lost his life in a fight with Indra. Similar was the end of Pipru. Namuchi fell an easy prey to Indra's weapon and Rudhikra also did not live long, being no match for Indra.³⁷

One is simply amused to read about the demon Urana in verse 2.14.4. Even when the demons were falling one after another he was confident of winning Indra. With great pride, Urana came forward displaying his ninety-nine arms, perhaps stitched artificially. But he too breathed his last as soon as he encountered Indra. So was the fate of his companion Arbuda who was turned up-side-down by Indra.³⁸

Who will not hold such a great god in

३६. अध्वर्यवो यः स्वरुं जघान यः शुष्णमशुषं यो व्यंसम् ।

यः पिपुं नमुचिं यो रुधिक्रां तस्मा इन्द्रायान्वसो जुहोत ॥

37. Here all these demons become *alambanas*.

38. (a) अध्वर्यवो य उरणं जघान नव चख्यांसं नवति च बाहून् ।

यो अर्बुदमव नीचा बन्धावे तमिन्द्र सोमस्य भृथे हिनोत ॥

(b) Here Urana and Arbuda are *alambanas*, Urana's ninety-nine arms *uddeepanas* and *ugrata sanchari-bhava*.

high esteem whose might excels that of thousands of demons? The verses 2.14.7.³⁹ 2.20. 7.⁴⁰ 3.34.3,⁴¹ 3.34.6.⁴² 4.16.12.⁴³ and 4.16.13⁴⁴ assert that Indra not only killed the leading demons spoken of above and many more like Kuyava and Mrigaya, but he also sent myriads of petty demons on their journey into the dark world of death. So much so that he erased a whole multitude of demons out of existence.⁴⁵

39. अध्वर्यवो यः शतमा सहस्रं भूम्या उपस्थेऽवपञ्चघन्वान् ।
कुत्सस्यायोरतिथिगवस्य वीरान्यवृणग्भरता सोममस्मै ॥

40. स वृत्रहेन्द्रः कृष्णयोनीः पुरंदरो दासीरैर्यद्वि ।
अजनयन्मनवे क्षामपश्च सत्रा शंसं यजमानस्य तूतोत् ॥

41. इन्द्रो वृत्रमवृणोच्छर्धनीतिः प्र मायिनाममिनाद् वर्षणीतिः ।
अह्नन्त्यंसमुशधग्वनेवाविर्धेना अकृणोद्राम्याणाम् ॥

42. महो महानि पनयन्त्यस्येन्द्रस्य कर्म सुकृता पुरुणि ।
वृजनेन वृजिनान्तसं पिपेष मायाभिर्दस्यूरभिभूत्योजाः ॥

43. कुत्साय शुष्णमशुषं नि बर्हीः प्रपित्वे अहः कुयवं सहस्रा ।
सद्यो दस्यून्प्र मृण कुत्स्येन प्र सूरश्चक्रं वृहतादभीके ॥

44. त्वं पिप्रुं मृगयं शशुवांसमृजिष्वने वैदधिनाय रन्धीः ।
पंचाशत्कृष्णा नि वपः सहस्रात्कं न पुरो जरिमा वि दर्दः ॥

45. In all these verses the demons are *alambanas*, actions of Indra *anubhava* and *ugrata sanchari bhava*.

Even the bravest among warriors has to face a moment of molestation sometime. For Indra also there was such a moment. It is not so that in his marathon fight against demons, there was no resistance to him at all. There were some conceitful demons who ventured to fight on equal terms with him. Vyansa too was one such demon.

The verse 4.18.9⁴⁶ asserts that fighting face to face with Indra and reeling with arrogance, Vyansa haughtily struck at Indra's jaw. Thus struck by the demon, Indra could not check himself and, using his thunderbolt, he grinded the demon's head into countless particles reducing it to dust alone.⁴⁷

Indra's sweeping victory over terrorising demons shows how great Indra is and how lofty his glory. The Rigvedic poet has rightly used his pen to describe a valiant who stands peerless amongst all. Such vigour

46. ममच्चन ते मघवन्व्यंसो निविविध्वाँ अप हनू जघान ।
अघा निविद्ध उत्तरो बभूवाञ्छिरो दासस्य सं पिण्णवधेन ॥

47. Here Vyansa is *alambana*, his haughty blow at Indra's jaw *uddeepana*, grinding of his head *anubhava*, and *ugrata* and *amarsha sanchari-bhava*.

and such valour is to be found only in a born warrior that Indra is. The verse 8.45.4⁴⁸ narrates that as soon as Indra was born, he took arrow in his hand and asked, "Tell me, mother, who are the violent ones and who are much talked about?"⁴⁹

This verse also proves that greatness of Indra was inborn and the Rigvedic people were justified in worshipping him as the very idol of 'veera-rasa'. Equally justified is the Rigvedic poet in eulogising Indra's acts of gallantry. But this does not mean that other Rigvedic gods were not brave or lacked in virility. The plain fact is that on account of Rigvedic people's immense liking for Indra, they were overshadowed. But the Rigvedic poet has not altogether forgotten to admire their chivalrous deeds.

In the verse 2-24-2,⁵⁰ the poet says that the

48. आ बुन्दं वृत्रहा ददे जातः पृच्छद्भि मातरम् ।

क उग्राः के ह शृण्विरे ॥

49. Here the opponents of Indra are *alambanas*, taking of arrow and asking *anubhavas* and *ugrata sancharibhava*.

50. यो नन्वान्यनमन्योऽसोतादर्दमन्युना शम्बराणि वि ।

प्राच्यावयदभ्युता ब्रह्मणस्पतिरा चाविशद् वसुमन्तं वि पर्वतम् ॥

god, Brihaspati, by virtue of his magnificence, made all the mischievous elements stoop low. He tore into pieces the clouds high above and mobilised the water which was stationary up there. So also he entered the mountain where the demon Vala had, in a cave, hidden cattle-wealth of the Aryans.⁵¹

Further, the verse 2-24-3⁵² describes that Brihaspati rent asunder the firm rocks that closed the mouth of the cave and took out the cows. By power of his spell he struck Vala dead. Then he removed darkness and made the sun visible to all⁵³.

The poet in the verse 2-3-13,⁵⁴ says that so powerful a god is aptly evoked by warriors in a battle field for help and inspiration,

51. Here the elements etc. are *alambanas*, actions of Brihaspati *anubhavas*, and *ugrata* and *amarsha sanchari-bhavas*.

52. तद्देवानां देवतमाय कर्त्तुमश्रध्नन्टदाव्रदन्त वीलिता ।
उद्गा आजदभिनद् ब्रह्मणा वलमगूहत्तमो व्यचक्ष्यत्स्वः ॥

53. Here Vala is *alambana*, darkness is *uddeepana*, actions of Brihaspati *anubhava* and *ugrata sanchari-bhava*.

54. भरेषु हव्यो नमसोपसद्यो गन्ता वाजेषु सनिता धनधनम् ।
विश्वा इदर्यो अग्निदिप्स्वो मृधो बृहस्पतिर्वि ववर्हारया इव ॥

because it is Brihaspati who disintegrates large and murderous army of aggressors.⁵⁵

The battle field itself is a source of inspiration to warriors. The Rigvedic poet has, in the verse 8-69-9⁵⁶ given a lively description of the battlefield where heart-rending beats of the martial drum echo in air, shrill twanging of bow-strings rings into ears and sharp clanking of gauntlets is heard everywhere.⁵⁷

The martial drum has a place of great importance in the battle-field. Its exciting beats not only inspire the brave, but also make a coward's heart throb with bravery. That is why verses 6-47-29⁵⁸ and 6-47-30⁵⁹

55. Here the murderous army is *alambana*, its disintegration by Brihaspati *anubhava* and *ugrata sancharibhava*.

56. अव स्वराति गर्गरो गोघा परि सनिष्वणत् ।

पिङ्गा परि चनिष्कृददिन्द्राय ब्रह्मोद्यतम् ॥

57. Here enemy is *alambana* and beats of the drum, twanging of bow-strings and clanking of gauntlets *uddeepanas*.

58. उप श्वासय पृथिवीमृत द्यां पुत्रा ते मनुतां विष्ठितं जगत् ।

स दुन्दुभे सजूरिन्द्रेण देवैर्दूराद् दवीयो अप सेध शत्रून् ॥

59. आ क्रन्दय बलमोजो न आ घा निष्टनिहि दुरिता बाधमानः ।

अप प्रोथ दुन्दुभे दुच्छुना इत इन्द्रस्य मुष्टिरसि वीलयस्व ॥

assert that, resounding the heaven and the earth with thrilling beats, the war-drum breathes a new life into the martial atmosphere and instils a new vigour into warriors. Its stirring beats are terrific enough to stop the forces of enemy where they are and make them think before advancing further; and, no wonder, they may even go back in a hasty retreat. The poet rightly compares it to Indra's fist; because its power to bestow victory becomes clear when, goaded by its beats, the warriors completely eclipse the aggressors and the enemy weeps over his defeat⁶⁰.

These examples of *veera rasa* clearly reveal the magic of the Rigvedic poet's pen. What ever be the subject of description, his pen infuses life into it. There is such a powerful imagination and such a detailed elaboration that one is completely swayed away by the narration. The poet describes the exploits of Indra with so great a fervour himself that Indra well becomes a model for all zealous men. Indra's determination to do away

60. Here enemy is *alambana*, beats of the drum *uddeepanas* and *asooya sanchari-bhava*.

with all evil miscreants, his eagerness to perform acts of benevolence, his supreme might and his ardent fight for a grand victory, deeply imprint his magnanimity upon one's mind. It is a tribute to the Rigvedic poet that considering his age, he has depicted *veera-rasa* so successfully in his poetry.

And so for all the above examples have been about *yuddha-veera* : but one can trace out in the Rigveda examples of *bala-veera* as well, and its *sthayi bhava* is also *utsaha*, as is the clear opinion of Jagannatha; ⁶¹ because *bala-veera* certainly contains zeal towards strength. In a fight, apart from skill, physical strength also becomes necessary and, therefore, a zealot for fight must have a strong physique. The Aryans fully realised

61. बलवीरे वा किं समादध्याः ? ननु 'अपि वक्ति' 'परिहरतु धराम्' इति पद्यद्वये गर्व एव, नोत्साहः । मध्यस्थपद्ये तु धृतिरेव ध्वन्यत इति भावध्वनय एवैते, न रसध्वनय इति चेत् । तर्हि युद्धवीरादिष्वपि गर्वादिध्वनितामेव किं न ब्रूयाः ? रसध्वनिसामान्यमेव वा किं न तद्व्यभिचारिध्वननेन गतार्थये ? स्थायिप्रतीतिदुर्लभत्वा चेत्, तुल्यं प्रकृतेऽपि । अनन्तरोक्तपद्ये तु नोत्साहः प्रतीयते, दयावीरादिषु प्रतीयत इति राजाज्ञामात्रम् । (रसगंगाधर, प्रथमानन)

that for fight as well as for placid performance of other acts vitality is a must and hence they were all men of robust figures. So also they conceived their gods as possessing supreme physical power.

That is why the poet says in the verse 2-17-5⁶² that Indra, by dint of his power, made ancient mountains firm and stationary; he made rain-water flow downwards; he held the earth and he stopped the sky from falling down.⁶³

In the like manner, the poet says in another verse, 2-15-8,⁶⁴ that the demon Vala had hidden cows in a mountain-cave and, by keeping huge rocks at the mouth, had fastened the door through clever art. Still Indra, by virtue of his great strength, made the doors open.⁶⁵

62. स प्राचीनान् पर्वतान् दृढदोजसाधराचीनमकृणोदपामपः ।

अधारयत् पृथिवीं विश्वघायसमस्तभ्नान्मायया धामवस्त्रसः ॥

63. Here mountains, rain-water, the earth and the sky are *alambanas* and actions of Indra *anubhavas*.

64. भिनद् बलमंगिरोभिर्गृणानो वि पर्वतस्य दृढितान्यैरत् ।

रिणग्रोधांसि कृत्रिमाण्येषां सोमस्य ता मद इन्द्रश्चकार ॥

65. Here fastened doors are *alambanas*, their firmness *uddeepana* and opening of them by Indra *anubhava*.

The poet speaks about this physical feat of Indra in the verse 2-17-1⁶⁶ also.

It is quite meet that so valourous a god like Indra possess immense bodily strength and use it at discomfort of his enemies quite often. In the verse 7-19-5⁶⁷ the poet mentions that such is the might of Indra that he shattered ninety-nine cities of Shambara all at once.⁶⁸

Indra is not the sole god whose physical strength far excels that of all mortals; Brihaspati is also equally powerful. The poet says in the verse 4-50-1⁶⁹ that it is by means of his supreme power that Brihaspati stabilised the extremeties of the earth.⁷⁰

And Maruts, who are the gods of storm,

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66. तदस्मै नव्यमंगिरस्वदर्चतं शुष्मा यदस्य प्रतथोदीरते ।
विश्वा यद्गोत्रा सहसा परीवृता मदे सोमस्य दं हितान्यैरयत् ॥
67. तव ज्योत्नानि वज्रहस्त तानि नव यत्पुरो नवर्ति च सद्यः ।
निवेशने शततमाविवेषीरहश्च वृत्रं नमुचिष्मताहन् ॥
68. Here ninety-nine cities become *alambanas*.
69. यस्तत्तांभ सहसा वि ज्मो अन्तान् बृहस्पतिस्त्रिषधस्थो रवेण ।
तं प्रतास ऋषयो दीध्यानाः पुरो विप्रा दधिरे मन्द्रभिहम् ॥
70. Here the extremeties of the earth become *alambanas* and stabilizing *anubhava*.

are beyond doubt strong and imposing. Their power naturally knows no bounds. The verse 5.54.4⁷¹. asserts that on account of Maruts' immense power, days and nights move, the sky tremulates, dust stirs, clouds quiver and fortresses quake.⁷²

When such mighty gods are pleased with a devotee, they infuse into him some supernatural strength so that he can overpower his enemy easily. One such devotee, after overpowering his foe, says, "I have thrust your head down, and from below my foot you are screaming like frogs."⁷³

This supreme strength by itself bestows upon an individual courage and valour to overcome his rivals. The poet, that is why, speaks about

71. व्यक्तून् रुद्रा व्यहानि शिक्वसो व्यन्तरिक्षं वि रक्षांसि धूतयः ।

वि यदज्राँ अजय नाव ईं यथा वि दुर्गाणि मस्तो नाह रिष्यथ ॥

72. Here days, nights, the sky, dust, clouds and fortresses become *alambanas* and shaking by Maruts *anubhava*.

73 योगक्षेमं व आदायाहं भूयासमुत्तम आ वो मूर्धानमक्रमीम् ।

अघस्पदान्म उद्वदत मण्डूकाहवोदकान्मण्डूका उदकादिव

॥१०.१६६.५॥

Here foe is *alambana*, screaming *uddeepana*, thrusting the head *anubhava* and *garva sanchari bhava*.

King Asamati that he always makes persons submit to his superior might. It matters little whether he has got a sword or not, to combat with.⁷⁴

These examples of *bala-veera* well show the emphasis the Aryans put on physical strength. But at the same time the Rigvedic poet stresses on the point that use of bodily strength is to put down the guilty ones always and never to harass the innocent. This was the ideal of the Rigvedic people and there was another too that strong persons have a voluntary duty to have compassion for the aggrieved and to help. Hence one of their main attributes was zeal for compassion which also is, according to rhetoricians, *sthayi bhava* of *daya-veera*, a kind of *veera-rasa*. *Daya-veera* envisages a person whose heart is full of ardour to help needy people and such compassionate persons were not few in number in the Rigvedic days. They all had their inspiration from the twin-gods, Ashvins, who on account of their benevolence have become legendary. They are conceived as the two

74 यो जनान् महिषां इवातितस्यौ पवीरवान् । उतापवीरवान्

युधा ॥१०.६०.३॥

74. Here persons become *alambanas* and subducing them *anubhava*.

gods who are always on the move riding their chariot and whose only goal is to help the unfortunate. They possess super-natural powers by virtue of which they perform miracles. They appear the moment they are remembered and their horses fly at the speed of imagination.⁷⁵ Almost all hymns of Ashvins tell how they took compassion upon helpless people and saved them from distress.

Ashvins' most outstanding act of compassion is described in the verse 1.116.10.⁷⁶ The sage, Chyavana, was discarded on attaining ripe old age. Ashvins took pity on him and, shedding off his old age, made him young again, fit to become the husband of youthful maidens.⁷⁷

Other most striking deed of these twin-gods is narrated in the verse 1.116:15.⁷⁸ One of the

75 यो वामश्विना मनसो जवीयान् रथः स्वश्वो विश आजिगाति ।
येन गच्छथः सुकृतो दुरोणं तेन नरा वर्तिरस्मभ्यं यातम् ॥१.११७.२॥

76 जुजुषो नासत्योत ब्रिं प्रामुंचतं द्रापिमिव च्यवानात् ।
प्रातिरतं जहितस्यायुर्दक्षादित् पतिमकृणुतं कनीनाम् ॥

77. Here Chyavana is *alambana*, his old age and discarding *uddeepanas* and shedding off the old age *anubhava*.

78 चरित्रं हि वेरिवाच्छेदि पर्णं माञ्जा खेलस्य परितकम्यायाम् ।
सद्यो जंघामायसीं विश्पलायै घने हिते सतीवे प्रत्यघत्तम् ॥

legs of a lady named Vishpala was cut into two. Pitiful Ashvins immediately in the night came and by a marvellous feat of surgery fixed an iron leg so that she could walk again.⁷⁹

There is no doubt that Ashvins were surgeons par excellence. The verse 1.117.24⁸⁰ asserts that the body of the sage, Shyava, was cut into three. Then, goaded by their boundless compassion, Ashvins conjoined the three pieces of the body and revived the sage.⁸¹

In fact, there have been numerous instances where Ashvins readily exhibited their zeal for compassion and the Rigvedic poet narrates many of these very fondly.

The sage, Dadhyan, was in a helpless position ; because he could not impart his knowledge of Madhuvidya to anyone lest Indra should cut off his head. Ashvins took pity on him and,

79. Here Vishpala is *alambana*, her maimed leg *uddeepana* and fixing the iron leg *anubhava*.

80. हिरण्यहस्तमश्विना रराणा पुत्रं नरा वभ्रिमत्या अदत्तम् ।
त्रिधा ह श्यावमश्विना विकस्तमुज्जीवस ऐरयतं सुदानू ॥

81. Here the sage, Shyava, is *alambana*, his body cut into three *uddeepana* and conjoining the three pieces of the body *anubhava*.

by virtue of their surgical skill, cut off the sage's head and stitched a horse's head to his neck. Then through this horse's head, the sage taught Madhuvidya to Ashvins. As soon as Indra knew about it, he chopped the horse's head off the sage's neck. Then Ashvins refixed the sage's own head which they were hiding till now. This compassionate act of Ashvins is referred to in the verses 1.116.12⁸² and 1.117.22⁸³

Demons imprisoned the sage, Atri, in a blackhole and put him to torture through husk-fire. The sage prayed Ashvins. The pitiful twin-gods put out fire by means of cool showers and rescued the sage. This is narrated in the verse 1.116.8.⁸⁴

82 तद्वां नरा सनये दंस उग्रमाविष्कुरोमि तन्यतुर्न वृष्टिम् ।

दध्यङ् ह यन्मध्वाथर्वणो वामश्वस्य शीष्णां प्र यदीमुवाच ॥

83 आथर्वणायाश्विना दधीचेऽश्व्यं शिरः प्रत्यैरयतम् ।

स वां मधु प्र वोचदृतायन त्वाष्ट्रं यद् दस्तावपिकक्ष्यं वाम् ॥

Here the sage, Dadhyan, is *alambana*, his helpless position *uddeepana* and action of Ashvins *anubhava*.

84 हिमेनाग्निं प्रंसमवारयेथां पितुममूर्जतीमस्मा अघत्तम् ।

ऋषीसे अत्रिमश्विनावनीतमुन्निन्यथुः सर्वगणं स्वस्ति ॥

Here the sage, Atri, is *alambana*, his torture *uddeepana* and action of Ashvins *anubhava*.

The sage, Gotama, was dying of thirst in a desert. Hearing the sage's prayer, Ashvins pitied him, took out a well from a distant place and brought that well near the sage. Then, for the sake of his convenience, they upturned the well so that a stream of water flowed. Such is the narration in the verse 1.116.9.⁸⁵

King Jahusha got surrounded by his enemies on all sides and being alone he was helpless. Looking to his distress, during the night, merciful Ashvins lifted him in their chariot and took him away, out of the circle of his enemies, to the mountains upon which the king's rivals could not climb. This is described in the verse 1.116.20.⁸⁶

85. परावतं नासत्यानुदेथामुच्चाबुध्नं चक्रथुर्जिह्मवारम् ।

क्षरन्नापो न पायनाय राये सहस्राय तृष्यते गोतमस्य ॥

Here the sage, Gotama, is *alambana*, his unbearable thirst *uddeepana* and action of Ashvins *anubhaav*.

86. परिविष्टं जादृषं विश्वतः सीं सुगेभिर्नक्तमूहथू रजोमिः ।

विभिन्दुना नासत्या रथेन वि पर्वतां अजरयू अयातम् ॥

Here King Jahusha is *alambana*, his encirclement by enemies *uddeepana* and taking him away by Ashvins *anubhava*.

Ghosha, the daughter of Kakshivat, was suffering from leprosy and hence she could not get a husband. She was passing sorrowful days at her father's house. Then Ashvins pitied her, cured her of the disease and got her a husband. This is narrated in the verse 1.117.7.⁸⁷

Ashvins were never tired of obliging people. The verses 1.116.16⁸⁸ and 1.117.17⁸⁹ state that Rijrashva became blind by both his eyes due to a curse : and the verse 1.117.8⁹⁰ tells about the sage Kanva who being a prey to blindness was unable to move. The kind-hearted twin-gods felt great pity for these individuals and brought back their eyesight by curing their

87. युवं नरा स्तुवते कृष्ण्याय विष्णाव्वं ददथुर्विश्वकाय ।
घोषायै चित्पितृषदे दुरोणे पतिं ज्यैन्त्या अश्विनावदत्तम् ॥

Here Ghosha is *alambana*, her disease *uddeepana* and Ashvins' action *anubhava*.

88. शतं मेषान्वृक्ये चक्षदानमृज्राश्वं तं पितान्धं चकार ।
तस्मा अक्षी नासत्या विचक्ष आधत्तं दत्ता भिषजावनर्वन् ॥

89. शतं मेषान्वृक्ये मामहानं तमः प्रणीतमश्विवेन पित्रा ।
आक्षी अृज्राश्वे अश्विनावधत्तं ज्योतिरन्धाय चक्रथुर्विचक्षे ।

90. युवं श्यावाय रुशतीमदत्तं महः श्रोणस्याश्विना कण्वाय ।
प्रवान्यं तद्वृषणा कृशं वां तन्नार्णदाय अश्वो अश्वधत्तम् ॥

blindness.⁹¹

These are some of the instances out of many which have been narrated by the Rigvedic poet to eulogise extra-ordinary compassion of Ashvins who never hesitate to shower their clemency upon innocent sufferers.

And so also is Indra about whose kindness the poet speaks in the verse 4.30.19⁹². A certain blind person was discarded by people and so was the case with a lame fellow. Indra took pity on these two and removed their disabilities⁹³.

This kind act of Indra makes clear that other Rigvedic gods also possessed a tender-heart, but Ashvins easily surpassed them all in tenderness. As a matter of fact, a tender-hearted person not only pities

91. So here Rijrashva and Kanva become *alambanas*, their blindness *uddeepana* and curing by Ashvins *anubhaa*.

92 अनु द्वा जहिता नयोऽन्धं भ्रूणं च वृत्रहन् । न तत्ते सुम्नमष्टवे ॥

93. The blind and the lame are 'alambanas' here, blindness and lameness 'uddeepanas' and removal of their disabilities by Indra 'anubhava'.

and helps the man in troubled waters, but he also gives whatever he can to the needy. And so is the case with the Rigvedic gods who in no way lack in zeal for giving. This zeal for giving is, in poetics, *sthayibhava* of *dana-veera*-also a kind of *veera-rasa*. *Dana-veera* conceives of a giver who stands at the fore of munificence and Indra is one such.

So great a giver is Indra that he has placed at the disposal of people the earth, the sky and even the heaven. This is stated in the verse 3.34.8⁹⁴

No doubt, Indra is very liberal. He has made available to all creatures the entire vegetation consisting of a variety of plants and herbs. This is asserted in the verse 3.34.10.⁹⁵

94 सत्रासाहं वरेण्यं सहोदां ससवांसं स्वरपश्च देवीः ।

ससान यः पृथिवीं चामुतेमामिन्द्रं मदन्त्यनु धीरण्यासः ॥

Here the inhabitants are 'alambanas' and Indra's action 'anubhava'.

95 इन्द्र ओषधीरसनोदहानि वनस्सतीरसनोदन्तरिक्षम् ।

त्रिभेद वलं नुनुदे विवचोऽयामवद् दमिताभिक्रूनाम् ॥

Here creatures are 'alambanas' and Indra's action 'anubhava'.

The verse 3.34.9⁹⁶ also speaks about generosity of Indra who for the material prosperity of men has given to them wealth, cattle and horses. And for their benefit, he has been kind enough to put the sun in their service.⁹⁷

So it is but natural that the generous heart of Indra cannot restrain itself from giving something to those who solicit. The verse 3.31.15⁹⁸ asserts that when persons pray for, Indra gives to them fields, livestock and even gold.⁹⁹

The god, Indra, is indeed so large-hearted that he does not ignore even the humblest man. The verse 3.30.7¹⁰⁰ narrates

96 ससानात्याँ उत सूर्यं ससानेन्द्रः ससान पुरुभोजसं गाम् ।

हिरण्ययमुत भोगं ससान हत्वी दस्यून् प्रार्यं वर्णमावत् ॥

97. Here men are 'alambanas' and Indra's action 'anubhava'.

98 महि क्षेत्रं पुरुश्चन्द्रं विविद्वानादित् सखिभ्यश्चरथं समैरत् ।

इन्द्रो नृभिरजनददीथाद्यानः साकं सूर्यमुषसं गावुमग्निम् ॥

99. Here solicitants are 'alambanas' and Indra's action 'anubhava'.

100 यस्मै धायुरदधा मर्त्यायामवतं चिद्भजते गेहान्सः ।

भद्रा त इन्द्र सुमतिर्घृताची सहस्रदाना पुरुहूत रातिः ॥

that when Indra distributes his gifts, such a man receives those domestic favours which he has not enjoyed before.¹⁰¹

Above examples of *dana-veera* clearly prove that the Aryans gave much value to the finer qualities of head and heart just as having zeal for something good. Now a perusal of the examples of *veera-rasa* has already shown how enthusiastic they were for fight (against the bad), for strength, for compassion and for munificence (as revealed in the instances of *yuddha-veera*, *bala-veera*, *daya-veera* and *dana-veera*. Instances of *dharma-veera* do not need any special elaboration because *sthayi.bhava* of *dharma-veera* is also zeal, specifically, zeal for religion and the Rigveda itself is a testimony to the Aryan people's zeal for religion. And to bring home to mind these attributes of the Aryans, the Rigvedic poet too has been very much expressed in his depiction of *veera-rasa*. He has depicted it in his own simple and effective style over which he

101. Here the man is 'alambana', unattained comforts of home 'uddeepanas' and bestowing by Indra 'anubhava'.

has full control. His narration is clear and his suggestion is straight and pointed. This is the reason that his portrayal of *veera-rasa* draws the most eloquent praise of everyone for him.

After *veera-rasa*, *bhayanaka-rasa*¹ is given the next place. *Sthayi-bhava* of *bhayanaka-rasa* is *bhaya*² i.e. fear, and *bhayanaka-rasa* can be defined as the outbreak of fear.³ Fear is that latent emotion of heart which manifests itself at any related instance of provocation. Of course, in some hearts

1 तस्य च भीताभयप्रदानसारत्वात् तदनन्तरं भयानकः ।
(अभिनवगुप्त, अभिनव भारती)

2 रौद्रशक्त्या तु जनितं चित्तवैकल्यं भयम् ॥३.१७८॥ कारिका,
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3 भयानको भयस्थायिभावो भूताधिदैवतः ।
स्त्रीनीचप्रकृतिः कृष्णो मतस्तत्त्वविशारदैः ॥३.२३५॥
यस्मादुत्पद्यते भीतिस्तदत्रालंबनं मतम् ।
चेष्टाघोरतरास्तस्य भवेदुद्दीपनं पुनः ॥३.२३६॥
अनुभावोऽत्र वैवर्ण्यगद्गदस्वरभाषणम् ।
प्रलयस्वेदरोमांचकम्पदिकप्रेक्षणादयः ॥३.२३७॥
जुगुप्सावेगसंमोहसंभ्रासग्लानिदीनताः ।
शंकापस्मारसंभ्रान्तिमृत्खाद्या न्यभिचारिणः ॥३.२३८॥

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its effect is immediate, but some try to resist it to be called brave and fearless. Fearlessness was a quality which the Aryans valued very much and that is why they did not rather like to talk about fear. It seems, their opinion was that fear has only got a place in the hearts of the non-human or in the hearts of those human-beings who are weak by nature. No doubt, fear had to be shunned by a race which was dauntless and heroic. Perhaps this is the reason that examples of *bhayanaka-rasa* in the Rigveda can be seen only in counted numbers, and there too *bhayanaka-rasa* is not very explicit.

