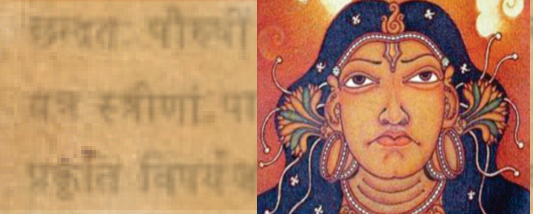
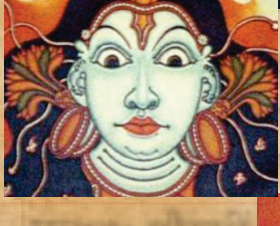
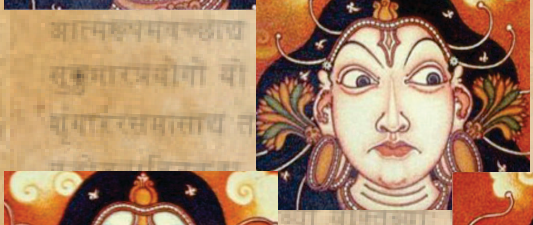
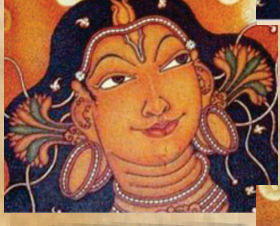
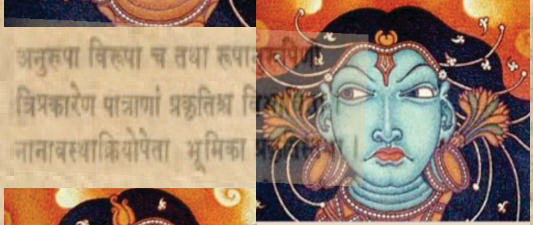
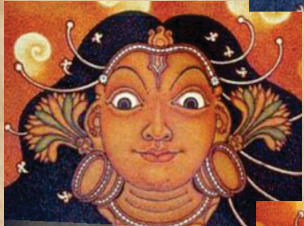


**B.A. (Hons.) English
Semester-1
CIPMN-101
Indian Poetics**



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Block

CIPMN -101 INDIAN POETICS

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UNIT : 1

INDIAN POETICS - DEFINITION

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1.0 OBJECTIVES

In this unit, we shall discuss:

- What is poetics?
- Introduction to Indian poetics
- Basics of Indian poetics

At the end of this unit you will be able to:

- Understand the meaning of poetics
- Have basic understanding of Indian poetics
- Have basic understanding of terms of Indian poetics
- Have basic idea of various schools of Indian poetics

1.1 INTRODUCTION

Oxford English dictionary defines poetics as ‘art of writing poetry’ or ‘the study of poetry, literature’ etc. So the term poetics means the study of literature. Our question is what literature is. Drama, novel, poetry, short story etc. are considered to be works of literature. So literature is any work of art that uses language in a creative and imaginative way. Poetics is a study of such work of art individually or collectively. It attempts to answer such questions:

- What is literature?
- Why do we write or read literature?
- What constitutes literature?
- What are the qualities of literature?
- How to write literature?
- How is one work of literature different from other?

By seeking answer to such questions, poetics tries to define literature, understand the nature and function of literature with reference to both the writer as well as the reader, understand its constituents, classify the works of literature on the basis of different characteristics, analyse the works of literature so as to be able to define good or bad literature. Poetics, thus, can be defined as the systematic study of (1) the nature and function of literature, (2) its constituent elements, (3) its genres, (4) its medium and manner, and (5) to devise tools to evaluate works of literature.

Literature differs from other writing in its use of language. Indian scholars were aware about the uniqueness of language used in literature. They knew and there was a general agreement that sound and sense are the two important elements blending of which makes poetry what it is. The different schools or sampradāyas of Indian poetics emerged out of different speculations about the ways in which the blending of sound and sense takes place. So we have rasa sampradāya, or alamkāra sampradāya, or dhvani sampradāya or vakrokti sampradāya, etc.

Poetics is both science as well as philosophy. It is science because of the following characteristics

- **Objectivity:** It looks at work of art objectively. It sets objective criteria to understand and judge a work of art.
- **Analytical:** It analyzes works of art according to its constituent elements. The aim of poetics is to analyze a work of art using objective tools to understand it. Poetics also analyzes the products for the ends it serves such as hedonistic, pedagogic, didactic, or mystic. It also analyzes works of art for meanings and differentiates the various meanings such as literal, symbolic, secondary, intentional, or suggested.
- **Classification:** Poetics attempts to classify works of literature on the basis of their characteristics and classifies them into different

genres. It not only distinguishes works of art but also distinguishes various arts in terms of the medium and manner of works of art. It, for instance, distinguishes painting from poetry and music from sculpture and so on.

- **Scientific:** It scientifically studies the end result of the work of art. It attempts to seek answer as to what is the experience of the artist when s/he creates that work of art and what is the experience of the consumer of that art. For instance, it attempts to understand the psychology of the writer who wrote a work of art and the psychology of the reader who reads the work of art in terms of their experiences. It tells us the possible end it serves i.e. sensuous, imaginative, cathartic, or transcendental.

It is a philosophy, especially in Indian context, because Indian poetics attempts to understand the experience a work of art produces in terms of various schools of Indian philosophy. The works of poetics in India are concerned with the experience that is aroused in the aesthete and that experience is looked at from the perspective of different schools of philosophic thought in India. The three arts, poetry, music and architecture were believed to present the Absolute, the ultimate truth conceived by the Indian philosophic thought.

In this sense Indian poetics has two aspects (1) science i.e. technique of arts and (2) its philosophy. Indian poetics starts with Bharata's *Nāṭyaśāstra*, passes through Bhāmaha, Daṇḍin and Vāmana and attains vastness in the writings of Ānaṇḍavardhana, Abhinavagupta, Viśwanātha and Paṇḍit Jagannatha. The works of ācāryas of poetics are written in three forms:

- **Verses:** Bharata, Bhāmaha, Daṇḍin, Udbhaṭa, Rudraṭa, Dhanaṇjaya, Vagbhaṭa I, Jayadeva, Appayadīksita etc. wrote in verse.
- **Sutra-vritti:** The concepts and principles are written in concise sutra and explanations are in the commentary. Vāmana and Ruyyaka used this form. Later on it was adopted by Vagbhaṭa II, Bhānumiśra, Jagannatha and others.
- **Kārikā:** Kārikā means short couplets or slokas. The basic principles are in Karika and explanations are given in prose. Ānaṇḍavardhana, Kuṇṭaka, Mammata, Hemcaṇḍra, Viśwanātha, etc. used this form.

1.2 INTRODUCTION TO KAVYASHASTRA

Sanskrit word for poetics is '*kāvyaśāstra*'. Another word used for poetics is *kāvyaṃimāṃsā*. *Mimāṃsā* means study, discussion, inquiry. The word '*kāvyaṃimāṃsā*' was first used by Rājaśekhara, a tenth century poet from Kashmir who wrote a treatise named *Kāvyaṃimāṃsā*. Prior to that, the study of literature was known as *alaṃkāraśāstra*. Other terms used for poetics are *Sāhitya* and *Kriyākālpa*. The reason why it was called

alamkāraśāstra was that the ancient scholars thought of kāvya as something that was characterized by one or the other alamkāra or verbal ingenuity. Kāvya was, for them, embellished with alamkāras. Later on, when other aspects of works of art came to be acknowledged, the term alamkāraśāstra was found to be inadequate. Hence, other nomenclatures were used.

The central concern of various scholars of *Kāvyaśāstra* who are addressed as acharyas has been the language of literature. They were aware about the creative possibilities of use of language in literature. So language of literature is at the forefront of discussion among the acharyas who have written about poetics or *Kāvyaśāstra*. The Indian acharyas were concerned about the problems associated with language of literature. Krishnaswamy aptly observed, “the whole field of Sanskrit poetics may be regarded as one continued attempt to unravel the mystery of beauty of poetic language.” The various schools of Indian aesthetics and poetics study different aspects of language of literature. Dhvani School, for instance, looks at language as having infinite possibilities of expression or individuation. Rājaśekhara says it is not the object described in literature that gives us pleasure, it is the creative use of language that makes it pleasant. Various schools of Indian poetics have examined the creative use of language through various perspectives.

Before we proceed further, it is important to understand that in Indian poetics kāvya does not mean only poetry. Kāvya included drama also. Dramatists were also known as kavi which in most modern Indian languages means a poet.

Check Your Progress-I

1. Who used the term kāvyamimāṃsā for the first time? What is the meaning of the term mimāṃsā?

2. What is poetics?

3. What are the three forms in which works of Sanskrit poetics are written?

4. How did the different schools of Indian poetics emerged?

1.2.1 Rasa Siddhānta

The earliest exponent of Rasa siddhānta (theory of aesthetic experience) is *Nāṭyaśāstra* of Bharata. *Nāṭyaśāstra* is a treatise on dramaturgy. Since the work is on drama Rasa Siddhānta is founded on four types of acting – *angika abhinaya* (non verbal expression or gestures) to depict the emotion, *vācika abhinaya* (verbal expression i.e. dialogue etc) like tone, pitch, etc., *aharya abhinaya* (costume and other things, stage properties, etc) to enhance the emotion, *sāttvika abhinaya* (involuntary non verbal expression) like wide eyes, change of face colour, trembling of hands etc. to express the deepest of emotions. After Bharata, several noted scholars like Bhattanāyaka, Lollata, Śāṅkuka, Abhinavagupta, Mammata, and Ānaṅdavardhana have added to Rasa Siddhānta.

The origins of Rasa theory is in the sixth chapter of *Nāṭyaśāstra*, the *Rasasutra*. Bharata writes: विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः। The sutra means that the aesthetic pleasure of an emotion happens by the integration of three elements: *vibhāva*, *anubhāva* and *vyābhicāribhāvās*.

Let's understand the three terms in detail. *Vibhāva* means something that causes the rise of an emotion. So *vibhāva* is a cause or determinant of an emotion. It is हेतु, कारण, or निमित्त. It is the objective condition producing the emotion like a set of objects, a situation, or a chain of events that would cause certain emotions.

The primary purpose of *Vibhāva* is to create the awareness of the emotions that the author intends to. *Vibhāvas* are of two types: one is *ālamban Vibhāva* and the other is *uddīpan Vibhāva*. *Ālamban Vibhāva* means the person or persons with reference to whom the emotion is manifested. *Uddīpan Vibhāva* means the external circumstances that help in enhancing the emotion. Let us understand this with an example. The hero and the heroine see each other for the first time. They are in a garden. The cool fragrant breeze is blowing. The birds are singing. The hero and the heroine are attracted towards each other. Here, the hero and the heroine are the *ālamban Vibhāva* and the garden and the breeze and

the singing birds are *uddīpan Vibhāva*. So *uddīpan Vibhāva* it is an external stimulus.

Anubhāva means the expressions. In the above example, the gestures, smile, and glances of the hero and the heroine would be *anubhāva*. The gestures are expressive of what is going on the heart and mind of the two persons here.

Vyābhicāribhāvās are transient emotions which are not primary emotions but reinforce the primary emotion. For instance, a woman eagerly waiting for her husband may feel anger for his being late, may feel anxious thinking that something might have happened to him, may feel happy at the thought of endearing words he would say upon arrival. She may be feeling these entire emotions one after the other. They are not the primary emotions but they reinforce the primary emotion which is *śṛṅgār* here.

The interplay of *vibhāva*, *anubhāva* and *vyābhicāribhāvā* leads to *sthāyibhāva*. There are eight *sthāyibhāvas* discussed by Bharata in *Nāṭyaśāstra* and there are eight corresponding rasas.

No.	Sthāyibhāva	Rasa
1.	<i>Rati</i>	<i>śṛṅgār</i>
2	<i>Hasa</i>	<i>Hāsya</i>
3	<i>Śoka</i>	<i>Karuna</i>
4	<i>Krodha</i>	<i>Raudra</i>
5	<i>Utsāha</i>	<i>Vira</i>
6	<i>Bhaya</i>	<i>Bhayānakar</i>
7	<i>Jugupsa</i>	<i>Bibhatsa</i>
8	<i>Vismaya</i>	<i>Adbhuta</i>

1.2.2 Alaṃkāra Siddhānta

The Alaṃkāra (figures of speech) school believed alaṃkāra as the essence of poetry. Alaṃkāra means, in its broadest sense, *kāvyaśauṇḍarya*, or the charm or beauty of poetry itself and, in its narrow sense, means the figure of speech like simile or metaphor. Up to the tenth century poetics was known as *Alaṃkāraśāstra* which shows how important alaṃkāra was for the early acāryas and indicates the importance of embellishments in poetry. Bharata mentioned four alaṃkāras in his *Nāṭyaśāstra* and he discussed thirty six lakṣaṇas or bhūṣaṇas which have similarity with alaṃkāra. Bharata differentiates alaṃkāras from lakṣaṇas. For him, lakṣaṇas are something integral to *kāvya* whereas alaṃkāras are additional embellishments. He was comparing lakṣaṇas to *sāmudrik lakṣaṇas* like lines on the palm or slim waist or bright forehead. Alaṃkāras are like earrings or bangles. The former were in the body itself whereas the latter were external embellishments. Bharata has

mentioned four alaṃkāra, viz. Upamā (simile), Rupaka (metaphor), Dīpaka (condensed expression), and Yamaka (repetition).

Bharata did not attempt a detailed study of poetics. Bhāmāhā and Daṇḍin are the first scholars to attempt a serious and independent study of poetics with an independent investigation into the language of poetry and alaṃkāras. Bhāmāhā can be regarded as the exponent of this school. Other proponents of this school are Udbhaṭa, Daṇḍin, Rudraṭa, Pratiharendurāja, Jayadeva and Appayadīksita. Bhāmāhā does not accept the view of externality of the lakṣaṇas and considers them at par with alaṃkāra. So he has discussed thirty five alaṃkāras, excluding the sub-varieties, which includes most of the thirty six lakṣaṇas discussed by Bharata. Bhāmāhā took the word alaṃkāra in its literal sense. Alaṃkāra literally means that which gives sufficiency (alaṃ karoti). So, alaṃkāra gives sufficiency to poetry to be called poetry. Daṇḍin had 38 alaṃkāras, Udbhaṭa had 41, Rudraṭa 68, Vāmana 31, Mammata 67, Ruyyaka 79, Viśvanātha 84, Jayadeva 100, and Appayadīksita had 124.

Alaṃkāra is divided into two main types: śabdālaṃkāra and arthālaṃkāra. Śabdālaṃkāra means figures of speech based on the word and arthālaṃkāra means figures of speech based on the meaning or sense of the word. Anuprāsa is a śabdālaṃkāra as the beauty of the alaṃkāra is the alliteration or repetition of the same sound. If we replace a word with a synonym, the beauty is lost. Similarly, simile is an example of arthālaṃkāra. Here, the beauty emerges out of the meaning of the word and not the sound. Also, there are ubhayālaṃkāra which is a mixture of śabdālaṃkāra and arthālaṃkāra. A simile with alliterative sound would be an example of this. A poet may employ more than one alaṃkāra at the same time which then is an example of miśrālaṃkāra. Here is an example of anuprāsa:

कल्पान्तः क्रूरकेलिः क्रतुकदनकरः कुन्दकपूरकान्तिः क्रीडन्कैलासकुटे
कलितकुमुदिनीकामुकः कान्तकायः
कङ्कालक्रीडनोत्कः कलितकलिकलः कालकालीकलिपत्रः कालिन्दीकालकण्ठः
कलयतु कुशलम् कोऽपि कापालिको नः

We can see here the repetition of the sound /k/. Here is another example: चञ्चलचारुचन्द्रनयने चालयतश्च मे चित्तम्. The two restless and beautiful moons (eyes) on her face make my heart restless. Here we have one figure of speech that is anuprāsa which is a śabdālaṃkāra and the other figure of speech is utprekṣa which is an arthālaṃkāra where the eyes are compared to the moon. So we have here an example of ubhayālaṃkāra.

Bhāmāhā said that poetic composition is not possible without alaṃkāras and alaṃkāra comes out of vakrokti (oblique expression) and atīśayokti (hyperbole). For him there cannot be kāvyā without alaṃkāra and alaṃkāra is not possible without vakrokti. Daṇḍin differs from Bhāmāhā

and holds the view that there can be poetry without vakrokti. For him alaṃkāra could be of two types: vakrokti and svabhāvokti i.e. natural expression.

Other scholars also have enumerated alaṃkāras and suggested divisions also. Most scholars of this school also accepted the importance of rasa, dhvani, guna, etc. We find differing views about the relative importance of alaṃkāra in poetry but there is a consensus that alaṃkāras are what makes poetry as they impart a special character to language of poetry.

1.2.3 Rīti Siddhānta

Vāmana is considered to be the founder of rīti sampradāya. However, the concept of rīti was not completely new siddhānta in Indian poetics; it is Vāmana who developed rīti as a systematic school of poetics. Vāmana delves deep into the nature of poetry and considers rīti to be the soul of poetry. His famous dictum rītirātmā kāvyasya (rīti is the soul of poetry) is unequivocal assertion that it is rīti that differentiates poetry from other forms of writing like philosophy or other sciences.

Rīti means style or characteristic way of presentation adopted by the poet. Other words used by other scholars are mārga, gati, pantha, and prasthāna. Earlier Daṇḍin had referred to two mārgas of representation: Vaidarbhi and Gaudi. Daṇḍin had said that each has a characteristic style. Vāmana added third one to it Pāncālī. Other scholars added more rītis to it. Rudraṭa added Latiya and Raja Bhoja added Avāntikā taking the total to five.

For Vāmana, rīti means a particular arrangement of words and phrases (viśiṣṭapadaracanā). So rīti is a result of phrasal and verbal organization in a work of art. Vāmana has divided the organization in three ways. The first is asamāsa. As the name suggests there are no samās or compounds in this style. It creates mādhyama and is apt for depicting śringār, karuṇa and śānta rasa. The second is madhyama samāsa where only small compounds are used. And the third rīti is dīrgha samāsa where large compounds are used. This is helpful in depicting vira, bibhastā or raudra rasa.

Vāmana puts emphasis on guṇas. Guṇas determine the particular rīti and they are both inextricably bound together and they create beauty in poetry whereas alaṃkāras enhance the beauty created by Guṇas. Thus, Vāmana gives primacy to rīti over alaṃkāras. Guṇas are the qualities or poetic excellences which create beauty in poetry as against doṣas which are blemishes of poetry. So guṇas are an essential condition for poetry. Bharata and Daṇḍin both had enumerated ten guṇas. Vāmana retained the same ten guṇas but he created two sets of the same ten guṇas under two categories: śabda guṇas and artha guṇas.

No.	Śabda Guṇas	Artha Guṇas
1	Ojas	Ojas
2	Prasāda	Prasāda
3	Śleṣa	Śleṣa
4	Samatā	Samatā
5	Samādhi	Samādhi
6	Mādhurya	Mādhurya
7	Sukamāratā	Sukamāratā
8	Udāratva	Udāratva
9	Arthavyakti	Arthavyakti
10	Kānti	Kānti

Thus, Vāmana has explained guṇas in terms of śabda (word) and artha (sense). For example, prasāda (lucidity) as a śabda guṇa gives lucidity so the text becomes easy to read and prasāda as an artha guṇa gives appropriateness of meaning.

Mammata names the three rīti as upanāgarikā, pauruṣa and komalā. Ānandavardhana names rīti as samghaṭanā. Bhoja, like Daṇḍin, calls rīti as mārga. Kuṅṭaka has enumerated three mārgas- sukumāra marga, vicitra mārga and madhyama mārga corresponding to vaidarbhi, gaudi and pāncāli respectively.

1.2.4 Dhvani Siddhānta

Vāmana's contribution is that he gave currency to a thought which recognized and emphasized both the soul of poetry and the body of poetry, what makes the poetry beautiful and what enhances the beauty of poetry. This paved the way for a new theory of which is theory of suggestion i.e. dhvani siddhānta. Dhvani is primarily concerned with the levels of meaning. It views suggestion as a special function of language which is exclusively found in poetry as it differentiates it from other non literary uses of language. Ācārya Ānandvardhana propagated the dhvani theory but he considered dhvani to be the soul of poetry and not rīti. All other theories more or less concentrated on the external that is expressed meaning but Dhvani School pays attention to the suggested meaning. So a dhvanikāvya is a work of literature where the expressed meaning is subordinate to the suggested meaning.

Sanskrit poetics is a continuum. When a scholar propounds a new theory, he partakes of his predecessors and adds his own contribution to the tradition. Thus, tradition of Indian poetics keeps flowing like a river taking new turns while still retaining the original flow. So Ānandvardhana did not negate the importance of rasa or alamkāras but believed that rasa is not made, it is revealed. The object of a kāvya is the ultimate

enjoyment of the sahr̥daya bhāvaka i.e. an empathetic reader who is a connoisseur and that enjoyment is the result of rasa. The manifestation of rasa is best when it is done through dhvani, the suggested meaning rather than the expressed meaning.

Indian poetics has always put emphasis on the word and its meaning. The meaning is divided into three types:

1. Abhidhā or abhidheyārtha or vācyārth i.e. primary meaning
2. Lakṣaṇā or lakṣyārtha i.e. secondary meaning or derivative meaning
3. Vyañjanā or vyañgartha or dhvanyārtha i.e. tertiary or suggested meaning

The three types of meaning in fact are the three functions of a word, it denotes (abhidhā), it indicates (lakṣaṇā), and it suggests (vyañjanā). For instance, the sentence ‘the ball is in your court’ means, in vācyārth, that the ball is in the court of the person addressed. But in lakṣaṇā it means that it’s your responsibility to take the next step or to make a decision. We know that the speaker is not talking about the ball or the tennis court but about the responsibility. It is the vyañjanā that makes poetry. The literal meaning has its importance but it just like the outer body of the kāvya. The soul of the kāvya is the suggested meaning, vyañjanā. We take an example from a Gujarati poem:

હજો હાથ કરતાલ ને ચિત્ત યાનક
તળેટી સમીપે હજો ક્યાંક થાનક.

Here, we know the literal meaning of the words used in these lines. Anyone who does not know Gujarati can look up the meaning of the words in dictionary and can understand the literal meaning (abhidhā or vācyārtha) of the lines. But we know that the lines refer to Narsimh Mehta and Girnār Mountain and Narsimh Mehta’s devotional poetry. This multiplicity of meaning suggested by the words કરતાલ, યાનક and તળેટી makes this simple looking lines great poetry. This is vyañjanā. A sahr̥daya bhāvaka, a sensitive reader can understand and appreciate this meaning.

1.2.5 Vakrokti Siddhānta

The Indian poetics has always deliberated on the meaning of words in literature. Just like Dhvani School another school that emphasized meaning in poetry is vakrokti. Sanskrit word vakrokti is a compound of two words: vakra (crooked, bent) and ukti (saying or expression). So vakrokti literally means oblique expression. Kuṅṭaka is credited for the propagation of this theory. He lived between 950 - 1050 AD. His *Vakroktijivita* is a landmark work in Indian poetics. When Kuṅṭaka appeared on the scene, Indian poetics had developed considerably. Ānandvardhana had presented dhvani theory which synthesized the earlier theories of rasa and alamkāra. The concepts of

rasa, alamkāras, guṇa, mārga etc find a fresh meaning and explanation in vakrokti theory.

