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## A Study on the concept of “Kavi” in Indian and western perspective

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### Abstract

This paper attempts to analyse the philosophical concept of ‘kavi’ both in eastern and western cultural tradition. Firstly, the concept of kavi is trying to be comprehend through the references of Veda. Later on, Rāmāyānā’s Bāla-kānda and other literary works of Indian treatise. Secondly, it strives to analyse western concept of poet and poetics from Plato to modern critique T.S.Eliot. It endeavours to examine the importance of the both word Poet and Kavi according to the tradition. It is essential to the scholars to make the awareness regarding the word Kavi so that the purity and aim of literature never decline.

**Keywords:** Kavi, western perspective, Rāmāyānā’s Bāla-kānda

### Introduction

In the discourse of knowledge, literature has been always regarding as a knowledge discourse in Indian treatise. In contrast, there is no unanimity in the west concerning this issue. We need to understand the approach of west along with Indian viewpoint. In present time, literature intermingle some controversial and questionable features which must be discussed. The concept of a “Kavi” and a “poet” really displays questions. Do we forget our real concept of “Kavi”? Now-a-days whoever presents ownself as “Kavi”; does he or she fit for the title “Kavi” in real sense? The possibility is also lies in the fact that the time is present (arrived) now when we listeners and viewers have to change the attitude towards the concept of poets and poetess and Kavi and Kavitiṭ. Does one who know one of the kalās mentioned in sixty four kalās (dramatist, painter, musician etc) concern as “Kavi” or “poet”? Moreover, the question is that if there are any limitations of a Kavi? If they are existing then limitations should necessary or not necessary (positive or negative) for a Kavi for composing his work? What are the limitations of a main problem lies on overlapping two different idea i.e. “Kavi” and “poet”. Although both terms are placed for conveying some equivalent notions differences too exist that make both civilizations-east and west enchanted and glorious with their own specialities.

In this paper, along with the etymological derivation of “Kavi” word; it will try to explore the western viewpoint regarding “poet”. The aforesaid problems are analysed. It is seem like an analysis behind the word “Kavi”. From the time of Veda, this paper contains the components of Rāmāyaṇa, Nāṭyaśāstra, Kāvyaṁimāmsā and few other treatise in the field of Sanskrit literature those are regarded as the basic and primary work in Sanskrit literature. The Vedic time and then the time of Rāmāyana will discussed in a huge and separately in comparison to the other discourses after Rāmāyaṇa as they both are the 1<sup>st</sup> and primary sources of Literature. Rāmāyana is both *lakshya* and *lakshyana grantha* for literature.

The topic naturally goes through western concept of “poet”. The comments and thoughts about the whole idea of “poet” given by many renowned scholars of west as well as Greek ideologies of occidental thinkers are going to elaborate.

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We should Keep in mind ,the traditional beliefs, practices and the philosophy and idea regarding the lifestyle of humane being when try to make some comments, merits and demerits etc. so that a neutral and constructive way can open for all the followers of different society.

