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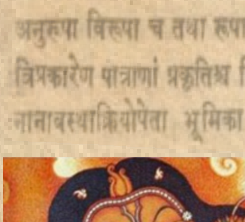
Certificate in Indian Poetics



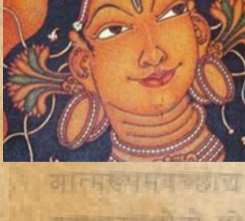
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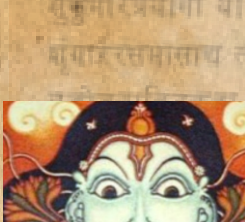
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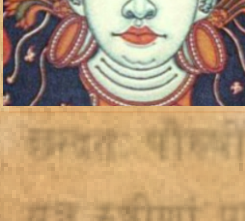
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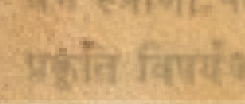
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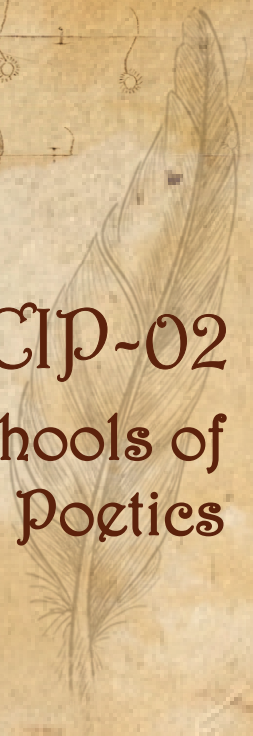


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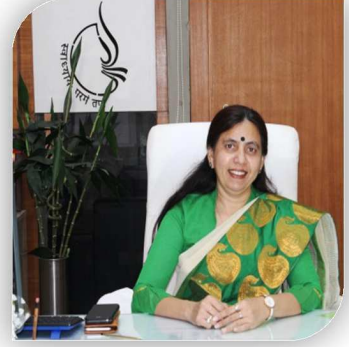
CIP-02

Schools of
Indian 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.



On the occasion of the birth anniversary of Babasaheb Ambedkar, the Gujarat government secured a quiet place with the latest convenience for University, and erected a building with all the modern amenities named 'Jyotirmay' Parisar. The Board of Management of the University has greatly contributed to the making of the University and will continue to this by all the means.

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:

"We want the education by which, the character is formed, strength of mind is increased, the intellect is expand and by which one can stand on one's own feet".

In order to provide students with qualitative, skill and life oriented education at their threshold, Dr. Babasaheb Ambedkar Open University is dedicated to this very manifestation of education. The university is incessantly working to provide higher education to the wider mass across the state of Gujarat and prepare them to face day to day challenges and lead their lives with all the capacity for the upliftment of the society in general and the nation in particular.

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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Dr. Babasaheb Ambedkar Open University
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Certificate in Indian Poetics
CIP-02
Schools of Indian Poetics

Block

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UNIT : 5

INTRODUCTION TO SCHOOLS OF INDIAN POETICS

----- Structure -----

5.0 Objectives

5.1 Introduction

5.2 Formation of Schools

Check Your Progress-I

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5.4 Let Us Sum Up

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5.5 Key Words

5.6 Suggested Books

Answers

5.0 OBJECTIVES

- To introduce students to the Schools of Indian Poetics.
- To make students familiar with the idea of Poetry (kavya) in Indian Poetics.
- To introduce the students to the theories that built the tradition of Indian Poetics.

5.1 INTRODUCTION

Sanskrit literature, where writings of a philosophical and speculative nature abound, has been a fertile field for critical theorising in poetry too. From the earliest beginnings of Bharata and Bhamaha, up to the present day, many books have been written in Sanskrit with a view to enlightening the reader on the nature and scope of poetry, and on the nature of poetic delight. Thoughts on this subject, books continue to be written in Sanskrit even today, the tradition of original and creative thinkers with keen insight into literature, had come to an end with Panditarāja Jagannatha (c. 17th century A. D.), whose *Rasagangadhara* is deeply analytical and exhibits great literary acumen. The writer who succeeded him merely tried to summarise or elaborate on their predecessors, and not contributing anything new or worthwhile to the subject. The credit of systematizing and co-ordinating the diverse theories

put forward by earlier writers and formulating a synthetic theory out of them, go to such outstanding writers like Mammata and Visvanātha, and also to Panditaraja Jagannatha who succeeded them.

5.2 FORMATION OF SCHOOLS

Within the course of many centuries, ideas issued forth and controversies raged in an attempt to find out the criterion of good poetry and the nature of aesthetic delight. It can be said that this quest took the form of an attempt to find answers to some major problems. What is poetry? What constitutes its body (sarira) and what is its soul (ātman)? What is the definition of poetry? What is its purpose and what is the nature of the delight it imparts to the sympathetic reader? What constitutes the difference between the speech of poetry (vakrokti) on the one hand, and the scientific speech (sāstrokti) on the other? What are the essential qualities that a poet should possess (kavyahetu)? In trying to arrive at a satisfactory solution to these problems, almost every critic was preoccupied with the notion that words and meanings (sabdārtha) form the body of poetry, and with the search for what constitutes its soul (ātman). In other words, the equation of poetry to a human being (kavyapurusa) with a body and soul was in the mind of almost every critic. Consequently, all literary theories were built up with this presumption as the base, which accounts for some of the drawbacks inherent in them.

As a result of this process of theorising, eight concepts were realized. These eight are named rasa, alamkāra, guna, riti, dhvani, anumiti, vakrokti and auchitya. Writers at different times upheld and maintained that one or the other of the above concepts was the 'soul of poetry (ātman), the main principle underlying poetic appeal, while sabdārtha- the words and their meanings-formed its body. Thus the emphasis shifted from one concept to the other, in many instances, there raised a group of writers who subscribed to a particular view and this resulted in the formation of schools of critical thought (referred to in Sanskrit as vādas). Thus in Sanskrit theory of poetry we hear of rasavāda, alamkritha and so forth. The Rasa School would maintain that rasa is the soul of poetry, ritivādins riti and so on.

Check Your Progress-I:

Make a list the Sanskrit terms that you came across in the above passages.

5.3 schools of indian poetics

These different theories should not be considered as isolated instances of thinking, put forth independently of one another. The writings of the different Schools, if taken in separation, would sometimes convey the impression that they were the result of independent thought. But when viewed in a broad perspective, a thread of continuity is seen running through all of them, and the ideas of one school pave the way for, and merge into the ideas of a successive school. The exponents of a later school were aware of, and tried to improve upon the idea of earlier schools, and in some instances a later school was developed with the idea of an earlier school as its central theme. Primarily the shifting of emphasis marked the division into different schools of thought. Hence, it was as a result of a process of evolution that the different theories came into being.

Though eight concepts have been thus expounded, all the eight of them are not of equal significance. Some theories are seen to be subdivisions of another and in fact merged into the latter within the course of time. Some were thrown into oblivion due to lack of support. For example, the concepts of *guna* and *riti*: are so intertwined with one another that *riti* is inseparable from *guna*. Consequently, an examination of the *riti* theory would involve a study of the *guna* concept as well. For all practical purposes one may consider the *Guna* School and the *Riti* School as one and class them under one comprehensive *Riti* School. In a broad perspective, the *guṇa* theory is merely an earlier stage of the *Riti* Theory. Secondly, the *Anumiti* School could be exempted from treatment as a separate school. The main idea behind *anumitivada* was to deny the existence of *Dhvani* by maintaining that it was redundant to postulate a separate function of words to arrive at the suggested sense, as inference is the process through which it is arrived at. This concept did not play any part of great importance in the evolution of the Sanskrit theory of poetry. The idea was put forth by one ingenious writer, hostile to the *Dhvani* theory, but gathered no support, and did not develop into a separate school.

As *Bharata* was the earliest known writer to deal with literary criticism, and as he was considered by almost every later writer as the first exponent of the *rasa* theory, it would scan logical to consider the *Rasa* School as the earliest of the theories expounded in Sanskrit poetics. Moreover, *Valmiki*, the first poet, is credited with composing his poetry with *rasa* in mind. Yet for all, in the evolution of the theory of Sanskrit poetics, the *rasa* theory does not come at the beginning. As *Bharata* conceived it, *rasa* was a concept relating to drama and dramatic appreciation. It was the business of comparatively later theorists to apply this concept to poetry. Hence, though the idea of *rasa* was first expounded by *Bharata*, *rasavada* in poetic criticism belongs to a much later stage.

The earliest theorists on poetics did not consider rasa as inherent in poetry.

On the other hand, it is worthwhile examining what Bharata has said on poetic composition. His treatment of poetry is always as a factor auxiliary to drama. Poetry forms the *vacikābhinaya* in drama. In the sixteenth chapter of *Nāṭyasāstra*, he gives some ideas which may undoubtedly be called the earliest specimens of writing on poetics. Here he gives as requisites of *kāvya*, ten *gunas*, ten *dosas*, four *alamkāras* and thirty-six *lakshanas*. According to S. K. De, these apparently constituted the principal contents of the discipline as it existed at a very early period; and this may be taken as “the first known period in the history of Sanskrit Poetics.”

An examination of these requisites of *kavya* that Bharata has stipulated reveals that he is dealing with some factors pertaining to the beauty of the formal aspect or *kavya*. If one were to compare these with the writings of the earliest known exponent of the *alamkāra* school, viz. Bhamaha, one does not so much differ as far as the underlying basic principles are concerned. Both of them are outlining certain factors which should be avoided in order that the form of poetry may be appealing (viz. *dosas*), and certain factors which should be incorporated in order to produce that appeal (viz. *guṇas*, *alamkāras* and *lakshanas* in the case of Bharata and *gunas* and *alamkaras* in the case of Bhāmaha). Hence, if one takes into consideration what Bharata says solely on poetry, one is justified in placing him in the same line of writers as Bhāmaha who endeavoured to judge the worth of poetry by the elements which embellished is formal aspect, i.e. the *alamkāravādins*.

Taking these facts into consideration it would be reasonable to take the *Alamkāra* School as the earliest known theory of poetic criticism in Sanskrit. This is substantiated by another fact. Bhamaha says that all critics of poetry before his time were engaged in judging the worth of poetry, only by the extent of its grammatical correctness. He, by his own thinking, has formulated many figures of speech which bring about the appeal in poetry. Bhāmaha himself devotes an entire chapter to grammar which proves that even in his time; poetics was not totally divorced from grammar. On the other hand, he makes no reference to any critic who made an attempt to judge the worth of poetry by its emotional element. If Bhamaha and others dealt with *rasa*, it was only as an *alamkāra* - an external ornament - by which the body of poetry could be adorned. Even though the idea of *rasa* was known during the time of Bhāmaha and Dandin, they did not pay much attention to it, because then *rasa* was a factor connected with criticism of drama and not of poetry. And consequently, they failed to perceive the relevance of *rasa* to poetry.

Even though writers like Vamana, Udbhata and Rudraṭa who followed Bhāmaha, dealt with the question of *rasa* with increasing

importance and interest, they never went to the extent of considering rasa as an essential factor in the field of poetic criticism. They never went to the extent of raising it to the level of the soul of poetry. It is not wrong to assert that they did not grasp the true importance of rasa as an aesthetic element in the realm of poetry. It was the achievement of the dhvani theorists to recognize the significance of rasa in poetry appreciation, to expound how rasa is to be realized in poetry, and to declare that the highest goal of poetic endeavour was rasa- evocation. In short, it was they who satisfactorily expounded the application of rasa theory to poetry in conjunction with the function of dhvani. In fact, the dhvani theory was not one which focussed attention on dhvani aspect alone. It was a fine synthesis of the theories of rasa and dhvani. For, according to them, dhvani in its most sublime aspect was not an end in itself, but only a means to achieve an end viz, rasa. Rasa could be realized in poetry through dhvani alone, and rasa-dhvani is the acme of poetic perfection. They pointed out that components of poetry justified themselves only if they positively aided suggestion of rasa. Hence, emphasis was always on rasa. Though the antiquity of the rasa theory could be traced back to Bharata and Vālmiki it was not till the time of the dhvani theorists that it played an important part in poetic appreciation. The dhvani theory arose, "incorporating within itself all its good features... " It is also significant in this context that Mammata deals with rasa, only as an accessory to dhvani. It was Visvanātha, (later than Anandavardhana and following the theory of dhvani compounded by the latter) who defined poetry as an expression whose soul was rasa, thus raising rasa to the supreme position in poetic criticism. In the realm of Sanskrit poetics, the two theories rasa and dhvani are so interconnected, that no law of propriety would be violated if the two concepts were to be dealt with together.

Check Your Progress-II:

1. Write the names of Schools of Indian Poetics and their propounders.

2. How did the theories of Indian Poetics emerge?

3. Who recognized the significance of Rasa in Poetry?

4. Write a few words of Alamkara theory.

Fill in the Blanks:

1. _____ wrote *Rasagangadhara*.
2. The word used in Indian Poetics for speech of poetry is _____.
3. The word used in Indian Poetics for scientific speech is _____.
4. The equation of poetry to a human being is known as _____.
5. _____ the first poet, is credited with composing his poetry with rasa in mind.
6. Poetry forms the _____ in drama.
7. Bharata has given ten gunas, ten dosas, four alamkāras and thirty-six _____.
8. _____ endeavoured to judge the worth of poetry by alarnkāravādins.
9. The body of poetry can be adorned by _____.
10. _____ is the acme of poetic perfection.

5.4 LET US SUM UP

Focusing attention solely on the development of the theory of poetry, and judging from how emphasis shifted within the course of time, the proper order in tracing the evolution of Sanskrit poetics would be to consider the alamkara concept first, and then proceed in order of the concepts of riti, rasa dhvani, vakrokti and auchitya respectively.

5.5 KEY WORDS

Alamkara	Ornaments, Figures of speech, Embellishment of Poetry
Dhvani	Deeper meaning
Dosa	Demerits
Guna	Merits, Qualities
Kavya	Poetry (which also includes Drama)
Laksana	Characteristics
Riti	Style

5.6 BOOKS SUGGESTED

- Sudhakar Pandey and Vashishtha Narayan Jha, *Glimpses of Ancient Indian Poetics from Bharata to Jagannatha*. Sri Satguru Publications, 1992.
- Upadhyay, Dr. Ami. *A Handbook of the Indian Poetics and Aesthetics*. Prakash Book Depot, 2020.

Answers

Check Your Progress-II:

Answer: 2

Within the course of centuries there were attempts to find the criterion for good poetry. As a result, there came thinkers and critics who attempted to find answers to some basic questions like what is poetry, what is its nature, purpose and aim, what are its qualities, etc. Critics tried to answer these questions considering poetry like human being who has a body and soul. What should be called the soul of poetry lead to the emergence of different views which became theories.

Answer: 3

Dhvani theorists recognized the significance of rasa in poetry appreciation, to expound how rasa is to be realized in poetry, and to declare that the highest goal of poetic endeavour was rasa- evocation. It was they who satisfactorily expounded the application of rasa theory to poetry in conjunction with the function of dhvani.

Answer: 4

The Alamkāra School is the earliest known theory of poetic criticism in Sanskrit. This is substantiated by another fact. Bhamaha, the expounder of this theory says that all critics of poetry before his time were engaged in judging the worth of poetry, only by the extent of its grammatical correctness. He, by his own thinking, has formulated many figures of speech which bring about the appeal in poetry. Bhāmaha himself devotes an entire chapter to grammar which proves that even in his time, poetics was not totally divorced from grammar. On the other hand, he makes no reference to any critic who made an attempt to judge the worth of poetry by its emotional element. If Bhamaha and others dealt with rasa, it was only as an alamkāra - an external ornament - by which the body of poetry could be adorned.

Fill in the Blanks:

1. Panditarāja Jagannatha
2. Vakrokti
3. Sastrokti
4. Kavyapurusa
5. Valmiki
6. Vacikābhinaya
7. Lakshanas
8. Bhamaha
9. Alamkara
10. Rasa-dhvani

UNIT: 6

RASA

----- Structure -----

6.0 Objectives

6.1 Introduction

6.1.1 What is *Natyashashtra*?

6.1.2 Rasa: Origin and Meanings of the term

Check Your Progress-I

6.2 Rasa: Its Constituents

6.2.1 Enlisting Bhava

Check Your Progress-II

6.3 Examining the Rasa-Sutra

6.3.1 Bhavas (States)

6.3.2 Vibhava, Anubhava and Vyabhichari Bhavas

Check Your Progress-III

6.4 Let Us Sum Up

6.5 Key Words

6.6 Books Suggested

Answers

6.0 OBJECTIVES

The objectives of this unit include knowing and understanding the classical perspective of aesthetic experience based on the *Rasa-sutra* or formulaic aphorism of *Rasa*; technical elements of *Rasa-sutra*; examining the nature of *Rasa* and its relevance.

After completing this unit, you will know the basic elements of *Rasa* theory and a critical introduction to a long-continued critical and exegetical tradition of *rasa*.

6.1 INTRODUCTION

On examining various literary traditions of the world, one finds that the most literary traditions have proposed either an elaborate aesthetic philosophy, sporadic contemplations on the aesthetic experience or a

theory of the beautiful in one or the other form. In the Western literary tradition, the first attempt of defining and understanding the beautiful is seen in Plato's dialogue *Hippias Major* which is dated presumably around c. 390 BCE. The *Rasa-sutra* as expounded in Bharata's *Natyashastra* (c. 500 BCE to 500 CE) and subsequent critical analyses of *Rasa-sutra* indisputably form the oldest, comprehensive and polemic aesthetic philosophy of the world. Theory of *Rasa* includes an extensive array of aesthetic concerns such as the nature of aesthetic joy, process of the rise of *rasa*, types of *rasa*, locus of *rasa*, difference between worldly experience and art experience, psycho-emotive effects of aesthetic experience, and the spiritual dimension of aesthetic relish among others. Since its millennial antiquity, the *rasa* theory continues to be contemplated, reinterpreted and applied through a vast body of critical writings in dramaturgy, poetics, and various schools of philosophy. Raniero Gnoli, a noted scholar on Indian philosophy and aesthetics, said, 'The relation between the Determinants (in the theatre), the Permanent Mental States (in real life), and *Rasa* is the central problem of Indian aesthetics.'¹

6.1.1 What is *Natyashastra*?

The ancient text of *Natyashastra* (c. 500 BCE to 500 CE) ascribed to Bharata Muni is referred to as the monument of human intellect. It is the oldest surviving text on semiotics in general and dramaturgy in particular. It is also called the fifth Veda or *Natyaveda*. Its encyclopaedic scope covers an extensive array of topics such as origin and nature of drama, architectonics of the playhouse, ceremonial rites for initiation, dance, use of music, types of *svara* or notations, musical instruments, types of sentiments and aesthetic experience, various *mudra*-s, postures, gaits, and other body movements, dictions for enactment, types of languages, rules of prosody, metrical patterns, modes of dialogues and intonation, ten kinds of plays, various kinds of plots, styles of histrionic representation, costumes and make-up, guidelines for male and female lead actors, success in dramatic production, types of characters, distribution of roles, purpose of dramatic performances in human life, and how to receive and interpret an artistic performance.

Like many ancient Sanskrit texts, the text of *Natyashastra* unfolds as an in-depth conversation among the sages who put different questions to Bharata. In this sense, it is in the mode of dialogues. The diction of the *Natyashastra* is versified yet simple and precise. Most verses are composed in *Anushtubha* and *Arya* meters. The text has about 6000 *karika*-s and *shloka*-s distributed across 36 chapters. A few of the chapters, particularly chapter number 6, 7 and 28, are written in prose with *sutra*-s. For the aphoristic statements, the text requires critical explanations of the commentaries. The term 'shastra' suggests that it is a technical discourse. Bharata is highly analytical, precise, and diffusive in his treatment of the huge spectrum of subjects covered in the *Natyashastra*.

The *Natyashastra* being aphoristic and diffusive, invited different commentaries called ‘tika’. A *tika* may be understood as a critical note. The early commentators on the *Natyashastra* include the scholars from Kashmir, namely, Lollata, Udbhata, Shankuka, Bhatta Nayaka, Abhinavagupta, Kirtidhara. There has been since then a continuous tradition of critical examination of *rasa* theory forming the core of Indian aesthetics.

6.1.2 Rasa: Origin and Meanings of the Term

The term रस *rasa* is an established poetical concept with a broad spectrum of suggestion ranging from basic literal meaning to complex figurative implication with specificities of *Darshana* (loosely speaking, ‘schools of philosophy’) system. As a dietary term, *rasa* means taste, flavour or savour. The *Atharva Veda* (III.31.10) uses it to suggest ‘juice’, ‘essence’ of the plants. *Taittiriya Upanishada* mentions रसो वै सः रसं ह्येव लब्ध्वाऽनन्दी भवति (II.7.1) (He Himself is *rasa*. One who attains this *rasa* becomes joyful, filled with bliss.) It connotes the abstract principle of non-dualistic supreme reality and the luminous self-consciousness. In Ayurvedic pharmacology given in *Sushruta Samhita*, *Caraka Samhita*, *Raj-nighantu* among other Ayurvedic literature, *rasa* is broadly devised into six types, namely, sweet (*madhura*), sour (*amla*), salty (*lavana*), pungent (*katu*), bitter (*tikta*), and astringent (*kashaya*). These *rasa*-s further permute into other sixty-three variants. The science of chemistry or alchemy is itself called *Rasa-shastra*. In the Vaishesika *Darshana* (atomic school of philosophy), *rasa* is one of the seventeenth *gunas* (qualities) of *padartha* (metaphysical correlates). In the Theravada canon of Buddhism, *rasa* stands for taste or a property of matter. *Tattvartha Sutra* in Jain *darshana* speaks of *rasa-riddhi* (occult power to change the properties of food). Thus, the term *rasa* has been put to a wide range of meanings in Indian knowledge systems. The concept of *rasa* was in use across various domains of knowledge since antiquity. Bharata Muni in the first chapter of *Natyashastra* acknowledges Vedic sources for the following things,

जग्राह पाठयमृगवेदात्सामभ्यो गीतमेव च ।

यजुर्वेदादभिनयान् रसानाथर्वणादपि ॥ (१, १७)

(The recitative (*pathya*) he took from the *Rigveda*, the song from the *Saman*, Histrionic representation (*abhinaya*) from the *Yajus*, and sentiments (*rasa*) from the *Atharvaveda*.)² (NS, I. 17)

The term ‘*rasa*’ is usually retained in English as there is no competent substitute meaning in other Western languages. However, it should be noted that various expressions used for *rasa* such as aesthetic

joy, aesthetic repose, relish, *stasis*, bliss, sentiment, feeling, essence, etc. tend to be contextual and general rather than absolute and technical in meaning. As a technical term, *rasa* stands for a specific experience that is derived from the art, not from the real life. This is helpful in categorically understanding the difference between an art experience and a real-life experience. Wallace Dace states in this regard, “Hindu aesthetics solved this problem long ago: as the actor imitates the emotion, so the audience *tastes* the emotion as it watches his performance. The difference between *tasting* the emotion and experiencing it in real life is summarized by the word *Rasa*.”³

Check Your Progress-I

1. What kind of text is the *Natyashastra*?

2. What is the context of the term *rasa*? How is it employed in the *Natyashastra*?

6.2 RASA: ITS CONSTITUENTS

The concept of *rasa* as an aesthetic principle was primarily discussed in the context of drama. The form of drama in Sanskrit literary tradition is regarded as a synthesis between *drashya* (visual) and *shravya* (aural) *kavya*. The first instance of documentation of *rasa* is found in Bharata’s *Natyashastra*. Bharata gives the famous *Rasa-sutra* (a *sutra* is a brief aphoristic statement usually without verb forms).

