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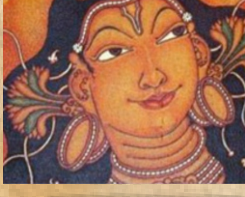
Certificate in Indian Poetics



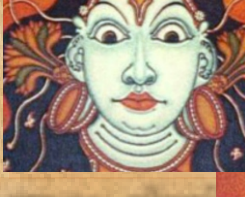
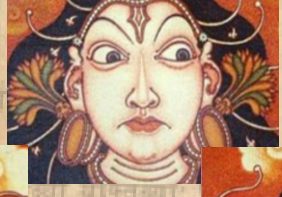
सुकुमारप्रयोगो वा यः स्यात्
शृंगाररसमासाद्य तन्नाम
सुदोद्वेषाविद्वक्ताः सन्ति
न ते श्लोभिः प्रयोक्तव्ये यो
एवं कार्यं प्रयोगक्षेमभूमिका



अनुरूपा विरूपा च तथा रूपान्तरिणा
विप्रकारेण पात्राणां प्रकृतिश्च विभक्तिः
नानावस्त्राक्रियोपेता भूमिका



तथा रूपान्तरिणा
प्रकृतिश्च विभक्तिः
भूमिका प्रकृतिस्तथा ।



आत्मरूपमवच्छेद्य
सुकुमारप्रयोगो वा
शृंगाररसमासाद्य च



कन्दकः पीतः
यस्य स्त्रीया
प्रकृति विप



CIP-03
Major Concepts,
Categories and
Theories of Poetics

Message for Students

Dr. Babasaheb Ambedkar Open University is the only state Open University, established by the Government of Gujarat by the Act No. 14 of 1994 passed by the Gujarat State Legislature; in the memory of the creator of Indian Constitution and Bharat Ratna Dr. Babasaheb Bhimrao Ambedkar. We stand at the seventh position in terms of establishment of the Open Universities in the country. The University provides more than 70 courses including various Certificates, Diplomas, Post Graduate Diplomas, Under Graduate, Post Graduate, as well as Doctoral degree, to strengthen Higher Education across the state.



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Education is the perceived capital investment. Education can contribute more to improving the quality of the people. Here I remember the educational philosophy laid down by Shri Swami Vivekananda:

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The university, following the core motto 'स्वध्यायः परमम् तपः' does believe in offering enriched curriculum to the student. The university has come up with lucid material for the better understanding of the students in their concerned subjects. With this, the university has widened scope for those students who are not able to continue with their education in regular/conventional mode. In every subject a dedicated team for Self Learning Material, comprising of Programme advisory committee members, content writers and content and language reviewers, has been formed to cater the needs of the students.

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With all these efforts, Dr. Babasaheb Ambedkar Open University is in the process of being core centre of Knowledge and Education and we invite you to join hands to this pious *Yajna* and bring the dreams of Dr. Babasaheb Ambedkar of Harmonious Society come true.

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Certificate in Indian Poetics
CIP-03

Major Concepts, Categories and Theories of Poetics

Block

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12.0 OBJECTIVES

The objective of the unit is to introduce Indian poetics and explain the role of Shabd (word) and Artha (sense/Meaning). Indian philosophy regarded Shabd as Brahma (ब्रह्म). Shabd in Indian Tradition is speech sound which is eternal. Artha means meaning which is co-related to Shabd. Patanjali said that shabd possesses the element of Sphota (explosion). The utterance of AUM is the first

vibrating sound which is needed in all mantras of Hinduism, Buddhism and Jainism. Shabd Shakti refers to the power of words. This unit will deal with Shabdshakti in detail. Shabd Shakti has a major role in Sahitya and poetry. The communication of Rasa is possible through the power of words. In this unit we shall also explain and discuss brief history of Indian Poetics and three types of word power-Abhidha, Lakshna and Vyanjana.

12.1 INTRODUCTION

The word 'Indian poetics' is used in the context of Sanskrit poetics. Like Aristotle's 'Poetics' Indian poetics focused mainly on drama. The Indian poetics referred to 'Kavyas' from Bhamaha's (6th Century) *Kavya-alankara* and Dandin's (7th Century) *Kavyadarsa*. Between Bharata and Bhamaha, there was no trace of 'Kavyas' for several hundred years. Bharata's (2nd Century BCE) *Natyashastra* introduces the concept of 'Rasa' which was regarded as an essential aspect of drama. He said that there is no sense/meaning possible without 'Rasa'. Bharata did not elaborate much on Alankaras, but discussed the 'Rasa' Bhav, Abhinaya, etc. The development of Sanskrit literary theories spread over several generations of scholars.

Indian aesthetics started with *Natyashastra* followed by the works of Anandvardhana, Abhinavagupta, Bhamaha, Dandin, Vamana, Vishwanatha, and Jagannatha Pandit. These scholars can be classified as originators of certain new concepts, compilers and commentators. Among these scholars, Bharata, Bhamaha, Vamana, AnandaVardhana and Kuntala can be called originators of poetic ideas and Principles. Mammata, Vishwanatha and Jagannatha can be categorized as compilers Udbhata, Shankuk, Bhattanaya, Bhattatayata, and Abhinavagupta were scholarly commentators.

Books on poetics were written in verse, Sutra and Karika. Bharata, Bhamaha, Dandin, Udbhata, Randrata, Dhananjay, Vagbhat I, Jayder and Appayadikshit wrote their books in verses. Vamana, Rayyaka, Vagbhat II, Bhanumisra, Pandit Jagannatha wrote in sutras (terse forms). Anandavardhana, Kuntala, Mammata, Hemchandra, Vishwanatha and others adopted karika form. Their basic statements are in Karika-crisp verses or couplets while their explanations are in prose.

The elements of Poetics, are as follows:

1. Kavyaswarupa (Nature of poetry, Causes of poetry: definition of poetry, various classes of poetry and purpose of poetry.)
2. Shabdshakti (power of words)
3. Dhvani kavya (poetry with suggestive meaning)
4. Gunibhut-Vangamaya-Kavya (poetry where suggested is secondary to the primary sense)

5. Rasa: (Emotive content)
6. Guna: (Excellence of poetic expression)
7. Riti: (Style and diction of poetry)
8. Alankara: (figurative beauty of poetic expressions)
9. Doshā : (Blemishes in poetic expressions)
10. Natya-Vidhana: dramaturgy.

In Indian poetics, there were several schools like Rasa, Alankara, Riti, Dhvani, Vakrokti and Auchitya. However, three major schools are Rasa, Alankara and Dhvani all these theorists agree that language of poetry is different from the language of prose sound (word) and sense (Arthas are two main elements of poetry. When these two elements are harmoniously blended, poetry is born. In Indian aesthetics, Rasa is of prime importance. Kavya is a verbal composition that conveys a definite sense in a beautiful manner. To coincide the introduction to Indian poetics, it can be said that Kavya is not just thought or emotion or even a matter of style. It is how an alluring idea incarnates itself in attractive, beautiful expressions.

12.2 SHABD IN INDIAN POETICS

The word 'Shabd' in Sanskrit means 'speech sound'. It refers to utterance. In Indian tradition, 'Shabd' is eternal (Nitya) Shabd and Artha are inter-related. Patanjali believed that Shabd has an element of 'sphota' (blast or explosion). According to Bharatrahari (4th or 5th century), there is no cognition without the operation of words. All knowledge gets illumined through words only. He said that knowledge is experienced through the meaning conveyed by the words. Language grows with thought and thought grows with language.

Two main concerns in Sanskrit poetics are the word (Shabd) and the meaning (Artha). Abhinavagupta, the late tenth century theorist believed that Kavya is not just about meaning. It is something more than that. Raja Bhoja (1011-1055) believes words and meaning create language (Vangamaya). When word and meaning are harmoniously composed (Sahitya) that constitute Kavya.

Words are make-up of a literary text. Meaning is its life breath. Tropes are its external form. Emotional states and feelings are its movements and meter is its gait, the knowledge of language is its vital spot.

The poetic beauty does not solely depend on the strict order of words. It is the result of judicious and harmonious combination of Shabd and Artha which produces relishing aesthetic expression and suggestive poetry. The ultimate entity of Kavya is in its enjoyment which can be

called “Rasa” by Sahradaya the reader with culture, taste and sensitive heart.

The success of a good Kavya involves three aspects:

1. Creative inspiration (Pratibha)
2. Its form by the way of words(Shabd)
3. Artha- Meaning that creates aesthetic effect upon the readers

12.2.1 Definition and Meaning of Shabd

Grammarians and philosophers debated and discussed the subtle relation between linguistic element Shabd and its meaning. (Artha) Shabd can be understood as word, sound or meaningful unit of speech. Patanjali said that “Shabd” is speech sound which gives out the meaning or intent of the speaker when it is articulated.

Mandana Misra said “Shabd” tis the cause that produces the intender meaning”.

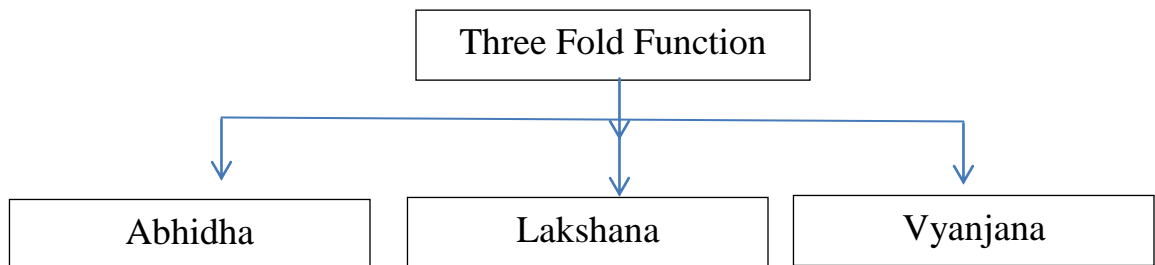
Bhartrhari said “It is only the thought as expressed in words that can be understood, communicated and criticized”.

Shabd can be defined as a speech sound through which meaning can be conveyed. It starts with base and affix and ends with sentence, section and the whole work.

The poetic beauty does not depend on the strict order of words but combination of Shabd and Artha (sound and meaning). However poetry is basically a verbal icon or verbal structure. Therefore discussion on poetry involves discussion on words.

12.2.2 Three Fold Functions of a Word (Shabd)

According to Indian poetics, Shabd has three functions- Abhidha, Lakshana and Vyanjana.



Abhidha means denotation, Lakshana refers to indication and Vyanjana means suggestion. When a word is uttered, its primary meaning is understood. It is Mukhya-artha (the primary meaning). The power that creates the relation among such words is Abhidha Vyaprara. Here, there is a mutual relation between the signifier (Vachya) and the signified (Vachaka). The meaning of a word or a sentence that is directly grasped is Vakyartha (the literal meaning).

In certain case when a –particular word is not capable of conveying the desired meaning another power that modify that word to produce the suitable meaning, it is called Lakshana. The primary sense Vakyartha is natural and it is easily comprehended. The secondary sense could be called an unnatural meaning. Primary sense can be called Svabhavokti and secondary sense can be called Vakrokti.

For example, when someone utters are word ‘purusha’, it is understood as male or man. This is called Abhidha. However, in our life and the world, we do not use a word in primary sense sometimes. We try to attribute a sense to the word different from the primary sense. It is called Lakshana or Lakshyartha. Here there is a process of superimposition (Aropita). Sometimes, certain words have gained conventional usage with unnatural meaning of the word. The conventional usage is called Rudhi (Rudi), Lakshana. When the speaker uses certain word with specific purpose, it is called Proyojanarato Lakshana.

From the Grammarian’s point of view, Lakshana Vritti is most popular.

The most debated and most interesting function of word is Vyanjana. It is suggested sense or the essence of the word. It is the hidden potential of the word. A new meaning emerges and transcends the literal sense. This new sense is beautiful, sensitive and artistic. The suggested word, the suggested meaning and their mutual relationship is life-blood of Indian Poetics. In fact this is what distinguishes poetry from other forms of literature.

Anandavardhana in his Dhvanyaloka focuses on the potential power of the word in a Kavya. Shabd with its literal sense is said to from the body of the Kavya but the essence of poetry is not directly visible. In poetry, suggestive, indirect and emotive meanings are important. In good poetry, the suggested meaning dominates over the literal meaning. Literal meaning is like a woman’s body but suggested meaning adds to woman’s beauty, grace and womanhood.

The primary meaning can be understood by all but the suggested meaning is understood only by those who are highly talented, imaginative and intuitive.

Check your progress-I

Answer the following in Brief:

1. What are the major elements of Poetics?

2. Introduce the major Schools of Indian poetics.

3. Define “Shabd” and explain its meaning.

4. Define and explain the meaning of Abhidha.

5. What is Lakshana? Explain in brief.

6. Discuss the importance of Vyanjana in poetry.

12.3 SHABD-SHAKTI (WORD POWER)

12.3.1 Definition and Meaning

All communication in the word is possible through words only. Words are the means of expression of thoughts and feelings through dialogues. In the Vedas, the power of speech has been compared with omnipresence of the Divine.

Bhartrhari said, “The knowledge about the entire world is available through words only”.

According to Patanjali, “Words are used to communicate or express meanings”.

Greek scholar and theorist Aristotle said, “All speech is intended to serve for the communication of ideas”.

Greek scholars and critics believed that as we can use the word through eyes, the knowledge of all kinds can be seen, through ears, the knowledge of all kinds can be seen through the power of words. Writers, poets, dramatists and orators express their ideas through words. The word Shabdshakti is made of two words-Shabd and Shakti, word is a sound speech that expresses thoughts and feeling. Shakti means power of expression or communication. Meaning or sense expressed by words is its “Shakti” the power. When any word is uttered by someone it creates good or bad impact on the listener. This impact is Shabd Shakti (the word power).

Acharya Chintamani said, “What is heard is word and what is comprehended is Artha (meaning).” Sanskrit poetics and grammarians have debated about ‘Shabd shakti’ and discussed about it in detail.

There are three types of words.

1. Vachak
2. Lakshak
3. Vyanjak

There are three types of meanings (Artha)

1. Vachyartha
2. Lakshyartha
3. Vyangartha

Based on words and their meaning, there are three kinds of Shabd-shakti.

1. Abhidha Shabd Shakti (Denotative power)
2. Lakshana Shabd Shakti (Indicative power)
3. Vyanjana Shabd Shakti (Suggestive power)

12.3.2. Types of Shabd-Shakti

Abhidha Shabd Shakti: In Abhidha Shakti, the primary meaning of the word is communicated. It is Vachyartha that is expressed in Abhidha. It can also be called the expression of primary meaning. It can be generally understood by all.

It has a limited and definite meaning; there are three types of Abhidha Shakti- Rudh (Tradition) Yogic (combination of affixes) and Yogarudh (Combined) words that turn into idiomatic or traditional meaning.

Pandit Jagannath defined it as the direct relationship between Shabd and Artha. Acharya Bhattanayaka gave more importance to Abhidha Shakti. It makes one experience “Rasa” easily and directly.

Examples: Moti is a naughty boy.

Hari is reading a book.

Lakshana Shabd- Shakti: When there is obstruction in the primary meaning by “Rudhi” or “Prayojan”, the primary meaning gets changed into another meaning. It is called Lakshana Shakti.

For example, Raju is a donkey. Here the word “donkey” related to a foolish person and not an animal.

Lakshana Shabd Shakti has two categories: 1) Radha-Lakshana 2) Prayojanvati Lakshana

Rudha Lakshana is based on tradition or custom and when a word is used, it is used as Lakshana with a different meaning. Rudha Lakshana is often related to proverbial or idiomatic usages.

For example, He was talking to air.

It means he was talking to himself alone with some special purpose or aim. Here the primary meaning is used with some special purpose with a different meaning.

For example: This ashram is in the Ganga.

It means that the ashram is on the bank of the Ganga and not in it.

Vyanjan Shabd-Shakti: When the meaning of a word is related to neither the primary meaning nor Lakshyartha, it has several different meanings in the context of expression. Vyanjana Shabd Shakti has two types: 1) Shabdi Vyanjana (verbal vyanjana) 2) Arthi (meaning –related vyanjana)

Vyanjana refers to suggestive power of words which are mainly used in poetry. Poetry is generally suggestive meaning expresses the potential power of words. For example, the word ‘mother’ in primary sense is one who has given birth to a child. But when we say, necessity is the mother of invention; it refers to the sense of origin. When we use the word ‘mother’ for any Devi, the word refers to universal mother and not physical mother.

Vyanjan Shabd-Shakti is the most important power of words. It is based on the principle that the meaning of the words is not limited to its literal meaning. The word has the power to transcend the obvious. Therefore, Vyanjana Shabd-Shakti is the life blood of Indian poetics.

Check your progress-II

Answer the following in brief:

1. What is Shabd-shakti?

2. Describe three types of words- in brief.

3. What are the three types of Shabd-Shakti?

4. Explain Abhidha Shabd-Shakti.

5. Explain Lakshana Shabd-Shakti.

6. Explain Vyanjana Shabd-Shakti.

12.4 ARTHA (MEANING/SENSE)

12.4.1. Definition and Meaning.

Artha means meaning or sense. Word and meaning are interdependent. Artha is comprehension of the word or sentence. Artha without Shabd is intangible and Shabd without Artha becomes absurd, Kuntaka says: "A thought, though striking in itself will be no better than a corpse when it is not embodied in an adequately striking word. In the

same way, a word without adequate thought content is irrelevant and it can be regarded as the disease of the poem.” Therefore the union and harmony of Shabd and Artha create happiness.

12.4.2. Relationship between Shabd and Artha:

Shabd refers to utterance. It can be written also. It is made of letters or sounds. Words when uttered become powerful and effective. Artha means sense or meaning. It is co-related with Shabd. Patanjali said that Shabd has an element of Sphota which denotes sound or acoustic. Bhartrhari called Shabd indivisible and writing nation of cognition and linguistic performance. Shabd has two entities.