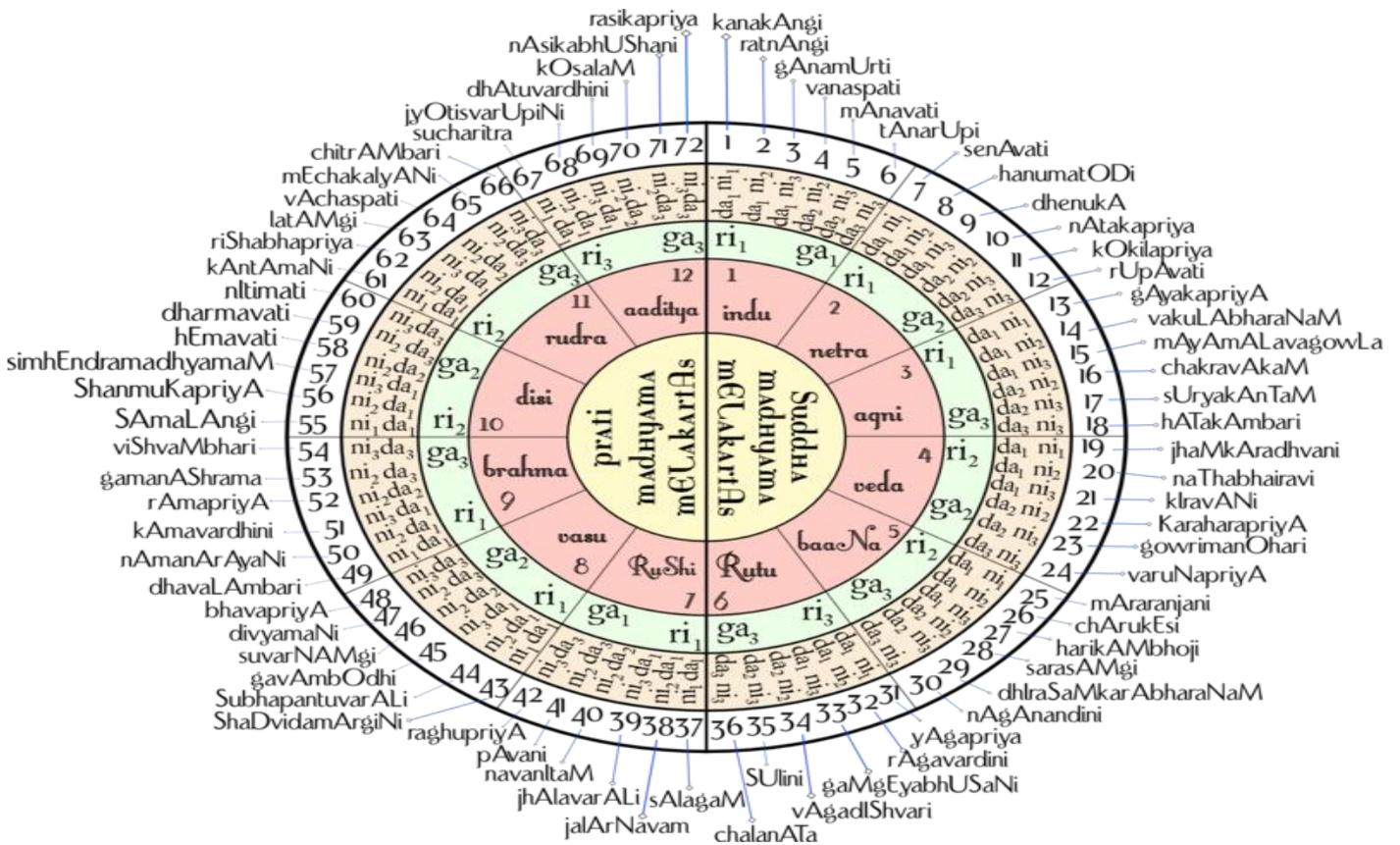
Two divisions of Śāstra-pauruseya and Apauruseya. According to yayabariya alamkar is 7<sup>th</sup> vedanga. According to yaya Kāvya is 15<sup>th</sup> vidyasthan. According to Rājasekhara, Sāhitya is the 5<sup>th</sup> vid.

### The Vedic Rsi

In the Vedas the term (ऋषि) ṛṣi [1] denotes an inspired poet (Kavi ?) of Vedic hymns. Post-Vedic tradition of Hinduism regards the Rshis as "seers" or "sages", who after intense meditation (Tapas) realized truths and eternal knowledge, which they composed into hymns.

The Uṣas sukta of Ṛgveda is an examples of literary excellence [2]. In the Ṛgveda, the word Kavītā or kāvya is found many times. For instances, Ṛgveda 3.1.17 [3] and other examples from ṛgveda also available [4]. Moreover, the word “gāthā” [5] is often found there in Ṛgveda [6]. Through this ancient gāthā Somadevatā is called or invited. Vedic hymns has its own metre and embellishments (gāyatri, tristup, anuṣṭup etc). The Ṛsis were composed hymns with a rhythm [7] so that one can memorise it easily by reciting it or singing it. So, it is very clear for us that kāvya occurred an important role in early time although there was no any written record or theory of kāvya. But the essence was existing behind this.

In Carnatic Music, "Rshi" (7 Rsis) is the seventh *chakra* (group) of Melakarta ragas [8]. The names of are on the numbers associated with each name. In this case, there are seven rishis and hence the 7th *chakra* is "Rshi". From this kind of facts, the connection of Rshi and Music seem like an ancient relation. A representation of the Rāga-



We have found the term “poet family” referred by Sukumāri Bhattacharji, in her book “literature in the Vedic age”. Those poets are none but the Rsis (Gr̥tsamada, Viśvāmītra, Vāmadeva, Atri, Bharadvāja, Vaśiṣṭha, kanva Atri,). Atri and Vaśiṣṭha Rsi is also a part of that cited Raga.

The Vedic people’s attribute to poetry or song account for the remarkable fact that even songs composed more than three thousand years ago are not anonymous. They obviously look upon a poem as a work of art which the Kavi fashioned with care and then offered to the god. We have the name of the beat in which the mantras were composed, along with the name of the Mantradṛṣṭā and to whom the llines were dedicated (Ddevatā of the Mantra). They are both Rsi and Mantradṛṣṭā.

“कविर्मनीषी परिभूः स्वयम्भूः”; here in this upaniṣadic sentence only “Supreme Self” is the Kavi. This word literary means ‘one that can see the past’. Here it is to be understood in a

secondary sense, the past indicate in all time-the present as well as the future. Hence it means “witness of all”.