In the sixth chapter of the *Natyashastra*, the sages enquire about the nature and kinds of *bhava*-s; meanings of *samgraha* (digest) text, *karika* (memorial verse) and *nirukta* (etymology). (please see Key Words for more details) Bharata Muni first enumerates eight *rasas*, their dominant and temporary *bhavas* and then discusses *rasa sutra*. In this sub-section, we shall describe and tabulate them as follows:

The eight *rasas* are given by Bharata. They are also loosely translated as the dramatic sentiments.

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥६, १५॥

Rasa	Rasa
शृङ्गार <i>Sringara</i>	Erotic
हास्य <i>Hasya</i>	Comic
करुण <i>Karuna</i>	Pathetic
रौद्र <i>Raudra</i>	Furious
वीर <i>Vira</i>	Heroic
भयानक <i>Bhayanak</i>	Terrible
बीभत्स <i>Bibhatsa</i>	Odious
अद्भुत <i>Adbhuta</i>	Marvellous

[* **N.B.:** The *shanta rasa* was not enumerated by Bharata. *Shanta* as the ninth *rasa* was a latter addition by Abhinavagupta. Subsequently, many other *rasa*-s and their sub-types were identified and enumerated by later poeticians.]

6.2.1 Enlisting Bhava

The term 'sthayin bhava' has been variously translated and referred to as basic, base or primary emotion; permanent mental state; nascent tendency, and natural disposition among others. The eight *sthayin bhavas* are as follows.

रतिहासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्सा विस्मयश्चेति स्थायिभावाः प्रकीर्तिताः ॥६, १७॥

<i>Sthayin Bhava</i>	Dominant States
रति <i>Rati</i>	Love
हास <i>Haas</i>	Laughter, mirth
शोक <i>Shoka</i>	Sorrow
क्रोध <i>Krodha</i>	Anger
उत्साह <i>Utsaha</i>	Energy
भय <i>Bhaya</i>	Terror
जुगुप्सा <i>Jugupsa</i>	Disgust
विस्मय <i>Vismaya</i>	Wonderment/ Astonishment

निर्वेदग्लानिशङ्काखास्तथासूया मदः श्रमः ।
आलस्यं चैव दैन्यं च चिन्तामोहः स्मृतिर्धृतिः ॥१८॥

व्रीडा चपलता हर्ष आवेगो जडता तथा ।
गर्वो विषाद औत्सुक्यं निद्रापस्मार एव च ॥ १९ ॥

सुप्तं विबोधोऽमर्षश्चाप्यवहित्यमथोग्रता ।
मतिर्व्याधिस्तथोन्मादस्तथा मरणमेव च ॥ २० ॥

त्रासश्चैव वितर्कश्च विज्ञेया व्यभिचारिणः ।
त्रयस्त्रिंशदमी भावाः समाख्यातास्तु नामतः ॥२१॥

स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरभेदोऽथ वेपथुः ।
वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्विकाः स्मृताः ॥६, २२॥

<i>Vyabhicari Bhavas</i>	
निर्वेद (Discouragement)	गर्व (Arrogance)
ग्लानि (Weakness)	विषाद (Despair)
शङ्का (Apprehension)	औत्सुक्य (Impatience)
असूया (Envy)	निद्रा (Sleep)
मदः (Intoxication)	अपस्मार (Epilepsy)
श्रमः (Weariness)	सुप्त (Dreaming)
आलस्य (Indolence)	विबोध (Awakening)
दैन्य (Depression)	अमर्ष (Indignation)
चिन्ता (Anxiety)	अवहित्यः (Dissimulation)
मोहः (Distraction)	उग्रता (Cruelty)
स्मृति (Recollection)	मति (Assurance)
धृतिः (Contentment)	व्याधि (Sickness)
व्रीडा (Shame)	उन्माद (Insanity)
चपलता (Inconstancy)	मरण (Dying)
हर्ष (Joy)	त्रास (Fright)
आवेग (Agitation)	
	वितर्क (Deliberation)

After enlisting the *sthayin bhavas*, Bharata enumerates 33 *vyabhicari bhavas* (transitory states) as follows. *Vyabhicari bhavas* are fleeting expressions presented through various gestures, gaze, bodily movements, intonation, and voice modulations.

Manmohan Ghosh translates *Sattvika bhava* as ‘temperamental states’. Manmohan Ghosh informs that calling *sattvika bhava*-s ‘involuntary states’ can be misleading because, in his view, the *Natyashastra* interprets ‘*sattva*’ in the context of ‘*manas*’—having much psychological process involved, hence the term ‘temperamental states’ in English. The Eight *Sattvika Bhavas* enumerated are as follows.

<i>Sattvika Bhava</i>	Emotive States
स्तम्भः <i>Stambha</i>	Paralysis
स्वेद <i>Sveda</i>	Perspiration
रोमाञ्चः <i>Romanca</i>	Horripilation
स्वरभेद <i>Svarabheda</i>	Change of voice
वेपथुः <i>Vepathu</i>	Trembling
वैवर्ण्य <i>Vaivarnya</i>	Change of colour
अश्रु <i>Ashru</i>	Weeping
प्रलय <i>Pralaya</i>	Fainting

Check Your Progress-II

1 What is a *samgraha text*? Why is the *Natyashastra* a *samgraha text*?

2 What is meant by *karika* and *nirukta*?

3 How many *rasas* are there? Which are they?

4 How many *sthayin bhavas* (dominant states) are there? Enlist them.

5 What is meant by *vyabhicari bhava*? How many of them did Bharata mention?

6 What is meant by *sattvika bhava*?

6.3 EXAMINING THE RASA-SUTRA

After devoting the *karika-s* on types of *rasa*, *sthayin bhava* (permanent states), *vyabhicari bhava* (transitory states), and *sattvika bhava* (temperamental states), Bharata Muni gives *Rasa-sutra* and the dialogues on the nature of *rasa* in prose form. Bharata Muni stresses the importance of *rasa* in all artistic representations. He says, नहि रसाद्रते कश्चिदर्थः प्रवर्तत | (Without *rasa*, no meaning prevails). It is here that the famous *Rasa-sutra* is introduced. It says,

तत्र विभावनुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः ।

(The combination of *vibhava-anubhava-vyabhicari* brings forth *rasa*.)

In this brief *sutra*, it is said that the *rasa* is produced when there is in effect the combination of *vibhava*, *anubhava* and *vyabhicari*. We shall look into these terms ahead. Note that the term ‘*sthayin*’ is not used in the *sutra*. *Rasa* and *sthayin bhava* are coterminous terms, that is, they conceptually share a similar premise. To use the culinary trope, one may say that when the *sthayin bhava* (basic permanent innate sentiment) ripens with the ingredients of *vibhava*, *anubhava*, and *vyabhicari*, the delicacy of *rasa* comes about.

The sages then ask Bharata, ‘को द्दष्टान्त’, if there is any example to illustrate this *Rasa-sutra*. Bharata gives the culinary example, that is, as the six flavours or tastes are produced when different spices and vegetables are mixed, the *rasa* in dramatic representation is similarly

brought forth when *vibhava*, *anubhava* and *vyabhicari bhava* are combined. The sages further ask, ‘रस इति कः पदार्थः।’ ‘what is the meaning of *rasa*? In reply to this, *rasa* is called ‘आस्वादय’, that is, *rasa* is capable of being *tasted* or *relished*. When सुमनसः प्रेक्षकाः (well-minded or cultured audience) experience any *sthayin bhava* (dominant state) represented artistically with its relevant *vibhavas*, *anubhavas*, and *vyabhicari bhava*, the *rasa* concerning that *sthayin bhava* is relished by the spectator. In this series of dialogue, we come across a concern as regards the connection between *rasa* and *sthayin bhava*: how are they connected? Bharata says,

भावाभिनयसंबद्धान्स्थायिभावांस्तथा बुधाः ।

आस्वादयन्ति मनसा तस्मान्नाट्यरसाः स्मृताः ॥३३॥

It says, the learned people relish in their mind the *sthayin bhava* represented with appropriate emotive gestures and acting. The *sthayin bhava* (dominant state) in a drama ripens into a *rasa* (aesthetic relish). The *Natyashastra* is clear in its statement that *rasa* is a sentiment excited by artistic circumstances and properties. It is not referring to any emotive state or experience of sentiment outside the purview of artistic representation.

As for the relation between *sthayin* and *rasa*, Bharata only suggests that the *rasa* arises (*nishpatti*) out of *sthayin* when there is contact (*samyoga*) of *vibhava*, *anubhava* and *vyabhicari*. These terms ‘samyoga’ and ‘nishpatti’ are not further explicated which becomes a triggering point of an intense and long history of *rasa-mimamsa* (critical analysis of the theory of *rasa*).

Thus, Bharata says,

न भावहीनोऽस्ति रसो न भावो रसवर्जितः ।

परस्परकृता सिद्धिस्तयोरभिनये भवेत् ॥३६॥

(There can be no *rasa* without *bhava* and no *bhava* devoid of *rasa*, and during the dramatic performance they are produced from their mutual relation.) (NS, VI, 36)

व्यञ्जनौषधिसंयोगो यथान्नं स्वादुतां नयेत् ।

एवं भावा रसाश्चैव भावयन्ति परस्परम् ॥३७॥

(Just as the combination of spices and vegetables produce good taste in the cooked food, *bhava* and *rasa* cause each other to come about.) (NS, VI, 37)

यथा बीजाद्भवेद्वृक्षो वृक्षात्पुष्पं फलं यथा ।

तथा मूलं रसाः सर्वे तेभ्यो भावा व्यवस्थिताः ॥३८॥

(As from a seed grows a tree and whence grow flower and fruit (and seeds), so *rasa* is the root of all, and all *bhavas* are accordingly organized.) (NS, VI, 38)

Bharata intends to show the centrality of *rasa* in an artistic performance; it depends on *bhava* and *bhava* derives its essential nature from the *rasa*. This relation is mutually gainful. *Rasa* and *bhava* may be understood as mutually illuminating two facets of one reality. They are not set in binary opposition with the supremacy of one over another, but they are set in a harmonious correlation where each is nourishing and augmenting the presence of the other. It is here that Bharata enumerates origination of these eight *rasas* vis-à-vis *sthayin bhava*-s. Bharata informs that the sources of the eight *rasas* are the basic four *rasas*, namely, *Sringara* (erotic), *Raudra* (furious), *Vira* (heroic) and *Bibhatsa* (odious).

Rasa	Corresponding Sthayin Bhava
शृङ्गार <i>Sringara</i> (Erotic)	रति Rati (Passion of love)
संभोग शृङ्गार (love in union)	
विप्रलम्भ शृङ्गार (love in separation)	
हास्य <i>Hasya</i> (Comic)	हास Haas (Mirth)
करुण <i>Karuna</i> (Pathetic)	शोक Shoka (Sorrow)
रौद्र <i>Raudra</i> (Furious)	क्रोध Krodha (Anger)
वीर <i>Vira</i> (Heroic)	उत्साह Utsaha (Energetic)
भयानक <i>Bhayanak</i> (Terrible)	भय Bhaya (Fearful)
बीभत्स <i>Bibhatsa</i> (Odious)	जुगुप्सा Jugupsa (Disgust)
अद्भुत <i>Adbhuta</i> (Marvellous)	विस्मय Vismaya (Wonderment)

Bharata gives this logical connection among *rasa* and the corresponding *sthayin bhava* to help us understand the psychological and emotive bases of human nature. Aesthetic experience is emotive and subjective reality. Bharata lays down the most fundamental and core template working behind every kind of aesthetic relish that one has in any form of art experience. For each *rasa*, Bharata also enumerates corresponding colour and deity for histrionic representation. The desirous reader can study the text of the *Natyashastra* for more details on it.

6.3.1 Bhavas (States)

By the general term *bhava*, there is the threefold division of *bhava*, i.e., *sthayin*, *vyabhicari* and *sattavika*.

In Chapter 7, Bharata Muni devotes first three *karika*-s to understand *bhava*-s. According to these *shloka*-s, *bhava* is explained in following terms:

विभावेनाहृतो योऽर्थो ह्यनुभावैस्तु गम्यते ।

वाग्ङ्गसत्त्वाभिनयैः स भाव इति संज्ञितः ॥७, १॥

When the (poetic) meaning presented by *vibhavas* and *anubhavas* is made to pervade (the hearts of the spectators), it is called *bhava*. (That is, *bhava* is the instrumental cause of bringing forth the poetic meaning with the help of *vibhavas* and *anubhavas*.)

वाग्ङ्गमुखरागेण सत्त्वेनाभिनयेन च ।

कवेरन्तर्गतं भावं भावयन्भाव उच्यते ॥७, २॥

Bhava is that which reveals the poetic idea through words, gestures and bodily movements, colours of the face and temperamental representations.

(That is, the essence of the poetic idea is revealed through various kinds of *abhinaya*.)

नानाभिनयसम्बद्धान्भावयन्ति रसानिमान् ।

यस्मात्तस्मादमी भावा विज्ञेया नाट्ययोक्तृभिः ॥७, ३॥

As they cause *rasas* concerning various kinds of *abhinaya* pervade (the hearts of spectators), they are called *bhava* by those who produce drama.

(Here, *bhava* is meant to be an instrumental cause to establish a required connection between *rasa* and *abhinaya* in the minds of the audience.)

To put it simply, Bharata in all these *karikas* suggests that *bhava* (state of being) is to be understood as a cause to bring about the poetic/dramatic meaning expressed by *abhinaya* (enactment).

6.3.2 Vibhava, Anubhava and Vyabhicari Bhava-s

Let us first look at the terms *vibhava*, *anubhava* and *vyabhicari*.

A *vibhava* is a distinct instrumental cause that makes the existence of *bhavas* possible. In other words, it is a cause of a *bhava*. Bharata says, विभावः करणम् निमित्तम् हेतुरीति पर्यायः। ‘*Vibhavah karanam nimittam heturiti paryayah.*’ (*Vibhava* is a synonymous term for *karana*, *nimitta* and *hetu*). Although these terms bear resemblance, the term *nimitta* differs slightly from *karana* and *hetu*, which are synonymous. *Karana* is a cause and *nimitta* is an instrument through which the cause acts towards the consequence. Hence, we get two kinds of *vibhava*-s: *alambana vibhava* (supporting causes) and *uddipana vibhava* (stimulating/circumstantial causes). S. N. Dasgupta says, “*Alambana-vibhava* means a person or persons with reference to whom the emotion is

manifested. *Uddipana-vibhava* means the circumstances that have excited the emotion.”⁴ For example, the *sthayin bhava* of *Rati* (base sentiment of love) in Rama is to be depicted when he sees Sita for the first time in a garden. For the *sthayin bhava* of *rati* in Rama, Sita becomes the *alambana vibhava* (supporting cause) and the beautiful garden laden with flowers becomes *uddipana vibhava* (stimulating cause).

Alambana vibhava can be further categorized into two: *vishayalambana* (object of the supporting cause) and *ashrayalambana* (seat of the supporting cause). *Vishayalambana* is the object of the rise of emotion, i.e., a person, an object or an event for whom or which the emotive state comes into being. *Ashrayalambana* is the person in whom the emotion awakens. That is, if a hero is attracted to the heroine, the former is the *ashrayalambana* and the latter is *vishayalambana* for the *sthayin bhava* of *Rati* or erotic state of being.

It is to be noted that the *Natyashastra* synonymously refers to *vibhava* as ‘hetu’. The *vibhava*-s are often called the determinants in English.

Anu + bhava literally ‘that which follows *bhava*’. *Anubhavas* are the visible effects after the rise of a *bhava*. They are bodily expressions by which the sentiment is expressed. They are often called the consequents in English.

To understand the term *vyabhicari*, let’s look at it etymologically: वि *vi* ‘variously’ + अभि *abhi* ‘toward’ + चर *cara* ‘move’, i.e., ‘that which moves variously toward (something)’. *Vyabhicari bhavas* follow the dominant states and act as an extrovert behavioural movement in support of the given sentiment. The expression of *vyabhicari bhava* happens through *angika* (bodily) and *vacika* (verbal) *abhinaya* (enactment) and it is instantaneous enactment. They are called transitory or fleeting. S. N. Dasgupta explains *vyabhicari bhava*-s as a series of diverse emotions that feed the dominant emotions. For example, a woman in love waiting for her beloved may feel anxious, eager to meet, delighted on recalling something from the past, jealous on thinking about another woman close to her beloved, ecstatic on reminiscing his touch and so on as she recalls or fancies. These short-lived and various emotions pass in rapid succession but contribute to the overarching dominant emotion of love. *Vyabhicari bhava* is also referred to as *sancari* or *sahcari bhava*.

Check Your Progress-III

Answer the following:

1. Which sutra is referred to as *Rasa-sutra*? Explain it in brief.

2. How does Bharata emphasize the significance of *rasa* in any artwork?

3. What is the relationship between *sthayin bhava* and *rasa*?

4. What are the *vibhava-s*? Which are the sub-types of the *vibhava-s*?

5. What is the significance of *anubhava*?

6. What are the *vyabhicari bhava-s*?

Multiple Choice Questions:

1. The concept of *rasa* is strictly formulated under the purview of.....
 - a. literary theory
 - b. artistic representation
 - c. linguistics
 - d. dramatic plot

2. In which *Upanishada*, the Absolute or *Brahman* is referred to as रसो वै सः (He Himself is *rasa*)?

- a. *Brihadaranyak Upanishada*
- b. *Mundaka Upanishada*
- c. *Kena Upanishada*
- d. *Taittiriya Upanishada*

3. A memorial verse is called a.....

- a. *muktaka*
- b. *acchandas*
- c. *karika*
- d. *sutra*

4. Bharata Muni mentions *Nirveda* as one of the.....

- a. *vyabhicari bhava*
- b. *sthayin bhava*
- c. *sattvika bhava*
- d. *vibhava*

5. *Bhava* is construed by Bharata Muni as.....

- a. an element of plot
- b. psychology of a character
- c. personality attribute
- d. an instrumental cause

6. Which among the following reveals the poetic idea through words, gestures and bodily movement?

- a. *vibhava*
- b. *bhava*
- c. *rasa*
- d. dramatic property

7. *Vishayalambana* is one type of.....

- a. *vibhava*
- b. *anubhava*
- c. *sthayin bhava*
- d. *sattvika bhava*

8. The effective presentation of Is the test of an artist's poetic genius.

- a. poetic language
- b. *vibhava*
- c. *abhinaya*
- d. complex plot

9. A is called temperamental state.
- sthayin bhava*
 - vyabhicari bhava*
 - sattvika bhava*
 - rasa*
10. How many *rasa*-s does Bharata Muni mention in the *Natyashastra*?
- 7
 - 9
 - 8
 - 10

6.4 LET US SUM UP

Although Bharata's *Rasasutra* was not specifically formulated as a literary theory, it lies as a general aesthetic principle in the background of all literary creations, non-verbal arts such as dance, music, painting, and various performative art forms. A *sutra* is the smallest meaningful aggregate of the significant words. A *sutra* requires learned efforts to decode it and understand the full spectrum of its meaning.

Bharata's *Rasa-sutra* occurs in the sixth chapter of his prodigious compendium *Natyashastra* where he introduces the concepts of *rasa* (sentiment as aesthetic category), *sthayin bhava* (permanent state), *anubhava* (consequent state), *vyabhicari bhava* (transitory state), *sattvika bhava* (temperamental state) and *vibhavas* (determinants as instrumental cause). Bharata enlists *eight sthayin bhavas*, *eight sattvika bhavas*, and *thirty-three vyabhicari bhavas* (all put together forty-nine *bhavas*) which under right artistic conditions qualified by *vibhavas* and *anubhavas* culminate variously into eight *rasas*. Each *rasa* develops in the artwork in accordance with its corresponding *sthayin bhava* in the presence of *vibhavas* and *anubhavas*. If an artist underrates or overrates any of these elements in the entire process of presentation, there may be the condition of *rasa-bhanga* or breach of aesthetic experience.

The seventh chapter of *Natyashastra* further explains the concepts of *bhavas* (*sthayin*, *vyabhicari* and *sattvika*), *vibhavas* and *anubhavas*. Here, *bhavas* are explained as instrumental causes and *vibhavas* are explained as *distinct* instrumental causes which accompanied by artistic tools such as verbal and non-verbal *abhinaya* or artistic representation help manifest the poetic/ symbolic meaning in the hearts of the art experiencer.

Bhava is a certain state of mind in specific situations toward some person, object or event. And the person or object toward which a *bhava* is expressed is called *vibhava*. In the seventh chapter, Bharata says that *bhavas* are those 'which *bhavayanti*' (impart meaning) of the poetic theme into the spectator-reader by means of *vacika*, *angika* and *sattvika abhinaya* or means of artistic presentation. Thus, *bhava* acts as a means of

causation that imparts the meaning of a literary work in the audience. Bharata explains *bhava* in three ways in the first three *shloka*-s of the seventh chapter:

- As an instrument to bring forth the thematic idea in the audience
- As an instrument to unlock the poetic idea
- As an instrument to let *rasa*-s pervade

The prefix *vi-* in the word *vibhava* can be understood in the sense of special or distinctive. It is a distinct instrumental cause. A *vibhava* is synonymous of the terms such as करण *karana*, हेतु *hetu* and निमित्त *nimitta* that stand for cause in Sanskrit. *Nimitta* is an instrumental cause. For example, in making a clay pot, clay is उपादान कारण (material cause) and the potter is निमित्त कारण (instrumental cause). Similarly, *vibhavas* act as the instrumental causes which are configured mainly by the poetic genius of the writer.