- (i) Articulated sound
- (ii) Expressed meaning

In Nyaya and Mimansa, Shabd and Artha are inter-related and their relationship is permanent. Patanjali gives primary importance to the immediate cognition of meaning while Bhartrhari emphasizes the sound pattern as primary aspect of Shabd. He regarded Artha as Vivarta (illusory form).

12.4.3. Three Fold Function of Artha

There are three fold functions of Artha. The primary sense is called Vakayartha which is natural (Svabhavokti). It is easily comprehended sense of the word. When the primary sense of the word is obstructed, the word conveys the sense other than the primary sense. This secondary sense could be called Lakshyartha or Lakshana. The relationship between the secondary sense and the word is described as Lakshya-Lakshya Sambandha Lakshana is a process of super incomposition. It is indicator rather than denotative. The indication of Lakshana has two types: Rudhi and Prayojana Lakshana.

The third and the most important function of word is Vyanjana Artha. It is the suggested sense or essence of the word. The meaning with the word transcends the literal sense. The suggested sense is the essence of poetry. It is not the direct and obvious meaning but the suggested, indirect and emotive meaning. In good poetry, the suggested sense dominates over the literal meaning. According to Anandavardhana, the literal meaning is like the body of the woman while suggested meaning adds beauty to the woman’s body creating subtle manifestation of the womanhood. Primary meaning can be easily comprehended by all while suggested meaning can be understood by sensitive and emotive person who can read between the lines. This kind of person can be known as Pragyavan (wise), Pratibhavan (genius) and Shalin (cultured). He/She is initiative intellectual and resourceful. Grammarians called such a person Sahrudaya (Good hearted culture reader).

12.4.4. Grammarian's Point of View about the Functions of Words

The grammarian's point of view about functions of words is quite important. For them the secondary or the indicative function of a word is more important than the denotative and suggestive functions. They call it Lakshana-vritti. There are three conditions for Lakshana generally accepted by grammarians.

1. The incompatibility of the primary meaning in the context which causes a break in the flow of thought. It is an uncommon usage in irregular manner. It could be due to unsuitability of the normally accepted meaning.
2. It is about the kind of relation between primary meanings of the word. Here, its primary meaning is intended by the speaker in a certain context. This relation is of proximity to contrary or alternate meaning. The Mimansakas called it Gauni Lakshana.
3. The third condition by acceptance of the meaning in common usage. It has special purpose. All faded or worn-out metaphors are called Niruddha Lakshana. However, great Grammarian Panini did not agree to the idea of Lakshana as a separate function of language.

12.4.5. Words in Poetry and Grammar

From grammatical point of view a word is the part of sentence. It is concerned with the arrangement of words in sentences. It does not deal with the pattern of meanings. Poetry is concerned with meaning and not with arrangement of words. In poetry arrangement of words may be logical but necessarily grammatical. Poetry goes beyond the regulated patterns of grammar. The poetic beauty does not depend on strict order of words or grammatical structures. Poetry has a scope for experimentation and the use of words in aesthetical manner.

Rajashekhara defines a sentence as an arrangement of words which embodies the content that the speaker wishes to convey. Grammatically a sentence is a combination of words that expresses a completed idea. In poetry, Vachana and Vakya Ukti are synonymous.

Among the ancient Grammarians, neither Panini nor Gautama defined the sentence. Katyayana was the first grammarian who defined sentence. He called a sentence with single finite verb as Ekatin. Panini said that a sentence can have more than one finite verb. Other grammarians accepted Panini's view later. Poetry generally follows the rules of grammar but it often goes beyond them and employs innovations and invention in its expression.

Check your progress-III

1. Match the following (Theorists of their Major works)

A	B
Theorists	Their works
Dandin	<i>Rasagangadhar</i>
Bharatamuni	<i>Kavya Prakasha</i>
Abhinavagupta	<i>Natyasastra</i>
Mammata	<i>Kavyadarsan</i>
Vishwanatha	<i>Dhvanyaloka</i>
Raja Bhoja	<i>Sahityadarpana</i>
Jagannatha	<i>Sringar Prakasa</i>

2. Fill in the blanks.

1. Shabd-shakti refers to power of _____. (verse, word, artha)
2. Karika was a form used by _____. (Bharata, Mammata, Anandavardhana)
3. Indian aesthetics started with _____. (Vamana, Bharata, Jagannatha)
4. Mammata is categorized as _____. (Originator, Commentator, Compiler)
5. Abhidha Shabd-shakti means _____power. (denotative, indicative, suggestive)

12.5. LET US SUM UP

In this unit we discussed word (Shabd), the power of word (Shabd-shakti) and meaning (Artha). Shabd and Artha are co-related very closely and they have three functions; Abhidha, Lakshana and Vyanjana. Vyanjana Shakti is used mainly in poetry as word in poetry transcend literal meaning; grammarians mainly focus on primary (Abhidha) and secondary (Lakshana). However in general communication Abhidha performs largely and Lakshana is based on evetoms and idiomatic usage of words.

12.6 KEY WORDS

Shabd	Word
Artha	Meaning
Vritti	practice, way
Sphota	blast, explosion, sound
Ukti	speech, utterance
Abhidha	primary power of words/denotative meaning
Lakshana	secondary power of words/indicative meaning.
Vyanjana	The third power of words/suggestive meaning.

Shabd	Word Power.
Shakti	
Agama	Knowledge.
Bheda	difference/ category.
Bodha	cognition.
Darsana	world view, philosophical system.
Guna	attributes.
Pada	a line of stanza.
Karika	brief statement.
Sutra	terse form
Sahridaya	One who is appreciative, sensitive and talented.
Riti	style and diction of poetry.
Alamkara	Figurative beauty of poetic expressions.
Dosha	Blemishes in poetic expressions.
Rasa	emotive content.
Kavyartha	Literal meaning.
Pratibha	Poetic genius.
Pratyaya	affix.

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Answers

Match the following:

1. (d)
2. (c)
3. (e)
4. (b)
5. (f)
6. (g)
7. (a)

Fill in the blanks:

1. Word
2. Anandavardhana
3. Bharata
4. Compiler
5. suggestive

UNIT : 13**VANGMAYA, KAVYA, SAHITYA,
KAVYABHEDA****Structure****13.0 Objectives****13.1 Introduction****13.2 Vangamaya – Definition and Meaning****13.2.1 Vangamaya, Kavya and Kavi****13.2.2 Vedic Vangamaya****Check Your Progress-I****13.3 Kavya – Definition and Meaning****13.3.1 Kavya Sastra****13.3.2 Elements of Poetics****13.3.3 Schools of Poetics & Their Theorists****Check your Progress-II****13.4. Sahitya – Definition and Meaning****13.4.1 Characteristics of Sahitya****13.4.2 Sahityasastra – Brief history****Check your progress-III****13.5 Kavya - Bheda (Genres of literary work)****13.5.1 Visual and Auditory Kavyas****Check Your Progress-IV****13.6 Let Us Sum Up****13.7 Key words****13.8 Books Suggested****Answers**

13.0 OBJECTIVES

The objective of the unit is to explain the concepts of Vangmaya, Kavya, Sahitya and Kavyabheda. Vangmaya is a combination of vak + maya which means eloquent, rhetoric, speech and literature. Vedic Vangmaya includes Shabd Shashtra, Kosha (Etymology), Metres, Astronomy, Philology, Philosophy, Smriti, Vedas, Upanishadas, Ayurveda, etc.

Kavya includes written as well as oral literature. We shall deal with Kavya and Indian poetics in detail explaining its meaning and definition. In this unit, the elements of poetries will be discussed and explained in brief. The word 'Sahitya', means to put together. It represents the notion of literature in written form or in speech. Practically, Kavya is synonyms of Sahitya. The word Vangmaya refers to everything made of language. We shall define "Sahitya" and explain its characteristics. Finally, we shall deal with Kavya- Bheda-types of genres of literary compositions.

13.1. INTRODUCTION

Vangmaya refers to speech, sound or utterance. Vangmaya is combination of two Vak + Maya. Vak means speech and "maya" means "made of" or "related to". Thus Vangmaya is a verbal discourse. It is a concept that refers to all literature including oral compositions also. There is a very close connection between mind and speech. Speech is established in mind Chhandogya Upanishada says, "without speech, who could explain right and wrong, good, evil, pleasant, unpleasant? Speech explains all".

Speech is musical too, which resounds brahma. That is the reason why AUM is Shabda- brahma. All Vangmaya is a statement as reality creation and object of knowledge. Vangmaya can be Apauruseya or Pauruseya. Sruti, Smriti and Kavya are based on their origin. Sruti is what is heard. Smriti literally means what is recalled or remembered. Kavya deals with themes, events and ideas. Epics, Puranas, narrative poems and prose narratives are the part of Vangmaya. In short Vangmaya is literature mainly in written form.

The word "Sahitya" is derived from "Sahitau" (together). It means to put together in sense of composition, co-ordination, balance, concord and contact. It is now used to cover all forms of literature (Vangmaya). It includes grammar philosophy, logic, etymology and technical subjects like law, medicine, science, etc. In Indian tradition, Sahitya is defined in 'the Indian epigraphical glossary' as it can be found on ancient inscription generally written in Sanskrit, Prakrit and Dravidian languages. The word "Sahitya" refers to tools, materials, apparatus, furniture, gear, etc. It also relates to fellowship connection and companionship.

In English, the word "literature" is derived from latin root "littera". In latin, littera means alphabets. It is a written material. Presently, literature is defined as expression of human thoughts, feelings in terms of truth and beauty. It is now related to creative writing. Language is used in multiple ways and literature is one of these ways. The major elements that differentiate literature from the other writings are fictionality, speech use of language, ambiguity and aesthetic pleasure.

The history of Indian Poetics begins with Bharata's 'Natyashastra'. In chapter-16 of the Natyashastra, Bharata lists thirty six features of Kavya.

He calls them Kavya Vibhushanam, the embellishments of Kavya which produce “Rasa”. There are two main categories of Vangamaya are Shastra and Kavya. Shashtra includes Veda, Vedang, Purana, Logic, Mimansa, Dharmashashtra, Kavyavidya and Kamashashtra.

According to Bhamaha, the benefits of Kavya are acquisition of fame for the poet and the aesthetic delight for the Bhavak (reader). He defines Kavya as the beautiful and harmonious combination of word (Shabd) and Sense (Artha). Mammata in “Kavya Prakasha” says “Poetry is combination of word and sense which is faultless, full of excellence and contains some distinct figures of speech (Alamkars).

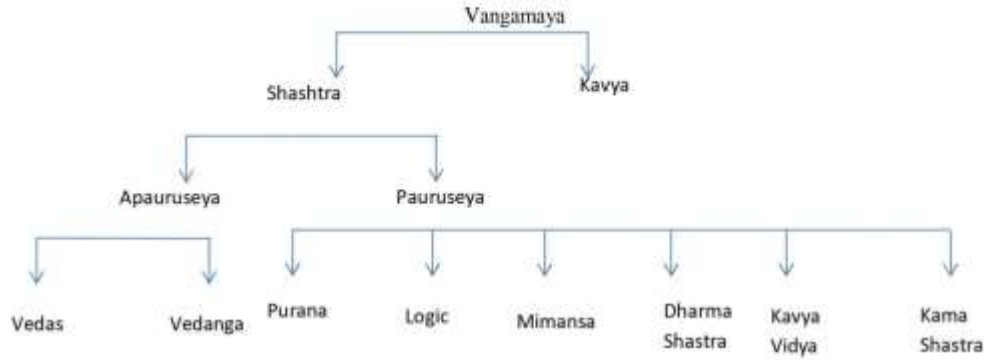
Kavya Bheda refers to different genres of Kavya (literary works) Bhamaha referred to Kavya as both prose and verse. He classified Kavyas, based on subject matter-narratives about gods, fiction, discourse on arts and discourse on Shastras. Vishwanatha in his ‘Sahityadarpana’ gives comprehensive typography of various genres of Kavya. According to him, Kavyas can be divided into two major types- Drsya (Visual) and Sravya (Auditory). We shall discuss these genres in ‘Kavya Bheda’ section (13.5)

13.2 VANGAMAYA- DEFINITION AND MEANING

The word Vangamaya is made of ‘Vak’ and ‘Maya’. Vak means speech and ‘Maya’ means “made of” or “full of”. Thus Vangamaya means verbal discourse. Mainly, the word Vangamaya is related to eloquence, speech, sound or utterance. It is a concept that includes all types of literature-written as well as oral. There is a very close connection between mind and speech.

In Panini’s grammar, he refers to Bhasa, Vani and Vak. Vak means utterance and therefore Vangamaya means verbal discourse. In classical literature, speech is an instrument and a means of all knowledge. In Chhandogya Upanishad, there is a very important description of the role of speech. It says: “without speech, who could explain right and wrong, good, evil, pleasant, unpleasant? Speech explains all”.

We know everything or anything through speech only. In Indian tradition, AUM is known as Shabd Brahma. The concept of Brahma is infinite and “AUM” represents it. It stands for all sounds and utterances. All Vangamaya is a statement of reality, creation and objects of knowledge. Some important typologies of Vangamaya are as follows:



13.2.1 Vangamay, Kavya, Kavi

Vangamaya is related to speech, sound and utterances. It is also associated with Varnamala (alphabets). It can be defined as a verbal discourse. Vangamaya includes reality, creation and objects of knowledge. Apauruseya compositions include Vedas, Brahmanas, Aranyakas and Upanishadas, etc. Pauruseya includes Puranas, Logic, Mimansa, Dharmashastra, Kavya vidya, Kamashashtra, Shilpshashtra, Arthashastra, etc. Smriti means memory and therefore these compositions are based on recalling or remembering available knowledge. Sruti means what is heard and that which draws the attention of the listener.

Kavya deals with themes, events and ideas. Epics, Puranas and narrative poems and prose narratives are included in Kavya. The word Kavya is derived from Kavi. Kavya is related to Kavi which is Kavi's Kruti (creation). The word Kavi refers to one who is good at describing. Broadly speaking, Kavya can be looked upon as the expression of thought, feelings and words of a Kavi.

Bhamaha says that words and sense constitute Kavya in both the forms of poetry and prose. Kavyas could be in Sanskrit, Prakrit and Apabhramsa (Folk Language). Kavya is seen as a human form: Sanskrit as its mouth, Prakrit as arms and Apabhramsa as thighs.

13.2.2 Vedic Vangamaya

Rigveda is the oldest Indo-European literary document. It is poetic in nature. Brahmana texts are the oldest prose texts. The Poetry in Rigveda is lyrical; it is in the form of hymns. These hymns are addresses to Agni, Usha, Vak, etc. Puranas and Poetics both give accounts of Kavya and Puranas are in myth-legend mode. Rajashekhara describes verbal discourse as Kavyapurasa-the son of Goddess Saraswati.

The major Vedic Vangmaya includes Shabd shastra, Vyakarana, Kosha, Chhand (metre), Jyotisha (astrology), Philosophy (Vedanta,

Sankhya, Nyaya, Mimansa), Yoga, Smriti, Vedas and Upavedas like Ayurveda, Dhanurveda, Gandharva-Veda, etc.

Poetic concepts of Rasa, Riti, Alamkaras, Guna, etc. are found in Rigved. These basic concepts originated in Rigveda. Vedic Vangamaya is a rich legacy in Indian knowledge, philosophy and culture.

Check your progress-I

1. Define and explain ‘Vangamaya’ in brief.

2. Write a brief note on Vedic Vangamaya.

3. Briefly introduce typologies of Vangamaya.

4. What is Kavya? Define and explain in brief.

5. What did Bhamaha say about Kavya? Explain in brief.

13.3 KAVYA- DEFINITION AND MEANING

The word ‘Kavya’ means the work (Kruti) of a poet (Kavi). As the Kavi’s deed is in words, Shabd, creates poetry. The Kavya is Shabd. Many theorists have tried to define ‘Kavya’ and the soul of poetry. Some theorists claim that Alamkara is the determinant of literariness. They

believe that as heat is to fire, so is Alankara to Kavya. Other theorists do not agree to this concept and they say that Alamkaras are ornaments, not soul of poetry.

Vamana calls Riti the Atma of poetry. Riti means a mode of selection and arrangement of words which create Alamkaras. It is an important constituent for creation of beauty. However, this concept was not accepted by many other theorists. Kuntaka established the principle of Vakrokti. Vakrokti means arched utterance. Even Bahamas believes that Vakrokti is an important attribute of poetry. But many theorists see it as an external aspect. Anadavardhana proposed Dhvani as the Atma of Kavya. Dhvani is the resonance of meaning that vibrates in the mind of the person who listens to it. It contains indirectness of meaning. Literary composition without Dhvani is a plain statement.

Bharata, Mammata, Vishwanatha and Pandit Jagannatha propagated the principle of "Rasa". It became a widely accepted principle which incorporated Alamkaras, Vakrokti, Riti and Dhvani as ancillary elements. Rasa is the principle of aesthetic experience which is unique and different from other experiences of other discourses like Shashtras and Itihasa (history). Therefore, the principle of Rasa has been accepted as the Atma of Kavya. Now let us take important definitions by famous theorists and poeticsians.

"Poetry is a beautiful fusion of Shabd and Artha (word and sense) –Bhamaha.

"Kavya is a sequence of words that expresses the desirable meaning with brevity and without blemishes"- Agnipurana.

"Ideal composition (Kavya) must have six elements: Sweet and transparent words, absence of esoteric words and ideas, easy to understand and enjoy, presence of integral element of dance, continuous evocation of a state of mind and well organized content".- Bharata.

"Kavya is a group of sounds that present the ideal intended purpose of the poet." – Dandin.

"Poetry is a union of sound and sense without poetic flaws, embodied with gunas and alamkaras" – Vamana.

"Kavya is the combination of denotative word and sound which is the body (sharira) of poetry and suggestivity is the soul of poetry." – Anandavardhana.

"Poetry is union of sound and sense arranged beautifully and in ordered manner by the poet. It has an indirect manner of saying that delights the sensible reader or listener." – Kuntaka.

"Poetry is a combination of word and sense which is faultless, full of excellences and that which contains some distinct figures of speech." – Mammata.