Sukumāri Bhattacharji, in his book “literature in the Vedic age” mentions that Kavi, who know or composed many verses known as *Bahvr̥ca* i.e. possessor or carrier of many verses [9].

Thus, after being observed the possible aspects of Vedic writings it should be the conclusion that *the composing art of what is in the mind, what is inside us, what we have seen and what we are feeling and the predisposition of what may happen in the next in a selected or designated and a controlled way leads to kāvya and those who can convey all these attributes and a Sādhaka* [10] can called as Kavi.

Many people calls it ‘spontaneous inspiration’ but not hymns were products of ‘spontaneous inspiration’. J Gonda, in his book “Vedic literature” (vol.I fasc.I, Wiesbaden, 1975, p.79) opined that “A considerable part of the hymns may have been made to order, and the wealthy, though sometimes stingy

patrons figure largely in them". In later ages in the treatise of literature (i.e. Kāvya-mīmāṃsā) there are some divisions of Kavi where these category possibly come under a specific Group.

The word *Kavi* or *Kaviraj* is in Indian language and literature used to denote a poet or a singer or a person of greatness who could pen or sing a poetry impromptu. The *Kavi* attached with Royal Durbar for entertainment of Kings were called *Kaviraj*. Mostly such persons were patronized by kings in India to keep alive the art. The poems or folk-songs etc. in India are called *Kavita* (a poem), which means words which came out of mouth of *Kavi*

### Vālmīki in Ramayana

It is formerly said that the Rāmāyaṇa is both a लक्षणग्रन्थ and लक्ष्यग्रन्थ. It is a only an small attempt to bring out and analyse some characteristics of a Kavi from Rāmāyaṇa (Bālakāṇḍa) but not a perfect effort.

It is the well-known fact that Vālmīki is the initiator of Sanskrit poetry (kāvyā) and he is the first Kavi. The Vālakāṇḍa records the "Kraunca" incident through which Vālmīki discovered that true poetry (kāvyā) is a spontaneous outpouring of a Kavi's (poet's) heart, moved in response to the "cry of universe."<sup>[11]</sup> Here, the "cry of universe" connote a universal experience which is unchanged for all creatures in the universe. On the other hand, in the same context it is also stated that worrying over his own experience Vālmīki noticed that *the speech that he spontaneously uttered was of equal metric feet and accents. Moreover, it was capable of being chanted to the accompaniment of musical instruments.*

Secondly if we observed the life of Vālmīki, his identity as a robber or dacoit was well-known to us. But he became a realised person later. His transformation from a negative attitude to a positivity and passiveness shows the huge possibilities in human's life. Metamorphosis from unrealised to realised state. Undoubtedly he was a Rsi as well as Dṛṣṭā. Although he had a stock of knowledge *he was very curious to know about a human being who was crowned with qualities of righteousness.*<sup>[12]</sup> So, we can say the *inquisitiveness is a primary condition*<sup>[13]</sup>. Secondly, he was a *skilled one in speech*<sup>[14]</sup>.

Tamasā river was one of the best of holy spots. After having heard Nāradaṃṇi, Vālmīki wished to bathe in the Tamasā river and then explored the extensive vicinity of the forest where he confronted the incident regarding the Kraunca couple. Vālmīki's heart moved with pity and spontaneously spoke the verse which is regarded as the 1<sup>st</sup> verse.<sup>[14]</sup> If we notice attentively and deeply, a metaphor can come out that what Vālmīki heard the story of Rāma from Nāradaṃṇi and purifies himself in the holy river just as the necessary purification before a ritual performed. After that, he realised or experienced what he had heard earlier. Only by hearing the story he was not going to seat and starts composing it. In other words, *he verified the fact.*

When the sage had spoken verse- मा निषाद प्रतिष्ठां त्वमगमः शाश्वती समाः यत् क्रौञ्चमिशुनादेकमवधीः काममोहितम्, he worried within himself thinking that what was that he had said as a result of the oneness of the grief of the lonely bird and his (Vālmīki's) grief seeing the separation. Resolving in his mind only he addressed his disciple and declared it a śloka with all its characteristics. *The disciple were well pleased and approved to his excellent speech*<sup>[16]</sup>. *The Kavi must have the quality to satisfy his audiences i.e. the सन्तुष्ट word is there in the śloka.* Then after arriving hermitage he himself, revolved in his mind

