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## *Education to the Poets in Making: A Ṛgvedic Note*

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### **Abstract:**

Out of four *Vedas* (*Rg*, *Yajus*, *Sāma*, *Atharva*) *Ṛgveda* is the most ancient literary treasure of mankind. As an embodiment of various branches of knowledge this may be approached to trace the genesis of poetry and poetics. This article explores the *Ṛgvedic* education to the 'poets in making' by interpreting its various poetic utterances (*mantras*). The language of poetry and poetics is understood from the use of various figures of speech, metaphorical linguistic constructs, suggestions, virtues of metrical skill, refined speech and musical notes which have taught the generations of poets the difference between universal poetic composition (*Kāvya*) and ordinary human communication (*vārtā*).

**Keyword:** *Ṛgveda*, *Alamkāra*, metaphor, myth, suggestion

### **Introduction**

The *Vedas* are the most ancient literary treasures of mankind that embodies the genesis of various branches of study including literary theories and the instructions for the making of the good poets. The study of the art of poetic utterances by the Vedic seers shall be amply rewarding to find out the spirit of the poetic truth and the underlying instructions for educating the future poets of humanity. The word "Veda" meaning knowledge (*vid* + *ghañ-* Apte, 975) stands for knowledge par excellence. The Vedic literature consists of three different classes of literary works like (I) *Samhitās* or collection of hymns, prayers, magic songs, benedictory utterances and sacrificial formulas; (II) *Brāhmaṇas* or a class of Vedic works which are the notes and discussions of the priests upon the science of sacrifice. They also contain myths, legends and narratives relating to sacrifice. It is believed that *mantras* and *Brāhmaṇas* constitute *Veda*. (III) *Āraṇyaka* (forest texts) and *Upaniṣads* or exegetical mythological, polemical, theological and philosophical speculations are partly appended to *Brāhmaṇas* themselves and partly supposed to be independent work. These are on the description of the meditations of the hermits and ascetics on god, man, universe and out of four *Vedas* the *Ṛgveda* is the oldest that consists entirely of lyric, mainly in praises for different gods. The *Sāmaveda* except 75 stanzas of its own consists of the stanzas from the *Ṛgveda* and is called the book of chants (*sāman*). The *Yajurveda* borrows most of its stanzas from the *Ṛgveda* and is also enriched with some important original prose formulas. Since the above three *Vedas* were first recognised as canonical scriptures they were known as *trayi-vidyā* or three fold knowledge. The *Atharvaveda* is the fourth *Veda* which attained its position of a later stage. Though it consists, for the most part, of metrical hymns still it is different from *Ṛgveda*. When *Ṛgveda* deals with the higher gods with the advanced thoughts of the priestly class, the *Atharvaveda* deals with magic spells and incantations that represents people's notion about witchcraft that continued from the days of immemorial antiquity (Winternitz 48 cf. Macdonell 24-25). This shows that the *Ṛgveda* is the most important source of ancient wisdom which may be approached to unearth the message from its great poetic utterances regarding poetry, poetics, and the educative principles for the poets.

### **Musical Note of Poetry**

A famous *Ṛgvedic* metre is named as *Gāyatrī*, which means that it protects the singer – *gāyantam trāyate* (Apte, 343).

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(Apte, 343). This shows that *gāna* (musical note) is the basic trait of poetry and metrical rhythmic expressions bringing out pleasant melody were considered poetry by the Vedic seers who have given the interpretation of good poetry in a famous *mantra* as follows:

devānām nu vayanī jānā pravocāma vipanyaya  
uktheṣu śaśyamāneṣu yaḥ paśyāduttare yuge (Rgveda,  
10.72.1)

Here in this *mantra*, the Vedic seer addresses his co-singers to sing sweetly the excellences of the generation of gods so that one may see them when these hymns are chanted in a future age. This suggests that arousal of divine feeling is essential to poetry. Besides the sweet singing suggests the rhythmic and melodious effect of poetry which should be free from blemishes that affect the attention of the audience. Further this suggests the use of words in harmony and concord or the happy marriage of sound and sense. The wisdom of the seers hints at the fact that the poetry should have power to enliven the past and at the same time should have paramount effect on the future audience. The *Rgvedic* seers realised the importance of speech in realising material and spiritual goals of human beings.