One of these examples is the verse 2-11-9.⁴ The poet says that when Indra's thunderbolt roars, the heaven and the earth tremble.⁵

Another example is the verse 1-87-3.⁶

- 4 इन्द्रो महान् सिन्धुमाशयानं मायाविनं वृत्रमस्फुरन्निः ।
अरेजेतां रोदसी भियाने कनिक्रदतो वृष्णो अस्य वज्रात् ॥
5. Here the thunderbolt is 'alambana', its roar 'uddeepana' trembling 'anubhava' and 'trasa' 'sancharibhava'.
- 6 प्रैषामग्नेषु विथुरेव रेजते भूमिर्यामेषु यद्व युज्जते शुभे ।
ते क्रीलयो धुनयो भ्राजदृष्टयः स्वयं महित्वं पनयन्त धूतयः ॥

Maruts make the clouds all-prepared to pour down the rain in powerful streams. When the clouds are so prepared and they roll in the skies, the earth below begins to tremble.⁷

Some may say that suggestion of *bhayanaka-rasa* is rather faint in these examples. But the reason is quite simple to understand that the Rigvedic poet did not feel much attraction towards depicting *bhayanaka-rasa* in his poetry because of the Aryan dislike for fear.

After *bhayanaka-rasa*, *beebhatsa rasa*⁸ is next in order. *Sthayi bhava* of *beebhatsa-rasa* is *jugupsa*,⁹ i. e., disgust. *Beebhatsa-rasa* can be defined as the coming of disgust¹⁰ Generally

7. Here clouds are 'alambanas' their rolling 'uddepana' trembling 'anubhava and 'trasa sanchari-bhava'.

8 तद्विभावसाधारण्यसंभावनात्ततो बीभत्सः । (अभिनवगुप्त, अभिनव भारती)

9 दोषेक्षणादिभिर्गर्हा जुगुप्सा विस्मयोद्भवः । (३.१७६, साहित्यदर्पण)

10 जुगुप्सास्थायिभावस्तु बीभत्सः कथ्यते रसः ।

नीलवर्णो महाकालदैवतोऽयमुदाहृतः ॥३.२३६॥

दुर्गन्धमांसरुधिरमेदांस्यालम्बनं मतम् ।

तत्रैव कृमिपाताद्यमुद्दीपनमुदाहृतम् ॥३.२४०॥

निष्ठीवनास्यवलननेत्रसंकोचनादयः ।

अनुभावास्तत्र मतास्तथा स्युर्व्याभिचारिणः ॥३.२४१॥

मोहोऽपस्मार आवेगो व्याधिश्च मरणादयः । (साहित्य दर्पण)

disgust arises in the heart on account of something odious and hence depiction of *beebhatsa-rasa* in poetry demands a suitable occasion for it. The poet has to wield his pen with great sagacity for portraying *beebhatsa-rasa* so appropriately that it does not lessen the poetic effect. Due to this reason, examples of *beebhatsa-rasa* are always found in limited numbers and the Rigveda also contains a few.

The poet describes in the verse 1-161-10¹¹ which is from a hymn connected with Ribhu-brothers, that one is looking after blood, the other is busy with flesh cut by a knife and the third one is doing the cleansing operation¹²

The verse 1-130-8¹³ narrates that Indra overpowered the demon, flayed his black skin and then killed him.¹⁴

11 श्रोणामेक उदकं गामवाजति मांसमेकः पिशति स्नयाभृतम् ।

आ निम्रुचः शकृदेको अपाभरत् किं स्विपुत्रेभ्यः पितरा उपावदुः ॥

12. Here blood and flesh become 'alambanas'.

13 इन्द्रः समत्सु यजमानमार्यं प्रावद्विश्वेषु शतमूतिराजिषु स्वर्मी-
ल्लेष्वाजिषु । मनवे शासदब्रतान्वचं कृणामन्धयत् ।
दक्षं विश्वं तदृषाणमोषति न्यर्शानमोषति ॥

14. Here black skin¹⁵ 'alambana' and its flaying 'uddecpa'.

The sage, Vamadeva, says in the verse 4-18-13¹⁵ that once on account of circumstances he cooked even intestines of a dog.¹⁶

When Indra killed the demon, Bheda, people obliged by his deed made offerings of horses' heads to him. This is stated in the verse 7-18-19.¹⁷

Indra himself speaks in the verse 10-86.14,¹⁸ "Fifteen to twenty bulls are being cooked for me and I eat them."¹⁹

More instances of *beebhatsarasa* are a few verses from a hymn in which the poet prays to Agni to destroy demons.

15 अवर्त्या शुन आन्त्राणि पेचे न देवेषु विविदे मर्दितारम् ।

अपश्यं जायाममहीयमानामघा मे श्येनो मध्वा जभार ॥

16. Here the dog's intestines are 'alambanas' and cooking these 'uddeepana'.

17 आवादिन्द्रं यमुना तृत्सवश्च प्रात्र मेदं सर्वताता मुषायत् ।

अजासश्च शिग्रयो यक्षवश्च बलिं शीर्षाणि जभ्रुरश्व्यानि ॥

Here horses' heads are 'alambanas'.

18 उद्धणो हि मे पंचदश साकं पचन्ति विशतिम् ।

उताहमदिम पीव इदुभा कुक्षी पृणन्ति मे विश्वस्मादिन्द्र उत्तरः ॥

19. Here bulls that are being cooked are 'alambanas'.

One of these is the verse 10-87-2.²⁰ The poet is asking Agni to cut demons into pieces and to put these into mouth.²¹

In the verse 10-87-3²² also the poet requests Agni, "O Illuminated-one, grind these demons by your jaws."²³

Further in the next verse 10.87.4,²⁴ the poet's prayer is, "O Agni, grate the arms of demons."²⁵

And again in the verse 10.87.5,²⁶ the poet solicits the god, "Cut the skin of demons and tear off their limbs."²⁷

20 अयोद्रंष्ट्रो अर्चिषा यातुधानानुप स्पृश ज्ञातवेदः समिद्धः ।

आ जिह्वया मूरदेवान् रभस्व क्रव्यादो वृक्त्वपि घत्स्वासन् ॥

21. Here demons cut into pieces are 'alambanas' and putting them into mouth 'uddeepana'.

22 उभोभयविन्नुप वेहि दंष्ट्रा हिंस्रः शिशानोऽवरं परंच ।

उतान्तरिचे परि याहि राजञ्जम्भैः सं घेह्यभि यातुधानान् ॥

23. Here too demons being grinded are 'alambanas'.

24 यज्ञैरिषूः संनममानो अग्ने वाचा शल्यां अशनिभिर्दिहानः ।

ताभिर्विध्य हृदये यातुधानान् प्रतीचो बाहून् प्रति भङ्घ्येषाम् ॥

25. Here the arms being rubbed are 'alambanas'.

26 अग्ने त्वचं यातुधानस्य भिन्धि हिंसाशनिर्हरसा हन्त्वेनम् ।

प्र पर्वाणि जायवेदः शृणीहि क्रव्यात्क्रविष्णुर्विचिनोतु वृक्त्वम् ॥

27. Here the skin being cut and limbs being torn off are 'alambanas'.

These above instances obviously hint that the Rigvedic poet had been very cautious while portraying *bee bhatsa-rasa* so-that his portrayal might not become out of tune with the Rigvedic hymns which are mainly devotional prayers addressed to gods. Hence it is meet that one should not try to find fault with him for not being very much expressed in depiction of *bee bhatsa-rasa*.

After *bee bhatsa-rasa* follows *adbhuta-rasa*²⁸ *Sthayi bhava* of *adbhuta-rasa* is *vismaya*,²⁹ i. e. wonder, and *adbhuta-rasa* can be defined as spreading of wonder.³⁰ There have been many things in this world so unusual that they have left the

28. वीरस्य पर्यन्ते ऽ दभुतः । यद्वीरेण आक्षिप्तं फलमित्यनन्तरं
तदुपादानम् ।

तथा च वक्ष्यते-‘पर्यन्ते कर्तव्यो नित्यं रसोद्भुतः’ । (अभिनवगुप्त,
अभिनव-भारती)

29. विविधेषु पदार्थेषु लोकसीमातिवर्तिषु ॥३.१७६॥

विस्फारश्चेतसो यस्तु स विस्मय उदाहृतः । (साहित्यदर्पण)

30. अद्भुतो विस्मयस्थायिभावो गन्धर्वदैवतः ॥३.२४२॥

पीतवर्णो वस्तु लोकातिगमालम्बनं मतम् ।

गुणानां तस्य महिमा भवेदुद्दीपनं पुनः ॥३.२४३॥

स्तम्भः स्वेदो ऽ य रोमांचगद्गदस्वरसंभ्रमाः ।

तथा नेत्रविकासाद्या अनुभावा प्रकीर्तिताः । ॥३.२४४॥

वितर्कविगसंभ्रन्तिहर्षाद्या व्यभिचारिणः । (साहित्यदर्पण)

common man simply amazed, because he has been unable to account for their unusualness. Nature itself is full of wonders. Gods are prone to perform such miracles as are a source of astonishment to worldly denizens. And for the Rigvedic people who lived in the naive past, objects of wonder were numberless. Their simple hearts were struck with wonder as they pored at their surroundings. They attributed that all these wonders have been wrought by majestic gods. Their poetry truly reflects such notions.

In the verses 2.12.2³¹ and 2.12.3,³² the Rigvedic poet gives vent to amazement in these words, "It is Indra who has made the trembling earth steady, who has made moving mountains stable, who has held the sky firm above and who has made the seven rivers flow. And lo!, he has generated fire in between two stones."³³

31. यः पृथिवीं व्यथमानामहं हृद् यः पर्वतान्प्रकुपितां अरम्णात् ।

यो अन्तरिक्षं विममे वरीयो द्यामस्तभ्नात् स जनास इन्द्रः ॥

32. यो हत्वाहिमरिणात् सप्त सिन्धून् यो गा उदाजदपथा वलस्य ।

यो अश्मनोरन्तरग्निं जजान संवृत्समतसु स जनास इन्द्रः ॥

33. Here Indra is 'alambana', his acts 'uddeepanas and 'harsha' 'sanchari-bhava'.

The poet expresses the same wonder addressing Indra thus in the verses 2.13.5³⁴ and 2.13.7,³⁵ "You have made this earth worth seeing. You have made the path of flowing rivers. You have installed flowering plants. You have created manifold stars in the sky."³⁶

Another wonderful act of Indra is described in the verse 2.15.12³⁷ where the poet says to him, "You made blind and lame Paravrik rise from below"³⁸.

Astonishing acts of Indra are in fact many in number. The verses 2.15.2³⁹ and 2.15.3⁴⁰ assert

34. अधाकृणो पृथिवीं संदृशे दिवे यो धीतीनामहिहन्नारिणश्च यः ।
तं त्वा स्तोमेभिर्दभिर्न वाजिनं देवं देवा अजनन्त्सास्युक्थ्यः ॥
35. यः पुष्पिणीश्च प्रस्वश्च घर्मणाधि दाने व्यवनीरधारयः ।
यश्चासमा अजनो दिद्युतो दिवे उरुरुर्वीं अभितः सास्युक्थ्यः ॥
36. Here Indra is 'alambana' his acts 'uddeepanas' and 'harsha sanchari-bhava'.
37. अरमयः सरपसस्तराय कं तुर्वीतये च वय्याय च स्तुतिम् ।
नीचा सन्तमुदनयः परावृजं प्राधं श्रोणं भवयन्त्सास्युक्थ्यः ॥
38. Here Indra is 'alambana', his act 'uddeepana and 'harsha 'sanchari-bhava'
39. अवंशे वामस्तभायद् बृहन्तमा रोदसी अपृणदन्तरिक्षम् ।
स धारयत् पृथिवीं पप्रथच्च सोमस्य ता मद इन्द्रश्चकार ॥
40. सद्मेव प्राचो वि मिमाय मानैर्वज्रेण खान्यतृणजदीनाम् ।
वृथासृजत्पथिभिर्दीर्घयाथैः सोमस्य ता मद इन्द्रश्चकार ॥

that Indra has placed the sun in the sky without any support. He has held the earth and has widened it. He has dug out sources of rivers and made these flow easily into their paths.⁴¹

So overwhelmed is the Rigvedic poet by wondrous deeds of Indra that he has sung about these again and again. In the verses 2.15.6⁴² and 2.15.7,⁴³ he says that Indra has made the Sindhu flow northwards. And once in the past Indra performed such wonder that the lame sage, Paravrik, stood and walked before all and he could see though he was blind.⁴⁴

Similarly the poet says in the verses 3.30.5,⁴⁵ 3-30.9⁴⁶ and 2.17.2⁴⁷ that Indra has made the

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41. Here Indra is 'alambana,' his acts 'uddeepanas' and harsha 'sanchari' bhava'.
42. सोदञ्चं सिन्धुमरिणान्महित्वा वज्रोणान उषसः सं पिपेष ।
अजवसो जविनीभिर्विवृश्चन्त्सोमस्य ता मद इन्द्रश्चकार ॥
43. स विदुवां अपगोहं कनीनामाविर्भवन्नुदतिष्ठत् परावृक् ।
प्रति श्रोणः स्थाद्व्यनगच्छत् सोमस्यता मद इन्द्रश्चकार ॥
44. Here Indra is 'alambana' and his acts 'uddeepanas'.
45. उताभये पुरुहूत श्रवोभिरेको दृब्धमवदो वृत्रहा सन् ।
इमे चिदिन्द्र रोदसी अपारे यत्संगृभ्णा मघवन्काशिरित्ते ॥
46. नि सामनामिषिरामिन्द्र भूमि महीमपारां सद्ने ससत्थ ।
अस्तभ्नाद् द्यां वृषभो अन्तरिक्षमर्षन्त्वापस्त्वयैह प्रसृताः ॥
47. स भूतु यो ह प्रथमाय घायस ओजो मिमानो महिमानमातिरत् ।
शूरो यो युत्सु तन्वं परिव्यत शीर्षणि द्यां महिना प्रत्यमुञ्चत ॥

heaven and the earth meet together though they are far apart. He has made the vast and limitless earth even. And this very earth which was tremulous has been kept in its proper place by him. Indra has also kept the sky high above.⁴⁸

Such strange acts are rather a routine for Indra and he even astonishes sacrificers by coming from the he^aven within a moment, as narrated in the verse 3.53.8.⁴⁹

But the most miraculous capabilities of Indra are described in the verses 10.28.4,⁵⁰ 10.28.9⁵¹ and 10.28.10.⁵² When under influence of Indra, one can make rivers flow in opposite direction,

48. Here Indra is 'alambana' his acts 'uddeepanas' and 'harsha' 'sanchari-bhava'.

49. रूपरूपं मधवा बोधवीति मायाः कृण्वानस्तन्वं परि स्वाम् ।
त्रिर्यद्विः परि मुहूर्तमागतु स्वैर्मन्त्रैरनृतावा ॥
Here Indra is 'alambana and his arrival from the heaven within a moment 'uddeepana'.

50. इदं सु मे जरितरा चिकिद्धि प्रतीपं शापं नद्यो वहन्ति ।
लोपाशः सिंहं प्रत्यञ्चमत्साः क्रोष्टा वराहं निरतक्त कक्षात् ॥

51. शशः क्षुरं प्रत्यञ्चं जगाराद्रि लोगेन व्यभेदमारात् ।
वृहन्तं चिदहते रन्ध्रयानि वयद्वत्सो वृषभं शशुवानः ॥

52. सुपर्ण इत्या नखमा सिषायावरुद्धः परिपदं न सिंहः ।
निरुद्धश्चिन्महिषस्तर्ष्यावान् गोघा तस्मा अयथं कर्षदेतत् ॥

one can break a distant mountain by throwing a clod, one can bring the big under control of the small, the deer can attack the lion, the jackal can chase out the boar, the hare can overpower the sharp-nailed enemy, the calf can fight the bull and the bird can fasten its claws to the heaven.⁵³

Similarly in the verse 10.171.4⁵⁴ also a such miraculous act of Indra is described. The poet says to the god, "O Indra, the sun which is seen going to the back is again brought by you in the front." In other words the poet means to say that the sun which goes down in the west at day-end is brought up in the east at day break by Indra.⁵⁵

53. Here Indra is 'alambana ; flowing of rivers in opposite direction, breaking of a mountain by a clod, bringing the big under the small, the deer attacking the lion, the jackal chasing out the boar, the hare overpowering the sharp-nailed enemy, the calf fighting the bull and the bird fastening its claws to the heaven 'uddeepanas', 'gadgadasvar' anubhava' and 'harsha' 'sanchari-bhava'.

54 त्वं त्यमिन्द्र सूर्यं पश्चा सन्तं पुरस्कृषि । देवानां चित्तिरो वशम् ॥

55. Here Indra is 'alambana', his act 'uddeepana' and 'harsha sanchari bhava'.

That performance of such wonders was common with the Rigvedic gods is also proved by the verse 3.5.10⁵⁶ where it is narrated that the god, Agni, upheld the heaven simply by dint of his lustre.⁵⁷

The god, Agni, himself has got a marvellous personality. The verse 3.5.6.⁵⁸ asserts that even when Agni is sleeping his form is kindled with brightness.⁵⁹

It is not strange if such a god has astonished everyone at his very birth. This astonishment has been expressed in a very fine manner by the Rigvedic poet in the verse 10.115.1⁶⁰ "What a wonder it is that this infant is not going to his twin-mothers for sucking and as soon as he

56 उदस्तम्भीत्समिधा नाकमृष्वोग्निभवन्नुत्तमो रोचनानाम् ।

यदा भृगुम्यः परि मातरिश्वा गुहा सन्तं हव्यवाहं समीधे ॥

57. Here Agni is 'alambana', upholding the heaven by lustre 'uddeepana' and harsha 'sanchari-bhava'.

58 ऋभुश्चक्र ईड्यं चारु नाम विश्वानि देवो वयुनानि विद्वान् ।

ससस्य चर्म घृतवत्पदं वेस्तदिदग्नी रक्षत्यप्रयुच्छन् ॥

59. Here Agni is 'alambana' his bright form while sleeping 'uddeepana' and 'harsha' 'sanchari-bhava'.

60 चित्र इच्छिशोस्तरुणस्य वक्षथो न यो मातरावप्येति धातवे ।

अनूषा यदि जीजनदधा च नु ववक्ष सद्यो महिदूत्यं चरन् ॥

is born, he performs the duties of an ambassador.⁶¹

The twin-mothers in the above instance refer to the two sticks that generate fire or metaphorically to the heaven and the earth. Another reference of the type is contained in the verse 3.55.6.⁶² Indeed it is quite a wonder that two mothers should give birth to a son and hence the poet says, "Though the progeny is one only, that is the sun which goes to sleep in the west at dusk and then appears eastward at dawn to move unbound in the sky ; the mothers are two, that is, the heaven and the earth."⁶³

And the sun rising every morning with ruddy splendour held the Rigvedic people awe-stricken. That is why the poet exclaims in the verse 4.13.5,⁶⁴ "This near-looking sun has not been bound by anyone. Though it goes facing downwards, how is it that it is not afflicted ?

61. Here Agni is 'alambana and his acts 'uddecpanas'.

62 शयुः परस्तादध नु द्विमाताबन्धनश्चरति वत्स एकः ।

मित्रस्य ता वरुणस्य व्रतानि महद्देवानामसुरत्वमेकम् ।।

63. Here one son is 'alambana', two mothers 'uddecpanas' and 'harsha' sanchari-bhava'.

64 अनायतो अनिबद्धः कथायं न्यङ्ङुत्तानोऽव पद्यते न ।

कथा याति स्वधया को ददर्श दिवः स्कम्भः समृतः पाति नाकम् ।।

If it is facing upwards, by which capacity does it move?⁶⁵ ?

Such were the wonders that filled the plain hearts of the Rigvedic people. They simply gasped when they saw the marvels their gods were capable of doing. For example, their amazement knew no bounds at the startling act of Ashvins described in the verse 1.116.7,⁶⁶ "As from a vessel of liquor, so from the hoof of their horse the twin-gods poured out hundreds of jars of wine."⁶⁷

Another wondrous act of Ashvins is narrated by the poet at length in the verses 1.116.3,⁶⁸ 1.116.4⁶⁹ and 1.116.5.⁷⁰ Bhujyu, the son of

65. Here the sun is 'alambana' its state 'uddeepana' and 'harsha' 'sanchari-bhaya'.

66 युवं नरा स्तुवते पज्रियाय कक्षीवते अरदतं पुरंधिम् ।

कारोतराच्छफादश्वस्य वृष्णः शतं कुम्भां असिचतं सुरायाः ॥

67. Here Ashvins are 'alambanas' and pouring out wine from horse's hoof 'uddeepana'.

68 तुग्रो ह भुज्युमश्विनोदमेघे रयिं न कश्चिन्ममृवां अवाहाः ।

तमूहथुर्नो मिरात्मन्वतीभिरन्तरिक्षप्रुद्धिरपोदकाभिः ॥

69 तिस्रः क्षपस्त्रिरहातिव्रजद्धिर्नासत्या भुज्युमूहथुः पतंगैः ।

समुद्रस्य धन्वन्नाद्रस्य पारे त्रिभी रथैः शतपद्भिः षण्णश्वैः ॥

70 अनारंभणे तदवीरयेथामनास्थाने अग्रभणे समुद्रे ।

यदश्विना ऊहथुर्भुज्युमस्तं शतारित्रां नावमातस्थिवांसम् ॥

Tugra, was going in a boat to conquer the enemies.. In the mid-ocean the boat gave way due to a strong gale and Bhujyu was stranded in a supportless ocean. Then the impossible happened. Ashvins reached there and saved Bhujyu. The gods put him into their own conveyance which moved up and above the water and conducted him to safety even through that turbulent ocean.⁷¹

Ashvins' own conveyance is generally their chariot which was wrought for them by Ribhu-brothers and which itself is a piece of marvel. In the verse 4.36.1,⁷² the poet utters in wonder that Ashvins' chariot goes about in the sky though it has neither horses nor reins. Moreover it has got three wheels.⁷³

The credit for such a marvellous chariot of course goes to Ribhu-brothers who were super-

71. Here Ashvins are 'alambanns' and saving Bhujyu from the mid-ocean 'uddeepana'.

72 अनश्वो जातो अनभीशुस्त्वयो रथस्त्रिचक्रः परिवर्तते रजः ।
महत्तद्वो देव्यस्य प्रवाचनं द्यामृभवः द्यिवी यच्च पुष्यथ ॥

73. Here Ashvins' chariot is 'alambana' and its moving on three wheels without horses and reins uddeepana.'

craftsmen. Another instance of their deftness is narrated in the verse 1-110-8.⁷⁴ The cow of a certain sage was dead and its calf was orphaned. For the sake of the calf, the sage prayed Ribbhu-brothers. They, by their miraculous skill, created another cow and put on it the hide. The calf again got its mother.⁷⁵

That the Rigvedic poet has depicted *adbhuta-rasa* in a style which itself is fascinating is clear from the above examples. Not only the subject-matter but its presentation also surprises all.

A further example of this is the verse 3-1-6.⁷⁶ Referring to the seven rivers the poet says that though they are not wearing clothes, still they are not naked; though they are eternal, still they are ever-young and though they are seven, they have conceived one foetus only.⁷⁷

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74. निश्चर्मण ऋभवो गामर्षिशतं वत्सेनासृजता मातरं पुनः ।
सौघन्वनासः स्वपस्यया नरो जित्री युवाना पितराकृणोतन ।
75. Here Ribhu-brothers are 'alambanas' and the creation of cow 'uddepana'.
76. वराजा सीमनदतीरदब्धा दिवो यह्वीरवसाना अनग्नाः ।
सना अत्र युवतयः सयोनीरेकं गर्भं दधिरे सप्त वाग्मीः ॥
77. Here the seven rivers are 'alambanas', their not being naked though unclothed, their being ever-young though eternal and their conceiving one foetus only 'uddepanas' and 'harsha' 'sanchari-bhava'.

This very style of seeming contradiction is followed in the verse 10.102.10⁷⁸ also where the poet utters in amazement, "Has anyone seen anything like this far or near? Drughana who is yoked to the chariot is also placed upon it."⁷⁹

Through these examples of *adbhuta-rasa* one gets a glimpse into the simple hearts of the Rigvedic people and one himself wonders how homely the ancient world was. The Rigvedic poet himself was a denizen of that world and hence he has portrayed in a surprisingly lucid style that simplicity of heart which was awed by majesticity of Nature and miracles of gods.

After *adbhuta-rasa* is the place of *shanta-rasa*.⁸⁰ *Sthayi-bhava* of *shanta-rasa* is *nirveda* according to Mammata.⁸¹ Jagannath too accepts

78. आरे अद्या को न्वित्था ददर्श यं युञ्जन्ति तम्वा स्थापयन्ति ।
नास्मै तृणं नोदकमा भरन्त्युत्तरो धुरो वहति प्रदेदिशत् ॥

79. Here Drughana is 'alambana', his yoking to and placing upon the chariot 'udeepanas,' 'netravikasa' 'anubhava' and 'harsha' 'sanchari-bhava'.

80. ततस्त्रिवर्गात्मकप्रवृत्तिधर्मविपरीतनिवृत्तिधर्मात्मको मोक्षफलः शान्तः ।
तत्र स्वात्मावेशेन रसचर्वणा ॥ (अभिनवगुप्त, अभिनवभारती)

81. निर्वेदस्थायिभावोऽस्ति शान्तोऽपि नवमो रसः ।

(१५ कारिका, काव्य प्रकाशः)

nirveda as *sthayi-bhava* of *shanta-rasa* and defines it as non-attachment.⁸² On the other hand according to Vishvanatha *sthayi-bhava* of *shanta-rasa* is *shama* which he defines as pleasure of the soul.⁸³ In short, *shanta-rasa* can be defined as becalming of the self.⁸⁴ The Rigveda, as main, was composed by the poet-sages whose very aim of life was to rise above worldly affairs and to achieve that state which was supra-mudane. To this aim they gave their lives. Gradually their senses became less immune to earthly perceptions. Finally they were able to enjoy that pleasure which was hetero-sensual. The sages infused this spirit

82. नित्यानित्यवस्तुविचारजन्मा विषयविरागाख्यो निर्वेदः ।

(प्रथमानन, रसगंगाधर)

83. शमो निरीहावस्थायां स्वात्मविश्रामजं सुखम् ॥३.१८०॥

साहित्य दर्पण

84. शान्तः शमस्थायिभाव उत्तम प्रकृतिर्मतः ॥३.२४५॥

कुन्देन्दुसुन्दरच्छायः श्रीनारायणदेवतः ।

अनित्यत्वादिनाऽशेषवस्तुनिःसारता तु या ॥३.२४६॥

परमात्मस्वरूपं वा तस्यालंघनमिष्यते ।

पुण्याश्रमहरिश्चेत्त्रतीर्थरम्यवनादयः ॥३.२४७॥

महापुरुषसंगाद्यास्तस्योद्दीप्तनरूपिणः ।

रोमांचाद्यानुभावास्तथा स्युर्व्यभिचारिणः ॥३.२४८॥

निर्वेदहर्षस्मरणमतिभूतदयादयः । (साहित्य दर्पण)

into their poetry as well. Hence the Rigvedic poetry may rest upon terrestrial subjects, but its tone is always transcendental. No wonder, very often the Rigvedic verses reveal clearly the poet's delight of the soul which apparently gave a philosophic bent of mind. And these verses form very fine example of *shanta-rasa*.

In a verse⁸⁵ the poet prays to Maruts, "Destroy the darkness of ignorance lurking in our hearts. Give us the light of the Supreme Spirit's knowledge which we desire".⁸⁶

About the Supreme Spirit the poet reflects in the verses 1.164.4⁸⁷ and 1.164.6,⁸⁸ "Who has seen the first-born ? Or he, who has sustained the worlds, is without birth and one alone ! From where the soul has come?"⁸⁹

85. गृहता गुह्यं तमो वि यात विश्वमत्रिणम् ।

ज्योतिष्कर्ता यदुश्मसि ॥१.८६.१०॥

86. Here the light of the Supreme Spirit's knowledge is 'alambana' and 'dhṛiti sancharibhava'

87. को ददर्श प्रथमं जायमानमस्थन्वन्तं यदनस्था बिभर्ति ।

भूम्या असुरसृगात्मा क्व स्वत्को विद्वांसमुपगात्प्रष्टुमेतत् ॥

88.. अचिकित्वाच्चिकितुषश्चिदत्र कवीन् पृच्छामि विद्वाने न विद्वान् ।

वि यस्तस्तम्म षष्ठिमा रजांस्यजस्य रूपे किमपि स्वदेकम् ॥

89 Here the Supreme Spirit is 'alambana' and 'dhṛiti' 'sancharibhava'.

That the Supreme Spirit and the soul are correlated is undoubtedly clear to the Rigvedic poet and about these two, in the verse 1.164.20,⁹⁰ he speaks very beautifully in the language of visionaries, "The two birds that are correlatives and of even identity are perching on the same tree. One of the two eats the fruit ; the other, not eating, simply sees". The two birds obviously refer to the Supreme Spirit and the soul, because the soul relishes the world and the Supreme Spirit is above it.⁹¹

The poet truly knows the importance of this knowledge of the Supreme Being and the soul, which knowledge is the source of spiritual delight and, with a view to learn more and more, he prays to deities in all humility,⁹² "I do not know the right. I do not know the left. I do not know the front. I do not know the back. I am also raw in my learning. So, led by you, may

90). द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परि षस्वजाते ।
तयोरन्यः पिप्पलं स्वाद्वत्त्यनश्नन्नन्यो अभि चाकशीति ॥

91. Here the Supreme Spirit and the soul are 'alam-banas' and 'dhriti' 'sanchari-bhava'.

92. न दक्षिणा वि चिकिते न सव्या न प्राचीनमादित्या नोत पश्चा ।
पाक्या चिद्वसवो धीर्या चिद्युष्मानीतो अभयं ज्योतिरश्याम् ॥
२.२७.११॥

I obtain the fearless light of knowledge".⁹³

The poet also knows that this learning can be imparted only by him who has himself perceived. And for this who else will be better than Indra. Consequently he prays,⁹⁴ "O Indra, you know and, therefore, lead us to the wider region, and noble be that fearless light of knowledge."⁹⁵

The poet repeats his prayer in the verse 2.27.14⁹⁶ saying, "O Indra, may I obtain the broad, fearless light of knowledge and let not the long nights of ignorance engulf us"⁹⁷

Certainly the poet is so very keen because he knows that this supreme learning only can open the mystery of life. He

93, Here the fearless light of knowledge is 'alambana' and 'dhriti sanchari-bhava'.