the circumstances connected with the verses, became plunge in thought. Meanwhile, the best of sages Brahmā arrived there and again Vālmīki mentally recited those verses, cultivates and told everything to Brahmā and Brahmā too understand his mental state. *This incident implies that every spontaneous verse or thinking may not necessarily a good piece of literature. A Kavi must re-examine his spontaneous flow of emotion or thought as well as verses and should always consult with a higher souled one.* Brahmā approved and certified Vālmīki's righteousness because even after having a good story learned by Nārada he still was cultivating his thoughts. Later Brahmā admitted Vālmīki to composed it to verses<sup>[17]</sup>. The other qualities of Vālmīki those are told by Brahmā that the skill of universalization, (relation of the story of Rāma (righteous-souled) and the world) and his power to know and understand the known and the unknown i.e. the possible world. No word of the Kāvi Vālmīki in his composition contain a untruth sacred. He also did constant repetition of the verse associated with pathos and then aimed at to compose the entire Rāmāyaṇa which was with Samāsa, Sandhis, Prakṛtis, and Pratyayas and lucid with equivalent-accented words. Moreover he concentrates on Yoga and clearly observed before him everything. He saw Rāma with all his virtues, firm in promises and righteousness bearing as in real life. By virtue of yoga he perceived all that happened as well as all that would happen in the past. Having truly seen everything by virtue of his contemplation, Vālmīki set about recording the Rāma's story carrying the very pathetic feeling i.e. karuṇa (śoka) which he at once experience at the death of Kraunca.<sup>[18]</sup> It is noticeable that how many times the sage thinking before composing the history of Rāma. Vālmīki knew how to sing this verses and later looking for such ones who published and sing the same before the assemblies. So, Kavi should always a singer too.

Besides, Vālmīki himself is also a character of the Rāmāyaṇa, it is a both a Kāvya and history. Rāmāyaṇā shows through the life of Vālmīki, many aspects that a Kavi should always have. We can have get the answer of "what is a Kavi" in real sense by observing Rāmāyaṇā itself.

According to Plato's objection - literature irrigates passion, it is controlled by emotion and emotion is a infer quality. But here it is proved that the emotion is not merely an emotion when it is going to compose. The emotion is associated with meditation, virtue, righteousness and re-analysis of thoughts. Although Plato's objection is not applicable in work like Rāmāyaṇa or many other Indian Literary piece, his objection never entirely negligible too. In the course of time, literature in India too is undergoing changes and Plato's objections seem relevant.

### Kavi in other Indian literary treatise

The etymological derivation of the *Kavi* word - क्रम+इन्=कवि, क्व+इन्= कवि, गमन, प्रगतिशील् (अतीतानागतविप्रकृष्ट विषयानाम् युगपत् ज्ञानम्). "कविर्मनीषी परिभूः स्वयम्भूः" and "कवेः कर्म काव्यं"- according to these two definitions entire literature comes under the definition of "kāvyā" because anyone who compose any kind of literature is called Kavi. But in reality it has not been observed. According to yāyābariya alamkāra is 7<sup>th</sup> Vedāṅga, kāvyā is 15<sup>th</sup> vidyāsthān. On the other hand, Rājasekhara, placed Sāhitya as the 5<sup>th</sup> vidyā. So, we define the word kavi we have define kāvyā too because they have coherence within them.

In prof. Kapil Kapoor's words- "In Indian thought, Kavi is a learned man who describe some subject/object. In the next phase, the word Kavi is being given a closer definition: It so no longer sufficient to produce a description. The definition

must have some attribute or quality (camatkāra) that evokes in the audience some pleasure or delight and has a marked effect. The literary description or language must have some “markedness”. With this constraint now, the composer of social metrical texts-such as Manu-are not called Kavi any more” [19]

Certain abilities are attributed to *Kavi*-he has a special inwardness with words and is able to give extraordinary description of object, people and themes. [20] He is also learned in Grammar and logic. [21] To this *Abhinavagupta* added the quality of special perception or insight. Kavi shapes a new form (*racanā*) by virtue of this abilities.-so *Brahmā*, the creator, is also described as kavi, because *Brahmā* also reshaped the primordial matter into a form recognizable as this universe. *Anandavardhana* adds the dimension of individual will-he says the poet creates a “word” as it pleases him and in his hand the animate becomes inanimate and the inanimate becomes animate, a ruin is transform into a palace and a palace is transform into a ruin.

Almost every theorist underlines the *kavi*'s need for learning, his knowledge of *Śāstras*. It is understandable, for one of clear recognised goal of literature is making abstruse knowledge accessible to common people. *Bhāmaha* said that the knowledge of *Śāstras* is justified only in a *kavi*- otherwise such knowledge is “like the pauper’s charitableness” (*kāvyaalamkāra* 1.3). All learning must subserve poetry- such as the *kavi*'s responsibility (*Kāvyaalamkāra* 5.4). *Rājaśekhara* says much later:

*Kāvya* and *Śāstra* have a relationship of mutual instrumentality- *kāvya* serves the end of *Śāstra* and *Śāstra* serves *Kāvya*. The composition of a *Kavi* who is learned in *Śāstra* are thoughtful, lucid and excellent. – *Kāvyaṁmāmsā*, chapter 5.