The hymn addressed to Vāk may be observed to realise the importance of oral and written communication as follows:

ahamrāṣṭrī saṅgamanī vasūnam cikituṣī prathamā  
yajñiyānām I  
tāmādevāvyadadhuḥ purutrā bhūristhātrām  
bhūryāveśayantīm II  
ahameva svayamidam vadāmi juṣtam devebhiruta  
mānuṣebhiḥ I  
yam kāmaye tamtamugram kṛṇomi tam brāhmaṇam  
tamṣim tam sumedhām II  
(Rgveda, X.125.3&5).

aham sarve pitarmasya mūrdhanmama yonirapsvantaḥ  
samudre I  
tato vitiṣṭhe bhuvanānu viśvotāmūmīdyām  
varṣmaṇopasprṣāmi II ((Rgveda, X.125.7)  
ahamevavātaiva pravāmyā ravamānā bhuvanāni viśvā I  
purodivāpara enāpṛthivyaitā mahinā sambabhūva II  
(Rgveda, X.125.8)

Here Vāk (the goddess of speech herself) speaks that she is the queen of earth who offers abundance of treasures to the worshippers. She has universal presence at different places and beings. She utters adorable words which are appreciated by both men and gods alike. She is first among the adorable to be worshipped in a sacrifice. Whomsoever she loves makes him a sage, a seer or a Brahman (a person of wisdom). She resides in the waters, in the ocean and has placed heaven or sky on world's summit. Sky is considered the head of the earth, which is produced from Vāk (*śabdagaṇakamākāśam*) identified with *paramātmā*, the supreme and universal soul. She breaths like wind and tempest and pervading all existing creatures holds them together. Even beyond wide earth and heavens she has become so powerful in her grandeur (cf.Griffith, 631-632)

This universal sound energy or *śabda-brahma* when manifests through literary speech one comes across metres, rhymes, rhythmic utterances, decorative devices, aesthetic enjoyment (*rasa*) and suggestions (*dhvani*) which elevate the power of

speech vigorously and contribute enormously to the growth of the language of the poet and poetics.

### Importance of the Figures of Speech-I

**Figures of Sense (*Arthālmkāra*):** The *Alamkāra-śāstras*, which point out to the beautiful aspects of poetry, developed at a much later stage of classical literature at about 7<sup>th</sup> century A.D. Vāmana (8<sup>th</sup> century A.D), a great proponent of the Alamkāra-school of thought notes that *kāvya* becomes adorable and useful when the refined speech comes along with decorative devices and decoration magnifies the beauty of poetry which is inherent in the object itself :- *kāvyaṃ grāhyam alamkārat / saundaryamalamkāraḥ /* (Vāmana 1.1.2). Thus the usefulness of *alamkāra* (figures of sound and sense) in poetry may be observed from the poetic utterances of the *Vedas* where the purpose of the figure of speech is to familiarise the unfamiliar.

### Upamā (Simile)

The *Sāhityadarpaṇa* defines that Upamā is the primary figure of sense which presents the resemblance between two things i.e. subject of description and object of comparison expressed in only one sentence and unoccupied with the statement of difference becomes *puṇopamā* or fully expressed simile when the common property (*sādhāraṇa dharma*), the word implying comparison (*aupamyā vāci śabda*), the object of comparison (*upamāna*) and subject of description (*upameya*) are all expressed in a single sentence (Kāṇḍe,10.14-15 & PP 89-90). In this regard few Vedic *mantras* may be noted for observation as follows:-

vahiṣṭebhir viharanyasitantu mavavyayannasitam  
devavasma I  
dividhvatoraśmayāḥ sūryasya carnevā vādustamo  
apsvantaḥ II (RV, 4.13.4)