However, vakrokti was not unknown to Indian ācāryas. Ācāryas have dealt with vakrokti in different ways according to their own view of language in literature and philosophical leaning. Bharata has mentioned vakrokti only in passing. Bhāmaha considers vakrokti as atiśayokti. Daṇḍin understands vakrokti as distinct from svabhāvokti and treats it like an umbrella term for all alamkāras. It was Kuṅṭaka who imparted a new dimension to vakrokti and propounded an elaborate theory of vakrokti calling it jivita or life force of poetry raising it from a mere verbal poetic figure to the essence of poetry.

Vakrokti in poetics means that unique way of expression, vaicitrya or strikingness, which transcends the ordinary expression and imparts a charm to kāvya. So Vakrokti is a pleasant blending of word and meaning in an artistic expression which yields artistic pleasure or rasa to the sahr̥daya reader. Kuṅṭaka emphasized the kavi kauśala or poet's own creative power.

According to Kuṅṭaka, vakrokti operates at six levels:

1. Varṇa-vinyāsa vakratā: at the level of the phoneme
2. Pada-pūrvārdha vakratā: lexical obliquity or at the level of the word
3. Pada-parārdha vakratā: at the level of the grammatical form like tense, case etc.
4. Vākya vakratā: sentential obliquity at the level of sentence
5. Prakaraṇa vakratā: obliquity at the level of episodes or incidents
6. Prabāndh vakratā: at the level of the whole composition.

So Kuṅṭaka has invented an elaborate system of vakratā from the smallest unit of language i.e. phoneme to the largest unit of writing that is the whole composition. He has also elaborated on the various subtypes of all these six vakratā.

1.2.6 Auchitya Siddhānta

Kśemeṇdra, the Kashmiri scholar, is the pioneer of auchitya siddhānta. Auchitya means propriety. According to Kśemeṇdra, auchitya is the rasajīvitabhūta or the life force of rasa which imparts camatkāra to kāvya. Like all other siddhāntas of Indian poetics, traces of auchitya are also found in Bharata's *Nāṭyaśāstra*. Bharata mentions auchitya as one of the dramatic elements. After him, other scholars have discussed auchitya in connection with other concepts like rasa, guṇa, alamkāras, etc. Ānaṇḍavardhana stressed the importance of auchitya and believed that anauchitya (impropriety) was a doṣa and it caused hindrance in enjoying rasa. Rudraṭa uses the word vyutpatti which he explains as युक्तायुक्तविवेक which means sense of propriety. Kśemeṇdra looked at the issue differently and said that auchitya in fact contributes to rasa.

Auchitya means all the components of kavya are appropriate and are used properly and they are blended together in a befitting manner. So in this sense, any guṇa, or alaṃkāra will yield pleasure and look beautiful when it is appropriate (ucita). It will generate rasa. It is the context that decides the appropriateness. A doṣa might become guṇa if it is appropriate to the rasa.

So auchitya is a force that synthesizes all the parts into an integrated whole and this integral parts generate rasa. Auchitya is in this sense abstract and hence it is difficult to grasp as compared to the other aspects of poetry like sabda, artha, guṇa, alaṃkāra, rīti, or dhvani. Kśemeṇdra himself was aware about this difficulty of perceiving or identifying auchitya. He wrote:

यस्य जीवितमौचित्यं विचिन्त्यापि न द्रश्यते

It means that the essence of auchitya is difficult to grasp even after contemplation. But just because it is difficult to identify, it does not mean it does not exist. Kśemeṇdra details 27 elements of poetry where auchitya is required. 1. the word 2. the sentence 3. the central theme of poetry 4. the merit 5. the figure of speech 6. the sentiment 7. the verb 8. the declension 9. the gender 10. the number 11. the adjective 12. the preposition 13. the particle 14. tense 15. the context 16. the family or race 17. the vow 18. the philosophical truth 19. the spirit 20. the clear implication 21. the nature 22. summarization 23. wit 24. the period 25. thoughtful description 26. the proper name and. 27. Benediction.

What we can observe from the list is that auchitya also takes into consideration the time, place and milieu as notion of auchitya is related to time, place and context. It is Kśemeṇdra's contribution that he emphasized the socio-cultural aspect of interpreting literature The 27 elements enumerated by Kśemeṇdra can be divided into three broad categories like based on the syntactic aspects of language, based on the semantic aspects of language and based on the socio-cultural aspects. He explains these auchityas by providing examples of proprieties and improprieties from various poets and also suggests changes to do away with improprieties.

Check Your Progress-II

1. In which work do we find the earliest discussion of rasa?

2. Which are the four types of acting mentioned by Bharata?

3. Explain *Vibhāva* and discuss its types.

4. What is *Anubhāva*?

5. What is *Vyābhicāribhāvās*?

6. Write the eight *Sthāyibhāva* and *rasas* corresponding to them.

7. What is the difference between *alaṃkāra* and *lakṣaṇa*, according to Bharata?

8. What are the types of *alaṃkāra*?

9. What is auchitya?

10. Which are the three categories in which the 27 elements of auchitya can be divided?

11. What are the various terms used for rīti by various āchāryas?

12. Explain asamās, madhyama samāsa and dīrgha samāsa.

13. Why does Vāmana give more importance to rīti compared to alaṃkāras?

14. What is Ānaṇḍvardhana's view of rasa and alaṃkāras with reference to dhvani?

15. What is abhidhā? Give an example.

16. What is lakṣaṇā with reference to meaning? Give an example.

17. What is vyañjanā? Give an example.

18. Explain the meaning of vakrokti.

19. Enumerate the six levels of vakrata in brief.

20. Write a note about the importance of Bharata Muni's *Nāṭyaśāstra* in the origin and development of Indian poetics.

21. Write a note on the importance of rasa in Indian poetics.

22. What is poetics? Write a brief introductory note on Indian poetics.

23. Elaborate on the alaṃkāra school of Indian poetics.

24. Explain rīti as a siddhānta of Indian poetics.

25. What is vakrokti?

26. What is auchitya siddhānta?

27. Which school of Indian poetics is concerned with the layers of meaning in a work of art?

28. Which are the six important schools of Indian poetics and who are its leading exponents?

Fill in the Blanks:

1. Poetics is both science as well as _____.
2. Sanskrit word for poetics is _____.
3. The word 'kāvyamimāṃsā' was first used by _____.
4. _____ is a treatise on dramaturgy.
5. The aesthetic pleasure of an emotion happens by the integration of three elements: *vibhāva*, *anubhāva* and _____.
6. _____ means the expressions.
7. Alamkāra is divided into two main types: śabdālamkāra and _____.
8. _____ is considered to be the founder of rīti sampradāya.
9. _____ means style or characteristic way of presentation adopted by the poet.
10. _____ propagated the dhvani theory.
11. _____ is a landmark work in Indian poetics, written by Kuntaka.
12. _____, the Kashmiri scholar, is the pioneer of auchitya siddhānta.

1.3 LET US SUM UP

Bharata's *Nāṭyaśāstra* is believed to be the earliest extant work of Indian poetics. This exhaustive work on Indian poetics continues to be the store house of ideas for later scholars and thinkers. Indian poetics is a continuous tradition in which each scholar or achāryā borrows from his predecessors and adds his own contribution retaining some of the key ideas of his predecessors and sometimes modifying it by adding his own interpretations. The ideas like rasa, alamkāra, guṇa, rīti, etc are pillars on which Indian poetics stands tall. The primary concern of Indian poetics seems to be the use of language in literature and the function of literature i.e. the ultimate experience that the reader or the Sahṛidaya Bhāvaka experiences. It is both normative and practical. It tells potential writers how to write good poetry and at the same time it attempts to critically evaluate works of arts. It is a rich tradition that has an all encompassing influence on all fine arts like dance, music, architecture, painting etc in addition to literature. So it is aesthetics in this sense.

1.4 KEY WORDS

- **Nāṭyaśāstra** is an ancient work on performing arts by sage Bharata Muni. It is believed to be written sometime in the second century BC to second century AD. It has 36 chapters and around six thousand śloka. It is a comprehensive work on the art of drama and covers such subjects as dramatic composition, structure of a play, stage, acting, costumes, make up, direction, music, musical instruments, and use of music in drama. It is considered to be the source of most schools of Indian poetics that flourished later on.
- **Kāvyaṁimāṁsā**: kāvyaṁimāṁsā means poetics. Other words used for poetics in Sanskrit are alaṁkāraśāstra, Sāhitya and Kriyākalpa.
- **Kāvya**: Kāvya, in Sanskrit poetics means not just poetry but it also includes drama. Similarly kavi means either a poet or a dramatist or a writer.
- **Alaṁkāra**: Alaṁkāra literally means ornament. In poetics alaṁkāra means figures of speech.
- **Rasa**: Rasa is the aesthetic experience a saḥṛdaya bhāvaka experiences.
- **Vibhāva**: *Vibhāva* is the cause of the emotion. It is the stimulant like an object, or a situation or a chain of event that causes the emotion. They are divided in two types *uddīpan Vibhāva* and *Ālamban Vibhāva*.
- **Anubhava**: Anubhava means the expressions that manifest the emotions involved.
- **Vyābhicāribhāvā**: *Vyābhicāribhāvā* is the transient and supportive emotions which are not primary emotions but reinforce the primary emotion.
- **Sthāyibhāva**: There are eight *sthāyibhāvas* detailed by Bharata. *Sthāyibhāvas* are permanent, emotional states inherent to mankind. A work of art has any one of the *sthāyibhāvas* which leads to rasānubhūti.
- **Śabdālaṁkāra**: Śabdālaṁkāra means figures of speech based on the word as against its meaning or sense.
- **Arthālaṁkāra**: Arthālaṁkāra means figures of speech based on the meaning or sense of the word.
- **Ubhayālaṁkāra**: Ubhayālaṁkāra is an instance where two types of alaṁkāras are used simultaneously. Ubhaya means two. So here we have a combination of Arthālaṁkāra and Śabdālaṁkāra.
- **Rīti**: Rīti means style or characteristic way of presentation adopted by the poet. It means means a particular arrangement of words and phrases.
- **Asamāsa**: Asamāsa is a style in which samāsa or compounds are not used. It is a simpler style. According to rīti school, this style is useful for śringār, karuṇa and śānta rasa as it has mādhurya.

- **Madhyama samāsa:** In this kind of style only small compounds are used.
- **Dīrgha samāsa:** As the term suggests, this style has long compounds or samāsas. It is helpful in depicting vira, bibhastā or raudra rasa
- **Guṇas:** Guṇas are the qualities or poetic excellences which create beauty in poetry. Guṇa means quality.
- **Abhidhā:** Abhidhā means the literal meaning of the word. It is the primary meaning of the word
- **Lakṣaṇā:** Lakṣaṇā means the secondary meaning of the word. It is indicative meaning of the word. When the literal meaning is not hindered, we derive another meaning of the word which is based on the customary or idiomatic use of the word. It is lakṣaṇā.
- **Vyañjanā:** It is the third meaning of the word or implicative meaning of the word. It is the suggestive meaning of the word. When the first and the second meanings are exhausted and there is a meaning which is not literal or indicative but deeper and subtler meaning, it is the third meaning. This is vyañjanā.
- **Sahṛidaya Bhāvak:** Sahṛidaya Bhāvak means a reader or spectator or a performer who has the heart that is same as that of the writer or performer. One who is a connoisseur and is endowed with the pratibhā just as the writer or the poet is endowed with the unique pratibhā for creating a work of art. Sahṛidaya means sensitive heart same as the writer or performer and Bhāvak means one who enjoys.
- **Varṇa:** Varṇa means phoneme or individual sound
- **Pada:** Pada means word
- **Prabāndh:** Prabāndh is a literary work like a poem or a drama. A composition.

1.5 BOOKS SUGGESTED

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- Raghavan, Venkatarama, and Nagendra. *An Introduction to Indian Poetics*. Macmillan and Company Limited, 1970.
https://archive.org/stream/in.ernet.dli.2015.142231/2015.142231.An-Introduction-To-Indian-Poetics_djvu.txt

Answers

Fill in the Blanks :

1. Philosophy
2. 'kāvyaśāstra'
3. Rājasekhara
4. *Nāṭyaśāstra*
5. *Vyābhicāribhāvās*
6. *Anubhāva*
7. arthālamkāra
8. Vāmana
9. Rīti
10. Ācārya Ānaṇḍvardhana
11. *Vakroktijivītam*
12. Kśemeṇdra

UNIT : 2**CONSTITUENT ELEMENTS OF
INDIAN POETICS****Structure****2.0 Objectives****2.1 Introduction****2.2 Sanskrit Poetics: An Overview****2.2.1 Tamil Poetics (*Tolkappiyam*): An Overview****2.2.2 Modern Indian Poetics: An Overview****Check Your Progress-I****2.3 Major Schools and Concepts of Indian Poetics (Sanskrit,
Tamil, and Modern Indian Poetics)****2.3.1 Major Schools and Concepts of Sanskrit Poetics****2.3.2 *Tolkappiyam*****2.3.3 Modern Indian Poetics (Dalit, Feminist and Nativist)****Check Your Progress-II****2.4 Let Us Sum Up****2.5 Keywords****2.6 Books Suggested****Answers**

2.0 OBJECTIVES

In this Unit, we shall:

- Discuss the Constituent Elements of Indian Poetics in detail
- Show how the different types of Indian Poetics that have evolved to constitute an inimitable literary tradition
- The role of Sanskrit, Tamil and Modern Indian Poetics in the creation of Indian literary identity

On completing this Unit, you should be able to:

- Understand the distinctive features of Indian Poetics
- Distinguish between the various types of Indian Poetics in the given context

2.1 INTRODUCTION

In the beginning, it is important for you to understand that the structure of Indian Poetics is constructed on the strong pillars of religion, philosophy, culture, and spirituality. The scholars (the sages/ Vedic scholars/ Modern intellectuals) have nurtured it with motherly care. The content of Indian Poetics is critical and aesthetic in nature, it is loaded with the elements of universality, and comprehensiveness. It is a known fact that the Sanskrit poetic tradition is vast as an ocean, “it takes into its strides all the aspects of human knowledge.” Similarly, *Tolkappiyam*- the most ancient surviving work of Tamil literature has also established itself as a literary and cultural monument of great importance. The Modern or Contemporary Indian Poetics represents not only the great ancient literary richness, but at the same it “re-interprets”, and “re-contextualizes” the ancient texts to bring a major paradigm (meaning: a pattern or model) shift in the discourse (a broad area of study) of Indian Poetics. It deals with the Dalit, Nativist, and Feminist ideologies and perspectives. For your better understanding, the following sections will delve deeper into the discussion of how these different schools of Poetics have emerged and what are the major constituent elements of this system.

2.2 SANSKRIT POETICS: AN OVERVIEW

You must have studied the basics of Sanskrit language in your school. But, here we are trying to know more about the literary history and the origin as well as structure of our ancient Sanskrit Poetic tradition in detail. The history of Indian Poetics has a vast scope of providing the profundity (meaning: great depth of insight) of knowledge. The most significant and widely known is the Sanskrit Poetics. The origin of the Sanskrit Poetics can be traced back to the origin of *Vedas*. (Try to recall the names of these four *Vedas* and then read further). The four *Vedas*- *Rig*, *Sama*, *Yajur*, and *Adharvana* evidently provide the basis for the Sanskrit poetics as well as the earliest literary traditions of India. The themes of these *Vedas* were dominantly the worship of the supreme lord, the elements of Nature, and the power of the divinity. It is believed that a proper scientific and systematic study of Indian Poetics should always begin with Sanskrit Poetics (*Kavyasastra*) or *Kavyalankara* by Bhamaha. *Kavyasastra* was formerly known as *Kavyalankara*, the name *Kavyasastra* was given to this discourse by Bhoja. Udbhata’s *Kavyalamkarasarasam* is another noteworthy text in the present discussion. Later came Dandin’s *Kavyadarsha*, which talked about the knowledge of metres, which can be used as rafts to cross over the deep ocean of Kavya (poetry). It gives rhythmic structure to the poetry, which makes it different from simple and plain prose.

Mammata's *Kavyaprakash* sheds the light on the importance of *shabd*, and *alamkara*. The Sanskrit poetics emphasizes on the fact that the *Kavya* is supposed to be made of Imagination and Emotion. The epics like *Ramayana* and *Mahabharat* are considered as the gems of Sanskrit poetic tradition. *Ramayana* is also known to be the earliest works of literature that contains some of the fundamental elements of Sanskrit poetics. It also describes the origin of the classical Sanskrit sloka (verse). One of the noteworthy works that provides an authentic account of the origin of Sanskrit poetics is Rajasekhara's *Kavyamimansa*. As per the description given by Rajashekhar, *Kavyamimansa* was presented to Lord Brahma and other 64 disciples by Siva. In the treatise on drama, the widely known *Natyashastra* the definite information about the poetics can be seen. *Natyashastra* provides many poetic concepts like *rasa*, *alamkara*, *dhwani*, etc. The Sanskrit poetics evolved with the works and contributions of Bhamaha, Jagannatha, and Dandin. This information will help us to understand the various concepts given by these scholars in the later parts of this unit.

2.2.1 Tamil Poetics (*Tolkappiyam*): An Overview

This section requires your extra attention, as the information given here is comparatively new for the learners of your age. It is a known fact that India is an ocean of different languages, cultures, and literary traditions. In spite of the vast gap amongst various cultures owing to the geographical distance and the variants of languages, the splendid literary traditions of this variety create a large body of literature. The earliest references to the Tamil rulers like The Cheras, The Pandyas, and The Cholas can be found in the Indian epics. *Cankam* (pronounced as Sangam) marks the beginning of a great literary tradition in India. It is important to note here that The Tamil Poetic tradition is based on the pillars of the writings of *Cankam* period. The poems of the *Cankam* literature talks about the origin of Dravidian literary tradition. It is a popular belief that there are three types of *Cankams* which were established by the Pandya Kings. The earliest known Tamil poetry is known as the *Cankam* poetry, it was named after the 'assembly' or Cankam of poets. The first *Cankam* lasted for about 4440 years. It was in the now- submerged south Madurai. A popular belief suggests that Lord Siva, and other gods as well as sages were its members. The second *Cankam* had its establishment in Kapatapuram, it lasted for 3700 years. Later, Kapatapuram was claimed by the sea and Madurai became the centre of the third *Cankam*. It lasted for merely 1850 years. *Tolkappiyam* is amongst the few surviving texts of *Cankam* literature. It is a book of grammar and rhetoric, and eight anthologies (*Ettuttokai*) of poetry- *Ainkurunuru*, *Kuruntokai*, *Narrinai*, *Akananuru*, *Kalittokai*, *Patirruppattu*, *Purananuru*, and *Paripatal*. (You only need to remember the names as they will be explained in detail in the following units). A ninth anthology, *Pattupattu*, consists of 10 idylls (meaning: a short/ small description of verse) that present a picture of early Tamil life. These

works roughly belong to a period that extended from 500 B.C. to 300 A.D.

2.2.2 Modern Indian Poetics: An Overview

Now we have come to a part where the names of the scholars will sound more familiar as they have often been introduced to us in our literature texts. It is a known fact that the beginning of the Modern Indian Poetics was marked with the translation, re-interpretation, and re-contextualization of the available literary sources and materials. Some of the known contributors are Rabindranath Tagore, Sri Aurobindo, Coomaraswamy, Gayatri Chakravorty Spivak, Sudhir Kakar, Aijaz Ahmad and many others. The Modern Indian poetics largely promotes and pursues the subject matters and techniques that directly interest the Modern society. The Modern Poetics in India has acknowledged the presence of subjectivity, different marginalized groups and institutions, socio-political movements, and the re-claiming of one's identity. It is a noteworthy fact that the origin of the Dalit Poetics and the earliest Dalit writings emerged first in the regional languages. Later, in the year 1990 some of these narratives were translated into English to reach the larger section of the readers. The Dalit Poetics of Modern India, "situates personal and collective suffering within a larger discourse of human rights." Majority of the Dalit writings consist of "Life writing" that includes genres as diverse as "autobiographies, autofictions, and confessional forms." But, the poetry written by the Dalit writers too, is in exceptional form. The Feminist writings or the Feminist Poetics of India questions the dominant Patriarchal structure of the literary tradition of India which was well-reflected in the available ancient texts and writings. The writers like Mahasweta Devi, Arundhati Roy, Kamala Markandeya, and Shashi Deshpande have provided the narratives that discuss Indian Feminist Movement and its impact on Indian Poetics and literary tradition. Moreover, the poets like Kamala Das have given a Feminist voice to the Modern Indian Poetry. 'Nativism' in Modern Indian Poetics suggests the return to indigenous practices, as well as one's own culture which existed before Colonial invasion. The most significant treatise that has been written in this regard is G.N. Devy's *After Amnesia: Tradition and Change in Indian Literary Criticism*. Later, in the works of Paranjpe the idea of Nativist Poetics as a part of Modern Indian Poetics witnessed its evolution.

Check Your Progress-I

Choose the correct option

- 1 The origin of the Sanskrit Poetics can be traced back to_____.
- a. *Vedas*
 - b. *Granthas*
 - c. *Stutikathas*
 - d. *Bodhpath*

- 2 A proper scientific and systematic study of Indian Poetics should always begin with _____.
- Rasashastra*
 - Kavyashastra*
 - Lavanyashastra
 - Madhusastra
- 3 *Kavyasastra* was formerly known as _____.
- Akarmkara*
 - Kavyalankara*
 - Sankara*
 - Natyakara*
- 4 The Tamil Poetic tradition is based on the pillars of the writings of _____ period.
- Namanam
 - Cankam
 - Chanakam
 - Rajam
- 5 The poems of the Cankam literature talks about the origin of _____ literary tradition.
- Mauryan
 - Krishnam
 - Madhubani
 - Dravidian
- 6 The first Cankam lasted for about _____ years.
- 2600
 - 1000
 - 4400
 - 6700
- 7 When Kapatapuram was claimed by the sea _____ became the centre of the third Cankam.
- Annamalai
 - Madurai
 - Kanchipuram
 - Kanyakumari
- 8 Modern Indian Poetics was marked with the _____ of available material and sources.
- Editing
 - Filming
 - Narration
 - Translation

- 9 Majority of the Dalit writings consist of _____.
- Novellas
 - Drama
 - “Life-writing”
 - News-letters
- 10 The most significant treatise that has been written in context of Modern Indian Nativist Poetics is G.N. Devy’s _____.
- After Amnesia: Tradition and Change in Indian Literary Criticism
 - Orientalism
 - Resisting Voices
 - Tradition and Immortality

2.3 MAJOR SCHOOLS AND CONCEPTS OF INDIAN POETICS (SANSKRIT, TAMIL, AND MODERN INDIAN POETICS)

This section discusses in detail the Major school and concepts that have formed the enormous body of Indian Poetics. These are the major constituent elements of Indian Poetics and its variants like Sanskrit Poetics, Tamil Poetics- (Tolkappiyam), and Modern Indian Poetics that include Dalit Poetics, Feminist Poetics, and Nativist Poetics.

2.3.1 Major Schools of Sanskrit Poetics

The different Schools in Sanskrit Poetics have been explored by various critics and scholars in their treatise and doctrines. The study of the development of Sanskrit Poetics and the related Schools is important as it provides the intricate (meaning: complex/ detailed) details of this matter and helps in the better understanding of rather a difficult discourse. The Schools of Sanskrit Poetics are largely interrelated. Different Scholars (Sages) have made their valuable contribution to provide a definite understanding of them.

As per the description given by Rajashekhara, “the *rasa* was first explained by Nadikesvara.” But, there are hardly any evidences which may support this statement. The credit is mostly given to Bharata to be the earliest exponent of *rasa* in his *Natyashastra*. But, in that text the *rasa* has been referred with reference to the Drama and dramaturgy. In the later works it was employed in the theories of *Kavya* (Poetry). And, thus the Rasa School was informally established. The scholars firmly believe that the *rasa* is the soul of poetry. It should always be promoted as the central theme in the creation of *Kavya* (poetry). The doctrine of *rasa* begins with a famous *sutra* by Bharata: “*vibhavanubhava- vyabharisamyogat rasanispattih*”. *Rasa* is roughly translated as the Poetic sentiments by some of the modern critics.