94 उरुं नो लोकमनु नेषि विद्वान्त्स्वर्वज्ज्योतिरभयं स्वस्ति ।

ऋष्या त इन्द्र स्थविरस्य बाहू उप स्थेयाम शरणा ब्रह्मन्ता ॥

६.४७.८॥

95. Here the fearless light of knowledge is 'alambana'.

96 अदिते मित्र वरुणोत मृळ यद्वा वयं चक्रमा कच्चिदागः ।

उर्वश्यामभयं ज्योतिरिन्द्र मा नो दीर्घा अभि नशन्तमिहाः ॥

97. Here too the fearless light of knowledge is 'alambana' and 'dhriti sanchari-bhava'.

remarks in the verse 6.9.5,⁹⁸ "The external light in form of the Spirit has been lodged within the animate and it is to be perceived by knowledge."⁹⁹

Gradually spiritual knowledge opens the mystery of life for the poet. He speaks in the verse 10.177.1.¹ "Learned men vision that the spirit has been taken up by the illusion and it is all within the Supreme Being. Hence they desire a place in His rays."²

About this mystery of life, the poet further speaks in the next verse, 10.177.2,³ "The spirit bears the speech within and it was spoken in the embryo. This divine

98 ध्रुवं ज्योतिर्निहितं दृश्ये कं मनो ज्विष्टं पतयत्स्वन्तः ।
विश्वे देवाः समनसः सकेता एकं क्रतुमभि वि यन्ति साधु ॥

99. Here the eternal light in form of the Spirit is 'alambana' and 'dhārīti sanchari-bhava'.

1 पतंगमक्तमसुरस्य मायया दृढा पश्यन्ति मनसा विपश्चितः ।
समुद्रे अन्तः कवयो वि चक्षते मरीचीनां पदमिच्छन्ति वेषसः ॥

2. Here the Supreme Being is 'alambana' and 'dhārīti sanchari bhava'.

3 पतंगो वाचं मनसा विभर्ति तां गन्धर्वोऽवदद् गर्भे अतः ।
तां द्योतमानां स्वयं मनीषामृतस्य पदे कवयो नि पान्ति ॥

speech possesses the mind-and visionaries protect it in the region of truth.⁴

No doubt, the poet is overwhelmed by his perception of mystery and he exclaims in the verse 10.177.3;⁵ "I have seen the immortal protector moving to and fro through his paths."⁶

In spite of his perception of the mystery of life, the poet does not leave his humility. When asked to answer the riddle as to how this creation has evolved and how it looks like, he very courteously says⁷, "I do not know the warp, I do not know the woof, nor what it is that they are weaving to and fro in the concourse. Whose son, who has been instructed by his father below here, can speak about the secrets beyond?"⁸

4. Here the Supreme Spirit is 'alambana' and 'dhriti' 'sanchari-bhava'.

5 अपश्यं गोपामनिपद्यमानमा च परा च पमिथिश्चरन्तम् ।

स सध्रीचीः स विषूचीर्वसान आ वरीवर्ति भुवनेष्वन्तः ॥

6. Here too God is 'alambana' and 'dhriti sanchari-bhava'.

7 नाहं तन्तुं न वि जानाम्योतुं न यं वयस्ति समरे ऽ तमानाः ।

कस्य स्विदुत्र इह वक्त्वानि परो वदात्यवरेण वित्रा ॥६.६.२॥

8. Here God is 'alambana', the creation 'uddeepana, and 'dhriti' 'sanchari-bhava'.

The poet has likened this creation to a cloth being woven by some invisible hands and he asserts further,⁹ "He, the guardian of immortality, who walks unseen and unknown in this universe as well as beholds it from beyond, knows about all these. He knows the warp, he knows the woof and he does reveal from time to time the divine knowledge."¹⁰

In fact, this riddle of creation has haunted time and again the mind of the Rigvedic poet himself. He has deeply pondered over it in an endeavour to arrive at a solution with the help of the inward eye, and one finds glimpses of his reflections in ^ugood many verses of the Rigveda. .

The poet speaks in the verse 10·5·7,¹¹ "Before the creation, the non-existent and the existent both were in the highest

9 स इत्तनुं स वि जानात्योतुं स वक्त्वान्युतथा वदाति ।

य ईं चिकेतदमृतस्य गोपा अवश्चरन् परो अन्येन पश्यन् ॥६.६.३॥

10. Here God is 'alambana', the creation 'uddeepana' and 'dhriti' 'shanchari-bhava'.

11 असच्च सच्च परमे व्योमन् दक्षस्य जन्म अदितेरुपस्थे ।

अग्निर्ह नः प्रथमजा ऋतस्य पूर्व आयुनि वृषभश्यच धेनुः ।

heaven.”¹²

Very like this, in the verses 10.31.7¹³ and 10.31.8,¹⁴ the poet muses, “Which is that tree and the forest wherefrom deities made the heaven and the earth? But this is not all. There is one which is above all and he developed his form even before the steeds carried the sun.”¹⁵

So also in the verse 10.72.2¹⁶ the poet asserts, “In the aeon even before deities, the existent was born of the non-existent”.¹⁷

Talking about that aeon the poet says

12. Here certainly God is ‘alambana’.

13 किं स्विद्वनं क उ स वृक्ष आस यतो द्यावापृथिवी निष्ठतद्भुः ।
संतस्थाने अजरे इतऊती अहानि पूर्वीरूपसो जरन्त ॥

14 नैतावदेना परो अन्यदस्त्युक्ता स द्यावापृथिवी बिभर्ति ।
त्वचं पवित्रं कृणुत स्वधावान्यदीं सूर्यं न हरितो वहन्ति ॥

15. Here God is ‘alambana’, the creation ‘uddeepana’, and ‘dhriti’ ‘sanchari-bhava’.

16 ब्रह्मण्यस्तिरेता सं कर्मारद्वाधमत् । देवानां पूर्व्ये युरोऽसतः
सदञ्जायत ॥

17. Here God is ‘alambana’, the creation ‘uddeepana’ and ‘dhriti’ ‘sanchari-bhava’.

in the verse 10.81.1,¹⁸ "Our omniscient father had drawn together all the worlds and he himself had contracted. Then desiring and having created, he entered in the form of the spirit"¹⁹

This creation is indeed unique as the poet reflects in the verse 10.81.2²⁰, "Where-~~from~~ the omniscient creator created, was there any support and was there any cause of any type ?" In fact, none was there.²¹

And so 'the creation is the work of that illustrious one whose face is everywhere, whose arms are everywhere and whose feet are everywhere.'²²

18 य इमा विश्वा भुवनानि जुह्वद्विर्होता न्यसीदत्पिता नः ।

स आशिषा द्रविणमिच्छमानः प्रथमच्छदवरौ आ विवेश ॥

19. Here God is 'alambana', the creation 'uddeepana' and 'dhriti' 'sanchari-bhava'.

20 किं स्विदासीदधिष्ठानमारंभणं कतमत्स्वित्कथासीत् ।

यतो भूमिं जनयन्विश्वकर्मा विद्यामौर्णोन्महिना विश्वचक्षुः ॥

21. Here God is 'alambana', the 'creation 'uddeepana' and 'dhriti' 'sanchari-bhava'.

22 विश्वतश्चक्षुस्त विश्वतोमुखो विश्वतोबाहुस्त विश्वतस्पात् ।

सं बाहुभ्यां धमति सं पतत्रैर्द्यावाभूमी जनयन्देव एकः ॥

१०.८१.३॥

Here God is 'alambana', the creation 'uddeepana' and 'dhriti' 'sanchari-bhava'.

As a matter of fact, this secret knowledge has dawned upon the Rigvedic poet through meditation and hence he calls upon the others also,²³ "O thinkers, you too inquire through mind into all this".

This contemplation has resulted in the solution of the riddle of creation being given in a few outstanding hymns of the Rigveda.

One of these is the hymn 10.90. The poet conceives that this creation is the outcome of Purusha, a form of the Supreme Being, and asserts in the verse 10.90.1,²⁴ "Purusha had thousand heads. He had thousand eyes and thousand feet. Though he covered all the universe, still he extended beyond".²⁵

23 किं स्विद्वनं क उ स वृक्ष आस यतो द्यावापृथिवी निष्ठतच्छुः ।

मनीषिणो मनसा पृच्छतेदु तद्यदध्यतिष्ठद्भुवनानि धारयन् ॥

१०.८१.४॥

24 सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात् ।

स भूमिं विश्वतो वृत्वात्यतिष्ठद्दशान्गुलम् ॥

25. Here Purusha is 'alambana', the creation 'uddepana' and 'dhriti' 'sanchari-bhava'.

Further the poet says in the verse 10.90.2,²⁶ "Purusha is this all. He is the past and the future. He is the lord of immortality."²⁷

The poet is sure that the whole creation is only a small portion of Purusha and hence he says,²⁸ 'Such is Purusha's greatness. But he is more than that, because a fourth of him is all being and the rest is immortal in the heaven.'²⁹

The poet puts forward the same point in the verse 10.90.4,³⁰ "Purusha with three quarters has risen above and his one quarter has come into being in this

26 पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम् ।

उतामृतत्वस्येशानो यदन्नेनातिरोहति ॥

27. Here Purusha is 'alambana', the creation 'uddeepana' and 'dhrti' 'sanchari-bhava'.

28 एतावानस्य महिमातो ज्यायाँश्च पूरुषः ।

पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि ।

१०.६०.३॥

29. Here Purusha is 'alambana', the creation 'uddeepana' and 'dhrti' 'sanchari-bhava'.

30 त्रिपादूर्ध्वं उदैत्पुरुषः पादोऽस्येहाभवत् पुनः ।

ततो विष्वङ् व्यक्रामत्साशनानशने अभि ॥

world repeatedly. Thus one quarter Purusha has spread everywhere in form of those that eat and those that do not eat"³¹

Another hymn which speaks about the creation is 10.121, where the poet again and again reflects that there is one Supreme Deity from whom the creation has come out and who alone should deserve his offering. Else, to whom the offering is to be made ?

The poet says in the verses 10.121.1,³² 10.121.2,³³ 10.121.3,³⁴ 10.121.4,³⁵ 10.121.5³⁶

31. Here Purusha is 'alambana', the creation 'uddepana' and 'dhriti' 'sanchari-bhava'.

32 हिरण्यगर्भः समवर्तताग्रे भूतस्य जातः पतिरेक आसीत् ।
स दाधार पृथिवीं द्यामुतेमां कस्मै देवाय हविषा विधेम ॥

33 य आत्मदा बलदा यस्य विश्व उपासते प्रशिषं यस्य देवाः ।
यस्य छायामृतं यस्य मृत्युः कस्मै देवाय हविषा विधेम ॥

34 यः प्राणतो निमिषतो महित्वकै इद्राजा जगतो बभूव ।
य ईशे अस्य द्विपदश्चतुष्पदः कस्मै देवाय हविषा विधेम ॥

35 यस्येमे हिमवन्तो महित्वा यस्य समुद्रं रसया सहाहुः ।
यस्येमाः प्रदिशो यस्य बाहू कस्मै देवाय हविषा विधेम ॥

36 येन द्यौरग्रा पृथिवी च दृक्का येन स्वः स्तभितं येन नाकः ।
यो अन्तरिक्षे रजसो विमानः कस्मै देवाय हविषा विधेम ॥

and 10.121 6³⁷ that, at first, there was only the Supreme Deity, Hiranya-garbha, the lord of all being and the giver of the soul and of vitality. All creatures and all deities submit to his order. His shadow is immortality and mortality. He, by his greatness, is the one king of the animate world; he rules the two-footed and the four footed. His are mountains and his are the oceans along with rivers. And his arms the directions are. He has established the sun—and established the heaven and the earth where the rising sun shines. So the illumined heaven and the earth look to him."

In all the above verses the Supreme Deity, Hiranyagarbha, is *alambana* and the creation *uddeepana*, and in all these verses the Rigvedic poet's thoughts prove his being convinced again and again that there is only one Supreme Deity who is above and beyond all and who alone is the creator of the world.

This is further proved by thr verses 10 121.7,³⁸

37 यं क्रन्दसी अवसा तस्तमाने अभ्यैक्षेतां मनसा रेजमाने ।

यत्राधि सूर उदितो विभाति कस्मै देवाय हविषा विधेम ॥

38. आपो ह यद्ब्रूहती विश्वमायन् गर्भं दधाना जनयन्तीरग्निम् ।

ततो देवानां समवर्ततासुरेकः कस्मै देवाय हविषा विधेम ॥

10.121.8³⁹ and 10.121.9⁴⁰ where the poet contemplates that when Hiranyagarbha began creating, he first created waters, which spread all around bearing him amid, whence fire generated and then wind, the breath of deities. By his greatness, he surveyed that was being created, And he was one deity above all deities and his nature is truth.⁴¹

And it is this conviction about the oneness of God that makes the Rigvedic poet speak out in the verse 10.121.10,⁴² "O master of the creation, no one except you can encompass all the created."

But the grandest is the hymn 10 129 where the poet introspects the creation of the cosmos. In the verse 10.129.1,⁴³ he visions the state before

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9. यश्चिदापो महिना पर्यपश्यद्दक्षं दधाना जनयन्तीर्यज्ञम् ।
यो देवेष्वधि देव एक आसीत् कस्मै देवाय हविषा विधेम ॥
40. मा नो हिंसीज्जनिता यः पृथिव्या यो वा दिवं सत्यधर्मा जजान ।
यश्चापश्चन्द्रा बृहतीर्जजान कस्मै देवाय हविषा विधेम ॥
41. Here the Supreme Deity, 'Hiranyagarbha', is 'alam-bana', the creation 'uddeepana' and 'dhriti' 'sanchari-bhava'.
42. प्रजापते न त्वदेतान्यन्यो विश्वा जातानि परि ता बभूव ।
यत्कामास्ते जुहुमस्तन्नो अस्तु वयं स्याम पतयो रयीणाम् ॥
43. नासदासीन्नो सदासीत्तदानीं नासीद्रजो नो व्योमा परो यत् ।
किमावरीवः कुह कस्य शर्मन्ममः किमासीद्गहनं गभीरम् ॥

the creation — “Then the non-existent was not there. The existent was not there. The universe was not there. The heaven was not there. And there was nothing beyond.” Obviously the poet reasons, “Then what did the cosmos contain? Where was the cosmos? Was there water intense and deep?” Certainly water was not there.⁴⁴

Further the poet reflects in the verse 10.129.2,⁴⁵ “Death was not there. Immortality was not there. Perception of night and day was not there.” The poet here wishes to stress that only God was there then and so he remarks, “That one breathed, without air, and by its own ability. Other than that one nothing else was there.”⁴⁶

Explaining the beginningⁿ of the cosmos, the poet speaks in the verse 10.129.3,⁴⁷ “In the begin-

44. Here God is ‘alambana’, and the pre-natal state of the cosmos ‘uddeepana’.

45. न मृत्युरासीदमृतं न तर्हि न रात्र्या अह्ना आसीत्प्रकेतः ।
आनीदवात स्वधया तदेकं तस्माद्धान्यन्न परः किं चनास ॥

46. Here God is ‘alambana’, and pre-natal state of the cosmos ‘uddeepana’.

47. तम आसीत्तमसा गूच्छमग्रेऽप्रकेतं सलिलं सर्वमा इदम् ।
बुद्ध्येनाभ्वपिहितं यदासीत्तपसस्तन्महिनाजायतैवम् ॥

ing darkness was hidden in darkness. Imperceptible this was all water. That, which was to be, was covered with the void. Through vigour of meditation that one quickened.”⁴⁸

Continuing the poet says in the verse 10.129.4,⁴⁹ “Desire, at first came upon that one and it was the first seed of mind.” Desire here means God’s desire to create and hence the poet continues, “Visionaries contemplating in their hearts, with wisdom found out the bond of the existent in the non-existent.”⁵⁰

Next in the verse 10.129.5,⁵¹ the poet proceeds to state in a metaphorical style the expansion of the cosmos—“Their cord was extended across. But was it below or was it above. There were impregnators. There were powers. There was energy below. There was impulse

48. Here God is ‘alambana’, and the cosmos ‘uddepana’.

49. कामस्तदग्रे समवर्तताधि मनसो रेतः प्रथमं यदासीत् ।
सतो बन्धुमसति निरविन्दन् हृदि प्रतीष्या कवयो मनीषा ॥

50. Here God is ‘alambana’ and the cosmos ‘uddepana’.

51. तिरश्चीनो विततो रश्मिरेषामधः स्विदासीदुपरि स्विदासीत् ।
रेतोधा आसन्महिमान आसन्स्वधा अवस्तात् प्रयतिः पस्तात् ॥

above.⁵²

The poet's introspection has yielded this solution of the riddle of creation ; but he does not proclaim that this is the most correct solution, because he realises his own limitations and his smallness before greatness of God and His mysterious powers which make him speak humbly in the verse 10.129.6.⁵³ "Who knows truly ? Who shall here announce ? Whence it has born : whence is this cosmos ? Even deities were later in this creation. Who knows whence it has come into being ?"⁵⁴

Consequently the poet declares in the verse 10.129.7.⁵⁵ "Whence this cosmos has come into being ; whether he holds it or not ; he who in the highest heaven is its surveyor alone knows or else he knows not."⁵⁶

52. Here God is 'alambana' and the cosmos 'uddepana'.
53. को अद्वा वेद क इह प्र वोचत् कुत आजाता कुत इयं विसृष्टिः ।
अवां देवा अस्य विसर्जनेनाथा को वेद यत आबभूव ॥
54. Here God is 'alambana' and the cosmos 'uddepana'.
55. इयं विसृष्टिर्यत आबभूव यदि वा दधे यदि वा न ।
यो अस्याध्यक्षः परमे व्योमन् तस्यो अंग वेद यदि वा न वेद ॥
56. Here God is 'alambana' and the cosmos 'uddepana'.

In the verse 10.129.7 the Rigvedic poet has summed up that true knowledge of the creation rests with God alone and it is beyond perception of the beings. And it is only when one receives light from Him that one's mind can get a glimpse of the supreme truth.

With this aim in view the poet speaks,⁵⁷ "We meditate upon yonder distinguished light of God, the Procreator, Who may inspire our minds"⁵⁸

Only on receiving this distinguished light the poet hopes to achieve that state which is supra-mundane and beyond mortality and hence he asserts,⁵⁹ "We worship the parent of the three worlds whose fragrance is everywhere and who is the seed of the creation." The poet implies that existence of God is everywhere as the sweet smell of flower and prays to Him, "Just as a cucumber is loosened from stem, liberate

57. तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि ।

धियो यो नः प्रचोदयात् ॥३.६२.१०॥

58. Here God is 'alambana' His light 'uddeepana and 'dhrity 'sanchari-bhava'.

59. त्र्यम्बकं यजामहे सुगन्धि पुष्टिवर्धनम् ।

उर्वारुकमिव बन्धनान्मृत्योर्मुक्षीय मामृतात् ॥७.५६.१२॥

me from mortality, but not from immortality.”⁶⁰

Such are the instances of ‘shanta-rasa’ which have been composed by the Rigvedic poet, a true worshipper of God and his devotion to God has made him achieve something which other poets ardently strive for. He has used this world as the plane of his poetry ; but he has risen high above it, looked deep into his soul and a vision has come to him—a vision which, at the sublimest moments pushes him off the scene and in his poetry, “the spirit of all seems alone to be there speaking out sovereignly its own secrets.” Commending this singular achievement of the ancient poet, the modern yogi Aurobindo writes,⁶¹ “The earliest surviving poetry of ancient India was philosophical and religious, the Veda, the Upanishads, and modern notions tend to divorce these things from the instinct of delight and beauty, to separate the religious and the philosophic from the aesthetic sense ; but the miracle of these antique writings is their perfect union of beauty and power and truth, the word of truth coming out

60. Here God is ‘alambana’.

61. Shri Aurobindo : The Future Poetry.

spontaneously as a word of beauty, the revealed utterance of the Universal Spirit who is described in the Upanishads as the eater of the honey of sweetness, ; and this high achievement was not surprising in these ancient deep-thinking men who discovered the profound truth that all existence derives from and lives by the bliss of the eternal spirit, in the power of a universal delight, Ananda."

Ananda is the cause of the Rigvedic poet's peace of mind which makes him speak of the Divinity "धाता धातृणां भुवनस्य यस्वतिर्देवं त्रातारममिमातिषाहम् ।"⁶² and which is reflected in the following verses—

शं न इन्द्राग्नी भवतामवोभिः शं न इन्द्रावरुणा रातहव्या ।
 शमिन्द्रासोमा सुविताय शं योः शं न इन्द्रापूषणा वाजसातौ ।
 शं नो भगः शमृ नः शंसो अस्तु शं नः पुरंधिः शमृ सन्तु रायः ।
 शं नः सत्यस्य सुयमस्य शंसः शं नो अर्यमा पुरुजातो अस्तु ॥
 शं नो धाता शमृ धर्ता नो अस्तु शं न उरुची भवतु स्वधामिः ।
 श रोदसी बृहती शं नो अद्रिः शं नो देवानां सुहवानि सन्तु ॥
 शं नो अग्निर्ज्योतिरनीको अस्तु शं नो मित्रावरुणावश्विना शम् ।
 शं नः सुकृतां सुकृतानि सन्तु शं न इषिरो अभि वातु वातः ॥
 शं नो द्यावापृथिवी पूर्वहूतौ शमन्तरिक्षं दृशये नो अस्तु ।
 शं न ओषधीर्वनिनो भवन्तु शं नो रजसस्पतिरस्तु जिष्णुः ॥

शं न इन्द्रो वसुभिर्देवो अस्तु शमादित्येभिर्वरुणः सुशंसः ।
 शं नो रुद्रो रुद्रेभिर्जलापः शं नस्त्वष्टा ग्नाभिरिह शृणोतु ॥
 शं नः सोमो भवतु ब्रह्म शं नः शं नो ग्रावाणः शमु सन्तु यज्ञाः ।
 शं नः स्वरूपा मितयो भवन्तु शं न प्रस्वः शम्बस्तु वेदिः ।
 शं नः सूर्य उरुचक्षा उदेतु शं नश्चतस्रः प्रदिशो भवन्तु ।
 शं नः पर्वता ध्रुवयो भवन्तु शं नः सिन्धवः शमु सन्त्वापः ॥
 शं नो अदितिर्भवतु व्रतेभिः शं नो भवन्तु मरुतः स्वर्काः ।
 शं नो विष्णुः शमु पूषा नो अस्तु शं नो भवित्रं शम्बस्तु वायुः ।
 शं नो देवः सविता त्रायमाणः शं नो भवन्तूषसो विभातीः ।
 शं नः पर्जन्यो भवतु प्रजाप्यः शं नः क्षेत्रस्य पतिरस्तु शंभुः ॥
 शं नो देवा विश्वदेवा भवन्तु शं सरस्वती सह धीभिरस्तु ।
 शमभिषाचः शमु रातिषाचः शं नो दिव्याः पार्थिवा शं नो अप्याः ।
 शं न सत्यस्य पतयो भवन्तु शं नो अर्वन्तः शमु सन्तु गावः ।
 शं न ऋभवः सुकृतः सुहस्ताः शं नो भवन्तु पितरो हवेषु ॥
 शं नो अन्न एकपाद्देवो अस्तु शं नोऽहिर्बुध्न्यः शं समुद्रः ।
 शं नो अपां नपात्पेरस्तु शं नः पृश्निर्भवतु देवगोपा ।

(७.३५)

So far one has been viewing the examples of 'rasa-dhvani' that can be traced out in the Rigveda. These reveal a lovely panorama of the Rigvedic poet's fancy. The poet has portrayed a world of imagination which fascinates every one. And the poet's portrayal itself is very attractive though very simple. The poet has portrayed 'rasa' in a style which is effortless, but which shows decisive signs of poetic art. His language is characterised by brevity and simplicity of expression. His narration may be sometimes elaborate,

but it is never unnecessarily labyrinthine. He has fully depicted in his poetry what is awe-inspiring, grand and super-natural. But at the same time, his depiction of 'rasa' indicates that he may be more interested in the world of divinities; yet he is well-acquainted with intricate human nature. This point becomes more clear by the following instances of 'rasabhasa'.*

The basis of 'rasabhasa' is impropriety in depiction of 'rasa'.⁶³ As an example one may take the verse 10.10.1.⁶⁴ Yami says to her brother Yama, "In this solitude I am restless to couple." In this verse Yama is 'alambana' solitude 'uddeepana' 'autsukya' 'sanchari-bhava' and, of course, 'rati' 'sthaiyibhava'; but Yami's expression of conjugal love towards her brother is full of impropriety and hence this will be an instance of 'shringarabhasa'.+

One may as well take up the verse 10.123.5⁶⁵ where it is described, "The nymph smiles at her paramour

*रसभास + शृङ्गारभास

63. अनौचित्यप्रवृत्तत्वं आभासोः रसभावयोः ॥३.२६२॥

कारिका, साहित्य दर्पण

अनौचित्यं चात्र रसानां भरतादिप्रणीतलक्षणानां सामग्रीरहितत्वे एकदेशयोगित्वोपलक्षणपरं बोध्यम् । (वृत्ति)

64. ओ चित्सखायं सख्या ववृत्त्यां तिरः पुरु चिदर्णवं जगन्वान् ।

पितुर्नपातमा दधीत वेधा अधि क्षमि प्रतरं दीध्यानः ॥

65. अप्सरा जारमुपसिष्मियाणा योषा बिभर्ति परमे व्योमन् ।

चरत्प्रियस्य योनिषु प्रियः सन्त्सीदत्यक्षे हिरण्यये स वेनः ॥

and holds him". Here paramour is 'alambana', smiling and holding 'anubhavas' 'harsha' 'sanchari-bhava' and as before 'rati' 'sthayi-bhava', but expression of conjugal love to a paramour being improper, it becomes 'shringara bhasa'.

A glimpse of 'rasabhasa' can be had in the verse 1.134.3⁶⁶ also where it is narrated—"The paramour softly arouses his beloved who has sleepily closed her eyes getting tired by long waiting". Here the beloved is 'alambana' arousing 'anubhava' and 'rati' 'sthayi-bhava', but conjugal love between a paramour and a lady, not being proper, comes within 'shringarabhasa.'

So the Rigvedic poet definitely possesses first hand knowledge of kaleidoscopic human nature and his treatment of 'rasa' shows his familiarity with the diverse and delicate feelings of human heart. And it is this profound knowledge of the inside of man that has helped him to fill in his verses the tepidity of heart. He quite often excels in portraying appropriately an emotion in a few words. No doubt, sometimes his depiction of sentiments is so deep and forceful that it moves the heart, and sometimes it is only faintly suggestive. In short the Rigvedic poet has dealt with the suggestion of 'rasa' in a noble and elevated style full of vigour and grace and he is most impressive when he is simple and natural.

66. वायुर्युङ्क्तं रोहिता वायुररुणा वायू रथे अजिरा धुरि वोळ्हेवे वहिष्ठा धुरि वोळ्हेवे । प्र बोधया पुरंधि जार आ ससतीमिव ।....