Oh shining sun-god! Spreading your web with mightiest steeds, you come rendering apart the black-hued mantle. The tremulous shining rays of the sun cause the hidelike darkness to sink (get eliminated) in the sky/ water (cf.Griffith, 208 and Sāyaṇa *bhāṣya* to the *mantra*- RV 4.13.4 f.f). Here *tamas* (darkness) is the subject of description and *carma* (skin) is the object of comparison, the word *iva* is *aupamyāvāci śabda* which implies comparison to present the meaning in denotation. The common property of both *tamas* and *carma* is “*tiraskārayogyatā*” (deserving condemnation) which is not expressed and is suggested by the verb *avādhuḥ*. In this way this becomes an instance of elliptical simile or *luptopamālamkāra*. When the notion of comparison is conveyed by the particles like *yathā*, *iva*, *vā*, *vat* (when equivalent to *iva*) then Upamā (simile) becomes direct or *śrauti* and when the notion of comparison is conveyed by the attributive words like *tulya*, *samāna*, *vat* (in the sense of *tulya* or equal only) it becomes *ārthi* or indirect. (*Sāhityadarpaṇa*, 10, 16- *śrauti yathevavā śabdā ivārtho vā vatir yadi / arthā tulya samānādyāstulyārtho yatra vā vatih*). Keeping the definition in view the above poetic line is an instance of *śrauti-upamā*.

**Rūpaka (Metaphor):** It is a literary device where one thing is described in terms of another. When a different thing is superimposed on a particular thing which is not concealed then it is titled *rūpaka*, a figure of sense. The *Kāvyaṃprakāśa* notes that in a piece of literary description where there is non-difference between the “object compared to” and the “object

compared”, it becomes *rūpaka* (Metaphor). The idea of “non-difference” is here based upon extreme likeness between two objects. Here also the difference between the two is not entirely concealed. In cases where what is imposed in directly mentioned by words then it becomes metaphor which is called “universal” (Mammaṭa, 10.13 cf. *Kavirāja*, 10.28-30). Vedic metaphors are famous for their boldness. In the hymns to the Marutas one *mantra* may be read as follows:

*taṁ nākamaryo agrbhūta śociṣaṁ ruśatpippalaṁ maruto  
vidhūnutha I  
samacyanta vṛjanātītiṣanta yat svaranti ghoṣaṁ vitata  
mṛtāyavaḥ II (RV, 5.54.12)*

Oh Marutas! Shake the vault of heaven which in excellent beyond conception for its shining fruits. They gather when their deeds of might flash forth. There the pious ones send forth a far-resounding shout (cf. Griffith, 267). In any Indian literature *pippalam* is a metaphor for worldly riches and enjoyment. Griffith explains *ruśat pippalam* as the shining fruit of the heaven and Sāyaṇa interpretes as shining water bodies of the sky (*ruśat śubhram pippalaṁ udakam*) and pious mighty deeds can only reach such prosperous objects of enjoyment. In another hymn addressed to Agni both Agni and Pṛṣṇi are presented as bulls, the metaphor of power and valour: “Agni, the bull, the manly, hath been sprinkled with oil upon his back, by law eternal. He who gives vital power goes on unswerving. Pṛṣṇi, the bull has milked the pure white udder” (tr. Griffith, 202). In this description Vṛṣabhaḥ Agniḥ and Vṛṣā Pṛṣṇi are used as unusual metaphors”. However Sāyaṇa interprets *Vṛṣabha* as *abhimata kāmavarṣaka* (showering desirable fruits on the worshipper) and *vṛṣa* as *apām varṣaka* or one who showers water by milking the sky. Sāyaṇa identifies Pṛṣṇi with Sun-god who milked the *ūdhaḥ* (the udder), the metaphor suggesting the sky or cloud (*sukram duduhe pṛṣṇirūdhaḥ*) (Rv,4.3.10 and commentary of Sāyaṇa ff.). This shows that most of the Vedic metaphors are drawn from both nature and environment.