Alamkara literally means “the ornaments”, here we can refer to it as the “poetic ornamentation.” The *alamkara* School promotes *alamkara* as the essence of poetry. They even go to the extent to say that, “a *Kavya* without *alamkara* is fire without the quality of burning.” Bhamaha is known to be the pioneer of this School. Dandin defined *alamkara* as the “qualities conducive to creation of poetry’s luster.”

The credit of establishing the *riti* School can be given to Vamana, who also authored a famous text, *Kavyalamkarasutravrtti*. Vamana defines *riti* as the “particular arrangement of words.” Kamdhenu commented on Vamana’s statement and explained that, “*riti* is the particular character of poetry which differentiates poetry from philosophical writing that lacks the sweetness of poetry.” *Riti* can be called the “style” or the “fashion” of poetry.

The credit of explaining *dhvani* theory goes to Acharya Anandvardhana, who is known for his scholarly treatise *Dhvanyaloka*. Some scholars believe *dhvani* to be the expansion of *rasa*. In simple terms, *dhvani* indicates sound. It heightens the status of poetry. The *dhvani* theorists mainly focus on the meaning rather than the word.

Vakrokti literally means “crooked speech”, but poetics defines it as “unique utterance beyond the common way of speech blended with charm.” Mere words and meaning cannot create the great poetry, but the involvement of poetic muse provides it the poetic quality. *Vakrokti* has been defined, and re-defined for many years. Many critics and scholars have provided varied point of views to explain its concept.

Ksemendra is believed to be the exponent of *aucitya*. He defined it as “that which is suitable to a proper thing is *ucita*.” “The idea of being proper is named as propriety.”

These are the various elements of a *Kavya* that have been given much importance by the various scholars all these years. Each School will be explained in great detail in the following units.

2.3.2 Tolkappiyam

The scholars of ancient Tamil literature and Poetics have defined *Akam* and *Puram* as the most important elements of *Tolkappiyam*. The *akam* symbolizes the inner truth of human life. *Akam*, describes an ideal or perfect human being (man or woman), but *akam* in poetry represents the autobiography of the individual from the fundamental universal point of view. Whereas, *puram* deals with the various aspects of war and the phenomenal victory of human life. *Paripatal*, the eighteenth collection contains poems of both these types. It contains poems about Vishnu, Shiva, Durga, and Murugan.

Another important aspect of the literary theory of *Tolkappiyam* is the fact that, it addresses the use of dramatic monologues in the structure of poetry. It suggests that in the era the void of narrative poetry and epics was filled by the series of dramatic monologues.

The attempt by the poet to capture the poetic quintessence by using living phrases, poetic metaphors and similes have also been discussed in great detail in *Tolkappiyam*. Tolkappiyar (the author of the existing parts of *Tolkappiyam*) lays emphasis on the poetic sentiments or *rasa* which is called *meypattu*.

The phonology and morphology of the poetry have been given much importance. The alphabetical sounds or phonemes (*Eluttu*), the duration (*Mattirai*), the knitting together through syllables (*Acai*), the feet and syllables (*cir*), the integration of feet into lines (*ati*), the length of the verse (*alavu*), the context making the meaning (*munnam*) etc. have been discussed at great length.

2.3.3 Modern Indian Poetics (Dalit, Feminist and Nativist)

The scholars have repeatedly suggested in the available critical doctrines that the “Dalit literary movement” started in Maharashtra, the home-state of Dr. Babasaheb Ambedkar. The most notable among the Dalit poets are “Narayan Surve, Namdeo Dhansal, Keshav Meshram, Yashwant Manohar, Raja Dhale, Arjun Dangle, J.V. Pawar, and many others”. The Dalit poetry builds its structure with Dalit sensibility. And, thus the themes of “isolation, alienation, protest, suffering, revolt, freedom, bondage” can always be found. The Dalit poetics gives voice to the “muted” who has initiated a fight against conventions and orthodoxy. Other major elements of Dalit poetics are the vision and empathy for the socially, economically, and politically exploited people. The language and structure of the Dalit poetry is vastly different from that of the “conventional” or “traditional” poetry in terms of choice of words, versification, symbols, motifs and themes.

As you all to a certain extent know the meaning of the term “Feminism”, owing to the media exposure and access to the various digital mediums, we will not go in the depth to understand the literal or contextual meaning of it. But, broadly speaking, we can say that Feminism stands for equality, in terms of equal opportunities, education, and socio-political rights. In India, access to the English education mainly gives way to Feminist poetics and literary writings. It is important for us to know that the women and men who actively participated in this “niche” literary movement after the Post-colonial independent times, wanted to give voice to their voicelessness, they simply wanted to break the chain of Patriarchy embedded even in the literary structure for ages, right from the beginning, from the Vedic era. However, some references show that the

early Vedic era, had witnessed the growth and empowerment of women, as the references to women Vedic scholars like Gargi and Maitreyee can be found in the scriptures and documents. Moreover, “Vak, Saraswati, Ubhayabharati, Lopamudra, Apala, Savitri, Yami, etc. contributed their verses to be incorporated in the Vedas and Puranas.” It was only during the Puranic and Smriti ages that the doctrines challenging the status of the women became prevalent. The example of *Manu Smriti* has often been given by the modern Feminist thinkers and writers in this discussion. During the Bhakti movement, which is a very significant literary movement as during this time, the devotional poetry flourished and fully bloomed. And, this was the time when poets like Meerabai from Mewar, Rajasthan, and Akkamahadevi from Karnataka had shown their exceptional literary power to be seen through bhajan, bhakti geet, and vachanas.

During, the Post-Independence era, Toru Dutt popularized the poetry form; she also became the first woman writer in English. Her poetry largely covered the traditional themes like nature, myths and legends, love, family structures etc. Later came an Independence activist, Sarojini Naidu, who truthfully showed the plights of the modern women. We all know about Sarojini Naidu’s contribution during the period when India was struggling for its Independence. In the modern times, the themes and subject-matters of these Feminist poems too, have evolved and changed. The modern poetry of the poets like Kamala Das, Kamala Markandeya, Gita Hariharan not only show a different struggle for equality, and dignity, but these women are also trying their hands on issues that have been silenced for ages like women’s sexuality, and desire. In the contemporary literary scenario, the Indo-Canadian poet Rupri Kaur has bravely challenged not only the realms of themes, symbols, and subject-matters, but, at the same time she has attempted to mould and re-shape the entire structure of poetry.

The word “Nativism” can be new for many of you, but if only you could focus on the word without the suffix, you might understand it in a better way. Nativism emphasizes on native subject, native culture, and other native establishments. The ideology of “Nativism” has gained popularity in the contemporary arena of literary cultures of India. A recent study shows that this concept was prevalent in Indian literature even before the Colonial invasion of foreigners, and Colonizers. It is indicated in that study that, “Bhakti saints like Dhyaneshwar, Tukaram, Namdeva, Meerabai, Tulsidas, Gurunanak and Kabir actually laid the modern vernacular languages and their literatures.” You all must have studied the great creations of these saints in your literature textbooks in school or at home. Keep those ideas in your mind to have a better understanding of this concept. One might find the essence of this “Nativism” in the critical works and essays of Markand Pranjape. The poetry of Nissim Ezekiel embodies the spirit of Nativism, as it greatly shows the presence of the use of standard “Indian” English. His poems

are also called “very Indian” poems by some of the scholars and critics. In the poetry of Kamala Das, the readers might find her poetic inspiration being derived from her memory of childhood and adolescent days. Jayanta Mahapatra’s utmost urge to be reconciled with his heroic and prosperous tradition is not hidden from many of his readers. A.K. Ramanujan also calls for a revival of the past and “collective memory” in majority of his poetry collection. Broadly, we need to understand here that, all these poets longed for the joys of the past, the glory of the history, the reclaiming of lost identities. You can also read the poems by the poets that have been mentioned here to understand the concept of “Nativism” in a better way.

Check Your Progress-II

I-Fill in the blanks

1. According to Rajashekhara, the *rasa* was first explained by _____.
2. _____ is known to be the pioneer of *alamkara* School.
3. *Vakrokti* literally means _____.
4. The scholars of ancient Tamil literature and Poetics have defined _____ and _____ as the most important elements of *Tolkappiyam*.
5. _____ the author of the existing parts of *Tolkappiyam*.
6. *Rasa* has been called _____ in *Tolkappiyam*.
7. According to the Scholars “Dalit literary movement” started in _____ state.
8. _____ became the first woman writer in English in India.
9. One might find the essence of this “Nativism” in the critical works and essays of _____.
10. Nissim Ezekiel’s poems are called _____ by some critics.

II-Create 3 Infographics indicating the significant dates, works, and contributors of Indian Poetics (Sanskrit, Tamil, and Modern). These should also be elaborated in bullet points.

For instance,

Sanskrit Poetics	Tolkappiyam	Modern Indian Poetics
<ul style="list-style-type: none">• Significant dates• Contributors• Works	<ul style="list-style-type: none">• Significant dates• Contributors• Works	<ul style="list-style-type: none">• Significant dates• Contributors• Works

School of Sanskrit Poetics	The Contributor/ Thinker	Texts/ Doctrines/ Treatise
Rasa	Bharata	<i>The Natyashastra</i>
Alamkara	Bhamaha Dandin Udbhota Rudrata	<i>The Kavyalamkara</i> <i>The Kavyadarsha</i> <i>The Kavyalankarasara Sangraha;</i> <i>The Kavyalamkara</i>
Riti	Vamana	<i>The Kavyalamkarasutra</i>
Dhvani	Anandvardhana	<i>The Dhvanyaloka</i>

You can create it based on your imagination and understanding. More information is supposed to be gathered through research and reading.

2.4 LET US SUM UP

In this Unit you have learnt about:

- The Origin of Indian Poetics and its variants
- The significant works of ancient as well as modern Indian Poetics
- The major schools and concepts of Sanskrit, Tamil Poetics
- The evolution of Modern Indian Poetics in the form of Dalit, Feminist, and Nativist Poetics

2.5 KEY WORDS

Kavyalankara An ancient treatise on Sanskrit Poetics

Rasa (roughly explained as Poetic sentiments); the soul of poetry

Alamkara	Poetic ornamentation
Dhvani	The Sound/ Tone of Poetry
Riti-	The style of Poetry
Vakrokti	Mode of expression in Poetry
Aucitya	Harmony and proportion in poetry
Cankam	Sangama
Meypattu	<i>rasa</i> / Poetic sentiments

2.6 SUGGESTED BOOKS

- Balasubrahmanya, N. Translator. *Indian Poetics*. Sahitya Akademi, 2001.
- Bhattacharya, Sivaprasad. *Studies in Indian Poetics*. Firma KLM, 1981.
- Chaudhari, Satya Dev. *Glimpses of Indian Poetics*. Sahitya Akademi, 2002.
- *Indian Poetics and Modern Texts :Essays in Criticism*. S .Chand, 1998.
- Upadhyay, Dr. Ami. *A Handbook of the Indian Poetics and Aesthetics*. Prakash Book Depot, 2020.

Answers

Check your Progress-I

Choose the correct option

1. a. *Vedas*
2. b. *Kavyashastra*
3. b. *Kavyalankara*
4. b. *Cankam*
5. d. *Dravidian*
6. c. 4400
7. b. *Madurai*
8. d. *Translation*
9. c. “*Life-writing*”
10. a. *After Amnesia: Tradition and Change in Indian Literary Criticism*

Check your Progress-II

1. Nadikesvara
2. Bhamaha
3. “crooked speech”
4. *Akam* and *Puram*
5. Tolkappiyar
6. *meypattu*
7. Maharashtra
8. Toru Dutt
9. Markand Pranjape
10. “Very Indian”

UNIT : 3

HISTORICAL PERSPECTIVES OF INDIAN POETICS

----- Structure -----

3.0 Objectives

3.1 Introduction

3.2 Sanskrit Poetics: Historical Perspectives

3.2.1 Tamil Poetics: Historical Perspectives

3.2.2 Indian Poetics in other languages

Check Your Progress-I

3.3 Journey through the History of Indian Poetics

3.3.1 Sanskrit Poetics: A Journey through History, facts, and perspectives

3.3.2 Tamil Poetics: A Journey through History, facts, and perspectives

3.3.3 Indian Poetics in other languages:

A Journey through History, facts, and perspectives

Check Your Progress-II

3.4 Let Us Sum Up

3.5 Key Words

3.6 Books Suggested

Answers

3.0 OBJECTIVES

In this Unit, we shall:

- Discuss the historical facts and perspectives of Indian Poetics
- Show the journey of evolution of the different types of Indian Poetics that have evolved to constitute an inimitable literary tradition

On completing this Unit, you should be able to:

- Understand the social, cultural, intellectual, and emotional aspects of Indian Poetics in making
- Attain a critical perspective to evaluate the Indian Poetics in its entirety

3.1 INTRODUCTION

The present unit offers a brief Introduction to the historical perspectives of the various Indian Poetic Traditions that have been discussed in the earlier unit. Now, we know it well that the realm of Indian Poetics is not restricted to the Sanskrit Poetics, but the trajectory of Sanskrit poetics, Tamil Poetics, and Contemporary-Modern Poetics bring different ideologies and angles into its being. The given module has been designed into sub-topics that will give you a peek into the history of the various parts of Indian Poetics in making. The first part talks in detail about the Sanskrit Poetics followed by the journey through the historical perspectives of Tamil Poetics; leading towards the development of Modern Indian Poetics. As we are now aware of the fact that Sanskrit Poetics has been developed by a group of scholars who mainly emphasized on the Kavya and Natya; whereas, *Tolkappiyam* unfurled the dimensions of diction and syntax. The Modern Indian Poetics has re-interpreted and re-contextualized these ancient texts to create a new lineage of Indian Poetics. Now, let us look at some of the lesser known facts related to these three streams of Indian Poetics.

3.2 SANSKRIT POETICS: HISTORICAL PERSPECTIVES

The Sanskrit poetics or the Science of poetry has its roots in the *Alankara-sastra*. The Alankara literally means ornaments or embellishment. If one is to analyze all the canonical poetic works of Sanskrit literature, like Mahabharata or Ramayana, the traces of *Alankara-sastra* will become more and more visible, not only in the poetical treatment, but also in the choice of words, figures of speech, and wide range of characters and subject-matters. In the works of later poets such as Magha, Harsha, and others the similarities are in abundance.

The scholars of Vedic literature have repeatedly pointed out that the Vedas contain as much poetic qualities in the form of simile, metaphors, and hyperbole, as any other form of literature. The Poetics in Sanskrit gives preference to the attainment of pleasure- ananda, and the essence- rasa. It is important for you to remember that even among the ancient Puranas- the Agnipurana contains some chapters on Poetics. It visibly mentions the figures of speech like “yamaka, citra, upama, rupaka, vibhavana, hetu, etc.”, and the merits as well as demerits of poetic form. It is evident that the earliest mention of poetics was found in the works of Rajashekhara, most notably in his *Kavya-mimansa*.

The earliest discussions were on the secret of the poets (kavi rahasya), poetic expression, style, alliteration, hyperbole, the art of enjoyment, etc. It is interesting to know that The *Lalitavistara*, an Avadana treatise, which is of Buddhist legends also, can be called an

earlier work of Alankara-sastra. In the later years, during the times of Gupta dynasty, the Poetics flourished in the hands of poets like Kalidasa. But, the concrete evidences only point out that it was Bharata who gave a holistic account of the origin of Sanskrit Poetics in his *Natyasastra*.

3.2.1 Tamil Poetics: Historical Perspectives

In the earlier unit, you observed that *Tolkappiyam* was the earliest identified treatise on grammar in the history of Tamil poetics. It deals in great detail with the crucial aspects of linguistics including the “morphology, phonology, orthography, semantics, and the composition” of Tamil literature. It was one of the earliest texts that pointed out that the Tamil language consists of the two halves, sentamil- classical Tamil; and koduntamil- the Tamil dialects popular during that time. The Historical period when *Tolkappiyam* came into existence is popularly known as- “Cankam/Sangam”.

Tolkappiyam throws light on the cultural contexts of Tamilnadu right from the earliest times, and at the same time it also abundantly contributes to the discourses of Indian Poetics as well as linguistics. *Tolkappiyam* has shaped the history of poetic traditions in India for centuries, giving way to resolve many cultural and linguistic conflicts of the time.

You will find it interesting that texts like “*Tolkappiyam*, *Pattupattu* (of 10 songs), and *Ettukai* (anthology of 8 kinds) also highlighted the earliest forms of religious beliefs amongst the people during that time. A reader of Tamil literature may find the recurring references to Murugan as the central deity, Kurinchi- Nilgiris, and Mullai- the forests, etc.

3.2.2 Indian Poetics in other languages

Besides Sanskrit and Tamil poetics, the other major fields of Indian Poetics can be found in other different languages, too. One of the most important amongst these is Persian Poetics, which bears a rich history, and was very influential during the medieval times.

The story of Mughal invasion is not new for you. As we know, Persian and Arabic languages flourished during the rule of nawabs in India. The historical knowledge of India was documented by Albadaoni, who was amongst those few historiographers of India. He is also known for his phenomenal work, called *Twarikh*. Besides him, India found the gem of wisdom in Amir Khusro, who illuminated the fields of music, poetry, composition, and chronicles writing. His genuine talent for theorization can be found in *Nuh Siphir*.

The Modern Indian Poetics and its development through Bhakti movement in the hands of Srila Rup Swami have to be considered important as it talks in length about the *bhakti-rasa*. The exponents of Dalit, Nativist, and Feminist Indian Poetics have been discussed at greater length in the earlier unit. The contribution of Tagore, Coomaraswami, Aurobindo is remarkable in the field of Indian Poetics.

Check Your Progress-I
Choose the correct option :

- 1 _____ Purana contains some chapters on Poetics.
 - e. *Vishnupurana*
 - f. *Agnipurana*
 - g. *Garudpurana*
 - h. *Devipurana*

- 2 _____ an Avadana treatise, which is of Buddhist legends also, can be called an earlier work of *Alankara-sastra*.
 - e. *Gitavistara*
 - f. *Sugnavistara*
 - g. *Mangavistara*
 - h. *Lalitavistara*

- 3 _____ gave a holistic account of the origin of Sanskrit Poetics.
 - e. *Muneer*
 - f. *Bharata*
 - g. *Bhamaha*
 - h. *Rajshekhara*

- 4 As per the critique of *Tolkappiyam*, the Tamil language consists of the two halves, _____ and _____.
 - e. Sentamil and konduntamil
 - f. Kotamil and ragatamil
 - g. Aksharatamil and sentamil
 - h. Kondutamil and ragatamil

- 5 *Pattupattu* consists of _____ songs.
 - e. 11
 - f. 10
 - g. 12
 - h. 16

- 6 _____ is worshipped as the central deity in Tamil Poetics.
 - e. Ganesha
 - f. Mohini
 - g. Murugan
 - h. Shiva

- 7 _____ was amongst the few historiographers of India.
- e. Albadaoni
 - f. Khushro
 - g. Gulabdas
 - h. Amiri
- 8 Albadaoni, composed a phenomenal work named, _____.
- e. Rubbaiyat
 - f. Twarikh
 - g. Shabdik
 - h. Khayyam
- 9 Amir Khusro's genuine talent for theorization can be found in his _____.
- e. Nur Twarikh
 - f. Nur Shabd
 - g. Nur Sahibi
 - h. Nuh Siphir
- 10 The Modern Indian Poetics and its development through Bhakti movement in the hands of _____.
- e. Rasika Shri
 - f. Shri Anandmayi
 - g. Srila Rup Swami
 - h. Bhamaha

3.3 JOURNEY THROUGH THE HISTORY OF INDIAN POETICS

The major sections of the history of Indian Poetics are as given in the following sections.

3.3.1 Sanskrit Poetics: A Journey through History, Facts, and Perspectives

As we have already seen in the earlier module, that Bhamaha's *Kavyalankara* was one of the foundational texts that dealt with poetics as a separate entity from the dramatic theory. There are six chapters (paricchedas) in Bhamaha's work. The impressive theorization dealing with Kavya- Sharira (the forms of poetry), figures of speech, dosha (poetic blemishes), Nyaya (epistemology), and shabdsuddhi (accuracy in grammar). In Bhamaha's opinion, Vakrokti is the most essential element of poetry. Later, Udbhata wrote a text- *Bhamahavivarana*, to provide a commentary on the works of Bhamaha.

In the later ages, Dandin developed a vision on poetic traditions, through his more systematic approach towards the alankara theory. The form and language are mainly discussed in the works of Dandin. Vamana, a high esteemed scholar in the history of Sanskrit poetics marked his way through his theory of poetry, which was largely centered on the concept of Guna-riti. His originality in the development of ideas and concepts can be seen in his Kavyalankara-sutra-vritti.

Vamana mainly approached the techniques of Dandin to introduce new concepts and ideas into Sanskrit poetics. Other important works were produced in the Nineth century, with the evolution of the concept of Dhvanyaloka- the “aesthetic suggestion” developed by Anandavardhana. The Modern scholars find this concept “epoch-making” and “most scientific” as it deals with the principles of rasa- dhvani as the “ideal concept in the appreciation of poetry.” Later on, Abhinavgupta accepted his arguments and expounded his concepts on the theory of Dhvani. The monumental work “Abhinavabharati” is attributed to Abhinavgupta.

During this time, another important work, The Dasrupaka was composed by Dhananjaya, which dealt with the dramaturgy, theory of rasa, ten kinds of rupakas, etc. The 11th century classic- Vakrokti-Jivita postulated the Vakrokti school of Sanskrit poetics. It attempted to break the notion given by the dhvani scholars and had presented a fresh view on poetic creation and beauty.

The works like Candraloka of Jaydeva and Sahityadarpana of Visvanatha were designed to present an overview of Sanskrit poetics in its entirety. The last of the “luminaries” of Sanskrit Poetics was Rasagangadhara, written by Panditaraja Jagannatha who attempted to give an account of critical theories related to Sanskrit poetics, followed by a work on logic.

3.3.2 Tamil Poetics: A Journey through History, facts, and perspectives

The authorship of *Tolkappiyam*- the earliest treatise on Tamil Poetics has ever been a controversial and debatable matter. But, in most of the cases it has been attributed to Tholkappiyar- a Tamil Sangam poet. Some scholars firmly believe that Tholkappiyar was a disciple of Agathiyar. He was born in Adankodu village. It is believed that some scholars requested him to prepare a treatise on Tamil grammar as the one which Agathiar, his guru had produced was lost by that time. The modern scholars claim that another text on Tamil grammar- Nannul was composed by Pavananthi Munivar in the 13th century that presents a commentary on *Tolkappiyam* and its subject matter. You can read more about Nannul to draw parallel between both the available texts. It has been said that even after all these years, one may find it very difficult to get a properly translated texts on Tamil poetics and grammar.

You can also find the books, *Interior Landscape*, and *Poems of Love and War*, authored by the poetic gem of our country, A.K. Ramanujan. Both the texts mentioned here sing the saga of the beautiful poetry produced during the Cankam. It will definitely give you an insight into the spirit and feel of the era. We have already talked about the two major division of Cankam poetry, namely *akam*, and *puram*. Similarly, you need to remember that there were four goals of Cankam poetry as defined by the scholars: *aram* (righteousness), *porul* (success), *ridu* (release), and *imbam* (pleasure).