"Poetry is a sentence (Vakyam) endowed with Rasa." – Vishwanatha.

“Poetry is a word that promotes aesthetic delight” (Ramaniartha Pratipadakah Shabdah Kavyam) – Pandit Jagannatha.

“Poetry should be free from dose (faults) and endowed with gunas.” – Bhoja.

Based on the definitions of great poetics and theorists, we can enumerate its major traits as follows:

1. Poetry is made of words and sense.
2. There should be harmonious fusion of sound and sense.
3. There are Alamkaras that enhance its beauty.
4. Poetry should provide aesthetic delight.
5. It should be free from Dosas (faults).
6. It must have Gunas (poetic excellences).
7. It must have desirable purpose.
8. There should be coherence and harmony.
9. It must express meaning in indirect manner (Vakrokti).
10. It must have charming expression that provides aesthetic pleasure in the heart of Sahridaya.

13.3.1. Kavya Shashtra

The Indian poetics over the centuries has been known by different names as different stages. Valmiki in his ‘Ramayana’ calls it ‘Kriyakalp’. A Buddhist text ‘sutra’ explains the term Kriya-Kalpa as the rules for creating poetic works. Vatsyana, The author ‘Kamasutra’ enumerates fourteen kalas (arts) that a cultured person should learn. He too uses the word kriya-kalpa for poetics. Kriyakalpa is a science that determines the nature of poetry. In Bhamaha’s time the word Alamkara Shashtra became quite popular for Kavyashashtra. Dandin used the term ‘Kavya Lakshana and believed that Alamkara was the principal virtue that created grace and brilliance in poetry.

The history of Indian poetics begins with Bharata’s *Natyashashtra*. The text mainly deals with dramaturgy and the aspects of poetics in the text are not directly related to Kavya. Kavya in Bharata’s *Natyashashtra* has no independent status. In chapter XVI (sixteen), Bharata lists thirty six features of Kavya. He calls them Kavya Vibhushanam (poetic adornments) which enhances the beauty of a Kavya and help in producing Rasa.

The Indian poetics takes off with *Kavyaalamkara* of Bhamaha (6th century) and *Kavyadarsa* of Dandin (7th Century) In those days, there was no text on Kavyashashtra available during Bharata’s *Natyashastra* and Bhamaha. However, Bhamaha, Dandin and Vamana presented the theories of Kavya in their works.

The Indian aesthetics begins with Bharata’s *Natyashashtra*. It moves ahead with presentations of Bhamaha, Dandin and Vamana. Then it is followed by the writing of Anandavardhana, Abhinavagupta, Vishwanatha and Pandit Jagannatha.

Among all these scholars, there are originators, compilers, commentators as shown below.

Originators	Compilers	Commentators
Bharata	Mammata	Udbhata
Bhamaha		Shrimukha
Vamana	Vishwanatha	Bhattanaya
Anandavardhana	Pandit Jagannatha	Bhattatauta
Kuntaka		Abhinavgupta

13.3.2 Elements of Poetics

The following are the elements of Poetics or Kavyashastra.

1. Kavyaswarupa (nature of poetry) - causes of poetry, definition and purpose of poetry, various classes of poetry
2. Shabd-shakti (power of words)
3. Dhvani-kavya: poetry of suggestive power
4. Gunibhuta Vangamaya-Kavya: poetry where suggestive meaning is secondary to primary meaning
5. Rasa: emotive content
6. Guna: excellence of poetic expression
7. Riti: style of poetry and diction
8. Alamkara: figures of speech
9. Dosha: blemishes in poetry that need to be avoided
10. Natyavidhana: dramaturgy

13.3.3 Schools of Poetics and their Theorists

In fact, the concepts of Rasa and Alamkaras could be traced back to ancient times even before Bharata. However, it was Bharata who applied these concepts to the theory and practice to drama. Bharata had also adopted Riti, Guna and Dosha notions into his poetics. Bharata's notions of Guna, Dosa, Riti, Vakrokti, Svabhavokti and Auchitya, etc. were fully developed by the later scholars-Bhamaha, Dandin, Vamana and Kuntaka.

During some centuries, several other schools were developed in the field of Indian poetics. Each school propagated its own different concepts of poetic excellence. They were not opposed to other schools but supported and propagated their own favourite concepts like Rasa, Alamkara, Dhvani, Riti, Vakrokti, Auchitya, etc.

The table given below will introduce major schools of poetics, their theorists and their pioneering works.

School	Rasa School	Alamkara	Riti
Theorists	Dhanika, Dhananajay	Bhamaha, Dandin, Udbhatta, Rudrata	Vamana
Their works	Natyashastra	Kavyalamkara, kavyadarsha	Kavyalamkarasutra

Schools	Dhvani	Vakrokti	Auchitya
Theorists	Anandavardhana	Kuntaka	Ksemendra
Their works	Abhinavagupta, Mahimbhatta	Vakroktijivita	Auchitya
	Dhavanyaka, Abhinavbhavati	-	Auchitya Vichar Charcha

13.4 SAHITYA- DEFINITION AND MEANING

The word “Sahitya” is derived from the root “sahita” being together. It suggests a system that binds together Shabd and Artha. Sahitya generally refers to written or oral works of art. Practically speaking, it a synonym for Kavya and Vangamaya.

The term Sahitya etymologically means to put together in the sense of composition co-ordination, balance and concord. In recent times, it is used to cover all forms of Vangamaya (made of language). It covers grammar, philosophy, logic and technical subjects like medicine, law, etc. Creative literature comprises prose, poetry, drama and other literary genres. Sahitya is an appropriate charming state which contributes to the beauty of word and sense. Thus Sahitya can be regarded as a well matched combination of shabd and Artha.

Rajashekhara assigned “Sahitya” as the fifth vidya to the other four vidyas-Anviksiki, Trayi, Varta and Dantavati. Later poets began to use the word “Sahitya” in the sense of kavya.

Literature is generally defined as an expression of life in terms of truth and beauty. It expresses human thoughts, feelings and aspirations. It entertains readers in addition to presenting human nature and human activities.

Generally, literature is comprised of written materials but oral literature is also included in it. The main characteristic of literature is the creative use of language. Language is used in many different ways and literature is a written or oral expression with suggestive meaning. The main characteristics of literature are as follows:

1. Fictionality
2. Special use of language (Suggestive language)
3. Aesthetic pleasure
4. Ambiguity

The natural word is factual while literary word is real and imaginative. It describes the word as it is and what it should be. The word literature is derived from Latin word “littera” meaning writing formed with letters. In English, literature has been defined by many writers and scholars in different ways. Let us have a look at some of the famous definitions of literature.

1. Literature is defined as written works with creative and artistic merit.
2. Literature comprises of writings with permanent value, excellence of form and great emotional effect.
3. Poetry (Literature) is criticism of life governed by the laws of poetic truth and beauty- Mathew Arnold.
4. Poetry (Literature) is breath and finer spirit of all knowledge- William Wordsworth.
5. Literature is writing in prose or verse with excellence of form or expression and expressing ideas of universal interest.
6. Literature stands related to man as science stands to nature- J. H. Newman.
7. Literature is the best expression of the best thoughts reduced to writing- Encyclopaedia Britannica.

According to Jim Meyer, prototypical literary works contain written texts; marked by creative metaphors, well-turned phrases, elegant syntax, rhymes, meters, etc. They include literary genres like poetry prose, fiction or drama. They provide aesthetic delight and they are open for interpretation.

13.4.1 Characteristics of Sahitya (Literature)

The following are the important characteristics of Sahitya (Literature):

1. It is a harmonious combination of shabd and Artha (Word and meaning).
2. It contains written as well as oral works of art.
3. It is synonymous of Kavya and Vangamaya.
4. Literature (Sahitya) has co-ordination, balance and concord.
5. It is criticism of life governed by the laws of poetic truth and beauty.
6. It contains genres like prose, poetry and drama.
7. The language of literature is full of metaphors, embellishments, rhymes, metres
8. Literature (Kavya or Sahitya) provides aesthetic delight (Rasa).
9. There are mainly two types of poetry (Literature), drsya (visual) and sravya (auditory).
10. Two major divisions of literature are gadya (prose) and padya (verse).
11. Literature deals with real and imaginary world. It is not factual but realistic. Fictionality is its important characteristic.
12. Poetry is open to multiple interpretations because of its suggestive vyangyarth language.

13.4.2 Sahitya Sastra- A Brief History:

The word Sahityasastra includes all poetic works- Drsyā (Visual) and Sravyā (Auditory). Rasa and alamkara are two major theories of art in Indian Poetics. Bharata's *Natyasastra* was the first text of Sanskrit poetics that dealt with Rasa theory. Later other theorists Bhamaha, Dandin, Vamana, etc. elaborated other aspects of poetry (kavya). There are about thirty treatises named with the word "Sahitya". Vishwanatha in his work *Sahitya – darpana*, discussed all the aspects of *Sahityasastra* like Rasa, Alamkara, Riti, Dhvani, Vakrokti etc. He discussed the three functions of the word- Abidha, Lakshana and vyanjana. He also elaborated gunas and doshas of poetry.

In Indian tradition it is believed that Goddess Saraswati created *Kavya Purusa*. In the samhitas of the vedas, there are figures of speech like simile, hyperbole etc. In *Agnipurana*, there are some chapters on poetics, Bharata's *Natyasastra* is regarded as the earliest work of poetics in Sanskrit. He lays down the rule that the true essence of poetry is Rasa. He also enumerated 36 alamkaras, four type of poetry.

Bhamaha was the founder of Alamkara School. He said that Vakrokti was the most important characteristic of poetry. He defined Vakrokti as curved and adorned expression, Kuntaka carried the idea of Vakrokri calling it is the life of poetry.

Along with the theory of Alamkara, the theory of Riti developed in Indian Poetics. Riti denoted style. Bhamaha mentioned two ritis (styles). Vadidarbhi and Gaudi Dandin believed that Gunas are related to the soul of poetry and included Rasa and alamkaras as the essential qualities of poetry. Both Bhamaha and Dandin saw the content of the poem as its body and alamkaras as its adornments of beauty. Thus the concept of alamkara denotes that alamkaras help in transforming ordinary speech into beautiful poetic expression (Shabdarth Sahitya). Bhamah linked Rasa with Alamkaras.

Dandin in his *Kavya Darsa* said that every poem needs the content as well as embellishments. Alamkaras add grace and charm in it. Dandin gave more important to elegance of the form than creative faculty. Dandin stressed more on Shabda- Alamkara. He gave more importance to alliteration (anuprasa).

Rudrata classified arthalamkaras into four types: (1) Vastava (Direct statement of facts) (2) Aupamaya (Smile) (3) Atishaya (exaggeration) and (4) Slesha (Play of words), Udbhatta did not

give Alamkaras in the form of Shabda - Alamkaras and Artha-Alamkaras.

Grammarians discussed the theory of words and meanings. Vyanjana was conceived on the theory of sphota (explosion). The famous grammarian Panini stressed on the power of sphota in Vyanjana. Bhattacharya elaborated the theory in his text *Vakyapadiya*.

The old school (prachina) of Bhamaha, Dandin, Vamana and others focused on figures of speech and the beauty of the expression. The new (navina) school represented by Anandavardhana and his theory of Dhvani marked the beginning of a new phase in India Poetics.

The new school laid more importance on Bhava (emotional content) of the kavya. Anandavardhana considered Dhvani as the supreme quality of Kavya. Dhvani refers to suggestiveness in poetry; Dhvani is born out of Vyanjana. The theory of Dhvani becomes prominent in the hands of Abhinavagupta.

Kshemendra considered Anauchitya as the root of all doshas. Therefore, he stated that Auchitya indicates what is right and what is wrong. Abhinavagupta says that auchitya means the main element. According to Kshemendra, auchitya is the “jivita” of Rasa and without auchitya, alamkaras, guna, dosha, etc. are all meaningless. He mentioned 27 types of auchitya.

Pandit Jagannatha was the author of ‘Rasagangadhara’. He defined Rasa Dhvani as paramaniya (supremely delightful).

Rajasekhara is the author *Kavyamimansa*. It mainly deals with Kavishiksha (training of poets). He discusses the daily routine of the poet and the discipline that is to be included by the poet. Dhananjaya wrote *Dasharupaka* and Dhanika wrote *Avaloka* a commentary on Dhananjay’s work.

Vishwanatha’s *Sahityadarpana* combined both poetics and dramaturgy. Mahimbhatta was opponent of Dhvani theory and Mammata was a great advocate of alamkaras theory. Mammata work *Kavyaprakasha* discusses the purpose of poetry, the importance of poetry and various types of alamkaras with very effective examples.

Major Indian Theorists and Their Works

Sr. No.	Theorist	Their Works
1	Bharata	<i>Natyasashtra</i>
2	Bhamaha	<i>Kavyalamkara</i>
3	Dandin	<i>Kavyadarsa</i>
4	Abhinavgpta	<i>Locana, Abhinava Bharati</i>
5	Rudrata	<i>Kavyalankara</i>
6	Vamana	<i>Kavyalankara-Sutra-Vritti</i>
7	Anandavardhana	<i>Dhvanyaloka</i>
8	Mammata	<i>Kavya Prakasha</i>
9	Rajashekhara	<i>Kavyamimansa</i>
10	Raja Bhoja	<i>Shringar Prakasha</i>
11	Dhananjay	<i>Dasarupaka</i>
12	Kuntaka	<i>Vakroktijivita</i>
13	Kshemendra	<i>Auchitya Vichara</i>
14	Hemachandra	<i>Kavyanusasanam</i>
15	Vishwanatha	<i>Sahityadarpana</i>
16	Jagannatha	<i>Rasagangadhara</i>

Check Your Progress- III

(A). Fill in the Blanks

1. Riti means mode of _____
(Selection, expression, arrangement of words)
2. Anandavardhana proposed _____ as the atma of kavya. (Riti, Dhvani, Alamkara).
3. Dhvani means _____ (Meaning, Resonance if meaning, and vibration).
4. Anandavardhana propagated the theory of _____. (Dhvani, Vakrokri, Rasa).
5. Bhamah called poetry beautiful fusion of _____. (Shabd and artha, Artha and riti, artha and alamkars).
6. Mammanta was a _____. (originator, compiler, commentator).
7. Kuntaka was a _____. (originator, compiler, commentator).
8. Vakrokti-jivita was a work of _____. (Bharata, Bhamaha, Kuntaka).
9. The word Sahitya is derived from the root _____. (Sahakar, Sahradya, Sahita).
10. Rajashekhara assigned Sahitya as the _____ vidya. (third, first, fifth).

Match the 'A' with 'B':

	A	B
1	Bharata	(A) Shringar Prakasha
2	Raja Bhoja	(B) Kavya Prakasha
3	Hemachandra	(C) Auchitya Vichara
4	Kshemendra	(D) Rasagangadhara
5	Jagannatha	(E) Natyashashtra
6	Anandavardhana	(F) Kavyadarsha
7	Mammata	(G) Kavyadarsanam
8	Dandin	(H) Dhvanyaloka

13.5 KAVYA BHEDA (GENRES OF LITERARY WORKS)

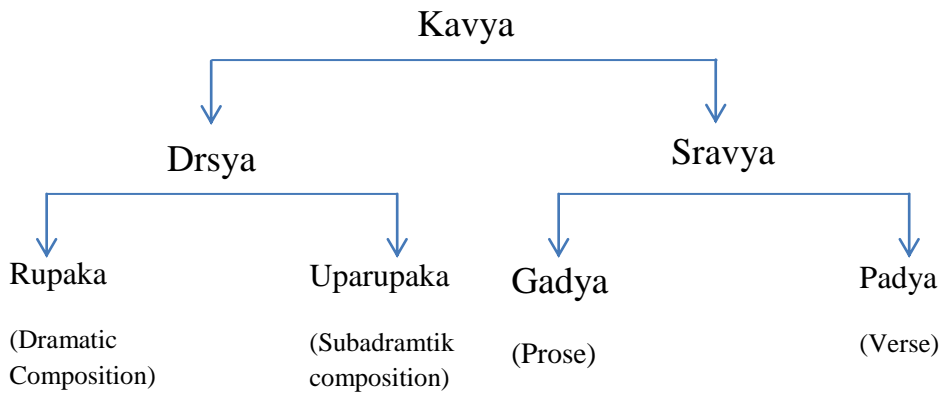
There are several typologies of genres in Indian poetics. Kavya includes metrical non-metrical, prose and verse compositions, Natya, Katha, akhyayika and mahakavya are included kavya, As Bhamaha says word and meaning taken together constitute kavya. It is also classified into sankrit, prakriti and apabhhransa.

Bhamaha also classified kavya based on subject matter:

1. Real narratives of Gods
2. Fiction
3. Art (Kala) related works
4. Sastras

13.5.1 Visual and Auditory Kavyas

Vishwanatha has given a very systematic typology of kavya in his *Sahityadarpana*. According to him, kavya can be divided into two main types – That which can be seen (Drasya) and that which can be listed to (Sravya). Drasya is further divided into Rupaka and Uparupaka. Sravya is divided into Gadya (Prose) and Padya (Verse). There is also third category in sravya called misra (mixed).



According to Bharata, rupakas are divided into ten varieties:

1. Nataka
2. Prakarana
3. Bhana
4. Vyayoga
5. Samavakra
6. Bimb
7. Ihamugra
8. Anka
9. Vithi
10. Prahasana

Uparupaka is play within a play. It forms the part of a play and not as separate complete play. Vishwanatha has further subdivided uparupaka into eighteen minor varieties.

In padya (verse), there are four major categories-muktaka, mahakavya (epic), khanda kavya and kosa. Gadya is divided into katha, Akhyayikamchampu, viruda and krambhaka, Kuktaka is a short form of verse. Mahakavya is a long narrative poem with frequent digressions like The Mahabharata and The Ramayana khandakavya is an episodic long poem. It is like epic fragment. Kosa is also a kind of narrative poem.