### So, says Bhāmaha

The desire to compose the *Kāvya* should be entertained after learning grammar and the meanings of words and after having served the masters therein and after having studied other works (*Kāvya*s).

But knowledge of *Śāstra* alone is not enough. Poetry is an intelligent activity no doubt, but it is more than that.

Poetry, however, belong to *kavi* who has a natural capacity and that too not invariably

### Kāvyaṁmāmsā 1.5

What is the natural capacity of a *kavi* is one factor. It is asserted that wide and varied Knowledge (*Bahujñāta* and *vividhajñāna*) is necessary for a *Kavi* because in his composition “he has to describe any number of subjects” (*Rājaśekhara*'s *Kāvyaṁmāmsā*, chapter १). Two other factors have been suggested-*pratibhā* (innate ability) and *Abhyāsa* (practice) and the fourth factor that has been mentioned in the tradition is *samādhi* (heightened consciousness) obtained through deep mental concentration.

Some lines of the learned one regarding *Kavi* and his work -

कवयः क्रान्तदर्शिनः,- हेमचन्द्रः

अपारे काव्यसंसारे कविरिक प्रजापतिः ।

यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥ [22]

स्वर्गप्राप्तिरनेनैव देहेन वरवर्णिनी [23]

करुणादावपि रसे जायते यत् परं सुखम् ।

सचेतसामनुभवः प्रमाणं तत्र केवला ॥ [24]

नियतिकृतनियमरहितां ह्लादिकमयीमनन्यपरतन्त्राम् ।

नवरसरुचिरां निर्मितमादधती भारती कवेर्जयती ॥१॥ [25]

प्रज्ञा नवनवोन्मेषशालिनी प्रतोभामता

तदनुप्राणनाञ्जीवद्वर्णनानिपुणः कविः॥

तस्य कर्म स्मृतं काव्यम् । [26]

### त्रिविक्रम भट्ट नलचम्पु

तदनु च विजयन्ते कीर्तिभाजां कविना

मसकृदमृतबिन्दुस्यन्दनो वाग्विलासाः ॥१॥

अगाधान्तःपरिस्पन्दं विवुधानन्दमन्दिरम्

वन्दे रसान्तरप्रौढं स्रोतः सारस्वतं वहत् ॥२॥

प्रसन्नाः कान्तिहारिण्योनानाश्लेशविचक्षणाः

भवन्ति कस्यचित्पुण्यैर्मुखे वाचो ग्रहे स्त्रियः ॥ ३॥

किं कवेस्तेन काव्येन किं काण्डेन धनुष्मतः

परस्य हृदये लमं न घूर्णयति यच्छितः ॥४॥

अप्रगल्भाः पदन्यासे जननीरागहेतवः

सन्त्येके बहुलालापाः कवयो बालका इवा ॥५॥

Lastly, there is another important point. In the 2<sup>nd</sup> chapter of *Kāvyaṁmāmsā*, *Rājaśekhara* opined that the *sixty four Upavidyās* are the life of *Kāvya* [27]. These are also known as 64 *kalā* in Indian Tradition. A *kavi* should have knowledge about the sixty four *Kalās*. In other words a *Kavi* is expert in various *kalās*.

### Western Views

The word “poet” [28] in the west defines a maker who makes or composed poetry. Plato [29] is the first critic in the west who remained an important influence upto the beginning of the renaissance and Aristotle’s natural world became the dominant influence on European thought from thirteenth century onwards. Plato exiles the poets, never allow poets in Athens. His some view [30] regarding poetry and art are stated below:

- ❖ Art/poetry imitate what in themselves are imitations- hence it is trice remove from reality and its effects is often deleterious.
- ❖ It is a product of inspiration (not knowledge or careful reflection). It is the opposite of philosophy which is a product of reason.
- ❖ Its appeal is to the emotion-s its appeal is to the man’s lower self.
- ❖ It has a non-moral character because in tragic and other poetry virtue often comes to grief.
- ❖ Poetry should be truth conveying but poetry gives pleasure which ranks low as a value.

Plato’s disciple Aristotle [31] defence for literature in his book “Poetics” and after him other critics like Horace, Longinus, Philip Sidney, Samuel Daniel, William wordsworth, S.T. Coleridge, T.S. Eliot, P.B. Shelley etc. are stands as a reply for Plato and analyse some points of literature where the concept of a poet also developed than the former. Neither any tradition of literary treatise is there in the west in the time of renaissance nor they developed it before Plato’s objection on literature.