**Atiśayokti (Hyperbole):** It subscribes to the language of metaphor. It is an exaggeration of a simple fact raised to the statues of art. Here the similarity with the well known fact is mani fested only partially. Mammaṭa defines this figure of sense as When the object to be described is indicated as swallowed up by the other; when the object to be described is presented as another; when there is an assumption introduced by some term meaning “if”; and when there is reversal of normal order of sequence between a cause and its effect” (Mammaṭa, 10.100). Keeping the above definition in view few examples may be noted for analysis as follows: - “The purple beams of light have readily shot up; the dawns have harnessed the red cows, easy to be yoked” (Rv, 1.92.2 cf. Griffith, 58). Here the “Red cows” is the hyperbolic expression of the “red clouds of the morning” which have stopped the purple morning rays. In a *mantra* (RV, 8.82.22) addressed to Indra it is said that the Soma-juices with their *wedded wives* flow lovingly to the enjoyment of Indra. The restless one speeds to the waters. Two waters called *vasatīvarya* and *ekadhanāḥ* are the wives of Soma juices which are used in Soma ceremonies. In this way this is a clear instance of *sambandha atiśayokti* (the hyperbolic use understood from the context (Griffith, 456). In another *mantra* Indra is prayed to destroy the ass who in discordant tones brays to him. The scholiasts interpret that the braying or utterance of harsh sounds are intolerable. So the ass is

presented in the place of adversary (Rv, 1.29.5 cf. Griffith, 17 FN).

A hymn addressed to the game of Dice presents a good number of figures of sense in description as follows:-

*yadādihyenadaviṣānyebhiḥ parāyadbhyo vahiye  
sakhibhyaḥ I  
nyuptāśca babhravo vācamakrata emīdeṣāṁ niṣkṛtaṁ  
jāriṇīva II  
nīcāvartanta upari sphurantya hastāso hastavantaṁ sahante  
I  
divyāṅgārā iriṇe nyuptaḥ śītāḥ santo hṛdayai nirdahanti II  
(RV, 10.34.5 and 9)*

The above *mantras* are the monologue of repentance from the heart of a player of dice. The meaning runs as follows :-

Whenever he resolves not to play anymore his friends depart from him and leave him lonely and when the brown dice thrown on the board start rattling -

“I, like a fond girl (adulteress) moving to the paramour, go to the place of the gamblers. This is a clear instance of simile. (Griffith,555) The meaning of the another above quoted *mantra* may be read as follow :-

The dice rolls downwards and quickly springs upwards. The handless dice force the hands of men to serve them. They are like the lumps of magic charcoal which though cold themselves, burn the hearts of players to ashes. This is an instance of the figure of speech (sense) *Virodha* (Contradiction) as the coldness burns the heart (Kavirāja, 10.68). The figure of sense *Viśeṣoktiḥ* (Peculiar Allegation) is seen in the description of the moving chariot of *Agnideva*.

*nayorūpabdiraśvaḥ śṛṇverathasya kaccana I  
yadagne yasi dūtyam II (RV, 1.74.7)*

Oh Agni ! when you go on your embassy sound of the steeds or straining of the car is not heard (c.f. Griffith,49). Here the chariot and the steeds are the causes of sound and inspite of the presence of the cause (sound) there is no hearing. Therefore this becomes an instance of *Viśeṣokti-alamkāra* (cf. Kavirāja, 10.67- *sati hetau phalābhava Viśeṣoktiḥ*). An instance of *Vibhāvanā-alamkāra* is noted in the hymns to Viśvedevas : Two fair winged bird, knit with the bonds of friendship have found shelter in one and the same fig tree. When one eats the sweet fruit the other one in the passive spectator (Rv, 1.164.20). Hence without having the cause of “not eating” we get the effect (Kavirāja, 10.66- *Vibhāvanā vinā hetuṁ kāryotpatti ryaducyate*).