Gadya according to Vishwanatha can be subdivided into katha (Prose narrative), akhyayika narrative with imaginary events. Champu is a folk literary form and viruda is a kind of a prose narrative. Krambhaka is also a prose narrative.

Check your progress-IV

1. How does Bhamaha classify various genres of kavya?

2. What are the ten varieties of Rupaka?

3. Classify major genres under drsya and sravya categories.

4. What are the four major genres of kavya in verse?

5. How does Vishwanatha classify genres of literature under prose (gadya) category?

13.6 LET US SUM UP

We have discussed Vangamaya, Kavya, Sahitya and Kavya Bheda in this unit. Kavya has been defined and the elements of poetry have been explained. Sahitya is a word that connotes Vangamaya (written) works that includes shashtra and many other subjects. At the end, kavya bheda (different genres of literary works) have been discussed in detail in addition to various schools of poetics and their major theorists.

13.7 KEY WORDS

1. Auchitya: Propriety
2. Riti: Mode/ Style, Diction
3. Vakrokti: Deviation in literary meaning
4. Rasa: The essence, poetic sentiment, emotive content.
5. Alamkara: Figures of speech, embellishments.
6. Gadya: Prose
7. Padya: Verse
8. Sahardaya: Good hearted, Sensitive reader or person.
9. Mahakavya: Epic
10. Khandkavya: Epic fragment
11. Kosa: Lexicon
12. Kriti: Creation
13. Nataka: Play
14. Drsya: Visual
15. Sravya: Auditory

13.8 BOOKS SUGGESTED

- Barlingay, S. S. *A Modern Introduction to Indian Aesthetic Theory*. D. K. Print World Ltd, 2007.
- Kane, P.V. *A History of Sankrit Poetics*. New Delhi: Motilal Banarasi Das, 1961.
- Kapoor, Kapil. *Literary Theory, Indian Conceptual Framework*. Affiliated East-West Press Pvt. Ltd., 2012.
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Answers

(A) Fill in the Blanks:

1. Arrangement of words.
2. Dhvani
3. Resonance of Meaning
4. Dhvani
5. Shabd and Artha
6. Compiler
7. Originator
8. Kuntaka
9. Sahita
10. Fifth

(B) Match 'A' with 'B'

- 1(E)
- 2(A)
- 3(G)
- 4(C)
- 5(D)
- 6(H)
- 7(B)
- 8(F)

UNIT:14**KAVYA HETU AND KAVYA
PRAYOJANA****Structure****14.0 Objectives****14.1 Introduction****14.2 Kavya Hetu- Definition and Meaning (Causes of Poetry)****14.3 Major Theorists' Views****14.4 Difference between Kavya Hetu and Kavya Prayojana****Check Your Progress-I****14.5 Kavya Prayojana (The Purpose Poetry)****14.6 Various Views of great Poeticians about Kavya Prayojana****14.7 Views of other Indian Acharyas and Poets Kavya Prayojana.****14.8 Western Views about the Purpose of Poetry****Check your progress-II****14.9 Key Words****14.10 Let Us Sum Up****14.11 Books Suggested****Answers**

14.0 OBJECTIVES

The objective of this unit is to discuss the causes of poetry and purposes or goals of poetry. Poets have certain extra – ordinary qualities that create poetry. Poets have very powerful imagination and sensitivity. Creativity and artistic expression cause poetry. It is called kavyahetu by Indian Poeticians and rhetoricians. Kavya Prayojana (the purpose poetry) is different from Kavyahetu. Kavya Prayojana is the good purpose of poetry. Various rhetoricians and poeticians have defined Kavya Prayojana in various ways. The objective of this unit is to discuss Kavya Hetu (causes of poetry) and Kavya Prayojana (purpose of poetry).

14.1 INTRODUCTION

In Sanskrit poetics, Kavya includes all literary compositions: Bhamaha defined it the combination of word and meanings. Kuntaka said that the fusion of word and sound stands for the body of the poetry.

Various poeticians and scholars defined Kavya differently. Abhinavagupta said that a good Kavya is composed by a creative genius (pratibha). It produces Rasa (delight), Vaisadya and Soundarya, Vaisadya refers to clear, precise and enjoyable expression, Soundarya refers to beauty, charm (ramaniyata) that adorns Kavya. It provides rare delight to the readers, captivating their attention.

Kavya Hetu refers to the causes of poetry and Kavya Prayojana means the goals or objectives of Kavya. The earliest theorists emphasized on Kirti and Priti as objectives of poetry. Kirti means fame and Priti means delight experienced by the readers or listeners. The basic purpose of Kavya is to communicate effectively. The ultimate aim of Kavya is to provide aesthetic rapture (Rasanubhava).

Kavya Prayojana is the goal of literary compositions. Ananda (aesthetic delight) and eradication of avidya (ignorance) are the purposes of Kavya. Avidya according to Indian Tradition is the root cause of human sorrows and miseries. Kavya annihilates avidya (ignorance) and makes the readers happy and contented. In Indian philosophy, there are four pillars of human life.

Dharma (Righteousness)
Artha (Worldly prosperity)
Kama (Satisfaction of desires)
Moksha (Emancipation from sorrows and cycle of birth and death)

These four ends can be achieved by Kavya. The purpose of poetry (Kavya) can be seen from different perspectives – the poet, the readers/ audience, social life and the world- view. Bharata in his ‘Natyashastra’ talks about drama which is synonymous of Kavya. He calls it the fifth veda that provides reputation, long life, well-being, righteousness and enhancement of mental abilities.

Detailed discussion of Kavyahetu and Kavya Prayojana will be done in the following sections of the unit.

14.2. KAVYA HETU- DEFINITION AND MEANING

All humans share their experiences with others. They like to communicate and express their feelings and thoughts. We also share our memories with others. This means that communication is a human need. Even dumb people want to communicate with others by gestures. Poets are different from ordinary human beings. They are more sensitive and full of imagination. They express their feelings and thoughts in very artistic manner. Good readers are called ‘bhavakas’ in Indian poetics. They are also very sensitive and profoundly appreciative. They understand suggestive power of poetry. They are also well- read and erudite.

Sahridaya people are genuine bhavakas and appreciators. Ultimately, poetry is written for those who can understand and appreciate

it. Kavya hetu is related to the causes poetry. There are some basic questions about Kavya hetu:

- What creates poetry?
- What are the causes that make one write poetry?
- What are the impulses behind writing of poetry?
- What are the qualities of a poet?

14.3 MAJOR THEORISTS' VIEWS

W.H. Hudson in his book *An Introduction to the Study of Literature* says that literary compositions are caused by the desire for self-expression; the desire to know about the world of reality and the world of imagination.

According to Raja Shekhara, the poet is endowed with Karayatri Pratibha while the reader or listener possesses Bhavayatri Pratibha. Karayatri Pratibha means creative genius and Bhavayatri Pratibha means the faculty for appreciation of poetry. The poet possesses both creative and appreciative faculties.

Dandin mentions three causes poetry:

1. Naisargika Pratibha (Inborn genius)
2. Nirmala Shastra Gyana (clear understanding of shashtras.)
3. Ananda Abhiyoga (constant application of his talents and genius)

Rudrata and Kuntaka also enumerated three different causes of poetry:

1. Shakti (Inborn intellectual brilliance)
2. Accomplished knowledge of texts and literary works (vyutpatti)
3. Abhyasa (constant practice of composing poetry.)

Vamana gives three causes of poetry:

1. Loka: worldly knowledge,
2. vidya: learning of various disciplines, and
3. Prakirna : miscellaneous

Prakirna describes six other causes:

1. Lakshajnata : Study of texts
2. Abhiyoga : Practice
3. Vrddha seva : instruction from learned Guru.
4. Avekshana : The use of appropriate words and avoiding blemishes.
5. Pratibhana : Inborn poetry genius.
6. Avadhana : concentration of mind.

In Mammata's 'Kavya Prakash' he puts forth three causes of poetry which includes the causes mentioned by Vamana. These three causes are:

1. Inborn intuitive power.

2. Proficiency in worldly conduct and the knowledge of scriptures.
3. Practice of composing literary composition with the help of proficient persons.

Earlier Bhamaha in his work *Kavyalamkara* had mentioned three elements:

1. Utpatti
2. Abhyasa
3. Pratibha
- 4.

Utpatti and Abhyasa stand for continuous efforts of learning. They also relate to ceaseless practice of refining poetry. However, Pratibha is explained in various ways. Rudrata believed that Shakti or Pratibha is an inborn power of creativity that results into artistic expression. It also involves intellect and innate wisdom (Prajna) which relate innovative modes of expression. For Vamana, Pratibha was the seed of creating poetry or artistic literary composition. He said:

“Kavitva bijam pratibhanam”

Kuntaka said that Pratibha is the faculty of creating a poetic work. It is a unique intellectual power which gains maturity due to the inborn as well as gained impression. The word ‘Sanskara’ refers to impression on the mind of a person.

Mammata defined Shakti (Pratibha) as an intellectual power which gathers a mass of impressions and serve as the seed of Poetic works. He said:

“Shaktih kavita bija-rupah” (*Kavya Prakasha*)

Hemachandra also accepted Pratibha as the prime cause of poetic creations. He said that inborn poetry talent should be refined with constant practice and erudition. Pratibha is a seed that requires nurturing by erudition and practice. Pratibha is sahaja (natural) but is needs refinement through abhyasa (practice or study) and study of scriptures and literary works.

Pandit Jagannath adds divine grace (Devta Anugraha) to the above –mentioned three factors. In short, pratibha is the basic factor for the creation of poetry which needs to be refined by knowledge and Abhyasa (practice).

14.4 DIFFERENCE BETWEEN KAVYAHETU AND KAVYA PRAYOJANA

Kavya hetu describes the causes of poetic creations. Kavya Prayojana describes the goals or purposes of creating poetry. The causes behind creation of poetry are pratibha (genius), study and knowledge of scriptures, intellectual power and constant practice (abhyasa). The goals or objectives of poetry are fame, riches, good instruction and aesthetic pleasure. Kavya hetu is the prior stage of poetic creation while Kavya Prayojana is the achievement of poetic works.

Various poeticians and theorists have presented various goals of poetic creations. The two main goals of poetical works are to provide

aesthetic delight to the reader or bhavaka and removal of avidya (ignorance).

Check your progress-I

1. Define and explain Kavya Hetu.

2. What are the different views of different theorists about Kavya Hetu?

3. What is Pratibha? Explain different views of different theorists about it.

4. Explain the meaning of Utpatti and Abhyasa.

5. What did Mammata say about Shakti?

6. Explain Hemachandra's view about Pratibha.

7. Discuss in brief the difference between Kavya Hetu and Kavya Prayojana.

14.5 KAVYA PRAYOJANA (THE PURPOSE OF POETRY)

The word “Prayojana” means purpose or objective. It is believed that nothing is done without purpose or objective. Regarding the purpose of poetry, there are various views of various theorists or poeticians. Bharatamuni, the author of *Natyashastra* has enumerated six purposes of drama.

According to Bharatamuni, the purposes of poetry are:

1. Righteousness (Dharma)
2. Fame (Yash)
3. Long life (Ayu)
4. Well-being(Heet)
5. Increase in mental ability (Buddhi-vikas)
6. Worldly knowledge (Laukik Jnana)

He further says that poetry provides happiness and peace to unhappy, tired and grieved person. In Sanskrit poetics, the great theorists and acharyas have given their views about Kavya Prayojana. All poeticians agree that study of poetry provides benefits for all (loka-mangal). These benefits are seen from both points of view of Kavi (poet) and cultured and sensitive reader (Sahridaya). It is said that in the world which is full of miseries and sorrows, there are two sweet things - the enjoyment of Kavya and the company of good-hearted friends. Now let us discuss various views of great scholars and poeticians about the purpose of poetry.

14.6 VARIOUS VIEWS OF GREAT POETICIANS ABOUT KAVYA PRAYOJANA

According to Bhamaha, “Good Poetry” produces the following benefits:

1. Attainment of Dharma, Artha, Kama and Moksha.
2. Achievement of skills in art.
3. Achievement of Kirti (fame) and priti (delight)

Acharya Mammata gives detailed explanation about the purposes of poetry. He says that the poet achieves fame that makes him/ her immortal. It also provides wealth and luxury to the poet. The readers of poetry receive the knowledge about worldly affairs and human nature.

Mammata uses the word “Shivetar Kshataye” which means removal of evils-which poetry provides to the readers when he reads it.

Mammata further says that poetry produces immediate delight to both the poet and the readers. It is often called “Brahmanand Sahodar”. It gives inner peace and happiness. Mammata says that like an advice by one’s beloved wife, poetry preaches some lessons lovingly and peacefully, He uses the words-

“Kanta Sammita Upadesha” (advice like a beloved wife). Poetry does not preach like Guru or friend but like a beloved woman. Her language is sweet and relishing. Mammata refers to three types of Upadesha (advice): Prabhu Sammat, Sahridaya Sammata and Kanta Sammata. The words of the beloved are sweet and effective. The advice or the message of poetry is sweet and effective. It touches one’s heart and convinces lovingly.

Rudrata also accepted Chaturmarga (four ways of human life) as the goals poetry. He added elimination of suffering, freedom from ailments and attaining desired boons as the purposes of poetry. Kuntaka intended the knowledge of worldly wisdom and conduct, mental ecstasy and spiritual illumination in addition to four aims of human life.

Vamana says that good poetry accomplishes both the perceptible and imperceptible results. It gives both pleasure and fame. Pandit Vishwanatha uses the term “phala” (fruit/ result) instead of Prayojana. His focus was on the reader (bhavaka) rather than the poet (kavi). In his text *Sahitya Darpana* he says,

Poetry is alaukika phenomenon. Alaukika means beyond the world and people. Poetry cannot be defined in terms of human logic. The poetic genius provides pleasure even from tragic poetic work. That is the reason why Aristotle defined tragedy as a means of purification of pity and fear from the mind and heart of the reader. Poetry turns pain into pleasure and fear into aesthetic delight.

Abhinavagupta gives prominence to Ananda as the goals of poetry. Aesthetic pleasure is quite close to paramananda (the divine delight). Poetry does not produce physical as well as sensual pleasure but spiritual pleasure. It takes one out of the worldly (samsar) pleasure and pain. When a reader sheds tears while reading a tragic poem, he gets catharsis of his negative emotions and feels relaxed and wiser.

When a poet writes poetry, he experiences spiritual pleasure by expressing his experiences and feelings. When he expresses personal feelings, he turns them into universal feelings. Renowned modern English critic T.S. Eliot used the term ‘objective correlative’ which signifies poet’s rise above personal feelings making them universal. A great poet merges his personal feelings and thoughts into poetry turning them impersonal and objective. Eliot said, “the progress of the artist is a continual self-sacrifice, a continual extinction of personality.”

T.S. Eliot says that “poetry is not turning loose of emotions but an escape from emotion; it is not the expression of personality but an escape from personality”.

Indian poeticians also stress on objective or impersonal expression of feelings and thoughts in great poetry.

14.7 VIEWS OF OTHER INDIAN ACHARYAS AND POETS ON KAVYA PRAYOJANA

Goswami Tulsidas was a great Hindi poet who wrote ‘Ramacharit Manas’. He said that he wrote it for his personal happiness and joy. Great poem, fame and wealth are the best when they create welfare of all like the river of the River Ganga. He connects the purity and sacredness of the River Ganga with poetry. He believed that Loka-Mangal (welfare of the people) is the ultimate goal of poetry.

Acharya Kulpati said that fame, wealth, joy, eradication of evil and worldly knowledge; are the goals of poetry.

Bhikhari Das has enunciated five goals of poetry viz. the result of Tapa (spiritual practice) wealth accumulation, fame, aesthetic delight to the sahridaya (sensitive) bhavakas and attainment of education and knowledge with pleasure and happiness.

Modern Hindi poets and writers also discussed the goals of literary compositions. Maithilisharan Gupt stressed on entertainment and instructions as the objectives of poetry. Dr. Nagendra said that two basic goals of poetry should be aesthetic delight and welfare of the people (Loka Mangal). Munshi Premchand was a famous novelist and short story writer in Hindi literature. He was deeply concerned with social issues. He was called progressive writer in Hindi. He said that the goal of literature is to enhance the sensitivity and emotional intensity of the readers.

14.8. WESTERN VIEWS ABOUT THE PURPOSE OF POETRY

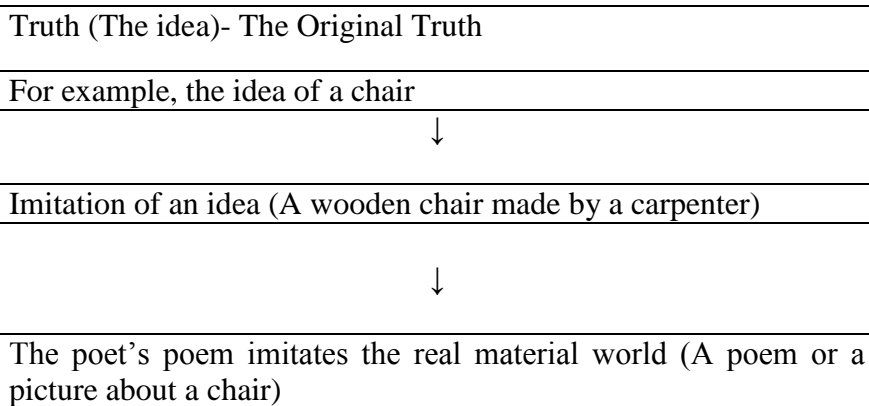
The western criticism is analytical while Indian poetics is synthetic in nature. Indian poeticians connect poetry with the soul and call it “Brahmananda Sahodar” (closer to the Divine pleasure). The western critics connect poetry with social concern and social issues.

There are ten major goals of poetry in Western poetics:

1. Art for Art’s sake.
2. Arts as criticism of life.
3. Arts to understand.
4. Arts to escape from life.
5. Arts for entertainment.
6. Arts for aesthetic pleasure.

7. Arts to realize one's own soul.
8. Arts for service.
9. Arts for humour and wit.
10. Arts to fulfill the desire for expression.