The platonic view says that a creative process treats poetry as a spontaneous output of inspiration, a form of divine madness. This makes *the poet a prophet*. But in Aristotelian view, the poet is craftsman and the craftsmanship is important. A poet should well-known to the arrangement and order that achieves the desired effect by skilful using all the rhetorical and

linguistic devices. According to Aristotle the poet should present literary piece *as it ought to be* <sup>[32]</sup>

Regarding the qualities that make a poet Aristotle's view (concept of poet)-

"It is a great thing, indeed to make a proper use of these poetical forms, as also of compounds and strange words But the greatest thing by far is to be master of metaphor...it is a sign of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilarities". Again great literature is all about "the art of framing lies in the right-way". Literary creativity is the art of make-believe, of persuading the readers and viewers into "a willing suspension of disbelief". Literary representation, therefore, is the art of creating an illusion of reality while at the same time concealing the craft involved in the creation of that illusion.

Horace in "Art of poetry"-

- ❖ .....Words must be chosen, and be placed with skill
- ❖ .....Sound judgement is the ground of writing well.
- ❖ .....A poet should instruct, or please, or both.
- ❖ ....Poets, the first instructor of mankind, brought all things to their proper, native use; some they appropriate to the Gods, And some to public, some to private ends:
- ❖ A wealthy poet takes more pains to hire.

Horace <sup>[33]</sup> celebrate the role of poetry as arbiter of morality and social ethics and of *the poet as a preceptor of humanity*. In the sixteenth century, in England, *Sidney exalts the poet above the philosopher and the historian* and Shelly says in a Defence of poetry-

"... to be a poet is to apprehend the true and beautiful...poets are the unacknowledged legislators of the word"

Longinus <sup>[34]</sup> was worried about writer's craze for novelty. He insist on tradition and exoerience, According to Longinus, 'Sublimity is the echo of a great soul'.

Sir Philip Sidney <sup>[35]</sup> opined regarding the poet that the poets are found in all peoples, civilised or savage. The Roman quite significantly called the poet prophet. The Greeks called him a maker and the poet is the first teacher.

Wordsworth <sup>[36]</sup> viewed that the poet is a specially gifted individual, out of the ordinary in his perception and his ability to feel- "...affected more than other man by absent things as if theywere present...and a greater readiness and power inn expressing what he thinks and feels..."

Coleridge <sup>[37]</sup> gives three reasons why a poet i.e. Wordsworth took subjects from low and rustic life- the naturalness of the things represented, naturalness of representation, the psychic satisfaction a reader devices through 'a conscious feeling or his superiority'.

P.B. Shelly <sup>[38]</sup> has a very exalted notion of a poet and of the function of poetry. A poet is institutor, a founder, an inventor, a teacher, a prophet.

Later, T.S. Eliot <sup>[39]</sup> gives the theory of Objective Correlative "a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts...are given, the emotion is immediately evoked"

Thus the western philosophers, authors, critics presented their own views regarding Poet and poetry. These views helped a lot to flourish their concepts of Literature. They never want that a poet presents a non-moral character as according to Plato, Homar in his poetry <sup>[40]</sup> The scholars initiate some limitations, add some merits and try to point out demerits to improve it so that no one objects like Plato in future. So, Plato's objection is very fruitful to remind a Literary tradition i.e. poets its own duty and limits.

## Conclusion

In both the tradition the concept is quite different. The development of one tradition is not much earlier; so naturally the later one influenced by the former one but it is not always necessary. Both tradition has its own religion and philosophical base, on the basis of which the literature also be developed. So, the theories are different theories regarding Literature, Poet etc. Indian mind accept the "potter" and west mind accept creator, craftsman etc. The word Kavi also covers a wider range owning all artistic art (64 kalās) in it but the "poet" word can never carry this sense. Poet have its own distinguished qualities. It contains lyrics, songs, ballads, tragedy ect. In the west God is "the real author of the couch that has a real being..."

In the present scenario, in India the word Kavi word only used for those who writes *Kavitās and he is also a poet in an English translation method*. We left to call other Kalākāra's as Kavi as because there are different name for different Kalākāra. According to the time, the meaning of the words splits from its previous meaning, it is not an uncommon issue but it is necessary for the so called Kavi and poets to analyse the questions of Plato to have a good sense of literature. Words may re-constructive. But the philosophy behind a word must not be broken out whether the word is "Kavi" or the "Poet".