Here, *vibhavas* have two sub-types: *alambana vibhava* (supporting cause) and *uddipana vibhava* (stimulating or circumstantial cause). *Alambana* and *uddipana vibhavas* act as special instrumental cause for *sthayin bhava*. For example, for the *sthayin bhava* of *Rati* (love), the *alambana vibhava* will be the heroine or the hero, and the *uddipana* will be a rainy season, soothing music in the background, solitude or other such circumstances. Further, there are two kinds of *alambana vibhava*, namely, *vishayalambana* (subject of the supportive cause) and *ashrayalamban* (seat of the supportive cause).

Anubhava is a dramatic presentation by means of *angika*, *vacika* and *sattvika abhinaya*. *Abhinaya* is the visible effects after the rise of a *bhava*. *Anubhava* is directly related to *abhinaya* in that it is outwardly showing the emotive state of a character.

The tradition of critique of *rasa* has been long and philosophically loaded. Many ancient and modern scholars have examined *Rasa-sutra* from as diverse perspectives as philosophy, logic, psychology, neurology, and literary theories of figuration and suggestion among others. The prominent names of this ancient Sanskrit tradition include Sri Shankuka, Bhatta Lollata, Bhatta Nayaka, Abhinavagupta, Acharya Mammata, Pandit Jagannatha and scores of later scholars attended to the profound implications of Bharata's *Rasa-sutra*. Among the modern scholars, the important *Rasa* critics are Ramnarayan V. Pathak, Ramchandra Shukla, Nagendra, M. Hiriyanna, and Raniero Gnoli among others. The template of *rasa* and *bhava*-s given in the *Natyashastra* is prescriptive, not normative in nature. That is why, the scholars in this tradition are at liberty to contribute by adding different *bhava*-s and *rasa*-s. If the new *rasa* or *bhava* withstand the rigorous critical examination, the new

addition is welcomed as it was in the case of inclusion of *Shanta rasa*, *Vatsalya rasa*, *Bhakti rasa*, etc. This is a part of the critical tradition of *Rasa Mimamsa*. After understanding the above tenets as given in the *Natyashastra*, one can further explore critical analysis of *Rasa-sutra* as expounded in the long-continued tradition of *Rasa Mimamsa*.

6.5 KEY WORDS

- Abhinaya** (literally, *abhi* ‘toward’ + *naya* ‘bring’, that which brings towards something) *Abhinaya* brings the audience towards right *sthayin bhava* of the character. Unlike the term acting or enactment, *abhinaya*, as a more polished term, aspires to suggest the oneness of heart and mind that is ideally to be achieved between the player and the part being played. *Abhinaya* as a mode of communication is fourfold, that is, the actor communicates through *angika* (non-verbal), *vacika* (verbal), *sattvika* (emotive/ temperamental) and *aharya* (dramatic properties) means.
- Ālambana** It is a type of *vibhāva*. Literally, it means support. As a supporting cause, it aids in the production of *bhāva*. *Ālambana vibhava* has further two divisions: *vishayālambana* and *āshrayālambana*. *Vishayālambana* is the object of the rise of a sentiment, that is, a person, object or event for whom or for which the sentiment rises (here, a character, a dramatic property or a scene is meant). *Āshrayālambana* is the person in whom a sentiment is awakened (here, it could be the character in the play or a receiver).
- Anubhāva** *Anu* + *bhāva* literally ‘that which follows *bhāva*’. *Anubhāva*-s are the visible effects after the rise of a *bhava*. *Anubhāva*-s are directly linked to the enactment. They are often called the consequents in English.
- Bhāva** From the root भव *bhava* ‘to be’, the term भाव *bhāva* stands for a psycho-emotive complex that a person experiences in a given situation and context. *Bhāva* is variously referred to by the scholars. A. B. Keith loosely translates it as ‘emotion’ or ‘feeling’; A.K. Coomaraswamy translates it as ‘mood’; Manmohan Ghosh calls it ‘states’. *Bhāva* suggests a complex of neurological and psychological responses of a person in a given situation. Hence, the expression ‘state of being’ comes close to explaining the term *bhāva*. Bharata

employs the term as an instrument of causation that helps bring forth the idea of the poet, theme of a poem and as an instrument that helps pervade *rasa*-s. In the seventh chapter, Bharata mentions that when the theme conveyed by the *vibhāva* is realized through *anubhāva* by means of the gestures whether *vācika* ‘verbal’, *āngika* ‘body movements’ or *sāttvika* ‘emotive’, it is termed as *bhava*. Thus, *bhāva* is conceived as an instrumental cause that renders the meaning of *vibhāva*-s and *anubhāva*-s in rational and emotive terms for the audience or receiver causing in turn a certain state of being.

Bharata further classifies *bhāvas* into three: *sthāyin* (permanent), *vyabhicāri* or *sancāri* (transitory) and *sāttvika* (non-voluntary physical responses to a durable sentiment.)

- Kārikā** A memorial verse. In it a rule is explained briefly with a few words in a versified manner so that one can easily remember it. A *kārikā* is generally composed in the meters like *āryā* or *shloka*.
- Kāvya:** In Sanskrit literary tradition, the term *kāvya* is employed in both its specific and general contexts. It means a poem as well as creative literary writing in verse, prose or mixed.
- Nirukta** It stands for etymology. Bharata explains that *Nirukta* describes words with dictionary meanings, root or morphological origin, grammatical conjugations and derivations, historical or structural reasons for modification in a word, and supportive examples from various literary and scientific textual sources.
- Nishpatti** It suggests ‘coming out’, ‘issuing forth’; rendering something ripe so as to experience it; consummation. Interpreting the meaning of *nishpatti* has warranted a lot of critical attention in the history of *rasa* theory.
- Sahacāri/Sancāri:** It is also called *vyabhicāri* (*vi* ‘variously’+ *abhi* ‘toward’+ *cara* ‘move’, literally, it means a *bhāva* that variously and automatically moves toward its stimuli). They are sudden and brief expressions, gestures and movements of body language that support the state of being a person is experiencing
- Sahrdaya** literally, ‘one with equal heart’. A *sahrdaya* is a spectator/reader who is compassionate, appreciative and a person of aesthetic taste. A *sahrdaya* is an ideal and empathetic appreciator who understands and what is poetically suggested. Bharata refers to such audience as सुमनसः प्रेक्षकाः.

- Samgraha** (lit. collection), a *samgraha* text is called a ‘digest’. It is like a compendium of several different subjects as are concerned with each other. A *samgraha* text involves *sutra*-s (aphoristic statements), *shloka*-s, *karika*-s (memorial verses), *bhasya* or *tika* (critical commentaries) and other such textual tools of composition. The *Natyashastra* is one *samgraha* text.
- Sthāyin** This term has been variously translated and referred to as basic, base or primary emotion; permanent mental state; dominant state, nascent tendency, natural disposition, etc. Bharata enlists eight dominant states.
- Sūtra** Literally it means ‘thread, string’ that holds together. A *sutra* is an aphoristic rule or precept with the most minimum number of words arranged meaningfully. Grammatically speaking, a *sūtra* is not a sentence which has all the necessary parts of speech. A *sūtra* serves well as a mnemonic device, that is, something which can be heard and remembered easily. The *sūtraic* mode of textualization exists across the length and breadth of Sanskrit writings since Vedic times. A *sūtra* requires a qualified commentary to explicate it. For example, Bharata’s *Rasa-sūtra* requires a qualified explanation and elaboration for its further examination.
- Uddipana** It is a type of *vibhāva*. The *uddipana vibhāva*-s are also called the stimulants or contributories in English. An *uddipana vibhava* is a circumstantial factor.
- Vācika:** That which is verbally expressed (using sound and words). It is one category of *abhinaya* in the *Natyashastra*.
- Vibhāva** A *vi-bhāva* is a *distinct instrumental cause* that makes the existence of *bhāva*-s possible. In other words, it is a cause of a *bhāva*. Creating right *vibhāva*-s takes poetic genius. One can say that creating right situations, events, circumstances, competent characterization occurring at the right juncture depends on the creative abilities of the artist. Hence, we get two kinds of *vibhāva*-s: *ālambana vibhāva* (supporting causes) and *uddipana vibhāva* (stimulating/circumstantial causes). The *Natyashastra* synonymously refers to *vibhāva* as ‘hetu’. The *vibhāvas* are often called the determinants in English.

Vyabhicāri also called *sancari* or *sahcari*, *vyabhicari bhava* is referred to as transitory, transient or fleeting states. They are expressed in support of the *sthayin bhava* or dominant states.

6.6 BOOKS SUGGESTED

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Answers

Check Your Progress-I

- 1 The *Natyashastra* is the oldest extant work on dramaturgy in the history of human civilization. It is an encyclopaedic work comprising 6000 *shlokas* and *karikas* with 36 chapters on various aspects of the origin of drama, structure of theatre, music, aesthetic principle, psychological states, various gestures, postures and movements, dance, plot construction and its various types, types of heroes and heroines, settings, dialogue delivery among others. It is a *samgraha* text and is often called *Natyaveda*.
- 2 The term *rasa* has been in use since antiquity. Its literal meaning is flavour or taste. One finds the philosophical mention of this term in the Veda-s; dietary reference in the texts on Ayurveda and alchemy. Bharata uses the term 'rasa' in a metaphorical sense. It is used especially in the context of reception of artwork suggesting aesthetic joy or aesthetic relish.

Check Your Progress-II

- 1 A *samgraha* text is a digest. It is an assortment of several different topics belonging to one general subject. Each topic is usually dealt with independently in a separate *adhyaya* or chapter. Nature of the *samgraha* text is eclectic.

- 2 A *karika* is a memorable verse. A *karika* is usually composed in *shloka* and *Arya* meter. *Nirukta* is a textual category that deals with etymology, reference of usage, and lexical and figurative explanation of the terms.
- 3 There are eight *rasa*-s mentioned by Bharata. They are *shringara*, *hasya*, *karuna*, *raudra*, *vira*, *bhayanaka*, *bibhatsa*, *adhbhuta*.
- 4 There are eight *sthayin bhava*-s. They are *Rati*, *Haasa*, *Shoka*, *Krodha*, *Utsaha*, *Bhaya*, *Jugupsa* and *Vismaya*.
- 5 A *vyabhicari* or *sancari bhava* means that it is a transitory state. The transitory state is fleeting or short-lived and they support the dominant states. Bharata mentions thirty-three transitory states in total.
- 6 By *sattvika bhava*, it means temperamental states. Bharata mentions eight of them, namely, paralysis, perspiration, horripilation, change of voice, trembling, change of colour, weeping, fainting. They are usually psycho-emotive responses to certain situations. Although the expressions like *sattvika bhava*-s come naturally in real life situations to a person, a skilled actor can bring them out and enact naturally.

Check Your Progress-III

- 1 Bharata's *Rasa sutra* is: तत्र भावनुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः
| (Tatra vibhava-anubhava-vyabhicari-samyogad-rasa-nishpattih). It says, 'the combination of *vibhava*, *anubhava*, and *vyabhicari* bring forth *rasa*. Here, *vibhavas* are special or distinct instrumental cause, *anubhava* is visible effects of *bhava* that is directly linked to *abhinaya*, and *vyabhicari* is transient or fleeting gestural and bodily expression supporting the *sthayin bhava*. *Rasa* is the aesthetic relish of *sthayin bhava* especially in an artistic experience. The *vibhava*-s are circumstantial factors and are likened to *hetu*, *karana* or *nimitta* by Bharata. That is, *vibhavas* act as unique instrumental causes for the actualization of *sthayin bhavas*. They are subclassed as *almabana vibhava* (supporting cause) and *uddipana vibhava* (stimulating cause). The right combination of all of these elicit a state of being or condition in the beholder that has a specific psychological and neurological character. This is an experiential matter and not just something notional. In art experience, this is referred to as *rasa* or aesthetic relish. Bharata, however, does not state how this combination operates or by which mechanism the trio of *vibhava*, *anubhava* and *vyabhicari* lead us to the experience of *rasa*. Later, various *Rasa* critics such as Sri Shankuka, Bhatta Lollata,

Bhatta Nayaka, and Abhinavagupta among others have devoted their learned theses explaining this mechanism of *Rasa sutra*.

- 2 Bharata emphasizes *rasa* by saying that without it no meaning will prevail (*nahi rasadrata kashcidartha pravartat*). *Rasa* is the soul of any artistic representation. It is essentially neurological in character: both cognitive and emotive. In a figurative manner, *rasa* is the condition of heart and mind that a spectator-reader experiences oneself. One derives the poetic meaning under the larger framework of *rasa*. That is, *rasa* makes art experience meaningful. Bharata's *Rasa sutra* suggests the fact that the experience of *rasa* is chiefly within the purview of artistic representation and should not be confused with the experience of *sthayin bhava* in real life, though both *rasa* and *sthayin bhava* are inalienably linked.
- 3 The relation between *sthayin bhava* and *rasa* is that of mutual reciprocity. Bharata says that there can be no *rasa* without *bhava* and no *bhava* devoid of *rasa* and they are produced from their mutual relation in a dramatic performance. *Bhava* and *rasa* cause each other to come about just as a good taste requires both spices and vegetables.
In logical terms, both *rasa* and *sthayin bhava* share गम्य-गमक भाव (*gamy-gamaka bhava*). *Gamy* is that which is entailed and *gamaka* is that which entails. Inferential cognition is said to involve two kinds of cognition: preceding-knowledge and succeeding-knowledge. In it, knowing the one leads to the cognizance of the other. This relationship is not arbitrarily set because the preceding knowledge bears a *linga* 'necessary mark' and the consequent cognition stays as *lingin* 'marked'. *Sthayin bhava* in this way plays out in the capacity of *gamaka* and *rasa* in the capacity of *gamy*. There is an inalienable bond.
- 4 *Vibhavas* can be called '*vishista bhava*'. A *vibhava* is casually translated as 'determinant' in English. Bharata explains them in the seventh chapter of the *Natyashastra*. They are distinct instrumental causes aiding the *sthaying bhava*-s in their manifestation as *rasa*. Bharata deems it synonymous with the terms such as *hetu*, *karana* or *nimitta* which primarily suggest causation. *Vibhava*-s belong to external factors such as place, situation, object or other person. It has two variants: *alambana*

vibhava (supporting cause) and *uddipana vibhava* (stimulating cause). *Alambana vibhava* is further classified into two: *ashrayalambana* (seat of the supporting cause) and *vishayalambana* (object of the supporting cause). For example, for the *sthayin bhava* of *Rati* (base sentiment of love) in Rama, Sita is shown in the garden. Here, Sita becomes *alambana vibhava* and the garden becomes *uddipana vibhava*. On further analysis, Rama feels the emotion of love and so Rama becomes *ashrayalambana* and Sita becomes *vishayalambana* for the *sthayinbhva* of *Rati* in Rama.

- 5 *Anubhavas* follow *bhava*. They are directly linked to *abhinaya* or enactment. *Anubhava* is visible expression of the state of being. Without *anubhava*, the actor's state of being cannot be outwardly conveyed to the spectators.
- 6 *Vyabhicari bhavas* are transitory states of being. They variously change in accordance with the state of being of the actor. That is why, they are called *vyabhicari* or *sancari*. Bharata enumerates thirty-three of them. S.N. Dasgupta explains them as a series of diverse emotions that enhance and support the dominant emotion.

Multiple Choice Questions:

- 1.-b.
- 2.-d.
- 3.-c.
- 4.-a.
- 5.-d.
- 6.-b.
- 7.-a.
- 8.-b.
- 9.-c.
- 10.-c.

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- [3] Dace, *op cit.*, p. 249
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Structure

7.0 Objectives**7.1 Introduction****Check Your Progress-I****7.2 Alamkara Theory****7.2.1 Bhamaha on Vakrokti****7.2.2 Dandin on Atisayokti****7.2.3 Vicchitti****7.2.4 Other Alamkaras****Check Your Progress-II****7.3 Let Us Sum Up****7.4 Keywords****7.5 Books Suggested****Answers**

7.0 OBJECTIVES

- To introduce the students to Alamkara School of Indian Poetics.
- To let the students know the significance of Alamkara theory in the history of Indian Poetics.
- To make students familiar with different figures of speech in poetry discussed by Bhamaha.

7.1 INTRODUCTION

The theory of alamkara, more than any other, seems to have influenced poetic compositions in Sanskrit. It is an accepted fact that the Mahakavya tradition was nourished in the teachings of the Alamkara School. Even the earliest mahakavyas as those of Asvaghosa seem to have followed some of the ideas incorporated in the teachings of the alamkara theorists. The extent of the influence of the Alamkara School on later writers like Bharavi, Magha and Harsa needs no emphasis. Whatever poetic theories came to be in vogue, in actual practice, poets seem to have had the alamkara theory always in mind. Though the theory of alamkaras was the oldest in literary speculation, and was superseded by theories of rasa and dhvani, yet alamkara was a subject dealt with even by the writers

of comparatively recent times. For example, Mammata and Visvanatha, though they were followers of the rasa-dhvani theory, even after the dhvani theory, have devoted considerable space to alamkaras. Even after the dhvani theory was universally accepted once and for all, books like *Kuvalayananda* of Appayya Diksita were written dealing solely with alamkaras. This would convey an idea of the extent of the influence that the Alamkara School exerted on poetry as well as on the theory of poetry. Bhamaha (circa 7th c. A.D), the author of *Kavyalamkara*, was the first exponent of this school whose work is extant. After him came Udbhata and Rudrata. Dandin who is accepted to be an adherent of guna-riti school by consensus of opinion, also devotes considerable space to the treatment of alamkaras, so much so that his importance as an authority on alamkara theory is of no mean magnitude. Many later theorists, if they were attempting to cover the feel of poetry comprehensively, always included a treatment of Alamkara also. To mention a few, one may cite Bhoja's *Srngaraprakasa*, Hemachandracharya's *Kavyanusasana* and Kesavamisra's *Rasa* and *Alamkarasekhara* along with Mammata's *Kavyaprakasa* and Visvanatha's *Sahityadarpana* already mentioned. Apart from these, many treatises have been compiled dealing exclusively with alamkaras, and one needs to mention only a few such as *Alamkarasarvasva* of Ruyyaka and *Alamkarakaustubha* of Visvesvara, in addition to *Kuvalayananda* of Appayya Diksita already mentioned. Bhatti (of *Bhattikavya* fame) who belongs to the 7th c. A.D. can also be reckoned as an exponent of the Alamkara School though he was a poet. *Bhattikavya*-the purpose of which was twofold, viz. to narrate a story in verse and to supply examples for the rules of grammar and poetics-had devoted considerable attention to the entire set of alamkaras in vogue at that time.

Check Your Progress-I

1. Name the treatises dealing with Alamkara concept.

7.2 ALAMKARA THEORY

The meaning of the term 'alamkara' underwent several changes within the course of time. At first it was a generic term for ordinary figures of speech and of sound such as upama, rupaka, yamaka etc, i.e. what we designate by the term 'alamkara' today. Then at least by the time of Dandin, the term had acquired a more extensive meaning and had come to designate any factor that produces poetic beauty (kavyasobha). Under this wide concept, everything that brought about poetic appeal (e.g. kavyagunas) could be introduced. Then in the next stage, Vamana uses

the term synonymous, with entire beauty in poetry, i.e. Saundarya. This gave the term a still wider connotation. Along with this change of meaning, the theory of alamkara also developed. But, once again in later times, the term lost all its wider significance and came to mean a generic term for the two types of figures, viz. arthalamkaras and sabdalamkaras.

The adherents of the Alamkara School thought of poetry as having a body (kavyasarira) which required adornment. This body on the one hand, and the set of poetic figures on the other, were two main separate entities of poetry. The body consisted of a group of words which was not devoid of an agreeable idea. Hence, the body is constituted of two basic elements- viz. (1) sound (sabda) and (2) sense (artha). According to Bhamaha, what constituted kavya was the combination of these two elements. But this body of poetry never shines without proper adornment in the form of poetic figures and hence they are essential. Just as the face of a damsel, though beautiful, lacks lustre if unadorned, so is poetry. The employment of alamkaras is the characteristic feature of poetry-the factor that converts the matter-of-fact, prosaic speech into poetic speech; and the criterion for judging its worth. While ordinary speech is straight and lacks ornamentation, poetry is marked by a striking turn of expression. The emphasis was always on the poetic figure, and it received the most attention. Apart from the treatment of figures, the alamkara theory also devoted attention to the incorporation of poetic qualities (gunadana) and the exclusion of flaws in poetry (dosahana) as expedients that contribute to produce appeal. Hence the whole alamkara theory is primarily concerned with the formal embellishment of the external aspect of kavya.

As the body of poetry was made up of two elements, so were the alamkaras divided into two kinds. Some went to adorn the sound aspect and were called sabdalamkaras-e.g. yamaka, anuprasa and such. Their function was to make the sound aspect of the composition agreeable to the ear. The other kind of alamkaras was that which adorned the sense aspect and were called arthalamkaras-e.g. upama, rupaka and so on, the function of which was to produce the appealing turn of speech. In the same way, within the course of time, poetic qualities (gunas) and also flaws (dosas) were divided into two categories of sound and sense. The alamkaravadins concentrated attention on the arthalamkaras, so that the bulk of their writings were devoted to this subject. They were fond of inventing new figures, discovering subtle points of difference in the already existing ones on the basis of logic and grammar and giving them new names, so that in the end the whole alamkara system degenerated into scholastic exercise in multiplication and complication based on hair-splitting differences.

Consequently, throughout the history of the concept of alamkaras their number is ever on the increase. Bharata mentions only four figures, viz. upama, rupaka, dipaka and yamaka. Bhamaha lays down many more, some of which he claims to have thought out by himself. Bhattikavya and Dandin's 'Kavyadarsa' give a few more additions, and the whole set is presented in a systematic way. Though some writers like Vamana now

and then tried to trim down the number, the tendency was always to increase it by means of multiplication and subdivision based on the flimsiest of difference. Consequently, by the time of *Kuvalayananda* the number of arthalamkaras had reached one hundred and twenty-five.

7.2. 1 Bhamaha on Vakrokti

In the opinion of Bhamaha, all poetic speech is marked by a roundabout turn of expression (vakrokti) as opposed to the ordinary speech which is straight forward expression. “By mere verbal expression beauty in speech is not achieved, and that type of expression called vakrokti is the factor that adorns speech.” Hence vakrokti is that which marks the difference between ordinary speech and poetic speech and what converts the former into the latter. “All types of poetry-whether it is mahakavya, drama or single verse-must possess this feature vakrokti”. So in the opinion of Bhamaha, all poetic speech is marked by a roundabout turn of expression (vakrokti) as opposed to the ordinary speech which is straight forward expression. Speaking of poetic figures too, Bhamaha emphasises the importance of vakrokti in them. It is that which brings forth the beauty of an alamkara. Without it no figure (alamkara) can exist. Hence, poets should always strive to achieve vakrokti in their compositions. Whatever the prevalent view may be, Bhamaha would not give the place of alamkara to any figure unless it possesses vakrokti. In his terminology, a matter-of-fact expression devoid of vakrata (and hence having no claim to poetic appeal) is called varta (report). Such prosaic expressions like, ‘The sun has set, the moon shines. Birds go to their night’s rest’, are not poetry but mere varta.