Plato was a Greek philosopher who opposes poetry as it is thrice removed from truth. He also believed that poetry is immoral as it promotes undesirable passions. He called poetry as imitation (mimesis) of the world which is imitation of Reality. Therefore it is thrice removed from Truth. Let us understand Plato's Theory of mimesis with the help of a graph.



Plato said that poetry or art is an imitation of imitation which is illusory.

Aristotle was Plato's disciple but he defended poetry by saying that it creates catharsis of negative emotions and please for the audience or readers. Horace was a Roman critic and philosopher. He said that poetry is useful as it provides pleasure and welfare of the society. In his book *Ars Poetica* (The Art of Poetry), he said that poetry should both "instinct and delight".

John Dryden said that poetry has an objective of personal delight and for the good of others. He believed that the ultimate purpose of poetry is to delight the readers. A poet does not imitate the world but presents his own version of the world. Matthew Arnold, a great Victorian poet and critic, in his work *A study of Poetry* says that poetry is criticism of life. He says, "Poetry is the application of ideas to life".

It plays a very important role in life. Good poetry should be moralistic, beautiful and with high seriousness. Human actions are the main subject matter of poetry.

William Wordsworth called poetry, "the breath and spirit of all knowledge"

Check your progress-II

- A. Fill in the blanks with correct options given below the sentence.
 1. Kavya hetu refers to _____ of poetry.
(purpose, goal, causes)

2. Kavya Prayojana means _____ of poetry.
(objectives, causes, features)
3. According to Indian philosophy, there are _____ pillars of human life.
(three, four, five)
4. Sahraday people are _____ .
(critical, sensitive, insensitive)
5. According to Rajashekhara, the poet possesses _____ pratibha.
(Karayatri, bhavayatri, creative)
6. Vamana gave _____ causes of poetry.
(three, four, two)
7. Kuntaka called pratibha a unique _____ power.
(intellectual, emotional, physical)
8. Shivetar Kshtaye means _____.
(removal of greed, removal of evils, removal of death)
9. Pandit Vishwanatha used the term _____ instead of Prayojana.
(hetu, karan, phala)
10. Abhinavagupta gave prime importance to _____ in poetry.
(Ananda, Kirti, Dhana)

B. Match the following:

- | | | |
|-------------------|-----|-----------------------|
| 1. Tulsidas | (a) | Objective Correlative |
| 2. T.S. Eliot | (b) | Lokamangal |
| 3. Dr. Nagendra | (c) | Mimesis |
| 4. Plato | (d) | Catharsis |
| 5. Aristotle | (e) | Ars Poetica |
| 6. Horace | (f) | A Study of Poetry |
| 7. Matthew Arnold | (g) | Swantah Sukhay. |

14.9 KEYWORDS

Kavya hetu	Causes of poetry
Kavya Prayojana	Purpose of poetry
Dharma	Righteousness, religion, duty
Artha	Worldly prosperity
Kama	Satisfaction of desires, sexual pleasure
Moksha	Liberation, Emancipation
Pratibha	Inborn genius
Nirrhala Shashtra Gyana	Clear understanding of shastras
Ananda Abhiyoga	Constant application of talent and genius
Shakti	Innate intellectual brilliance
Vyutpatti	Accomplished Knowledge of texts
Abhyasa	Constant practice of composing poetry
Loka	Worldly Knowledge
Vidya	Learning
Avidya	Ignorance

Prakirna	Miscellaneous
Abhiyoga	Practice
Avadhana	concentration of mind
Utpatti	Genesis, creation, birth
Beeja	Seed
Devata Anugraha	Divine grace
Laukika Jnana	Worldly Knowledge
Kirti	Fame
Priti	Delight
Kanta Sammita Upadesha	Advice of a beloved wife
Chaturmarga	Four ways of human life
Yash	Fame, Glory, Reputation
Phala	Fruit / Result
Alaukika	Beyond the world, Transcendental
Parmananda	Divine joy, Divine rapture
Swantah Sukhya	Personal inner happiness

14.10 LET US SUM UP

We discussed Kavyahetu and Kavya Prayojana in Indian poetics in detail. We also studied various views about Kavya Prayojana by famous Indian theorists and poetics. At the end we referred to Hindi poets and critics and their views about the purpose of poetry. Then we also discussed about the purpose of poetry in brief. It is quite interesting to make comparative study of Indian and Western poetics.

14.11 BOOKS SUGGESTED

- Barlingay, S. S. *A Modern Introduction to Indian Aesthetic Theory*. D. K. Print World Ltd, 2007.
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Answers

Fill in the blanks:

1. Causes
2. Objectives
3. Four
4. Sensitive
5. Karayatri
6. Three
7. intellectual
8. removal of evils
9. Phala
10. Ananda.

Match the following:

1. (g)
2. (a)
3. (b)
4. (c)
5. (d)
6. (e)
7. (f)

UNIT : 15**GUNA – DOSHA THEORY**

Structure

15.0 Objectives**15.1 Introduction****15.2 Brief Introduction to Major Theories of Poetics****15.2.1 Rasa Theory****15.2.2 Alamkara Theory****15.2.3 Riti Theory****15.2.4 Dhvani Theory****15.2.5 Vakrokti Theory****15.2.6 Auchitya Theory****15.2.7 Guna Dosha****Check your progress-I****15.3 Introduction to Guna Dosha Theory****15.3.1 Guna Dosha according to Bharata****15.3.2 Guna Dosha according to Bhamaha****15.3.3 Guna Dosha according to Dandin****15.3.4 Vamana on Gunas****15.3.5 Anandavardhana on Gunas****15.3.6 Bhoja, Mammata and Vishwanatha on
Guna-Dosha****15.3.7 Brief Explanation of the Three Gunas****Check Your Progress-II****15.4 Let Us Sum Up****15.5 Key Words****15.6 Books Suggested****Answers**

15.0 OBJECTIVES

The objective of this unit is to discuss and understand merits (gunas) and demerits (doshas) of poetic compositions. Sanskrit poetics always focused more on alamkaras and

language of poetry. Indian poetics believed that language of poetry creates embellishment and beauty in poetry. Bharata Muni was the pioneer of Indian poetics who wrote *Natyashastra* and discussed all aspects of Kavyas and literary compositions. A good poet or dramatists must follow certain gunas in their works.

In this unit, we shall discuss gunas and doshas in literary compositions enunciated by Bharata, Bhamaha, Dandin, Vamana and other rhetoricians and poets.

15.1 INTRODUCTION

Guna-Dosha theory examines literary compositions in the context of good qualities (gunas) and blemishes (doshas). Guna and Dosha are the positive and negative aspects of all aspects of life including literary compositions. In literary compositions, gunas and doshas are found in form as well as in meaning. Bharata Muni, the great poetician was the first theorist who discusses 'Rasa' theory in his famous work *Natyashastra*: other theorists and poetics were also concerned about this guna-dosha aspects of literary compositions. However, Dandin and Udbhata made guna-dosha the primary criterion of literariness of literary works.

Dandin called alamkaras the ornaments that enhanced the beauty of Kavya. The body of Kavya was decorated with alamkaras (figures of speech). For Dandin, alamkaras were the beauty of expression. In 'Riti' theory the gunas are related to literary language or style. Dandin devoted a section of the first chapter of Parichheda to ten gunas (merits) mentioned by Bharata. Bharata had not discussed much on guna-theory. He even did not state whether they belonged to Shabda or Artha. He simply stated that Gunas are negation of Doshas. Dandin said that gunas are alamkaras that beautify the body of poetry. Gunas are related to Vaidarbhi-Marga-the poetic diction or style of writing. Guna-Dosha remained a part of literary qualities but it never became a major literary theory of poetry. It can be taken as one of the aspects of literary compositions.

15.2 BRIEF INTRODUCTION TO MAJOR THEORIES OF POETICS

To understand Indian Poetics, it is necessary to be introduced to various theories of Indian poetics and brief history of Indian Poetics. There are diverse views about art and literary compositions. Indian Poetics refers to Sanskrit Poetics which is diverse like Indian culture. In Indian culture

and thinking, there is unity in diversity. Indian Poetics also reflects essence of cultural diversity of India.

Sanskrit poetics focused mainly on drama which includes other literary compositions like poetry, epic, narrative poems, etc. The history of Indian Poetics is said to have started with Bharata whose work *Natyashastra* is a milestone in Indian poetics. *Natyashastra* is an encyclopedia of dance, music, poetry and drama. Its pivotal concept is 'Rasa' but Bharata has discussed Kavya-hetu, the qualities and talents of Kavi, alamkaras and the theory of Guna-Dosha.

15.2.1 Theory of Rasa:

Bharata's *Natyashastra* discusses 'Rasa' theory in detail. It claims that the objective of literary compositions is to create emotional effect on the mind and heart of the bhavak reader, listener or spectator. Bharata enumerates various kinds of 'Rasas', their states, causes and effects. Bharata lists thirty six of Kavya Lakshanas (features of poetry). He discusses these features not in the context of drama but all literary compositions. He says that Lakshana is the body of Kavya and alamkaras are like ornaments that enhance the beauty of literary work.

However, in Indian aesthetic, Rasa is of prime importance which provides aesthetic delight to sahrday (one who relishes Kavya). Thus, rasa was regarded as the cardinal principle of Indian aesthetics. The theory of Rasa is also discussed in Alamkara shastra, which calls Rasa, the soul of poetry.

15.2.2 The Theory of Alamkara

Alamkara School propagates alamkara as the essence of poetry. A Kavya without alamkara has no poetic fire. Alamkar shastra refers to embellishment in poetry. Bhamaha was the pioneer of this school. Udbhata and Dandin supported this theory. Later, Rudrata, Jaydev and Appaydikshita followed this theory. They gave equal status to Alamkara with Rasa. Dandin defined alamkara as the quality which is quite important for the creative of poetry. The school of alamkara developed with passage of time. Bharata's four alamkaras reached upto more than hundred in number. The concept of alamkara also changed in later poetics. Alamkara were attached to Rasa and Rasa was relegated to subordinate position by several rhetoricians later.

15.2.3 The Theory of Riti

Vamana was the author of *Kavyalamkarasutravritti* which became the foundation stone of Riti School. Riti means style which Vamana called the essence of poetry. For Vamana, Riti was arrangement of words. Riti and Gunas are bound together. Vamana called it the soul of Kavya. Vamana considers Vaidarbhi as the best style as it consisted of all guna (merits). Dandin talked about two ritis – Vaidarbhi and Gaudi according to Anandavardhana, the treatment of Riti is closely related to Rasa. Dandin used the word Marya for Riti (Style). Vamana enumerates twenty gunas classifying them into two categories related shabda and Artha. The concept of Riti was not accepted as the life-breath of poetry by later rhetoricians.

15.2.4 Dhvani Theory (Theory of Dhvani)

Dhvani School is one of the most significant principles in sanskrit poetics. Ananda Vardhana was the pioneer of this theory who expounded this theory in his book *Dhvanyaloka*. Actually, he was inspired by Bharata's Rasa Theory. Dhvani theory can be taken as the expansion of Rasa theory. Anandavardhana was a great theorist of textual symbolism. He called Dhvani the Atman of poetry. He is openly indebted to Bharthari's 'Sphota' theory. Dhvani is sphota in grammer and Vyanjana in poetics.

He suggested that there are levels of meaning :

1. Abhidha (denotative)
2. Lakshana (indicative) and
3. Vyanjana (suggestive)

Anandavardhana integrated rasa theory with his Dhvani theory. Dhvani is beyond the literal meaning of the word Dhvani theorist classifies threefold Dhvani.

1. Vastu Dhvani
2. Alamkara Dhvani
3. Rasa Dhvani

Anandavardhana said that Dhvani is dominating element of Kavya while alamkara, guna and vritti are its component. He refuted alamkara as mere embellishment of the body of poetry. He rejected 'Riti' by saying that it is nothing but mere style or form of composition.

15.2.5 Vakrokti School

Vakrokti is the theory of language of literature. It means oblique utterance. Kuntaka was the pioneer of this school. In his book *Vakrokti Jivitam* he defined vakrokti as a both words and meanings marked by artistic turn of speech. Vakra means oblique or curved and Ukti means speech. Kuntaka classified vakrokti under six heads (1) Varna (2) Pada Purvardha (3) Pada Parardha (4) Vakya (5) Prakarans (6) Prabandha.

Kuntaka expounded the theory of Vakrokti explaining it is Vaichitra which caused extra ordinary charm in the poetry. The concept of Vakrokti is all embracing and it includes dhvani, alamkaras etc. It is in fact synonymous of Dhvani the theory expounded by AnandaVardhana. He declares that Vakrokti is the soul (Jivitam) of poetry.

15.2.6 Auchitya Theory:

Auchitya Theory is the theory of propriety or appropriateness in literary compositions. Acharya Kshemendra propounded this theory in 11th century. Kshemendra was a Kashmirian scholar who propounded the theory of Auchitya. He said that auchitya is an underlying principle of all poetic embellishments. He defined auchitya as proper or appropriate use of poetic gunas and alamkaras. Kshemendra has enumerated twenty eight constituents of poetry.

15.2.7 Guna Dosha Theory:

Guna means merit and Dosha is blemish. It is not a full-fledged theory but an important part of poetics. Vamana described shabdguna and arthaguna. They are related to the construction of words. Vamana enumerates twenty gunas pertaining to shabd and Artha. The gunas, have intimate relation with riti. Doshas are opposite of gunas which destroy the beauty of a poem. Vamana borrowed these ideas from Bharata. In literary theory, doshas are to be avoided and gunas should be used properly to create aesthetic delight. A work of art should avoid certain defects and display good qualities in all arts.

Let us study the following tables of various theories of poetics and their major theorists:

(A)

Sr.No.	Theory of Poetics	Major Theorists
1.	Rasa Theory	Bharatmuni
2.	Alamkara	Bhamaha
3.	Riti	Vamana
4.	Dhvani	Anandavardhana
5.	Vakrokti	Kuntaka
6.	Auchitya	Kshemendra

(B)

Sr.No.	Theorists	Their Texts
1	Bharata	<i>Natyashast ra</i>
2	Bhamaha	<i>Kavyalamk ara</i>
3	Vamana	<i>Kavyalamk ara Sutra</i>
4	Anandavard hana	<i>Dhvanya loka</i>
5	Kuntaka	<i>Vakrokti Jivita</i>
6	Kshemendra	<i>Auchityavi char Charcha</i>

Check Your Progress-I

1. Discuss the theory of Rasa in brief.

2. Who was the pioneer of Alamkara School? How did the theory develop?

3. What is Riti? What did Vamana say about it?

4. How was Anandavardhana inspired? What is Dhvani according to Anandavardhana?

5. Define and explain Vakrokti theory.

6. Briefly introduce Auchitya theory.

15.3 INTRODUCTION TO GUNA DOSHA THEORY

There are ten elements of poetics or Kavya-agama. Guna is one of these ten elements. Guna means the excellence of poetic expression. Guna can also be called absence of doshas (blemishes). Bharata in his 'Natyashastra' discussed Gunas and Doshas. Later other scholars like Bhamaha, Dandin, Vamana and Kuntaka made varied interpretations of this theory. Unlike other theories, Guna-Dosha is not a full-fledged theory of poetics but it is an important part related to expression. Three things-Rasa, Alamkara and Guna have been accepted by poets of all schools. All poeticsians agree to the idea that Gunas (excellences) enhance poetic effects while Doshas (blemishes) destroy the poetic excellence and elegance.

15.3.1 Guna Dosha according to Bharata:

Bharata had enumerated ten gunas that to be followed by a play-wright in his dramatic composition. These ten gunas are as follows:

(1) Slesa (2) Prasada (3) Samata (4) Samadha (5) Madhurya (6) Ojas (7) Saukamarya (8) Artha (9) Udatta (10) Kanti.

Bharata also enumerates ten doshas (blemishes) that should be avoided by poets and dramatists. These doshas are as follows:

(1) Gundartha (2) Arthantara (3) Arthahina (4) Tantology (5) Different meaning (6) Abhilupartha (7) Logical defect (8) Metrical defect (9) Visandhi (10) Slang (Shabdauchitya)

15.3.2 Guna Dosha according to Bhamaha:

Bhamaha did not discuss the aspects of Guna but he briefly touched upon madhurya (sweetness), ojas (vigor/brilliance) and Prasada (lucidity). He did not see much difference between Madhurya and Prasada.

15.3.3 Guna Dosha according to Dandin:

Dandin devoted a full first chapter of Kavya-darshan to the exposition of two modes of poetic expressions. He named them as Vaidarbhi and Gaudi. According to Dandin, the ten gunas are the life of Vaidarbhi mode of expression- Slesa, Prasada, samata, madhurya, sukaratva, Arthavyakti, Udaratva, ojas, kanti and Samadhi. Both Bhamaha and

Dandin were more concerned with Kavyasharira (the body of poetry).

Bhamaha laid more stress on alamkaras and regarded them as the principle of beauty of poetry. He believed that alamkaras have the merits (gunas) of adorning Kavya. Dandin in his Kavyadarsha said that every poem needs a body and alamkaras (embellishments). Dandin also accepted alamkaras as beautifying factors. He attached more importance the elegance of the form and erudition than creative faculty.

Dandin also said that the gunas are the elements that make poetry beautiful. To him, alamkaras were the gunas that added to the shobha (beauty) of poetry. He said that Guna is an alamkara that belongs to Vaidarbhi Marga.

15.3.4 Vamana on Gunas:

Vamana is one of the prominent theorists. Vamana came after Bharata, Bhamah and Dandin. He studied his predecessors but his search for the soul of poetry was new. He called Riti the soul of poetry. He provided a full-fledged status to Riti as a school of Indian poetics. For him, riti means style which can be achieved through the Gunas. Vamana defined Gunas for the first time differentially Gunas from alamkaras. He gives more importance to Riti than alamkaras. He was the first rhetorician who classified gunas into Shabdguna and Arthaguna. He connected gunas with Riti. He said that it is important to analyse doshas. Doshas are opposite of gunas. Doshas are negations of Gunas. He classified Doshas into four aspects of literary composition pada, padartha, vakya and vakyartha. Though Vamana was the pioneer of Riti theory, he showed new direction for appreciation of excellences.