We have already read about the major ideas like secularism, heroism, imagery, karma, dharma, and social reality, etc. that have been transpired from Cankam poetry. The first book of *Tolkappiyam-Ezhuttadikaram* deals with the “formation and combination of words in Tamil.” *Solladikaram*- the second book of *Tolkappiyam* is known for its information on parts of speech and words. The most significant information on descriptive use of natural landscape and human emotions can be found in the third book, *Poruladikaram*.

3.3.3 Indian Poetics in other languages: A Journey through History, facts, and perspectives

The Mughal history of India sings the saga of the greatest literature produced during the rule of Akbar, namely *Akbarnama*-attributed to Abul Fazal, *Muntakhab-ut-Tawarikh*- composed by Abdul Qadir Badauni, etc. As we have already seen in the earlier part of the present module, Al Badaoni’s *Tawarikh* changed the dimension of literary historiography during that time. It is important to note here that, G.N. Devy has given a systematic analysis of *Tawarikh*, which can be read to have a better understanding of the critical aspects of this phenomenal work. The meaning and method of writing history are the highlighted features of Al Badaoni’s work.

The Indian Poetics found the freedom of expression in the works of Mirza Ghalib, who not only composed phenomenal Ghazals pertaining to romanticism, but also the pious and religious poetry, as well as letters, which show his extraordinary prosaic talent.

Bankimchandra Chattopadhyay’s contribution in the development of Bengali poetics and literature is noteworthy. His poetic ideas are filled with the spirit of nationalism. He had also elaborated on the concept of beauty in many of his earlier works. We remember him for his zealous composition of our national song- “Vande Mataram”.

Gurudev Rabindranath Tagore illuminated the concepts of aesthetics, art, and beauty in most his notable literary works, theories, poetry, paintings, and music (Rabindra Sangeet). Gurudev’s name will

forever be taken in the entire world with utmost respect for his extraordinary compositions like our national anthem “Jana-Gana-Mana”; and “Amar Sonar Bangala”.

The Modern Indian Poetics, Feminist, Nativist, and Dalit Poetics have been discussed in detail in the earlier module. You are expected to revise it for the better understanding of Indian Poetics in other languages.

Check Your Progress-II

Fill in the blanks:

1. Bhamaha’s _____ was one of the foundational texts that dealt with poetics as a separate entity from the dramatic theory.
 2. There are _____ chapters (paricchedas) in Bhamaha’s work.
 3. Vamana mainly approached the techniques of _____ to introduce new concepts and ideas into Sanskrit poetics.
 4. The works like _____ of Jaydeva and *Sahityadarpana* of Visvanatha were designed to present an overview of Sanskrit poetics in its entirety.
 5. Tholkappiyar was a disciple of _____.
 6. A text on Tamil grammar- Nannul was composed by _____.
 7. _____ - the second book of *Tolkappiyam* is known for its information on parts of speech and words.
 8. *Akbarnama* is attributed to _____.
 9. _____ has given a systematic analysis of *Tawarikh*.
 10. We remember Bankimchandra Chattopadhyay’s for his zealous composition of _____.
- II- Read more about the interesting stories/ folklores/ oral narratives dealing with the development and evolution of Indian Poetics. Write in detail about the story/ folklore/ oral narrative that you find most intriguing. Don’t forget to paste appropriate pictures or graphically represent these narratives, and or the timelines on a plain A-4 size white sheet.

3.4 LET US SUM UP

In this Unit you have learnt about:

- The interesting historical facts related to the evolution of Indian Poetics
- The various important aspects of Indian Poetics that have been developed so far
- The important contribution of Scholars to the discourse of Indian Poetics

3.5 KEY WORDS

Alankara	Ornaments, Poetic language
Dosha	poetic blemishes
Kavi rahasya	the secret of the poets
Paricchedas	The six chapters in Bhamaha's work
Aram	righteousness
Porul	Success
Ridu	release

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[Indian](#)
- Upadhyay, Dr. Ami. *A Handbook of the Indian Poetics and Aesthetics*. Prakash Book Depot, 2020.

Answers

Check your Progress-I

Choose the correct option:

1. *Agnipurana*
2. *Lalitavistara*
3. *Bharata*
4. Sentamil and konduntamil

5. 10
6. Murugan
7. Albadaoni
8. Twarikh
9. Nuh Siphir
10. Srila Rup Swami

Check your Progress-II

Fill in the blanks:

1. Kavyalankara
2. Six
3. Dandin
4. Candraloka
5. Agathiyar
6. Pavananthi Munivar
7. *Solladikaram*
8. Abul Fazal
9. G.N. Devy
10. Vande Mataram

Structure

4.0 Objectives**4.1 Understanding ‘Indian’ in Indian Poetics in the 21st Century****Check Your Progress-I****4.2 Colonization of Indian Psyche****4.3 Indian Poetics as a Means of Decolonization****Check Your Progress-II****4.4 Is Indian Poetics a Frozen Tradition?****Check Your Progress-III****4.5 Rethinking Poetics in India in the Present Context****4.6 Let Us Sum up****4.7 Key Words****4.8 Books Suggested****Answers**

4.0 OBJECTIVES

In this unit, we shall understand:

- Implications of the term ‘Indian Poetics’ in the 21st century
- How the Indian Poetics as a discipline of knowledge is instrumental for the decolonization of Indian mind
- Whether Indian poetical tradition is static or dynamic
- How Indian Poetics has to be re-configured to make it more relevant in the present context

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

- Difference between ‘Indian Poetics’ and ‘Poetics in India’
- The process of decanonization and decolonization of Indian psyche through Indian poetics
- Dynamism of the Indian poetical tradition
- The comparative critical approach to studying Indian poetics to make it more relevant

4.1 UNDERSTANDING 'INDIAN' IN INDIAN POETICS IN THE 21ST CENTURY

Aesthetics is a branch of Western philosophy that deals with the perception of beauty. Poetics is the theory of poetry. The corresponding Indian term for Poetics is *Kāvyaśāstra* i.e. *śāstra* (theory) of *Kāvya* (poetry). However, it is to be remembered that the ancient theorists used the word 'poetry' and '*kāvya*' for literature in general. Both 'Poetics' and '*Kāvyaśāstra*', therefore, would mean theory of literature in general. The term 'Poetics' is often confused with 'Aesthetics' as 'Indian Poetics' is often used synonymously with 'Indian Aesthetics', which is erroneous. But 'Poetics' and 'Aesthetics' do converge at a point i.e. the point of aesthetic experience which is a category of Poetics. This aesthetic experience has been called *Rasa* in Indian Poetics and catharsis in Aristotelean Poetics.

In India, the tradition of Poetics is rooted in the *Vedas* – the oldest surviving body of literature. *Rigveda* (10.71) talks about the creation of *Vāk* (speech), the basis of all literature. When men of wisdom create verses after winnowing words, men of equal sensibility recognize the meaning.” (10.71.2) Vedic literature views *Kavi* (poet) as a *drashtā* (seer), “who discovered in his heart, through contemplation, the bond between Eternal and transitory.” (10.129.4) The *Upanishads* regard '*Brahman*' (the Supreme Reality) as "*Raso vai Sah*". *Bhagvad Gita* talks about the phenomenal beauty as the manifestation of the beauty of the Supreme Lord. The different systems of Indian philosophy viz. *Chārvāka*, Buddhist, Jain, *Nyāya*, *Yoga*, *Sāṅkhya*, *Vaiśeṣika*, *Purvamīmāṃsā* and *Vedānta* – all attempt at elucidating the Supreme Reality in their own manner, as do the further *āchāryas* like Shankarāchārya, Ramanujāchārya, Madhavāchārya, Nimbārkaachārya and Vallabhāchārya. Bharata's *Natyāśāstra* talks about *Rasa* as the essence of aesthetic experience. Later theorists like Bhāmaha, Dandi, Vāmana, Kuntaka, Ānandvardhana, Abhinavagupta, Kshemendra, Rājśekhara, Mammata, Jagannātha etc. talked about meaning and essence of literature through different theories like *Dhvani*, *Vakrokti*, *Alamkāra*, *Riti*, *Guna* and *Auchitya* schools and built the whole well-framed corpus of Indian Poetics in Sanskrit.

But the last millennium saw the rise of *Bhāshā* literatures (literatures in modern Indian languages). Tamil was branched into Telugu, Kannada etc while the *Apabhramśas* became independent languages like Bangla, Oriya, Sindhi, Punjabi, Gujarati, etc. in the north. “In any case, all *Bhāshās* had become literary languages by the end of the 15th century,” states Prof Devy. The emergence of *Bhāshā* literatures coincided with invasion of Islamic rulers who brought with them Arabic and Persian. Literary and critical endeavours in all these languages

became a part of India. The 19th century saw the rise of English education followed by Indian English literature and criticism. The second half of the 20th century saw newer discourses like Dalit discourse, feminist discourse, nativist discourse, tribal literature, oral and folk tradition etc.

Thus, in the 21st century, use of the term ‘Indian Poetics’ is ambiguous, misleading and irrelevant, if it only refers to Sanskrit theories like *Rasa*, *Dhvani* etc. and ignores these critical traditions in the different parts of the country. In the opinion of Prof. A K Singh, the problem lies in the very nomenclature of the term Indian Poetics, “... for there is nothing called Indian poetics, as there is no language called ‘Indian’. Sanskrit and Tamil may lay claim to it, but ‘Indian’ is a denominative term having regional, cultural and political/constitutional connotations.” (*Revisiting Literature, Criticism and Aesthetics in India* 228)

The Indian critical tradition or ‘Indian Poetics’ by the end of the 20th century was nothing but a generic term for the conglomerate of poetics/aesthetics of so many modern Indian languages, Indian dialects, oral narrative traditions and subaltern discourses. This clarification is very significant for any student of Indian Poetics.

Check your Progress-I

Read the above section and answer the following questions in about 100 words:-

1) How are the terms ‘Aesthetics’ and ‘Poetics’ different? Where do they converge?

2) How would you define the term ‘Indian Poetics’ in the present context?

3) Do you think the origin of Indian Poetics can be traced back to the Vedic period? Justify.

4.2 Colonization of Indian Psyche

Prof. G. N. Devy in his work *After Amnesia: Tradition and Change in Indian Literary Criticism* written during the end of the 20th century, where he writes of “the violent intrusion of alien literary pressure”:

The most damaging effect of this phenomenon has been a cultural amnesia, which makes the average Indian intellectual incapable of tracing his tradition backward and beyond the mid 19th century... In the Indian context it assumes a special seriousness because here this situation cripples sensibility cultivated through long-standing and rich literary traditions.

(10-11)

Colonial encounter with India and the resultant ill-effects of introduction of English education are well-known now. It was not just a clash between two civilizations and cultures, But an attempt by the colonizer to legitimize the conversion of the natives, in every sense for controlling them. William Wilberforce, a member of the House of Commons, is said to have told in his speech in 1813 in the British Parliament that:

“We are to enlighten and inform the minds of the subject of our East Indian Empire... by enlightening the minds of the natives, we should root out their errors, without provoking their prejudices.... the principles of the Hindus are so good, their morals are so pure and better than our own, as we are told by more than one gentleman, that to attempt to communicate to them our religion and our modality is, to say the least, a superfluous, perhaps a mysterious attempt.” (quoted in Avadhesh Kumar Singh *Discourse of Resistance in the Colonial Period 19-20*)

Colonialism was thus a cultural project of control that included certain investigative modalities - the procedures by which appropriate knowledge is gathered, its ordering and classification is done and then it is transformed into workable forms (like reports, statistics, histories, gazetteers etc.) for the English convenience. Thus, the English education produced such knowledge and knowledgeable minds which were best suited for administrative purposes. This produced several generations of intellectual brains who were totally disjuncted from Indian knowledge systems, Indian Poetics being one of them.

The intellectual consequences of such cultural imperialism are still reflected in Indian academia decades after the Independence. Prof. Kapil

Kapoor, in his *Literary Theory: Indian Conceptual Framework*, makes the following observations:

- The relationship between Indian and Western scholars has been restricted to a one-way receiver-donor relationship generating a certain subordination of mind which is evident in almost mechanical adoption and application of critical theoretical models of the West.
- The Indian scholar has become an uncritical receiver because he has not been provided access to the alternative indigenous system of thinking from where he can personally and actively evaluate both Indian and western systems and models of thought and knowledge.
- The research taking place in our universities has also been limited to applying Western models for frameworks and western literary theory in particular to Indian regional data without thinking about their applicability and relevance.
- Indian systems of ideas are selected for research for their pertinence to some Western system.

4.3 INDIAN POETICS AS A MEANS OF DECOLONIZATION

The introduction of English literature in India, as K R S Iyengar observed, has less to do with the glories of the English canon and rather more with definite course of hegemonic incorporation. Prof. Singh, in his article titled “Decolonization in India”, considers decanonization as a means to initiate decolonization. The colonization of Indian psyche had become possible by ruling out the Indian knowledge tradition and replacing it by Western writers and theorists - a sort of canonization. In Indian syllabi, the canonization still remains because our syllabi are still Anglo-centric, not allowing even 15 to 20% space in the English literary departments for the study of Indian authors or critics or theorists.

Today when India as a nation is taking huge strides in the global scenario, the course content of literary theory in English would find place for Greek critics like Plato, Aristotle and Longinus, Roman critics like Cicero and Horace, English critics like Sidney, Johnson and Dryden, Germans like Goethe, Schiller, Althusser, Hegel, Marx, Nietzsche, Russians like Schlovsky, French critics like Saussure, Derrida, Barthes, Levi-Strauss, Foucault and American New Critics and Raymond Williams, Terry Eagleton, etc. Contemporary Indian critical academia appears to be highly influenced by the Western models of criticism, failing to consider the fact that the emergence of these theories was a result of the socio-political and cultural tumults/turmoil faced by the West. Saussure, who can be considered the ‘Father of Critical Theory’ as it exists today in the West, was a Professor of Sanskrit in Vienna. As a result, it is fashionable among students/teachers/researchers of literature in India to thoughtlessly cite Foucault, Lacan or Derrida while they find it

difficult even to pronounce names like Abhinavgupta, Kuntaka, Ramchandra Shukla (Hindi), Anandshankar Dhruv (Gujarati), Mohitlal Majumdar (Bengali), T N Sreekantaiyah (Kannada) or Joseph Mundeswari (Malayalam). In the departments of other Indian languages like Gujarati, Hindi and Sanskrit, the Western theorists have occupied a place of eminence but we have failed to recognise our own tradition and take it at a global level. When critics in the West, especially in America, are quickly recognizing and reviving the classical Sanskrit traditions, Indian academia is largely seen to be dumping our rich critical traditions out of our ignorance and cultural inferiority complex created by colonial forces.

Thus, it is the need of the hour that the theorists and poetics in Indian English and other regional languages should be prescribed, taught and read, because these critics have been exposed to their own traditions and at the same time responded to developments in the field of critical and literary theory. For example, Namvar Singh in Hindi, Suresh Joshi in Gujarati or Bhalchandra Nemade in Marathi have all responded to Postmodernism in English but keeping in mind the Indian context. The exclusion of native Indian critical traditions would mean their deliberate rejection without examining them. It would also mean deeming Indian critical tradition as static and frozen. The suitable path is to allow a mutual interaction and illumination between the contemporary Western and Indian critical traditions so that a contemporary young Indian mind can judge both by their merits and demerits.

To suggest a few, Ramchandra Shukla, Hazari Prasad Dwivedi, Ramvilas Sharma etc in Hindi, Umashankar Joshi, Suresh Joshi, Anandshankar Dhruv and R V Pathak in Gujarati, B S Mardhekar and Nemade in Marathi, Tagore and Shankho Ghosh in Bengali - any of these would have matched the contemporary English critics well if they had been translated into English and read.

Check Your Progress-II

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

A	B
(1) Ramchandra Shukla, Namwar Singh	(a) Ganesh Devy
(2) Anandshankar Dhruv, Suresh Joshi	(b) a cultural project of control
(3) Decanonization	(c) Marathi critics
(4) Colonization	(d) House of Commons
(5) William Wilburforce	(e) leads to decolonization
(6) Cultural Amnesia	(f) Hindi critics
(7) B S Mardhekar, Bhalchandra Nemade	(g) Gujarati critics

II. Does intellectual imperialism still prevail in the Indian academic world, especially in higher education? How can Indian Poetics be a means of decolonizing the Indian mind? Think upon the issue and write a critical response in about 200 words:

4.4 IS INDIAN POETICS A FROZEN TRADITION?

Indian critical tradition is a continuous and cumulative tradition of thinkers, texts and conceptual structures in different areas of human thought. Pandit Bhagavat Shastri uses the metaphor of *Gangā* for it:

The Indian critical tradition flows like the sacred river *Gangā* after its origin (*āvirbhāva*) and many tributaries join on its way and get merged into it (*antarbhāva*). The *antarbhāva* leads to disappearance (*lopa*). The river, if there comes a mountain or any other intervention in its way, goes ahead after deflection. Some distributaries go out of it as branches and that may appear as the re-emergence (*pradurbhāva*) of what was submerged. This process of submergence of some and re-emergence of some other goes on continuously... (*Revisiting* 419)

Although it is believed that nothing significant happened in Indian poetics and that there has been a complete void in the field after the 17th century i.e. post-Jagannath period, this is not completely true. Dynamic communities like India would not allow their thought systems to die easily. Especially an oral tradition-based culture like India has certain inbuilt mechanisms for the recovery of knowledge. Kapil Kapoor in his article “Indian Knowledge Systems: Nature, Philosophy and Character”, counts seven renewal mechanisms that keep the Indian poetical tradition alive even today. Some of them are: Commentary, Adaptations, Popular Exposition, Recreation, etc. *Bhāshya / tikā* (commentary) on original knowledge texts (e.g. Patanjali’s *Mahābhāshya*, Shankaracharya’s *bhāshyas* on *Upanishads*, etc.) ensures the availability of the text, the ability to understand it and the contemporary relevance of the text. In the twentieth century, Sri Aurobindo has written commentaries on *Vedas* and *Upanishads*. The second renewal mechanism is Translation - all major classical poetical texts were translated in the 20th century into English and many Indian languages. Popular exposition is reaching the texts

through *kathā*, *pravachanas* etc. to the masses. Adaptation would mean changing the mode of presentation of a text, for instance, a series based on *Mahābhārata* or *Rāmāyana*. Recreation would mean taking the text as a source and creating a new work out of it. For example, many of Bhāsa's plays were based on *Mahābhārata*. In each case, there is a source text; there are primary texts, *samgraha* texts, recensions and a long line of commentators through which the tradition lives on. This is how, for instance, the *Upanishads* and *Darshana* texts are still alive.

Again, the poetical tradition in India has seen several critical turns or *deflections* in the last five centuries, especially after Pandit Jagannath. The first deflection is the *Bhakti* period (15th century) which saw the *lokbhāshākarana* of Indian poetics i.e. the critical ideas from Sanskrit branching out into the regional languages and dialects, reaching common people even through creative works by Mira, Kabir, Nanak, Eknath, Namdev, Narsinh Mehta etc. The second deflection (1650-1850) was marked by the prosodic rendition of the tradition in the Indian languages. An example of this in Gujarati is Dalpat's *Pingalsāstra*. The third deflection (1850-1900) in the 19th century saw the rise of prose and consequently, critical discourse now began to be written in regional languages in prose. Critics like Anandshankar Dhruv and R V Pathak in Gujarati may be cited as examples here. The fourth deflection happened in the 20th century, Indian poetics saw English translation of many classical texts (viz. Manmohan Ghosh's translation of *Natyaśāstra*) and histories and critical works on Indian Poetics being written in English by scholars like S K De, P V Kane, V Raghavan, Krishna Chaitanya, K Krishnamoorthy, Kunjunni Raja, V K Chari, Kapil Kapoor, etc.

Check Your Progress-III

I. Do you think the metaphor of a flowing river is correct for Indian poetical tradition? Or is it a static, frozen tradition? Explain in your own words.

II. Read the above section and fill in the gaps:

- The word *bhshya* / *tikā* means _____.
- Texts like *Rāmāyana* and *Mahābhārata* have still been preserved with common people through _____ renewal mechanism.

- c) The *lokbhāshākarana* of Indian poetics happened in the _____ century.
- d) Critical discourse began to be written in regional languages in prose in the _____ century.
- e) The river metaphor for Indian Poetics has been given by _____.

4. 5 RETHINKING POETICS IN INDIA IN THE PRESENT CONTEXT

While thinking of poetics in India in the present context, two points are significant. First, to understand the holistic picture of poetics in India today, i.e. it is not just a body of ancient theories of the past, but a dynamic tradition that has branched into the tributaries of modern Indian languages including English. Thus, a true student of Indian Poetics has a multi-fold responsibility of becoming aware of the diverse fertile minds in various Indian critical traditions like Ramchandra Shukla, Hazari Prasad Dwivedi, Ramvilas Sharma etc. in Hindi, Umashankar Joshi, Suresh Joshi, Anandshankar Dhruv, R V Pathak, Sitanshu Yashashchandra in Gujarati, B S Mardhekar and Nemade in Marathi, Tagore, Shankho Ghosh etc. in Bengali, Hiriyanna, Ananda Coomaraswamy, K. Krishnamoorthy, Sri Aurobindo, Tagore, Krishna Rayan, etc. and similarly in other Indian languages too.

Second, there is a considerable absence of dialogue found in Indian academia between the Western poetics, classical Sanskrit poetics and the poetical traditions of modern Indian languages like Gujarati, Hindi, Bengali, Marathi. This is why Indian students are uncritical consumers of theory from the West. While the poetical framework in most of the north Indian languages is derived directly or indirectly from Sanskrit, that in South Indian languages from Tamil poetics, and that English poetics is now so much a part of India, the absence of a bilateral give and take between these critical traditions would certainly result into their perception as mutually exclusive and therefore static. The scholars mentioned above have deeply studied European-American poetics along with native poetical tradition and tried to locate their relevance in the Indian context. Thus, a comparative critical-theoretical approach to studying poetics in India is the need of the day.

A mature attempt to compare poetical theories in India with those in European, American, Arabic, Persian, Chinese or Japanese traditions can certainly open up new avenues. These traditions can be placed side-by-side, their thematic concerns, genealogy, historiography, influence upon each other and mutual reception can be considered. A few examples of this can be: comparing the *Alamkāra* tradition in Sanskrit and Tamil poetics, comparative study of the theory of *Vakrokti* and Russian Formalism, comparative study of *Riti* and Stylistics, comparing Horace's principle of decorum with Kshemendra's *Auchitya*, and many more. Besides this, the subaltern discourses in different Indian languages can

also be studied comparatively under the ambit of Indian poetics. For example, how is feminism in Gujarati different from that in Tamil or Malayalam? Or how is the Dalit discourse in Marathi different from Telugu in terms of the issues it addresses?

If these issues of the day are addressed by the study of Indian poetics, its relevance will certainly multiply in the twenty-first century.