Bhamaha in no place attempts to explain the nature of vakrokti, and is satisfied with stressing its importance in all aspects of poetic speech. This has been defined as, “the deviation in expression from the common place.” Dr. De explains its nature in the following terms: “..... by vakrata, Bhamaha implies a kind of heightened or extraordinary turn given to an expression, which constitutes the charm or strikingness of poetic expression, as distinguished from common speech where facts are simply stated.” Dr. De is also of opinion that Bhamaha sometimes identifies this concept of vakrokti with atisayokti (of later writers). The full impact of this concept of Bhamaha was later realized by Kuntaka, who considered vakrokti as the very life of poetry and elaborated this idea, in his *Vankroktijivita*. In the hands of later alamkaras the term vakrokti lost this wider and important significance and came to be the name of another figure of speech among the numerous figures that embellish poetry.

7.2.2 Dandin on Atisayokti

To Dandin, the term vakrokti does not mean the same thing as it meant to Bhamaha. He uses the word as a generic term for all alamkaras except svabhavokti and divides all poetic speech into svabhavokti and

vakrokti. This is the only place where he uses this term vakrokti. On the other hand, Dandin has another name for the element that underlines and beautifies all alamkaras and that is atisayokti. This term is used in two senses. Firstly, it is the name of a poetic figure involving hyperbolic expression and this figure he considered to be the highest adornment (uttama bhusana). Secondly, and in a wider sense, atisayokti (hyperbolic expression) is the factor that helps all other figures to achieve poetic beauty, and as such it is at the basis of all other figures of sense. By atisayokti, Dandin means a turn of expression which is a statement of an experience which transcends the common experience of the world. Any expression which lacks this nature of transcendental experience would not mean gross exaggeration exceeding mundane possibilities which is atyukti. It reflects the super-normal sensitivity of the poet who is a seer.

A poet compares the face of a damsel to the moon. Literally speaking, there is very little in common between the two objects, and the whole comparison seems to be a gross and absurd exaggeration. But this is meant to serve some purpose, and should not be taken so literally. It is this exaggeration or atisayokti that produces the particular delight from that expression, bringing into focus only the subtler aspects of similarity. To all other arthalamkaras too the same remarks apply. Hence, Dandin's view that atisayokti nourishes all alamkaras. Though the terminology is different, functionally this concept is in agreement with vakrokti of Bhamaha as both were attempts to explain the principle underlying poetic expression and the poetic figure. This view of Dandin is also collaborated in Dhvanyaloka and its 'Locana'. Anandavardhana says that a figure would be found appealing only if the poet, through his imagination, establishes atisayokti in it. Otherwise it is a mere extraneous ornament serving no purpose. Atisayokti is hence regarded as the life running through the bulk of poetic figures. Abhinavagunta commenting on this statement says, "Tena atisayoktih sarvalamkarasamanyam." (Atisayokti is the common property of all poetic figures.) Obviously, in these statements atisayokti is referred to not in the narrow sense of the word as a mere poetic figure, but in its broader sense as the element underlying all poetic figures in general. Mammata too expresses the same sentiment when in speaking of poetic figures he says, "Atisayoktireva pranatvenavatisthate." Hence, from the earliest times, alamkarikas divided all expression into two categories. On the one hand, was poetic expression which was characterized by vakrokti, atisayokti or camatkara-the term differing according to the writer? On the other hand, was ordinary unpoetic, matter-of-fact expression named varta. This letter is to be found in the common speech of the people in one instance and in the language of the scriptures, historical documents and other scientific and academic treatises (sastrokti) in the other. Dandin brings about this distinction at least in two instances, once in his discussion on kanti guna and secondly while dealing with the figure svabhavokti. In the first instance, the distinction is drawn between varta and varnana this latter term being synonymous with poetic

expression. In the other he uses the terms *sanskrokti* and *kavyokti* to denote the two categories.

The poetic figure *svabhavokti* and its distinction from *varta* deserves *svabhavokti* and its distinction from *varta* deserves investigation. *Svabhavokti* involves the description of nature as it is, without employing any figurative device. "It presents in its true form, the nature of various objects in their diverse aspects, quite vividly as if they are before one's eyes". Consequently, this figure would involve hardly any *vakrokti* or *atisayokti*, and in that respect appears similar to *vārta*. However, *svabhavokti* (alternately termed *jati*) has been considered by almost all *alamkarikas* as a poetic figure quite distinct from *varta* (the only writers who struck a dissident note being *Bhamaha* and *Kuntaka*). How did *svabhavokti*, lacking in those fundamental requirements of a poetic figure, gain acceptance as an *alamkara*? In what respects does it differ from *varta*?

Viswanatha's comments on the figure shed light on the problem. He defines *svabhavokti* as follows-

"Svabhavoktirdurūharthasvakriyarūpavaranam."

(*Svabhavokti* is the description of such actions and characteristics of an object as are peculiar to it and are not perceived by all.)

The adjective 'duruha' is significant here, and means 'not perceived by all'. The *vrtti* of the text clarifies this by adding '*Kavimatavedya*' (perceived only by the poet); and the commentary elaborates further by the terms '*visesa caturyabodhya*' (perceived only by some special proficiency), '*pamarajanair ajmeya*' (not perceived by ordinary men) and '*kevalasahridayasamvadya*' (grasped only by the responsive critics). The text also adds that those attributes of the object in question which are actually treated in the description must not be common attributes, but some of its peculiar properties.

Thus, *svabhavokti* involves the description of some special features of the object described, which is not perceived by everyone but only by the poet. The poet with his super-normal insight sees beauty where others see nothing, and perceives details which are not perceived by the common eye. It is the function of the poet to reveal this extraordinary perception, and the reader whose mind is attuned to the beauty whereby he feels for subtleties which an ordinary man with his gross perception is bound to miss. "The poet, while under the finer influence of life feels so intensely and vividly that his feelings spontaneously find utterance.... The poet is a seer."

Moreover, the poet has his own point of view of perceiving and presenting things. The ordinary man looks at the world from the obvious and commonplace point of view, and sees what everybody sees. Not so the poet. His outlook differs, thus providing him a point of vantage to see

finer details. And his presentation too differs. A photograph is a reproduction of things as they are. Hence, if it is just that it is no work of art. But a photograph too does become a work of art depending on the material selected and the point of view of representation. In the same way, svabhavokti in literature becomes real poetry by the poet's ability to perceive subtle details, his uncommon attitude and his way of presentation-all being the result of his creative genius. That deviation from the commonplace found in svabhavokti lies on these qualities of the poet, and they differentiate svabhavokti from varta.

In this connection, Dr. De remarks, "in the case of the latter (i.e. the common people), all things stand in some relation to his personal interests....., But for the poet the object has no connection with his or anybody's interests.....; He has a vision of the things in itself in its true nature."

7.2.3 Vicchitti

What is the criterion of a true alamkara ? How does one judge whether a poetic figure has achieved Its purpose? How could one determine whether the employment of a figure is justified? Later Alamkarikas provided the answer by postulating 'vicchitti' or 'vaicitrya'. in broad terms, this may be translated as poetic appeal or strikingness, and was the term equivalent to aesthetic delight as conceived by the Sanskrit theorists. According to alamkaravadins this was the product of vakrokti or atisayokti introduced into alamkaras and poetry in general according to the genius of the poet. Vakrokti (or atisayokti) and vicchitti (or vaicitrya) stand in the relation of cause and effect, the former being the expedience to attain the latter. The ultimate aim in using a particular figure in a composition would be the realization of vicchitti. In the terminology of some writers, carutva and also camatkara were used synonymous with vicchitti.

A mere figurative expression does not help to care delight in poetry. A speech figure in order to be a poetic figure must possess the essential characteristics. Firstly, it must possess charm or strikingness and secondly, this charm must arise through the genius of the poet. The idea that vicchiti is the fundamental requisite behind any decorative device is expressed in emphatic terms by Mammata when he asserts that 'vaicitrya itself is the poetic figure'. If an expression lacks this attribute it ceases to be a poetical device.

Though vicchitti is something that defies definition and description it has been illustrated by alamkarikas. The alamkara called Niscaya arises when the object to be described (upameya) is at first doubted to be the object of comparison (upamana), but later this erroneous notion is dropped, and the upameya is apprehended in its true nature. For example, the expression "Vadanamidam-na sarojam; nayane-

nendivare" (This really is the face and not a lotus; these are eyes and not blue lilies) is an instance of the figure. Here the implication is that the face is first doubted to be a lotus, but later is decidedly perceived as the face. So with the eyes and the blue lilies. This is an instance of a well-conceived poetic figure. A comparison between the upamana and the upameya is suggested, with all further implication arising from such a comparison, and the superiority of the upameya over the upamâna is conveyed. Thus finally, the extreme beauty of the upameya is suggested.

On the other hand, "SuktiKeyam-na rajatam", the statement of the man who mistakes conch-shell for silver and later realizes his mistake, would contain all the technical ingredients of the same figure (in the form of doubt at first sight and later, correct decisive knowledge). But this statement does not amount to a poetic figure. It lacks vicchitti-poetic beauty or strikingness, arising from pratibha-creative genius of the poet. It is a mere varta based on commonplace experience. Abhinavagupta too had expressed the same view when he said that an expression like "This man is a bull" was not a rupaka though it possessed all characteristics of a metaphor, as there was no poetic appeal in it.

The same vicchitti is considered as the distinguishing feature between various alamkaras- "the basic upon which the poetic figures distinguish themselves in their special peculiarities". The technical expression of two figures of speech can look quite similar and almost identical. They may be called two separate poetic figures only if vicchitti is produced differently. To take an elementary example, a kind of luptopama (elliptical simile) and rupaka (metaphor) can appear similar in the mode of expression, but they are taken as two different alamkaras. The simile conceives the two objects as separate. The metaphor gives the same idea in a more intense form, identifying the upameya in the same way, if a single expression were to bear the characteristics of more than one figure of speech, the poetic figure contained therein is to be determined according to the figure of speech on which vicchitti is found to be present.

This concept of vicchitti did not feature prominently in the writings of the early theorists like Bhamaha and Dandin, though they too vaguely hinted at similar idea. The importance of this concept on all aspects of kavya was expressed by the dhvani theorists-viz. Anandavardhana and Abhinavagupta, when they pointed out that any component feature of kavya could be justified only if it contributed to create camatkara (aesthetic delight) in the discerning critic. The concept of camatkara was congruent with the idea of vicchitti too. But, it seems to have been the contribution of Kuntaka to emphasize vicchitti resting on the genius of the poet as the basis of a true poetic figure. Thenceforth other theorists like Mammata, Ruyyaka, Jayaratha, and Visvanatha elaborated on the concept and its importance in the realm of the poetic figure.

7.2.4 Other Alamkaras

In the bulk of alamkaras, upama - simile - plays the most significant part. It was one of the alamkaras conceived in the earliest of times, as Bharata mentions this figure in his discussion on poetry. As a rhetorical device it was used in the oldest of Vedic writings, “and has played an important part in Indian literature at all times.” It can be asserted that simile as a figurative expression is as old as speech itself. The poet merely extends the innate ability of resemblances. It is one of the basic devices used by poets of any language "to make the description of his subject more responsive to his emotions and to the reactions which reality rouses in his feelings, and which he intends to rouse in his hearers and readers.

Apart from being a widely used figure in itself upama forms the basis of many other poetic figures in Sanskrit, many of the alamkaras being different turns of expression given to the simile. Vamana says that the entire world of the figure of sense is the offspring of this main figure. For example, rupaka (metaphor) is only another way of expressing the simile: a simile in a condensed form. Arth Antaranyasa is a figure involving comparison between two ideas. Utpreksa too has an element of comparison behind it. In the same way, upameyopama, ananvaya, pratipa, parinama, tulyayogita, prativastupama, drstanta, nidarsana, vyatireka and a host of other alamkaras have upama - or more correctly, the element of comparison - at their root. Appayya Diksita expressed this idea poetically as follows:

Upamaika failusi samprapta citrabhumika bhedan Ranjayati
kavyarange nrtyanti tadvidam cetah.

(The same upama, like an actress decked in various garbs, perform on the stage of poesy, thus capturing the hearts of those readers who are well-versed in poetry.)

Among the bulk of figures of the alamkaravadins, rusavadalankara along with preyas and urjasvin form a class by themselves. The recognition given to the concept of rasa by the early alamkara theorists is embodied in this group of figures. The rasa-concept theorists is certainly older than the earliest of the known work of the alamkara school, for it is first met with in the writings of Bharata, and is believed that origin is even older. But, as this theory was first formulated in connection with dramatic appreciation, early writers on poetics considered it to be predominantly a dramatic concept, of little significance in poetry. Out of the alamkaravadins the earliest to attempt building rasa concept into their theories of poetry were Udbhata and Rudrata. However, if it was in the field of dramatic theory contemporaneously, it is hard to

believe that the early alamkarikas were unaware of the rasa-concept and the rasavadalamkaras are proof to conclude that they were aware of, and alive to its aesthetic significance, preoccupied as they were with the embellishment of the formal aspect of poetry.

The alamkavadins considered embellished speech alone as poetic speech, and hence in their opinion alamkaras (embellishing factors) were of prime importance in the evocation of poetic appeal. Whatever contributed to poetic charm was brought within the fold of alamkaras and rasa was no exception. If they were inclined to recognize rasa as a factor contributing to anesthetic delight, there was no alternative but to consider it as an alamkara auxiliary and of secondary importance. Whether it was primarily made out of the context or was subordinated to another idea, they conceived 'rasa' as an embellishment of kavyasarira.

Bhamaha and Dandin use the term rasa in two senses-one non-technical and the other technical. On the one hand it is used synonymously with poetic delight in general-kavyarasa. On the other hand, it conveys the technical meaning - the natyarasas of Bharata. Hence when Bhamaha expresses the view that even sastras become agreeable when mixed with rasa or Dandin says that alliteration produces rasa, the sense is non-technical. But, in Bhamaha's statement that a mahakavya should depict rasa, and in Dandin's that mahakavyas should contain rasa and bhava, or when they are dealing with rasavadalamkaras, they mean the technical sense of rasa - the emotional element in Indian aesthetics. This dual meaning of the term 'rasa' persists even today.

Dandin's exposition of the figure of rasavad is representative of the view of the old alamkarikas. He defines the figure briefly thus: "Rasavad is where rasa is found charming and intensified (fit to be called an alamkara)". Eight rasas (excluding Santa) in the form of alamkaras are illustrated, and out of them, four (viz. Srungara, Raudra, Vira and Karuna) are explained in further detail. In respect of these four, the corresponding sthayibhavas are given, and also Dandin's interpretation of how a sthayibhava would become rasa. (The term sthayin is itself mentioned in a different context, i e. in III-170, while dealing with the poetic flaw named kalavirodha.)

The process of evocation of rasa from a sthayibhava being a controversial question, it is interesting to review Dandin's ideas on the subject. He opines that the sthayibhava when intensified to the highest pitch turns into rasa. This intensification is through abundant nourishment (by factors such as vibhavas, anubhavas and vyabharins). Thus he says that rati (love) due to its being nourished with other elements (rupabahulyayogena) turns to srngara, and that krodha (anger) on reaching extreme height (param koṭim aruhya) become raudra. Hence rasa is the effect of the combination of sthayins with other factors, and the relationship between them is that of cause-and-effect. This interpretation of the rasa-process seems to have been well-known in his day, for,

Abhinavagupta in his *Abhinavabharati*, commenting on Bharata's *rasa-sutra* gives it as one of the three earlier interpretation of the same and quotes Dandin to club him with Bhatta Lollata.

Hence, it is clear that Dandin's knowledge of the *rasa* theory extended deep even to its technical details. Moreover, he was aware of its aesthetic relevance to the entire world of arts-a fact attested to by the references in his verse dealing with the flaw (*dosa*) called *kalavirodha*. As examination of his illustrative examples reveals that his conception of *rasavadalamkaras* was not confined to those instances where *rasa* was brought out merely as an embellishment of another dominant idea. They are instances of *rasa* being manifested principally, and are of considerable merit. Hence it is reasonable to conclude that Dandin had a clear grasp of the *rasa*-concept as known in his day, though the limits of the poetic theory he was adhering to precluded him from giving it a place other than that of an *alamkara*.

Out of the *alamkara* theorists, Rudraṭa devotes more attention to the *rasa* concept than any other. In his treatise entitled *Kavyalamkara* he deals with this concept in two chapters. Along with *santa* and *preyas* he considers *rasas* as ten in number, and discusses *srngara* at length. *Srungara* is divided into two categories as *sambhoga* and *vipralambha*. However, theoretically this attitude towards *rasa* does not differ much from that of the other *alamkaravadins*. He does not consider *rasa* an entity that inheres in poetry. Hence in his theoretical framework, *rasa* is not an indispensable factor in the evaluation of poetry. In other words, he considers *rasa* also extraneous, another optional entity that contributes to poetic worth. This does not conflict with the view of the *alamkara* theorists who considered *rasa* as an *alamkara*. In accordance with them, Rudrata too devotes much attention to figures of speech in poetry.

With the advent of the *dhvani* theory and the acceptance of *rasa* as the essential aesthetic aim in poetry, it was possible no more to consider it as a beautifying element. For, if *rasa* is the 'soul' (*atman*) it becomes the ruling concept the one to which all other components are subordinated. *Rasa* becomes something to be embellished and not an embellishment, an *alamkarya* and not an *alamkara*. Consequently, the traditional interpretation of *rasavadalamkara* could no longer stand.

Dhvanyaloka conceives this *alamkara* in a different way. Even though *rasa* was asserted as the ruling concept, it was perceived that in *kavya*, *rasa* was not brought out as the predominant factor everywhere. There were instances where it played a subsidiary role. A *rasa* could subordinate itself to another *rasa*, or would subserve a beautiful poetic idea (*vastu*). There instances where *rasa* is not brought out from a composition as the dominant idea, but plays a subsidiary role, *Dhvanyaloka* takes as instances of *rasavadalamkara*. Hence *Dhvanyaloka* defines this figure thus: "In a composition when another idea is brought

forth as the leading one and rasa becomes an accessory to that idea, this in my opinion is the alamkara of rasa." Following Dhvanyaloka, later theorists adopted this interpretation of the figure and hence in treatises like Sahityadarpana, this is found developed.

According to dhvani theorists rasa is always suggested (vyangya). Thus, if in a composition rasa is evoked as the dominant idea, then it comes within the scope of dhvani. If on the other hand, rasa is subordinated to another contextual idea, that becomes the province of gunibhuta-vyangya, i. e, where suggestion is merely an accessory. Reasoning on these lines, Mammata does not accept rasavadalamkara as a separate figure but includes it under gunibhutavyangya.

It was mentioned that the figures preyas and urjasvin too belong to the class of rasalamkaras. The distinction between them and their relation to rasa are explained as follows. When the emotions (sthaibhavas and so forth) of the hero are fixed upon a character (vibhava) inappropriate for the production of fully fledged rasa (for example when rati is evoked towards god) rasa is not realized and is incomplete. This forms the base of preyas. When such an incomplete rasa or a fully-fledged rasa is given expression in a manner which is inappropriate and in violation of all conventionally accepted ways, this forms the basis of urjasvin. Contrary to these, in rasavad alamkara the rasa is fully and properly evoked, but subordinated.

In spite of its drawbacks, the alamkara theory is not without its merits. It was the first attempt to explain the nature of appeal in literature. Though Bhamaha was the first known exponent of the school, the theory was certainly older. Hence from very early times it exerted a strong grip on poets and critics alike, and contributed most in determining the form of Sanskrit poetry. In spite of its shortcomings, the alamkara theory could survive in the face of more modern and acceptable theories. Though the method of expressing it was incorrect, it was not totally blind to aesthetic beauty in poetry.

On poetic compositions in Sanskrit the influence of the Alamkara School is extensive. Even Kalidasa was not entirely free from its influence. The nature and extent of its influence on other great poets like Bhatti, Bharavi, Magha and Sri Harsha are too obvious to be stressed. Even great poets conform to established tenets of literary criticism. No poet is able to ignore the existing tradition totally, and his genius is seen only within that tradition. Hence the influence of theories of criticism on poets is a process notified even today. In the case of classical Sanskrit, the tradition was established by the Alamkara School, and the post-Kalidasa poets were close followers of this tradition.

The poetry that came into being under the influence of these traditions are the works of no mean literary merit. Bharani, and Magha-

though eclipsed to some extent by the greater luminary Kalidasa-were poets of a high order, and their works are determined to be of considerable merit. The value of poetry being determined mainly on its content aspect, no good poetry can come into existence under a rigidly insipid tradition. Hence, if good poetry could be produced within the bounds of alamkara tradition it is improper to conclude that the discipline was nothing but formal and insipid.

The significance of the Alamkara School is best noticed against the background on which it came into being. Bhamaha gives some interesting information regarding the nature of literary criticism prior to the advent of the alamkara theory. From him it is revealed that if any theory of poetry existed prior to this that took into consideration only the grammatical aspect in literary compositions. Thus, the critics of pre-alamkara days are said to have judged poetry on the correctness of grammar, the best poetry being that in which the grammar is absolutely flawless. That is, they were never concerned with the beauty of ideas expressed therein. They were no sahrdayas, but were of scholastic temperament-consequently wide off the mark in the judgement of literary worth.

This grammarians' school of literary criticism went even to the extent of denouncing such figures like rupaka and so forth as extraneous elements in poetry. They were concerned only with the beauty and flawlessness of sound, the beauty of sense being neglected. Hence they judged poetry by the effect it produced on the ear. If pleasing to the ear, even mere prattle would be poetry, and conversely the brilliance of sense in the absence of sweetness of sound was unavailable.

Apart from this grammarians' school, in pre-Bhamaha days there existed another school of critics who judged the worth of literature on the strength of logical correctness of the ideas involved therein. This is revealed by a remark made by Dandin. In fact, Bhamaha himself had a partiality towards logical correctness in composition. On the contrary, Dandin vehemently denounces such a consideration as pedantic and futile in the realm of poetry. The extent of the influence exerted by these schools when Bhamaha composed his work is evidenced by the fact that he himself devotes a separate chapter for the elucidation of grammatical and logical correctness of poetry. These sections would have been at the time considered essential in a treatise on poetics.