## References

1. Swami Vivekananda described "Rshi" as *Mantra-drashtas* or "the seers of thought". He told— "The truth came to the Rishis of India —the Mantra-drashtās, the seers of thought — and will come to all Rishis in the future, not to talkers, not to book-swallowers, not to scholars, not to philologists, but to seers of though
2. Abhrateva puṁsa eti praṭīcī gartārugiva sanaye dhanānam | jāyevapatya uśātsuvāsā uṣā hrsteva ni riṅīte apsaḥ || Rgveda 1.124.7.
3. Ādevanāmabhavaḥ keturagnemandro viśvāni kāvyāni vidvān. (...विश्वानि काव्यानि विद्वान्). Rgveda.
4. Agnirviśvāni kāvyāni vidvān.  
पिता यज्ञानामसुरो विपश्चितां  
विमानमग्निर्वयुनं च वाघताम् ।  
आ विवेश रोदसी भूरि वर्षसा  
पुरुप्रियो भन्दते धामभिः कविः ॥ऋ.३.३.४.  
विश्वानि रुपाणि प्रति मुच्यतेकविः ।  
त्वं दूतः कविरसि प्रचेताः(ऋ.१०.११.१. अथर्व.५.१२.१,  
वाज.स.१६.२०, तै.ब्रा.३.६.३.१, नि.८.५.)
5. Geya pada (words which can use in singing).
6. Tam gāthayā purānyā punānamabhyānūṣata. 8.6.43
7. Vedic cchanda.
8. Melakarta is a collection of fundamental ragas (musical scales) in Carnatic music (South). A melakarta raga is sometimes referred as mela, karta or sampurna as well. In Hindustani music the thaat is equivalent of Melakarta. The 72 Melakarta ragas are split into 12 groups called chakras, each containing 6 ragas. The ragas within the chakra differ only in the dhaivatam and nishadam notes (D and N), the name of each of the 12 chakras suggest their ordinal number as well.  
Indu stands for the moon, of which we have only one – hence it is the first chakra. Netra means eyes, of which we have two – hence it is the second. Agni is the third chakra it indicates three kinds of Agni. (Dakshina, Ahavaniyam and Karshi Patyam) So agni indicates 3rd Chakra. Veda denoting four Vedas is the name of the fourth chakra.

- Bana comes fifth as it stands for the five Arrows of Manmatha. Rutu is the sixth chakra standing for the 6 seasons of Hindu calendar, which are Vasanta, Greeshma, Varsha, Sharat, Hemanta and Shishira. Rishi, meaning sage, is the seventh chakra representing the seven sages. Vasu stands for the eight vasus of Hinduism. Brahma comes next of which there are 9. Disi Chakra indicates Ten directions (East, West, North, South, North East, North West, South East, South West, Sky and Earth). Hence it is 10th Chakra. Eleventh chakra is Rudra of which there are eleven. Twelfth comes Aditya of which there are twelve.
9. In Sukumāri Bhattacharji's book "literature in Vedic age"; there is only the mention of the word *bahvrca* but no any reference of mantra or sloka from vedic text.
10. The artist in Indian thought has to be a yogi, a Sādhaka and a Mantrin.- a Yogi because he yokes his mind to the object, a Sādhaka because he is devotee full of reverence of love, and a mantrin because he reflects and cogitates.
11. See R.I 2/12-13
12. R. 1.1/2-4  
कोन्वस्मिन् साम्प्रतं लोके गुणवान् कश्च वीर्यवान् ।  
धर्मज्ञश्च कृतज्ञश्च सत्यवाक्यो दृढव्रतः ॥२॥  
चारित्र्येण च को युक्तः सर्वभूतेषु को हितः ।  
विद्वान् कः कः समर्थश्च कश्चैकप्रियदर्शनः ॥३॥  
आत्मवान् को जितक्रोधो द्युतिमान् कोऽनसूयकः ।  
कस्य बिभ्यति देवाश्च जातरिषस्य संयुगे ॥४॥
13. R.1.1/5  
एतदिच्छाम्यहं श्रोतुं परं कौतुहलं हि मे ।  
महर्षे त्वं समर्थाऽसि ज्ञातुमेवंविधं नरम् ॥५॥
14. R.1.2/1  
नारदस्य तु तद् वाक्यं श्रुत्वा वाक्यविशारदः ।  
पूजयामास धर्मात्मा सह शिष्यो महामुनिम् ॥ १॥
15. मा निषाद प्रतिष्ठां त्वमगमः शाश्वती समाः यत्  
क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥ R.1.2.15
16. शिष्यस्तु तस्य बुवतो मुनेर्वक्यमनुत्तमम्  
प्रतिजग्राह संतुष्टस्तस्य तुष्टोऽभवन्मुनि ॥R.1.2.19.
17. R.1.2.33. & 36-  
रहस्यं च प्रकाशं च यद् वृत्तं तस्य धीमतः ।  
रामस्य सहसौमित्रे राक्षसानां च सर्वश ॥  
वैदेहयाश्चैव यत् वृत्तं प्रकाशं यदि वा रहः  
तच्चाप्यविदितं सर्वं विदितं ते भविष्यति ॥३४॥  
न ते वागनृता काव्ये काचिदत्र भविष्यति ।  
कुरु रामकथां पुण्यां श्लोकबद्धां मनोरमा ॥३६॥
18. R.1.3.7.-  
तत् सर्वं तत्त्वतो दृष्ट्वा धर्मेण स महामतिः  
अभिरामस्य रामस्य तत् सर्वं कर्तुमुद्यत ॥७॥
19. Comparative Literary Theory, An Overview by Kapil Kapoor. Page.119.
20. लोकोत्तरवर्णनानिपुणकविकर्मः Rasagangādhara, chapter 1.
21. Bhāmaha's Kāvyaalamkāra 5.4.
22. Dvanyāloka. Of Anandavardhana Page 422.
23. Kāvyaapakāśa of Mammata, 8<sup>th</sup> ullāsa, example no. 347.
24. Sāhityadarpana 3.4.
25. Kāvya prakāśa 1.1.
26. Kāvya ānuśāsana
27. उपविद्यास्तु चतुःषष्टिः । ताश्च कला इतिविदग्धवादः । स आजीवः  
काव्यस्य । Kāvya mīmāṃsā, 2<sup>nd</sup> chapter.
28. early 14c., "a poet, a singer" (c. 1200 as a surname), from Old French poete (12c., Modern French poète) and