15.3.5 Anandavardhana on Gunas:

Anandavardhana was the pioneer of Dhvani theory. He was inspired by Vamana's concept of Vakrokti. He did not support the theory of Riti and reduced ten gunas into three gunas. According to him, there are three layers of meanings of words. Abhidha (literal meaning), Lakshana (indicative meaning) and Vyanjana (suggestive meaning). Anandavardhana did not discuss much about Guna-Dosha. However, he accepted three Gunas-Prasada, Ojas and Madhurya.

15.3.6 Bhoja, Mammata and Vishwanath on Guna-Dosha:

Bhoja in his 'Sarswati Kanthabhavan' enumerated 48 gunas- 24 shabdguna and 24 Arthaguna. He called shabdguna external merits and Arthaguna inner gunas.

Mammata in his 'Kavya Prakasha' presented three gunas – Prasada, Ojas and Madhurya. Acharya Vishwanatha in 'Sahityadarpana' accepted the three major gunas propagated by earlier theorists and rhetoricians. Pandita Jagnnatha also accepted these three Gunas in his 'Rasa-gangadhar'.

15.3.7 Brief Explanation of the Three Gunas:

- (1) Prasada Guna: Prasada Guna can be understood quickly and clearly. The meaning of the poem with 'Prasada Guna' gets spontaneously comprehended; clarity and direct attainment of meaning are Prasad qualities of a poem.
- (2) Ojas Guna: When one reads the poem with ojas quality, it creates vigour and zeal in the mind and heart of the reader. Ojas is found in Veer, Raudra, Bhayanaka and Bibhatsa rasas.
- (3) Madhurya Guna: Madhurya creates sweetness and aesthetic pleasure. It is usually found in Vaidarbhi Riti when one reads the poem with the merit of Madhurya, it creates shringara, karuna or shanta rasas.

Check your progress-II

(A) Fill in the gaps with appropriate answer.

1. *Natyashashtra* was written by _____ (Bhamaha, Anandavardhana, Bharata)
2. Bharata discussed _____ theory in his work *Natyashashtra*. (Vakrokti, Rasa, Riti)
3. Dandin stressed on _____ (Rasa, Alamkara, Riti)
4. _____ was the pioneer of Alamkara School. (Dandin, Bhamaha, Vabhatta)
5. Vamana propagated _____ School. (Vakrokti, Riti, Rasa)
6. *Dhvanyaloka* is the text written by _____ (Abhinavabharati, Bharata, Anandavardhana)
7. Dhvani is _____ in poetics. (Sphota, Vynajana, Abhidha)
8. Dhvani theorist classified Dhvani into _____ layers. (two, three, four)
9. Kuntaka was the pioneer of _____ School. (Vakrokti, Easa, Riti)
10. Auchitya theory was propagated by _____ (Kshemendra, Jagannatha, Vishwanatha)

(B) Match the following

- | Texts | Writers |
|------------|--------------------|
| 1. Bharata | (A) Vakroktijivita |
| 2. Bhamaha | (B) Dhvanyaloka |

- | | | | |
|----|------------------|-----|-------------------------|
| 3. | Vamana | (C) | Auchitya vichar charcha |
| 4. | Ananada vardhana | (D) | Natyashashtra |
| 5. | Kuntaka | (E) | Kavyalamkara |
| 6. | Kshemendra | (F) | Kavyalamkarashtra |

15.4 LET US SUM UP

This unit discussed Gunas (merits) and Doshas (blemishes) in Kavya shastra. Bharata was the first theorist who enumerated ten gunas and ten Doshas (blemishes). Later these gunas and Doshas were not discussed much by other theorists. Dandin referred to ten Gunas enunciated by Bharata under Vaidarbhi mode of expression: Vamana connected Gunas with Riti classifying them as shabdguna and Arthaguna. Later three major Gunas Prasada, Ojas and Madhurya were accepted by later theorists and rhetoricians. Doshas were presented by Bharata in his Natyashastra but later, other poeticians talked about gunas only. For them, Gunas were absence of blemishes (doshas) that enhance the beauty and effect of poetic expressions.

15.5 KEYWORDS

Slesa - Synthesis
 Prasada - Easy Comprehension
 Samata – Smoothness
 Samadhi – Concentration
 Madhurya – Sweetness
 Ojas – Grandeur
 Saukumarya – Softness
 Arthavyakti – Clarity of Expression
 Udatta – Exaltedness
 Kanti – Loveliness
 Guna – Merit
 Dosha – Blemish
 Gudārtha – Circumlocution
 Arthahina - Lack of Meaning
 Ekartha – Tautology
 Abhilupartha – Lack of Synthesis
 Visandhi – Hiatus
 Shabdachyuta – Slang
 Agam – Knowledge
 Ahlada – Delight, Joy
 Anubhuti – Realization
 Bheda – Difference
 Bija – Seed
 Hetu – Cause
 Kala – Art

Katha – Narrative
Lakshana – Secondary Meaning, Indicative
Mahakavya – Epic
Marga – Path, Diction
Nataka – Play
Natya – Drama
Sahridaya – Appreciative, Sensitive reader
Sthula - Gross, Material
Tamas – Dark, Viciousness of Mind
Pada – A Line of a Stanza
Padya – Verse
Gadya – Prose
Rachna – Arrangement, Structure
Rupaka – Any Presentation, Sign, a Figure of Speech
Shastra – Treatise
Ukti – Speech
Vakrokti – Archedness of Literary Language
Riti – Style
Sharira – Body
Svabhavokti – Normal Utterance
Vani – Speech
Vyapar – Process
Vyatpatti – Scholarship, Learning

15.6 BOOKS SUGGESTED

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Answers

(A) Fill in the Blanks

1. Bharata 2. Rasa 3. Alamkaras 4.
Bhamaha 5. Riti
6. Ananda vardhana 7. Vyanjana 8. Three 9.
Vakrokti 10. Kshemendra

(B) Match the Following

- 1-(D)
2 -(E)
3 - (F)
4-(B)
5 - (A)
6 - (C)

UNIT : 16**SAHRDAYA, SAMAJIKA AND
SADHARANIKARANA****Structure****16.0 Objective****16.1 Introduction****16.2 The Concept of Sahrdaya****16.2.1 What is Sahrdaya?****16.2.2 Characteristics of Sahrdaya****16.2.3 Rasika, Sahrdaya, Samajika- a Brief Introduction****Check Your Progress-I****16.4. The Concept of Sadharanikarana****16.4.1 What is Sadharanikarana?****16.4.2 Elements of Sadharanikarana****16.4.3 Sadharanikarana the communication process****16.4.4 The Model of Sadharanikarana****Check Your Progress-II****16.5 Let Us Sum Up****16.6 Key Words****16.7 Books Suggested****Answers**

16.0 OBJECTIVES

The objective of the unit is to discuss and explain the concept of Sahrdaya, Samajika and Sadharanikarana. Sahrdaya is the concept of an ideal reader, sensitive spectator or connoisseur who experiences different rasas of literary compositions profoundly. Sahrdaya experiences worldly pain in reading or watching tragedy but ultimately, he enjoys the aesthetic pleasure of the literary works.

The other objective of the unit is to understand the ideas of Samajika and Sadharanikarana (generalization or universalization.) It is a process of attaining mutual understanding, commonness or oneness among people. We shall discuss these concepts in detail in this unit

16.1 INTRODUCTION

The theory of Rasa by Bharata is one of the greatest milestones in Sanskrit poetics. According to rasa theory the function of literature is to evoke emotions. Bhattanayaka who was a great exponent of rasa theory said that the doctrine of rasa distinguishes literary work from other forms. In poetry words and meaning together produce Rasa. Abhinavagupta believed that poetry lives by Rasa alone. Anandvardhana the theorist of Dhvani School said that alamkaras are external embellishments of the body of poetry the soul of poetry is Rasa the aesthetic relish.

In Indian Poetics, the reader has a very exalted position. He is the sahrdaya – one with a kindred and sensitive heart. It is the sahrdaya in whom the outpouring of the poet's heart finds its fulfillment

The poet and sahrdaya are the two aspects of a single entity called art. Sarasvatattva (truth of poetry) is a common entity that dwells both in the poet and sahrdaya. There is abheda (identity) between kavi sahrdaya and the bhavak sahrdaya. The kavi is a sahrdaya with a difference and Sahrdaya is a kavi with a difference. Rajshekhar distinguishes between karayatri pratibha (creative imagination) and bhavayitri pratibha (response imagination)

Bharata has enumerated forty nine bhavas. It is about the range of human experiences Sthayibhavas are stable and endure longer. They spring from stronger causes and almost everyone experiences them. They are frequently experienced. In life, the viewer or reader experiences rasa through the attachment of his mind to the sthayibhavas. When the viewer sees the performance on the stage, he experiences 'Rasa' that depends upon his empathy and success of the dramas performance or expression of poetry Bharata says that through the amalgamation of vibhava, anubhava and sancharibhava, rasa is manifested.

Abhinavagupta gives reference of the Karuna Rasa (Compassion) in the hearts of the Samajikas (participant-viewer) These participant viewers experience or feel grief as presented by the performer or actor Vibhavas are like separation from dear one's, death of ones loved ones, misfortune etc are the source of grief (soka). The concept of samajika is that of participant viewer whose sthayibhavas are manifested. Abhinavagupta holds that sthayibhavas reside in human mind (chitta) in the form of vasanas (Desirers) that pass on from generation to generation of mankind. In a child's mind, such desires are not developed extensively and therefore they cannot experience Rasa

Sadharanikarana refers to commonness, oneness, universalization or generalization. It is a model of communication. It is the representation of communication process from Indian perspective. It is a process of attaining mutual understanding, commonness or oneness among people.

Sahrdayata is the core concept upon which the concept Sadharanikarana is based.

When senders and receivers accomplish the process of sadharnikarana they attain sahrdayata. When actor and audience become sahrdayas, they experience oneness and unity of feelings. Here the process results in Sadharanikarana. Sahrdayata is the state of commonality, mutual understanding and oneness. It can also be defined as “the conversion of one’s feeling and attaining the feeling of others.”

16.2 THE CONCEPT OF SAHRDAYA

A poet communicates with the reader or listener. The reader can be called bhavaka in Indian Poetics. He may be quite sensitive and appreciative. A good reader can be called Sahrdaya (Connoisseur) who is gifted with rasikatva (Passion or love for aesthetic relish) only a worthy reader can appreciate the work of art and can experience aesthetic pleasure. Bharata used the word ‘Prekshaka’ (Spectator) who is full of empathy and responsive. He can enjoy ‘Sthayibhava’ evoked and consummated as rasa in dramatic presentation. A Sahrdaya is a pure hearted whose senses are undisturbed and balanced He is pure, honest and sensitive. He is also expert in judging the merits of the work of art.

16.2.1 What is Sahrdaya?

Sahrdaya is an ideal reader. He is a bhavaka with profound sensitivity appreciativeness and capacity to recreate the work of art. Sahrdaya means a reader or hearer or spectator with deep aesthetic experience He possesses the status of a creator (Sarjaka) who undergoes the same experience as the poet or dramatist. He is able to relive the aesthetic experience of the creator artist imaginatively. His heart not only understands the truth and essence of reality behind the works of art but he is also fully aware of complexities of art creation. He is also alive to the difficulties of achieving the process of creativity.

In Indian Poetics, the concept of sahrdaya is very important in other concepts like rasa, dhavani and sadharanikarana. Aesthetic concepts are inter-related and therefore they should be seen not separately but in totality. Abhinavagupta regarded kavi and sahrdaya as two poles of the same creative power.

The classic definition of a sahrdaya is a man of taste, relish, sensitivity and appreciative nature. He is a connoisseur whose mind is highly receptive. His mind is like a mirror that reflects everything clearly and exactly. The word ‘Sahrdaya’ literally means “of similar heart” which means that he is able to identify his feelings and moods with the feelings and moods of the artist. Like creative artist he too possesses poetic heart and imaginative power.

The Indian aestheticians look at the process of appreciation qualitatively and similar to the process of creation, Sahrdaya also possesses artistic talent and inborn qualities of an artist. For example, the term 'Pratibha' is creative energy that signifies aesthetic response. Rasa denotes both the quality of art and experience of art. An ideal critic is capable of pure aesthetic experience and knowledge of ideal beauty. He is able to comprehend the works of art intuitively.

Ananda Coomaraswamy gives a very clear perception of aesthetic experience. He says that to attain the message of the works of art. The reader or spectator should have a mellowed soul. He must enter in to the mind of the artist who created the works of art.

Bharata had said "Aesthetic experience born in the heart of the poet flowers in the actor and bears fruits in the spectator. This means that an ideal spectator has the power of recreating and reliving artistic sensibility of the artist. The emotions, feelings, memories and images are all present in the mind and heart of the sahrdaya like the artist.

Repeated tasting takes place due to recollection and revival of one's own experience. William Wordsworth defined poetry "as emotions recollected in tranquility." Sahrdaya possesses empathy which connects him with aesthetic object.

16.2.2 Characteristics of Sahrdaya

A true sahrdaya possesses following traits:

1. He is highly sensitive
2. He is genuinely appreciative
3. He has profound empathy for all
4. He is full of imaginative power
5. He is a creator like the artists
6. He recreates and relives the experiences and emotions presented in a work of art.
7. He is responsive and sympathetic reader or spectator (prekshaka)
8. He has mirror-like mind that reflects life clearly
9. He is an intellectual with knowledge of art and literature
10. He also possesses knowledge of shastras (shastragyana)
11. He has subtle and stable emotions
12. He has a deep knowledge of language diction and Alamkaras
13. He has a profound capacity of concentration
14. He has the power of quick understanding
15. He is impartial, objective and impersonal in judging the work of art
16. He has the deep sensitivity to experience identity with others. It is called 'Parakaya Pravesh' in Indian Philosophy and aesthetics.
17. A sahrdaya must have passion for artistic experience
18. He experiences aesthetic relish deeply and yet impersonally
19. He experiences the joy of a powerful poetic expression

20. He possesses sthayibhavas latent in his mind that helps in creating Rasanubhava

16.2.3 Rasika, Sahrdaya, Samajika: a Brief Introduction

Rasika is a term for aesthetes of Indina aesthetics. The term is derived from Sanskrit meaning full of passion and elegance. Rasika is a connoisseur who is able to appreciate art, music, dance, poetry etc.

Sahrdaya is a reader, spectator or listener of the music, He is a genuine bhavaka who is both sensitive and apprecive.. He has the same qualities as a poet or creative artists. He experiences aesthetic pleasure deeply but also objectively. He can enjoy sthayibhava evoked as Rasa in a dramatic presentation or poetry. He is a pure-hearted person. Whose senses are undisturbed Both Rasika and Sahrdaya are connoisseurs. Sahrdaya means similar or equal. The taste for the beautiful is the taste for art.

The concept of Samajika is that of participant viewers whose sthayibhavas are manifested. Abhinavagupta says that sthayibhavas reside in human mind (chitta) in the form of vasanas (desires) that pass on from generation to generation

Check your Progress-I

Answer in Brief

1. What is sahrdaya?

2. What is Rasika?

3. What are the characteristics of Sahrdaya?

4. What is samajika?

5. What are the commonalities in the poet and the reader?

16.3 THE CONCEPT OF SAMAJIKA

Bharata described 49 Bhavas in his *Natyashastra*. There are eight or nine sthayibhavas. They rise from stronger causes and endure for a longer period. Everyone can experience them frequently. They are more fundamental and more powerful. The concept of samajika can be better understood with the example of Karuna Rasa. Karuna Rasa is the feeling of compassion. Abhinavagupta says that Karuna Rasa takes form in the heart of Samajikas (participant viewers) who experience soka (grief). It manifests in an experiencer (anukara) or performer (nata) once it appears in the heart the grief deepens through other bhavas. This sthayibhava takes different visible or physical forms depending on the nature of the experiencer. The nature of the experiencer can be sattvik, rajasik or tamasik.

16.3.1 What is Samajika?

According to the ancient theorists, all of us are fitted with a built-in structure of sthayibhavas. Sthayibhavas are basic mental states. They are permanent emotions. Permanent mood comes to relishable condition through three elements vibhava, anubhava, and vyabhicharibhava. In this process, the prekshaka changes from lukika into alaukika and therefore the spectator achieves ananda. The spectator transcends the world but does not enter into the divine world.

The Samajika regards the actor as the real hero and associates rasa with him, Samajika is a participant viewer who experiences the feelings of the performer and his sthayibhavas take different forms depending on gunas like Rajas, Tamas or Sattvik. In Karuna Rasa, the samajika experiences soka which reminds him of his own past tragic experiences.

16.3.2 Characteristics of Samajika

Samajika means a member of audience or spectators. He is a Spectator who watches a play or listens to poetry recitation. The following are the characteristics of samajika:

- 1) He is a participant viewer who experiences the feeling of an actor or reciter
- 2) When he watches the play or listens to poetry recitation, his sthayibhava takes form in his heart.
- 3) He feels the same feelings like an actor or reciter.
- 4) He takes nata (actor) as the real hero.
- 5) For example, when he watches a tragic play, his sthayibhava of soka (grief) is manifested.
- 6) The sthayibhava of soka reminds him of his tragic experiences like death of a son, loss of his beloved loss of wealth etc.
- 7) These sthayibhavas take different physical form depending on sattvik, rajasik or tamasik gunas.

16.4. THE CONCEPT OF SADHARANIKARANA

Sadharanikaran means generalization in the experience of a poetical work. It consists in the realization of the universal and impersonal experience in poetry. It is not particular or individual but universal and general. When the aesthetic experience reaches its climax, we forget ourselves and experience universalization. Aesthetic experience of cathartic level becomes de-individualized and universalized. Aristotle also said the same things in his *Poetics* about catharsis.