The alamkara theory sprang up as a reaction against these schools-especially against the grammarians. Bhamaha asserts that in poetry, both sound and sense are important. Nevertheless, the emphasis shifts from the flawlessness of sound (sausabdyā) to the excellence of sense (arthvyyutpatti). Though the alamkaravadins deal with figures both of sound and sense, their attention is chiefly on the figures of sense

(arthalamkaras). Thus alamkaras are dealt with as indispensable over and above grammatical and logical correctness.

This realization that poetry lay beyond the grammatical correctness and sweetness of sound was a step in the right direction. It shows that the alamkaravadins had a better understanding of the appeal in poetry. As critics they were more responsive to its literary worth. In the emphasis on the poetic figure, they had realized that poetry lay in a beautiful turn of expression for whose sake pleasantness of sound is disfavoured. Hence the alamkara theory was advancement on existing critical thought.

Though at a later date the alamkara theory degenerated into a formal discipline, in its developed stage it was more comprehensive and flexible. The theory as conceived by Bhamaha himself was not confined to the enumeration of poetic figures, and thereafter it underwent further improvement. It was noticed that at least by the time of Dandin, alamkara was a wide concept, comprehending within its fold all factors that contributed to poetic beauty (kavyasobha). In addition to poetic figures (which too were called alamkaras in a more limited connotation) such factors as gunas, sandhis, sandhyangas and so on were also reckoned as alamkaras. Hence, Dandin's view of poetry was not confined to the figures of sound and sense.

Further progress along the same lines is seen in Vamana, and his statement is more pronounced. He accepts the terminology of alamkara theorists and states that poetry is to be apprehended through its alamkaras.

To him alamkara means 'saundarya'- the entire realm of aesthetic elegance. As distinguished from ordinary prosaic expression, whatever appeal exists in poetry, and whatever factors contribute to that appeal-all are comprehended within his concept of alamkara. What distinguished poetry was this saundarya and not the mere poetic figure. This saundarya (in other words alamkara) was to be achieved through avoidance of flaws, incorporation of gunas and poetic figures (Sa dosagunalamkara-hanadanabhyam). Even in its acme of development, Sanskrit poetics defined poetry in terms of these three processes. Thus Vamana's alamkara was the fruit of kavivyapara in its entirety. In its fully developed stage, the concept of alamkara was not confined to the narrow limits of the poetic figure.

This wider concept of alamkara had persisted, for, it has been shown that Bhoja too held it. He too (like Dandin) included under the category of alamkaras, all factors which subscribed to delight from poetry such as poetic figures, excellences, style, metre and even rasa. Thus the doctrine of these theorists was one of saundarya and they were alamkaravadins only in the wider sense of the term.

The later alamkarikas conceived the idea of vicchitti to distinguish poetic figure from the speech figure. This vicchitti or camatkara was their

equivalent of aesthetic delight in poetry and the notion was not absent in early alamkarikas too. Bhamaha's 'caru', Dandin's 'kavyasobha' and Vamana's 'saundarya' all these ultimately denoted the same entity. This appeal was not only essential in the poetic figure, but also should pervade throughout poetry-all constituent factors therein being means to produce it. No attempt was made to define or describe this indispensable factor, because it was considered indescribable and could only be felt. It goes to the credit of the alamkaravadins that they were aware of it.

Therefore, the alamkaravadins did not advocate the employment of the poetic figure merely as an end in itself. It was a means to achieve an end-the end being poetic appeal in total. Any figurative expression was not a poetic figure. Thus at least in its developed stage, the alamkaravadins' preoccupation with the intricacies of the poetic figure was not entirely a scholastic exercise. Their quest was not merely for unusual turns of expression-but for such turns which contributed to delight. They required poetry to appeal not to the intellectual but to the responsive reader (a fact that Bhamaha had expressly mentioned). Thus, they were not altogether blind to the aesthetic worth in poetry, and considering the fact that theoretical thought was in its elementary stages, the alamkara theory was not without its noteworthy points.

Alamkaras should not be laboured and far-fetched, but should flow effortlessly due to the genius of the poet, and due to his mind being pervaded by emotion. (Hence a series of yamakas, or any other figure of sound composed with great effort and intellectual exercise do not serve any purpose.) Poetic figures must always subserve rasa and should never be made out as the principal idea. They should be employed or rejected appropriate to the context. They should not be elaborated at length, and even if dealt with to some length should always occupy subordinate position. Under these conditions, poetic figures are an invaluable source of appeal a source of suggestion.

Hence if properly employed, the expediency of the poetic figure is not disputed. It has been a device universally employed by poets of all ages and languages. In discovering the poetic figure and emphasizing on it, alamkaravadins realized an important aspect of poetic appeal in their pioneer attempts at theorizing. Its use without discrimination and rigidly formal elaboration and the resultant degeneration at the hands of later critics made the alamkara theory a system of scholastic rhetoric.

Check Your Progress-II

(1) How were the Alankara broadly divided into two categories?

(2) What is Bhamaha's view on Vakrokti?

(3) What is Vicchitti?

(4) Explain Upamalankara.

(5) Write the names of Alamkaras from the passages in the unit.

Fill in the Blanks

1. The Mahakavya tradition was nourished in the teachings of the _____.
2. _____ (circa 7th c. A.D) is the author of *Kavyalamkara*.
3. *Kuvalayananda* written by Appayya Diksita deals solely with _____.
4. _____ (of *Bhattikavya* fame) who belongs to the 7th c. A.D. can also be reckoned as an exponent of the Alamkara School.
5. The _____ is constituted of two basic elements; sabda and artha.

6. Bharata mentions four figures, viz. _____, rupaka, dipaka and yamaka.
7. By the time of *Kuvalayananda* the number of arthalamkaras had reached_____.
8. According to Bhamaha, all poetic speech is marked by_____ as opposed to the ordinary speech which is straight forward expression.
9. A matter-of-fact expression devoid of _____ is called varta (report).
10. By_____, Dandin means a turn of expression which is a statement of an experience which transcends the common experience of the world.

7.3 LET US SUM UP

In spite of everything, alamkara theory was inherently burdened with many shortcomings and theorists perceived that poetry could not be explained within the narrow precincts of this theory. Hence the quest was on for a better solution and the guna-riti theory (itself emphasizing the formal aspect) followed close upon its wake.

7.4 KEY WORDS

Alamkara	Figures of Speech
Arthalamkara	Figures of Sense
Atisayukti	Exaggeration
Rupak	Metaphor
Sabdalamkara	Figures of Sound
Upama	Simile

7.5 BOOKS SUGGESTED

- Pandurang Vaman Kane's *History of Sanskrit Poetics*. Delhi: Motilal Banarsidass Publishers, 1994.
- Satya Deva Caudhari's *Glimpses of Indian Poetics*. Delhi: Sahitya Akademi, New Delhi, 2002.

Answers

(1) The adherents of the alamkara school thought of poetry as having a body (kavyasarira) which required adornment. This body on the one hand, and the set of poetic figures on the other, were two main separate entities of poetry. The Body consisted of a group of words which was not devoid of an agreeable idea. Hence, the body constituted of two basic elements- viz. (1) sound (sabda) and (2) sense (artha). According to Bhamaha, what constituted kavya was the combination of these two elements. As the body of poetry was made up of two elements, so were the alamkaras divided into two kinds. Some went to adorn the sound aspect and were

called sabdalamkaras-e.g. yamaka, anuprasa and such. Their function was to make the sound aspect of the composition agreeable to the ear. The other kind of alamkaras was that which adorned the sense aspect and were called arthlamkaras-e.g. upama , rupaka and so on, the function of which was to produce the appealing turn of speech.

(2) In the opinion of Bhamaha, all poetic speech is marked by a roundabout turn of expression (vakrokti) as opposed to the ordinary speech which is straight forward expression. “By mere verbal expression beauty in speech is not achieved, and that type of expression called vakrokti is the factor that adorns speech.” Hence vakrokti is that which marks the difference between ordinary speech and poetic speech and what converts the former into the latter. According to Bhamaha, all poetic speech is marked by a roundabout turn of expression (vakrokti) as opposed to the ordinary speech which is straight forward expression. Speaking of poetic figures too, Bhamaha emphasises the importance of vakrokti in them. It is that which brings forth the beauty of an alamkara. Without it no figure (alamkara) can exist.

(3) This may be translated as poetic appeal or strikingness, and was the term equivalent to aesthetic delight as conceived by the Sanskrit theorists. According to alamkaravadins this was the product of vakrokti or atisayokti introduced into alamkaras and poetry in general according to the genius of the poet. Vakrokti (or atisayokti) and vicchitti (or vaicitrya) stand in the relation of cause and effect, the former being the expedience to attain the latter. The ultimate aim in using a particular figure in a composition would be the realization of vicchitti. In the terminology of some writers, carutva and also camatkara were used synonymous with vicchitti.

A mere figurative expression does not help to care delight in poetry. A speech figure in order to be a poetic figure must possess the essential characteristics. Firstly, it must possess charm or strikingness and secondly, this charm must arise through the genius of the poet. The idea that vicchitti is the fundamental requisite behind any decorative device is expressed in emphatic terms by Mammata when he asserts that 'vaicitrya itself is the poetic figure'. If an expression lacks this attribute it ceases to be a poetical device.

(4) Among all alamkaras, upama - simile - plays the most significant part. It was one of the alamkaras conceived in the earliest of times, as Bharata mentions this figure in his discussion on poetry, As a rhetorical device it was used in the oldest of Vedic writings, “and has played an important part in Indian literature at all times.” It can be asserted that simile as a figurative expression is as old as speech itself. The poet merely extends the innate ability of man to the resemblances. It is one of the basic devices used by poets of any language "to make the description of his subject more responsive to his emotions and to the reactions which reality rouses in his feelings, and which he intends to rouse in his hearers

and readers. Apart from being a widely used figure in itself upama forms the basis of many other poetic figures in Sanskrit, many of the alamkaras being different turns of expression given to the simile. Vamana says that the entire world of the figure of sense is the offspring of this main figure.

Fill in the Blanks

- | | |
|--------------------|----------------|
| 1. Alamkara School | 6. Upama |
| 2. Bhamaha | 7. Vakrokti |
| 3. Alamkaras | 8. Vakrata |
| 4. Bhatti | 9. 125 |
| 5. Kavyasarira | 10. Atisayukti |

UNIT : 8

RITI

----- Structure -----

8.0 Objectives

8.1 Introduction

8.2 Nature of *Riti*

Check your progress-I

8.3 *Riti, Vritti, Pravritti*

Check your progress-II

8.4 *Guna and Riti*

8.4.1 *Guna*

8.4.2 *Riti*

8.4.3 The Relationship between *Guna* and *Riti*

Check Your progress-III

8.5 Major *Acharyas* of *Riti* Tradition (Dandin and Vaman among others)

Check Your Progress-IV

8.6 Key Words

8.7 Suggested Reading

Answers

8.0 OBJECTIVES

In this unit, we shall discuss:

- The concept of *Riti* in Indian poetics
- The concept of *Guna* and its relationship with *Riti*
- The contribution of major *acharyas* of Indian poetics to *Riti*

On completion of the unit, you would be able to understand:

- The origin and development of the concept of *Riti*
- The way *Guna* and *Riti* are related to each other
- The manner in which each *Acharya* offered his own version of *Riti*

8.1 INTRODUCTION

If there is something common among all schools of Sanskrit poetics, it is the quest for the source of poetic beauty. In other words, all Sanskrit poetics have devoted themselves to the discovery of that which explains or embodies the ‘soul of poetry’. Each scholar strived to identify the aspects which equipped poetry with transcendental nature. It was this quest perhaps which has led to the development of various schools of Sanskrit poetics such as *Rasa*, *Dhvani*, *Riti*, etc. One more thing which all Sanskrit poetics agreed upon irrespective of their schools was that truly great poetry had to be free of *Dosas* or blemishes. For a good poetic composition, it was essential that the poet ensured that no such blemishes crept in. However, it was not enough that poetry was merely blemish-free. It required some positive attributes that induce the poetic beauty. Naturally, it led to the discussion on *Gunas* and *Alamkaras*. It was the *Riti* School that espoused the *Gunas* and threw considerable light on how these positive attributes make poetry beautiful.

8.2 NATURE OF *RITI*

Riti has remained a constant point of reference for poetics in one form or another from the earliest of times in Indian poetics. Each one, however, described it differently. For example, Bharata called *vritti*, Dandin called it *marga* (*vaidarbhi*, *gaudi*), Vamana called it *riti* (*vaidarbhi*, *gaudiya*, *panchali*) and Kuntaka went on to call it *marga* (*sukumara*, *vicitra*, *madhyama*).

In simple words, *riti* as a concept stands for style. While literary style remained important for every school of Sanskrit poetics in one way or another, it was Vamana who developed it into a school of thought. He also boldly asserted “*Ritiratma Kavyasya*”, meaning that *Riti* is the soul of poetry. He pointed out that word and meaning represent that body of the poetry whereas *Riti* is the soul of poetry. As defined by him, *riti* is “*Visista padaracna ritih*” meaning, “particular arrangement of words”. There are three *ritis* that Vamana accepted. They are *vaidarbhi*, *gaudi* and *panchali*. *Vaidarbhi* unites all ten *gunas*. *Gaudi* is full of *ojas* and *kanti*. *Panchali* on the other hand is defined by *madhurya* and *saukumarya*.

Check your progress-I

Fill in the blanks

1. Bharata called *riti* as
2. Dandin termed *riti* as
3. Vamana called it
4. Kuntaka defined it as

8.3 RITI, VRITTI, PRAVRITTI

Bharata speaks of the mythical origin of four *vrittis* called *bharati*, *satvati*, *kaishaki* and *ksharmati* and their *angas*. The *Natyashastra* termed *vrittis* as the mother of *natya*. *Sahityadarpana* also calls it *matruka*. The *rasarnavasudhakar* gives a similar exposition. The *Kavyaparakash* shows what combination of letters is favourable to the *gunas* called *madhurya*, *ojas* and *prasad* and then remarks that *upnagrikavritti* is constituted by letters that are indicative of *madhurya*, *parusha* by letters indicative of *ojas* and *komala* by letters other than those indicative of *madhurya* and *ojas*. In the context of this, it is interesting to note that *Kavyaparakasha* states that Vamana and others regard *upnagrika*, *parusha* and *komala* as the three *ritis* respectively *vaidarbhi*, *gaudi* and *panchali*.

Rudrata speaks of four *ritis* called *vaidarbhi*, *panchali*, *latiya* and *gaudiya* based on the absence of the compounds or the presence of a few or many compounded expressions. *Natyashastra* mentions four *pravrittis* and mentions that *pravritti* is concerned with dress languages and manners of different countries. *Kavyamimamsa* adopts the words *vilas vritti* and asserts that *bharativritti* is the *anga* of *vaidarbhi*, *gaudiya* and *panchali ritis*, *sasvati*, an *anga* of *panchali*, *kaishiki*, an *anga* of *vaidarbhi*, *bharmati* of *gaudi*. The *Vishnudharmotar* argues that *pravrittis* are the abode of *vrittis*.

Check your progress-II

1. Which are the four *vrittis* that Bharata refers to?
2. *Natyasastra* termed *vrittis* as the mother of
3. *Upnagrikavritti* is constituted by letters that are indicative of
4. Rudrata speaks of four *ritis* called

8.4 GUNA AND RITI

As mentioned earlier, all the schools developed in a way as an endeavour to discover the heart and soul of poetry. One of the major commonalities of each school was the belief that there should be no *Doshas* or blemishes in a poetic composition. In other words, it is one of the pre-requisites of a great poetic composition that it is blemish-free. However, it was not sufficient that poetry was merely blemish-free. Mere absence of negative attributes does not result into great poetry; it required some positive attributes too. These positive attributes are known as *Gunas* and have been discussed and debated all throughout the tradition of different schools.

8.4.1 Guna

Bharata was the first one to deal with the concept of *guna*. Without terming them as *gunas*, he goes to define them as opposites of *dosas*. Under the purview of *kavya*, Bharat accommodates ten *gunas*.

Next, it was Bhamaha who asserts that *alamkara* or *vakrokti* is the most important component of poetry. Without larger classification that existed regarding *gunas*, he still goes on to accept three *gunas* called *madhurya*, *ojas* and *prasada*. Dandin considers *guna* as *prana* and calls *riti* by the term *marga*. He was the one to link *guna* to *riti* as in describing it as the essence of *vaidarbhi*. On the other hand, *gaudi* is defined as something devoid of the *gunas*.

Vamana amplifies the idea of *guna* by doubling the number of *gunas*. He distinguishes between *sabda-guna* and *artha-guna*. Kuntaka does not accord any separate existence to *gunas* but considers it as something all-pervasive in poetic composition. Bhoja gives prominence to *gunas* by saying that poetry should be adorned by *alamkaras* but should be characterized by *gunas*. He is of the view that some *alamkaras* are made of *gunas* or *gunas* stand out in these *alamkaras* because of their functional significance.

Hemchandracharya and the older and younger Vagabhatas assert that poetry must be characterized by *guna*, *alamkara*, *riti* and *rasa*. The older Vagabhata accepts the ten *gunas* espoused by earlier scholars but the younger Vagabhata seems to follow Mammata and limits them to three – *madhurya*, *ojas* and *prasada*. Jayadeva also follows the same classification but he bases it on their respective effects on the readers' minds such as *druti* (melting), *dipti* (brilliance) and *vikasa* (pervasion). Even Kautilya, while describing literary qualities in political writings in his *Arthashastra*, opines on *gunas*. He goes on to mention six *gunas* namely *arthakrama*, *sambandha*, *paripurnata*, *madhurya*, *audarya* and *spastatva*. Bharavi also provides important inputs on *gunas* described in the old times. In *Kiritarjuniyam*, Bharavi dwells upon some *gunas* defined by grammatical aspects such as *sausthava*, *sucitva*, etc.

Bhatti gives acceptance to only two *gunas* namely *prasada* and *madhurya* in *Kavya Jayamarigaia*. *Prasada* is defined as the first and most universal poetic quality which helps us to differentiate it from *sastra*. *Sastras* are to be understood only by the learned whereas poetry is to be enjoyed by all. Hence, *prasada* comes across as the most vital component of poetic language and composition with the help of which people at large can comprehend and relish poetry. Magha mentions only two *gunas* called *prasada* and *ojas*. He omits *madhurya* as it seems quite generic.

8.4.2 Riti

Bhamaha and Dandin espoused two *margas* called *vaidarbha* and *gauda* but it was Vamana who used the term *riti*. As mentioned earlier, Vamana defined *riti* as particular arrangement of words which rests on unique combination of specific *gunas*. Vamana accepted three *ritis*-*vaidarbhi*, *gaudi* and *pancali*. These three *ritis* differ from each other as well. *Vaidarbhi* unifies all ten *gunas* whereas *gaudi* is characterized by

ojas and *kanti*. Likewise, *pancali* is defined by *madhurya* and *sukumarta*. In the case of Vamana, these *ritis* emanate from different regions. Mammata defines the *ritis* as *upanagrika*, *komala* and *parusa vrtti*. Rudrata accepts four *ritis* – *vaidarbhi*, *pancali*, *lati* and *gaudi*. Vidyadhara accepts three *ritis* but goes on to define *vaidarbhi* as devoid of compounds and *sparsa* letters but powered by all *gunas*. Mahamahimbhatta also describes *riti* in the same way and so does *Bihlana*. Vidyadhara defines *pancali* as devoid of *ojas* and *kanti* but full of simple and beautiful compounds. Bhoja does not accept *riti* as a separate element in the art of poetic composition but accommodates it under *sabdalamkaras*. He considers it similar to *marga*, a manner of composition of the people of different regions. He goes on to deal with six *ritis*. In his view, *vaidarbhi* contains all *gunas* but very few compounds.

8.4.3 The Relationship between *Riti* and *Guna*

When it comes to *Guna* and *Riti*, one needs to understand how *Riti* has an integral relationship with *Gunas*. As stated earlier, *Riti* is a particular arrangement of words. However, this particular arrangement of words rests on *Gunas*. *Gunas* form the integral components of *Riti*. In fact, Dandin went to say that *Gunas* are the life of the *riti* called *Vaidarbhi*. He says that ten *gunas* constitute the special character of *Vaidarbhi* whereas *Gaudi* is defined by the absence of these ten *gunas*. As one can see, *Gunas* formed the core of *riti* and *riti* was defined in close relationship with *gunas*. Vamana takes the discussion regarding *riti* and *guna* to the next level. He differentiates between *artha-guna* and *shabda-guna*. He defines them as factors which produce charm in poetry. They are distinctly different according to him from *alamkaras* which only enhance the charm. In other words, *alamkaras* are embellishments and *gunas* form the core of poetry. Now since *gunas* form the core of *riti*, it is easy to relate how *riti* reaches a new level of significance with Vamana because he makes the relationship of *gunas* and *riti* more profound than ever. Hence, one can conclude that the concept of *guna* and *riti* are inseparably interwoven when it comes to the art of poetic composition.

Check Your Progress-III

1. Under the purview of *kavya*, Bharata accommodates *gunas*.
2. Bhamaha asserts that..... is the most important component of poetry
3. Bhamaha accept three *gunas* called
4. Name the acharya who doubles the number of *gunas*.....
5. Bhamaha and Dandin evolved two *margas* called
6. It was used the term *riti*.
7.unifies all ten *gunas*.
8. Name the *riti* that is defined by *madhurya* and *sukumarta*.

8.5 MAJOR AACHARYAS OF *RITI* TRADITION (DANDIN AND VAMAN AMONG OTHERS)

While every poetician referred to *Riti* in one way or another, scholars like Dandin and Vamana made enduring contribution towards defining and applying the concept of *riti*.

Dandin does not explicitly refer to the term *riti* but he uses the word *marga* instead. He goes on to state that there are several dictions distinguished from one another but goes on to describe only two- *vaidarbhi* and *gaudiya*. Dandin thinks that the ten *gunas* are the essence of *vaidarbhi* while *gaudiya* comprises the opposites or absence of the ten *gunas*. Dandin gives great prominence to *gunas* and spends a lot of time discussing *gunas* and *alamkaras*. He invests considerable effort in espousing the *alamkaras* of *shabda* and *artha* but makes no distinction between *gunas* and *alamkaras* the way Vamana does later on.

Vamana was the first one to lead the inquiry into the soul of poetry. His predecessors were content to deal with the ‘body’ of poetry. He was the one to pronounce *riti* to be the soul of poetry. He went on to combine *guna* and *alamkara* and derive his theory of *riti*. He refers to as many as 20 *gunas* of poetry which add beauty to it. According to him, the *gunas* are the permanent attributes of poetry while the *alamkaras* are the instruments of beautification. Thus, he gives more significance to *gunas* compared to *alamkaras*. Moreover, there were 10 *gunas* considered by all his predecessors but Vamana doubles it by clearly distinguishing between the *shabda-gunas* and *artha-gunas*. In Vamana, we find, for the first time, the definite and clear classification of *gunas* of *shabda* and *artha*.