Apropos the suggestion of "rasa" Vishvanatha writes in Sahitya Darpana¹, "Rasa cannot be without 'bhava'* and 'bhava' cannot be without rasa"¹. But sometimes it also so happens the "bhava" becomes specifically suggested in an instance although "rasa" too be there; just as in the marriage of the king's servant, the servant has a specific accentuation, despite the king's presence. This specific suggestion of "bhava" has its own poetic effect and is called "bhava-dhvani" in poetics². Defining 'bhava' Mammata says³ that love relating to a deity etc. and a suggested "vyabhi-chari-bhava" is called "bhava". Vishvanatha includes in it "udbuddha-matra-sthayi-bhava + also.⁴

So according to Sanskrit rhetoricians when conjugal

*भाव + उद्बुद्धमात्रस्थायिभाव

1. न भावहीनोऽस्ति रसो न भावो रसवर्जितः ।
परस्परकृता सिद्धिरनयो रसभावयोः ॥
(कारिका ३.२६०/१ वृत्ति, साहित्यदर्पण)
2. इत्युक्तदिशा परमालोचनया परमविश्रान्तिस्थानेन रसेन सहैव
वर्तमानोऽपि राजानुगतविवाहप्रवृत्तभृत्यवदापाततो यत्र
प्राधान्येनाभिव्यक्ता व्यभिचारिणो देवमुनिगुरुनृपादिविषया च
रतिरुद्बुद्धमात्रा विभावादिभिस्परिपुष्टतया रसस्वरूपतामनापद्यमा-
नाश्च स्थायिनो भावा भावशब्दवाच्याः
(कारिका ३.२६०/१ वृत्ति, साहित्यदर्पण)
3. रतिर्देवादिविषया व्यभिचारी तथाञ्जितः ॥३५॥ कारिका
भावः प्रोक्तस्तदाभासा अनौचित्यप्रवर्तिताः । (काव्य प्रकाश)
4. संचारिणः प्रधानानि देवादिविषया रतिः ॥३.२६०॥ कारिका
उद्बुद्धमात्रः स्थायी च भाव इत्यभिधीयते ॥ (साहित्य दर्पण)

love is manifest it is "shringara-rasa" ; but when in poetry is suggested love towards a deity, towards a sage, towards the perceptor, towards the child and the like, it comes within "bhava-dhvani".⁵ Now looking for traces of "bhava-dhvani" in the Rigveda, one can very easily trace out examples of love relating to a deity, that is, "deva-vishaya-rati".* In fact, practically all hymns of the Rigveda can be said to have been composed urged by "deva-vishaya-rati", because in every hymn there is a deity to be adored love for whom has made the poet say a few words of prayer. Hence examples of "deva-vishaya-rati" exist sufficiently in the Rigveda. However some which are rather striking are being dealt with here just for the sake of illustration.

The Rigvedic poet possesses special love for Agni because he is the envoy of gods and he conveys the sacrificer's offering and prayer to them. Hence the poet says in the verse 2. 4. 4. ⁶, "Nourished health of Agni is as pleasing as that of the self. And like this, his appearance is also very pleasing."⁷

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5. आदिशब्दान्मुनिगुरुनृपपुत्रादिविषया, कान्ताविषया तु व्यक्ता
शृङ्गारः ।
(कारिका ३५/३६ वृत्ति, काव्य प्रकाश)

* देवविषयारति

6. अस्य रणवा स्वस्यैव पुष्टिः संदष्टिरस्य हियानस्य दत्तोः ।
वि यो भरिभ्रदोषधीषु जिह्वामत्यो न रथ्यो दोषवीति वारान् ॥
7. Here Agni is "alambana", his pleasing nourishment and appearance "uddecpnas" and "harsha," "sanchari-bhava."

Continuing the poet speaks in the next verse 2.4.5,⁸ "Agni is seen by his picturesque and charming glow. Though he wears out, still he becomes young again and again."⁹

That Agni's appearance delights the poet is also indicated by the verse 3.14.1¹⁰ where the poet asserts, "True and visionary Agni appears in the sacrifice. He has flamy hair and possesses a lightning car."¹¹

This fine appearance of Agni is also referred to in the verse 4. 5. 15¹²—"Covered in lustre, Agni has been shining with his good-looking form."¹³

In fact, the poet is charmed at Agni's very first appearance, that is, when sacrificial fire is kindled at

8. आ यन्मे अश्वं वनदः पनन्तोशिग्भ्यो नामिमीत वर्णम् ।

सा चित्रेण चिकिते रंसु भासा जुहुवाँ यो मुहुरा युवा भूत् ॥

9. Here Agni is "alambana," his picturesque charming glow and becoming young though worn out 'uddepanas" and "harsha" and "vismaya" 'sanchari-bhavas."

10. आ होता मन्द्रो विदथान्यस्यात्सत्यो यज्वा कवितमः स वेधाः ।
विद्युदथः सहसस्पुत्रो अग्निः शोचिकेशः पृथिव्यां पाजो अश्रेत् ॥

11. Here Agni is "alambana" his attributes "uddepanas" and "dhriti" 'sanchari bhava"

12. अस्य भ्रिये समिधानस्य वृष्णो वसोरनीकं दम आ करोच ।
रुशद्वसानः सुदृशीकरूपः क्षितिर्न राया पुरुवारो अद्यौत् ॥

13. Here Agni is "alambana", being covered in lustre and having good-looking form "uddepanas" and "harsha" and "dhriti" "sanchari-bhavas".

daybreak, and he exclaims in the verse 5.1.2¹⁴ "Now awakes Agni and rises up in a fine mood."¹⁵

And from this very time Agni governs the sacrifice as is clear from the verse 10.6.3,¹⁶ "Agni governs all sacrifices and he governs at the very break of the morning-light. Then offerings are made to him."¹⁷

For the sake of this governance Agni stays in this world as is asserted in the verses 1.73.3.¹⁸ and 3.1.18.¹⁹ "Agni stays on the earth like a king. The immortal god stays in the houses of men, regulating sacrifices and knowing all poems."²⁰

14. अत्रोधि होता यजथाय देवानूर्ध्वो अग्निः सुमनाः प्रातरस्थात् ।
समिद्धस्य रुशददर्शि पाजो महान्देवस्तमसो निरमोचि ॥
15. Here Agni is "alambana", his rising uddeepana" and "harsha-sanchari-bhava."
16. ईशे यो विश्वस्या देववीतेरीशे विश्वायुरुषो व्युष्टौ ।
आ यस्मिन्मना हवींष्यग्नावरिष्टरथः स्कभ्नाति शूषैः ॥
17. Here Agni is 'alambana', his governing 'uddeepana', making of offerings 'anubhava' and 'harsha', 'sancharibhava'.
18. देवो न यः पृथिवीं विश्वघाया उपत्तेति हितमित्रो न राजा ।
पुरःसदः शर्मसदो न वीरा अनवघ्ना पतिजुष्टेव नारी ॥
19. नि दुरोणे अमृतो मर्त्यानां राजा ससाद विदथानि साधन् ।
धृतप्रतीक उर्विया व्यद्योदग्निर्विश्वानि काव्यानि विद्वान् ॥
20. Here Agni is 'alambana', his attributes 'uddeepanas' and 'dhriti' 'sanchari-bhava'.

Hence the poet is right in saying,²¹ "Agni is true and he has true knowledge. He is the guide of terrestrials and divinities. As he is all-knowing, let him make the suppliant pass over all evils."²²

So Agni is the beloved guide of all and the poet says to him,²³ "O Agni, we offer to you in the high and in the low. We worship the place whence you came out. We give you oblations".²⁴

But the climax of the poet's love for Agni is in the verse 10.7.3²⁵ where he proclaims, "I take Agni to be my father, to be my brother, to be my friend and to be my relative".

21. (a) देवो न यः सविता सत्यमन्मा कृत्वा निगति वृजनानि विश्वा ॥
पुरुप्रशस्तो अमतिर्न सत्य आत्मेव शेवो दिधिषाय्यो भूत्
१.७३.२॥

(b) अग्निर्नेता भगव इतितीनां दैवीनां देव ऋतुपा ऋतावा ।
स वृत्रहा सनयो विश्ववेदाः पर्षद्विश्वाति दुरिता गृणन्तम् ॥
३.२०.४॥

22. Here Agni is 'alambana', his attributes 'uddepanas' and 'dhriti' 'sanchari-bhava'.

23. विधेम ते परमे जन्मन्नग्ने विधेम स्तोमैरवरे सधस्थे ।
यस्माद्योनेरुदारिथा यजे तं प्र त्वे हवींषि जुहुरे समिद्धे ॥२.६.३॥

24. Here Agni is 'alambana', offering to him and worshipping the place of his coming out 'anubhavas' and 'harsha' 'sanchari-bhava'.

25. अग्निं मन्ये पितरमग्निमाग्निमग्निं भ्रातरं सदमित्सखायम् ।
अग्नेरनीकं वृहतः सपर्यं दिवि शुक्रं यजतं सूर्यस्य ॥

As Agni so other gods were also loved by the Rigvedic poet, because they were all true well-wishers of the Rigvedic people and hence they all inspired the poet's love for them which he has expressed in his prayers. One may, just for the sake of acquainting oneself with the poet's deep love for various deities, glance over a few distinct verses where suggestion of this love is pointedly marked.

In the verse 2.23.1,²⁶ The poet says to Brahmanaspati, "You are the lord of divinities and the visionary among visionaries, hence we invoke you".²⁷

Further in the verse 2.24.9,²⁸ also the poet prays Brahmanaspati saying, "He is union, he is guidance and he is the ministrant".²⁹

The poet's love for Adityas is expressed in the verse 2.27.9,³⁰ where he speaks about them that these golden and shining Adityas are dreamless and winkless.³¹

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26. गणानां त्वा गणपतिं हवामहे कविं कवीनामुपश्रवस्तमम् ।
ज्येष्ठराजं ब्रह्मणां ब्रह्मणस्पत आ नः शृवन्नूतिभिः सीद सादनम् ॥
27. Here Brahmanaspati is 'alambana'; his attributes 'uddeepanas', invocation 'auubhava' and 'dhriti' 'sanchari-bhava'.
28. स संनयः स विनयः पुरोहितः स सुष्ठुतः स युधि ब्रह्मणस्पतिः ।
चाक्ष्मो यद्वाजं भरते मती धनादित्सूर्यस्तपति तप्यतुर्वृथा ॥
29. Here Brahmanaspati is 'alambana', his attributes 'uddeepanas' and 'dhriti' 'sanchari-bhava'.
30. त्री रोचना दिव्या धारयन्त हिरण्ययाः शुचयो धारपूताः ।
अस्वप्नजो अनिमिषा अदब्धा उरुशंसा श्रृजवे मर्त्याय ॥
31. Here Adityas are 'alambanas', their attributes 'uddeepanas' and 'dhriti' 'sanchari-bhava'.

And the verse 2.28.6.³² tells about the poet's love for Varuna whom he entreats. "O Shining Lord, favour me ; release me from sin, remove fear far away from me. No one apart from you controls the winks".³³

That Raka, the full-moon night, was very dear to the poet is clear from the verse 2.32.5.³⁴ where he calls, "O Raka, come here in good humour and with your charming moods".³⁵

Rudra was also dearly loved by the poet who fondly speaks about the divinity,³⁶ "The ruddy-brown god has many forms and on account of his bright gold ornaments he shines along with his firm limbs".³⁷

Then the poet speaks to Rudra,³⁸ "Worthy you bear bow and arrows. Worthy is your adorable all-coloured

32. अपो सु म्यत् वरुण भियसं मत्सम्रावृतावोऽनु मा गृभाय ।

दामेव वत्साद्रि मुमुग्ध्यंहो नहि त्वदारे निमिषश्चनेशे ॥

33. Here Varuna is 'alambana', his attributes 'uddecpapas' and 'dhriti' 'sanchari-bhava'.

34. यास्ते राके सुमतयः सुपेशसो याभिर्ददासि दाशुषे वसूनि ।

ताभिर्नो अद्य सुमना उपागहि सहस्रपोषं सुभगे रराया ॥

35. Here Raka is 'alambana', her attributes 'uddecpapas' and 'dhriti' 'sanchari-bhava'.

36. स्थिरेभिरंगैः पुरुरूप उग्रो बभ्रुः शुक्रेभिः पिपिशे हिरण्यैः ।

ईशानादस्य भुवनस्य भूरेर्न वा उ योषदुदादसुर्यम् ॥२.३३.६॥

37. Here Rudra is 'alambana', his attributes 'uddecpapas' and 'dhriti' 'sanchari-bhava'.

38. अर्हन्विमर्षि सायकानि धन्वार्हन्निष्कं यजतं विश्वरूपम् ।

अर्हन्निदं दयसे विश्वमभ्वं न वा ओजीयो रुद्र त्वदस्ति ॥

necklace. Nothing is mightier than you, O Rudra".³⁹

Equally dear to the poet is the god Apam Napat whom he describes very beautifully in the verses 2.35.9⁴⁰ and 2.35.10.⁴¹ "Apam Napat has donned the lightning and golden streams are flowing around him. He is of golden form, of golden aspect and of golden complexion".⁴²

So also, the verses 1.85.3.⁴³ and 1.85.4.⁴⁴ assert how dear were Maruts to the poet who speaks about them, "When radiant Maruts toilet themselves with cosmetics, they also put bright ornaments on their bodies. They shine forth with their spears as well, over-throwing with their might even what has never been over-thrown."⁴⁵

39. Here Rudra is 'alambana', his attributes 'uddeepanas' and 'dhrity' 'sanchari-bhava'.

40. अपां नपादा ह्यस्यादुपस्थं जिह्वानामूर्ध्वो विद्युत् वसानः ।
तस्य ज्येष्ठं महिमानं वहन्तीहिरण्यवर्णाः परि यन्ति यहूवीः ॥

41. हिरण्यरूपः स हिरण्यसंहगपां नपात्सेदु हिरण्यवर्णः ।
हिरण्ययात्परि योनेर्निषद्या हिरण्यदा ददत्यन्नमस्मै ॥

42. Here Apam Napat is 'alambana', his attributes 'uddeepanas' and 'harsha' and 'dhrity' 'sanchari-bhavas'.

43. गोमातरो यच्छुभयन्ते अजिभिस्तनूषु शुभ्रा दधिरे विरुक्मतः ।
बाधन्ते विश्वमभिमातिनमप वत्मान्येषामनु रीयते घृतम् ॥

44. वि ये भ्राजन्ते सुमत्वास ऋष्टिभिः प्रच्यावयन्तो अच्युता चिदोजसा ।
मनोजुवो यन्मस्तो रयेष्वा वृषत्रातासः पृषतीरयुग्ध्वम् ॥

45. Here Maruts are 'alambanas', their attributes 'uddeepanas' and 'harsha' and 'dhrity' 'sanchari-bhavas'.

The brilliant form of Maruts makes the poet say to them in the verse 7.56.13.⁴⁶, "O Maruts, embellishments adorn your shoulders and necklaces adorn your chests".⁴⁷

In fact the poet is so pleased with Maruts for the reason that they always come along with the rains, as he tells in the verses 2.34.1,⁴⁸ 2.34.2.⁴⁹ and 2.34.3⁵⁰; "Showering Maruts, who wear golden helmets and necklaces and who are alike in their mood, go on sprinkling and playing on the lute".⁵¹

These examples of deva-vishaya-rati make clear that the Rigvedic poet is so full of love for gods because they all stand for the welfare of people. Just as, the poet praises Savita in the verse 5.81.2⁵² saying, "Visio-

46. अंसेष्वा मरुतः खादयो वो वक्षःसु रुक्मा उगिशिश्रियाणाः ।

वि विद्युतो न वृष्टिमा रचाना अनु स्वधामायुधैर्यच्छमानाः ॥

47. Here Maruts are 'alambanas', their attributes 'uddecpanas' and 'harsha' and 'dhriti' 'sanchari-bhavas'.

48. धारावरा मरुतो धृण्वोजसो मृगा न भीमास्तविषीभिरर्चिनः ।

अग्नयो न शुशुचाना ऋजीषिणो भूमिं धमन्तो अप गा अवृण्वत ॥

49. द्यावो न स्तृमिशिचतयन्त खादिनो व्यभ्रिया न द्युतयन्त वृष्टयः ।

रुद्रो यद्वो मरुतो रुक्मवक्षसो वृषाजनि पृथ्व्याः शुक्र ऊधनि ॥

50. उक्तन्ते अश्वाँ अत्याँइवाजिषु नदस्य करौँस्तुरयन्त आशुभिः ।

हिरण्यशिप्रा मरुतो दविध्वतः पृत्तं याथ पृषतीभिः समन्यवः ॥

51. Here Maruts are 'alambanas' their attributes 'uddecpanas' and 'harsha' and 'dhriti' 'sanchari-bhavas.'

52. विश्वा रूपाणि प्रति मुंचते कविः प्रासावीद्मद्रं द्विपदे चतुष्पदे ।

वि । नाकमख्यत्सविता वरेण्योऽनु प्रयाणमुषसो वि राजति ॥

mary Savita liberates all forms and brings forth good for the two-footed and the four-footed. Thus distinguished he shines forth.⁵³

The poet refers to goodness of Savita in the verse 10.149.1⁵⁴ also, "Savita gratified the earth as he milked the cloud". The poet suggests that when Savita makes the clouds rain, people of the earth are pleased.⁵⁵

But the poet knows that gods must be loved not only for material prosperity they give, but also for spiritual good they bestow ; hence he says in the verse 1.23.5⁵⁶, "I invoke Mitravarunas who are protectors of the light of truth and who augment truth by truth".⁵⁷

The poet is definite that such benevolent gods must be loved by people and so, with reference to Surya, he gives a call to them,⁵⁸ "Praise the great god, Surya,

53. Here Savita is 'alambana', his attributes 'uddeepanas' and 'harsha' and 'dhriti' 'sanchari-bhavas'.

54. सविता यन्त्रैः पृथिवीमरम्णादस्कम्भने सविता यामहं हत् ।
अश्वमिवाधुक्षद्भुनिमन्तरिक्षमूर्ते बद्धं सविता समुद्रम् ॥

55. Here Savita is 'alambana', his acts 'uddeepanas' and 'dhriti' and 'harsha' 'sanchari-bhavas'.

56. ऋतेन यावृतावृधावृतस्य ज्योतिषस्पती । ता मित्रावरुणा हुवे ॥

57. Here Mitravarunas are 'alambanas', invocation 'anubhava' and 'harsha' and 'dhriti' 'sanchari-bhavas'.

58. नमो मित्रस्य वरुणस्य चक्षसे महो देवाय तदहं सपर्यत ।
दूरेदृशे देवजाताय केतवे दिवस्पुत्राय सूर्याय शंसत ॥

who is the son of the sky and who sees from afar. Bow to him".⁵⁹

About Surya the poet is aware that⁶⁰ 'he knows the three worlds, he knows the secret birth of gods; and knowing good and bad acts of men he shines': and therefore the poet addresses him in the verse 10.37.9,⁶¹ "O Surya, rise day by day. By your count, creatures move by day and rest by night".⁶²

Thus the Rigvedic poet has deep love for all divinities and this very love urges him to say fondly in the verse 10.75.8⁶³; "Beautiful and golden Sindhu is ever young and is the pretty possessor of corn, wool and honey-growth".⁶⁴

59. Here Surya is 'alambana', his attributes 'uddeepanas' and 'dhriti' and 'vismaya' 'sanchari-bhavas'.

60. वेद यस्त्रीणि विदथान्येषां देवानां जन्म सनुतरा च विप्रः ।
ऋजु मर्तेषु वृजिना च पश्यन्नभि चष्टे सूर्यो अर्य एवान् ॥

६५१.२॥

61. यस्य ते विश्वा भुवनानि केतुना प्र चेरते नि च विशन्ते अक्तुभिः ।
अनागास्त्वेन हरिकेश सूर्याह्लाहा नो वस्यसावस्यसोदिहि ॥

62. Here Surya is 'alambana', his attributes 'uddeepanas' and 'dhriti' 'sanchari-bhava'.

63. स्वश्वा सिन्धुः सुरया सुवासा हिरण्ययी सुकृता वाजिनीवती ।
ऊर्णावती युवतिः सीलमावत्युताधि वस्ते सुभगा मधुवृषम् ॥

64. Here Sindhu is 'alambana', her attributes 'uddeepanas' and 'dhriti' 'sanchari-bhava'.

But among all these divinities Indra enjoys a particular position ; because, as one is already aware of, he was the favourite god of the Aryans. Hence the Rigvedic poet has also paid particular heed in expressing his love towards Indra. A number of his verses are suggestive of this love and a few of these can be taken to represent all.

The verses 2.12.1⁶⁵, 2.12.7⁶⁶ and 2.12.9⁶⁷ assert that wise Indra, as soon as he was born, became the chief and excelled all gods. Under his command are chargers, chariots, cows and counties. He is the image of the world.⁶⁸

Similarly the verses 2.16.2⁶⁹ and 2.16.3⁷⁰ assert that there is nothing without great Indra, because all energies rest in him. His prowess cannot be subdued

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65. यो जात एव प्रथमो मनस्वान्देवो देवान्क्रतुना पर्यभूषत् ।
यस्य शुष्माद्रोदसी अभ्यसेतां नृण्यस्य महा स जनास इन्द्रः ॥
66. यस्याश्वासः प्रदिशि यस्य गावो यस्य ग्रामा यस्य विश्वे रथासः ।
यः सूर्यं य उपसं जजान यो अयां नेता स जनास इन्द्रः ॥
67. यस्मान्न ऋते विजयन्ते जनासो यं युध्यमाना अवसे हवन्ते ।
यो विश्वस्य प्रतिमानं बभूव या अच्युतच्युत्स जनास इन्द्रः ॥
68. Here Indra is 'alambana', his attributes 'uddeepanas' and 'harsha' and 'dhriti' 'sanchari-bhavas'.
69. यस्मादिन्द्राद्बृहतः किं चनेमृते विश्वान्यस्मिन्त्संभृताधि वीर्या ।
जठरे सोमं तन्वी सहो महो हस्ते वज्रं भरति शीर्षाणि क्रतुम् ॥
70. न क्षोणीभ्यां परिभवे त इन्द्रियं न समुद्रैः पर्वतैरिन्द्र ने रथः ।
न ते वज्रमन्वश्नोति कश्चन यदाशुभिः पतसि योजनापुरु ॥

even by the heaven and the earth.⁷¹

In fact, greatness of Indra exceeds the heaven and the earth and there is no match for him, as is asserted in the verse 6.18.12⁷².

It is on account of his greatness, the verses 8.96.1⁷³ and 8.96.2⁷⁴ assert, that for him dawn makes its appearance and the seven rivers become easy for crossing : and what Indra has done no other god or man can surpass that.⁷⁵

For this very reason, the verse 8.96.12⁷⁶ asserts, "They bow to Indra as soon as they eye him."⁷⁷

71. Here Indra is 'alambana', his attributes 'uddepanas' and 'harsha' and 'dhriti' 'sanchari-bhavas'.

72. (a) प्र तुविद्युमनस्य स्थविरस्य घृष्वेर्दिवो ररंशो महिमा पृथिव्याः ।
नास्य शत्रुर्न प्रतिमानमस्ति न प्रतिष्ठिः पुरुमायस्य सह्योः ॥

(b) Here Indra is 'alambana', his attributes 'uddepanas' and 'dhriti' 'sanchari-bhava'.

73. अस्मा उषास आतिरन्त याममिन्द्राय नक्तमूर्याः सुवाचः ।

अस्मा आपो मातरः सप्त तस्थुर्नभ्यस्तराय सिन्धवः सुपाराः ॥

74. अतिविद्धा विथुरेणा चिदस्त्रा त्रिः सप्त सानु संहिता गिरीणाम् ।

न तदेवो न मर्यस्तुतुर्याद्यानि प्रवृद्धो वृषभश्चकार ॥

75. Here Indra is 'alambana', his attributes 'uddepanas' and 'dhriti' and 'harsha' 'sanchari-bhava's.

76. तद्विविड्ढि तत्त इन्द्रो जुजोभस्तुहि सुष्ठुतिं नमशा विवास ।

उप भूष जरितर्मा स्वययः भावया वाचं कुविदंग वेदत् ॥

77. Here Indra is 'alambana', bowing 'anubhava' and 'harsha' and 'dhriti' 'sanchari-bhavas'.

Of course, the poet also bows to Indra in reverence, but at the same time, he lovingly says,⁷⁸ "Wonderful is Indra who has green beard and who rides on green steeds".⁷⁹

And fondly the poet extends his loving invitation to Indra saying,⁸⁰ "O king, graceful is your chariot and disciplined are your steeds. You hold thunderbolt in your hand. Come to us by a speedy path."⁸¹

Under the spell of this⁸² very love for Indra, the poet visions that Indra who came riding two steeds ~~and~~ is asking for soma.⁸³

Then, as if, he finds Indra standing before, the poet

78. वज्रं यश्च क्रे सुहनाय दस्मये हिरीमशो हिरीमान् ।

अस्तह्नुरद्भुतं न रजः । १०.१०५.७॥

79. Here Indra is 'alambana', his attributes 'uddepana' and 'dhriti' 'sanchari-bhava'.

80. सुष्ठामा रथः सुयमा हरी ते मिम्यच्च वज्रो नृपते गमस्तौ ।
शीमं राजन्तुपथा याह्यर्वाङ् वर्धाम ते पपुषो वृष्यानि ॥

१०.४४.२॥

81. Here Indra is 'alambana', his attributes 'uddepanas', calling him 'anubava' and 'harsh' and 'dhriti sanchari-bhavas'.

82. अधि यस्तस्थौ केशवन्ता व्यचस्वन्ता न पुष्ट्यै ।
वनोति शिप्राभ्यां शिप्रिणीवान् ॥ १०.१०५.५॥

83. Here Indra is 'alambana', his attributes 'uddepanas,' and 'harsha' and 'dhriti sanchari-bhavas'.

addresses the god, ⁸⁴“How am I to know your prayer? You know and so you tell us from time to time.”⁸⁵

Indeed there is so great an intimacy between the poet and the god that he cajoles,⁸⁶ “O Indra, I hold your right hand, so that you favour us.”⁸⁷

This intimate love is fully mirrored in the poet's vocation⁸⁸—“O Indra, I take you to be the adorable among all those adorable, I take you to be the mover of the immovable, I take you to be the indicator of the able and I take you to be the wish-giver of men.”⁸⁹

Such is the Rigvedic poet's profound love for dei-

84. कथां त एतदहमा चिकेतं गुत्सस्य पाक्स्तवसो मनीषाम् ।

त्वं नो विद्वां ऋतुया वि वोचो यमघं ते मघवन् क्षेम्या धूः ॥

१०.२८.५॥

85. Here Indra is ‘alambana’, addressing ‘anubhava’ and ‘nirveda’ and ‘dhriti’ ‘sanchari-bhavas’.

86. जग्म्भा ते दक्षिणमिन्द्र हस्तं वसूयवो वसुपते वसूनाम् ।

विदमा हि त्वा गोपतिं शूर गोनामस्मभ्यं चित्रं वृषणं रयिं दाः ॥

१०.४७.१॥

87. Here Indra is ‘alambana’, holding hand ‘anubhava’ and ‘dhriti sanchari-bhava’.

88. मन्ये त्वा यज्ञियं यज्ञियानां मन्ये त्वा च्यवनमच्युतानाम् ।

मन्ये त्वा सत्त्वनामिन्द्र केतुं मन्ये त्वा वृषभं चर्षणीनाम् ॥

८.६६.४॥

89. Here Indra is ‘alambana’, his attributes ‘uddepanas’, invocation ‘anubhava’ and ‘dhriti sanchari-bhava’.

ties as it is suggested in the above few examples of 'deva-vishaya-rati' and these simply represent the multitude. In fact, the Rigvedic poet, who is intensely devout by nature, has utilised every opportunity to express his love towards deities in each of his prayers which come out of his heart seething with love for all. For instance, his love for the goddess of dawn is fully revealed in his hymns to Usha at whose arrival the poet exclaims—

एषा दिवो दुहिता प्रत्यदर्शि व्युच्छन्ती युवतिः शुक्रवासाः ।

विश्वस्येशाना पार्थिवस्य वस्व उषो अद्यो ह सुभगे व्युच्छ ॥

१.११३.७॥

Really the poet's love for all divinities is clear from the verse 10 63.3⁹⁰ where he says that the mother earth oozes honeyed milk and the heaven drips nectar for all gods. And in all the examples of 'deva-vishaya-rati' its suggestion is appropriately mild in a language definitely remarkable.

Akin to 'deva-vishaya-rati' is 'putra-vishaya-rati'* that is love for child, which is a natural urge in all creatures; for who is not enchanted by the angelic children and hence its description rightly enjoys a place of distinction in literature. In the Rigveda one

90. येभ्यो माता मधुमत्पिन्वते पयः पीयूषं द्यौरदितिरद्विर्बर्हाः ।

उक्थशुष्मान् वृषभरान्त्स्वप्नस्तौ आदित्यां अनु मदा स्वस्तये ॥

*पुत्रविषयारति

example of 'putra-vishaya-rati' is the verse 7.33.1⁹¹ where the sage Vasishtha speaks, "Vasishthas, my children, should not go away from me. They, who are fair in complexion and who have matted hair rightward, delight me." Here Vasishtha's children are 'alambanas,' their fair complexion and matted hair on the right 'uddeepanas' and harsha and 'avega' 'sanchari-bhavas.' And it goes without saying, that this instance of 'putra-vishaya-rati' is itself very pleasing.

Now so far as instances of 'deva-vishaya-rati' and 'putra-vishaya-rati' are concerned, therein 'sthayi-bhava' 'rati' is fully revealed; but since it is other than conjugal love, it is given a place within 'bhava-dhvani'. Other 'sthayi-bhavas' can also, as opined by Vishvanatha, be placed within 'bhava-dhvani,' when those are described being just on the point of manifestation, that means, they are not fully revealed and as such are unable to be suggested as 'rasa'. Vishvanatha calls such a 'sthayi-bhava' as 'udbuddha-matra-sthayi-bhava.'