4.6 LET US SUM UP

In this unit, we have discussed:

- Difference between ‘Indian Poetics’ and ‘Poetics in India’
- The process of decanonization and decolonization of Indian psyche through Indian poetics
- Dynamism of the Indian poetical tradition through various mechanisms
- How a comparative critical approach to Indian poetics can make it more relevant in the present time

4.7 KEY WORDS

Aesthetics	a branch of Western philosophy that deals with the perception of beauty.
Poetics	Poetics is the theory of poetry. The corresponding Indian term for Poetics is <i>Kāvyaśāstra</i>
Decolonization	a reverse process of colonization
Decanonization	Revising the canon in a way that reverses the established authors and works
<i>Bhāshā</i> literature and criticism	literature and criticism in modern Indian languages

4.8 BOOKS SUGGESTED

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Answers

Check your Progress-I

- 1) Aesthetics is a branch of Western philosophy that deals with the perception of beauty. Poetics is the theory of poetry. ‘Poetics’ and ‘Aesthetics’ do converge at a point i.e. the point of aesthetic experience which is a category of Poetics. This aesthetic experience has been called *Rasa* in Indian Poetics and catharsis in Aristotelian Poetics.
- 2) ‘Indian Poetics’, presently, is a generic term for the conglomerate of poetics/aesthetics of Sanskrit, many modern Indian languages, Indian dialects, oral narrative traditions and subaltern discourses.
- 3) In India, the tradition of Poetics is rooted in the *Vedas* – the oldest surviving body of literature. *Rigveda* (10.71) talks about the creation of *Vāk* (speech), the basis of all literature. When men of wisdom create verses after winnowing words, men of equal sensibility recognize the meaning.” (10.71.2) Vedic literature views *Kavi* (poet) as a *drashtā* (seer).

Check your Progress-II

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

II. The relationship between Indian and Western scholars has been restricted to a one-way receiver-donor relationship generating a certain

subordination of mind which is evident in almost mechanical adoption and application of critical theoretical models of the West. The Indian scholar has become an uncritical receiver of these theories. Thus, it is the need of the hour that the theorists and poeticsians in Indian English and other regional languages should be prescribed, taught and read, because these critics have been exposed to their own traditions and at the same time responded to developments in the field of critical and literary theory.

Check your progress-III

I. The Indian critical tradition flows like the sacred river *Gangā* after its origin (*āvirbhāva*) and many tributaries join on its way and get merged into it (*antarbhāva*). The *antarbhāva* leads to disappearance (*lopa*). The river, if there comes a mountain or any other intervention in its way, goes ahead after deflection. Some distributaries go out of it as branches and that may appear as the re-emergence (*pradurbhāva*) of what was submerged.

II. (a) commentary (b) Adaptation (c) 15th (d) 19th (e) Pandit Bhagvat Shastri

BLOCK 2

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Block

CIPMN -101 INDIAN POETICS

2

Unit 5 **01**

Introduction to Schools of Indian Poetics

Unit 6 **08**

Rasa

Unit 7 **31**

Alamkara

Unit 8 **50**

Riti

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Vakrokti

Unit 11 **81**

Auchitya

UNIT : 5

INTRODUCTION TO SCHOOLS OF INDIAN POETICS

----- Structure -----

5.0 Objectives

5.1 Introduction

5.2 Formation of Schools

Check Your Progress-I

5.3 Schools of Poetry

5.4 Let Us Sum Up

Check Your Progress-II

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 its 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॥

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<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 दृष्टान्त’, 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 extent 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 cause 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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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 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.

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. *Srngara* 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
Atisayokti	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. Atisayokti |

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*, Bharata 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, Kāvyaśarīra
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 (*Lakṣhanā*). 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*, *hāsyā* 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

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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

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

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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 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. 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

BLOCK 3

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Block

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CIPMN -101 INDIAN POETICS

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12.0 OBJECTIVES

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

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

12.1 INTRODUCTION

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

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

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

The elements of Poetics, are as follows:

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

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

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

12.2 SHABD IN INDIAN POETICS

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

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

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

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

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

The success of a good Kavya involves three aspects:

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

12.2.1 Definition and Meaning of Shabd

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

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

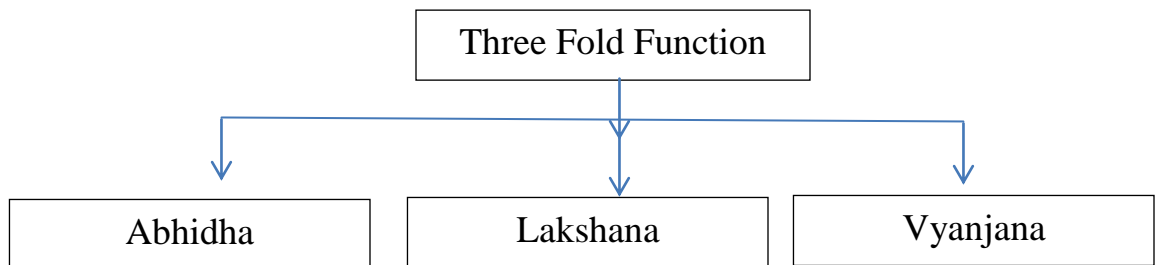
Bhartrhari said “It is only the thought as expressed in words that can be understood, communicated and criticized”.

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

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

12.2.2 Three Fold Functions of a Word (Shabd)

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



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

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

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

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

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

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

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

Check your progress-I

Answer the following in Brief:

1. What are the major elements of Poetics?

2. Introduce the major Schools of Indian poetics.

3. Define “Shabd” and explain its meaning.

4. Define and explain the meaning of Abhidha.

5. What is Lakshana? Explain in brief.

6. Discuss the importance of Vyanjana in poetry.

12.3 SHABD-SHAKTI (WORD POWER)

12.3.1 Definition and Meaning

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

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

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

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

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

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

There are three types of words.

1. Vachak
2. Lakshak
3. Vyanjak

There are three types of meanings (Artha)

1. Vachyartha
2. Lakshyartha
3. Vyangartha

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

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

12.3.2. Types of Shabd-Shakti

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

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

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

Examples: Moti is a naughty boy.

Hari is reading a book.

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

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

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

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

For example, He was talking to air.

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

For example: This ashram is in the Ganga.

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

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

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

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

Check your progress-II

Answer the following in brief:

1. What is Shabd-shakti?

2. Describe three types of words- in brief.

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

4. Explain Abhidha Shabd-Shakti.

5. Explain Lakshana Shabd-Shakti.

6. Explain Vyanjana Shabd-Shakti.

12.4 ARTHA (MEANING/SENSE)

12.4.1. Definition and Meaning.

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

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

12.4.2. Relationship between Shabd and Artha:

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

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

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

12.4.3. Three Fold Function of Artha

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

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

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

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

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

12.4.5. Words in Poetry and Grammar

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

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

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

Check your progress-III

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

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

2. Fill in the blanks.

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

12.5. LET US SUM UP

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

12.6 KEY WORDS

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

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

12.7 BOOKS SUGGESTED

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Answers

Match the following:

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

Fill in the blanks:

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

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

13.0 OBJECTIVES

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

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

13.1. INTRODUCTION

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

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

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

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

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

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

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

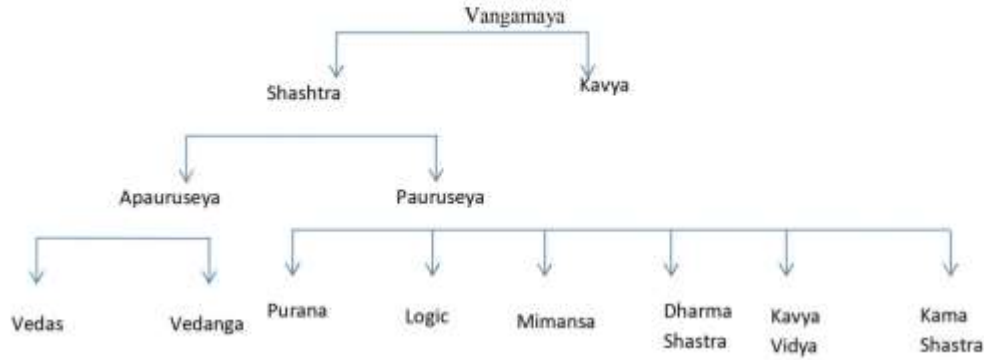
Kavya Bheda refers to different genres of Kavya (literary works) Bhamaha referred to Kavya as both prose and verse. He classified Kavyas, based on subject matter-narratives about gods, fiction, discourse on arts and discourse on Shastras. Vishwanatha in his ‘Sahityadarpana’ gives comprehensive typography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

13.2 VANGAMAYA- DEFINITION AND MEANING

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

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

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



13.2.1 Vangamay, Kavya, Kavi

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

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

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

13.2.2 Vedic Vangamaya

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

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

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

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

Check your progress-I

1. Define and explain ‘Vangamaya’ in brief.

2. Write a brief note on Vedic Vangamaya.

3. Briefly introduce typologies of Vangamaya.

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

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

13.3 KAVYA- DEFINITION AND MEANING

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

13.3.1. Kavya Shashtra

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

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

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

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

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

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

13.3.2 Elements of Poetics

The following are the elements of Poetics or Kavyashastra.

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

13.3.3 Schools of Poetics and their Theorists

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

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

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

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

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

13.4 SAHITYA- DEFINITION AND MEANING

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

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

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

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

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

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

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

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

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

13.4.1 Characteristics of Sahitya (Literature)

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

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

13.4.2 Sahitya Sastra- A Brief History:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Major Indian Theorists and Their Works

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

Check Your Progress- III

(A). Fill in the Blanks

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

Match the 'A' with 'B':

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

13.5 KAVYA BHEDA (GENRES OF LITERARY WORKS)

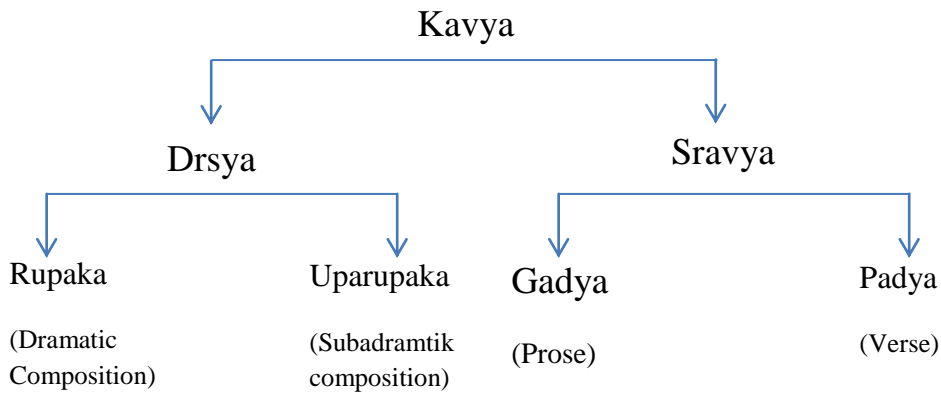
There are several typologies of genres in Indian poetics. Kavya includes metrical non-metrical, prose and verse compositions, Natya, Katha, akhyayika and mahakavya are included kavya, As Bhamaha says word and meaning taken together constitute kavya. It is also classified into sankrit, prakriti and apabhhransa.

Bhamaha also classified kavya based on subject matter:

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

13.5.1 Visual and Auditory Kavyas

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



According to Bharata, rupakas are divided into ten varieties:

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

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

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

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

Check your progress-IV

1. How does Bhamaha classify various genres of kavya?

2. What are the ten varieties of Rupaka?

3. Classify major genres under drsya and sravya categories.

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

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

13.6 LET US SUM UP

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

13.7 KEY WORDS

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

13.8 BOOKS SUGGESTED

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

(A) Fill in the Blanks:

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

(B) Match 'A' with 'B'

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

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

14.0 OBJECTIVES

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

14.1 INTRODUCTION

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

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

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

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

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

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

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

14.2. KAVYA HETU- DEFINITION AND MEANING

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

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

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

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

14.3 MAJOR THEORISTS' VIEWS

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

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

Dandin mentions three causes poetry:

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

Rudrata and Kuntaka also enumerated three different causes of poetry:

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

Vamana gives three causes of poetry:

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

Prakirna describes six other causes:

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

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

1. Inborn intuitive power.

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

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

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

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

“Kavitva bijam pratibhanam”

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

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

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

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

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

14.4 DIFFERENCE BETWEEN KAVYAHETU AND KAVYA PRAYOJANA

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

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

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

Check your progress-I

1. Define and explain Kavya Hetu.

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

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

4. Explain the meaning of Utpatti and Abhyasa.

5. What did Mammata say about Shakti?

6. Explain Hemachandra's view about Pratibha.

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

14.5 KAVYA PRAYOJANA (THE PURPOSE OF POETRY)

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

According to Bharatamuni, the purposes of poetry are:

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

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

14.6 VARIOUS VIEWS OF GREAT POETICIANS ABOUT KAVYA PRAYOJANA

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

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

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

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

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

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

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

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

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

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

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

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

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

14.7 VIEWS OF OTHER INDIAN ACHARYAS AND POETS ON KAVYA PRAYOJANA

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

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

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

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

14.8. WESTERN VIEWS ABOUT THE PURPOSE OF POETRY

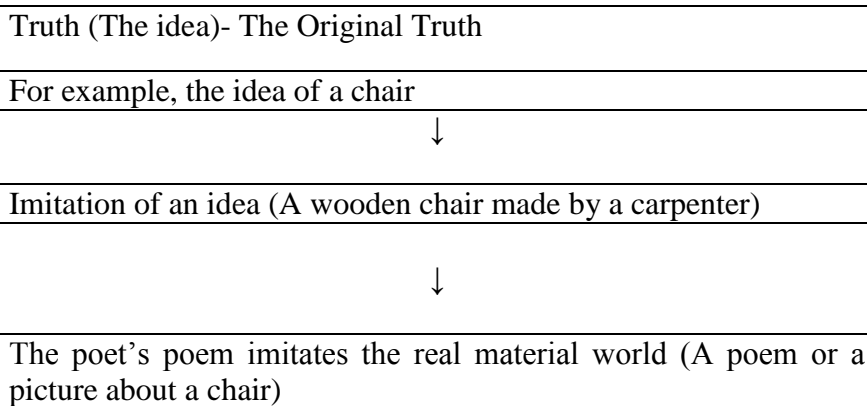
The western criticism is analytical while Indian poetics is synthetic in nature. Indian poetics connect poetry with the soul and call it “Brahmananda Sahodar” (closer to the Divine pleasure). The western critics connect poetry with social concern and social issues.

There are ten major goals of poetry in Western poetics:

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

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

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



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

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

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

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

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

Check your progress-II

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

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

B. Match the following:

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

14.9 KEYWORDS

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

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

14.10 LET US SUM UP

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

14.11 BOOKS SUGGESTED

- Barlingay, S. S. *A Modern Introduction to Indian Aesthetic Theory*. D. K. Print World Ltd, 2007.
- Chaudhary, Satya Dev. *Glimpses of Indian Poetics*. Sahitya Akademi, 2002, Delhi.
- <https://sreenivasaraos.com/>
- Kapoor, Kapil. *Literary Theory, Indian Conceptual Framework*. Affiliated East-West Press Pvt. Ltd., 2012.
- Upadhyay, Dr. Ami. *A Handbook of the Indian Poetics and Aesthetics*. Prakash Book Depot, 2020.

Answers

Fill in the blanks:

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

Match the following:

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

UNIT : 15

GUNA – DOSHA THEORY

Structure

15.0 Objectives

15.1 Introduction

15.2 Brief Introduction to Major Theories of Poetics

15.2.1 Rasa Theory

15.2.2 Alamkara Theory

15.2.3 Riti Theory

15.2.4 Dhvani Theory

15.2.5 Vakrokti Theory

15.2.6 Auchitya Theory

15.2.7 Guna Dosha

Check your progress-I

15.3 Introduction to Guna Dosha Theory

15.3.1 Guna Dosha according to Bharata

15.3.2 Guna Dosha according to Bhamaha

15.3.3 Guna Dosha according to Dandin

15.3.4 Vamana on Gunas

15.3.5 Anandavardhana on Gunas

15.3.6 Bhoja, Mammata and Vishwanatha on Guna-Dosha

15.3.7 Brief Explanation of the Three Gunas

Check Your Progress-II

15.4 Let Us Sum Up

15.5 Key Words

15.6 Books Suggested

Answers

15.0 OBJECTIVES

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

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

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

15.1 INTRODUCTION

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

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

15.2 BRIEF INTRODUCTION TO MAJOR THEORIES OF POETICS

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

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

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

15.2.1 Theory of Rasa:

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

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

15.2.2 The Theory of Alamkara

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

15.2.3 The Theory of Riti

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

15.2.4 Dhvani Theory (Theory of Dhvani)

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

He suggested that there are levels of meaning :

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

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

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

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

15.2.5 Vakrokti School

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

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

15.2.6 Auchitya Theory:

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

15.2.7 Guna Dosha Theory:

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

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

(A)

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

(B)

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

Check Your Progress-I

1. Discuss the theory of Rasa in brief.

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

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

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

5. Define and explain Vakrokti theory.

6. Briefly introduce Auchitya theory.

15.3 INTRODUCTION TO GUNA DOSHA THEORY

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

15.3.1 Guna Dosha according to Bharata:

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

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

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

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

15.3.2 Guna Dosha according to Bhamaha:

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

15.3.3 Guna Dosha according to Dandin:

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

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

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

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

15.3.4 Vamana on Gunas:

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

15.3.5 Anandavardhana on Gunas:

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

15.3.6 Bhoja, Mammata and Vishwanath on Guna-Dosha:

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

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

15.3.7 Brief Explanation of the Three Gunas:

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

Check your progress-II

(A) Fill in the gaps with appropriate answer.

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

(B) Match the following

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

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

15.4 LET US SUM UP

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

15.5 KEYWORDS

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

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

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Answers

(A) Fill in the Blanks

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

(B) Match the Following

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

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

16.0 OBJECTIVES

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

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

16.1 INTRODUCTION

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

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

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

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

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

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

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

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

16.2 THE CONCEPT OF SAHRDAYA

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

16.2.1 What is Sahridaya?

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

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

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

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

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

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

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

16.2.2 Characteristics of Sahrdaya

A true sahrdaya possesses following traits:

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

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

16.2.3 Rasika, Sahrdaya, Samajika: a Brief Introduction

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

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

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

Check your Progress-I

Answer in Brief

1. What is sahrdaya?

2. What is Rasika?

3. What are the characteristics of Sahrdaya?

4. What is samajika?

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

16.3 THE CONCEPT OF SAMAJIKA

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

16.3.1 What is Samajika?

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

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

16.3.2 Characteristics of Samajika

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

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

16.4. THE CONCEPT OF SADHARANIKARANA

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

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

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

16.4.1 What is Sadharanikaran?

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

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

16.4.2 Elements of Sadharanikarana

Sadharanikarana model of communication has following elements:

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

16.4.3 Sadharanikarana as a Communication Process

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

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

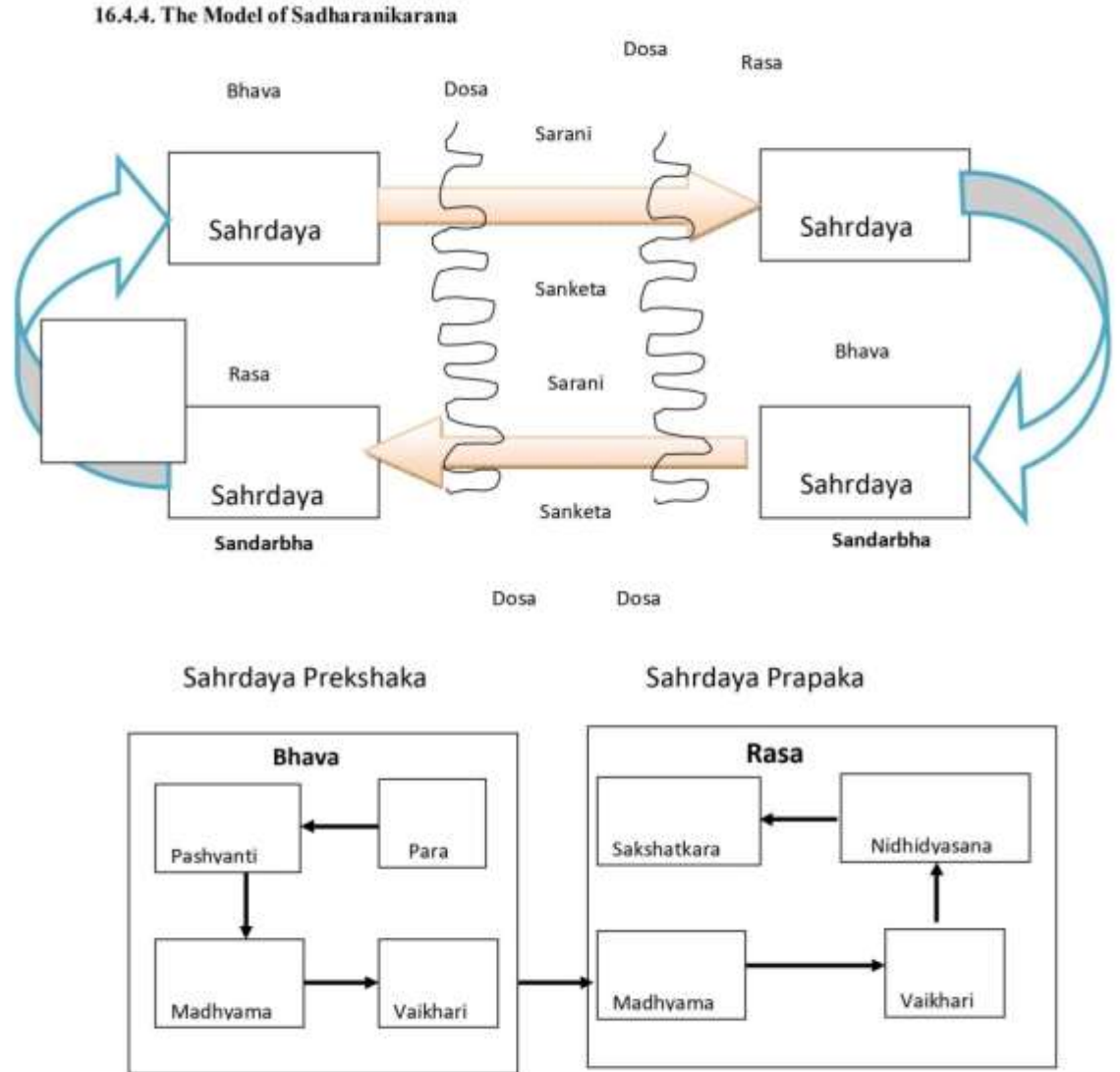
It is the sahrdaya receiver with whom the bhavas are to be shared. He has to pass through the process of rasaswadana. Like bhavas, there, there are four levels of rasa:-

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

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

16.4.4. The Model of Sadharanikarana

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



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

Check Your Progress-II

A. Fill in the gaps with appropriate answer

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

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

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

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

16.5. LET US SUM UP

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

16.6 KEYWORDS

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

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

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Answers

(A)

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

(B)

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

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

17.0 OBJECTIVES

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

17.1 INTRODUCTION TO RASA THEORY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sthayibhavas

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

Rasas

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

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

17.2 Structure of Literary Experience (Rasabhava)

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

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

17.2.1 Rasas:

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

17.2.2 Sthayibhavas

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

17.2.3 Abhinaya (Acting)

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

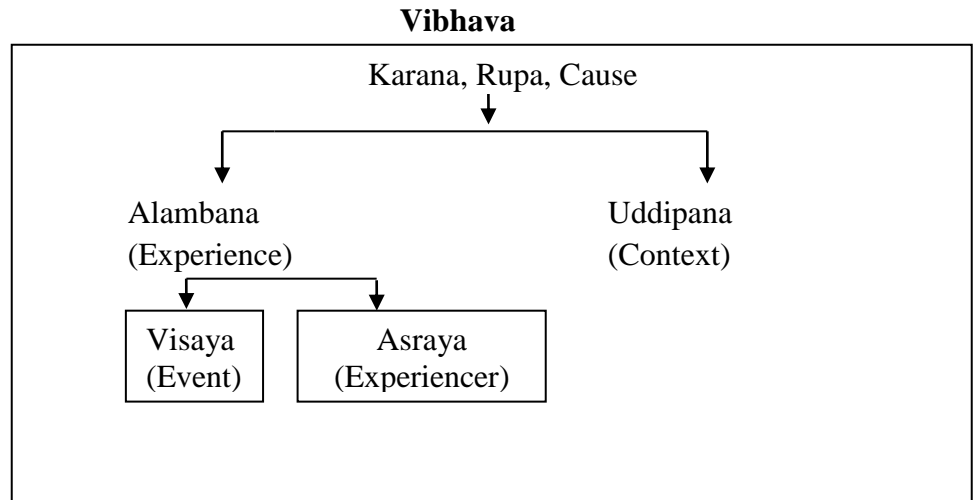
1. Angika (body movements)
2. Vachika (language, metre)
3. Aharya (dress and appearance)
4. Sattvika (action, conditions and events)

17.2.4 Anubhava

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

17.2.5 Vibhava

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



17.2.6 Sattvikabhava

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

17.2.7 Sancharibhava/ Vyabhicharibhava

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

There are thirty three Vyabhicharibhavas. They are as follows:

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

Check your progress-I

Answer the following:

1. What are the five aspects of mind?

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

3. What is Vibhava?

4. What in Anubhava?

5. Describe Vyabhicharibhava in brief.

6. Discuss Sthayibhavas in brief.

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

8. Write a brief note on Rasa theory.

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

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

17.3 RASANUBHAVA - BRIEF EXPLANATION

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

17.4 RAMANIYATA-MEANING AND DEFINITION

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

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

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

Pandit Jagannatha enumerates following elements for true aesthetic experience:

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

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

(2) Uttama (The best)

(3) Madhyama (Mediocre)

(4) Adhama (The worst)

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

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

17.4.1 Ramaniyata as Kavya Lakshana:

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

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

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

Check Your Progress-II

(A) Fill in the blanks with appropriate answers:

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

(B) Match the following:

Sthayibhavas

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

Rasa

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

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

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

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

17.5 LET US SUM UP

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

17.6 KEY WORDS

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

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

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Answers

(A) Fill in the blanks:

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

(B) Match the following

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

(C) Multiple Choice Questions

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

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Block

4

CIPMN -101 INDIAN POETICS

Unit 18 **01**

Oral Discourse

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Dalit Discourse

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Feminist Discourse

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Practice & Project Work

UNIT:18

ORAL DISCOURSE

Structure

18.0 Objectives

18.1 Introduction

18.2 What is Discourse?

18.2.1 Definition

18.2.2 Types of Discourse

18.2.3 Examples of Discourse

18.3 Oral discourse – Definition

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Check Your Progress-I

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18.0 OBJECTIVES

The objectives of the unit are to let the students know about orality, oral discourse and oral literature. These concepts are defined and explained in simple, easy way. Discourse is a communication in oral or spoken language. It can be described as the expression of thought through language. There are several types of discourse. The unit will also explain the difference between oral and written discourse. We shall also discuss orality and literacy. Walter Ong has written a book titled *Orality and Literacy*. He has explained the importance of orality and described the history of orality and literacy.