**Arthāntaranyāsa :-**

*Purūravo mā mṛthā mā prapappto mā tvā vṛkāso aśivāsa  
ukṣan I  
na vai straiṇāni sakhyāni santi sālāvṛkāṇāṁ hṛdayanyetā  
II (Rv, 10.95.15)*

Oh Pururavas ! do not die nor vanish, let not the evil-omened wolves devour you. There can be no lasting friendship with women as the hearts of hyenas are the hearts of women (cf Griffith, 609) Here the last line is a general statement which supports the particular description made in the previous sentence, hence this is an instance of *Arthāntaranyāsa* (Kavirāja,10.61- *sāmānyam vā viśeṣeṇa viśastena vā yadi.....samarthyate*). Thus numerous *alamkāras* formally developed at a later period like *Kāvyaṅga* (Rgveda, 2.33.4),

Svabhāvokti (RgVeda,5.83.4), Śleṣa (Rgveda, 4.13.2) etc. are also located in the Rigvedic poetry (Sastri, 269-272).

## Importance of the Figures of Speech-II

**The Figures of Sound:** The Vedas reveal the musical aspect of the poetic speech through the figures of sound or *śabdālamkāras*. The repetition of the same letters or words in the *mantras* show that the alliterative effect of language (*Anuprāsa*) was known to them. The frequent repetition of the consonants in a description with or without regard for their association with vowel sounds is known as *Anuprāsa* (Kavirāja,10.2- *anuprāsaḥ śabdāsāmyam vaiṣāmye'pi svarasya yat*). Few examples may be noted for analysis as follows :-

(1) *rakṣāṇo agne tava rakṣaṇebhī rāraṁkṣānaḥ sumakhaprīṇānaḥ* (RV, 4.3.14). Here there is repetition of five “ra” letters with addition of vowels at two places, three “kṣ” letter having vowels at two places and four “na” letters.

*hamṣaḥ śuciśadvasurantarikṣasaddhotā vedīṣadvarasadr̥tsadvyomasadabjāgojā ṛtajā adriṣā ṛtam II* (RV, 4.40.5)

Here the repetition of the consonants may be made clear for the *padapāṭha* as follows :

*hamṣaḥ / śuci' sat / vasuḥ / antarikṣa' sat / hotā / vedi'sat / atīṭhiḥ / duroṇa' sat / nr̥' sat / vara' sat / ṛta' sat / vyoma' sat / ap'jāḥ / go'jāḥ / ṛta' jāḥ / adri' jāḥ / ṛtam /*

The reader gets here the repetition of dental consonants like “sa” for ten times, “r” for fourteen times and cerebral “ja” for four times and the internal rhyming effect of the alliteration effectively.

Besides the reader meets the figure of sound *Yamakam* (chime) the repetition of the same words (Kavirāja, 10.8) with or without meaning or having different meanings in the Vedic literature. There are regular *antya yamakam* (end chime) in the *mantras* which are noted for observation as follows:

*āyastatāna rodasī ṛtena / nityam̐ mr̥janti vājinam̐ ghr̥tena I* (RV, 5.1.7)  
*dadadr̥cā sanim̐ yate / dadanmedhām̐rtāyate II* (RV, 5.27.4)  
*na saṁskṛtam̐ pramim̐to gamiṣṭānti nūnamaśvinopastuteha I*  
*divābhīpiveva sā gamiṣṭhā pratyavarti dāśuṣe śambhaviṣṭā II* (RV, 5.76.2)

In the above *mantras* the repetition of the cluster of the same unit of vowels and consonants like *ṛtena* and *ṛtena, yate* and *yate, gamiṣṭhā* and *gamiṣṭā* with or without meaning presents the note of *Yamakam* or chime (cf. Sastri, 277 and Kavirāja, 10.8)

Thus it is observed that the Vedic seers realised the importance of figures of speech (figure of sound and sense) in the poetic art which stand to serve as a lesson to the students of creative literary art.