By the way, some isolated examples of 'udbuddha-matra-sthayi-bhavas' are traceable in the Rigveda. One of these is the verse 10.108.1⁹² which is connected with the story of the Panis and Sarama, the divine bitch. When the Panis saw Sarama coming to them, they won-

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91. शिवत्यञ्चो मा दक्षिणतस्करदां धियंजिन्वासो अभि हि प्रमन्दुः ।
उत्तिष्ठन्वोचे परि बहिषो नृन्न मे दूरादवितवे वसिष्ठाः ॥
92. किमिच्छन्ती सरमा प्रेदमानङ् दूरे ह्यध्वा जगुरिः पराचैः ।
कास्मेहितिः का परितक्म्यासीत्कथं रसाया अतरः पयांसि ॥

dered as to with what wish she had come. They even asked her, "What do you desire from us ? How could you cross the waters of the river ?" Here 'sthaiyī-bhava' is 'vismaya' no doubt, and Sarama is 'alambana' and her crossing the river 'uddepana' ; but 'vismaya' has just revealed itself and is not suggested as 'adbhuta-rasa'.

The other example of 'udbuddha-matra-sthaiyī bhava' can be the verse 10.143.1.⁹³ It is already known that Ashvins released the sage Atri from the blackhole of demons. The poet says to the twin-gods, "You enabled Atri by releasing him, to move off towards his desired object like a horse."! Here comparing the sage to a horse and saying that his walk resembled the going of a horse become rather amusing and hence 'hasa' appears here as 'sthaiyī-bhava'; Atri being 'alambana' and his hurried walk being 'uddepana'; but appearance of 'hasa' is slight and does not suggest itself as 'hasya-rasa.'

The verse 10.102.6⁹⁴ can also be an example of 'udbuddha-matra-sthaiyī-bhava' if it is interpreted in the like manner. It is described in the verse that when the bull had been yoked to the chariot, the charioteer gave out a wild cry. The charioteer means Mudgalani and surely she had the encouraging thought

93. त्वं चिदन्निमृतजुरमर्थमश्वं न यातवे ।

कक्षीवन्तं यदी पुना रथं न कृणुथो नवम् ॥

94. कर्कद्वे वृषभो युक्त आसीदवावचीत्सारथिरस्य केशी ।

दुषेयुक्तस्य द्रवतः सहानस ऋद्धन्ति ष्मा निष्पदो मुद्गलानीम् ॥

that she will now be victorious. Here very clearly 'utsaha' is 'sthayi-bhava', the charioteer 'alambana' and the cry 'anubhava'. How ever 'utsaha' is not so revealed as to be suggested as 'veera-rasa'.

In short, Vishvanatha seems to be of the view that when a certain 'sthayi-bhava' begins to appear on the support of 'alambana', but is not completely nourished by the relevant aides and hence is unable to be suggested as 'rasa', then it should be taken within 'bhava-dhvani'; because in an instance of such udbuddha-matra-sthayi-bhava also there is a poetic beauty. Mammata and Jagannatha make no mention of 'uddbudha-matra-sthayi-bhava' under 'bhava-dhvani'.

Nevertheless, all these three rhetoricians agree that in 'bhava-dhvani' is included any 'vyabhichari-bhava' which becomes suggested. Vishvanatha writes⁹⁵ that it is quite probable that in an instance a certain 'sanchari-bhava' may become acutely suggested surpassing others present. Jagannatha goes a step further and asserts⁹⁶ that it may be suggested as 'sthayi-bhava' is

95. यथा मरिचखण्डादेरेकीभावे प्रपाणके ॥३.२६१॥

उद्रेकः कस्यचित्क्वापि तथा संचारिणो रसे । (साहित्य दर्पण)

96. हर्षादीनां च सामाजिकगतानामेवं स्थायिभावन्यायेनाभिव्यक्तिः ।

साऽपि रसन्यायेनेति केचित् व्यंग्यान्तरन्यायेनेत्यपरे मन्यन्ते ।

विभावानुभावौ चात्र व्यञ्जकौ न त्वेकस्मिन् व्यभिचारिणि ध्वन्यमाने व्यभिचार्यन्तरं व्यञ्जकतयाऽवश्वमपेक्ष्यते तस्यैव प्राधान्यापत्तेः ।

(आनन १, रसगंगाधर)

suggested or it may be suggested as 'rasa' is suggested and it may have its own suggesters. To sum up, a suggested 'vyabhichari-bhava' is distinguished when its suggestion gives out a marked poetic beauty.

Now rhetoricians recognise thirty-three 'vyabhichari-bhavas' in poetry. Vishvanatha has enumerated these in this order—'nirveda' 'avega' 'dainya' 'shrama' 'mada' 'jadata' 'augrya' 'moha' 'vibodha' 'svapna' 'apasmara' 'garva' 'marana' 'alasata' 'amarsha' 'nidra' 'avahittha' 'autsukya' 'unmada' 'shanka' 'smriti' 'mati' 'vyadhi' 'trasa' 'lajja' 'harsh' 'asooya' 'vishada' 'dhriti' 'chopalata' 'glani' 'chinta' and 'vitarka'.⁹⁷ These mirror different traits of human nature. Emotionally man has not much changed. What-ever emotions and feelings he has to-day he had also in-the past. And the Rigvedic people were not exceptions. Hence an attempt to trace out in the Rigvedic poetry, examples of suggested 'vyabhichari-bhavas' will not be quite out of the way. Admitted that in rising poetry of the Rigveda all of these cannot be as are in advanced poetry of classical Sanskrit; but some of these which represent particular prominent traits of man's mind, can be expected to be in that ancient poetry. All the same, whatever suggested 'vyabhichari-bhavas' may be

97. निवेद, आवेग, दैन्य, भ्रम, मद, जडता, औग्र्य, मोह, विबोध, स्वप्न, अपस्मार, गर्व, मरण, अलसता, अमर्ष, निद्रा, अवहित्था, औत्सुक्य, उन्माद, शंका, स्मृति, मति, व्याधि, त्रास, लज्जा, हर्ष, असूया, विषाद, धृति, चपलता, ग्लानि, चिन्ता, वितर्क ।

(३.१४१ साहित्य दर्पण)

traced out in the Rigveda, all these will be there in the seed-form and not in the developed form available in classical poetry, because development of these was a happening of the post-Vedic period.

Keeping this point in mind to begin with, one can take up 'nirveda which can be defined as self-humiliation according to Vishvanatha.¹ An instance of suggested 'nirveda' in the Rigveda, is the verse 10-7-6.² The poet says to Agni that for you what that man can do who is yet to mature and who is lacking in knowledge, and I am such a man. Hence you yourself conduct the sacrifice ; because unless you tell me, I will not know anything. Here the poet calls himself a man yet to mature and lacking in knowledge and this suggests 'nirveda'.

Another instance is the verse 10.39.6³. Ghosha is speaking to Ashvins, "You instruct me as the parents instruct the child : I am ignorant and poor in intelligence." Here Ghosha calls herself ignorant and poor in intelligence and this suggests 'nirveda'.

Yet another instance is the verse 4.54.3⁴. The poet

- 1 तत्त्वज्ञानापदीभ्यांदिर्निर्वेदः स्वावमाननम् ।
दैन्यचिन्ताश्रुनिःश्वासवैवर्ण्योच्छ्वसितादिकृत् ॥३.१४२॥
कारिका, साहित्य दर्पण
- 2 स्वयं यजस्व दिवि देव देवान् किं ते पाकः कृण्वदप्रचेताः ।
यथायज ऋतुभिर्देव देवानेवा यजस्व त्वं सुजात ॥
- 3 इयं वामह्ने शृणुतं मे अश्विना पुत्रायेव पितरा मह्यं शिञ्जतम् ।
अनापिरज्ञा असजात्यामतिः पुरा तस्या अभिशस्तेरव स्पृतम् ॥
- 4 अचित्ती यच्चकृमा दैव्ये जने दीनैर्दत्तैः प्रभूती पूरुषत्वता ।
देवेषु च सवितर्मानुषेषु च त्वं नो अत्र सुवतादनागसः ॥

prays Savita, "Whatever undesirable I have done to you unknowingly; and not only to you, but also to other deities and men; forgive that because I have done it being a fallible man : and please view me as sinless." Here the poet presents himself as a sinful man and this suggests 'nirveda'.

After 'nirveda' one can take up 'garva'⁵ which stands for conceit and following are a few instances of suggested 'garva' traceable in the Rigveda.

The verse 10.108.5⁶ is from a talk between Sarama and the Panis who exclaim, "O Sarama, who can take away these cows from us without fighting? Our weapons too are sharp." Here the Panis take pride in their valour and in their sharp weapons and this suggests 'garva'.

Referring, to the cattle-wealth that was with the Panis, they proclaim,⁷ "O Sarama, the Panis who are good protectors, protect that wealth. In vain have you come to this place." Here the Panis are proud of their ability to protect the cows and this suggests 'garva'

5 गर्वो मदः प्रभाव-श्री-विद्यासत्कुलतादिजः ।

अवज्ञासविलासंग-दर्शनाविनयादिक्लृत् ॥३.१५४॥

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6 इमा गावः सरमे या ऐच्छः परि दिवो अन्तान्तमुभगे पतन्ती ।

कस्त एना अत्र सृजादयुध्युतास्माकमायुधा सन्ति तिग्मा ॥

7 अयं निधिः सरमे अद्रिबुध्नो गोभिरश्वेभिर्वसुभिर्न्युष्टः ।

रक्षन्ति तं पणयो ये सुगोपा रेकु पदमलकमा जगन्थ ॥१०.१०८.७॥

In the verse 10.63.6,⁸ the sacrificer speaks to deities that excepting me 'who prepares the hymn for you and who embellishes the sacrifice for you' ? Here the sacrificer shows vanity that he is the only worshipper of deities and this suggests 'garva'.

In the verse 10.125.5,⁹ Vak says about herself, "Whom-soever I desire, I can make powerful, I can make sagacious and I can make a visionary." Here Vak has high opinion about her omnipotence and this suggests 'garva.'

In the verse 10.60.12,¹⁰ the speaker says, "This my hand is holy, nay, it is holier. It is a general cure. Its touch is auspicious. ² Here the speaker talks highly of his hand and this suggests "garva".

In the verse 8. 1. 30,¹¹ King Asanga says to the sage Medhyatithi, "Praise, praise : we are the greatest donors of wealth amongst all the rich." Here the king is vain-glorious about his donations and this suggests "garva".

8 को वः स्तोमं राधति यं जुजोषथ विश्वे देवासो मनुषो यतिष्ठन ।

को वोऽध्वरं तुविजाता अरं करद्यो नः पर्षदत्यंहः स्वस्तये

9 अहमेव स्वयमिदं वदामि जुष्टं देवेभिस्तु मानुषेभिः ।

यं कामये तंतमुग्रं कृणोमि तं ब्रह्माणं तमृषिं तं सुमेधाम् ॥

10 अयं मे हस्तो भगवानयं मे भगवत्तरः ।

अयं मे विश्वमेषजोऽयं शिवाभिमर्शनः ॥

11 स्तुहि स्तुहीदेते वा ते मंहिष्ठासो मधोनाम् ।

निन्दिताश्वः प्रपथी परमज्या मघस्य मेध्यातिथे ॥

In the verse 10. 26. 5,¹² the sacrificer says, "Pushan is the sacrificer's friend who removes the enemies." Here the sacrificer is proud that Pushan is his friend and this suggests "garva"

Then one can take the entire hymn 10. 48 where Indra lauds his ownself—"All invoke me. I am the lord of all wealth. I cannot stoop low. I do not stoop even before death. I defeat a single enemy. I defeat two enemies. What harm even three enemies can do to me? I destroy a host of enemies." His self-praise is in fact more extensive and is suggestive of "garva"

After "garva", can be taken up "amarsha"¹⁴ which may mean indignation: just as in the verse 10. 86. 5,¹⁵ Indrani exclaims, "The ape has spoiled my favourite oblations. I shall cut off his head." Here Indrani is indignant with the ape for his annoying act and this suggests "amarsha".

After "amarsha" one may take up "autsukya"¹⁶ which

12 प्रत्यर्घिर्यज्ञानामश्वहयो रथानाम् ।

ऋषिः स यो मनुर्हितो विप्रस्य यावयत्सखः ॥

14 निन्दाच्चेपापमानादेरमर्षोऽभिनिविष्टता ।

नेत्ररागशिरःकम्पभ्रूभङ्गोत्तर्जनादिकृत् ॥३.१५६॥

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15 प्रिया तष्ट्यानि मे कपिर्व्यक्ता व्यदूषत् ।

शिरो न्वस्य राषिषं न सुगं दुष्कृतेभुवं विश्वस्मादिन्द्र उत्तरः ॥

16 इष्टानवाप्ते गौत्सुक्यं कालच्चेगसहिष्णुता ।

चित्ततापत्वरस्वेद दीर्घनिःश्वसितादिकृत् ॥३.१५६॥

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can mean eagerness, as perceived in the following instances.

In the verse 7. 86. 2¹⁷, the poet, because of his will to unite with Varuna, converses with himself, "When shall I be in communion with Varuna? When shall I see him?" Here the poet shows his impatience to meet Varuna and this 'suggests' autsukya.

In the verse 8. 94. 7,¹⁸ the poet thinks about Maruts, "When will Maruts come to my sacrifice? When will they shine?" Here the poet wishes for an early arrival of Maruts and this 'suggests' autsukya.

In the verse 2. 33. 7,¹⁹ the poet, longing for Rudra's compassion, asks him, "O Rudra, where is that merciful hand of yours which is healing and cooling?" Here the poet means that it is high time he should feel the touch of Rudra's hand and this suggests "autsukya."

In the verse 5. 3. 9,²⁰ the poet wants Agni's favour thus—"O Agni, when will you look at us? When will you lead us? Here the poet is undoubtedly eager for Agni's favour and this suggests "autsukya".

17 उत स्वया तन्वा सं वदे तत्कदा न्वन्तर्वरुणे भुवानि ।

किं मे हव्यमदृष्टानो जुषत कदा मृलीकं सुमना अभिख्यम् ॥

18 कदत्विषन्त सूरयस्तिर आपइव स्निधः । अर्षन्ति पूतदक्षसः ॥

19 क्व स्य ते रुद्र मूलयाकुर्हस्तो यो अस्ति मेषज्ञो जलापः ।

अपभर्ता रपसो दैव्यस्याभी नु मा वृषभ चक्षमीथाः ॥

20 अव स्पृधि पितरं योधि विद्वान् पुत्रो यस्ते सहसः सून ऊहे ।

कदा चिकित्वो अभिचक्षसे नोऽग्ने कदाँ ऋतीचद्यातयासे ॥

After 'autsākya', smṛiti²¹ may be taken up which may be explained as remembering. Just as in the verse 1.105.18,²² the sage, who has fallen down in a well and is in a helpless state, indulges in brooding and recollects an incident of the past, "Once a wolf saw me going by my way and he stood up briskly to attack me". Here that occurrence of the past now appears in the poet's mind and this suggests 'smṛiti'.

A reference to this event is also made in the verse 1.105.11²³ where the poet sees in the mental eye, "The sunrays are keeping the wolf away from the path as he swims the water" The poet is certainly reviving in his mind what happened in the past and this suggests 'smṛiti'.

After 'smṛiti' 'matī'²⁴ can be taken up which may be explained as ascertainment. For example, in the verse 10.37.2²⁵ the poet speaks, "Let that true speech protect

21. सदृशज्ञानचिन्ताद्यैर्भ्रूसमृन्मयनादिक्लृत् ।

स्मृतिः पूर्वानुभूतार्थं विषयज्ञानमुच्यते ॥३.१६२॥ कारिका,

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22. अरुणो मा सकृद्वृकः पथा यन्तं ददर्श हि ।

उज्जिहीते निचायथा तण्डेव पृष्टयामयी वित्तं मे अस्य रोदसी ॥

23. सुपर्णा एत आसते मध्य आरोधने दिवः ।

ते सेषन्ति पथो वृकं तरन्तं यद्वृत्तीरपो वित्तं मे अस्य रोदसी ॥

24. नीतिमार्गानुसृत्यादेरर्थनिर्धारणं मतिः ।

स्मेरता धृतिसतोषौ बहुमानश्च तदभवाः ॥३.१६३॥ कारिका,

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25. सा मा सत्योक्तिः परि पातु विश्वतो द्यावा च यत्र ततनज्जहानि च ।

विश्वमन्यन्नि विशते यदेजति विश्वहापो विश्वाहोदेति सूर्यः ॥

me in which the heaven and the days extend, all being rests and moves, the waters are ever-flowing and the sun ever rises". Here the poet has come to know for certain the faculty of true speech and this suggests 'mati'.

After 'mati', one may take up 'harsha'²⁶ which means joy. Just as in the verse 2.11.7²⁷ the poet narrates, "When Indra's fast steeds sounded the coming of the rains the even earth swelled."²⁸ Without doubt, the poet is desirous of expressing that when the earth heard the thunder and knew that it would receive the long-awaited rains, it puffed with joy as it were : and thus here puffing of the earth suggests 'harsha'.

Another example is the verse 10.174.5²⁹ where the sacrificer asserts, "I have now gained the kingdom. I have become the lord of all men. I am now without

26. हर्षस्त्विष्टान्तेर्मनःप्रसादोऽश्रुगद्गदादिकरः ॥३.१६५॥ कारिका,
साहित्य दर्पण

27. हरी नु त इन्द्र वाजयन्ता घृतश्चुतं स्वारमस्वार्थम् ।
वि समना भूमिरप्रथिष्ठारंस्त पर्वतश्चित्सरिष्यन् ॥२.११.७॥

28. Kalidasa too fancies that the earth is intensely joyous when the first rains of the season come and he has made this fancy the subject of a very beautiful simile—

हृष्टापि सा ह्रीविजिता न साक्षाद्वाग्भिः सखीनां प्रियमभ्यनन्दत् ।
स्थली नवाम्भःपृषतामिवृष्टा मयूरकेकाभिरिवाभ्रवृन्दम् ॥७.६६॥

(रघुवंश)

29. असपत्नः सपत्नहाभिराष्ट्रो विषासहिः ।
यथाहमेषां भूतानां विराजानि जनस्य च ॥

enemies.” Here the sacrificer is delighted at his elevation and this suggests ‘harsha’.

After ‘harsha’ one can take up ‘asooya’³⁰ which means envy and following are a few examples where it is suggested.

In the verse 10.37.12,³¹ the poet speaks to gods, “Place the burden of sin upon our enemy who misacts towards us.” Here the poet shows his jealousy towards his enemy and this suggests ‘asocya’.

In the verse 10.103.12,³² the poet prays to the deity, “Burn the hearts of enemies with sorrow. Let enemies be doomed in darkness.” Here the poet expresses his intolerance towards his enemies and this suggests ‘asooya’.

In the verse 4.3.13,³³ the sacrificer speaks to Agni, “Do not go to the sacrifice of that neighbour who is vio-

30. असूयान्यगुणदीनामौद्धत्यादसहिष्णुता ।

दोषोद्धोषभ्रूविभेदावज्ञाक्रोधेगितादिकृत् ॥३.१६६॥ कारिका,

साहित्य दर्पण

31. यद्वो देवाश्चक्रुः जिह्वया गुरु मनसो वा प्रयुती देवहेलनम् ।
अरावा यो नो अभि दुच्छुनायते तस्मिन्तदेनो वसवो नि घेतन ॥

32. अमीषां चित्तं प्रतिलोभयन्ती गृहाणाङ्गान्यप्ये परेहि ।
अभि प्रेहिनिर्दह द्रुत्सु शोकैरन्धेनामित्रास्तमसा सचन्ताम् ॥

33. मा कस्य यत्नं सदमिद्धुरो गा मा वेशस्य प्रमिनतो मापेः ।
मा भ्रातुरग्ने अनृजोऽमृणं वेर्मा सख्युर्दत्तं रिपोभुंजेम ॥

lent by nature". Here the sacrificer is stopping Agn from going to his neighbour and this suggests 'asooya'.

Similarly in the verse 6.52.1,³⁴ Rijishvan speaks aloud, "Let the mountains destroy Atiyaja. Let his priest become low". Here it is clear that Rijishvan is unable to bear the prosperity of his rival Atiyaja and this suggests 'asooya'.

A very good example of suggested 'asooya' is the hymn 10.145 where Indrani says, "I dig out this herb which torments the co-wife." Then she addresses the herb, "O plant, remove my co-wife. Keep her low; place me high, nay, higher. Make my husband mine alone". Further she exclaims, "I do not utter even the name of the co-wife. I remove her far far away." Here Indrani's assertions undoubtedly suggest 'asooya'.

After 'asooya', 'dhriti'³⁶ may be taken up which expresses complacency, as is revealed in the following instances.

In the verse 6.51.16,³⁷ the poet sings, "We have now obtained the path which is good to travel, which is evilless and following which one avoids all those

34. न तद्दिवा न पृथिव्यानु मन्ये न यज्ञेन नोत शमीभिराभिः ।

उञ्जन्तु तं सुभ्वः पर्वतासो नि ह्यीयतामतियाजस्य यथा ॥

36. शानाभीष्टागमाद्यैस्तु संपूर्णस्पृहता धृतिः ।

सौहित्यवचनोल्लाससहासप्रतिभादिकृत् ॥ ३.१६८ ॥ कारिका,
साहित्य दर्पण

37. अपि पन्थामगन्महि स्वस्तिगामनेहसम् ।

येन विश्वाः परिद्विषो वृणक्ति विन्दते वसु ॥

hostile.” Here the poet is pleased on finding the path of satisfaction and this suggests ‘dhriti’.

In the verse 10.136.3,³⁸ the sages assert in trance, “We are occupying air. You see only our bodies.” Here the sages are at ease that they have become one with air on getting release from the world and this suggests ‘dhriti’.

Then a fine example of suggested ‘dhriti’ is the hymn 10.71. The poet speaks enlightened by wisdom, “The thoughtful poets have obtained the speech which was in the hearts of the sages. And just as barley is cleared with a winnowing fan, so also the poets utter their speech purifying it through vision. Having entered the precincts of knowledge, they know all inner meaning. In their voice dwells noble beauty. But although this speech is perceived by some one, he does not have clear perception. Someone hears it, but he does not listen to it. On the other hand, to someone this speech reveals its ownself. And those who have learnt the wisdom of speech gather together as friends. In fact, friends are unequalled in feeling the hearts of their companions. Though some are like shallow ponds and some like common tanks, yet others are like beautiful lakes in which one can take a pleasant dip.” Here the poet’s composure is clearly revealed as his mind perceives higher knowledge and this suggests ‘dhriti’.

33. उन्मदिता मौनेयेन वार्ता आ तस्थिमा वयम् ।

शरीरेदस्माकं यूयं मर्तासो अभि पश्यथ ॥

Equally⁴⁰ lofty is the hymn 10.191. The poet puts forward his noblest thoughts in the most beautiful language—"You all gather together. Together you speak. Together your minds may know. Alike be your resolve. Alike be your hearts. Alike be your minds. Alike be speech and mind and thought of all". Here the poet, who has no desires for himself, speaks for selflessness and this suggests 'dhriti'.

After 'dhriti' one may take up 'chinta'⁴¹ which can mean anxiety as will be clear from the following instances suggestive of it.

In the verse 10.95.12⁴² Pururavas says to Urvashi, "After our son is born, when will he desire me, his father? When will he, while crying, stop shedding tears perceiving me?" Here Pururavas is concerned about his son to-be and this suggests 'chinta'.

In the verse 10.29.4⁴⁴ the poet, in his mind, asks the

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40. स गच्छध्वं स वदध्वं स वो मनांसि जानताम् ।
 देवा भागं यथा पूर्वे संजानाना उपासते ॥
 समानो मंत्रः समितिः समानी समानं मनः सह चित्तमेषाम् ।
 समानं मंत्रमभि मंत्रये वः समानेन वो हविषा जुहोमि ॥
 समानी व आकूतिः समाना हृदयानि वः ।
 समानमस्तु वो मनो यथा वः सुहासति ॥
41. ध्यानं चिन्ता हितानाप्तेः शून्यताश्वासतापकृत् ॥
 (३.१७१, साहित्य दर्पण)
42. कदा सूनुः पितरं जात इच्छाच्चक्रन्नाश्रु वर्तयद् विजानन् ।
 को दंपती समनसा वि यूयोदध यदग्निः श्वशुरेषु दीदयत् ॥
44. कदु द्युम्नमिन्द्र त्वावतो नृन्कया धिया करसे कन् आगन् ।
 मित्रो न सत्य उरुगाय भूत्या अन्ने समस्य यदसन्मनीषाः ।

deity, "Indra when will you come to us ?" Here the poet is uneasy because Indra has not yet come to him and this suggests 'chinta'.

Also in the verse 4.21.9⁴⁵ the poet muses, "Indra, where is your presence now? Why do you not gladden us? Why are you not pleased to gift us?" Here the poet is worried because Indra has not yet favoured him and this suggests 'chinta'.

In the verse 10.40.14,⁴⁶ the poet inquires of Ashvins, in his mind, "Ashvins, where are you now? Amongst what people do you please yourselves? At whose house have you gone away?" Here the poet is pondering over the possibility on account of which Ashvins have not yet shown themselves to him and this suggests 'chinta'.

After 'chinta' 'tarka'⁴⁷ can be taken up which may be explained as reasoning. Just as in the verse 1.161.1,⁴⁸ Ribhu-brothers reason when they see a figure like them, "Is he the eldest of us or is he

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45. भद्रा ते हस्ता सुकृतोत पाणी प्रयन्तारा स्तुवते राघ इन्द्र ।
का ते निषत्तिः किमु नो ममत्सि किं नोदुर्दृष्टसे दातवा उ ॥
46. क्वं स्विदद्य कतमास्वश्विना विष्णु दत्ता मादयेते शुभस्पती ।
क ईं नि येमे कतमस्य जग्मतुर्विप्रस्य वा यजमानस्य वा गृहम् ॥
47. तर्को विचारः संदेहाद् भ्रूशिरोऽगुलिनर्तकः ॥३.१७१॥
कारिका. साहित्य दर्पण
48. किमु श्रेष्ठः किं यविष्ठो न आजगन्किमीयते दूत्यं कद्यदूचिम ।
न निन्दिम चमसं यो महाकुलोऽग्ने भ्रातृर्ह्य इद्भूतिमूदिम ॥

the youngest of us, who has come to us ? Or is he the envoy ? If we should speak to him, then how ?” Obviously they are trying to make out the reality of Agni who took a form alike them and this suggests ‘tarka’.

After ‘tarka,’ to end with, ‘dainya’⁴⁹ can be taken up which can be represented, in meaning, by misery. Just as in the verse 10.33.2,⁵⁰ Kavasha narrates his wretched state, “My intestines on both sides are tormenting me due to hunger ; wicked thoughts are haunting me ; nakedness, due to lack of clothes, is hurting me ; weakness is afflicting me for want of food and my mind is wavering.” Here Kavasha is in deep waters and this suggests ‘dainya’.

Further in the verse 10.33.3,⁵¹ Kavasha speaks, “O Indra, agonies are eating me up.” Here Kavasha makes clear to Indra his mental and physical suffering and this suggests ‘dainya’.

A perusal of the foregoing instances vivifies that all ‘vyabhichari-bhavas’ that have been dealt with just before, represent the oft-found traits of human mind and

49. दौर्गत्याद्यैरनौजस्यं दैन्यं मलिनतादिकृत् ॥३.१४५॥ कारिका,
साहित्य दर्पण

50. सं मा तपन्त्यभितः सपत्नीरिव पशवः ।

नि बाधते अमतिर्नग्नता जसुर्वेर्न वेवीयते मतिः ॥

51. मूषो न शिशना व्यदन्ति माध्यः स्तोतारं ते शतक्रतो ।

सकृत्सु नो मघवन्निन्द्र मृलयाधा पितेव नो भव ॥

one should not be startled to find these suggested in the Rigveda ; because the Rigvedic poet could not remain altogether different to human feelings. Moreover suggestion of these 'vyabhichari-bhavas' is devoid of any complicity and, in fact, its very simplicity is capable of winning one's heart. The Rigvedic poet too has been very easy-going in his depiction of feelings. However, at some places, he inadvertently gives an exhibition of higher poetic art illustrations of which are the following verses containing 'bhava-sandhi.*

'Bhava-sandhi' can be defined as suggestion of two 'bhavas' in apposition,⁵² just as in the verse 10.159.1,⁵³ Shachi says, "The sunrise is the rise of my fortune. I have taken possession of my husband. I am the defeator of my co-wives." Here Shachi is pleased as she has won her husband and this suggests 'harsha'; at the same time she says that she has defeated her co-wives and this suggests 'asooya.'

Shachi speaks again in the verse 10.159.2,⁵⁴ "I have

*भाव-सन्धि

52. भावस्य शान्ताबुदये संधिमिश्रितयोः क्रमात् ।

भावस्य शान्तिरुदयः संधिः शबलता मता ॥३.२६७॥

कारिका, साहित्य दर्पण

53. उदसौ सूर्यो अगादुदयं मामको भगः ।

अहं तद् विद्वला पतिमभ्यसाक्षि विषासहिः ॥

54. अहं केतुरहं मूर्षाहमुग्रा विवाचनी ।

ममेदनु क्रतुं पतिः सेहानाया उपाचरेत् ॥

become the head. Now, I will see my husband chat with me. He will follow only me as I have subdued my co-wives." Here Shachi is joyful at her success and this suggests 'harsha' : she also talks of vanquishing her co-wives and this suggests 'asooya'.