We shall also discuss oral literature, oral traditions across the world briefly. India is a rich country where oral traditions played a major role in enhancing culture and knowledge we shall deal with oral literature, oral traditions in India right from the Vedic time. Tribal people across the world have nurtured their culture through oral traditions only. Oral tradition and oral lore are cultural material and traditions transmitted orally from one generation to another. Tradition and culture are transmitted orally through folk songs, folk tales, ballads, chants etc. Oral literature includes ritual texts, curative chants, epics, folk tales, music genres, dance, myths, legends, proverbs, riddles tongue, twisters etc. The unit will deal with these topics with examples.

18.1 INTRODUCTION

Yuval Moah Harari in his famous book *Sapiens- a Brief History of Humankind* says that during the period between 70,000 to about 30,000 years ago, sapiens cultivated cognitive abilities. The appearance of new ways of thinking and communicating constituted the cognitive Revolution. He calls it the Tree of knowledge that could grow due to language. Sapiens was supple and flexible. Human beings today can connect a limited number of sounds and signs to produce an infinite number of sentences, each with a distinct meaning.

Oral language was used to communicate information about the surrounding world in the time of sapiens. They also conveyed information about humans and Harari says that our language evolved as a way of gossiping. Gossip theory can be applied to modern communication also where chats, emails, message, newspaper columns are full of gossips.

Thus, oral discourse is a basic theory of cognitive development. Discourse to a term that explains the transfer of information from one person to another. Discourse happens in two ways: Orally and written language. Oral discourse uses speech acts that include thanking, congratulating, promising, demanding, warning or greeting, written discourse is also transfer of information in written words. In this discourse, the writer must have proper skill of delivery of information and the reader should have enough knowledge and skill of reading. Written discourse is often tied with genres.

Orality was the important characteristic of Homosapiens. The first script was developed in Mesopotamia around the year 3500 B.C. Due to writing, humans escaped from the chains of memory which they had preserved during the period of orality. Literacy is only about 6000 years old. Oral cultures depend on memories and if the knowledge is not repeated, it disappears. That is the reason why oral culture used repetition to preserve their knowledge and culture. Oral culture depended on songs, epic recitation, myths and proverbs.

Epic, ballads, prose tales, songs, ritual and lyric songs existed orally before writing came into existence. Oral traditions focused on performance like dance, acting, recitation, singing etc. Oral traditions are quite rich in India. Orality dominated in India for over thousand years. The *Mahabharata* was transmitted in oral form for over a millennium. Brahmin priests recited the mantras and shlokas of the *Vedas* and *Upanishadas*. In India, even the rural, tribal people had rich heritage of oral traditions. Oral tradition is a system that preserves the beliefs, customs and history. Oral tradition is thus cultural material that is transmitted orally from one generation to another.

18.2 WHAT IS DISCOURSE?

Discourse is any written or spoken communication. It can be described as the expression of thoughts or feelings through language. The word discourse is derived from Latin word ‘discursus’ which means “running here and there, to and fro.” Discourse is like a physical act of moving to and fro transferring information from one person to another.

18.2.1 Definitions of Discourse

- Discourse is defined as communication of thought by words; talk; conversation.
- It is a formal discussion of a subject in speech or writing as a dissertation, treatise, sermon etc.
- Cambridge Dictionary defines discourse as “communication in speech or writing”.
- It is also defined as “a speech or piece of writing about a particular, usually serious subject.”
- Merriam Webster Dictionary defines it as a “verbal interchange of ideas especially conversation”.
- Webster Dictionary defines it as a “formal and orderly and usually extended expression of thought on a subject.”
- It can also be defined as a mode of organizing knowledge, ideas or experience.
- Oxford dictionary defines discourse as “written or spoken communication or debate.” It is a formal discussion of a topic in speech or writing.

- Michel Foucault developed the idea of discourse as “System of thoughts composed of ideas, attitudes, courses of action, beliefs and practices that systematically construct the subjects and the worlds of which they speak.” Foucault traced the role of discourses in social and political processes. Later he theorized discourse as a means through which power relations are produced.
- In linguistics, discourse refers to a unit of language longer than a single sentence.

18.2.2. Types of Discourse

There are four primary types of discourse:

- (1) Argument
- (2) Narration
- (3) Description
- (4) Exposition

Argument is a form of communication that convinces the audience/listeners by the speaker about certain ideas using logical language and evidence. Narration is a form of communication that tells a story involving emotions and empathy of the listeners or readers. Description is a form of communication that appeals to five senses of the audience making them visualize something. Exposition is used to inform the audience of something with neutral language. It has no purpose of persuading or evoking emotions. It is just to expose some ideas neutrally.

Literary scholars have divided the types of discourse into three categories: expressive, poetic and transactional. Expressive discourse is literary and creative, yet non-fictional. It includes letters, memoirs and online blogs. Poetic discourse is creative and fictional. It includes poetry, lyrics, novels and drama. It gives priority to emotions, imagery, themes and tone. It uses figures of speech like simile, metaphor, hyperbole, etc. It uses symbolism to enhance its creative power. Transactional discourse is a practical discourse that propels something into action. For example, advertisement motivates a customer to buy some products. This kind of discourse has no use of literary devices but advertisements are often creative and artistic. On TV or radio, they are musical and melodious.

18.2.3. Examples of Discourse

Jokes are examples of discourse like other communication. Funny ideas are presented by some stand-up comedians and speakers. In serious speeches, there are arguments, propaganda or narration. Martin Luther King, Jr’s speech “I have a Dream” presents the idea of liberty and equality through logical arguments. Charlie Chaplin’s famous speech “As I began to love myself” presents the virtues of authority, respect,

maturity, self-confidence, simplicity and ‘love of on self’ besides modesty, fulfilment, and wisdom of the heart etc. He says that these virtues made him love life.

In his final speech in “The Great Dictator”, he presents very touching ideas. Like a great philosopher, he presents his views of humanism and universalism. Some of the quotes from that speech are highly thought provoking. Here are some of the contemplative quotes:

“We think too much and feel too little”

“The way of life can be free and beautiful, but we have lost the way.”

“You are men! You have the love for humanity in your hearts! You don’t hate.”

“In the name of democracy let us use that power-let us all unite.”

Chaplin’s speech is simple but highly appealing. It contains philosophical ideas of democracy, equality, humanity and peace.

18.3 ORAL DISCOURSE-DEFINITION

Discourse is a term which is used to explain the transfer of information from one person to another. It implies the use of words and sentence in the context of the purpose of conveying the meaning. Discourse can take place either orally or through written format. In oral discourse, a person speaks to deliver information, thoughts or feelings. Oral literature uses speech acts which are the functions or communication. It may include the expression of thanking, congratulating, promising, demanding, ordering, hinting, warning and greeting.

Oral discourse markers are the words like, “so”, “anyway”, “you know”, “ok” etc. Positive characterises of oral discourse are as follows:

- (1) Meaning is communicated non-verbally through other factors like tone or intonation.
- (2) It can be done spur of the moment.
- (3) Anyone who is delivered the message is known as audience.
- (4) Pace of communication is decided by the speaker only.
- (5) Oral discourse is personal in nature and there is a shared situation between speaker and listener.

There are some negative features of oral communication also. They are as follows:

- (1) Words have no value until they are spoken.
- (2) It is unplanned and structure less in nature.
- (3) Words with few syllabus are used in oral discourse. There are no complex sentences or compound words-generally.

- (4) Once oral discourse is delivered, it cannot be changed or withdrawn.
- (5) The receiver of information must listen to the whole speech or presentation at once in order to get full meaning.
- (6) Oral discourse can be sustained for longer period if it is passed from one person to another or one generation to another like Vedic mantras etc.

18.3.1. Difference between Oral and Written Discourse

Written discourse is also transfer of information but it is written and not oral. For successful transfer of information, both speaker and listener must have certain skills and knowledge. Written discourse is tied with genre or the type of language and structure. Important characteristics of written discourse are as follows.

- (1) Written discourse chooses precise and meaningful words to convey information. Words are chosen carefully unlike oral discourse.
- (2) Written words are changed or re-arranged if the writer wants to do so. In oral discourse, spoken words are like arrows that do not return. They are unwithdrawable.
- (3) There is a general tendency in written discourse to use larger words and complex sentences to convey the message. In oral discourse, the language is simple, easy and colloquial.
- (4) Writing takes more time unlike oral discourse. Writing requires contemplation, logical thinking and effective expression. In oral discourse, there is no time for contemplation and therefore, there are often disputable discourses in oral discourse. In politics, religion etc. such things often happen creating chaos and even riots or agitation.
- (5) The reader of the writing takes time in reading giving full attention to meaning.
- (6) Writing is a permanent record of information. Oral discourse is generally short-lived and transitory.
- (7) The audience of written discourse is unknown and unseen. In oral discourse, the audience is present and visible.

Check your Progress-I

1. What is discourse? Define in brief.

2. Discuss the types of discourse in brief.

3. What is oral discourse? Define and explain in brief.

4. What is the difference between oral and written discourse. Explain in brief.

18.4. WHAT IS ORALITY?

Orality is thought and verbal expression in human societies where technologies of literacy especially of writing and printing are unfamiliar and unavailable. The study of orality is closely related to the study of oral traditions.

The term ‘orality’ has been used in a variety of ways to describe the structures of oral traditions and oral culture. Walter J. Ong wrote a remarkable book titled *Orality and Literacy*. This work is foundational for the study of orality and he says that orality is far more powerful than written discourse.

Walter, J. Ong distinguishes between primary and secondary orality. Primary orality is defined as oral culture influenced by the written or printed words. It also includes oral culture made possible by technology such as a newscaster who reads news orally on television.

18.4.1. Definition of Orality

Orality can be defined as “the quality of being verbally communicated.”

It is also defined as, “Thought and verbal expression in societies where the technologies of literacy (especially writing and print) are unfamiliar to the most of the population. The study of orality is closely allied to the study of oral tradition.

Orality is the use of speech rather than writing as a means of communication, especially in communities where tools of literacy are

unfamiliar among people. In his book *Orality and Literacy*, Walter J. Ong identifies some of the distinctive ways in which people in a primary oral culture think and express themselves through narrative discourse. Their expression is co-ordinate and polysynthetic rather than subordinate and analytic. The speaker often uses epithets and anti-thetical phrases. Presentation is concrete rather than abstract. Expression is toned and competitive rather than co-operative. Finally, proverbs, riddles and maxims are predominant in oral cultures that convey beliefs and cultural attitudes.

18.4.2. Orality and Literacy

Orality is a predominant mode of communication in the world and the literacy is a recent technological development in human history. Orality does not depend on media processes or techniques. Orality refers to experience of words through speech in the habitat or sounds. Walter J. Ong in his book *Orality and Literacy* discusses orality and literacy in details. He says that writing is a modern technology which is shaped and powered by modern. It developed around the year 3500 B.C.

Ong says that humans escaped the chain of memory due the literacy. Literacy is only 6000 years old. Writing transforms thoughts and speech into visible script. Oral culture is dependent on memory. In literacy, knowledge was not repeated or chanted. Oral cultures used repetition to preserve knowledge and remain connected with past.

Oral cultures remembered everything they need to know like hunting, cooking or performing rituals: Oral cultures invested energy in repeating their knowledge. They said the same thing repeatedly and passed it to the next generation. Oral culture also used a lot of proverbs, idioms, riddles, slogans, mantras, shlokas, etc.

Early writing liberated people from limitations of memory. Plato argued that writing destroyed memory and people forgot many things. However, there are benefits of writing. Ong highlights the benefits of writing and literacy. He says that literacy is necessary for development of science, history, philosophy, literature and art.

Alphabet influences the pattern of thinking. According to psychology, the alphabets favour left-hemisphere of activity of the brain. It fosters analytical as well as abstract mindset. Writing is also associated with official documents, books, contracts, charts, lists etc.

Speech is not storable except recording. It is difficult to spread information through speech. In oral communication, message often gets changed or even distorted. In writing, the message remains unchanged

Ong says that writing created history and logic, the foundation of rationality, facts and truths.

According to Walter J. Ong, writing changed the relationship between humans and communication. In oral communication, speaker and listener are always present with one another. It is a process of give and take. In writing, the reader is absent when the reader reads. Writing and reading are solitary activities, as opposed to oral communication. Writing raises human thinking, cognitive approach and consciousness.

Unlike oral speech written words can be revised and reconsidered while spoken words cannot be revised or changed. Speech fades instantly even before words are uttered. Writing has a definite beginning, middle and end. It is well-organized and coherent. Oral epics had no plots, they had only long narratives orally. With the development of writing, plots and coherent plot construction came into existence.

Written words sharpen analysis and it inspires new ways of engaging with the world from story-telling to conversation. The power of writing as a tool to store knowledge is highlighted by Friedrich Hayek who said, "Civilization rests on the fact that we all benefit from knowledge which we do not possess." Writing provides knowledge enhancing human culture and civilization.

18.5 The Oral Literature: Definition

Oral literature is the literature that is spoken or sung. It is not written though now oral literature has been transcribed. It is mainly folk literature the literature of illiterate or uneducated people. It is also the literature of the tribals and nomadic people, however, in ancient India, the rishis taught their students orally mantras and shlokas performing rituals like Yajna.

There is no standard definition of oral literature. The broader concept of oral literature refers to oral transmission and the absence of fixed form. Oral literature includes tales, legends, myths and history passed from one generation to another in written form. The characteristics of oral literature are verbal variability, performance, audience and dynamism.

Oral literature is a broad term which includes ritual texts, curative chants, epics, musical genres, folk tales, songs, myths, legends, proverbs, riddles, tongue twisters, word games, recitations and historical narratives.

Oral literature originated from early stage of human history when literacy was not invented. When literacy was invented, it replaced oral

tradition. Oral literature was written in fixed texts. The source of oral literature is oral traditions which are cultural narrative like myths, legends, history and tales.

18.5.1 Nature and Types of Oral Literature

Epics, ballads, tales, lyric songs existed before writing was invented. Oral literature can be defined as “carefully constructed verbal expression.” Thus oral literature consists of songs, stories, proverbs, riddles etc. The creators of oral literature were not educated or literate. The receivers or listeners were also not literate generally. They heard the stories and songs and enjoyed as oral entertainment. These songs and stories were not only oral but aural. They were not just narrated orally but heard with attention and interest.

In oral literature, performance is very important. There were traditional setting and audience. The word traditional is important in traditional and oral literature. Text and context are inseparable and without the knowledge of context, the text would be misunderstood. For example, when the story of Rama is narrated orally, the audience must have knowledge of the Ramayana.

Oral literature is a repository of the critical knowledge, philosophy and wisdom in illiterate societies. It deals with songs, legends, narratives, religious rituals and dance. They are all connected with the culture or the people. It is also an artistic expression with beauty and harmony. It also enhanced religious beliefs and faith. It is a form of entertainment and moral message.

Types of oral literature as follows:

- (1) **Myth:** Myth is a story that explains objects or events in the natural world through supernatural world.
- (2) **Legends:** Legends are stories from the past often based on real characters and events in a historical but fantastical manner.
- (3) **Folk Tales:** Folk tales are brief stories passed by words from one generation to other. They are related masses and common people.
- (4) **Tall Tales:** They are also folktales but they are funny and light hearted. They are full of exaggeration and unrealistic elements.
- (5) **Fairy Tales:** they are the stories that deal with mischievous spirits and supernatural events. They are often in medieval setting.
- (6) **Parables:** Parables are brief stories that teach moral lessons.
- (7) **Fables:** Fables are brief stories often with animals as characters that express some moral lessons.
- (8) **Folk Songs:** They are traditional songs with refrain and melody sung by the people. They also have some stories and moral message.

- (9) **Rituals:** Rituals are the part of traditions in different countries. In India, there are religious rituals in which mantras, shlokas and bhajans or kirtan are sung together.
- (10) **Epics:** Epics are long stories told in verse involving great heroes and gods. They represent the national tradition and culture.
- (11) **Proverbs:** Proverbs are saying that contain practical message. It is short, pithy saying that state general truth or moral lessons.
- (12) **Riddles:** Riddles are questions or statements intentionally phrased. They require answers which are difficult to find. They are surprising, amusing and entertaining. Riddles can be called puzzles or amusing jokes.

18.5.2. Oral Genres

According to Britannica, beyond epic, the major oral genres include folk tale; song, folk drama, myth, legend and historical recitation. Proverbs and riddles are minor genres. In oral literature, not only the speaker but the audience situational contexts are very important. Intention, form and content make difference in recitation. Let us discuss major genres of oral literature briefly.

- (1) **Folk tales:** Folk tales are virtually universal. They are brief and generally in verse. The characters consist of humans, animals, gods and even monsters. They interact with one another by speech. Vast numbers of folk tales are intended for children like fairy tales. The folk tales are related with local culture and traditions.
- (2) **Song:** Songs play a very important role in oral literature. The words of songs are generally lyrical and melodious. They are generally reused with musical instruments. Songs include folk tales, rituals and laments are someone's death. The ballad is a form of narrative song that originated in Europe during the medieval times. During 15th and 16th centuries, the Scottish-English border ballads celebrated heroes and out laws.
- (3) **Folk drama:** Theatre in the modern sense is an outcome of written tradition in Greece, Europe and India etc. Nevertheless, folk plays played an important role in local, popular culture and traditions.
- (4) **Myth:** Myth is a particular form of oral literature. Its subject is cosmological. Myths and rituals are often connected with one another. Claude Levi Strauss sought underlying structure of the structure of abstract similarities in myths. Myth is often considered as the highest achievement of oral literature.
- (5) **Legends and historical recitations:** Legends are historical stories based on reality. However, they are exaggerated in recitation or presentation. These genres are associated with totetism. Totetism

to a system of belief that humans have mystical relationship with animals and plants. Legends and historical recitation occur everywhere in all cultures and traditions. Historical recitation are based on factual history. They are not imaginary story but recorded history orally. In a state like Rajasthan, there are many legendary heroes and their histories are recited orally by local folk singers and reciters. In modern times, light and sound show also presents history reused along with visual pictures.

18.5.3. World Oral Literature:

Oral literature is a broad term which includes ritual texts, curative chants, epics, musical genres, folk tales, songs, myths, legends, proverbs and riddles etc. It also includes oral history. Oral literature generally refers to any verbal form of art that is transmitted orally.

Jane Nandwa and Austin Bukonya define oral literature as, “Those utterances, whether spoken, recited or sung...” The Canadian Encyclopaedia suggests that oral literature is often used as a synonym of folklore.

The world oral literature project is an urgent initiative to document and disseminate endangered oral literature across the world. The project supports local communities and study their oral traditions and culture. For many communities around the world, the transmission or oral literature from one generation another lies at the heart of their cultural practice.

Of the world’s living languages, currently over 6000, around half of them will cease to be spoken by the end of this century. The World Oral Literature project tries to save these languages and oral traditions. World Oral Literature refers to Indian, Chinese, African and other countries with ancient civilization. Red Indians in America has oral traditions like all tribal people. The World Oral Literature project focuses on the study and research of such old traditions.

Check your Progress-II

Answer the following:

1. Define orality in brief.

2. Differentiate between orality and literacy.

3. Define oral literature in brief.

4. Describe the nature and types of oral literature.

5. Write a brief note on oral genres.

6. Discuss in brief “The World Oral Literature” project.

7. Write a brief note on folk tales.

18.6. DEFINITION OF ORAL TRADITION

Oral tradition is cultural knowledge and information that passes through one generation to another orally. It is a mode of communication. The transmission through speech or song is included in oral tradition. It also includes folktales, ballads, chants, prose or verses.

The characteristics of oral tradition are as follow:

- (1) Sharing of stories, cultures and ideas orally.
- (2) Themes, central messages are revealed through the stories that appeal to the audience.
- (3) There are universal themes that are repeated across many cultures during many periods.
- (4) Lessons about how to live are taught by the story.
- (5) Heroes and heroines are lofty characters whose virtues and deeds are celebrated in oral tradition.
- (6) The performance of story-teller is very important who brings narrative to the audience appealing their thoughts and emotions.
- (7) The importance of oral tradition is passing knowledge across generations without writing or literacy.

Oral traditions have two major forms:

- (1) **Verbal/spoken:** Verbal lore is the most pervasive of the traditional arts. There are six basic genres in oral or verbal traditions. They are the part of folk life. They consist of verbal, materials, custom, belief, motion, music and song.
- (2) **Material Traditions:** Material traditions are related to art and craft involving the use of wood, clay, glass, metals and other physical materials. They include sculpture, architecture, metal-art, handicraft etc. They beautify physical materials enhancing aesthetic delight to the viewers.