The spectators of the drama identify themselves with the characters, particularly hero and other good characters. They lose their personal identity and get involved with the life and character of the play. They experience pain and suffering when the hero suffers.

Abhinavagupta believed that Sadharanikarana is the product of imagination through the power of suggestion. The concept of generalization was enunciated by Bhattanayaka. He said that the process of generalization is connected with threefold function of words- Abhidha, Bhavaktva, and Bhojakatva. Abidha is the expression of primary meaning; Bharakatva universalizes the aesthetic object and Bhojakatva. Bhojaktva is the power which brings the gravity of sattva to the foreground. The spectator enjoys the aesthetic emotion through Bhojaka-Bhojya relationship (the relationship between the enjoyer and the enjoyed/enjoyable things).

16.4.1 What is Sadharanikaran?

The concept of Sadharanikaran has been conceived in Hindu poetics. The word Sadharanikarana is derived from Sanskrit word 'Sadharan'. It can be translated into English as 'generalized presentation'.

It also refers to universalization and de-individualization. This concept was connected to Sahrdayata. Sahrdayata is the state of commonality, oneness and common feelings or thoughts. Sadharanikarana is the attainment of sahrdayata by communicating parties. When the senders and receivers attain the process of Sadharanikarana, they attain sahrdayata and accomplish sahrdayata and get identified with each other and the stage of Sadharanikarana is attained.

16.4.2 Elements of Sadharanikarana

Sadharanikarana model of communication has following elements:

1. Sahrdayas (Prekshaka – sender and Prapaka - receiver)
2. Bhava (Mood or emotions)
3. Abhivyanjana (Expression or encoding)
4. Sandesha (Message or information)
5. Sarani (Channel)
6. Rasaswadana (Receiving, decoding and interpreting the message and finally achieving the Rasa)
7. Doshas (Obstacles/demerits)
8. Sandarbha (Context)
9. Pratikriya (Process of Feedback / Response)

16.4.3 Sadharanikarana as a Communication Process

Sadharanikarana as a communication process consists of Sahrdayas as the communicating parties. The Sahrdaya as a sender of message has bhava (mood or emotion) in his mind. He is the initiator of the process. The sender has to undergo the process of abhivyanjana for expressing the bhavas. There are four levels of bhavas.

1. Para : (at the unconscious mind)
2. Pashyanti : (to the conscious mind)
3. Madhyama : (at the level of presentation of external mind)
4. Vaikhari : (the word spoken out by the sender on perceivable form)

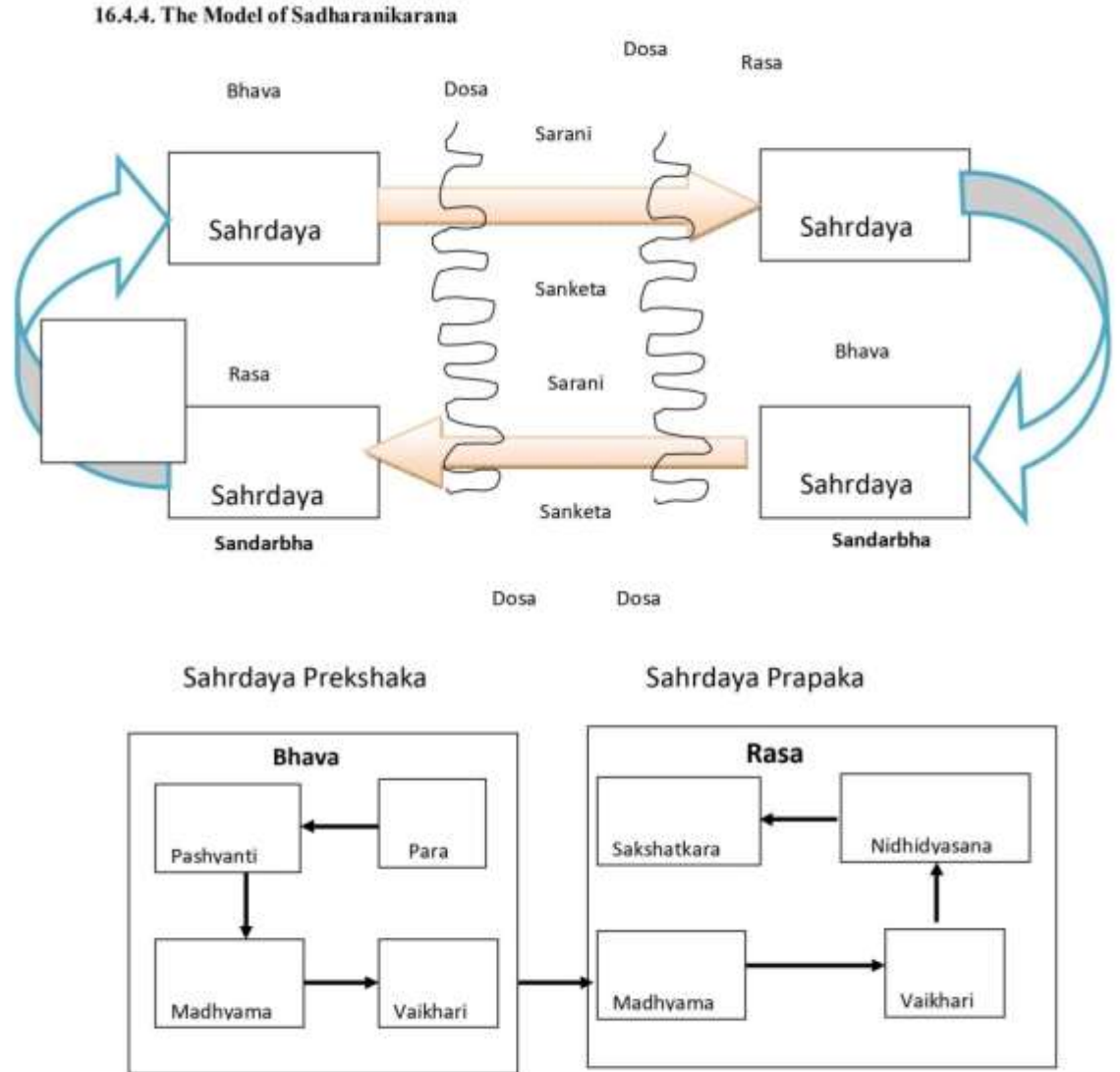
It is the sahrdaya receiver with whom the bhavas are to be shared. He has to pass through the process of rasaswadana. Like bhavas, there, there are four levels of rasa:-

1. Shravama (Hearing)
2. Manana (Contemplation)
3. Nididhyasana (Brooding over)
4. Shakshatakra (Realization)

During the process, many obstacles take place which are called Doshas. The message should be contextual. Finally, feedback (pratikriya) is given by the receiver. This communication process is seen as spiritual process in Indian tradition. It is also called ‘Sanchar Yoga’ The process of communication as a means of attaining Moksha.

16.4.4. The Model of Sadharanikarana

Hindu perspective about communication includes both mind and body. They are the channels for spiritual process. Manas is also considered sixth indriya (sensory organ) in Hindu belief. It is the master



of other five senses. In Hindu Philosophy, human life is a means, not an end. The ultimate win of human life is Moksha. (Emancipation)

Check Your Progress-II

A. Fill in the gaps with appropriate answer

1. Sahrdaya means heart. (sensitive, insensitive, pitiable)
2. Rajasekhara distinguished betweenpratibha and bhavayatri Praribha. (Kaviyatri, Rasayatri, Karayatri)
3. Bhavayatri Pratibha refers to imagination. (Powerful, creative, responsive)
4. Bharata enumerated bhavas. (30, 49, 50)
5. Sthayibhavas mean and stronger bhavas. (still, stable, instable)
6. Abhinavagupta has given reference to Rasa for the concept of Samajika. (hasya, bibhatsa, karuna)
7. Sthayibhavas reside in human mind in the form of (Vasanas, Upasana, Lust)
8. Sadharanikaran a means..... (generalization, artificiality, naturalness)
9. Samajika means..... viewer. (Active, Participant, sensitive)
10. There are three basic gunas (moods) Sattvika Rajasika and(tamasika, bhavika, rasika)

B. Choose the appropriate options given below the sentences and complete the sentences.

1. The concept of Sadharanikarana was enunciated by
 A) Bharata Muni
 B) Bhatta Nayaka
 C) Mammata
 D) Pandit Jagannath
2. universalizes the aesthetic object.
 A) Abhidha
 B) Bhojakatva
 C) Bhavakatva
 D) Bhavayatri
3. The concept of Sadharanikarana is connected with
 A) Sadharana
 B) Sahrdayata
 C) Prekshaka
 D) Rasa
4. Abhivyanjana means
 A) Message
 B) Encoding
 C) Decoding
 D) Participation
5. Rasaswadana refers to..... of Rasa.
 A) Attainment
 B) Distribution

- C) Abolition
D) Importance
6. Doshas in Sadharanikarana theory means.
A) Demerits
B) Mistakes
C) Faults
D) Obstacles
7. There arelevels of Bhavas.
A) Three
B) Four
C) Five
D) Ten
8. means the word spoken in perceivable form.
A) Para
B) Pashyanti
C) Vaikhari
D) Madhyama
9. means feedback or response
A) Prakriya
B) Pratikriya
C) Sarani
D) Sanketa

16.5. LET US SUM UP

We have discussed three major concepts of Sahridaya, Samajika and Sadharanikarana. Sahridaya is an important concept in Indian poetics. We have also discussed an important concept Indian poetics. It is a process of communication that plays important role in all arts.

16.6 KEYWORDS

Saharadaya	sensitive reader/ listene
Laukika	Worldly
Alaukika	beyond world
Para	at the unconscious mind
Madhyama	at the level of presentation of external mind
Vaikhari	the word spoken out by the sender at perceivable level
Shravana	Hearing
Manana	Contemplation
Nididhyasana	brooding over
Shakshatakara	Realization
Prekshaka	Sender
Prapaka	Receiver
Bhava	emotion or mood
Sandesha	Message

Sarani	Channel
Abhivyanjana	expression or encoding
Rasaswadana	receiving, decoding and interpreting the message and finally achieves the rasa.
Sadharanikaran	a generalization, universalization, communality
Karuna Rasa	tragic emotion, compassion
Karyakari	creative faculty
Bhavayatri	an aspect of creative faculty that enables the poet to comprehend an experience completely.
Bhavakatva	universalized experience or emotion
Bhojakatva:	personalization of literary experience

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- The Rasa Theory: https://sg.inflibnet.ac.in/bitstream/10603/126482/9/09_chapter%2003.pdf
- Rasa- Indian Aesthetic Theory: <https://globalphilosophyresources.com/2017/08/10/rasa-indianaesthetic-theory/>

Answers

(A)

1. Sensitive
2. Karayatri
3. Responsive
4. 49
5. Stable
6. Karuna
7. Vasanas
8. Generalization
9. Participant
10. Tamasik

(B)

1. B)
2. C)
3. B)
4. B)
5. A)
6. D)
7. B)
8. C)
9. B)

UNIT :17**RASABHAVA, RASANUBHAVA
AND RAMANIYATA****Structure****17.0 Objectives****17.1 Introduction to Rasa Theory****17.2 Structure of Literary Experience (Rasabhava)****17.2.1 Rasas****17.2.2 Sthayibhavas****17.2.3 Abhinaya****17.2.4 Anubhava****17.2.5 Vibhava****17.2.6 Sattvik bhava****17.2.7 Sancharibhava/Vyabhicharibhava****Check Your Progress-I****17.3 Rasanubhava - Brief Explanation****17.4 Ramniyata – Meaning and Definition****17.4.1 Ramaniyata as Kavya Lakshana****Check your progress-II****17.5 Let Us Sum Up****17.6 Key Words****17.8 Books Suggested****Answers**

17.0 OBJECTIVES

The objectives of this unit are to explain the concepts of Rasabhava (Literary experience), Rasanubhava and Ramaniyata. The theory of Rasa is a major theory of Sanskrit poetics enunciated by Bharatamuni. Rasa refers to essence of poetry. It is literary experience based on various emotions. Rasabhava creates emotional relish. Bharatamuni propounded the theory of Rasa which was later supported by all major theorists like Abhinavagupta, Vishwanatha and Pandit Jagnnatha etc. Rasa was considered the soul of poetry, we shall discuss Rasa theory in brief and then discuss the concepts of Rasabhava, Rasanubhava and Ramaniyata.

17.1 INTRODUCTION TO RASA THEORY

Bharata's theory of Rasa was written in the context of drama. However, it applies to all works of art and particularly to poetry. Various theorists and commentators understood Rasa in different ways and interpreted it differently. Artistic enjoyment is considered *alaukika* (non-worldly) *ananda*. It is an experience of sublime aesthetic delight. It was also called *Brahmananda Sahodar* (equal to the realization of Brahma). In Indian aesthetics, *rasa* or *ananda* is understood as *Kavyananda* or *Rasananda*.

According to Indian aesthetics, there are five aspects of mind :

- (1) *Srsti* (Creation)
- (2) *Stithi* (Preservation)
- (3) *Samhar* (Transformation)
- (4) *Tirobhava* (Diffusion)
- (5) *Anugraha* (Grace)

These states of mind are involved in creation of a poem. *Stithi* denotes the objects of inspiration, *samhar* indicates expression, *tirobhava* is a resulting stimulation and *anugraha* is the manifestation of universal rhythm.

Bharata discussed Rasa in detail in his text *Natyashastra*. *Rasanispatti* means generation of Rasa and *Rasawada* is the process of appreciation. *Natyashastra* states that Rasa is presented in four ways :

- (1) *Angika* : (Body gestures or acting)
- (2) *Vachika* : (Recitation of dialogues etc.)
- (3) *Sattvika* : (The involuntary gestures and expressions like goose bumps, and shivering, tearful eyes etc).
- (4) *Aharya* : (Stage decoration, lighting, speakers, microphones etc).

Indian poetics defines poetry in the following words: "A work of art is artistic only when it evokes the experience of Rasa". Rasa theory focuses on emotions evoked by the literary work. In Indian tradition of aesthetics, aesthetic experience is explained as the aesthetic relish. That which is relished is Rasa. The primary meaning of Rasa is "taste" or "savour" the concept of Rasa is central to Bharata's *Natyashastra*. In a performance of a drama, there are dramatist, director, actor and spectators. All of them play role in the appreciation of work of art (drama). In fact, the process of appreciation starts with the poet or dramatist. Stage director and actors also play very important role. Bharata says that there are two processes in stage drama: the process of creation and the process of appreciation. Rasa arises at the end of the process of creation and the process of appreciation begins with tasting or relishing Rasa.

Bhava literally means mental state, mood or existence. However in aesthetic context, it is translated as psychological states, emotions or feelings. Emotions are presented in dramatic performance. Bhava are presented through words, gestures and representation of sattvas. They infuse the meaning of the play through the above mentioned elements into the spectators (prekshakas).

According to *Natyashastra*, Rasa is produced from the combination of vibhavas (determinations), consequents (anubhavas) and psychological states (Vyabhichari bhavas) Vibhavas. In the seventh chapter of *Natyashastra*, Bharata describes vibhava, anubhava (अनुभाव) sthayibhava, sanchari bhava and sattvik bhava. Sanchari bhava is also known as Vyabhichari bhava.

Let us discuss these different kinds of Bhavas in some detail:

1. Sthayibhavas (Durable psychological state / stable psychological state / basic mental state):

Natyashastra gives the highest position to sthayibhavas as they are basic, stable and durable. They have a larger sphere of influence unlike Vyabhichari bhavas which are temporary and short-lived. They are dormant and innate emotions that are acquired by education and training. They are permanent feelings imbedded in human psyche. There are eight sthayibhavas but some rhetoricians have added three more we shall list all kinds of bhavas in detail.

2. Vibhava: Vibhava is used in the sense of the cause of manifestation. There are two types of Vibhavas - Uddipana Vibhava and alambana vibhava. Alambana vibhavas are those on which the drama basically depends. The word alambana refers to dependence. Uddipana vibhavas are these that help in effective performance of the drama. The word 'Uddipana' means the cause or catalyst. Vibhavas are thus determinants that give rise to emotions. Vibhavas are related to characters of literary work and performers of the drama. They are also conditions, events that take place in the drama. Bharata believed that a certain sthayibhava is produced by a certain vibhava. Vibhavas refer to environment or conditions which act as instrument or catalyst.

3. Anubhava: (Voluntary gestures of the performers) Anubhavas include gestures of the performers that express emotional states of the characters. They may be voluntary like sweating, shivering, trembling etc. and also deliberate actions and gestures. Anubhavas are not causes but bodily reactions by which vibhavas and bhavas can be understood. For example, when someone cries or weeps, the state of sorrow is recognized. This is called anubhava. In the sentiment of soka (grief), there are anubhavas like Vilapa (mourning), Rudana (weeping), shedding of tears, paleness of face and immobility etc.