These examples of 'bhava-sandhi' unmask the complexity of human heart and so do the following examples of 'bhavabhasa'.

The basis of 'bhavabhasa' too, like that of 'rasabhasa' is impropriety, as is displayed in the verse 10.10.7⁵⁵ in which Yami says, "Desire of Yama may come to me for copulation." In this assertion Yami's eagerness for intercourse with her brother, Yama, is contained, suggesting 'autsukya' ; but eagerness to have conjugal relation with brother being highly improper, this is an instance of 'bhavabhasa'.

In this connection one may as well go through the verse 10.10.13⁵⁶ where Yami speaks to Yama, "Alas, I am unable to understand your mind." Here Yami feels dejected at Yama's refusal for intercourse which he calls absolutely undesirable and due to this impropriety 'bhavabhasa' is here, as the statement of Yami suggests 'vishada'.

All these instances of 'bhava-dhvani' combine

*भावभास

55. यमस्य मा यम्यं काम आगन्तुमाने योनौ सहशेय्याय ।

जायेव पत्ये तन्वं रिरिच्यं वि चिद्वृहेव रथ्येव चक्रा ॥

56. बतो बतसि यम नैव ते मनो हृदयं चाविदाम ।

अन्या किल त्वां कक्ष्येव युक्तं परि ष्वजाते लिबुजेव वृक्षम् ॥

together to exhibit the Rigvedic poet's art who is a mason who builds with equal dexterity a temple and a home : and his building is not a mere structure, it is the replica of human heart where miscellaneous feelings—tender or strong, ephemeral or permanent, similar or contrasting—dwell mysteriously, come and go, mingle together and send forth their echo to proclaim the indefinable character of heart which is at times loving, at times complacent ; at times sad, at times delighted ; at times humble, at times proud ; at times discriminating, at times enraged ; at times eager, at times dejected ; at times envious, and at times reminiscent

Taking a bird's eye-view of the instances dealt with till now, one finds that these are all examples of 'alakshya-krama-vyangya-dhvani' displaying the distinctive genius, the exuberant imagination, the deep vision, the wide outlook, the rich experience and the solemn wisdom of the Rigvedic poet who is a devotee of the Divinity and sings his devotional songs to some heavenly tune, yet breathing into these the warmth of human aspirations : and his songs—which, like Ashvins' car, reach every nook and corner of the universe (sometimes flying among the celestial deities ; echoing their moods and actions, their battle with the atmospheric demons and their benevolence towards terrestrial beings : sometimes moving among the earthly denizens ; reverberating their will to live, to prosper) and which, coming out from the innermost depths of the poet's bosom, enter the very heart of man, touch it, stir it and possess it ; and spontaneously

reveal the banyan-like passions that, rooting from the branches, develop into new trees shooting new branches indulging in new formations and in these is entangled the whole of the mortal world...loving, laughing, fighting, lamenting, all the time awed by the magnificence of the creation—are composed in a language chaste and elegant like Usha bathing in the morning light of unembellished beauty ; and in a style which like the mountain-rill (sometimes rapid, sometimes lingering ; sometimes calm, sometimes laughing ; sometimes running upon the sunlit rocks, sometimes hidden in obscure caves ; sometimes flowing underneath the sweet-smelling trees, sometimes passing through the reeds) is lofty and admirable, and yet is puzzling to those who are accustomed to the elongated and monotonous classical style resembling a plain-river.

And 'alakshya-krama-vyangya-dhvani' is one of the two main divisions of 'dhvani' based on 'abhidha'. (In this division, as one already knows, process towards suggestion is so quick that it cannot be perceived). The other division of 'dhvani' based on 'abhidha' is 'lakshya-krama-vyangya-dhvani' in which, as one is already aware of, process towards suggestion is slow, that is, at first one follows the literal meaning and then gradually conceives the suggestion. Ananda-wardhana says that it is like resonance.⁵⁷ Mammata

५७. क्रमेण प्रतिभात्यात्मा योऽस्यानुस्वानसन्निभः ।

शब्दार्थशक्तिमूलत्वात् सोऽपि द्वेधा व्यवस्थितः ॥४३॥ कारिका,
ध्वन्यालोक

also opines likewise and trifurcates 'lakshya-kramavyangya-dhvani' as '*shabda-shaktyudbhava' 'artha-shaktyudbhava,' and 'shabdarthobhaya-shaktyudbhava.'⁵⁸ Then he divides these into minor sub-divisions.⁵⁹

However it will not be meet to look for all these sub-divisions in the Rigveda, because these were the creations of the post-epic period and are to be found in delicately worked up classical poetry. Nevertheless, since it has already been made certain that traces of 'dhvani' exist in the Rigveda and 'alakshya-kramavyangya-dhvani' can be sighted therein often in its elemental form, it will be a worth-while attempt to see if some germs of 'lakshya-kramavyangya-dhvani' can be detected as well, broadly speaking in shape of *vastu-dhvani or talankara-dhvani:

*शब्दशक्त्युद्भव, अर्थशक्त्युद्भव, शब्दार्थोभयशक्त्युद्भव

58. अनुस्वानाभसलक्ष्यक्रमव्यंग्यस्थितिस्तु यः ॥३७॥ कारिका
शब्दार्थोभयशक्त्युत्पत्तिस्त्रिधा स कथितो ध्वनिः ॥ (काव्य प्रकाश)
59. अलंकारोऽत्र वस्त्वेव शब्दाद्यत्रावभासते ॥३८॥ कारिका
प्रधानत्वेन स ज्ञेयः शब्दशक्त्युद्भवो द्विधा ।
अर्थशक्त्युद्भवोऽप्यर्थो व्यञ्जकः संभवी स्वतः ॥३९॥ कारिका
प्रौढोक्तिमात्रात्सिद्धो वा कवेः तेनोन्मितस्य वा ।
वस्तु वाऽलंकृतिर्वेति षड्भेदोऽसौ व्यनक्ति यत् ॥४०॥ कारिका
वस्त्वलंकारमथ वा तेनायं द्वादशात्मकः ।
शब्दार्थोभयभूरेको भेदा अष्टादशास्य तत् ॥४१॥ कारिका
रसादीनामनन्तत्वाद् भेद एको हि गण्यते ।
वाक्ये ह्युत्थ पदेऽप्यन्ये प्रबन्धेऽप्यर्थशक्तिभूः ॥४२॥ कारिका

काव्य प्रकाश

*वस्तुध्वनि †अलंकारध्वनि

‘Vastu-dhvani’ is factual suggestion, that is, therein no ‘alankara’ (figure of speech) is suggested.⁶⁰ ‘Vastu-dhvani’ can be of many types, but since an attempt is being made here to detect only the trace of ‘vastu-dhvani’ as a possible occurrence, it will be unnecessary to go into elaboration. At the same time it is not expected that one will come across subtle and clearcut examples of ‘vastu-dhvani’ in the Rigveda. What is expected is that few marks of ‘vastu-dhvani’ might be visible in some instances. Hence during this attempt it will be satisfying if in an instance ‘vastu-dhvani’ can be marked out, of whatever type it be.

For example one can take the verse 1.86.3.⁶¹ The poet is saying, “The sacrificer who brings Maruts in form, enters, by nature, the house full of cattle.” This means that when the sacrificer pleases Maruts, then he comes to possess plenty of cattle and whenever he enters the house it is studded with kine. Now in those days cows were the indicators of a man’s prosperity. Hence by virtue of ‘*ganta gomati vraje’ ‘vastu-dhvani’ is that the sacrificer becomes prosperous forever.

60. वस्त्विति अनलंकारं वस्तुमात्रम् । (कारिका ३८-३९ वृत्ति, काव्य-प्रकाश)

61. उत वा यस्य वाजिनोऽनु विप्रमतक्षत ।

स*गन्ता गोमति व्रजे ॥

In this example, of a certainty, marks of 'vastu-dhvani' are discernible and in fact these can be pointed out in few more examples some of which are being critically appreciated hence.

In the verse 1.142.3,⁶³ the poet says, "Agni sprinkles the sacrifice with honey". Honey is sweet and hence this can mean that the outcome of the sacrifice is full of sweetness, that is, just as sweetness pleases a man so also the outcome of the sacrifice pleases the sacrificer because consequently his wishes are fulfilled by Agni. From another point of view, honey stands for abundance and happiness, and hence the meaning can be that Agni showers prosperity on the sacrificer. Thus by virtue of '†madhva yajnan mimikshati' 'vasti-dhvani' is that the sacrificer's wishes are fulfilled and he becomes prosperous.

The second point of view is supported by the verse 6.70.5⁶⁴ where the poet prays, "Let the heaven and the earth sprinkle honey for us." Without doubt, honey represents plenty and pleasure and the poet obviously means that let the dual deities make us joyful by bestowing prosperity on us. Hence by virtue of *'madhu no dyava prithvi mimikshatam' vastu-dhvani is 'we be prosperous by grace of the heaven and the earth.'

63. शुचिः पावको अद्भुतो † मध्वा यज्ञं मिमिक्षति ।

नराशंसस्त्रिरा दिवो देवो देवेषु यज्ञियः ॥

64. *मधु नो द्यावापृथिवी मिमिक्षतां मधुश्चुता मधुदुधे मधुव्रते ।

दधाने यज्ञं द्रविणं च देवता महि श्रवो वाचमस्मे सुवीर्यम् ॥

A verse equally beautiful is 10.25.6:⁶⁵ The poet expresses his wish to Ashvins, "With honey should I go and with honey should I come. O gods, make us men of honey". As one already knows, honey stands for sweetness and happiness which results in sweet behaviour towards all and the impetus of sweet behaviour is love for all. Honey also signifies abundance which makes a man prosperous and happy. Hence 'vastu-dhvani' in this verse is 'O gods, make us prosperous, happy and loving so that I may move as a prosperous, happy and loving man.'

So it is explicit that for the Rigvedic people honey was the analogue of happiness and fulfilment of desires and this idea is elevated more in the verse 1.154.5⁶⁶ where the poet visualises, "In Vishnu's highest footing is the spring of honey". It means honey originates and is always flowing there. This literal meaning certainly conveys the idea that there is a perpetual happiness of a divine order and all wishes are gratified there. Hence by virtue of *'madhva utsah 'vastu-dhvani' is that Vishnu's highest footing is the source and place of eternal happiness and there all wishes are satisfied.

While talking about happiness it will be of much interest to learn that for the Rigvedic people butter also signified prosperity.

65. मधुमन्मे परायणं मधुमत्पुनरायनम् ।

ता नो देवा देवतया युवं मधुमतस्कृतम् ॥

66 तदस्य प्रियमभि पाथो अश्यां नरो यत्र देवयवो मदन्ति ।

उरुक्रमस्य स हि बन्धुरित्या विष्णोः पदे परमे*मध्व उत्सः ॥

For the same reason the poet asserts in the verse 1.85.3⁶⁸, "In the paths of Maruts, butter flows following them." Now abundant butter was a pointer to the Rigvedic people's prosperity and happiness, and hence the meaning is that affluence comes to that region through which Maruts pass. Sayana interprets that rain-water follows Maruts along their paths. It can be explained thus that the region through which Maruts pass gets the rains. Where there are enough rains, there are crops in plenty and people are prosperous and mirthful. Grass also has a luxuriant growth there and cows are well-nourished. As a result, yield of butter is more and this makes people happier. So by virtue of *vartmanyeshamānureeyate ghritam' 'vastu-dhvani' is that people of the region through which Maruts pass become affluent and happy.

The verse 1.188.5⁷⁰ has the same echo. It asserts, "The doors are oozing butter" which means that the doors which lead to the place of the sacrifice are giving out butter. As butter represents affluence, the poet wants to convey the idea that as a result of the sacrifice people will be prosperous. So by virtue of †duro ghritanyaksharan' 'vastu-dhvani is that when even the doors put up for the sacrifice are capable of making people happy and flourishing, then the out-

68. गोमातरो यच्छुभयन्ते अजिमिस्तनूषु शुभ्रा दधिरे विरुक्मतः ।

बाधन्ते विश्वमभिमातिनमप*वर्तमान्येषामनु रीयते घृतम् ॥

70. विराट् सम्राड्विभ्वीः प्रभ्वीर्बह्वीश्च भूयसीश्च याः ।

†दुरो घृतान्यक्षरन् ॥

come of the sacrifice itself will make people happier and more flourishing

A verse composed in this very vein is 9. 62. 9.⁷² The poet prays to Soma, "You are the sweetest. You make us receive wealth. You ooze butter and milk." Needless to stress that butter and milk both stand here for affluence and the poet not only desires butter and milk from Soma, but also all that is required for pleasant life. Hence by virtue of '†pari srava ghritam payah' "vastu-dhvani" is 'make us thriving and happy'.

It will be interesting to note that the poet calls Soma not sweet but the sweetest, because Soma makes people receive wealth and by virtue of 'svadishtah' 'vastu-dhvani' is that Soma be pleased fully so that he accepts the prayer surely.

The above examples indicate that fine grains of "vastu-dhvani" do exist in the Rigveda. With respect to suggestion these examples may not be as sharp as those of classical poetry, but these definitely have a poetic beauty, simple yet refined. These certainly touch the heart, although may not shake it. To have a better conception of "vastu-dhvani" as traceable in the Rigveda, one may go through a few more sporadic examples.

Out of these the verse 1.161.4⁷³ narrates the well known tale of Ribhu-brothers and Tvashta that having

72. त्वमिन्दोऽपरि स्रव*स्वादिष्ठो अंगिरोभ्यः ।

वरिवोविदुः घृतं पयः ॥

73. चक्रवांस ऋभवस्तदपृच्छत क्वेदभूदयः स्यदूतो न आजगन् ।

यदावाख्यन्ममसाञ्चतुरः कृतानादित्वष्टाः ग्नास्वन्तन्यनिजे

dexterously carved out four shining bowls from the one made by Tvashta, Ribhu-brothers, searched for Agni, the envoy, to hand over these to him. And when Tvashta the divine artificer, saw those four bowls, he went and hid himself among women. The poet here means that when Tvashta saw his expert knowledge outdone by that of Ribhu-brothers, he got so much ashamed of his inferior-knowledge that he took himself to be a female and not a man ; for women in those days were not supposed to possess such high skill. So here, by virtue of ‡“gnasvantarnyanaje” “vastu-dhvani is that Tvashta admitted his inferiority in craftsmanship to Ribhu-brothers.

And in the verse 1.3, 33,⁷⁴ the poet says very wittily, “O Indra, while giving your favours, do not be Pani to us.” Pani was a trader of those days and whenever he gave something, he always demanded the price of it and was often greedy to have more. So the poet remarks to Indra that he should not ask something in return for his favours, because after all what mortals can give to a god. Hence the poet wants to stress that whatever modest offering a sacrificer gives to Indra, he should accept it in good humour taking it to be sufficient. Thus, by virtue of ‡“ma panirbhooḥ” ‘vastu-dhvani’ is ‘you should not demand in return and be satisfied with our little offerings’.

In the verse 1.41.4,⁷⁵ the poet is assuring Adityas,

74. नि सर्वसेन इषुर्वीरसक्त समर्थो गा अजति यस्य वष्टि ।

चोष्क्यमाण इन्द्र भूरि वामनं मा पणिर्भूरस्मदधि प्रवृद्ध ॥

75. सुगः पन्था अनृक्षर आदित्यास ऋतं यते ।

नात्रावखादो अस्ति वः ॥

“Your way to the sacrifice is nice and thornless. So also in the sacrifice there is nothing unpalatable for you.” To bring Adityas to the sacrifice and to receive their favours, the poet is giving them assurance that they will not have any difficulty in the way and once they come to the sacrifice they will find all oblations really a treat. So ‘vastu-dhvani’ in this verse is ‘you do come, be pleased with our tasty oblations and fulfil our desires’

The poet, in the verse 1.187.5,⁷⁶ talks lightly to the corn-deity about the effects of savoury dishes—“The people who relish your flavours, move as if having a large neck.” The poet means that because those people are well-fed, they have rounded necks. Hence, by virtue of *tuvigreeva iva’ ‘vastu-dhvani is that persons who eat well are sturdily built.

In the verse 1.41.8,⁷⁸ the poet is saying to deities, “I do not tell you the person who injures a sacrificer longing for gods, nor I tell you the person who abuses such a sacrificer.” The poet means that for fear of speaking evil, I do not say anything to you about any wicked person, but you know him yourselves and hence should punish him. Thus by virtue of †‘ma vo ghnantam’ ma shapantam prati voche devayantam’ ‘vastu-dhvani’ is ‘you should mark out and punish the wicked

76. तव त्वे पितो ददतस्तव स्वादिष्ठ ते पितो ।

प्र स्वादमानो रसानां*तुविग्रीवाइवेरते ।

78. †मा वो ध्नन्तं मा शपन्तं प्रति वोचे देवयन्तम् ।

सुम्नैरिद्व आ विवासे ॥

person who acts against the sacrificer longing for gods.

And for the sake of such an action the poet relies heavily on Indra as he says in the verse 10.38.4, "For our protection we make Indra turn his face towards us." The poet means that we make Indra so much pleased that he looks towards us favouringly and 'gives us his protection. Hence by virtue of †arvanchamindram-avase karamahe' 'vastu-dhvani' is 'we please Indra and make him favour us by his protection.'

The poet knows that Indra is pleased beyond measure if he is to get soma to drink. That is why the poet narrates in the verse 10.92.15,⁷⁹ "Casting his looks Indra becomes great by noise of the grinding stones." The poet wants to convey the meaning that when Indra hears noise of the grinding stones and sees that soma is being juiced, his heart becomes large with delight and he puffs up. Thus by virtue of *yebhirvihaya abhavad vichakshanah,' 'vastu-dhvani' is 'Indra becomes greatly pleased to see soma being juiced by the stones.'

For this reason, the poet again says in the verse 10.116.2,⁸⁰ "O Indra, the bestower of welfare, drink this choice soma, enjoy by the heart and then look towards

† अर्वाञ्चमिन्द्रमवसे करामहे

79. रेभदत्र जनुषा पूर्वो अंगिरा ग्रावाण ऊर्ध्वा अभि चक्षुर्ध्वम् ।

*येभिर्विहाया अभवद्विचक्षणः पाथः सुमेकं स्वधितिर्वनन्वति ॥

80. अस्य पिब क्षुमतः प्रस्थितस्येन्द्र सोमस्य वरमा सुतस्य ।

स्वस्तिदा मनसा मादयस्वार्वाचीनो रेवेते सौमगाय ॥

us." 'Vastu-dhvani' in this verse is vivid—"You be pleased with soma and then please us."

The poet is sure that to please Indra soma is instrumental and hence he requests,⁸¹ "O Indra, do drink soma which was juiced in the morning. And in the noon-time it is being juiced for you and you alone. Hence you enjoy this honeyed soma." 'Vastu-dhvani' is clear—"you become joyous by relishing your favourite drink as much as you like and then gleefully fulfil our desires."

And about the fondness of Indra for soma the poet is very soon assured of as he asserts in the verse 9,60.3,⁸² "Soma is entering into Indra's heart." The poet means to say that Indra is taking soma, because soma pleases his heart : and generally people take only that which pleases their hearts. Thus, by virtue of †Indrasya hardyavishan', 'vastu-dhvani' is that Indra is drinking soma and he is much pleased as he is fond of it.

Then the poet utters his prayer⁸³ "O Indra, let our enemies be united with blinding darkness." The

81. अपाः पूर्वेषां हरिवः सुतानामथो इदं सवनं केवलं ते ।

ममदि सोमं मधुमन्तमिन्द्र सत्रा वृषज्जठर आ वृषस्व ॥

१०.६६.१३॥

82. अति वारान्पवमानो असिष्यदत्कलशाँ अभि धावति ।

†इन्द्रस्य हार्द्याविशन् ॥

poet desires to say that just as a thing in darkness vanishes being invisible to eyes, so also the enemies should vanish and be no longer visible having been sent by Indra into the dark regions of death: Hence by virtue of ††‘andhenamitrastamasa sachantam’, ‘vastudhvani’ is that Indra should destroy the enemies.

A similar prayer the poet utters in the verse 10.152.4,⁸⁴ “O Indra, let him, who hurtles against us meet with lowly darkness” ‘Vastu-dhvani’, by virtue of *‘adharam gamaya tamah’, is clear—‘destroy him so that he never comes within our sight again’.

Ultimately Indra fulfils the prayer, as the deity himself speaks in the verse 10.49.6,⁸⁵ “I have removed the growing enemy away and beyond this world.” Indra means to say that just as when a thing is removed, it is not to be seen; so also enemies are to be seen nowhere in this world. Hence by virtue of †‘doore pare rajaso rochanam’, ‘vastu-dhvani’ is ‘I have totally destroyed all enemies.’

It is this greatness of Indra which makes the poet exclaim,⁸⁶ “O Indra, when you keep your body along-

83. शत्रून्तो अभि ये नस्ततस्ते महि ब्राधन्त ओगणास इन्द्र ।

‡‡अन्धेनामित्रास्तमसा सचन्तां सुज्योतिषो अक्तवस्तां अभिष्युः ॥

१०.८६.१५॥

84. वि न इन्द्र मृधो जहि नीचा यच्छ पृतन्यतः ।

यो अस्मां अभिदासत्यधरं*गमया तमः ॥

85. अहं स यो नववास्त्वं वृद्ध्रथं सं वृत्रेव दासं वृत्रहारजम् ।

यद्वर्धयन्तं प्रथयन्तमानुषगं दूरे पारे रजसो रोचनाकरम् ॥

86. सर उपाके तन्वं दधानो वि यत्ते चेत्यमृतस्य वर्षः ।

मृगो न हस्ती तविषीषुषाणः सिंहो न भीम आयुधानि बिभ्रत् ॥

४.१६.४॥

side the sun, then your grace is marked." The poet wants to stress that generally all are subdued by the radiant sun, but Indra outshines even the sun. Hence 'vastu-dhvani' will be that Indra is quite extra-ordinary.

And the poet finds even Nature echoing the greatness of Indra as sung in the verse 4.18.6,⁸⁷ "These rivers full of rippling water are flowing on babbling. Ask these, what these are humming?" The meaning is : rivers are singing the greatness of Indra. So 'vastu-dhvani' in this verse will be that rivers are the proof of Indra's greatness as he made these flow.

These examples reveal that marks of 'vastu-dhvani' are in some instances quite clear and in some rather faint. But on account of poetic pleasure these give, these come very well within the realm of suggestive poetry. The suggestion may be sometimes impressing and sometimes lacking in finish as perceived in the following verses.

In the verse 5.52.3,⁸⁸ the poet speaks about Maruts, "These skip over the nights". The poet means to say that night after night comes and ends and Maruts always leave these back. Other creatures sometime or other succumb to death and are unable to go across all the

87. एता अर्षन्त्यललाभवन्तीऋतावरीरिव संक्रोशमानाः ।

एता वि पृच्छन् किमिदं भवन्ति कमापो अद्रिं परिधिं रुजन्ति ॥

nights which are the portions of eternal time. But Maruts transcend all nights that is all portions of time. So by virtue of '†ati shkandanti' sharvarech', 'vastu-dhvani' is that Maruts are eternal like time.

In the verse 5.75.6,⁸⁹ the poet says to Ashvins, "Those steeds may bring you here which are yoked by thinking alone" The poet's meaning is that as Ashvins think, the steeds voluntarily are yoked to the chariot. Thus, by virtue of *'manoyujah' 'vastu-dhvani' is that the steeds are so well-disciplined that those seem to possess some supernatural sensitiveness.

In the verse 10.84.4,⁹⁰ the poet speaks to Manyu, "You one are for many." The poet wants to assert that though Manyu is one and alone, he is so violent as to be enough for a host of enemies. Thus, by virtue of '††eko bahoanamasi' 'vastu-dhvani' is you alone can defeat many enemies.'

(In fact, Manyu is the god of anger and it is a common occurrence that when some person is filled with anger, he seems to have gained some uncommon vigour and zeal to fight alone with many.)

The poet, in the verse 10.92.4,⁹¹ states, "The vast

88. ते स्पन्द्रासो नोक्षणोऽति ष्कन्दन्ति शर्वरीः ।

मरुतामथा महो दिवि क्षमा च मन्महे ॥

89. आ वां नरा* मनोयुजोऽश्वासः प्रुषितप्सवः ।

वयो वहन्तु पीतये सह सुम्नेभिरश्विना माध्वी मम श्रुतं हवम् ॥

90. †† एको बहूनामसि मन्यवीलितो विशंविशं युधये सं शिशावि ।

अकृत्तस्त्वया युजा वयं द्युमन्तं घोषं विजयाय कृणुमहे ॥

91. ऋतस्य हि प्रसितिद्यौँरु व्यचो नमो मह्यरमतिः पनीयसी ।

इन्द्रो मित्रो वरुणः सं चिकित्रिरेऽथो भगः सविता पूतदक्षः ॥

heaven and the limitless earth bow to Agni. So also Indra and other gods recognize him". 'Vastu-dhvani' is obvious that Agni enjoys an exalted position.

And to the selfsame Agni the poet says,⁹² "Thrice the demon may go into the bond of your flames." The poet means that just as when someone is bound three times, then he is securely bound ; so also the flames of Agni may cover the demon three times so that he is surely bound for death. Thus, by virtue of **trityatu-dhanah prasitim ta etu*', 'vastu-dhvani' is 'you totally consume the demon in your flames.'

In the verse 10.117.6,⁹³ the poet proclaims, "He who eats alone is only sinner." The poet means that the person who is so selfish as not to give a single morsel to any one else, does only sin and being a sinner becomes devoid of all virtues. Hence by virtue of **kevalogho bhavati kevaladee*', 'vastu-dhvani' is that a person who thinks of the self alone becomes an all-round sinner.

In the verse 10.136.2,⁹⁵ the sages are heard speaking that they follow the movement of air. The sages mean that being in trance their souls are not bound.

92. * त्रिर्यातुधानः प्रसितिं त एत्वृतं यौ अग्ने अतृतेन हन्ति ।
तमर्चिषा स्फूर्जयज्जातवेदः समक्षमेनं गृणते नि वृङ्क्षि ॥

१०.८७.११॥

93. मोषमन्नं विन्दते अप्रचेताः सत्यं ब्रवीमि वध इत्स तस्य ।
नार्यमणं पुष्यिति नो सखायं* केवलाघो भवति केवलादी ॥

by body and as such the souls move freely in space. So, by virtue of **“vatasyanu dhrajim yanti”* ‘vastu-dhvani’ is that they as souls are invisible and free as air.

In the verse 10.11.9,⁹⁶ the poet says to Ashvins, “You yoke your chariot which oozes nectar.” The meaning is that in their chariot Ashvins carry nectar which is the cause of gods’ immortality and perennial happiness. Thus the poet wants to stress that the immortals look the chariot as the fountain of happiness, because when Ashvins came they bring nectar in their chariot and the mortals also take it to be the fountain of happiness, because when Ashvins arrive in their chariot, they remove all sufferings to make people happy : and this way nectar comes here to signify happiness. So ‘vastu-dhvani’ by virtue of *‘amritasya dravitnum’* will be ‘the chariot sight of which makes everyone happy’.

In the verse 10.59.5,⁹⁷ the sages implore the goddess, Asuniti, “Place us in the sight of the sun.” The sages mean : ‘make us long-lived for to enjoy the sunny days of our lives.’ So they implore again in the next verse (10.59.6).⁹⁸ “For long may we see the rising sun.” Verily ‘vastu-dhvani’ in both the verses by virtue of *‘rarandhi nah sooryasya sandrishi’* and **‘jyok pashyema*

95. सुनयो वातरशनाः पिशंगा वसते मला ।

*वातस्यानु ध्राजि यन्ति यद्देवासो अविज्ञत ॥

96. श्रुघी नो अग्ने सद्ने सधस्ये युद्धा रथमा मृतस्य द्रवितुम् ।

आ नो वह रोदसी देवपुत्रे माकिर्देवानामप भूरिह स्याः ॥

97. असुनीते मनो अस्मासु धारय जीवातवे सु प्र तिरा न आयुः ।

ꣳꣳ रारन्धि नः सूर्यस्य संदृशि धृतेन त्वं तन्वं वर्षयस्व ॥

98. असुनीते पुनरस्मासु चक्षुः पुनः प्राणमिह नो धेहि भोगम् ।

*ज्योक् पश्येम सूर्यमुच्चरन्तमनुमते मृतया तः स्वस्ति ॥

sooryamuchcharantam', is 'we be long-lived by your grace.'

In the verse 10,120.3⁹⁹ the poet requests Indra, "Combine the sweet with that which is sweeter". When a man is in pleasure and he gets something more pleasant, then he is pleased beyond measure. That is why by virtue of † "svadoh svadeeyah svaduna srija sam". "vastudhvani" is 'while, by your grace, one is happy, make him still happier.'

In the verse 6. 66. 1(1) 'the poet is praying, "Let that appearance of Maruts be for the knowing". Here "vastu-dhvani, by virtue of **tat' is 'appearance which is well-known for its striking characters.'

Another instance of this type is the verse 1. 80. 7(2) where the poet eulogises Indra, "By fabrication you killed him—that fabricating beast." Here, by virtue of **"tyam" 'vastu dhvani' is, 'that beastly demon who was notorious for his evil fabrications and troubling people.'