The advantages of oral traditions are providing information about the ancient culture without written sources. It is accessible to even the illiterate society. The disadvantages of oral traditions are a narrator can hide certain important information and exaggerate some unimportant information. Some information or facts are omitted and then forgotten as oral tradition depends on human memory only.

18.6.1. Oral tradition in India\

Oral tradition is an aspect of the evolution of human society. The origin of oral tradition is in pre-historic times. The band of hunters hunted for food whole day and brought some killed animals. They lit fire and prepared their meal sitting round the fire. While waiting for food or after eating food, some artists narrated the stories orally. They used simple words and expressive gestures. Gradually language became more sophisticated and imagination of the people developed. The story-teller

wove strands of beliefs, myths, values, superstitions, rituals and traditions in their story-telling.

In India there was a radical difference in developed spiritual and philosophical oral tradition. Indian civilization is one of the oldest living civilizations. The Indus Valley or Harappan Civilization (3300 to 1300 BCE), there was the first major civilization in India which is known as Vedic civilizations. The Vedas were the oldest written texts which were written around 1500 BCE.

Originally, the Vedas were orally transmitted from Gurus to Shishyas. The Gurus in Guru-shishyas parampara passed down the teachings to their shishyas orally. Mantras and shlokas were chanted. Religion and philosophy were the core elements of teachings in Ashram or Gurukula. In the Pre-literate period, the most effective way of spreading knowledge of culture was story telling. People listened to the Kathas, Akhyanas and religious Puranas. For common people, this oral tradition passed down to modern times and even today, the Ramayana and Bhagawat etc. are presented orally through Kathas. Even travelling actors presented famous religious stories through music and acting in different parts of the country. Thus, India is quite rich in oral traditions.

18.6.2. Impact of oral tradition on and literature in India:

Orality is not only the absence of literacy but oral cultures have their own characteristics. Orality dominated Indian culture for many centuries. The Mahabharata existed and was transmitted in oral form for over a millennium before it was written. Brahmin priests recited mantras and shlokas orally and transmitted them to next generation. Vedas, Upanishadas and Puranas were written or transcribed later but they were orally recited. In Indian astronomy and astrology were not separate subjects. Even Ayurveda was connected with nature cure and Yoga.

In North India, Brahmins and priests dominated by insisting on Varna System propagated by Manu in his book *Manusmriti* - People were divided into four Varnas-Brahmins, Kshatriyas, Vaishyas and Shudras. Knowledge transmission and education were monopolised by Brahmins or priests who taught the princess and Brahmin students at their ashrams or Gurukuls.

Oral tradition made huge impact on art and literature. Folktales, epic and narratives became major genres of literature. Other arts like sculpture, architecture, painting, music and dance, oral tradition influenced largely. For examples, sculptures were based on ancient scriptures, puranas etc. Painting, music and dance were amply influenced by oral tradition.

Influence of orality on cinema also cannot be underestimated. In the most famous movies, the characters and plots are like epics. This means that epics and ancient oral literature have made huge impact on cinema, drama, theatre and other audio-visual arts.

In Africa, India, and native America and in many other countries, tribal literature is folk lore. When slaves arrived in the new world from Africa in the 1700's and 1800's, they brought with them oral traditions. African oral traditions consisted of parables, folk tales, fables which conveyed ideals, morals and cultural values. African oral traditions have made great impact on modern literature. In early 20th century, writers like Amos Tutuola of Nigeria, D.O. Fagunwa in Yoruba, Violet Dube in Zulu, S.E.K. Mahayi in Xhosa and Marlo Antonio in Portuguese were influenced by African oral traditions.

In India also, there are rich oral traditions. However, tribal dialects in oral forms are now on the verge of extinct. Ganesh Devy has done remarkable research about tribal traditions and oral literature. He advocated the preservation of oral culture and literature. In tribal community named Maduvan, they had rich heritage of oral literature. Maduvan are one of the most imminent tribal communities in India. Their oral literature is related to their life, personal experience and reminiscences.

Jawaharlal Handoo, A.K. Ramanujan and S. Sakthiva were the earliest scholars who collected oral literatures and took initiative to put them into print. Later Ganesh Devy made scholarly research and translated various indigenous languages in English and Hindi. In India, there are multiplicity and diversity of languages. Even today, there are more than 1600 languages that belong to seven different language families spoken in the country. Indian oral tradition is as old as 3500 years and it has been maintained till today. There are more unwritten language than written ones. These languages are spoken by tribals, migrant, and marginalized people.

To conclude, it can be said that tribal oral literature may be varied but basically, there is symmetry and equality in their societies so, their literature has basic commonality. Therefore, African scholars, called 'orature' which refers to oral culture. Their concept is that their written literature today is also the literature of their oral traditions. The concept of orature was first proposed by Ugandan tribal writer Pio Jirimy.

In India, there are several tribal communities who have oral traditions and oral literature is quite noteworthy Tribals of India were deeply involved in nature, environment, religion and rituals. Their songs and folklore were connected with childhood, lullaby, elegy, folk tales and heroic tales.

18.6.3. Significance of oral tradition in India:

Oral tradition refers to folklore, songs, rituals, music, dance, stories, culinary art, medicines transmitted from one generation to another. They are different in many ways from written information. In general oral tradition is the transmission of cultural material in oral manner. In India, before the script was invented, the Vedas, Puranas,

Upanishadas and epic like the Mahabharata and the Ramayana were learnt by recitation orally. There are multiple 'Ramayanas' in different parts of India which were transmitted orally when written scripts were not in existence. Oral tradition was preserved through memory and passed on to the succeeding generations. After literacy came into existence, this oral traditions began to diminish and folk literature, songs, myths etc. were lost.

However, in India, folk literature, songs, ballads, myths etc. still exist in rural society. In India, there are rituals related to religion like katha, Puja, Stuti, Bhajan , Kirtans etc. Festivals like Diwali, Holi, Navaratri, Rama Navami, Janamashtami etc are celebrated as the part of oral culture.

In India, oral form of literature is quite privileged and its impact is still powerful. The epics like the *Mahabharata*, the *Ramayana*, the *Puranas*, etc. are recited and explained orally by Kathakars and in dance forms, drama and Akhyanas. Oral tradition in India has preserved ancient culture, literature and art. Oral traditions play an important role in preservation and survival of the culture and art of the communities. Thus, oral traditions have significant role in preservation of heritage of different communities.

18.6.4. Examples Representing Oral Traditions

In India, the narratives were transmitted orally. Mantras and Shlokas were taught by the Gurus to the Shishyas through oral recitation and chanting. In 2003, UNESCO recognised the Vedic chants as the most valuable oral tradition in the entire world.

In India, there were rituals like Yajna which worshipped various gods and goddesses. It also preserved environment and purified air. The education system of ancient India was that of Gurukul or ashrams. Ashrams of the rishis were in the forest amidst beauty of nature. The students learnt different subjects orally and practically. They learnt through shlokas in Sanskrit recited by the Gurus. They were taught philosophy, archery, wrestling, astrology, astronomy, culinary art etc in Gurukuls.

In India, there was a rich Bhajan-Kirtan tradition. This tradition was quite powerful in Maharashtra. There were great saints in Maharashtra like Eknath, Namdev, Tukaram, sant Gyaneshwara etc. In North India, there were great saints like Nanak, Kabir and in the western India, Mirabai and many remarkable saints in Gujarat. Natha Parampara was developed in Gujarat. Guru Parampara was popular across India. In Tamil, there are around 4000 bhajan composed by 12 Alvars.

In India, there are also oral tradition related to rituals like Garbhadhana (simant), Celebration of the birth of a child, Namakarana (giving a name), Vidyarambha (beginning of education), Upanayana (yajnopavita), Vedarambha (Introduction to Vedas), Samavartana

(graduation), Antyeshti (Funeral rites). They are known as Sanskaras. They are sixteen in number. There are also ancestor rituals like shraddha, Pitru Puja, etc. Several rituals and sacraments are performed with oral recitation of mantras, shlokas and Kirtans. In India, there are wedding songs in different parts of the country which are the part of oral tradition.

Music and dance are also connected with oral traditions. There is a huge influence of Bharata's Natyasastra and Rasa Theory on various forms of dance like Kathak, Bharat-Natyam, Kathakali etc. Indian classical music is based on ancient tradition which was transmitted orally by singing by the Gurus to the Shishyas.

Finally, India is very rich in folklore. It consists of folk-literature, songs, bhajans, story-telling etc. Gujarat is also quite rich in folklore which consists of Garba, Raas, bhajans, narration of stories, etc. Zaverchand Meghani the famous Gujarati poet and writer revived folk literature and oral traditions in Gujarat.

Check Your Progress-III

Fill the blanks with appropriate options:

- (1) The Vedas were the oldest written texts which were written around _____. (1500 A.D., 1500 BCE, 3000 BCE)
- (2) The Mahabharata is an _____. (elegy, orature, epic)
- (3) Africa is famous for _____ oral literature. (Urban, rural, tribal)
- (4) Mario Antonio is a _____ writer. (French, German, Portuguese)
- (5) Maharashtra and Gujarat are famous for _____ traditions. (bhajan, folksongs, epic)
- (6) Oral traditions preserves _____ (oral discourse, oral culture, oral literature)
- (7) Guru-Shishya parampara is the part of _____ culture. (European, English, Indian)
- (8) Tukaram was a bhakti-kavi of _____ (Gujarat, Maharashtra, Tamil Nadu)
- (9) Rasa theory was propagated by _____ (Kuntaka, Mammata, Bharat Mani)
- (10) There are _____ sanskaras according to Hindu theory. (15,17,16)

18.7 LET US SUM UP

We have discussed the oral discourse, written discourse, oral literature, oral genres, oral traditions by defining them and explaining them in details. At the end, we also explained the impact of oral traditions on literature and art in India and other countries. We discussed the significance of oral traditions providing some very important examples in Indian culture. In short, oral traditions have a significant role in human culture and evolution.

18.8. KEY WORDS

Discourse	Discourse refers to the transfer of information from one person to another.
Orality	Orality is thought verbal expression in ancient human societies when writing and printing technologies were not invented.
Oral Discourse	Oral discourse is oral communication through factors like tone or intonation.
Oral tradition	Oral tradition is cultural knowledge and information that passes through one generation to another orally.
Written discourse	It is transfer of emotions or thoughts in written script
Literacy	Literacy is learning of writing script which is storable.
Oral literature	Oral literature is a broad term that includes folktales, songs, myths, legends, chants and rituals etc.

18.9 BOOKS SUGGESTED

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- <https://www.britannica.com/contributor/Jack-Goody/5832>
- [https://www.newworldencyclopedia.org/entry/Oral_tradition_\(literature\)](https://www.newworldencyclopedia.org/entry/Oral_tradition_(literature))
- *Oral Traditions, Myths and Legends*. Indian Trust for Rural Heritage and Development, New Delhi, 2017.
<https://www.itrhd.com/magazine/oral-tradition.pdf>
- Walter Ong, S. J. *Orality and Literacy: The Technologizing of Word*. London: Methuen, 1982.

Answers:

- (1) 1500 BCE
- (2) Epics
- (3) Tribal
- (4) Portuguese
- (5) Bhajan
- (6) Oral culture
- (7) Indian
- (8) Maharashtra
- (9) Bharata Muni
- (10) 16

UNIT:19

DALIT DISCOURSE

----- Structure -----

19.0 Objectives

19.1 Meaning of the term 'Dalit'

19.2 What is 'Dalit Writing'?

19.3 Understanding Fundamental Terms: *Jāti*, *Varna* and Caste

Check Your Progress-I

19.4 Dalit Discourse: A Historical Outline

19.4.1 Ancient Period

19.4.2 Medieval Period

19.4.3 Modern Period

Check Your Progress-II

19.5 Prominent Dalit Writers and their Works

19.6 Characteristics of Dalit Writing

19.7 Defining Dalit Aesthetics

Check Your Progress-III

19.8 Some Paradoxes in Dalit Discourse: Towards defining a Dalit text

19.9 Let Us Sum Up

19.10 Keywords

19.11 Suggested Reading

Answers

19.0 OBJECTIVES

In this unit, we shall understand:

- Meaning of the 'Dalit', Dalit literature and basic terms related to Dalit discourse
- A brief history of Dalit discourse
- Characteristics of Dalit writing
- Dalit Aesthetics and some paradoxes in Dalit literature

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

- What is Dalit literature and the difference between *varna*, *jāti* and caste
- How Dalit discourse flourished over the years
- Features of Dalit discourse and Dalit aesthetics
- The existing paradoxes in Dalit literature

19.1 MEANING OF THE TERM 'DALIT'

'Dalit' is originally a Sanskrit word deriving from the root दल् (*dal*) which means 'to break', 'to tear', 'to rip into pieces', 'to fade away', etc. Thus, the word 'Dalit', according to *Brihat Kosha*, etymologically means 'that which is broken, crushed, suppressed'. In the present context, the term is used for those castes / communities that have remained suppressed or marginalized throughout India's social history, suffering from socio-economic backwardness and evil consequences of unjust practices like untouchability. It is to be understood at the very onset that "Dalit is not a caste but a socio-economic category of discriminated people belonging to many castes and social groups speaking many languages." (Dadawala 12)

The term 'Dalit' was first used by the Marathi reformer Jyotiba Phule in the 19th century, for the lower castes facing untouchability from the upper castes. After that, it remained in currency during the British rule as a translation for what they called 'Depressed Classes'. Gandhi used the term '*Harijan*' (meaning 'children of God') for the untouchables. Ambedkar was not in favour of Gandhi calling them *Harijan*, since he wanted a separate status for the Dalits. 'Scheduled Castes', the constitutionally approved term used presently to refer to these communities, was first used in 1935 by the British, which, according to Ambedkar, was a neutral and respectful term for the untouchables. However, the term 'Dalit' gained wide currency and political implications when a group of Bombay youths including Namdeo Dhasal and Raja Dhale organised the Dalit Panther Movement in 1972, under the influence of the Black Panthers Movement in America and Dr Ambedkar in India. Since then the term has been an integral part of Indian politics, and used to refer to scheduled castes, scheduled tribes and various other groups discriminated and exploited on socio-economic grounds.

Today, the term 'Dalit' contains wide political and cultural connotations. Dalit discourse is one of the most prominent identity discourses in India, with Dalit literature being the major driving force in the construction and propagation of the discourse.

19.2 WHAT IS ‘DALIT WRITING’?

The term ‘Dalit Sahitya’ (Dalit literature) was first used at the conference of *Maharashtra Dalit Sahitya Sangha* in 1958. Since then, Dalit writing has been one of the most phenomenal and path-breaking forms of subaltern writing that emerged in India during the past five decades. Ideally, Dalit literature would mean the literature focusing on the problems and exploitation faced by Dalits, promoting liberty and equality. Dr. Ambedkar himself was very clear that Dalit literature is not the literature of a particular caste or class. However, the fact of the matter is far from being so simple today.

Various definitions of Dalit literature given by critics are as follows:

- Arjun Dangle, in his *Poisoned Bread* (1992) writes: “Dalit literature is not simply literature; it is associated with the movement to bring about change. It represents the hopes and ambitions of a new society and new people... Dalit literature is one which acquaints people with the caste system and untouchability in India... It matures with a sociological point of view (265-266)
- Sharankumar Limbale, in his book *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations* (2004) writes: “Dalit literature is precisely that literature which artistically portrays the sorrows, tribulations, slavery, degradation, ridicule and poverty endured by Dalits. This literature is but a lofty image of grief.” (30)
- Baburao Bagul, a Dalit activist and writer, defined Dalit literature as “Dalit literature takes man as its centre. It participates in man’s joys and sorrows and leads him to a just revolution. It teaches equality to the mass of humanity, that is, society.” (qtd in Nagar 128)

19.3 UNDERSTANDING FUNDAMENTAL TERMS: *JĀTI*, *VARNA* AND *CASTE*

The discussion of Dalit discourse includes frequent use of terms like *Jāti*, *Varna* and Caste, which are often used synonymously. This gives rise to erroneous understanding, for instance, the common belief that *Shudras* of ancient time are the present day-Dalits, or that Dalit is a particular caste. Such misunderstanding is bound to arise when terms like

caste, *varna*, *jāti* etc. are not understood correctly. To avoid the confusion, it is necessary to understand certain basic terms that go into building the foundation of Dalit discourse.

Firstly, the word ‘*Jāti*’, deriving from Sanskrit root ‘*jā*’ meaning ‘to be born’ refers to a classification based on common birth or origin. (“समानप्रसवात्मिका जातिः *Nyāyasutra*). *Vedas* describe a four-fold classification of *Jāti*: *Udbhija* (born by coming out of ground viz. plants), *Andaja* (born from eggs viz. birds and reptiles), *Pindaja* (born of mother’s womb viz. Human beings) and *Ushmaja* (born due to temperature variation viz. Virus and bacteria). In this manner, all humans form a single *jāti* that is different from animals (*prāni jāti*). Later, for the sake of convenience, the term *jāti* was used for any kind of classification. Thus, various communities of people were later called *jātis*.

However, ‘*Varna*’ is different from ‘*Jāti*’ - it is based on the profession a person is involved into. While *jāti* is decided by birth, *varna* is adopted by choice. *Varna* is a system of social ordering based on individual temperament. On the basis of their employment, people in society were divided into *Brahmins* (those involved in intellectual activities), *Kshatriyas* (involved in defence and warfare), *Vaishyas* (involved in economic activities) and *Shudras* (involved in support function). This system allowed a free movement from one category to another based on meritocracy. Thus, the famous sages Vālmiki and Ved Vyāsa were not *Brahmins* by birth. Sage Vishvāmitra was a *Kshatriya* who turned into *Brahmin*. Aitreya was the son of a slave who composed an entire *upanishad*, Vidura and Karna were *shudras*, Gupta kings were *Vaishyas* by birth, Mauryas were *shudras* and Peshwa kings were *Brahmins*.

The word ‘caste’ comes from Spanish ‘*casta*’ (meaning ‘race, lineage, tribe’), and was introduced by the British in 1901 for census purposes. It comes very near to the classification based on *jāti*. Castes were created to stabilize the free movement of people from one *varna* to another. “In one sense, it is rather ironic that the British, who continually accused the Indian people of having a static society, should then impose a construct that denied progress” (Lloyd 116-17). Out of the word caste came the word ‘Scheduled Castes’ - the official term for Dalits.

Secondly, the word ‘*Shudra*’ in Sanskrit is often confused with the word ‘*kshudra*’, (क्षुद्र) which means ‘petty, lowly, small’. This creates a misunderstanding that *shudras* were considered inferior in the Vedic times.

Check Your Progress-I

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

- a) The term 'Dalit' was first used by _____ in the 19th century.
- b) British called the Dalits _____ classes.
- c) Gandhi used the term _____ for the untouchables which means _____.
- d) The term 'Dalit Sahitya' (Dalit literature) was first used at _____ in the year _____.
- e) The _____ is decided on the profession a person is involved into.
- f) _____ is a classification based on common origin while _____ is a system of social ordering based on individual temperament.
- g) The word 'caste' derives from Spanish word _____ and was introduced by the British in the year _____.

II. Write any two definitions of Dalit literature in the space provided below:

19.4 DALIT DISCOURSE: A HISTORICAL OUTLINE

For the ease of understanding, the historical development of Dalit discourse can be divided into three periods: Ancient period, Medieval period, Modern period

19.4.1 Ancient Period (5th c. BC - 9th c. AD)

Dalit discourse being a discourse of resistance, its emergence can be traced as back as to the time when the discrimination against Dalits began to prevail in the society. According to many scholars, Dalits have been discriminated against right from the Vedic period. There is a common belief that the 'Chaturvarnya' system that divided the Vedic society into four *varnas* - *Brahmins*, *Kshatriyas*, *Vaishyas* and *Shudras* - gave birth to caste discrimination, since the *Shudras* out of the four, who were engaged in menial jobs, were considered lowly and untouchable by others.

A commonly cited example in this regard is that of the *Purush Sukta* in *RigVeda* (Verses 10-15). The *Purush Sukta* hymn has been a major source of debate, controversy and generalization leading to despise for a whole body of ancient Indian literature in Dalit discourse. Therefore, its interpretation deserves some attention here. The common

interpretation of verses 10 to 15 of the composition, that talk about various organs of the primal Being, has been that *Brahmins* were born from the head or mouth of God, *Kshatriyas* from the arms, *Vaishyas* from the thighs and *Shudras* from the feet. Thus, *Shudras* were destined to serve the others and face humiliation forever. But the language of Vedic hymns is known for its deeper connotations. It is to be remembered that God in *Vedas* is a formless, featureless, all-pervading Consciousness. So, the hymn cannot be taken literally. Even when taken literally, someone being born from the mouth or feet is too fanciful and illogical a story to believe. Again, the question asked there translates precisely as: “Who is His mouth, Who is the arm...”, and not “Who is born from the mouth....?” (Newar “*Is Purusha Sukta..*”) To this, the reply given is that *Brahmins* are the mouth / head of the Purusha, *Kshatriyas* the arms, *Vaishyas* the thigh and *Shudras* the feet. Metaphorically, if the Purusha (omnipresent Consciousness) is the source of all creation and the society is a microcosm of Him, all the organs of the society / ecosystem need to work in coordination just like the organs of the body. Here, head is responsible for thinking or intellectual activities, arms for protection from the enemy, thigh for management and nourishment and legs for balance and stability of the body. In fact, only if the leg is upright, the body can stand and move properly. “If *Shudras* as the feet are considered inferior to the others, the very next verse of the composition i.e. verse 16 describes heaven as the head and earth as the feet of the Purusha. Is that to be taken literally too?” (Newar)

Mahābhārata also contains views on *varna* hierarchy. When Bhṛigu says that *Brahmins* are white in *varna* (colour), *Kshatriyas* red, *Vaishyas* yellow, and the *Shudras* black, Bharadwaja counters him, saying that “... colors are seen among all *Varnas*. Desire, anger, fear, greed, anxiety, hunger, toil prevails in all human beings. All human beings sweat, bile and blood flows in all human bodies, all of them defecate. So what is the distinction?” (12.181) In the *Bhagvad Gita*, Krishna tells Arjuna: “All the four *varnas* are created by me according to divisions of *Guna* and *Karma*.” (4.13)

By the time of Buddha (5th & 6th century BC), certain communities had begun to be exploited and convinced that in the eyes of God, they were born as *shudras* due to their bad *karma* (deeds). *Kshudra* (lower) status was associated with occupations regarded as ritually impure, such as, leatherwork, butchering or removal of rubbish, animal carcasses and human waste, which were all considered polluting. Therefore, they were physically segregated from the society and were required to stay outside villages. They could not enter a temple or a school, they were not allowed to draw water out of the community well,

as it was believed that merely touching them would lead to loss of sanctity; hence the term ‘untouchables’.

The philosophy of Buddha is taken as the intellectual and philosophical base of Dalit discourse and Dalit literature. He said:

By birth one is not an outcaste,
By birth one is not a *Brahmin*;
By deeds alone one is an outcaste,
By deeds alone one is a *Brahmin*.

By his time, certain professions (not castes) had already started to be recognized as inferior to the others viz. *Caṇḍāla* (corpse burners), *Bhangi* (sweepers), *Chamāra* (cobblers) etc. Still, people of all *varnas* were included by Buddha in his ‘*sangha*’ (group of monks and followers). His inclusion of a *bhangi* named Sunit in his group of disciples during his tour to Shrāvasti is considered a historical step towards the eradication of caste discrimination.