- directly from Latin poeta "a poet," from Greek poietes "maker, author, poet," variant of poietes, from poiein "to make, create, compose," from PIE \*kwōiwo "making" from root \*kwei- "to pile up, build, make" (cognates: Sanskrit cinoti "heaping up, piling up," Old Church Slavonic činu "act, deed, order").
29. Plato was one of the oldest critics and philosophers who spoke of poetry. Here poetry refers to literature. However, Plato considered art as dangerous to man's morals and his Athens needed discipline and reason. The "Republic" is an important discourse written by Plato. His time- 428-347 B.C.
30. Plato says literature is thrice remove from reality. He kept literature in the 3<sup>rd</sup> position. 1<sup>st</sup> is Philosophy as it is rational, based on logic, then history and Literature as lit. Controlled by emotions.
31. Disciple of Plato, a Philosopher and Critic. He composed "Poetics" as the defence for Literature. His time- 384-322 B.C.
32. Aristotle said that reality can represent in three ways-(1) As it is, (2) As it appear and (3) As it ought to be.
33. Horace lived in Augustus' Rome. His *Art of Poetry* is a handbook for aristocratic literature of good sense. His time 65-8 B.C.
34. Longinus is the conventional name of the author of the treatise *On the Sublime*, a work which focuses on the effect of good writing.[1] Longinus, sometimes referred to as Pseudo-Longinus because his real name is unknown, was a Greek teacher of rhetoric or a literary critic who may have lived in the 1st or 3rd century AD. Longinus is known only for *On the Sublime*. Longinus was greatly influenced by the large amount of traveling he completed in his youth. He journeyed to countless cities such as Athens, Rome and Alexandria. While on these trips, he attended lectures about philosophy, undoubtedly shaping his own beliefs. One of Longinus' favourite philosophers was Plato. (213 AD-273 AD).
35. Sir Philip Sidney (30 November 1554 – 17 October 1586) was an English poet, courtier, scholar, and soldier, who is remembered as one of the most prominent figures of the Elizabethan age. His works include *Astrophel and Stella*, *The Defence of Poesy* (also known as *The Defence of Poetry* or *An Apology for Poetry*), and *The Countess of Pembroke's Arcadia*.
36. William Wordsworth (7 April 1770 – 23 April 1850) was a major English Romantic poet who, with Samuel Taylor Coleridge, helped to launch the Romantic Age in English literature with their joint publication *Lyrical Ballads* (1798).
37. Coleridge (21 October 1772 – 25 July 1834) was an English poet, literary critic and philosopher who, with his friend William Wordsworth, was a founder of the Romantic Movement in England and a member of the Lake Poets. He wrote the poems *The Rime of the Ancient Mariner* and *Kubla Khan*, as well as the major prose work *Biographia Literaria*. His critical work, especially on Shakespeare, was highly influential, and he helped introduce German idealist philosophy to English-speaking culture. Coleridge coined many familiar words and phrases, including suspension of disbelief. He was a major influence on Emerson and American transcendentalism.

38. Percy Bysshe Shelley was one of the major English Romantic poets, and is regarded by some as among the finest lyric, as well as epic, poets in the English language. (1792-1822).
39. Thomas Stearns Eliot OM (26 September 1888 – 4 January 1965), better known by his pen name T. S. Eliot, was an American-born British essayist, publisher, playwright, literary and social critic and "one of the twentieth century's major poets".[1] He moved to England in 1914 at age 25, settling, working and marrying there. He was eventually naturalised as a British subject in 1927 at age 39, renouncing his American citizenship.
40. Homer in his poetry, in being unrealistic, fabulous, blasphemous, and preoccupied with food and sex, is a bad influence on the youth."- Canonical Texts of English Literary Criticism, page.82.
41. Dvivedi, Shivaprashad (tr.), 2013, *Dhvanyāloka of Anandavardhana with Locana and bhāvaprakāśikā*, Vārāṇasī: Chaukhambā Surbhārati Prakāśan.
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