A similar instance is the verse 6. 43. 1(3) in which the

99. त्वे क्रतुमपि वृज्जन्ति विश्वे द्विर्यदेते त्रिर्भवन्त्युमा ।

† स्वादोः स्वादीयः स्वदुना सृजा समदः सु मधु मधुनाभि योधोः ।

(1) वपुर्नु **तच्चिकितुषे चिदस्तु समानं नाम वेनु पत्यमानम् ।

मर्तेष्वन्यद्दोहसे पीपाय सकृच्छ्रुकं दुदुहे पृश्निरुषः ॥

(2) इन्द्र तुभ्यमिद्विबोऽनुत्तं वज्रिन्वीर्यम् ।

यद्ध* त्वं मायिनं मृगंतमु त्वं माययावधोरर्चन्ननु स्वराज्यम् ॥

poet says to Indra, "In rapture of soma, you killed that Shambar". Here "vastu-dhvani, by virtue of *'tyat', can be 'that Shambar who was notorious for his misdeeds.' Sayana interprets 'tyat' with 'randhayah' in which case 'vastu-dhvani' will be 'you killed Shambar in such a way that it was praiseworthy and it became a common talk of all.'

In the verse 1.105. 12,⁴ the sage, Trita, prays to gods, 'By your power, rivers flow and the sun shines.' The sage desires to say that when you are so powerful, you can easily save me from this distress. Hence 'vastu dhvani' in this verse will be 'take me out of this well.'

Then the sage particularly speaks to Agni⁵ 'you have brotherhood with gods. You sit in our sacrifice and give oblations to deities.' The sage intends to say that 'remove my sorrow so that I can perform the sacrifice where I shall give oblations to you to be conveyed to gods.' Hence here also "vastu-dhvani" will be 'take me out of this well.'

In the verses 10. 108. 4⁶ and 10.108.6⁷ Sarama warns

(3) यस्य* त्यच्छम्बरं मदे दिवोदासाय† रन्धयः ।

अयं स सोम इन्द्र त सुतः पिबः ॥

4 नव्यं तदुक्थ्यं हितं देवासः सुप्रवाचनम् ।

ऋतमर्षन्ति सिन्धवः सत्यं तातान स्यो वित्तं मे अस्य रोदसी ॥

5 अग्ने तव त्यदुक्थ्यं देवैष्वस्त्याप्यम् ।

स नः सत्तो मनुष्वदा देवान्यक्षि विदुष्टरो वित्तं मे अस्य रोदसी ॥

१.१०५.१३॥

6 नाहं तं वेद दभ्यं दभत्स यस्येदं दूतीरसरं पराकात् ।

न तं गूहन्ति स्रवतो गभीरा हता इन्द्रेण पणयः शयध्वे ॥

7 असेन्या वः पणयो वचांस्यनिषव्यास्तन्वः सन्तु पापीः ।

अधृष्टो व एतवा अस्तु पन्था बृहस्पतिर्व उभया न मृलात् ॥

the Panis, 'I am the messenger of that Indra who cannot be defeated by anyone. O Panis, you will sleep killed by him. I am afraid, Brihaspati will not comfort your bodies.' "Vastu-dhvani" in the statement of Sarama is clear that 'looking to the valour of Indra and of other gods, return the cows so that you be not killed by them.'

Apart from such marked instances of "vastu-dhvani" others are also there in which can be detected very minute germs of suggestion.

As an example, the verse 1. 29. 1⁸ can be taken up where Shunahshepa prays to Indra, "Bless us with cows and horses." He wants to impress upon Indra that he belongs to a poor family and the deity should make him prosperous by giving him plenty of livestock so that he can make others also happy and for this release is essential. Thus "vastu-dhvani" in his prayer is "release me, O Indra."

Another example is the verse 10.164.1⁹ in which the poet says to Manasaspati, "Be away, go far, travel yonder.". Here 'vastu-dhvani' will be 'we should not see bad dreams'; because Manasaspati is the deity who

8 यच्चिद्धि सत्य सोमपा अनाशस्ताइव स्मसि ।

आ तू न इन्द्र शंसय गोवश्वेषु शुभ्रिषु सहस्रेषु तुवीमष ॥

9 अपेहि मनसस्वतेऽप क्राम परश्चर ।

परो निऋत्या आ चक्ष्व बहुषा जीवतो मनः ॥

controls the mind during sleep.

One may as well take up the verse 10.132.5,¹⁰ which asserts, "Whatever sin belongs to Shakaputa; it kills his enemies when Mitra favours him." The meaning is that no doubt Shakaputa has sinned, but when Mitra is pleased with him and takes him into favour, then that sin, instead of tormenting Shakaputa, torments his enemies. Thus 'vastu-dhvani' is 'by the power of Mitra, the enemies of Shakaputa are destroyed.'

The verse 10. 131.2.¹¹ is also remarkable. The poet says to Indra, "You make wealth here and here". The poet means to say that, in these regions, you give wealth to people. So 'vastu-dhvani' will be 'make people wealthy, so that they can enjoy life'. If in the context of the first half of this verse *'bhojanani' is taken to mean 'food', then the meaning will be, "You make food here and here", that is, let in these regions corn grow luxuriantly so that people get food as desired and can enjoy life, becoming rich : thus 'vastu-dhvani' will be similar-'make people prosperous and happy.'

A perusal of the foregoing examples points out that germs of 'vastu-dhvani' do throb in these Rigvedic verses. Although 'vastu-dhvani' in these may not be as pointed and polished as in classical verses, yet it is

10 अस्मिन्स्वेतच्छुक्लपूत एनो हिते मित्रे निगतान् हन्ति वीरान् ।

अवोर्वा यद्धात्तनूववः प्रियासु यज्ञियास्वर्वा ॥

11 कुविदंग यवमन्तो यवं चिद्यथा दान्त्यनुपूर्वं वियुय ।

इहेहैषां कृणुहि*भोजनानि ये बर्हिषो नमोवृक्तिं न जग्मुः ॥

there in a shape which proves its existence. The perusal also points out that the Rigvedic poet may not be knowing existence, name and shape of 'vastu-dhvani' (rather dhvani as such); but he seems to be definitely aware of the way in which a verse should be so composed as to be more effective and more beautiful in sense. He also seems to have realised that only expressed sense is not competent to spray poetic brilliance in verses. There is to be some sense concealed, yet asserting its existence by the way of witty poetic effect. That the Rigvedic poet has been thinking in this light is supported by the examples of 'vastu-dhvani' which one has just viewed. In these it is that hidden sense (centuries after called 'dhvani' by Sanskrit rhetoricians) which emits the fascinating light of poetic beauty and which seems to be the aim of the poet himself. And yet the poet has translated his thoughts in a manner quite natural and simple, in no way bringing in particles of artificiality and laboriousness.

The associate of 'vastu-dhvani' is 'alankara-dhvani' which means figurative suggestion or suggestion in the guise of 'alankara'. Here a question arises as to when suggestion is here, then how it can be called 'alankara' because suggestion is always *'alankarya'. Mammata¹² and Vishvanatha¹³ reply that here the word 'alankara'

12 अलंकार्यस्यापि ब्राह्मणश्रमणन्यायेनालंकारता ।

(कारिका ३८-३९ वृत्ति, काव्यप्रकाश)

13 व्यंग्यस्यालंकार्यत्वेऽपि ब्राह्मणश्रमणन्यायादलंकारत्वमुपचर्यते ।

(कारिका ४.७ वृत्ति, साहित्यदर्पण)

❀ अलंकार्य

is prefixed to 'dhvani' only informally ; because otherwise it would have been known as 'alankara' had it been expressed : just as when a brahmana changes his faith and becomes shramana and is a brahmana no more, still then people are wont to call him brahmana-shramana informally ; because otherwise he had been known as brahmana.

Now it is an established fact that some age-old figures of speech, like* upama, i.e. simile, do exist rudimentarily in the Rigveda and hence when an attempt has been undertaken to find out traces of 'dhvani' in the Rigveda and is being made to detect germs of 'lakshya-krama-vyangya-dhvani, then it is in no way ridiculous if one begins a probe to see if perchance a faint trace of 'alankara-dhvani' can also be sighted in the Rigvedic poetry.

And in the course of this probe one comes across the verse 7.18.4¹⁴ which asserts, "O Indra, Vasishtha is offering prayers to you to milk you like a cow". The suggestion is : just as a calf is brought before a cow to please her so that she gives more milk, so also Vasishtha says his prayer before Indra so that the god is pleased and fulfils the sage's desires. Thus by virtue of '*u*pa brahmani sasrije', †upame yopamanabhava'

*उपमा

14 धेनुं न त्वा सूयवसे दुदुक्षन्नुप **ब्रह्मणि ससृजे वसिष्ठः ।

त्वामिन्मे गोपतिं विश्व आहा न इन्द्रः सुमतिं गन्वच्छ ॥

†उपमेयोपमानभाव

between prayer and calf is suggested and so this is an instance of 'upama-dhvani'.

The verse 1.72.2¹⁶ is also of interest from this point of view. The poet narrates an incident—"The divinities could not get their dear Agni. They, who were on foot and who were one with fatigue, reached the place of Agni." The suggestion here by virtue of the words *vatsam, *shramayuvah' and ***padavyah, inter alia, is that just as men search a child (or a calf) when it is lost and in their search they roam here and there on foot and they are so tired that they look as if they have become one with fatigue and ultimately they reach the place where the child (or the calf) is to be found : so also the gods searched for Agni when he was to be seen nowhere and in this search they, walking on foot, were rather tired and ultimately they reached the place where Agni was to be found.¹⁷ Thus 'upameyopamanabhava' between Agni and the child (or the calf) and between deities and men is suggested and so this becomes an instance of 'upama-dhvani.'

Another verse worth noticing is 10.89.2.¹⁸ The poet says, "That virile Indra turns round his brilliance and kills black darkness." In this verse Sayana interprets

16 अस्मे*वत्सं परि षन्तं न विन्दन्निच्छन्तो विश्वे अमृता अमृता ।

श्रमयुवःपदव्यो धियंघास्तस्थुः पदे परमे चार्वंगे ॥

17. 'Shramayuvah' can also mean that they have become one in their labour, that is, they all assembled and worked together in their effort.

†Soorya, as meaning ††Suvçerya, and generally Soorya means the sun. Hence the suggestion can be that just as the sun turning round its blaze—that is, rising daily and by spreading brightness—destroys darkness of night : so also Indra destroys gloom by his light (or destroys demons). In this way by virtue of the word *Sooryah, inter alia, ‘upameyopamanbhava’ between Indra and the sun is suggested and this verse can be taken as an instance of ‘upama-dhvani’.¹⁹

And these instances reflect that the Rigvedic poet is not a novice in his art. That he is fully capable of wedding his pen in the spheres of poetic art is proved by the few examples of “alankara-dhvani”—although his desire to be natural and simple has kept him away from artificiality. All the same one should not form the notion that the Rigvedic poet has a first hand knowledge of suggestive poetry and has composed these verses with a will to suggest “alankara”. It is rather in a natural way that the suggestion has come up because of his command over poetic composition.

In fact, in his poetry, words assemble together to form an image of beauty which is exceptional and in the veins of which run the hidden bloodstreams of suggestion—the bloodstreams that fill in it the vigour of the poet’s thoughts and give to it a ruddy brilliance of his ideas testifying his faculty of creation which, through some divine inspiration, has urged him to create his poetic image and to put into it a honeyed

†सूर्य ††सुवीर्य

18 स*सूर्यः पर्युरु वरांस्येन्द्रो ववृत्त्याद्रथ्येव चक्रा ।
अतिष्ठन्तमपस्यं न सर्गं कृष्णा तमांसि त्रिविष्या जघान ॥

19. My point of view in this instance is wholly dependent upon Sayana’s interpretation.

sweetness of fancy which can be experienced only by one who is adventurous (as the honey-bee through the instinct of Nature creates the honeycomb and stores in it sweet honey which can be enjoyed only by him who is venturesome) and it is that divine inspiration which has helped the Rigvedic poet to envisage and create the image which possesses latent qualities that need efforts for to be discovered and appreciated, as is evident from the examples of 'lakshya-krama-vyangya-dhvani' one has already gone through.

And these examples of 'lakshya-krama-vyangya-dhvani' together with the previous examples of 'alakshya-krama vyangya-dhvani' pinpoint the marks of 'dhvani' based on 'abhidha' traceable in the Rigvedic poetry which, pervaded by the moon-light of a supreme devout sentiment bringing into bloom charming lilies of devotional songs in the opaque waters of the lake of fascination, is like the full-moon night which instils into all some divine rapture spread over the animate feelings, covers the terrestrial objects with misty hue suggesting supernatural transformation, and hides in vast regions of the sky faint stars discernible by keen search just as the bee's search for honey discovers the drops of floral nectar hidden, by Nature, in the petals of flower; and when into this moon-lit world pass one's eyes through the silvery veil of moon-shine, they become aware of the magic of that creator whose wand has materialised this stupefying creation at once real, though looking unreal.

After being satisfied that marks of 'dhvani' based on

‘abhidha’ are certainly visible in the Rigveda, one can proceed to see if some marks of ‘dhvani’ based on ‘lakshana’ can also be sighted therein because it is as well a part and parcel of suggestion. It will be unnecessary here to reassemble the proposition that although the theory of dhvani is of classical origin, traces of dhvani do exist in the Rigvedic poetry which is a lofty one. In fact, poetry cannot be composed without a language and every language depends upon suggestion for its nourishment and growth. If the language were to use only expression, then it will become a rickety language. It is only suggestion that lends to language a beauty and lustre. Instead of saying, ‘he very soon loses his self-control’, it is always nicer to say ‘he is short-tempered.’ For this obvious reason, suggestion has been utilised by every language for its development. And so has been the case with Sanskrit language. Speakers of Sanskrit, since remote days, have been making use of suggestion to enrich and to beautify their language. Hence the scion of suggestion automatically struck root in poetry. That is why this attempt to search out traces of dhvani in the Rigveda is not unjustified. And when traces of dhvani based on ‘abhidha’ have been marked out, then traces of dhvani based on ‘lakshana’ are also likely to be seen ; because ‘dhvani’ based on ‘lakshana’ occurs at the place where expressed sense, that is ‘vachya’ does not fit in and the suggestion is based on implied sense. Just as in the sentence ‘I have a sweet home’, the expressed sense of sweet does not

fit in, because home is not an article having sweet taste. Hence the speaker implies 'I have a pleasing home', the implied sense of sweet being pleasing in this instance. Upon this implication is based the suggestion of the speaker that in his home he is happy and such happiness he does not get elsewhere, and because of this he very much likes his home where he gets the much-desired peace.

Thus in 'dhvani' based on 'lakshana' the expressed sense has got to be ignored and it is the implied sense which is the base for suggestion. For example in the sentence 'it is a burning problem', the expressed sense of burning does not fit in [that means 'vachya' is **avivakshita*] because a problem is not a substance which can burn by fire. So one has to take recourse to the implied sense that 'it is a striking problem.' And this implied sense gives rise to the suggestion that it is a problem which needs immediate and foremost attention of all and it is the cause of much excitement and talk among the people. In this way, the expressed sense of burning, that is burning by heat, has been totally ignored and is called by Sanskrit rhetoricians ***atyanta-tiraskrita-vachya*.'

Nonetheless while searching for traces of 'atyanta-tiraskrita-vachya' in the Rigveda, one must make a start with an unprejudiced mind. One must not look for such examples which are at once clean and sparkling like those quoted by Anāṇḍavardhana and others;

**अविवक्षित*

***अत्यन्ततिरस्कृतवाच्य*

because the aim of the Rigvedic poet had not been to compose such verses as would conform to all rhetorical details of future age. Hence one must prepare himself to appreciate even those instances which contain tiny molecules of 'atyanta-tiraskrita-vachya' the like of which are to be seen in the following verses.

In the verse 7.59.12,²⁰ the poet tells, "We worship Fragrant God". God being attributeless cannot be fragrant (and so 'vachya' is 'avivakshita'). The poet implies that existence of God is perceptible. Hence the suggestion in †'tryambakam yajamahe sugandhim' is that the existence of Omnipresent God can be ascertained in this creation by our senses (—by seeing His creation, by reflecting over His creation and the like) and this experience about His creation makes us happy and mindful of His glory which pervades all around.

In the verse 7.104.8,²¹ the poet requests Indra, "That being should not be visible who speaks badly of me whereas I possess a cooked mind" The mind of a living man cannot be cooked (and so 'vachya' is 'avivakshita'). The poet implies that his mind is devoid of impurities. Hence the suggestion in *'paken' manasa' is that in the poet's mind no evil thoughts ever occur, nor the poet indulges in vice and misdeeds.

20 †त्र्यम्बकं यजामहे सुगन्धिं पुष्टिवर्धनम् ।

उर्वारुकमिव बन्धनान्मृत्योर्मुक्षीय मामृतात् ॥

21 यो मा*पाकेन मनसा चरन्तमिच्छते श्रुतेभिर्वचोभिः ।

आश्व काशिना संगृभीता असन्नस्त्वासत इन्द्र वक्ता ॥

Similarly in the verse 7.104.9²² the poet expresses his desire to Soma, "They be under the control of sin who talk loosely about me, where as I have a cooked speech". Speech being abstract cannot be cooked (and so 'vachya' is 'avivakshita'). The poet implies that his speech is devoid of impurities. Hence the suggestion in *pakashamsam is that the poet's speech is devoid of bad words and falsehood (which make speech undesirable).

In the verse 7.27.5,²³ the poet says to Indra, "We make your mind turn round". The mind not being movable cannot be turned round (and so 'vachya' is 'avivakshita'). The poet implies that we turn round your thoughts towards us. Hence the suggestion in †a te mano vavritiyama maghaya' is that 'you should think about us now and decide to give us your favours.

The verse 6.65.5.²⁴ asserts, "Angirasas are breaking darkness by means of their prayer." Prayer being abstract cannot break any object (and so 'vachya' is 'avivakshita'). The poet implies that prayer is the cause to make darkness lose its hold. Hence the suggestion in **vyarkena bibhidurbāhmana' is that hearing the prayer of Angiras as, Usha comes and by virtue of her

- 22 ये *पाकशंसं विहरन्त एवेर्यं वा भद्रं दूषयन्ति स्वधाभिः ।
 अहये वा तान्स्पृददातु सोम आ वा दधातु निऋतेरुस्ये ॥
 23 नृ इन्द्र राये वरिवस्कृधी नः आ ते मनो ववृत्याम मघाय ।
 गोमदश्वावद्रथवद्व्यन्तो यूयं गत स्वस्तिभिः सदा नः ॥
 24 इदा हि त उषो अद्रिसानो गोत्रा गवामंगिरसो गृणन्ति ।
 **व्यर्केण विभिदुर्ब्रह्मणा च सत्या नृणामभवद्देवहूतिः ॥

light, darkness is gone.

The above verses will dispel any doubt one may be having about the existence of 'atyanta-tiraskrita-vachya in the Rigveda. To be sure one may also go through the following verses.

In the verse 8.22.4,²⁵ the poet entreats Ashvins, "Your goodwill may run towards us." Goodwill being abstract cannot run (and so 'vachya is 'avivakshita'). The poet implies that we should be the aim of your goodwill. Hence the suggestion in †sumatir a dhavatu' is 'you should make us the subject of your attention, and because of your goodwill should favour us definitely'.

In the verse 8.26.13,²⁶ the poet speaks about generosity of the twin-gods, "Ashvins make that man blessed, who is covered with sacrifices." Sacrifices not being substance cannot cover (and so 'vachya' is 'avivakshita). The poet implies that the man has been influenced by the sacrifices. Hence the suggestion in ††'yajnebhira vritam is that the man who performed numerous sacrifices and gave oblations to Ashvins with the result that he gained the good qualities of purity etc, connected with the sacrifices, is fit to receive divine favours.

In the verse 8.62.5,²⁷ the poet praises Indra by saying,

25 युजो रथस्य परि चक्रमीयत ईर्मान्यद्वा मिषयति ।

अस्माँ अञ्छाँ सुमतिर्वाँ शुभस्पतीँ आ वेनुरिवँ धावतु ॥

26 यो वाँ ††यज्ञेभिरावृतोऽधिवस्त्रा वधूरिव ।

सपर्यन्ता शुभे चक्राते अश्विना ॥

“Blessed are the gifts of Indra for him who adorns the deity with salutations. Salutation not being articles cannot adorn (and so ‘vachya’ is ‘avivakshita’.) The poet implies that the sacrificer adds significance to Indra’s personality by his salutations. Hence the suggestion in *namobhih pratibhooshatah, is that the man puts stress upon Indra’s grace and greatness by salutations and at the same time pleases him ; thus he is fit to be favoured by the deity.

In the verse 8.65.4,²⁸ the poet prays, “O Indra, the steeds may, bearing in the chariot, bring your greatness and brilliance”. Greatness and brilliance being abstract cannot be brought (and so vachya is ‘avivakshita’) The poet implies that the steeds should bring you along with your greatness and brilliance. Hence the suggestion in the verse is that Indra is great and brilliant and when he will come in his car, he will, by his greatness and brilliance remove all evils and favour us with riches and happiness.

This verse and others quoted here are potent enough to prove that traces of ‘atyanta-tiraskrita-vachya’ not only exist in the Rigvedic poetry, but also infuse in it qualities of a high class poetry, as perceivable in the following instances as well.

In the verse 1.87.3,²⁹ the poet speaks, “Maruts

28 आ त इन्द्र महिमानं हरयो देव ते महः ।

रथे वहन्तु बिभ्रतः ॥

27 धृषतश्चिद्धृषन्मनः कृणोषीन्द्र यत्त्वम् ।

तीव्रैः सोमैः सपर्यतो* नमोभिः प्रतिभूषतो भद्रा इन्द्रस्य रातयः ॥

themselves trade in their greatness." Greatness is not a commodity which can be traded in (and so 'vachya' is 'avivakshita'). The poet implies that Maruts make a show of their greatness. Hence the suggestion in '†svayam mahitvam panayanta' is that through the acts of Maruts, their greatness is so well clear that everyone becomes easily aware of it.

In the verse 1.100.2,³⁰ the poet asserts, "In battles, Indra is a drier," Indra, not being a source of heat, cannot dry anything (and so 'vachya' is 'avivakshita'). The poet implies that Indra makes his enemies invisible in battles. Hence the suggestion in ***'bharebhare vritraha shushmo asti' is that in battles Indra kills his enemies, the demons, and they are no more seen roaming here and there thus Indra removes all evils.

In the verse 1.102.4,³¹ the poet requests Indra, "Break the valours of the foes. Valours being non-material cannot be broken (and so 'vachya' is 'avivakshita'). The poet implies 'make useless the valours of the foes.' Hence the suggestion in ***'pra shatroonam maghavan vrishnya rujah' is 'you make our enemies weak and divided and make us more powerful so that we can destroy them easily: or you yourself destroy them so that we lead a happy life.

२९ प्रैषामग्नेषु विधुरेव रेजते भूमिर्यामेषु यद्ध युञ्जते शुभे ।

ते क्रल्यो धुनयो भ्राजद्वयः† स्वयं महित्वं पनयन्त धूतयः ॥

३० यस्यानातः सूर्यस्येव यामो**भरेभरे वृत्रहा शुष्मो अस्ति ।

वृषन्तमः सखिभिः स्वेभिरेवैर्मरुत्वान्नो भवत्विन्द्र ऊती ॥

३१ वयं जकेम त्वया युजा वृतमस्माकमंशमुदवा भरेभरे ।

अस्मभ्यमिन्द्र वरिवः सुगं कृषि ***प्र शत्रूणां मघवन्वृष्ण्या रुजः ॥

In the verse 1.116.7,³² the poet eulogises Ashvins saying, "You inscribed wisdom for Kakshivat." Wisdom being abstract cannot be inscribed (and so 'vachya' is 'a vivakshita'). The poet implies that Ashvins made Kakshivat's wisdom visible to all. Hence the suggestion in *Kakshivate aradatam purandhim' is that Ashvins made Kakshivat so wise that he became famous for his wisdom through his wise speech and acts.

And this verse itself shows the Rigvedic poet's wise manner of effecting beauty in his verses. His masterly treatment of the concealed senses of the words is revealed in the following verses also.

In the verse 1.186.7,³³ the poet says, "Our minds are licking Indra'. Minds being inanimate cannot lick (and so 'vachya' is 'avivakshita'). The poet implies that minds make Indra the subject of fondness. Hence the suggestion in †na eem matayo rihanti' is that we praise Indra, having great fondness for him in our minds and appreciate his actions and favours.

In the verse 1.18.3,³¹ the poet entreats Brahmanaspati, "Curse of the foe should not touch us." Curse being abstract cannot touch anything (and so 'vachya'

32 युवं नरा स्तुवते पञ्चिषाय* कक्षीवते अरदतं पुरंधिम् ।

कारोतराच्छपादश्वस्य वृष्णः शतं कुंभां असिचतं सुरायाः ॥

33 उत्तं न ईं मतयोऽश्वयोगाः शिशुं न गावस्तरुणं रिहन्ति ।

तमीं गिरो जनयो न पत्नीः सुरभिष्टमं नरां न सन्त ॥

is 'avivakshita'). The poet implies that curse should not contact us. Hence the suggestion in *'ma shamso pranan' is that the deity should destroy the foe so that we may not hear curse ॥१॥ : because when the foe will disappear then who will be there to call bad names.

In the verse 1.158 4,³⁵ the sage Dirghatama invokes Ashvins saying, "Your own man is eating the earth." The earth being inedible cannot be eaten (and so 'vachya' is 'avivakshita'). The poet implies that dust from the earth is entering his mouth. Hence the suggestion in *†'khatati ksham' is that the sage is tied and thrown upon the earth. Being in pain, he is helplessly rolling on the ground and his face and other limbs are besmeared with dust which has entered even his mouth : and therefore Ashvins should pity him and favour him immediately.

In the verse 1.182.4,³⁶ the poet requests Ashvins, "You bejewel the speech of the person who prays." Speech being abstract cannot be decked with jewels (and so 'vachya' is 'avivakshita'). The poet implies that speech be associated with jewels. Hence the suggestion in *††'vacham vacham jaritoo ratnineem kritam' is 'after hearing the prayerful speech, be pleased with the entreater and give him wealth along with jewels and other favours'.

34 *मा नः शंसो अरुषो धूर्तिः* प्रणङ् मर्त्यस्य ।

रक्षा यो ब्रह्मणस्पते ॥

35 उपस्तुतिरौच्यमुख्येन्मा मामिमे पतन्निषी वि दुग्धाम् ।

मा मामेधो दशतयश्चितो घाक् प्र यद्वां बद्धस्मनि† खादति क्षाम् ॥

36 बभ्रयन्मभितो रायतः शुनो हतं मृधो विदशुस्तान्यश्विना ।

††वाचंवाचं जरित् रत्निनी कृतमुभा शंसं नासत्यावतं मम ॥

No one can have any doubt about the fineness of this example which is a proof of the Rigvedic poet's originality. So also are the following instances.

In the verse 6.21.6,³⁷ the poet says to Indra, "Men have bound your renowned acts." Acts being abstract cannot be bound (and so 'vachya' is 'arivakshita'). The poet implies that Indra's acts have been brought within the encompass of the prayers. Hence the suggestion in *te shrutya anu yemuh' is that Indra's acts have been made the subject of prayers.

In the verse 6.45.7,³⁸ the poet speaks, "I invoke my friend Indra to milk him by dint of prayers" But Indra cannot be milked (and so 'vachya' is 'avivakshita'). The poet implies that Indra is capable of giving favours. Hence the suggestion in †sakhayam dohase huve' is 'I am saying my prayers to get favours from Indra.

In the verse 6.51.14,³⁹ the poet asserts, "O Soma, these stones are longing for your friendship." Stones being inanimate cannot desire (and so 'vachya' is 'avivakshita'). The poet implies that as friends

37 तं पृच्छन्तोऽवरासः पराणि प्रता*त इद्र श्रुत्यानु येमुः ।

अर्चामसि वीर ब्रह्मवाहो यादेव विद्म तात्त्वा महान्तम् ॥

38 ब्रह्माणं ब्रह्मवाहसं गीभिः†सखायमृन्मियम् ।

गां न† दोहसे हुवे ॥

these are to contact each other. Hence the suggestion in *'gravanah soma sakhitvanaya vavashuh' is that the stones are kept ready for grinding the soma-plant.

In the verse 6.74.3,⁴⁰ the poet prays to Soma and Rudra, "Loosen and take off the sin which is tied to our persons." Sin being abstract cannot be tied, loosened or taken off (and so 'vachya' is 'avivakshita'). The poet implies that sin is the cause of our afflictions which are unbearable. Hence the suggestion in **ava syatam munchatam yanno asti tanooshu baddham kritameno asmat' is 'no doubt, we are sinners, but you treat us as sinless and do not make us suffer : rather make us happy and prosperous'.

In the verse 8.12.5,⁴¹ the poet tells Indra, "This prayer is fattening". The prayer being abstract cannot fatten (and so 'vachya' is 'avivakshita'). The poet implies that prayer is becoming large. Hence the suggestion in *'imam girvanah pinvate,' is that because of Indra's numerous attributes the poet has to say more and more words of praise and he does not know where to finish his prayer.