Vamana divides *gunas* into two categories: the qualities of words and the qualities of meanings (*shabda* and *artha*). He was a good synthesizer of the diverse views of the time.

Rudrata adds another *riti* called *latiya* to the classification provided by Vamana but it is based on the presence or absence of compound words. The *Agnipurana* also accepts the four *ritis* proposed by Rudrata but it is accepted not just on the basis of brevity or length of sentences but also on the quality of metaphors.

In his *Srngaraprakasa*, Bhoja goes ahead and adds two more *ritis* called *magadhi* and *avantika*. He considers *magadhi* something between *pancali* and *vaidarbhi*. In his view, *avantika* is a defective style.

In the same way, Kuntaka does not accept the classification put forward by Dandin either. He is of the view that regional variations cannot be the basis of literary style. In place of this, he proposes three *margas* such as *sukumara*, *vicitra* and *madhyama*. He bases these three *margas* on *kavisvabhava* defined as the power of a poet. According to him, *sukumara marga* underscores a natural charm and grace. *Vicitra*

stands for decorativeness and *madhyama* symbolizes the amalgamation of both these styles.

Mammata does not concede *riti* as an independent and separate element of literary composition. Instead, he considers it under the construct of *vrtti*. He goes on to give three *vrttis* namely *upanagarika*, *parusa* and *komala* or *gramya* and states that earlier, they were referred to as *vaidarbhi*, *gaudiya* and *pancali* by previous poeticians. The letters which are indicative of the *madhurya guna* define the *upanagarika*. Likewise, *ojas* characterizes *parusa*. But *komala* is characterized by letters different from any of these. At the same time, Mammata also makes it amply clear that such a fine arrangement of letters alone cannot create poetic beauty or charm unless they are also instrumental in unraveling of *rasa*.

In the same way, Viswanatha goes on to assert that *riti* is defined by the concept of *pada samghatana*, which means the fine arrangement of words and letters leading to unraveling of *rasa*. On its own, such an arrangement cannot stake a claim to be the soul of poetry.

Check Your Progress-IV

- 1 Name the term that Dandin uses instead of *riti*.
- 2comprises the opposites or absence of the ten *gunas*
- 3 Vamana distinguishes between the *shabda-gunas* and.....
- 4 Name the acharya who says that regional variations cannot be the basis of literary style.

8.6 LET US SUM UP

In this unit, you have been introduced to *Riti* and *Guna*, its nature and relationship between the two. You have also learnt the views of major *acharyas* of *Riti* tradition such as Dandin and Vaman, among the others.

8.7 KEY WORDS

<i>Riti</i>	It is “ <i>Visista padaracna ritih</i> ” meaning, “particular arrangement of words”
<i>Madhurya</i>	It consists of sweetness where a sentence heard many times does not produce weariness or disgust
<i>Ojas</i>	It implies strength, where the composition is characterized by the use of varied, striking and dignified compound words, having letters agreeable to each other
<i>Kanti</i>	It refers to loveliness which delights mind and ear or which is realized by the meaning conveyed by graceful gestures
<i>Prasada</i>	It is defined as the first and most universal poetic quality which helps us differentiate it from <i>sastra</i>

8.8 BOOKS SUGGESTED

- Kane, P.V. *History of Sanskrit Poetics*. Delhi: Motilal Banarasidass Publisher's Pvt. Ltd, 1971. <https://archive.org/details/historyofsanskritpoeticspandurangvamanokane/page/n1/mode/2up>
- Lahiri, P. C. *Concepts of Riti and Guna in Sanskrit Poetics*. Munshiram Manoharlal Publishers Pvt Ltd, 1974.

Answers

Check Your Progress-I

- 1 *vritti*
- 2 *marga*
- 3 *riti*
- 4 *marga*

Check Your Progress-II

- 1 *bharati, satvati, kaishaki* and *ksharmati*
- 2 *Natya*
- 3 *madhurya*
- 4 *vaidarbhi, panchali, latiya* and *gaudiya*

Check Your Progress-III

- 1 Ten
- 2 *alamkara* or *vakrokti*
- 3 *madhurya, ojas* and *prasada*
- 4 Vamana
- 5 *vaidarbha* and *gauda*
- 6 Vamana
- 7 *Vaidarbhi*
- 8 *Pancali*

Check Your Progress-IV

- 1 *marga*
- 2 *gaudiya*
- 3 *artha-gunas*
- 4 Kuntaka

UNIT : 9

DHVANI

----- Structure -----

- 9.0 Objectives
- 9.1 Introduction
- 9.2 Three Levels of Meaning
- Check Your Progress-I
- 9.3 *Sphota* – the Root of Dhvani Theory
- 9.4 Characteristics of Dhvani
- Check Your Progress-II
- 9.5 Classification of Dhvani
- Check Your Progress-III
- 9.6 Three Categories of *Kāvya*
- 9.7 The Theory Criticised
- 9.8 Example: *Animal Farm*
- Check Your Progress-IV
- 9.9 Let Us Sum Up
- 9.10 Keywords
- 9.11 Books Suggested
- Answers

9.0 OBJECTIVES

In this unit, we shall understand:

- The meaning of the term ‘Dhvani’ (poetic suggestion) in the context of Indian Poetics
- The threefold potency of words of rendering meaning given by Ānandvardhan
- Characteristics and classification of Dhvani
- How George Orwell’s *Animal Farm* can be read from a Dhvani perspective

By the end of this unit, you will be able to understand:

- How good literature has the capacity to *suggest* rather than state the meaning
- Different characteristics and types of suggestion
- The types of *kāvya* based on suggestion

9.1 INTRODUCTION

While Rasa is an affective theory, Dhvani is a semantic theory. Ānandvardhan was a 9th century Kashmiri scholar, who, in his monumental work *Dhvanyāloka*, propounded the Dhvani theory. According to the Harvard professor Daniel Ingalls, “The *Dhvanyāloka* revolutionized Sanskrit literary theory by proposing that the main goal of good poetry is the evocation of a mood or “flavor” (*rasa*) and that this process can be explained only by recognizing a semantic power beyond denotation and metaphor, namely, the power of suggestion.” Later, Abhinavagupta, another 10th century Kashmiri scholar, wrote *Dhvanyālokalocanā*, a commentary on *Dhvanyāloka*.

Ānandvardhan divided literature (*Kāvya*) into *Kāvyaśarīra* (body) and *Kavyātmā* (soul). *Kāvyaśarīra* consists of *Shabda* (Word) and *Artha* (Meaning). Alamkāras are also the external body, while *Kavyātmā* (soul of literature) is Dhvani (Suggested Meaning).

“*Śabdārtha śarīram Tāvat Vākyaṃ, Kāvyaśarīrā
dhvaniḥ*”(Dhvanyāloka)

In the *Vedas*, the goddess *Vāgdevi* (*the goddess of speech*) proclaims that she resides in the sea. This utterance suggests that *Vāk* (language) has its domain of meaning as vast as the sea. In other words, it means that the resonating power of language can always manifest to the reader or listener, if one is capable of hearing that. Metaphorically, it means that language reveals only some of its potentiality of creating meanings to a reader.

Writes Prof. Kapil Kapoor: “If we are able to explain how indirect meanings arise systematically, we are able to play that all potential meaning are inherent in the text - all that the reader does is to exploit the system of verbal symbolism to construct a particular meaning... Dhvani is a theory of meaning, of symbolism...”

9.2 THREE LEVELS OF MEANING

With respect to word meanings, Indian linguistic tradition had referred to two types of meaning – Primary Meaning (*Abhidhā*) and Secondary Meaning (*Lakshanā*). Both these are related to individual ‘word meaning’. Ānandvardhan does not reject them, but he goes further: “He accepts all these, but in addition, he postulates a third potency of language which he calls ‘the capacity to suggest a meaning other than its literal meaning’. This suggestive power of language is called *Vyanjanā*.” (Kunjunni Raja)

According to Ānandvardhana, there are three levels of meaning:

- i. *Abhidhā* – the Literal / lexical / denotative meaning

ii. *Laksanā* – the Secondary / Connotative / Metaphorical meaning. Cannot exist independent of the text.

iii. *Vyanjanā* – the suggestive meaning / Tertiary / Socio-cultural meaning - “*Pratīyamāna*”

The meaning that we understand as soon as the word is uttered is its primary meaning or *abhidhā*. The level of *Laksanā* relates to the metaphorical meaning of a word. It is that meaning which is different from the primary sense but also related to it in some way. Thus, *laksanā* is the secondary level of meaning. According to the *dhvani* theorists, there is one more sense which a word conveys. This sense is called *vyangyārtha* (the suggested sense). *Vyanjanā*, thus is the tertiary meaning of a word.

For Ānandvardhan,

“यत्र अर्थः शब्दो वा तम् अर्थम् उपसर्जनीकृत स्वार्थो व्यङ्क्तः
काव्यविशेषः स ध्वनिः इति सूरिभिः कथितः ।” (*Dhvanyaloka* 1/13)

(That kind of poetry, where the words surrender their conventional meaning (vāchyārtha) to the suggested meaning (pratīyamāna), is designated by the learned as Dhvani.)

Ānandvardhan pointed out that the words of great poets continue to resonate in our hearts (*Anuraṇan*) and give numerous meanings as one reflects on it. The responsive reader (*Sahridaya*) can go beyond the literal meaning and capture the newer / suggested meaning/s.

Ānandvardhana believes that suggestion depends on denotation. The suggestive meaning of a word or a sentence is not communicated directly, but through the primary meaning. He divides speech into two kinds: *Vāchya* (denotative), and *Pratīyamāna* (suggestive/symbolic). Besides literal meaning, that is socio-cultural meaning, dependent on the contexts and emotions. This *vyanjanā* may be communicated by words, sentences, discourse, contextual factors, intonation, gestures and even sounds. Another term used for *vyangyārtha* is *pratīyamānārtha*. However, it does not mean that the primary meaning is not important. The suggestive meaning (*pratīyamānārtha*) cannot exist without the denotative meaning (*Vāchyārtha*) since it is manifest only through the denotative elements.

Check Your Progress-I

I. Fill in the gaps in the statements given below. Check your answers with those given at the end:

- Ānandvardhan, in his monumental work _____, propounded the Dhvani theory.
- _____, a 10th century Kashmiri scholar, wrote *Dhvanyālokalocanā*, a commentary on *Dhvanyāloka*.
- Kāvyaśarīra* consists of _____ (Word) and _____ (Meaning).
- The Literal / lexical / denotative meaning is called _____ by Ānandvardhan.

- e) The Secondary / Connotative / Metaphorical meaning is called _____ by Ānandvardhan.
- f) The suggestive meaning / Tertiary / Socio-cultural meaning is called _____ by Ānandvardhan.
- g) Another term used for *vyangyārtha* is _____.
- h) Ānandvardhan pointed out that the words of great poets continue to resonate in our hearts. This is called _____.

9.3 SPHOTA – THE ROOT OF DHVANI THEORY

Sphota is an integral linguistic sign, which literally means ‘explosion’. In Indian theories, sphota is one single meaningful unit of utterance (words / sentences). *Sphota* is manifest in the last sound of the word i.e. After the whole utterance has been uttered, the meaning becomes clear: “*the logical interpretation of sentence – meaning on the basis of individual word meanings is defective in many cases. At times the meaning of the whole utterance is different from that of the individual utterances..*” (Kunjunni Raja)

The literal meaning of ‘*sphota*’ is ‘burst out’ or the energy released when something is broken. In simple terms, it is the universal linguistic entity. It is eternal and is manifested by the sound in the word. On articulation, it becomes ‘*sphuta*’, bringing cognition to the mind of the hearer.

A sentence is made up of words which have their individual meanings. However, the complete sense of the sentence is not grasped till the last word is spoken or written. Similarly, it is from the last sound that we understand the structure of the word and its meaning. Thus ‘*Sphota*’ is ‘*antimbuddhigrāhya*’, (that which is known by the last word), or ‘*antimvarnagrāhya*’, (that which is known by the last syllable). Ānandvardhan borrowed from Bhartrihari’s linguistic theory and applied it on to text, and said that the overall meaning (Dhvani) is different from the primary / secondary meaning of words.

9.4 CHARACTERISTICS OF DHVANI

Following are some of the characteristics of Dhvani:

- Suggested meaning arises when there is incongruity in primary / secondary meaning i.e. meaning is obstructed at these levels (Eg. Animals are given human attributes in *Animal Farm*. The example is discussed in detail later in this unit) Usually for a work rich in Dhvani, the primary meaning of the words / sentences appears strange or ridiculous.
- Dhvani / Suggested meaning is concealed, unexpressed meaning and therefore has a greater charm. It can be known only to capable readers. Abhinavgupta calls them *Sahridaya*.

- Its revelation leads to *chamatkriti* (poetic delight). Such delight may not be found in the primary meaning.
- Dhvani does not obstruct the primary meaning even if not understood. For example, the novel *Animal Farm* can even be read as a fable. Its primary meaning will not be hindered even when the suggested meaning is not understood.

Check Your Progress-II

Consider the last sound of the word in the following word-pairs:

- Bag – Bat
- Read – Reap
- Scion – Science
- Queen – Queer
- Peel – Peer

Speak these words aloud slowly. Think what difference does the last sound / syllable make when both the words in the given pairs are uttered one after the other. Does the last sound / syllable in the words make a difference in the meaning? Try to relate it with the theory of Sphota.

9.5 CLASSIFICATION OF DHVANI

(a) Based on the nature of the suggested sense

- Vastu dhvani - Every work of literature has a theme / subject / idea which forms its vastu. This theme / subject / idea may be conveyed directly or suggested. When the vastu is suggested, such type of suggestion is called Vastu dhvani. Here, the suggested meaning prevails over the literal meaning of the words. For instance, the theme of Wordsworth's poem Tintern Abbey is the benevolence of nature, which is suggested through the lines:

*His little, nameless, unremembered, acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,
In which the burthen of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world,
Is lightened:—that serene and blessed mood,
In which the affections gently lead us on,—
Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul:*

....
*The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being.*

- **Alamkāra dhvani** – In this type of dhvani, a figure of speech is suggested. The very constitution and function of *alamkāra* is striking. An *alamkāra* becomes *alamkāra*-dhvani when the suggested figurative idea surpasses the expressed idea (idea that is expressed using the *alamkāra*). For instance, the following lines by Emily Dickinson:

*Faith—is the Pierless Bridge Supporting what We see
Unto the Scene that We do not—
Too slender for the eye...*

Another poem by the same poet begins with the lines:

*Behind Me—dips Eternity Before Me—Immortality—
Myself—the Term between—*

Rasa Dhvani – In this type of dhvani, rasa (emotion) is suggested. This, according to Ānandvardhan, is the supreme kind of dhvani. Ānandvardhana says that rasa is the aim, the object, whereas dhvani is the method or the means for that end. So, according to Ānandvardhana, rasa is the effect of suggestion. It is the vyanjaka (suggestive) power of the word or language which evokes emotions (the permanent ones known as *sthāyibhāvas* – nine in number, such as *srīngāra*, *hāsya* and so on). And it is due to this potency of the word that rasa is accomplished. The four stages in the realisation of Rasa in literature, according to Abhinavagupta, are:

- a) Cognition of the formal / intellectual elements of the poem
- b) Idealization of things in poetry or drama by the power of imagination in the reader/spectator
- c) Intensification of the inexpressible emotional condition of the reader/spectator
- d) Finally, the blending of imaginative and emotional responses into one predominant sentiment, awakening the *sthāyibhāva* of reader/spectator evocation of Rasa

Here, one does not remain aware of the constituent stages and elements of meaning and *Rasanishpatti*, therefore Rasa dhvani is called *asamlakshyakrama*.

Both *Vastu Dhvani* and *Alamkāra Dhvani* can be expressed by direct meaning (*Vacyārtha*) or by suggestion (*Vyangyārtha*). But the third variety of implicit sense of *Rasa Dhvani* cannot be expressed through the direct meaning of words, nor in words commonly used in day-to-day life (*loka vyavahaara*). It is the most superior type of Dhvani according to Ānandvardhan

(b) Based on the relation between the primary and the suggested meanings

DHVANI

(Based on the nature of suggested meaning)

Based on the relation between the primary and the suggested meanings, Ānandvardhan classifies dhvani into two major categories: *Avivakshita Vāchya* and *Vivakshitānyapara Vāchya*.

In *Avivakshita Vāchya*, the literal meaning is not intended to be conveyed. Therefore, literal meaning is shifted or completely discarded. Therefore, it is called *Lakshanāmula* (based on Lakshanā). On the basis of whether the literal meaning is discarded or shifted, this category can be further sub-divided into:

- *Arthāntara Sankramita Vāchya*

Here, the primary meaning is not incompatible in a certain context, but it does not serve the intended purpose. Therefore, it is given up/set aside in favour of the suggested sense. Thus, literal meaning is shifted to something else. For example, in the poem *The Sick Rose* by William Blake, the ‘worm’ and ‘rose’, taken literally, is not completely incompatible but are incapable of giving the desired sense. So, the primary meaning has to be set aside.

- *Atyant tiraskrita Vāchya*

Here, the primary meaning is completely discarded because it is incompatible; only the suggested meaning is to be considered. For example, a sentence like “As I walked home with my marksheet, the road was weeping.” Another example could be the line “April is the cruellest month...” from T S Eliot’s *The Waste Land*.

In *Vivakshitānyapara Vāchya*, the literal meaning (Abhidhā) is certainly intended, but along with that something more – suggested meaning - is also intended. Therefore, it is called *Abhidhāmula* (based on Abhidhā). It can be further sub-divided into:

- *Samlakshya Krama*

The steps / sequence/ transition between the realizing primary meaning and realizing the suggested meaning are clear. Here, generally the content (Vastu), figure of speech (*Alamkāra*) or emotion (Rasa) is suggested. There is anuranan (*echoing*). It can be *Shabdashakti mula* (i.e. based on power of sound eg. Pun), *Arthashakti mula* (i.e. based on meaning, suggesting Vastu, *Alamkāra* or Rasa) or *Ubhayashakti mula* (i.e. based on both sound and meaning)

- *Asamlakshya Krama*

Here, the steps / sequence/ transition between realizing the primary meaning and realizing the suggested meaning (emotion) are not clear.

This generally happens in the case of Rasa dhvani. Here, generally the rasa is suggested. This is considered the most superior type of dhvani.

Check Your Progress-III

Match the items in column A with those in column B:

A	B
(a) Vastu dhvani	(i) Primary Meaning given up/set aside
(b) Samlakshya Krama	(ii) Rasa dhvani
(c) Arthāntara Sankramita Vāchya	(iii) Theme / Idea is suggested
(d) Avivakshita Vāchya	(iv) Lakshanāmula (based on Lakshanā)
(e) Most superior type of Dhvani	(v) Alamkāradhvani
(f) Figurative idea surpasses the expressed idea	(vi) Sequence in realization of Dhvani
(g) Shabdashaktimula	(vii) Based on sound

9.6 THREE CATEGORIES OF KĀVYA

(1) Chitra-Kāvya:

In this type of work of literature, there is no suggestive meaning at all. It relies entirely on description for conveying meaning. Obviously, the content of this poetry is confined to what is describable, namely objective phenomena, which are either aspects of nature or affairs of men taken as ends in themselves. It is called *Chitra-Kāvya* because the method involved resembles a picture (*chitra*) for its objectiveness.

The object, whether natural or human, may be described just as it is, as a mere fact (*vastu*) or through the use of (*alamkāra*). The use of figures of speech (*alamkāras*) beautify the description. There is a difference between the treatment of the object as a *vastu* (eg. Earth on a moonlit night as 'bright') and its treatment as *alamkaras* (e.g., The night as carved out of ivory'). The term *chitra-kāvya* or descriptive poetry, properly applies to poems involving ornate description of the idealized object. The advocates of dhvani regard *chitra-kāvya* as of the lowest order (*adhama*) because it is completely bereft of the method par excellence, namely dhvani.

(2) Dhvani-kāvya:

This kind of literature adopts suggestion (*dhvani*, *vyangyārtha*) as the principal method. The advocates of dhvani regard this as the most excellent poetry (*uttama-kāvya*). The method of dhvani was employed by poets to communicate emotions arising in a situation, the direct method of description being out of the question.

Facts and images would be more beautiful when suggested than when described. All poetry that resorts primarily to the method of suggestion, whether its content is an emotion (*bhāva*) or a fact (*vastu*) or an image (*alamkāra*), comes to be called *dhvani-kāvya*.

It does not exclude description. In fact, without describing a situation, the poet cannot suggest the content that he wishes to communicate. The suggested meaning (*vyangyārtha*) of words operates only through their primary meaning (*vācyārtha*).

Thus, description is the means to suggestion, and therefore is subordinate to suggestion. Hence by the term *dhvani-kāvya* what is meant is that the suggestive element predominates over the descriptive element.

(3) **Gunibutha-vyangya-kāvya:**

Between *dhvani-kāvya* and *chitra-kāvya* in order of importance is a type of poetry called *Gunibutha-vyangya-kāvya*. The predominant element in the method of this type is ornate description, which involves figures of speech (*alamkāras*). In this respect it resembles *chitra-kāvya*. But, unlike *chitra-kāvya*, it is not absolutely devoid of suggestion. The words do have an inner, suggested meaning (*vyangyārtha*) but the suggestive element is not predominant in this case. It is subordinate to the principal method adopted here, namely embellished description. Hence from the point of view of *dhvani* this class of poetry is rated as intermediate (*madhyam*). In view of its unique attraction even great poets have resorted to it.

9.7 THE THEORY CRITICISED

Dhvani theory was criticised chiefly by Nyaya and *Mimāmsa* thinkers. Mahimbhatt is the well-known critic of this theory. the opponents of the theory said that

- *Dhvani* is non-existent
- It is a product of incidence and is to be included under *lakshanā*
- It is something beyond the realm of words

9.8 AN EXAMPLE: ANIMAL FARM BY GEORGE ORWELL

Animal Farm (1945) by George Orwell is a political satire. Orwell wrote the book in 1943-44 when the UK was in its [wartime alliance](#) with the Soviet Union against [Nazi Germany](#), and therefore held Stalin in high esteem, a phenomenon Orwell hated.

The book concerns a group of barnyard animals who overthrow and chase off their exploitative human masters and set up an egalitarian society of their own. Eventually the animals' intelligent and power-loving leaders, the pigs, subvert the revolution. Concluding that "all animals are equal,

but some animals are more equal than others”, an [addendum](#) to the animals’ seventh commandment: “All animals are equal”, the pigs form a dictatorship even more oppressive and heartless than that of their former human masters.