## Metaphorical Linguistic Constructs

Vedic Metaphorical Linguistic Constructs are very important to be noted for the interpretation of the poetic truth that trains generation of poets for the creation of literary art. (Yaska 7<sup>th</sup> century B.C) was acquainted with various modes of interpretation of the Vedic myth like that of the grammarians,

ritualists, legendists and Naidanas (specialists in primary cause). But as a creative interpreter he has offered linguistic interpretation and is supported by F. Maxmuller (1872), who considers myth as the anthropomorphic observation of nature cognised by metaphorical language (Sukla, 5).

Yaska observes that Rigvedic narratives like *itihāsa*, *ākhyāna* and *gathā* are not the representation of external natural events and objects but as the constructs of linguistic metaphors as the Vedic seers delighted in the expression of their experiences and wisdom in metaphorical narratives:

*r̥ṣe dr̥ṣṭārthasya prītirbhavatyākhyāna-saṁyuktā* (Yaska,10.10). This clearly presents that a literary discourse does not communicate the empirically verifiable history. The events are fictionalised in myths and legend and are presented through metaphorical ways of expression. Linguistic interpretation is very important as the words of different origin at many a points get expression in the same form. To this effect numerous words are presented in the *Nirukta* and one word *akūpara* means sun as it is unlimited and immeasurable; it means ocean as it is boundless; it means again tortoise (a-kupā-ara) as it does not move in a well (Yaska, 4.17-19). In this way Yaska's linguistic interpretation shows that the proper nouns are not arbitrarily related to the signifieds.

In this way the Rigvedic myth of Indra and vṛtra is interpreted by Yaska as follows:

Here Yaska interprets Indra as the giver of water-*irām* (the earth, speech, water, flood) *dr̥nātīti, irām dadātīti, indau ramata iti vā* etc. (Yaska,10.8). Vṛtra is interpreted as cloud demon which is derived from the root *Vṛ* (to cover), or from *Vṛt* (to roll), from *Vṛdh* (to grow) (Yaska, 2.17). However the interpretation of Winternitz shows that- “Indra was a champion, a giant of colossal strength, and Vṛtra, however the most terrible of the demons, who were thought to be personified in the black aboriginals of the country” (Winternitz,76).

It is observed that in this mythopoetic age the common Aryan words rolled with a sense of myth and Vedic seers enjoyed presenting Vedic wisdom through myths and legends.

## Language of Suggestion

The use of the language of suggestion was very important in Vedic poetry for aesthetic enjoyments: The words used in a piece of literary art may become capable of conveying three fold sense known as *abidhā* (denoted/sense), “*lakṣaṇā*” (indicated/secondary sense), “*Vyañjanā*” (suggested sense) respectively (Kavirāja, 2.3). When the primary sense of a word is not competent to convey the meaning intended by the poet, then the reader may refer to the indicated or the secondary sense which comes in connection with the primary sense either due to popular use (*rudhi*) or special purpose (*Prayojanā*). Here the purpose itself is the suggested sense (*Vyañgyārtha*) which is realised over above the other two senses. When the suggested sense in a poetic art far excels the primary and secondary is senses that piece of poetic art becomes *dhvanikāvya* (poetry of suggestion), otherwise it remains a “*guṇībhūtavyaṅgyakāvya*” (poetry of subordinate suggestion):

*kāvyaṁ dhvanirguṇībhūta vyaṅgyaṁ ceti dvidhā matam I vācyātīśayini vyaṅgye dhvanistat kāvyamuttam II* (Kavirāja, 4.1)

The Vedic poets realised the importance of the use of suggested sense which is understood from the *Jñānasūkta*

where homage is paid to the seers whose words are the true seats of beauty and wisdom:

*saktumiva titaunā punanto yatra dhīrā manasā  
vācamakrata I  
atrā sakhāyaḥ sakhyā nijānate bhadrāiṣām  
lakṣmīrnihitādhivāci II (RV, 10.71.2)*

Sāyaṇa interprets *Jñānam* or knowledge to be *Paramabrahmajñānam* or knowledge of the higher truths of religion. Here (*Vāk* voice or speech) which is regarded as the means of communication between men and gods. The men of intuitive wisdom have created refined speech like men cleansing corn-flour in a cribble. They understand that human prosperity and good fortune rest in their speech. Now it is suggested that refined speech is the true seat of genuine beauty in a Poetic composition that leads one to aesthetic enjoyment.

### Importance of Kavi, Kavya and Distinguished Message

The importance of *kavi* (Poet) *kāvya* (poetry) are repeatedly stated in Vedic literature. In the first *Maṇḍala* of *Rgveda* Agni is invoked as Kavikratuḥ:

*agnirhotā kavikratuḥ satyaścitraśravastamaḥ I  
devo devebhirāgamat II (RV, 1.1.1)*

May Agni, sapient-minded priest, truthful, most gloriously great, the god, come hither with gods (tr. Griffith, 1). When Griffith interprets Kavi as “sapient minded” Sāyaṇa interprets the same as a god of wisdom whose wisdom pervades beyond the limits of the division of time (past, present, future) and who is the achiever of success and grants success to the invoker- “*kavikratuḥ*” *kaviśabdotra krāntavacano na tu medhāvīnāma kratuḥ prajñānasya karmaṇo vā nāma tataḥ krāntaprajñāḥ krāntakarmā vā I*

In two other *mantras* addressed to Agni the reader finds the use of the word *kāvya* –

*ādevānāmabhavaḥ keturagre mandro viśvāni kāvyāni  
vidvān II (RV, 3.1.17)  
gr̥tapīṭaka u rviyāvadyau dagnirviśvāni kāvyāni vidvān II  
(RV, 3.1.18)*

In the above *mantras* the word *kāvya* is used in the sense of the praise of the sacrifice to Agni (yajamānādibhiḥ kṛtāni stotraṇi vidvān jānan - Sāyaṇa’s commentary to the *mantra* ff.). In another *mantra* addressed to Agni the word *kavi* is used in the sense of *medhāvī* (person of wisdom)-

*nivacanā kavaye kāvyānyaśamsiṣām matibhir vipra  
ukthaiḥ II (RV, 4.3.16).*

The word of praise in poetic language must be sweet and appealing which is understood from a *mantra* addressed to Indra – *udutye madhumattamā girāḥ stomāsa tyate /* Sāyaṇa interprets this as *atiśayena madhuraḥ girāḥ* or very very sweet language of praise which can please Indra to fulfil our wishes. The *mantra* when sung with pleasant notes is known as *gāthā*. In a *mantra* addressed during the marriage of Sūryā (daughter of Sūryā) notes that the beautiful marriage attire of Sūryā shall get purification only when it is added to the *sāma-gāna* or the chanting of *sāmana*: *sūryāyā bhadsamidvāso gāthayaiti pariṣkṛtam (RV, 10.85.6).*

### Conclusion

Such above instances show that during Vedic period the literature was replete with poetic elements of high order which inspired the post Vedic Poets to hone their paths to excellent poetry. The study of different zones of Vedic literature reveals that the Vedic poets suggested the merits of poetic art for the education and training of the generation of poets to come in future, the voice of poetic truth and beauty have their lasting effect on the connoisseurs through different devices like *alamkāra* (figure of speech) *chandas* (metrical skill), *rasa* (poetic sentiment), *dhvani* (suggestive potency of language), myths, metaphors, symbols and mysticism. The above ways make the unfamiliar things familiar and personal experiences universal in poetic composition which remain completely different from the ordinary communication of language (*vārtā*).

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