In the verse 8.8.11,⁴² Ashvins are told, "The

39 *ग्रावाणः सोम नो हि कं सखित्वनाय वावशुः ।

जशी न्यत्रिणं पयि वृको हि षः ॥

40 सोमारुद्रा युवमेतान्यस्मे विश्वा तनूषु भेषजानि घत्तम् ।

**अव स्यतं मुँचतं यन्नो अस्ति तनूषु बद्धं कृतमेनो अस्मत् ॥

41 तँ इमं जुषस्व तँ गिर्वणः समुद्रहवँ पिन्वते ।

इन्द्र विश्वामिरुतिभिर्ववक्ष्यि ॥

visionary poet has spoken for you words mixed with honey. "Words being non-material cannot be mixed with honey (and so 'vachya' is 'avivakshita'). The poet implies that words are extremely pleasing to Ashvins. Hence the suggestion in ***mudhumadvachoshamseet is 'words are such as you like and therefore be pleased and favour us.'

In the verse 8.39.3¹³ the poet says to Agni. "I sacrifice prayers in your mouth." Prayers being non-material cannot be sacrificed as oblations (and so 'vachya' is 'avivakshita'). The poet implies 'with each sweet oblation put into your mouth, I assert sweet prayers'. Hence the suggestion in *manmani juhvasani' is 'you be pleased not only by our sweet oblations, but by our prayers also which you carefully listen because these are such as you like and thus fully pleased fulfill our desires'.

These examples of 'atyanta-tiraskrita-vachya' support the view that radicals of suggestion are to be perceived in the Rigvedic poetry positively. The suggestion in all these examples is based on implied sense, because the expressed sense does not fit in four squares. And this shows that suggestion has been an inheritance from the language. But in these examples it is not mere inheritance which counts.

42 अतः सहस्रनिशिजा रथेना यातमश्विना ।

वत्सो वा** मधुमद्वचोऽशंसीत्काव्यः कविः ॥

43 अग्ने* मन्मानि तुभ्यं कं घृतं न* जुह्व आसनि ।

स देवेषु प्र चिकिद्धि त्वं ह्यसि पूर्व्यः शिवो दूतो विवस्वतो

नमन्तामन्य के समे ॥

It appears that the poet has utilised this inheritance to achieve his own purpose—to make his verses more beautiful and his meaning more far-reaching. Of course he has done it in a natural way, without taxing the brains, in the course of his poetic compositions. And for this the credit must be given to the Rigvedic poet that although he did not sit with paint and brush to finish a highly artistic portrait upon his poetical canvass, still he shaded a tranquil back-ground of light blue on which was to appear the multi-coloured rainbow of Sanskrit poetry.

The other aspect of 'dhvani' based on 'lakshana' is **'arthantara-sankramita-vachya'. In an instance of 'arthantara-sankramita-vachya' the expressed sense does not fit in on the face of it, but it is desired to specify it and this specification is the subject of suggestion. For example in the sentence 'Now I have made my heart very hard,' the expressed sense of hard, that is, unyielding to touch, does not fit in; but the speaker implies that he has made his heart 'difficult for impression and upon this implied sense is based the suggestion that the speaker is now determined not to be easily moved by feelings and emotions. In this manner 'arthantara-sankramita-vachya' is also a way of suggestion which one generally meets in the language and when this way of suggestion enters the realm of poetry, then it helps the poet in saturating his verses with beauty and as such a perusal of the following Rigvedic verses will be quite delightful.

**अर्थान्तरसंक्रमितवाच्य

In the verse 1.63.5,⁴⁴ the poet requests Indra, 'Open the directions' Directions not being articles cannot be opened (and so 'vachya' is 'avivakshita'). The poet implicates the specification 'make the directions easy for going.' Hence the suggestion in *vyasmada' kashtha arvate vah' is 'kill our enemies so that we can go in all directions without check and calamity'.

In the verse 1.64.6,⁴⁵ the poet describes, "Maruts milk the cloud." The cloud not being a mammal cannot be milked (and so 'vachya' is 'avivakshita'). The poet implicates the specification that Maruts empty the cloud. Hence the suggestion in †'utsam duhanti' is that by the power of Maruts the rain falls down from the cloud.

In the verse 1.92.11,⁴⁶ the poet narrates, "Usha is known uncovering the limits of the sky." The limits of the sky, that is directions, not being articles cannot be uncovered (and so 'vachya' is 'avivakshita'). The poet implicates the specification that Usha makes the directions visible. Hence the suggestion in ‡'vyoornvati divo antan' is that the light of Usha removes darkness and makes everything visible in all directions.

44 त्वं ह त्वदिन्द्रारिषण्यन्तःकक्षस्य चिन्मर्तानामजुष्टौ ।

*व्यस्मदा काष्ठा अर्वते वर्धनेव वज्रिच्छूनयिह्यमित्रान् ॥

45 पित्रन्त्यपो मरुतः सुदानवः पयो घृतवद्विदयेष्वाभुवः ।

अत्यं न मिहे वि नयन्ति वाजिनः मुत्सं दुहन्ति स्तनयन्तमक्षितम् ॥

46 ‡व्यूर्णवती दिवो अन्ताँ अबोध्यप स्वसारं सनुतयुं योति ।

प्रमिनती मनुष्या युगानि योषा जारस्य चक्ष्वा वि भाति ॥

In the verse 1.116.10,⁴⁷ the poet praises Ashvins, "You released the old age off Chyavana." The old age not being an article cannot be released (and so 'vachya' is 'avivakshita'). The poet implicates the specification the Ashvins changed the old age. Hence the suggestion in *'vavrim' pramunchatam' is that Ashvins removed the effects of old age from Chyavana and made him young.

In the verse 1.27.5,⁴⁸ the poet prays Agni, "You teach us the riches." The riches not being a subject cannot be taught (and so 'vachya' is 'avivakshita'). The poet implicates the specification "you make us know the riches". Hence the suggestion in †'shiksha vasvo' is 'you give us wealth and also impart to us knowledge about it and about its acquirement.'

These examples show clearly that the Rigvedic poet has a fertile brain. In this connection following instances are also remarkable.

In the verse 1.28.7,⁴⁹ the poet states about pestle and mortar, "The two are dallying." Pestle and mortar being inanimate cannot dally (and so 'vachya'

47 जुजुष्यो नासत्योत* वव्रि प्रामु'चतं द्राविमिव च्यवानात् ।

प्रातिरतं जदितस्यायुर्दक्षादित्पतिमकृणुत' कनीनाम् ॥

48 आ नो भज परमेष्ठा वाजेषु मध्यमेषु ।

†शिक्षा वस्वो अन्तमस्य ॥

is 'avivakshita'). The poet implicates the specification that these are active. Hence the suggestion in †'ta vijarbhrith' is that pestle and mortar are being used incessantly.

In the verse 6.2.4,⁵⁰ the poet speaks, "The sacrificer swims the enemies." The enemies are not water that can be swam (and so 'vachya' is 'avivakshita'). The poet implicates the specification that the sacrificer goes a cross the enemies. Hence the suggestion in *dvishah tarati' is that by Agni's grace the sacrificer vanquishes the enemies.

In the verse 7.91.3,⁵¹ the poet tells, "Vayu is with them who have fat corns." Corns being inanimate cannot be fat (and so 'vachya' is 'avivakshita'). The poet implicates the specification 'who have enlarged corns'. Hence the suggestion in †'peevoannan' is 'who possess corn in plenty by grace of the deity'.

In the verse 7.18.19,⁵² the poet asserts, "The Yamuna gratified Indra." The Yamuna being a river cannot gratify (and so 'vachya' is 'avivakshita'). The poet implicates the specification that the regions of the Yamuna gave pleasure to Indra. Hence the suggestion

49 आर्यजी वाजसातमां ता ह्युच्चां विजभृतः ।

हरीइवान्धांसि बप्सता ॥

50 ऋषद्यस्ते सुदानवे धिया मर्तः शशमते ।

ऊती ष बृहतो दिवो* द्विषो अंहो न* तरति ॥

51 ऋषीवोअन्नां रयिवृधः सुमेधाः श्वेतः सिषक्ति नियुताममिथ्रीः ।

ते वायवे समनसो वि तस्थुर्विश्वेन्नरः स्वपत्यानि चक्रुः ॥

in 'avadindram Yamuna' is that people living in the regions of the Yamunāⁿ, were extremely pleased by Indra's act and gratified him.

In the verse 8.24.30,⁵³ the poet requests Usha, "Tell him who inquires that King Varu inhabits the Gomati". The Gomati being a river cannot be inhabited (and so 'vachya' is 'avivakshita'). The poet implicates the specification that the king inhabits the bank of the Gomati. Hence the suggestion in *gomateemavathtishati' is that King Varu has full sway over the Gomati and its regions.

In the verse 8.43.2,⁵⁴ the poet says to Agni, "I am giving birth to prayer". The prayer being abstract cannot be born (and so 'vachya' is 'avivakshita'). The poet implicates the specification 'I bring the prayer into existence'. Hence the suggestion in ††janami sushtutim is 'I am saying this prayer to gain your favour.'

These instances of 'arthantara-sankramita' vachya-dhvani,' though not too many in number, are still worth noticing because these assist in coming to the conclusion that suggestion is surely to be perceived lightly dotting quite a few of the Rigvedic lines with its faint marks and giving to these lines a poetic value and a permanent importance.

- 52 † प्रावदिन्द्रं यमुना तृत्वश्च प्रात्र भेदं सर्वताता मुषायत् ।
अजासश्च शिप्रवो यक्षश्च बलि शीर्षाणि जभ्रु रश्वानि ॥
- 53 यत्वा पृष्ठादीजानः कुहया कुहयाकृते ।
एषो अपभितो वलो* गोमतीमव तिष्ठति ॥
- 54 अस्मै ते प्रतिहर्षते जातवेदो विचर्षणो ।
अग्नेः†† जनामि सुष्टुतिम् ॥

Thus there is no denying the fact that though in the Rigvedic poetry, suggestion is existent only in its conceptual stage, still it is potent enough to lend an effectiveness and a force to what the poet has to say. In fact, suggestion in the Rigveda is like sub-soil water which though lies in subterranean depths, yet gives to shrubbery a lush greenness; and justly so suggestion, lurking in some dark corner of the poet's mind, often influences his thoughts and contributes to his utterances a freshness in meaning. How brightening and how natural this freshness is has been observed in the illustrations of 'dhvani' based on 'lakshana'.

One can now speak confidently that, in poetry of the Rigveda, 'dhvani' not only exists in rudiments, but also exerts a powerful influence, justifying the conclusion that suggestivity is the life-blood of the Rigveda and makes its poetry to this day a living poetry capable of suggesting a beauty which, like Usha, is ancient, yet ever new because the visionary poets of the Rigveda, in their moments of inspiration, envisioned such poems as contain the light of eternal beauty as is manifest in the pre-mentioned instances of poetic elements like 'rasa' and 'dhvani' represented in a nice, little way through the following verses pregnant with the Rigvedic poet's desire for universal happiness and prosperity.

मधु वाता ऋतायते मधु क्षरन्ति सिन्धवः ।

माध्वीर्नः सन्त्वोषधीः ॥ १.६०.६॥

मधु नक्तमुतोषसो मधुमत् पार्थिवं रजः ।

मधु द्यौरस्तु नः पिता ॥ १.६०.७॥

मधुमान्नो वनस्पतिर् मधुमाँ अस्तु सूर्यः ।

माध्वीर्गावो भवन्तु नः ॥ १.६०.८॥

Thus one reaches the ultimate conclusion that the Rigveda truly possesses characteristics of great poetry though these be in pre-development stages, and also to an important conclusion that to understand the Rigvedic verses properly one has to take recourse to suggestion; because as a matter of fact only suggestion helps one to reach the depth of their meaning, simply for the reason that it is their veiled suggestive quality which is the secret of their liveliness like the sap of plants. It is heartening to note that Sayana seems to have recognised this and one proof is his interpretation of the word *vrishabha' as †'kamanam varshaka' (in relation to Indra)⁵⁵ suggesting that the god gives to men what they ask for. Needless to say that this seems to be the meaning the Rigvedic poet must be having in his mind when calling Indra 'vrishabha'. Equally exemplifying is the beautiful use of the word **karu' in the verse 3.33.10⁵⁶

55 वृषा ते वज्र उत ते वृषा रथो वृषणा हरी वृषभाण्यायुधा ।

वृषणो मदस्व वृषम त्वमीशिष इन्द्र सोमस्य वृषमस्पृशतुहि ॥

२.१६.६॥

*वृषभ† (कामानां वर्षक हे इन्द्र)..... (सायण)

**कारु

56 आ ते कारो शृणवामा वचांसि ययाथ दूरादनसा रथेन ।

नि ते नसै पीप्यानेव योषा मयायैव कन्या शश्वचै ते ॥

Literal meaning of 'karu' is no doubt 'maker' but here it is used to mean 'poet' because the poet assembles words to compose his songs that are suggestive by their very nature. Incidentally it will be of interest to know that English word 'poet' itself literally means 'maker', as Gilbert Murry^a writes,⁵⁷ "Again, the literal translation of 'poetes' (poet) as 'maker', helps to explain a term that otherwise seems a puzzle in the Poetics. If we wonder why Aristotle, and Plato before him, should lay such stress on the theory that art is imitation, it is help to realise that common language called it 'making', and it was clearly not 'making' in the ordinary sense. The poet who was 'maker' of a Fall of Troy clearly did not make the real Fall of Troy. He made an imitation Fall of Troy"⁵⁸ In this context one must note that

57. Preface to Aristotle on the Art of Poetry : Ingram Bywater.

58. Aristotle writes :—

- (a) Epic Poetry and Tragedy,.....are all, viewed as a whole, modes of imitation.
 - (b) Imitation is natural to man from childhood, one of his advantages over the lower animals being this, that he is the most imitative creature in the world, and learns at first by imitation. The truth of this second point is shown by experience : though the objects themselves may be painful to see, we delight to view the most realistic representations in art,.....
 - (c) The poet being an imitator just like the painter or other maker of likenesses, he must necessarily in all instances represent things
- (Aristotle on the Art of Poetry : Ingram Bywater)

simple imitation is less likely to be called 'art' unless it is suggestive. And it is this suggestivity which is the secret of all great art including poetry where it has been called 'dhvani' by Sanskrit poetics. And, in my modest opinion, it may be a thing like suggestiveness which Aristotle be bearing in mind when he says in the Poetics,⁵⁹ "If the poet's description be criticized as not true to the fact, one may urge perhaps that the object ought to be as described——.....If the description, however, be neither true nor of the thing as it ought to be, the answer must be then, that it is in accordance with the opinion."⁵⁹

The Poetics in fact contains Aristotle's views about the poet's art and, at one place, he states, "But the the greatest thing by far is to be a master of metaphor. It is one-thing that cannot be learnt from others ; and it is also a sign of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars."⁶⁰ As a matter of fact, dependent as it is on perception of similarity, metaphor is not basically different to simile or upama which is recognised as the chief figure of speech based on analogy by Sanskrit poetics. One of them, Appaya Dikshit, remarks that upama is the only one damsel who dances on the stage of poetry displaying her splendour in various ways.⁶¹ When he opines like this, he, of

59 and 60. Aristotle on the Art of Poetry : Ingram Bywater.

61. Appaya Deekshita, Chitra-meemamsa.

course, has in his mind something more than is expressed in the common definition of upama which asserts that this figure of speech occurs when two objects are compared on the basis of some common property. He certainly means to say that, no doubt, upama is used primarily to compare an inferior object with a superior one ; but it must not be a mere assertion based on resemblance : rather it must create a picturesque poetic beauty in the statement. And indeed, Sanskrit poets so deftly employ upama in their works that it amazingly enlivens their poetry moulded only in words, just as wise use of colours gives a new glamour to the wooden idol. Kalidas very artistically decorates his poems with clourful similes and Valmiki tastefully inlays these shining jewels into his epic. And who will not find scattered upon the green lawn of poetry lustrous similes which glow like bright stars smiling in a clear, moonless sky, if he goes forward to meet the Rigvedic poet saying his morning prayers ?

Very early at day-break, a cool and fresh breeze had gently awakened our poet, 'just as the lover softly arouses his beloved who has sleepily closed her eyes,⁶² getting tired by long waiting'. On awakening the poet had perceived the still night sadly departing from this world and stars stealing away one by one 'like thieves⁶³ retreating to their hiding places.' Then he had seen the rosy hand of a young maiden 'slowly folding aside the black curtain hung in the form of darkness,⁶⁴ and

appearing in the east lovely Usha in all preparedness to set in motion the whole Nature, 'just as the noble housewife⁶⁵ is the first to wake up early to get the household ready for day-long activities. To his wondering eyes, heavenly splendour of Usha had appeared as charming 'as does wealth of the rich⁶⁶ to the eyes of heirs'. The poet had also seen Sun closely following Usha and his rays 'hurriedly folding the stretched deer-skin of darkness⁶⁷ and soon occupying every nook and corner of the sky, 'just as the old age silently takes over the human body'.⁶⁸

His long and close contact with Nature has left a deep impact upon our poet and all his thoughts are co-mingled with his feeling of companionship towards Nature. This feeling, as time passes on, begins giving rise, within its compass, to a new feeling of admiration for varied natural elements which are either benevolent to man or which are unconquerable by him; so much so that, apart from treating them as his companions, he deifies these elements and this deification is clearly seen exerting a wholesome effect upon our poet's similes. For him these deified natural elements become adorable gods and that is why with a devotional prayer to the rising sun our poet begins his day and for him 'all days are as alike'⁶⁹ as are the unvarying features of Maruts. He remembers the march of arrayed Maruts when, at sun-rise, he sees

(65) 1.48.5.

(66) 7.15.5.

(67) 7.63.1.

(68) 1.71.10.

(69) 5.58.5.

‘birds flying in rows to distant places’⁷⁰ and he smilingly thinks of the moment when Maruts proceed and Earth shivers ‘like an aged king’⁷¹ ‘frightened by the approaching foe,’ hills jolt like a chariot and wild creepers tremble ‘like a woman sitting inside’.⁷²

Verily those are only numbered moments in which our poet does not think about all pervading Nature or about its all-powerful gods. He is, doubtless, wont to treat gods as his counselling companions, but, all the same, the fact does not embarrass him that he is also required to worship them; for he fully realises that only powerful gods like these can protect the world from evils ‘as the shade’⁷³ of a tree saves a man from the burning sun’ and they alone can destroy enemies ‘as an iro-nrod’⁷⁴ breaks earthen utensils into pieces.’ Not only that they help him to ward off outer calamities, they are also a source of solace to him for his own sorrows and hence when acute sufferings start nibbling our poet ‘like the wolf eating the thirsty deer’⁷⁵ at the rook,’ he well contemplates to approach such mighty god who will sweetly speak to him a few assuring words ‘resembling the branches of a tree laden with ripe fruits’⁷⁶ and who will try to cool him down affectionately ‘like a master soothing his tired horse’.⁷⁷

Although a favoured access to such kingly god is not always easy, the poet however sums up courage to go near him hesitating and moving ‘like a piece of

(70) 5.59.7.

(71) 1.37.8.

(72) 1.166.5.

(73) 1.73.8’

(74) 1.36.16.

(75) 1.105.7.

(76) 1.8.8.

(77) 1.25.3.

woolly cloud blown by a swift current of air';⁷⁸ for he correctly estimates the power of prayer which, 'pure and sweet like fresh milk'⁷⁹ is fully capable of capturing pleasure of the god 'just as a lasso unfailingly entwines a horse'⁸⁰. And 'just as a little child, confidently walking beside his father, stretches out his small arm to hold the end of father's clothing',⁸¹ so the poet also sends forth his prayer to catch favour of the god.

This beautiful picture of a father and his son walking side by side urges us to have a flying glance into the family-life of the Rigvedic poet. So happy was family-life in those days and so peacefully the poet passed his hours at home that he wishes to enter into old age 'like the master of a house entering unperturbed into his own dwelling'.⁸² There, inside his home, he beholds 'his little child running to him with a wild expression of joy'⁸³ and he remembers this naughty babe even at the sacrifices. He compares the active horde of numerous creatures struggling upon the passive earth to the playful child sitting in his parent's lap.⁸⁴ In his imagination, he views the chariot of Ashvins waking them up in the morning 'like the small child tenderly rousing his^a parents'.⁸⁵ On some rare moments (like the one on which, 'imitating a beloved embracing her dear to whisper a secret'⁸⁶

(78) 7.89.2 (Here meaning of the word 'driti' has been taken as 'cloud'. Vide V. S. Apte's *Prac.*, S. E. Dictionary).

(79) 5.19.4.

(80) 7.104.6.

(81) 3.53.2.

(82) 1.116.25

(83) 7.103.3.

(84) 1.185.2.

(85) 7.67.1.

(86) 6.75.3.

the whirring bow-string touches a warrior's ear, even during fierce battles, he remembers his happy home.

Nothing else except tender grace of deities can lead our poet to such celestial happiness 'like a forest-guide leading a traveller on and on his way'⁸⁷ and just as that traveller, not knowing ins and outs of the forest, leaves himself completely at mercy of the forest-guide; so the poet also surrenders himself to gods' grace for his well-being. It is this grace which by turn raises high the distressed and the trodden and puts down the heads of the arrogant and the insolent, 'just as a man walking on foot first puts in front one of his legs and then bringing it back, places forward the other leg which was uptil now kept behind'.⁸⁸ For the immortals certainly wish to erase evil-doers from their reign 'like the old age rubbing out charms of youth'⁸⁹ and their every limb abounds in heroic deeds 'as a well is surrounded'⁹⁰ by persons who need water'.

Conscious of this grace of gods, our poet, so as to fulfill his long-cherished desires, advances his prayer towards them 'just as the calf is brought before the cow to get enough milk'.⁹¹ Then the gods, as adorned as a young bridegroom⁹² start arriving in groups spreading their celestial halo 'like a bird-catcher

(87) 1.183.5.

(88) 6.47.15.

(89) 4.16.13.

(90) 1.55.8.

(91) 7.18.4-

(92) 5.60.4.

throwing his net upon the greens'.⁹³ These similes of the Rigvedic poet vividly present before our mental eye two lively pictures of day-to-day life. How interesting it is to watch a birdcatcher spreading his net upon green grass and throwing food-particles to lure innocent birds, and still more interesting it is to see a young bride-groom wrapped in gorgeous clothes and wearing dazzling ornaments. Not only all this, 'just as the youths, after carefully smartening their look, encircle a young girl wishing to court her and, vying with each other, display their chivalry in various ways'⁹⁴ so the gods also come and beseat themselves around the soma-vessel each having a secret longing in his heart to have a few more draughts of soma than the others. At this moment, our poet does not lack alacrity and towards these bounteous lords all his desires wing their way asking for wealth 'like eager birds flying back to their nests'⁹⁵ in a reddish evening'.

Such wondrous similes distinctly reveal to us the genius of the Rigvedic poet whose prayers are studded with sparkling pearls of poetry. He possesses not only an innovative genius, but also a keen sense of observation and a rich experience of life. No wonder, when he coins his similes, all these qualities are truly mirrored in them. A certain poet, when he falls into a well, says that these two walls of the well are tormenting me in the same manner 'in which two

(93) 4.4.1.

(94) 1.83.2.

(95) 1.25.4.

co-wives harass⁹⁶ their husband'; and another when curing a poisoned patient, prays to the pea-hens to take away poison 'just as the village-belles carry water⁹⁷ to their homes'. And yet another, passing through a forest and catching sight of a hungry wolf getting up-briskly to attack him, 'revives in his mind the village-carpenter who often stood up alarmingly on feeling a sudden acute pain in his back'⁹⁸. In spite of all his serenity, the Rigvedic poet does not ignore the lighter side of life and when he eyes colossal mountains, he exclaims, "Ah! these are as steady 'as the persons at a feast⁹⁹ waiting eagerly for the hot meal to come."

In this way, when one gets acquainted with some of the excellent similes occurring in the Rigveda, one simply gasps at the robust poetry of the Rigvedic age. Then one has to admit that the Rigvedic poet did possess in him all the requirements of a poet and he did, quite often, interweave into his devotional hymns multicoloured threads of poetry. Judging by his high attainments, he can be paralleled only by the poets of the highest rank in the world literature. When one studies fine verses composed by him, one's heart is filled with intense delight gushing out of his beautiful poetry.

One can have a further illustration when the poet fancies that the young god, Apam Napat, standing in

(96) 1.105.8. (97) 1.191.14.

(98) 1.105.18. (99) 6.30.3.

the centre of the ocean with his freshly washed limbs, is radiating his faultless beauty and the ocean-waves, like modest maidens, are adorning this youth having surrounded him on all sides.¹ Again : the poet urges his companions to approach mighty Indra, the guardian of sacrifice, with their glorious hymns, just as young damsels go up a hill² to gather flowers. Of certain the Rigvedic poet has been able to accomplish this arduous task, only because he has conceived the Beautiful from the very core of his mind.

And it is by reason of the conception of the Beautiful that the Rigvedic poet often delighted in transforming into words the lively actions and appearances even of creatures moving around him. His observation greatly enabled him to describe these in a striking way.

One of the common creatures in the Vedic dwellings was the graceful horse which was dearly loved by every Aryan because of its immense utility in war and peace. The Rigvedic poet is charmed at rhythm of the legs and sound of the hoofs when he sees the horse galloping upon hard ground.³ He simply marvels at immeasurable strength of the steeds, when they pull forward the heavy chariot with all their might and perspiration trickles down.⁴

Very fondly he narrates the glorious deeds of his stallion at a battle with the non-Aryans. The stallion in the battle-field, yoked to the chariot and desirous of darting forth into the opposite army, impatiently jumps to this side and that, and chews its bridle.⁵ While

(1) 2 35.4.

(2) 1.56.1.

3. 2.31.2.

4. 4.6.9.

5. 4.38.6.

running straight into the horde of the enemies, it throws dust upwards as if to toilet itself.⁶ Along with the chariot it speeds down to the warrior-ranks, neighing loudly, and treads the aggressors with its hoofs.⁷

Among the rows of such brave chargers it is not uncommon to find one with a timid heart. The words of the poet once paint picture of a horse which, saddled on both flanks, wheels back again and again on account of fear.⁸

No wonder the Rigvedic poet was lured to portray such graphic descriptions of these noble animals, for who will not be charmed to see a horse gently wagging its tail?⁹

Likewise there should be no astonishment if frolic-ing frogs attract the attention of the poet at the advent of the rainy-season when trailing clouds moisten the earth and fill the hallows with muddy water.

Then, all of a sudden, there appear everywhere swarming toads—green and brown, some voiced like the cow and some voiced like the goat.¹⁰ After having observed a tediously long silence for well nigh a year, they blurt out a uniform chorus unceasingly night after night.¹¹ When the singing rain-drops fall upon the earth, the green and the brown toads are greatly delighted to give calls to each other.¹² With their limbs well-developed, they jump into water resonating the cries, just as the pupils repeat the words of their teacher.¹³ Inside the pool, one frog merrily swims to the other with a shriek of joy like the child running to his father with a loud expression of delight.¹⁴

6. 4.38.7.

7. 6.75.7.

8. 6.46.14.

9. 2.4.4

10. 7.103.6.

11. 7-103.2.

12. 7.103.4.

13. 7.103.5.

14. 7-103.3.

Such is the animated word-painting of jubilant frogs as done by the Rigvedic word-painter. It does not, of course, reflect that he is deft only in the depiction of everyday scenes, he is equally keen-eyed towards the rare sights of  Nature.

He does not miss to glance at the quick-flying hawk the moment it gives forth a shrill whistle¹⁵ when swooping down the shimmering, blue sky with its neck bent forward and flapping its wings in the air. And he very vividly recollects the flight of a falcon which startingly shot up into the high, swiftly gliding up and up the receding blue. Then, from the body of the ascending bird, a lone feather fell out¹⁶ and silently journeyed downwards, swinging and floating in the gentle breeze, till it softly touched the greens below.

These are the glimpses into poetic beauty sprayed in the Rigveda by the ancient poet who composes poetry truly great. Mammata, that well-known Sanskrit rhetorician has said¹⁷ that a great poet possesses three indispensable qualities, namely, genius (including the faculty of imagining), ability (gained through contemplative study and observation) and perseverance (of effort, resulting in a masterly style.) One cannot deny that these qualities are fully saturated in the Rigvedic poet who has, not without success, scanned many a fathom of the poetic art.

And I endeavoured, rather nervously, to dive deep deep into the sea of the Rigvedic poetry in the silvern hope of being rewarded in the form of some unknown jewels of the bardic Muse. The task was a herculean one ; because the Rigvedic hymns well nigh enter the depth of poetic vision, having been composed by the saint-poets who were in direct communion with God ; and also because I was an amateur diver. Still what-

15. 4.27.3.

16. 4.27.4.

17 शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात् ।

काव्यशिक्ष्याभ्यास इति हेतुस्तदुद्भवे ॥३॥ कारिका,

काव्य प्रकाश

ever gems and pearls I could explore; I am placing before the men of knowledge so that the rare beauty of these may be appreciated.

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That magnanimous researcher, Isaac Newton, has said that 'we are like small children gathering pebbles on the shore of the vast ocean of knowledge'. And it is my duty to express my profound gratitude to all those persons, known or unknown, who paved the way for me to reach that shore from where I could pick up a tiny pebble.



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