4. **Vyabhichari bhavas / Sanchari bhavas:** Vyabhichari bhavas are complementary psychological states which exist temporarily in the performance. However, they contribute to the overall emotional tone of the play. Vyabhichari bhavas are thirty three in number.
5. **Sattvikbhavas:** Sattvikbhavas are involuntary states or inbuilt body responses besides other bhavas. They are also eight in number. According to Bharata, Rasa takes place when vibhas, anubhavas and sancharibhavas are co-mingled. There are eight rasas which are connected with Sthayibhavas one more Rasa-Santa Rasa was added later. Let us have a look at Sthayibhavas that correspond to Rasas:

Sthayibhavas

1. Rati (love)
2. Hasa (Laughter)
3. Soka (sorrow)
4. Krodha (anger)
5. Utsah (Energy)
6. Bhaya (Fear)
7. Jugnpsa (Disgnst)
8. Vismaya (Astomishment)
9. Nirveda ((Renunciation)

Rasas

- Shrigara (Erotic)
 Hasya (Comic)
 Karuna (Pathetic)
 Raudra (Furious)
 Veera (Heroic)
 Bhayanaka (The Terrible)
 Bibhatsa (Odious)
 Adbhuta (Marvellous)
 Santa (Tranquil)

Sthayibhavas (Constant modes)	Vibhavas (Indicators)	Anubhavas (Sensors)
1. Rati (love)	The season, colours, garlands, ornaments feasting, fragrance	Smiling face, sweet talk, play of eyes and eyebrows
2. Hasya (Laughter)	Mimicking, nonsensical, farcical speech, foolishness etc.	Laughter and other expressive emotions
3. Soka (sorrow)	Separation from dear ones, loss of wealth, imprisonment, sad experiences etc.	Weeping, mourning, change in face, breaking of voice, weakness, fainting etc.
4. Krodha (Anger)	Manhandling, quarrel, fight, dragging, attack	Reddening of eyes, biting of lips, throbbing at temples
5. Utsaha (Energy)	High spirits, courage strength, bravery	Courage, poise, sacrifice, chivalry
6. Bhaya (Fear)	Offence against king or state, wild animals, storms, dark night, forests, mountains etc.	Trembling of body, palpitation of heart, dry mouth, shivering, running etc.
7. Jugnpsa (Disgnst)	Unpleasant hearing, seeing or smelling	Pinched face, spitting, running away from dirty, filthy things
8. Vismaya (wonder)	Magical, supernatural, excellence of art, painting or sculpture	Widening of eyes, gazing eyes, raised eyebrows, goose bump
9. Nirveda (Renunciation)	Stoic attitude, peace, meditative mood compassion for all	Tranquility on face, meditative posture, peaceful aura

17.2 Structure of Literary Experience (Rasabhava)

Kavya has been called the 5th Veda. In Kavya knowledge is constituted and present in a different manner. Here, knowledge is imparted with Rasa. In Kavya knowledge becomes easy and pleasurable. It also created Ananda which results from Rasanubhuti. The word Ananda is higher than pleasures.

Experience in a literary composition is Rasa-bhava- the structure of states of being. Being is a configuration of sanskaras (impressions on human mind). This theory of art experience rests on emotion and reason. Bhava evokes Rasa. Bhava stands for Being or existence. Experience gets filtered through mana (mind), buddhi (intellect), chitta and anta: karana. Rasabudha is knowledge achieves by the bhavaka.

17.2.1 Rasas:

The theory of Rasa is built around the concept of bhava which is subdivided into vibhavas, sthayibhavas, sancharibhavas, anubhavas and sattvik bhavas. This means that Rasa is created by the blending of vibhava, anubhava, vyabichari bhavas etc. Art is a process with three distinct stages involved in it. These three stages are as follows: (1) the states of the artist's mind (2) impersonalized expression (3) the appreciation or the states of mind of the appreciator. It is called Rasanirmitti process and Rasaswada process. Abhinavagupta says that these two processes have two parts - the poet and sahrdaya (sensitive reader or spectator).

17.2.2 Sthayibhavas

There are eight Sthayibhavas according to Bharat. The Sant rasa and Nirveda bhava are added by Anandvardhana in Dhvanyaloka. Sthayibhavas are permanent human emotion, constant models that lie within human minds. They are dormant and innate emotions. They are permanent feelings deeply embedded in human psyche. There are nine sthayi bhavas viz. Rati, Hasa, Soka, Krodha, Utsaha, Bhaya, Jugupsa, Vismaya and Nirveda. These Sthayibhavas are manifested in 9 Rasas viz. Sringara, Hasya, Karuna, Raudra, Veera, Bhayanka, Bibhatsa, Vismaya and Sant.

17.2.3 Abhinaya (Acting)

Abhinaya means acting performance on the stage. Dramas are written for stage performance and acting. There are four aspects of abhinaya:

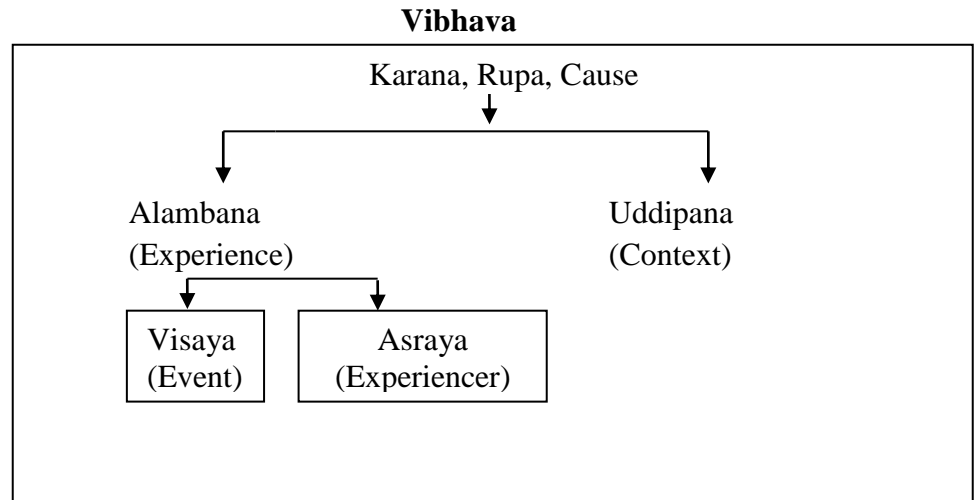
1. Angika (body movements)
2. Vachika (language, metre)
3. Aharya (dress and appearance)
4. Sattvika (action, conditions and events)

17.2.4 Anubhava

Anubhavas are sensors or consequents. They are the reactions to vibhavas (determinants). They are also known as voluntary gestures that express what is going on in the heart or the mind of the character. They are physical changes due to rise of emotions such as weeping, trembling, sweating, shivering etc.

17.2.5 Vibhava

Vibhavas are determinants that help in the development of feelings. They are indicators showing background or factors that give rise to certain emotions. They present conditions and objects. They are of two types: Alambana (depending) and Uddipana (catalyst/excitant). For example, to create shringara Rasa, seasons like spring, decorated body with garlands, colours, perfumes, ornaments, feasting etc can be play the role of vibhava. To understand vibhava, see the table given below:



17.2.6 Sattvikabhava

Sattvika bhavas are involuntary states or inbuilt body responses besides other bhavas. They are eight in number: (1) Stambha (paralysis) (2) Pralaya (Fainting) (3) Romancha (horripilation) (4) Sveda (Perspiration) (5) Asru (tears) (6) Vairaranya (change of colour) (7) Vipathi (trembling) (8) Vaishvarya or Swarabhanga (charge or breaking of voice).

17.2.7 Sancharibhava/ Vyabhicharibhava

Vyabhichari bhavas are complementary psychological states. They are transient emotions. They are like waves of the ocean. They rise and subside soon. These supporting emotions are short-lived and they can enter into alliance with Sthayibhavas. When there is no audience, there is Rasabhasa (Rasa + Abhasa) - an illusion of Rasa.

There are thirty three Vyabhicharibhavas. They are as follows:

1.	Nirveda : (Despondency)	18.	Garva : (Arrogance)
2.	Glani : (Debility)	19.	Visada: (Despair)
3.	Sanka : (Doubt)	20.	Autsukya : (Impatience)
4.	Asuya (Envy)	21.	Nindra (Sleep)
5.	Mada (मद) (Intoxication)	22.	Apasamura : (Epilepsy)
6.	Srama : (Fatigue)	23.	Supta : (Dreaming)
7.	Alasya : (Laziness)	24.	Vibidha : (Awakening)
8.	Dainya : (Depression)	25.	Amarsa : (Animosity)
9.	Chinta : (Anxiety)	26.	Avahitta : (Constraint)
10.	Moha : (Delusion)	27.	Ugrata : (Ferocity)
11.	Smriti : (Memory)	28.	Mati : (Resolve)
12.	Dhrti (Contentment)	29.	Vyaddhi (Sickness)
13.	Vrida : (Shame)	30.	Unmad : (Madness)
14.	Capalata : (Inconstancy)	31.	Marana : (Death)
15.	Harsa : (Joy)	32.	Trasa : (Terror)
16.	Avega : (Agitation)	33.	Vitarka : (Trepidation)
17.	Jadata (जडता) (Immobility)		

Check your progress-I

Answer the following:

1. What are the five aspects of mind?

2. What are the four ways of Rasa-presentation?

3. What is Vibhava?

4. What in Anubhava?

5. Describe Vyabhicharibhava in brief.

6. Discuss Sthayibhavas in brief.

7. What are Sattvikabhavas? How many sattvikbhavas are there in poetics?

8. Write a brief note on Rasa theory.

9. Which Sthayibhavas correspond with different Rasas? Explain in some detail.

10. Write a detailed note on vibhavas and anubhavas that correspond with nine Rasas.

17.3 RASANUBHAVA - BRIEF EXPLANATION

When Vibhava, Anubhava and Vyabhichari bhavas co-mingle, they provide Rasa in sahrdaya. Sahrdaya has a deep taste in art and poetry. He has also sensitive heart. He has the capacity to identify himself with poetical works and dramatic works. He also identifies itself with the poet and actors. Sahrdaya experiences poetic delight with steps of cognitive chewing, memory and relish. Rasa is a process and according to Abhinavagupta the very life of Rasa lies in 'Rasayata'. The works created by sahrdaya at the stimulation of the aesthetic object is his own. Emotive experience transcends temporal and spatial relation. It de-individualizes the aesthetics and frees him from individual elements.

17.4 RAMANIYATA-MEANING AND DEFINITION

Pandit Jagannatha was a great scholar, rhetorician and theoretician. As the last luminary, he deserves a very important place in

Indian poetics. In his treatise 'Rasagangadhara', he presented his views about poetry. He defined poetry as:

“Ramaniyartha pratipadakah sabdah kavyam” the word that expresses beautiful meaning is Kavya. Beauty can be evoked by ordinary material things. It must convey sublime thoughts or feelings. The joy derived from poetry is not an ordinary pleasure ordinary pleasure is individual in nature. It arises in an individual soul. The aesthetic experience is a transcendental bliss. It is an impersonal and universal feeling.

Pandit Jagannatha enumerates following elements for true aesthetic experience:

1. Poetry should be impersonal and objective.
2. Emotion and thoughts in poetry should be objective and dispassionate.
3. Aesthetic experience should be prominent.
4. Bliss should be blended with cognition in a harmonious manner.
5. Charming meaning is the true identity of great poetry.

Pandit Jagannatha classified Kavyas into four types: (1) Uttamotama (The best of the best)

(2) Uttama (The best)

(3) Madhyama (Mediocre)

(4) Adhama (The worst)

The *uttama kavya* must have suggested sense and the source of aesthetic pleasure forever. The beauty of verse lies in the sounds of words that form alliteration. He says that charms of both sound and sense should be prominent.

The word 'Ramaniya' means charming and Pandit Jagannatha believed that *Ramaniyata* is the virtue of great poetry. *Ramaniyata* creates aesthetic pleasure and artistic or aesthetic relish.

17.4.1 Ramaniyata as Kavya Lakshana:

Pandit Jagannatha identified the element of *ramaniyata* in literary compositions. He introduced the elements of *ramaniyata* in poetic compositions. He said, “Verbal discourse that communicates and establishes beautiful meaning is Kavya”. He also defines *ramaniyata* which produces in the *bhavaka* extra-ordinary delight. Pandit Jagannatha uses the word 'Lokottarahalada' (The delight that transcends worldly pleasures)

Thus, Pandit Jagannath was one of the most important scholars who contributed to the aesthetic theory. He was a poet, grammarian, *mimansaka* and rhetorician. He redefined poetry that possesses language which gives the beautiful (*Ramaniya*) meaning to the readers. This applies to all arts which producer charming, meaning and pleases the readers/hearers with aesthetic delight that transcends all worldly pleasures.

Poetry is a language that incorporates the rasa in it. Kavya has a three beautiful elements-beautiful language and aesthetic delight (Rasa) and beautiful meaning.

Check Your Progress-II

(A) Fill in the blanks with appropriate answers:

1. There are _____ aspects of mind. (four, five, three)
2. Rasa is presented in _____ ways. (three, four, two)
3. Vibhava means _____ (determinants, sensors, gestures)
4. There are _____ types of vibhavas. (two, three, four)
5. Anubhava refers to a _____ of performers. (acting, speech, gestures)
6. There are _____ vyabhichari bhavas. (30, 35, 33)
7. Vyabhichari bhavas are _____ psychological states. (durable, temporary, permanent)
8. Sthayibhavas are _____ mental states. (basic, temporary, fast moving)
9. Rati(love) creates _____ Rasa. (hasya, karuna, shringara)
10. In santa Rasa, _____ in the basic mental state. (vismaya, nirveda, utsah)

(B) Match the following:

Sthayibhavas

1. Soka
2. Krodha
3. Rati
4. Vismaya
5. Jngnpsa
6. Utsah
7. Hasa

Rasa

- (A) Bhayanaka
- (B) Shringara
- (C) Karuna
- (D) Bibhatsa
- (E) Santa
- (F) Raudra
- (G) Adbhuta
- (H) Veera
- (I) Hasya

(C) Complete the sentences using appropriate options given below the sentences. (MCQs)

1. Vibhavas can be called _____
 (A) sensors
 (B) suggestions
 (C) Indicator
 (D) constant modes
2. Drama basically depends on _____ vibhavas.
 (A) uddipana
 (B) alamabana
 (C) sattvika
 (D) voluntary
3. Sattikbhaavas are _____ states.

- (A) voluntary
 (B) Involuntary
 (C) Permanent
 (D) Temporary
4. Seasonal beauty and colours are the vibhavas for _____.
 (A) Rati
 (B) Soka
 (C) Bhaya
 (D) Nirveda
5. Weeping and mourning are _____ for karuna Rasa.
 (Vibhavas, Anubhavas, Sthayibhavas)
6. Bhaya can be presented through anubhava.
 (poise, trembling of body, filthy things)
7. Nirveda is the Sthayibhava of _____ Rasa.
 (Karuna, Raudra, Santa)

17.5 LET US SUM UP

We discussed several important concept of Rasa theory, Rasabhava, Rasanubhava and Ramaniyata. Rasabhava and Rasnubhava are co-related with Rasa. Ramniyatas was the concept of beautiful meaning enunciated by Pandit Jagannatha. In fact the Rasa theory is a major theory in Indian poetics which shows Bharata's profound understanding of psychology and human psyche. It is quite interesting to make comparative study of western poetics and Indian poetics.

17.6 KEY WORDS

Rasa	Relish, Taste, Aesthetic Pleasure/Delight. The essence of anything.
Rasabhava	Resultant Sentiment
Rasabodh	Experience of Poetic Sentiment
Rasananda	Joy of Experiencing Sentiments in Literary Works
Rasaswada	Relish of Sentiments
Rati	Love
Raudra	Furious
Riti	Style
Sabda	Word, Verbal Sound
Sabdika	Verbal
Saguna	Having Form
Nirguna	Formless
Sahitau	Together
Sahitya	Literary Composition
Angika	Body Movements
Vachika	Language, Metre
Aharya	Costume And Appearance
Sattvika	Action, Condition
Stambh	Paralysis

Sveda	Perspiration
Asru	Tears/Weeping
Uddipana	Catalyst
Alambana	Dependent Experience
Bhaya	Fear
Utsaha	Enthusiasm, Zeal
Anubhava	Manifestation
Vibhava	Cause
Sthayibhava	Stable, Basic Emotions
Nirveda	Renunciation
Dainya	Depression
Nidra	Sleep
Vyadhi	Sickness
Sringara	Erotic
Vira	Heroic
Adhbuta	Marvelous

17.7 BOOKS SUGGESTED

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- Kapoor, Kapil. *Literary Theory, Indian Conceptual Framework*. Affiliated East-West Press Pvt. Ltd., 2012.
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Answers

(A) Fill in the blanks:

- | | | | |
|-------------|--------------|-----------------|--------------|
| 1. Five | 2. Four | 3. Determinants | 4. Two |
| 5. Gestures | | | |
| 6. 33 | 7. Temporary | 8. Basic | 9. Shringara |
| 10. Nirveda | | | |

(B) Match the following

- | | | | |
|--------|--------|--------|--------|
| 1. (C) | 2. (F) | 3. (B) | 4. (G) |
| 5. (D) | 6. (H) | 7. (I) | |

(C) Multiple Choice Questions

1. Vibhavas can be called indicators.
2. Drama basically depends on alambanas.
3. Sattvikbhavas are involuntary.
4. Seasonal beauty and colours are vibhavas for Rati.
5. Weeping and mourning are anubhava for Karuna Rasa.
6. Bhaya can be presented through anubhava of trembling of body.
7. Nirveda is the sthayibhava of Santa Rasa.

યુનિવર્સિટી ગીત

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

શિક્ષણ, સંસ્કૃતિ, સદ્ભાવ, દિવ્યબોધનું ધામ
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;
સૌને સૌની પાંખ મળે, ને સૌને સૌનું આભ,
દશે દિશામાં સ્મિત વહે હો દશે દિશે શુભ-લાભ.

અભણ રહી અજ્ઞાનના શાને, અંધકારને પીવો ?
કહે બુદ્ધ આંબેડકર કહે, તું થા તારો દીવો;
શારદીય અજવાળા પહોંચ્યાં ગુર્જર ગામે ગામ
ધ્રુવ તારકની જેમ ઝળહળે એકલવ્યની શાન.

સરસ્વતીના મયૂર તમારે ફળિયે આવી ગહેકે
અંધકારને હડસેલીને ઉજાસના ફૂલ મહેકે;
બંધન નહીં કો સ્થાન સમયના જવું ન ધરથી દૂર
ઘર આવી મા હરે શારદા દૈન્ય તિમિરના પૂર.

સંસ્કારોની સુગંધ મહેકે, મન મંદિરને ધામે
સુખની ટપાલ પહોંચે સૌને પોતાને સરનામે;
સમાજ કેરે દરિયે હાંકી શિક્ષણ કેરું વહાણ,
આવો કરીયે આપણ સૌ
ભવ્ય રાષ્ટ્ર નિર્માણ...
દિવ્ય રાષ્ટ્ર નિર્માણ...
ભવ્ય રાષ્ટ્ર નિર્માણ