At the denotative level, the novel is a fable – a story of animals who gained freedom and lost it at the hands of more shrewd counterparts. However, the novel can be viewed as an allegory to Russian Revolution. A brief Dhvani interpretation of the novel is possible: ‘Manor Farm’ in the novel is a model of Russia, and ‘Old Major’ represents Lenin, a follower of Marx himself. ‘Snowball’ and ‘Napoleon’ represent the dominant figures of the ‘Russian Revolution’. As Old Major outlines the principles of ‘Animalism’; “The seven Commandments”, a theory holding that ‘all animals are equal and must revolt against their oppressors’, Lenin was inspired by Karl Marx’s theory of Communism which urges the workers of the world to unite against economic oppressors.

One of Lenin’s allies was Leon Trotsky; another Marxist thinker who participated in a number of revolutionary demonstrations and uprisings. His counterpart in Animal Farm is Snowball. Trotsky was also a leader of Lenin’s Red Army, as Snowball directs the army of animals that repel Jones. Eventually Trotsky was exiled from the U.S.S.R and killed by the agents of Joseph Stalin, as Snowball is chased off the farm by Napoleon – Orwell’s stand in for Stalin.

Like Napoleon, Stalin was unconcerned with debates and ideas. Instead, he valued power for its own sake and by 1927 had assumed complete control of the Communist Party through acts of terror and brutality.

Napoleon’s dogs are like Stalin’s KGB, his secret police that he used to eliminate all oppositions. As Napoleon gains control under the guise of improving the animal’s lives, Stalin used a great deal of propaganda – symbolized by Squealer in the novel – to present himself as an idealist working for change. His plan to build the Windmill reflects Stalin’s Five Year Plan for revitalizing the nation’s industry and agriculture.

Finally the card game at the end of the novel parallels the Tehran Conference where Stalin, Winston Churchill and Franklin D. Roosevelt met to discuss the ways to forge a lasting peace after the war – a peace that Orwell mocks by having Napoleon and Pilkington flatter each other and then betray their duplicitous natures by cheating in the card game.

A power-hungry pig, Napoleon, becomes a totalitarian dictator who leads the Animal Farm into "[All Animals Are Equal / But Some Are More Equal Than Others](#)" oppression.

Check Your Progress-IV

Think upon the questions given below and write their answers in the space provided below in maximum 100-200 words:

I. What is a Chitra-*kāvya*? Give one or two examples.

II. What is Gunibutha-vyangya-*kāvya*?

III. What are the echoes of Russian Revolution that one finds in *Animal Farm*?

9.9 LET US SUM UP

In this unit, you have learnt:

- Three Levels of Meaning according to Anandvardhan
- *Sphota* – the Root of Dhvani Theory
- Characteristics of Dhvani
- Classification of Dhvani
- Three Categories of *Kāvya*
- Dhvani in the novel *Animal Farm*

9.10 KEYWORDS

Abhidhā the Literal / lexical / denotative meaning

Laksanā the Secondary / Connotative / Metaphorical meaning. Cannot exist independent of the text.

Vyanjanā the suggestive meaning / Tertiary / Socio-cultural meaning - “*Pratīyamāna*”

Sphota an integral linguistic sign, which literally means ‘explosion’
Chamatkriti - poetic delight

9.11 BOOKS SUGGESTED

- Akhujkar, A. N., and K. Krishnamoorthy. "Anandavardhana's Dhvanyaloka [:] Critical Edition with Introduction, English Translation & Notes." 1976.
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Answers

Check your Progress-I

a) Dhvanyāloka b) Abhinavagupta c) Shabda, Artha d) Abhidhā e) Laksanā f) Vyanjanā g) pratiyamānārtha h) Anuraṇan

Check your Progress-III

(a) – (iii) , (b) – (vi), (c) – (i), (d) – (iv), (e) – (ii), (f) – (v), (g) – (vii)

Check your Progress-IV

For detailed answers, refer to section 9.6, 9.7, 9.8

UNIT : 10

VAKROKTI

----- Structure -----

10.0 Objectives

10.1 Introduction

10.2 Views on Vakrokti

Check Your Progress-I

10.3 Kuntaka's Theory of Vakrokti

10.3.1 Kuntaka on Rasa

10.3.2 Kuntaka on Dhvani

Check Your Progress-II

10.4 Drawbacks of the Theory

10.5 Let's Sum Up

Check Your Progress-III

10.6 Key Words

10.7 Books Suggested

Answers

10.0 OBJECTIVES

- To introduce students to Vakrokti theory.
- To make students familiar to the types of Vakrokti.
- To inform students about the opinions of various theorists on Vakrokti.

10.1 INTRODUCTION

The theory of Vakrokti was one that sprang up as a reaction to the views of the Dhvani School, and was an attempt to reinstate the teachings of the ancient alamkara school. The concept of vakrokti was dealt with from different points of view by writers old and new and with greater emphasis by the alamkaravadins. In fact, the realization that vakrokti was an inherent feature of poetry was as old as Bhamaha, the earliest known exponent of the Alamkara school. However, it was Kuntaka (circa early 11th C. A. D.) who attempted to develop the thesis that vakrokti was the life of poetry, in his treatise entitled *Vakroktijivita*.

No later writer came forward in support of Kuntaka. Therefore, after the brilliant flash of light thrown upon it by him, the theory of vakrokti sank into oblivion. Nevertheless, he made a marked contribution to critical thought in the field of poetry, by bringing to light many other ideas which would prove useful in the evolution of a general theory of literary criticism, in Sanskrit.

10.2 VIEWS ON VAKROKTI

For the earlier theorists 'vakrokti' had a wide connotation. To Bhamaha, vakrokti was the basic feature of all alamkaras. Without vakrata-a certain quality of deviation-no expression would amount to a poetic figure, and Bhamaha rejects certain figures of speech on the ground that they do not possess vakrokti. In Bhamaha's theory, it is the poetic figure that determines poetic expression. Further, vakrokti being a departure from the ordinary mode of expression, enters the province of atisayokti (hyperbolic expression) which should be, as much as possible, a feature of the poetic figure. Hence, it follows that to Bhamaha, vakrokti determines the nature of poetry.

For Dandin too, the term vakrokti has a similar wide connotation. He divided all poetic speech into two categories--namely, (i) svabhavokti and (ii) vakrokti. Under the latter are included all poetic figures except svabhavokti (nature description). Hence in Dandin, vakrokti is a collective name for all alamkaras other than svabhavokti. All such figures are marked by a deviation from the ordinary mode of expression, and this gives them the common name vakrokti. Svabhavokti is excluded from the group, being a description of nature, as it is.

In later theorists, the scope of vakrokti gets greatly restricted. In Vamana, vakrokti is the name given to a certain poetic figure-one of the many alamkaras of sense (arthalamkara) like upama, rupaka, etc. On the other hand, Rudrata gives the name vakrokti to an alamkara of sound (sabdalamkara) in which the characterising feature is a play on words where the listener understands from an expression more than one idea, due to intonation employed (kaku) or due to paronomasia (slesa). (E.g. "I am Hari." "What? Are you a monkey then?") Almost all later alamkarikas of note use the term vakrokti in this sense of sabdalamkara.

Check Your Progress-I:

Enlist the Sanskrit terms that you came across in the above passages.

10.3 KUNTAKA'S THEORY OF VAKROKTI

The basic principle underlying Kuntaka's theory of vakrokti is "that a certain striking deviation from the ordinary mode of expression of ideas constitute the essence of poetry." this definition of poetry in a general way sums up his theory. According to Kuntaka, "poetry is blend of sound and sense which is established in a composition embodying the poetic activity of a devotional character, and which delights those who know the true nature of poetry." Vakrata separates poetry from other forms of expression, and is co-existence with the delightful nature of poetry. Vakrokti consists of the peculiar turn given to any expression due to the skill of the poet, and consequently rests on the poet's activity (kavivyapara), which is explained as 'an act of imagination on the part of the poet.' Thus vakrata is totally related to and is the result of poet's genius.

Mere vakrata (a circuitous turn of expression) alone does not make poetry. It must delight the mind of the reader who is responsive to the true beauty of poetry. The test of vakrokti is its contribution to *chamatkara*-the aesthetic enjoyment experienced from a composition. Only such beautiful expression by vakrokti being considered as poetry, vakratā becomes the *alankāra* par excellence. It should also pervade all aspects of poetry. It is taken as a very wide concept into whose fold all factors that contribute to poetic beauty could be brought. Kuntaka lays down that vakratā is to be perceived in poetic composition in six different aspects. They are, (i) *varnavinyāsa-vakratā-vakratā* in the composition of letters. This covers the field of all *sabdalam-kāras*. (ii) *padapūrvārdha-vakratā*-in the use of nominal stems, (iii) *pada-aparadha-vakratā*-in the usage of suffixes, (iv) *vākya-vakratā*-in the composition of sentences (This covers the sphere of all *arthalarakāras*), (v) *prakaraṇa-vakrata*-in the changes made of the incidents selected in a story in the construction of the plot, and (vi) *prabandha-vakratā* in the composition of the entire work as a whole.

Theoretically, Kuntaka's view could be considered as an extension of Bhamaha's *alankara* theory, for, his fundamental consideration is that only embellished expression is poetry. Hence, embellishment is the vital factor. This embellishment is vakrata, According to old *alamkarikas*, a similar vakrata distinguished poetry from scientific or scriptural language. Kuntaka too lays emphasis on *arthalamkaras* by the prominence given to his concept of *vakyavakrata*, and credit is due to him for placing ancient concept of *alamkara* on a more aesthetic foundation. In Kuntaka, the theory of *alamkara* is developed to a climax.

If the *alamkara* theorists were thinking of vakrokti only in the sphere of *sabdalamkaras* and *arthalamkaras*, Kuntaka's concept of vakrata is not restricted to those instances along. Another important issue in Kuntaka's theory is his insistence that mere vakrokti does not become poetry. Vakrata should produce *vicchitti-poetic* delectation. Any embellishment, in order to be acceptable must add to the enjoyable nature of the work.

Once vakrokti was postulated as the life of poetry, Kuntaka's next concern was to reconcile the views of the earlier theorists with his own theory, by explaining the already accepted features of poetry as aspects of vakrokti.

10.3.1 Kuntaka on Rasa

With the recognition given to the rasa-concept by the dhvanivadins, Kuntaka could not deny its importance in poetry. His treatment of rasa is met with in his discussion on the poetic figure named rasavaad, on the two margas (styles), and on prakarana-vakrata and prabandha-vakrata. Due to his preoccupation with the concept of vakrokti, Kuntaka could not consider rasa as the prime source of poetic appeal. Nevertheless, Kuntaka admits the necessity of rasa but regards its delineation apparently as a special kind of realizing vakratva in a composition.

The alamkara theorists considered rasa too as a decorative device and comprehended it under the poetic figure rasavad. In the same tradition, Kuntaka deals with rasa in connection with rasavad, However, Kuntaka's conception of the figure differs from that of the earlier alamkarikas' in that he considers rasavad not strictly as an embellishment of the expressed idea but more as an end in itself. More than a decorative device, it is considered to be an alamkarya-that which is to be decorated. He reconciles the figure with his vakrokti theory by considering examples of rasavad as instances of vakrokti where poetic appeal rests on rasa.

Kuntaka's concept of marga (i.e. riti) too involves rasa. In vicitra-marga, i.e., the ornate diction-the purpose of resorting to such elaborate expression is the conveyance of a particular rasa. (This compares with the view in Dhvanyaloka that the verbal collocation-sanghatana-involving long and frequent compound is more capable of expressing rasas like raudra.) "In the former (i.e. in Sukumara-marga the simple diction) rasa becomes an anga (subordinate element) of the delineation of svabhava, while in the latter (i.e. vicitra marga) the ornamentation is to be done in accordance with the underlying motives of rasa."

Those aspects of vakrokti known as prakaranavakrata and prabandha-vakrata deal with the changes created by the poet in the original story to suit his requirements when the plot is selected from existing tradition. The poet intent on writing a kavya does not merely narrate a story as it occurs in ancient lore. He is at liberty to change, suppress or introduce incidents in the construction of his plot. He may lay emphasis on those situations in the story which he thinks best suited to depict the theme he has in mind. Apart from making changes in the constituent parts within the story, he may also change the entire story. Kuntaka illustrated these changes with reference to such dramas as Abhijnana-Sakuntala, Vikramorvasiya and Venisamhara.

The purpose of resorting to such changes would be the manifestation of rasa. In a poem or a drama, one dominant rasa must

prevail throughout; and the other subsidiary rasas should help its intensification. The poet constructs his plot in accordance with the rasa to be presented. He leaves out incidents of the original story, introduces new situations or shifts emphasis so that the rasa he intends conveying is best realized. The original rasa too, may be completely discarded in favour of a new one. The motive behind prakarana and prabandha-vakranta is the proper manifestation of rasa.

10.3.2 Kuntaka on Dhvani

Kuntaka does not deny the presence of dhvani too in poetry. He recognizes the three-fold division of dhvani into vastu, alamkara and rasa. However, he would not consider dhvani as the characteristic feature of poetry, i.e., as its soul. In his opinion, the functions of denotation and suggestion go together in one respect, namely, that they both serve the same purpose of conveying the intention of the poet. Dhvani is merely an aspect of vakranta (and vakranta is solely responsible for all poetic delectation). Instances of suggested alamkaras (alamkara-dhvani) like suggested rupaka are included in upacara-vakranta. Illustration given in Dhvanyaloka, dhvani where the expressed sense is fully concealed is also classed under this variety of vakranta. Instances of sabdasaktimula-dhvani (dhvani based on the power of sound) in *Dhvanyaloka* are explained as paryaya-vakranta. Many illustrations cited in Dhvanyaloka are taken by Kuntaka to provide examples to his vakrokti concept.

Check Your Progress-II:

Name the Sanskrit works from the passages given above.

10.4 DRAWBACKS OF THE THEORY

Being an extension of the alamkara theory, vakrokti theory inherited most of the drawbacks of the former. It tried to explain poetry mainly from the formal point of view. Kuntaka's attempt to bring under vakranta, all things that contributed to poetic charm was invariably going to lead to far-fetched explanations. His was an attempt to explain in terms of an old concept, all the new ideas on the subject; and his theoretical expositions appeared to be rather strained. By Kuntaka's time, it had already been realised that a formal analysis was not sufficient to explain poetry, and consequently his theory was not supported by any succeeding write. Thus after Kuntaka, the theory was soon forgotten.

Although he was unsuccessful in his main theory, Kuntaka enriched Sanskrit theory of poetry by other discoveries which had eluded the notice of even the dhvani theorists, preoccupied as they were in emphasizing dhvani. His foremost contribution could be named as his

recognition of the importance of the poet's activity (kavivyapara) in the birth of creative literature. Union of sound and sense in poetry should be marked by the poet's creative activity. Vakratva is the result of the creative imagination possessed by the poet. Poetry becomes appealing only when it is the product of this imaginative activity. Without it there would be no perceivable difference between the languages of poetry and other prosaic compositions. Thus, kavivyapara is indispensable and is the fundamental source of aesthetic delight.

In Kuntaka's theory, vakrokti being all-pervasive in poetry, kavivyapara too (being at the root of vakrokti) plays an important part in all aspects of poetry. In the riti (marga) concept of Kuntaka, kavivyapara is directly related with the differentiation of the three dictions, Sukumara marga, springs from the unsophisticated creative genius of the poet, while vicitra marga is the result of the dexterity acquired through learnings and practice. The madhyama marga is a blend of his natural genius and his learning. Thus the basis of differentiation of the margas is the kavivyapara. Similarly, in his concept of the alamkaras too. Kuntaka has laid down that the beauty of the alamkara is due to the imaginative activity of the poet, without which no figure would be an embellishment. In short, all six types of vakrata are the result of kavivyapara.

The tendency among most Sanskrit theorists was to examine poetry objectively and to determine its special attributes by analysing its mode of expression in a scholarly way. The content that determined the mode of expression was seldom taken into consideration. The dhvani theorists made a theoretical advance by accepting the reaction upon the responsive criterion (sahrdaya) as the criterion of the worth of poetry. Kuntaka understands poetry as the result of a peculiar mental process in the poet seeking expression. Thus his view is subjective with emphasis upon the creative activity of the poet as the source of appeal.

Another important contribution of Kuntaka was in respect of the poetic figure. In the teachings of Anandavardhana and Abhinavagupta, the touchstone of all good poetry was the rasa-dhvani factor. They did not consider any figure to be justifiable in poetry unless there was an element of suggestion involved, or unless it was conducive to rasa realization in some form or the other. This was limiting the scope of the poetic figure to a very great extent. Kuntaka was of opinion that figurative expression had an existence in poetry even without playing a part in the manifestation of rasa and dhvani. A poetic figure could be beautiful by itself and contribute to *chamatkara*. It could justify its own existence. Alamkaras being an aspect of vakrokti, Kuntaka could agree to the view of the old alamkarikas that poetry could be determined by the alamkaras employed.

However, Kuntaka's idea of the poetic figure is an improvement on that of the old alamkarikas. The theorists of old did not differentiate between ordinary figurative expression and a poetic figure. Kuntaka's

opinion is that an expression must possess a special attribute if it were to enter the realm of poetry. This attribute is 'vicchitti' or poetic appeal. An expression like "Gosadrso gavayah" (The gayal is like a cow), though it possesses all the requisites of a simile is not one, because it imparts no particular delight, and is not born of any particular creative activity of a poet. So it is with any other way of figurative expression. What converts an expression into a poetic figure is vicchitti (chamatkara) born of the genius of the poet (kavivyapara). Vicchitti differentiates the poetic figure from a speech-figure.

Kuntaka's arguments for the poetic figure would run thus. Poetic speech is only embellished speech, for embellishment imparts vakratva. It is the creative imaginations of the poet intent on a particular purpose that finds expression in embellished speech. Consequently, alamkaras are not mere external decorations. They become part of the expression itself. Hence, Kuntaka disagrees with the view of the dhvani theorists who considered all poetic figures not involving suggestion as mere turns of expression (vagvikalpa), and embellishment as external. According to Kuntaka, suggestion is not essential for an expression if it possesses vicchitti born of kavivyapara. His opinion would amount to the idea that external form is not detachable from the beauty it conveys.

The modifications introduced by Kuntaka into the concept of riti too show that he had a better grasp of the aesthetics of poetry than most other Sanskrit theorists. He vehemently opposed the naming of different ritis on the basis of geographical localities, saying that ritis were not peculiarities of any region like marriage between cousins. He was also opposed to considering certain ritis as inherently superior and certain as inferior. If any riti were inferior, why deal with it at all in a criticism of poetry? Riti too is born of kavivyapara and a particular riti could be more appropriate to a given situation than another. However, they can never be superior or inferior by themselves.

10.5 LET US SUM UP

Such considerations show that Kuntaka's approach to the evaluation of poetry was aesthetically more satisfactory than those of many earlier theorists. Some of his views- particularly those on the poetic figure-were considered authoritative by later writers of repute. (For example, Visvanatha's idea of a poetic figure). Although his central theory of poetry was far-fetched and unrealistic, Kuntaka's worth as a theorist in Sanskrit poetics lies in these other ideas that he introduced in his theory of Vakrokti.

Check Your Progress-III

(1) What is Vakrokti?

(2) Which are the categories of Vakrata given by Kuntaka?

(3) Discuss Kuntaka's view on Rasa.

(4) Discuss Kuntaka's view on Dhvani.

(5) Which are the drawbacks of Vakrokti Theory?

Fill in the Blanks:

1. _____ wrote the work entitled *Vakroktijivita*.
2. Kuntaka attempted to develop the thesis that _____ was the life of poetry, in his treatise entitled *Vakroktijivita*.
3. _____ divided all poetic speech into two categories--namely, (i) svabhavokti and (ii) vakrokti.
4. Kuntaka lays down that vakrata is to be perceived in poetic composition in _____ different aspects.
5. Vakrata should produce _____ -poetic delectation.
6. Kuntaka's treatment of rasa is met with in his discussion on the poetic figure named _____.
7. Kuntaka recognizes the three-fold division of dhvani into vastu, _____ and rasa.

8. Instances of suggested alamkaras (alamkara-dhvani) like suggested rupaka are included in_____.
9. _____differentiates the poetic figure from a speech-figure.
10. Kuntaka vehemently opposed the naming of different_____ on the basis of geographical localities.

10.6 KEYWORDS

Vakrokti	Obliquity in Speech
Marga	Riti, Poet's Style
Dhvani	Deeper Meaning
Rasa	Sentiment, Emotion
Alamkara	Figures of Speech

10.7 SUGGESTED BOOKS

- Dr. R. S. Pathak, *Vakrokti and Stylistic Concepts*. Bahri Publications, University of Michigan, 1988, Digitized on 15th March 2007.
- Sreekumar, Dr., *Vakrokti of Kuntaka: Criticism and Theory*. n.d. web.
- Kuntaka, Rajanaka. *Vakrokti Jivita*. Third Edition. Calcutta: FirmaK.L.Mukhopadhyay, 961.<https://archive.org/details/vakroktijivita>

Answers

Check Your Progress-III

1. Vakrokti consists of the peculiar turn given to any expression due to the skill of the poet, and consequently rests on the poet's activity (kavivyapara), which is explained as 'an act of imagination on the part of the poet.' Thus vakrata is totally related to and is the result of poet's genius.
2. Kuntaka lays down that vakratā is to be perceived in poetic composition in six different aspects. They are, (i) varnavinyāsa-vakratā-vakratā in the composition of letters. This covers the field of all sabdalam- kāras). (ii) padapūrvārdha-vakratā-in the use of nominal stems, (iii) pada-aparadha-vakratā-in the usage of suffixes, (iv) vākya-vakratā-in the composition of sentences (This covers the sphere of all arthalarakāras), (v) prakaraṇa-vakrati-in the changes made of the incidents selected in a story in the construction of the plot, and (vi) prabandha-vakratā in the composition of the entire work as a whole.

