

**SIGNIFICANCE OF THE VERSE `vagarthaviva` IN THE
RAGHUVAMSA IN THE DHVANI THEORY
(An abstract)**

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Kalidasa's popularity as the greatest poet was eulogised in more than one way by many scholars and poets. `kanisthikadhithitakalidasa`, `dipasikhakalidasa`, `upamakalidasa` are only a few of a host of such, which praise him, the illustrious.

As pointed out by Mammata, while explaining the causes of poetry, the knowledge of the ways of the world is also necessary for writing poetry apart from the other requisites. When all such things are there, then only the purposes of Kavya are attained. Of the six purposes of Kavya, bliss occupies the first place, which is of the type of extraordinary happiness materialized on account of nonperception of all the rest.

The Kavyananda of the above type is obtained in three ways as Vastu, Alankara and Rasa and the Rasananda is the supreme one. The definitions of Dhvani of both Anandavardhana in his Dhvanyaloka and that of Mammata in the Kavyaprakasa show its importance. These definitions clearly say that Sabda and Artha both becoming subservient convey another sense, which is the soul of poetry is called Dhvani. Surprisingly, this was explained by Kalidasa in his benedictory verse `vagarthaviva` etc at the beginning of his Raghuvamsa.

Here, both Siva and Parvati are always united like sound and sense. As the relation of Sabda and Artha is eternal and interdependent so is the relation of Siva and Parvati, the eternal parents of the world. Siva and Parvati worshipped by Kalidasa, the very name says that he was a devotee of Kali, another form of Parvati, gave him the power of their union for the welfare of the world, i.e. genius in Sabda and Artha without which the poetry does not emerge.

Further, the term `pratipatti` means knowledge and while explaining the `vagarthapratipattaye` it can also be said that for the knowledge `from Sabda and Artha`, rather than `of Sabda and Artha,` as the philosophy of Dhvani is that though it is based on Sabda and Artha, it is entirely different from them. Ablative is more appropriate here than genitive. In such a case, the knowledge `from the Sabda and Artha` is nothing but Dhvani, whose perception is enjoyed throughout the works of Kalidasa and others by the connoisseurs. Kalidasa deserves encomiums in glowing terms not only for his illustrious works but also for expressing what is Dhvani, the soul of poetry.

In the present paper, an in depth study has been undertaken to unravel the significance of the first verse in the Raghuvamsa from the point of view of the definition of Dhvani, which points out to the very essence of the latter.