3. Kuntaka's treatment of rasa is met with in his discussion on the poetic figure named rasavad, on the two margas (styles), and on prakarana-vakrata and prabandha-vakrata. Due to his preoccupation with the concept of vakrokti, Kuntaka could not consider rasa as the prime source of poetic appeal. Nevertheless, Kuntaka admits the necessity of rasa but regards its delineation apparently as a special kind of realizing vakratva in a composition. His conception of the figure differs from that of the earlier alamkarikas' in that he considers rasavad not strictly as an embellishment of the expressed idea but more as an end in itself. More than a decorative device, it is considered to be an alamkara-that which is to be decorated. He reconciles the figure with his vakrokti theory by considering examples of rasavad as instances of vakrokti where poetic appeal rests on rasa.
4. Kuntaka does not deny the presence of dhvani too in poetry. He recognizes the three-fold division of dhvani into vastu, alamkara and rasa. However, he would not consider dhvani as the characteristic feature of poetry, i.e., as its soul. In his opinion, the functions of denotation and suggestion go together in one respect, namely, that they both serve the same purpose of conveying the intention of the poet. Dhvani is merely an aspect of vakrata (and vakrata is solely responsible for all poetic delectation). Instances of suggested alamkaras (alamkara-dhvani) like suggested rupaka are included in upacara-vakrata. Illustration given in Dhvanyaloka, dhvani where the expressed sense is fully concealed are also classed under this variety of vakrata. Instances of sabdasaktimula-dhvani (dhvani based on the power of sound) in Dhvanyaloka are explained as paryaya-vakrata. Many illustrations cited in Dhvanyaloka are taken by Kuntaka to provide examples to his vakrokti concept.
5. Being an extension of the alamkara theory, vakrokti theory inherited most of the drawbacks of the former. It tried to explain poetry mainly from the formal point of view. Kuntaka's attempt to bring under vakrata, all things that contributed to poetic charm was invariably going to lead to far-fetched explanations. His was an attempt to explain in terms of an old concept, all the new ideas on the subject; and his theoretical expositions appeared to be rather strained. By Kuntaka's time, it had already been realised that a formal analysis was not sufficient to explain poetry, and consequently his theory was not supported by any succeeding writers and theorists. Thus, soon after Kuntaka, the theory was gradually forgotten.

Fill in the Blanks:

1. Kuntaka
2. Vakrokti
3. Dandin
4. Six
5. Vicchitti
6. Rasavaad
7. Alamkara
8. upacara-vakrata
9. Vicchitti
10. ritis

Structure
-----**11.0 Objectives****11.1 Introduction****11.2 Theory of Auchitya****11.2.1 Auchitya of Rasa****Check Your Progress-I****11.3 Let Us Sum Up****11.4 Keywords****11.5 Books Suggested****Answers**

11.0 OBJECTIVES

- To introduce the students to the concept of Auchitya.
- To make students familiar about the significance of this theory in the history of Indian Poetics.
- To inform students about how other concepts are connected to the concept of Auchitya.

11.1 Introduction

Although the term 'auchitya' and the emphasis upon it as the life of poetry is of comparatively recent origin, the principle of auchitya (appropriateness) had been implicitly reckoned with from the time of the earliest writers on the theory of poetry in Sanskrit. Bharata recognized the expedience of the principle in connection with rasa. Bhamaha, Dandin and Rudraṭa admitted it in their conception of gunas and dosas. However, the singling out of auchitya as a factor responsible for poetic beauty, and the exposition of its relevance in all constituents of poetry was first accomplished in *Dhvanyaloka*. Kuntaka too attached due importance to the concept. Ultimately it was Ksemendra (circa 11th c. A. D.) who attempted to raise auchitya to the position of the life of poetry, and to give a comprehensive exposition of it in all detail in his valuable treatise *Auchityavicaracarca*. In this attempt, he was inspired by Anandavardhana's and Abhinavagupta's treatment of the subject, and his

exposition is mostly an elaboration of the view expressed in *Dhvanyaloka*.

11.2 THEORY OF AUCHITYA

As described by Ksemendra, the greatest exponent of this theory, "auchitya is the condition of being appropriate or fit, the state of being proper. When one thing befits another, or when things suit each other well and match perfectly, they may be said to be proper or appropriate. Such matching or fitting quality is auchitya." To clarify this further, when the different components of a composition are appropriate to the context, when they match and balance harmoniously to achieve the purpose of the poet, that quality is termed auchitya.

Bharata specifies appropriate abhinayas (speech, gestures, facial expressions and dress) as well as anubhavas, and sancaribhavas in the manifestation of any particular rasa. They are not capable of being used indiscriminately; and any violation would result in rasa being not manifested at all. In Bhamaha and other writers, gunas and dosas are conceived as anitya (variable). That is, a poetic excellence or a defect is not invariably so in every context, but will be confined to a given situation. In a different situation, the same guna may become a dosa and vice versa. (In many cases of dosas, Dandin gives counter situations where the particular defect amounts to an excellence). As pointed out by later theorists like Mammaṭa and Visvanatha, this variable nature of gunas and dosas is due to the fact that the condition of their being excellences or defects is determined according to their appropriateness in the context. If any usage is in harmony with the dominant idea of the composition and is contributory to poetic beauty, it is a guna. If not, it is a dosa.

Anandavardhana gives a comprehensive exposition of the principle of auchitya with a clear understanding of its function in poetry. He implies that auchitya has to be adhered to at every step in all poetry of any worth. According to the theory of dhvani, the ideal kavya is that in which rasa is manifested through dhvani, i.e., rasadhvani. Hence, the supreme goal in any poetic composition is manifestation of rasa. Anandavardhana relates auchitya primarily to rasa.

The indispensability of auchitya for proper evocation of rasa is emphatically stated as follows:

Anauchityadrte nanyad rasabhaugasya kiranam, Prasiddhauchitya-bandhastu rasasyopanisat para.

"Other than impropriety, there is no cause that contributes to the breach of rasa. The prime secret of rasa-manifestation is conformity to well-known tenets of propriety." Thus auchitya is reckoned as an intrinsic element in rasa, and consequently in poetry. With regard to rasa, auchitya has two aspects. On one hand, it is the condition of appropriateness of the

subordinate and rasa-manifesting elements to the dominant rasa, and again it is their harmony and proper mutual relationship among themselves so that they promote the vocation of rasa.

If an entire composition were to develop rasa, the depicted vibhavas, anubhavas and vyabharibhavas should be appropriate to the intended rasa. The necessity for an appropriate setting (uddipana vibhava) is obvious. The sentiment of love cannot be fostered in a battle-field. Auchitya in respect of the nature of characters (Alambana-vibhava) will determine the selection of the sthayibhava to be nourished in the context. For, it is impossible to attribute to a human hero, an emotional state fit only in the case of a divine character, and vice versa. That type of divine valour through which the hero may jump over oceans is inappropriate in a human warrior.

Characters in literature are divided into three grades on the basis of their social standing as (a) noble, (b) middling and (c) lowly. Anandavardhana emphasizes the need for auchitya in this respect too when emotions come to be represented in literature. The emotion of love (or any other mental state) is certainly common to all these grades. But, how that emotion is portrayed, ought to differ in each case. If love in a noble character is depicted in the way a lowly character would behave under similar circumstances, it would lead to nothing but derision. Description of sexual dalliance in vulgar tones of noble kings and queens or gods, is as disgusting as such description in the case of one's own parents. In this connection Anandavardhana finds fault even with Kalidasa for overlooking this rule of propriety (in the eighth canto of *Kumarasambhava*) an indiscretion concealed by the poet's superior genius. Thus in the depiction of all sentiments, propriety in relation to characters concerned has to be borne in mind.

Appropriate anubhavas and sancaribhavas of each rasa have been laid down in *Natyasastra*. Anandavardhana points out that in composing a kavya, the poet should take utmost care in avoiding impropriety in all these aspects. He should select a story where there is scope for depiction of vibhavas and such and if he invents the plot, it should be done so to provide them scope for there. Even in a story selected from history, all incidents inappropriate to the dominant rasa should be avoided. In a dramatic composition, technicalities of construction of plot (such as sandhis and avasthas) should be introduced appropriate to the rasa, and not merely to conform to rules of dramaturgy.

In the subject of samghatana (verbal collocation) too, Anandavardhana emphasizes the need for propriety. Samghatanas (which are three-fold according to the degree of employment of long compounds in a composition) are dependent upon gunas and evoke rasa. The factor that governs the selection of samghatana is said to be the property of the speaker and the spoken (content), as well as of the literary form employed

(such as unconnected single verse, mahakavya, khandakavya, drama and so forth). That is to say, the criterion for determining whether the poet should use an elaborate style with long compounds or a simple style with hardly any compounds, is propriety in respect of the characters involved, of the subject matter conveyed, and of the literary medium adopted. As samghatana ultimately relates to rasa, this would mean that all these constituents and the dominant rasa manifested, are bound by the rules of propriety. As Abhinavagupta says, auchitya necessarily relates to rasa, and rasa alone.

Explicitly mentioned or otherwise, the idea that auchitya in respect of the dominant rasa should be the attribute of all subordinate and accessory elements in poetry, underlies Anandavardhana's exposition. Speaking of vrttis he explicitly says that impropriety regarding their employment mars rasa. About alamkaras too, he is equally explicit, for, he says that even if a poet is capable of using alamkaras, he should use them in a manner appropriate to the rasa (alathkrtnam anurupyena yojanam). Similarly, propriety should prevail in other factors suggestive of rasa such as gunas and ritis. The idea is summed up in Dhvanyaloka as follows. "The main task of a master poet is to employ all expressed and expressive elements, with due propriety towards rasa, etc."

The next theorist of note to dwell upon the importance of auchitya was Kuntaka. In his opinion, auchitya is an indispensable attribute of all poetry. For, he considers auchitya as a guna, which is common to all margas (dictions), i.e., to all poetry. Kuntaka deals with two sets of guṇas. The first is constituted of variable guṇas which vary with each marga and which thereby form the distinguishing features of the different margas. The second set comprising of two guṇas, namely auchitya and saubhagya, remains constant and should be found in each and every marga. Thus auchitya amounts to an essential feature in all types of poetry, and one of the prime factors that contribute to vicchitti in a poetic composition. This consideration of auchitya as a poetic excellence can be reckoned as a novel idea. Hitherto, no writer thought of auchitya as a guna.

The staunchest advocate of auchitya theory was Ksemendra, a later contemporary and pupil of Abhinavagupta. He was a prolific writer, poet and critic-and one of his works, viz., *Auchityavicaracarca* was written in order to 'expound his theory of auchitya. In his opinion, the soul of poetry was neither rasa nor dhvani nor any other factor laid down by the carrier theorists. He declared auchitya to be the soul of poetry.

"Auchityam rasasiddhasya sthiram kavyasya jivitam"
(Appropriateness is the abiding life of poetry that is endowed with rasa).

Ksemendra is vehement in declaring the indispensability of auchitya in poetry. All components of kavya perform their function only when they are employed with due deference to appropriateness. Of what

use are alamkaras or gunas in the absence of auchitya? Alamkaras are mere ornaments and gunas are formal excellences what imparts life to them is auchitya. They deserve to be called alamkaras or gunas only if properly placed. They are merely acquired and external properties of poetry while auchitya is permanent and imperishable, and is its very life. Without it, a guna even becomes a positive defeat (Auchitya aparicyuta guna gunatam asadayanti. Anyatha punar aguna eva). Whatever applies to alamkaras and gunas applies to other components of poetry as well, and hence Ksemendra makes all such components subordinate to auchitya. Even of rasa, appropriateness is the very life of literature in general.

"If the girdle were to be worn on the neck, or the brilliant necklace on hips, the anklet on the arm or the bracelet on the foot; or if might were shown on those subjugated or compassion on enemies, who will not be the object of ridicule? In the same way, neither alamkara nor guṇa imparts any beauty without propriety. In accordance with the views of Anandavardhana and Abhinavagupta. Ksemendra equates alamkaras to external ornaments like girdle and necklaces decorating the body, and gunas to inherent human qualities like bravery or compassion.

According to Ksemendra auchitya in poetry is to be adhered to in twenty-seven kavyangas (parts or constituents of poetry). They are: word, sentence, meaning of the composition, excellences, figures of speech, rasa, verb, syntax, gender, number, adjective, prefix, indeclinable, tense, locality, family, choice, truth, force, purpose, reality, winding up of sense, creative genius, stage, thought, nomenclature and benediction.

The entire text of Auchityavicaracarca from karika eleven onwards is devoted to a detailed treatment of each of these aspects of auchitya. This study is of an empirical nature. The appropriateness and also the inappropriateness of each and every aspect mentioned above are shown by illustrations and counter-illustrations. In the prose vrtti following each illustrative example, Ksemendra explains why (in his opinion) the particular feature in the given verse is proper or otherwise. In this analysis Ksemendra does not hesitate to criticise the verses of eminent writers; and very often, finds fault even with his own verses. These comments show his high sense of aesthetic judgement.

It is unnecessary to deal with all these aspects of auchitya individually. The list shows that Ksemendra's attempt had been to be exhaustive. His remark on many of the topics-guṇas and alamkaras for example are extensions of the view of the dhvani theorists. On the other hand, his discussion on auchitya in respect of grammatical features of a poem such as verb, indeclinable, prefix, case, gender and so forth may be considered as stretching the concept to non-aesthetic domains in his zeal to be exhaustive. Sometimes, under auchitya, he digresses into subjects which have no direct connection with propriety. For example, what he means by abhipraya-auchitya (appropriateness of intention) is the clarity

of sense in a poem, and as such involves no appropriateness. That would fall within the province of gunas according to other writers.

Under prabandhartha-auchitya (appropriateness of the meaning of composition), (Ksemendra deals with the appropriateness of the poetic idea in relation to poetic beauty. Whatever ideas the poet conceives through his genius in the course of his creative work, must be in harmony with the general import of the whole work. A poet is at liberty to make certain changes in the original story to make it more appealing and such changes serve their purpose only when they are introduced appropriately. This is illustrated with reference to Bhavabhuti's treatment of the Ramayana story in the shaping of the plot of Uttararamacarita. In his counter-illustration, Ksemendra (following Anandavardhana) disparages Kalidasa for his grossly inappropriate description of the amorous sports of the two supreme deities-Siva and Parvati.

11.2.1 Auchitya of Rasa

Ksemendra deals with the subject of auchitya of rasa at considerable length, and that forms his major subject of discussion. He declares auchitya to be the very life of rasa, which in turn is implicitly admitted to be the invariable requisite in poetry. Rasa-auchitya is dealt with in two aspects, once in connection with individual rasa, and again in combinations of more than one rasa (rasa-sankara). Rasa made attractive on account of auchitya is said to pervade the minds of all and "to cause the mind to sprout (manah ankuritam karoti)".

A resume of Ksemendra's view on rasa-auchitya will show how much he is indebted to Anandavardhana and Abhinavagupta. On the whole, his main thesis is that the sentiment developed should be appropriate to the context. Vibhavas, anubhavas and vyabharibhavas depicted should be appropriate to the dominant rasa in question. Introduction of improper bhavas hinder the evocation of rasa. Description of the environment should be appropriate to the rasa concerned. Rasa cannot be conveyed by words that merely express the emotional state and therefore the frequent use of the interjection 'ha', 'ha' (alas, alas) would convey no karuna rasa. A poetic figure (alamkara) can hinder the realization of rasa, if improperly used, while in proper usage would certainly be advantageous.

Different flavours when mixed by an expert cook give an extraordinarily pleasant taste. In the same way, when non-contradictory rasas are put together cleverly, they provide unusual poetic beauty. Ksemendra emphasizes the need for auchitya in all such combinations. It should be effected in such a way that one rasa predominates and the rest play a secondary role, thus preserving the unity of purpose. By this expedience, any conflict in rasas (which would amount to a defect) could be avoided. A subsidiary rasa should be introduced in such a way that the main rasa benefits by it. His concept of auchitya in combination of rasas

is based on this anga-angi-bhava relationship of rasas. To support his views, Ksemendra quotes the 24th karika in uddyota III of Dhvanyaloka.

Towards the latter part of his treatise, Ksemendra's discussion of auchitya as a critique of poetry, deteriorates and loses itself in a maze of far-fetched instances of appropriateness in an attempt to make the treatment exhaustive. For example, it is questionable whether those aspects of auchitya such as of kula (family), vrta (choice), nama (nomenclature), asis (benediction) and such justify their inclusion. In his auchitya of pratibha, (creative genius) Ksemendra emphasizes the need for creative ability in the poet, and quotes Bhatta Tauta definition of pratibha. "Prajni navanavonmesalini pratibha mata" (Wisdom to reveal ever novel thoughts is called creative ability.)

The theoretical difference of Ksemendra's exposition of auchitya from that of the dhvanivadins is that the former considers it to be the supreme source poetic appeal-the life of poetry-superior to either rasa or dhvani, an independent entity justifying itself. To the dhvani theorists, "auchitya is understandable without something else to which things are 'ucita'-appropriate. Auchitya is a relation and that to which things are or should be in that relation must first be grasped. That is Rasa..." Hence, auchitya according to them is relative and presupposes rasa. It is the appropriateness of the various components of a composition in respect of principally evoked rasa.

The position maintained by the dhvani theorists is reasonable and logical. Appropriateness being a relationship, necessarily calls for something to which it relates. A thing cannot be merely appropriate by itself, but must always be so to something else. As guna presupposes a guna and alamkara an alamkara, so does auchitya. The dhvani theorists' answer to that is rasa.

Moreover, Ksemendra in some instances considers auchitya on the same plane as an alamkara-something that adds to poetic worth. For example, the auchitya of svabhava (reality), vicara (thought) and kula (family) are described as factors which enhance the appealing nature of poetry. Thus at least in some instances, Ksemendra views auchitya as non-intrinsic. On the other hand, dhvanivadins consider auchitya as inseparable and indispensable to good poetry. Hence they prefer to refer to it in a negative way as a factor "whose absence results in the non-realization of rasa." Similarly, its absence would result in the non-realization of any dhvani also, and in this respect, the concept of auchitya underlies the teachings of entire Dhvanyaloka.

The discovery and recognition of the principle of auchitya can be reckoned as significant advance in aesthetic thought in Sanskrit. In the absence of auchitya, no literature would achieve its purpose. Poetry, being a form of expression in a condensed form, expressive always in an intense

key, must always preserve some compactness. In it there is no room for anything extraneous or out-of-place for anything that would loosen this compactness of structure. Every component has to be closely knit with the main theme in question. Furthermore, no poetry would tolerate any conflict in its main theme. Conflict would find a place in literature in so far as it helps the realization of the poet's purpose. Anything that runs contrary to the development of the main theme would jar on the literary taste, and hence would be inappropriate.

The concept of auchitya was the Sanskrit alamkarikas' way of explaining this balance and harmony of the components of poetry among themselves and in their relation to its ultimate goal.

The concept of rasa, concepts of dhvani and auchitya are the three main stages of Sanskrit literary criticism. They form the Sanskrit theorists' valuable contribution to the aesthetic theories of all times, and reflect the most advanced stage of their theoretical thought. While the three other main concepts, viz., alamkara, riti and vakrokti, concern themselves only with the external aspect of form in poetry. Rasa, dhvani and auchitya are attempts to teach its core, its inner content. These three are interrelated so that in the ultimate analysis they are but three aspects of the same fundamental theory.

Check Your Progress-I

1. Name the theorists who have been mentioned in the above passages.

2. Name the theories/concepts mentioned in the above passages.

3. How does Ksemendra define Auchitya?

4. Discuss Ksemendra's views on Rasa-Auchitya.

5. Which are the constituent parts of poetry given by Ksemendra?

6. What is Kuntaka's opinion on Auchitya?

Fill in the Blanks:

1. _____ recognized the expedience of the auchitya in connection with rasa.
2. Ksemendra has written a treatise entitled _____.
3. _____ is the condition of being appropriate or fit, the state of being proper.
4. Auchitya in respect of alambana-vibhava will determine the selection of the _____ to be nourished in the context.
5. Characters in literature are divided into three grades on the basis of their social standing as _____, middling, and lowly.
6. Kuntaka considers _____ as a guna, which is common to all margas (dictions), i.e., to all poetry.
7. According to Ksemendra _____ is the abiding life of poetry that is endowed with rasa.
8. Ksemendra equates _____ to external ornaments like girdle and necklaces decorating the body
9. Ksemendra equates _____ to inherent human qualities like bravery or compassion.
10. According to Ksemendra auchitya in poetry is to be adhered to in _____ kavyangas.

11.3 LET US SUM UP

The aim of poetry (or of any art for that matter) is communication of feelings and experience. In the terminology of Sanskrit literary criticism, this is rasa-nishpatti-the evocation of rasa; the process whereby the sahrdaya blissfully lives through the sentiments and moods of the poet's experience, presented through his creative ability. Rasa is conveyed

through the medium of suggestion (dhvani) and that alone; a task at which a grosser medium like verbal expression invariably fails. Figures of speech, diction, turns of expression, sound patterns, imagery are but accessories, whose employment with due concession to appropriateness (auchitya) would serve as conveyors of dhvani. Moreover, the rasa manifesting elements (vibhavas, etc.) discharge their function only when appropriately employed. Thus, within the bounds of rasa, dhvani and auchitya the entire theory of aesthetics in Sanskrit is comprehended.

11.4 KEYWORDS

Auchitya	Appropriateness
Guna	Quality, Merit
Dosa	Defect, Demerit
Dhvani	Deeper Meaning
Rasa	Sentiment

11.5 BOOKS SUGGESTED

- <https://www.auchitya.com/auchityavaad-propriety/>
- Chaudhary, Satya Dev. *Glimpses of Indian Poetics*. Sahitya Akademi, 2002, Delhi.

Answers

Answer (3)

According to Kshemendra, Auchitya is the condition of being appropriate or fit, the state of being proper. When one thing befits another, or when things suit each other well and match perfectly, they may be said to be proper or appropriate. Such matching or fitting quality is Auchitya.

Answer (4)

Ksemendra declares auchitya to be the very life of rasa, which in turn is implicitly admitted to be the invariable requisite in poetry. Rasa-auchitya is dealt with in two aspects, once in connection with individual rasa, and again in combinations of more than one rasa (rasa-sankara). Rasa made attractive on account of auchitya is said to pervade the minds of all and "to cause the mind to sprout (manah ankuritam karoti)". For his view on rasa-auchitya, he is indebted to Anandavardhana and Abhinavagupta. On the whole, his main thesis is that the sentiment developed should be appropriate to the context.

Answer (5)

The constituent parts of poetry are: word, sentence, meaning of the composition, excellences, figures of speech, rasa, verb, syntax, gender, number, adjective, prefix, indeclinable, tense, locality, family,

choice, truth, force, purpose, reality, winding up of sense, creative genius, stage, thought, nomenclature and benediction.

Answer (6)

In Kuntaka's opinion, auchitya is an indispensable attribute of all poetry. For, he considers auchitya as a guna, which is common to all margas (dictions), i.e., to all poetry. Kuntaka deals with two sets of gunas. The first is constituted of variable gunas which vary with each marga and which thereby form the distinguishing features of the different margas. The second set comprising of two gunas, namely auchitya and saubhagya, remains constant and should be found in each and every marga. Thus auchitya amounts to an essential feature in all types of poetry, and one of the prime factors that contribute to vicchitti in a poetic composition.

Fill in the Blanks:

1. Bharata
2. *Auchityavicaracarca*
3. Auchitya
4. Sthayibhava
5. Noble
6. Auchitya
7. Appropriateness
8. Alamkaras
9. Gunas
10. Twenty-seven

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