Siddha sect (8th - 9th century CE) was an offshoot of Buddhism, consisting mostly of people from the *chamaar*, *kahaar*, *machhuara* communities, who revolted against the *Brahminical* hegemony through Sanskrit language and chose to create their literary works in local dialects. Sarahapa, a *Siddha Brahmin* monk and poet, is known for having overturned the *varna* system by marrying a *Shudra* girl. The *Nātha* sect that branched from the Siddhas was founded by Gorakhnātha. This order of monks is also known for not taking into consideration the *varna* of a person while ordaining him.

In this way, the *varna* hierarchy had started to become sharper by the 10th century, against which there were voices of protest time and again. Indian society based on the concept of communal harmony envisioned by the Vedic seers had begun to degenerate gradually. The reasons behind this include misinterpretation of *Smritis*, *Shastras* and scriptures by a handful of self-centred *Brahmins* in order to maintain their hegemony, and the inability of the *Shudras* to access scriptures on account of their lack of knowledge of Sanskrit language. As a result, certain communities involved in menial jobs began to be considered ‘impure’ and ‘untouchable’. This divide became intense with the intrusion of foreign invaders in the medieval period.

19.4.2 Medieval Period (10th-11th century to 19th century)

In the medieval period, Indian society had begun to be corrupted by vices like *varna* discrimination, prejudice and untouchability. This bias was predominantly visible in religious customs, rituals and forms of worship. The foreign invaders, with a few exceptions, could not help to

bring a change in the status quo. During this time, strong resistance was voiced by the Bhakti poets across the country, most of whom had themselves fallen prey to such discrimination. Chennaih, Namdev, Tukaram, Eknath, Kabir, Raidas, Nanak, Chokhamela etc. are the prominent medieval saint-poets who wrote and worked for ensuring an equal status and right to devotion to the downtrodden in society. A few couplets by the Marathi Nirguna saint-poet Namdev may be cited as examples:

1. क्या करो जाती, क्या करो पाती
राजा राम सेउ दिन राती
2. नाना वर्ण गवा उनका एक वर्ण दूध
तुम कहां के ब्राह्मण हम कहां के सूद

Kabir, the famous 15th century Bhakti poet of weaver community, writes in a verse:

नहीं को ऊंचा नहीं को नीचा जा का पिंड ताहि का सींचा
जे तू बाम्हन बभनी जाया तो आ बांट है काहे ना आया

Ravidas, also known as Raidas, was another 15th century saint-poet, born in the *Chamaar* community. He writes:

जन्मजात मत पूछिए, का जात अरु पात
रविदास पुत सब प्रभु के, को नहीं जात कुजात

Other poets of the Bhakti tradition like Tukaram, Nanak, Pipa, Dhanna, Chokhamela etc. thought and wrote on similar lines. In this manner, though not organized, systematized or labelled as ‘subaltern writing’, a significant body of medieval literature produced in various regions of the country from 11th century to the beginning of 19th century, scattered as it was, captures in its full spirit what is now called ‘Dalit consciousness’.

19.4.3 Modern Period (19th century onwards)

The period from 19th century onwards can be called Modern period in Indian history for the socio-cultural, religious and spiritual reforms that came as a result of what is known as ‘Indian Renaissance’. On one hand, the British empire was strengthening its foundation in the country that was ridden with social evils with untouchability being one of them. On the other, this century saw the rise of institutionalized efforts

from organizations like *Prarthana Samaj*, *Arya Samaj*, *Brahmo Samaj* etc., all working in their own way to abolish taboos of the Indian society.

Jyotirao Phule, along with his wife Savitribai Phule, is one of the founding figures behind Dalit Movement as it exists today. While Savitribai worked for the upliftment of the downtrodden women by opening avenues of education for them, Jyotirao prepared the intellectual ground for an organized protest against the *Brahminical* hegemony by establishing the *Satyashodhak Samaj* in 1848.

मनु जलकर खाक हो गया जब अँग्रेज आया।
ज्ञानरूपी माँ ने हमको दूध पिलाया।
अब तो तुम भी पीछे न रहो।
भाइयो, पूरी तरह जलाकर खाक कर दो मनुवाद को॥
हम शिक्षा पाते ही पाएँगे सुख।

Phule is often credited for introducing the word 'Dalit' from Marathi for the downtrodden and women. He wished for radical social transformation. He held the *Vedas* the texts of upper-caste Hindus and discarded them, and opposed ancient Indian scriptures like *Manusmriti* that, he thought, strongly favoured the *Brahmins* and doomed the *Shudras* into facing atrocities forever. Due to their caste and social rank, the *Shudras* were rejected to get education. He discarded the religious services of the priestly class. He advised his people to start priestless marriages. He fought for the *Mangs*, *Mahars*, *Chambhars*, *Kumbhar*, *Kolis*, *Koshtis*, *Kumbis*, *Malis*, *Ramoshis* etc.- the dehumanized castes of 19th century Maharashtra. *Varnas*, according to him, encouraged subjugation and social division and the pre-eminence of *Brahmins*. He saw the subsequent Muslim conquests as the same sort of thing, but took heart in the arrival of the British, whom he considered to be relatively enlightened. In his book *Gulāmgiri*, he thanked Christian missionaries and the British colonists for making the lower castes realise that they are worthy of all human rights.

Like Jyoti Rao Phule, Narayan Guru (1855-1928) worked for the upliftment of untouchables in South India, especially Kerala. Periyar E V Ramaswamy (1879-1973), an anti-God and anti-*Brahminism* known as the 'Father of the Dravidian Movement', did notable work against *Brahminical* dominance and gender and caste inequality in Tamil Nadu. The greatest figure to influence the present day Dalit movement and dalit discourse per se is Dr Dr B R Ambedkar. The ideological framework provided by him has played so crucial a role in shaping Dalit movement that it is alternatively called Ambedkarite movement, Dalit literature is

alternatively called Ambedkarite literature and this discourse is alternatively called Ambedkarite discourse. Ambedkar, who was himself a Dalit by birth, and had undergone the anguish and agony of a Dalit life, studied the reasons that go into making their socio-cultural status so miserable.

Although the saint-poets of the medieval period raised serious concerns about caste discrimination, it is observed that there was a lack of consciousness that characterizes subaltern writing. This is where Ambedkar differs from his medieval predecessors. He was highly influenced by Jyotirao Phule and Periyar. He believed very firmly that unless the depressed classes are assured political equality in society by the Constitution; all efforts for their social upliftment would be in vain. In fact, he considered a casteless society, based on the doctrine of liberty, equality and fraternity as an ideal society. For this very reason, he embraced Buddhism. In his opinion, the difference between *Dharma* (Hinduism) and *Dhamma* (Buddhism) is that the latter does not have a caste hierarchy. He said: "Though, I was born a Hindu, I solemnly assure you that I will not die as a Hindu."

His basic disagreement with ancient Hindu texts like *Manusmriti* was on the ground that they assure a higher status in the *Varna* hierarchy to people who do not work themselves but live as parasites, getting their physical jobs done by others. And the same class of people are then considered inferior and their slavery is sanctioned by these scriptures. The power to frame laws in the society was given to the higher *varnas*, who made sure that the *shudras* always remain subjugated. Concepts like *Aatman*, *Parmaatman*, *punya-paap*, *Svarga-narka* etc., he believed, were created by *Brahmins* so that their hegemony over the *shudras* was kept intact. Therefore, he burnt a copy of the text.

Check Your Progress-II

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

- | A | B |
|-------------------------------------|----------------------------------------|
| (a) Four <i>Varnas</i> | (i) Periyar |
| (b) Purusha Sukta | (ii) Basis of Dalit ideology |
| (c) Bhakti poet | (iii) Vedic period |
| (d) Caste eradication in Tamil Nadu | (iv) Jyotirao Phule & Savitribai Phule |
| (e) Ambedkar | (v) <i>RigVeda</i> |
| (f) Girls education | (vi) Eknath, Tukaram etc. |
| (g) Marathi Bhakti poet | (vii) Kabir |

19.5 PROMINENT DALIT WRITERS AND THEIR WORKS

As stated earlier, the term 'Dalit literature' was first used at the 1958 conference of *Maharashtra Dalit Sahitya Sangh*, inspired by the ideology Phule and Ambedkar, which "became an alternative platform to mainstream Marathi literature". (Dadawala 13) In the 1960s, a group of young, educated, Marathi Dalit writers including Namdeo Dhasal, Baburao Bagul, Shankarao Kharat etc. started the Little Magazine Movement and shook the literary sensibility of Marathi readers with their avant-garde writing. In the 1970s, Namdeo Dhasal and Raja Dhale founded the Dalit Panthers movement influenced by the Black Panthers movement of the Afro-Americans. Laxman Gaekwad, Laxman Pawar, Daya Pawar, Waman Nimbalkar, Tryambak Sapkale, Arun Dangle, Umakant Randhir, J. V. Pawar, Tarachandra Khandekar, Yogiraj Waghmare, Avinash Dolas, Kishore Shantabai Kale, Narendra Jadhav, Yogendra Meshram, Bhimrao Shirvale etc. became prominent voices of Dalit writing in Marathi. Dalit writing also spread to other languages like Gujarati, Kannada, Punjabi, Hindi, Malayalam and Bengali. Dalit literature has used all literary forms – poetry, short stories, novels, plays and autobiographies in various languages. Nirav Patel, Joseph Makwan, Dalat Chauhan, Harish Mangalam, Mohan Parmar, B. N. Vankar, Yashwant Vaghela, Pannalal Patel Chandu Maheria etc. in Gujarati, Bama in Tamil, Omprakash Valmiki in Hindi, etc.

In the year 1992, a new chapter was started in Dalit writing with the publication of Arjun Dangle's *Poisoned Bread*, which was the first ever attempt to anthologize Dalit writings in English. He involved all the genres available in Marathi Dalit literature-poetry, short stories, essays, autobiographical excerpts and public speeches. As a result, today we have several collections of Dalit writings coming out in both Indian languages and English. Following are some of the most widely read writers of Dalit literature that are available in English translation: Bama's *Karukku* and *Sangati*, Dr. Narendra Jadhav's *Untouchables: My Family's Triumphant Journey Out of the Caste System in Modern India*, Sharankumar Limbale's *The Outside: Akkarmashi*, Joseph Macwan's *The Stepchild*, Om Prakash Valmiki's *Joothan: A Dalit's Life*, Baby Kamble's *Our Existence* and *Imayam Beats of Burden*, Urmila Pawar's *The Weave of My Life*. There are number of other writers writing Dalit literature but do not share the Dalit writers' category as the latter are not Dalit by birth as the other Dalit writers by birth. Mahasweta Devi, Sara Joseph, Kumaran Asan, Pannalal Patel, Mulkraj Anand and Premchand.

19.6 CHARACTERISTICS OF DALIT WRITING

According to Ranjana Nagar, Dalit literature forms a different but important part of Indian literature. It analyses the past and the present from a Dalit perspective, provides a space to the silent and suppressed voices and an opportunity of social, political and cultural development. Following are the characteristics observed in Dalit works in common:

I. Reflects Dalit anguish, experience and sensibility

According to Omprakash Valmiki, “Dalit literary movement is not just a literary movement. It is also a cultural and social movement. Dalit society has been imprisoned for a thousand years in the dark mist of ignorance, deprived of knowledge. Dalit literature is the portrayal of the wishes and aspirations of these oppressed and tormented Dalits.” (*Dalit Sahitya ka Saundaryashastra* 97) A Dalit text presents “those experiences that did not find a place in literary representations.” (*Joothan* 30). Dalit works largely represent the atrocities, operation social injustice inequality and exploitation suffered by the legs at the hands of the upper castes.

II. Authenticity of experience

Dalit critics like Sharankumar Limbale and Omprakash Valmiki account *Svānubhav* i.e. the experience of having lived a Dalit life as the most important characteristic of Dalit writing. Authenticity of expression comes from authenticity of experience. “When they do not know the reality of this, life, whatever they write about it will remain superficial”, states Valmiki (*Mukherjee* 26) When the Hindi writer Kashinath Singh said that one does not have to be a horse in order to write on one, he famously replied that only the horse tethered to its stall after whole day’s exhausting labour knows how it feels. Dalit writers do not believe in creating fictitious or romantic stories but rather portraying reality to the greatest possible correct details. “Autobiography has been the favourite genre of the Dalit writers. This is not surprising in the light of the emphasis placed by them on authenticity of experience.” (*Mukherjee* 28)

III. Language and diction

The reality depicted by Dalit writers in their works is different and rather painful, therefore the language used to depict this reality is also different and not polished or sophisticated. Dalit literature makes use of rather and uncouth, impolite conversational language, specific to the setting or region. Shame, anger, pain, suffering and rebellion are expressed through imageries and metaphors like volcanic eruption, leftover, poisoned bread and so on.

IV. Characters and Themes

Dalit literature does not take elite characters like kings, queens or rich people as its protagonist. Most of the times, the protagonist in a Dalit work is a poor, helpless person living in a remote village in a dilapidated condition, and struggling for carving a place of repute in the society, trying to climb the social ladder in spite of repeated humiliation. Such literature is aimed at making the reader restless and angry. The works revolve around themes like liberty, equality, justice solidarity and abolition of caste discrimination.

V. Rejection of Hindu mythology

Dalit writers reject Hindu mythology as anti-Dalit and *Brahminist*. According to Dangle, “the tradition and culture of Ancient India does not contain anything which a Dalit can own with pride.” (*Poisoned Bread* 234). These writers view Hindu Gods and Goddesses as structured, institutionalized and modified by the upper castes in a way that favours their hegemony. Therefore, they make a conscious use of local Gods and Goddesses, specifically of the lower castes, in their works. They also reconfigure the epics and *Purānas* from a subaltern point of view. For example, in *Joothan*, Valmiki who is compared with Eklavya and his headmaster a Dronāchārya by his father, challenges the discrimination of his teacher unlike the silent obedient Dronāchārya.

VI. Reflection of Ambedkarite ideology

As mentioned earlier, Ambedkar’s views have been one of the greatest influences on Dalit literature. Dalit literature is largely written on the lines of Ambedkarite ideology. Many Dalit works contain references either to Ambedkar or his works and acknowledge his contribution, holding it responsible for the transformation of Dalit silence into a voice of protest.

19.7 DEFINING DALIT AESTHETICS

According to Limbale, “That work of Dalit literature will be recognised as beautiful, and therefore good, which causes the greatest awakening of Dalit consciousness in the reader.” (*Towards an Aesthetic* 117) He believes that Dalit writers should be analysed from a sociological perspective focused on social values rather than on beauty. Dr C B Bharati claimed that “there is an urgent need to create a separate aesthetics for the literature and aesthetics based on the real experiences of life.” (qtd in Nagar 129)

Dalit writing rejects the traditional standards of evaluating literature i.e. the conventional aesthetics, since the purpose of the latter is to provide aesthetic pleasure or beauty. According to these writers, the

concerns of traditional aesthetics are never realistic whereas Dalit literature is based on the painful reality of Dalit lives. This is the reason why critics like Yadunath Thatted and Acharya Javdekar condemned the Rasa theory as incompetent to do full justice to Dalit writing. They proposed to incorporate 'revolt' as the tenth and 'cry' as the eleventh rasa in the existing Rasa theory. Dalit writers also reject both Western and Eastern theoretical frameworks like Freud's Psychoanalysis, Barthes' Structuralism, Derrida's Deconstruction and Indian theories of *Rasa* and *Dhvani*.

"Dalit literature's primary aim is Dalit empowerment. Aesthetic concerns are secondary at best and should support the works' political aims rather than be foregrounded for their own sake." (Thiara 257) There was virtually no discussion about dalit aesthetics until 1988, when Sharad Patil wrote *Abrahmani Sahityanche Saundayashastra* in Marathi, he argued that Dalit literature relies on *Brahminical* aesthetics because it has no aesthetics of his own. This motivated writers like Omprakash Valmiki, Sharan Kumar Limbale and others to develop a different and new aesthetic theory for Dalit. Omprakash Valmiki wrote *Dalit Sahitya ka Saundayashastra* in 2001 and Sharan Kumar Limbale wrote *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations* in 2004. Although Dalit aesthetics can still be considered only in its infancy stage, certain points where it differs from the conventional aesthetics are as follows:

- A. Traditional idea of aesthetics is based on the principle of beauty. Dalit writing is concerned more with pain and suffering of the Dalits. There is a deliberate attempt to obstruct the process of enjoyment and pleasure in the reader and he is consciously made to engage with the problems of the society. It takes a sociological point of view and not merely aesthetic.
- B. The conventional idea of beauty, according to them, is abstract and transcendental. Dalit literature tries to operate on materialist aesthetics.
- C. Conventional aesthetics examine how the work of art influences the reader. Thus, the primacy of the reader is important. In Dalit literature, the primacy of the suffering protagonist is held most significant.
- D. According to Dalit writers, traditional aesthetic principles consider beauty and pleasure more important, but Dalit literature considers social values such as freedom, love, justice and equality more important.

Check Your Progress-III

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

- I. How does the language and diction of a Dalit text differ from other texts?

- II. Why do Dalit writers mostly choose autobiography as a genre?

- III. What is the fundamental difference between Dalit aesthetics and conventional aesthetics?

- IV. Name any two works of Dalit aesthetics with their authors.

19.8 SOME PARADOXES IN DALIT DISCOURSE: TOWARDS DEFINING A DALIT TEXT

Certain paradoxes that exist within the ambit of Dalit discourse that prevails today are as follows:

- I. Dalit discourse discounts texts by those writers who are not Dalits by birth for the lack of authenticity of experience. The chief argument here is that a non-Dalit writer cannot authoritatively narrate the feelings of a Dalit. If that is true, can a Dalit authoritatively portray the life of a non-Dalit? It is paradoxical that the latter accounts are taken to be true. Can caste be the only parameter to judge the worth of a literary work? In that case, a significant corpus of works by writers like Mulkraj Anand, Mahashweta Devi, Premchand has to be discarded.

- II. Dalit discourse is a discourse of resistance against social evils like untouchability and caste discrimination. The aim of the discourse, as Ambedkar envisioned it, is to create a casteless society. However, in many Dalit texts, resistance turns into extreme form of revenge, so much so that the Dalit protagonist is seen to be exploiting upper-caste characters to avenge. One does not have to forget that any literature rests on ethics and values and ought to promote them.
- III. The aim of the discourse, as mentioned above, is to create a casteless society. In absence of the complete understanding of this holistic Ambedkarite ideology, the discourse turns into sheer anti-*Brahminical* apartheid.
- IV. The political dimension of Dalit discourse cannot be neglected. But, as far as Dalit literary movement is concerned, a text ought to be saved by the author from the political bias dominating the literary merits of the text.
- V. Dalit writers have been consistently resistant to any theory of aesthetics. Ironically, such resistance only reinforces literary theory. Today, a large number of Dalit texts are researched upon in the light of subaltern theories.
- VI. Dalit discourse, though it is a liberating discourse, remains patriarchal at large. Dalit feminism is gradually voicing its double-protest (against Dalit and gender discrimination) through writers like Kaushalya Baisantri, Sushila Tarkbhaure etc.

In this light, it is important for a student of Dalit discourse to arrive at a definition of a Dalit text. A Dalit text is that which takes into examination the life of Dalit/s. It draws the attention of readers to real social issues concerning Dalits, and intends to resolve them or suggest solutions to create social accord, not merely antagonizing a caste or castes. The aim of the discourse, as mentioned above, is to eradicate caste evils. Buddha's famous preaching says: "Hatred does not cease through hatred at any time. Hatred ceases through love. This is an unalterable law." Therefore, a Dalit text is that which can maintain the dynamism of this mission. If a Dalit text is written just with the motive of political propaganda and to maintain and sharpen caste hierarchy, it cannot be called a Dalit text. A true Dalit text is that which is written with a purpose to inform about the wrong done in the past, and also help to reform the society. It is a text written with a mature point of view and noble intention. It has a sociological purpose and social responsibility. "We need an ongoing struggle, and a consciousness of struggle, a

consciousness that brings revolutionary change in both the outside world and in our hearts, a consciousness that leads the process of social change.” (Valmiki 10)

19.9 LET US SUM UP

In this unit, you have learnt:

- What is Dalit literature and the difference between *varna*, *jāti* and caste
- How Dalit discourse flourished over the years
- Features of Dalit discourse and Dalit aesthetics
- The existing paradoxes in Dalit literature

19.10 KEYWORDS

Jāti - refers to a classification based on common birth or origin.

Varna - based on the profession a person is involved into.

Caste - was introduced by the British in 1901 for census purposes. It comes very near to the classification based on *jāti*.

19.11 SUGGESTED READING

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UNIT : 20**FEMINIST DISCOURSE**

Structure

20.0 Objectives**20.1 Introduction****20.2 Concept of Feminism****20.2.1 Pioneers (I) - Wollstonecraft, Woolf and De Beauvoir****20.2.2 Pioneers – (II) and Gynocriticism****Check Your Progress-I****20.3 Feminisms and Feminism in India****20.3.1 Indian Feminism – Nature and Perspective****20.3.2 Major Texts from Past and Present****Check Your Progress-II****20.4 Let Us Sum Up****20.5 Key Words****20.6 Books Suggested****Answers**

20.0 OBJECTIVES

- To acquaint students with the term and its context
- To make students aware and understand the variety of feminist waves/ discourses
- To acquaint students with the western feminist pioneers that laid foundation for the theories on women's writings
- To make students aware and well versed with the concept of Indian Feminism and introduce them to some of the contemporary women writings in India

20.1 INTRODUCTION

Feminism is a highly loaded, multi-dimensional, oft quoted, often misunderstood and sometimes misused word. Feminism is a belief, an activism, commitment and practice of equality of women in all spheres of life. It came into existence as a reaction to the centuries of oppression, subjugation, discrimination and deprivation of women in all cultures and races. The contemporary feminist discourse was propelled in the recent history and the western feminism came into its full force in the twentieth century. However, we also need to understand that before it gathered the momentum, there were pioneers and torch bearers in the previous centuries who laid the foundation for the movement. In the current unit we will learn about the major thinkers, the three waves of feminism and why and how there is a variety of feminisms in contemporary feminist discourse of the west with special reference to feminism in India and also discuss the works of some of the contemporary women writers in India.

20.2 CONCEPT OF FEMINISM

As mentioned earlier, the term ‘Feminism’ has a historical, political, social and cultural reference and has been defined and contested in many ways. The term “feminism” was used to refer to “the qualities of females” during mid 1800. Later on after the First International Women’s Conference in Paris in 1892 the term was in currency for its meaning and advocacy of equality of rights of the both sexes. This usage was derived from the French word *feminist* (meaning feminist) and came into practice for the movement, advocacy and theories on gender equality. However, for our understanding let us take two simple definitions of the term.

Encyclopedia of Britannica describes feminism as:

“The belief in social, economic, and political [equality](#) of the sexes. Although largely originating in the West, feminism is [manifested](#) worldwide and is represented by various institutions committed to activity on behalf of [women’s rights](#) and interests.”

Oxford Learner’s Dictionary defines it as:

“The belief and aim that women should have the same rights and opportunities as men; the struggle to achieve this aim.”

There is a variety of approaches in which feminism is practiced and theorised but there are some commonalities too. Lois Tyson lists out the following common threads on which Feminism theories and practices are based on:

1. Oppression of women in all domains of life.
2. Patriarchal norms that marginalised women by creating a different and discriminatory set of norms and values for women.
3. Deep rooted patriarchal ideology that represent women as inferior creation
4. While biology determines our sex (male or female), culture determines our gender (scales of masculine and feminine).
5. Feminist theory and literary criticism has a goal to change the world by prompting gender equality.
6. Gender issues play a part in every aspect of human production and experience, including the production and experience of literature, whether we are consciously aware of these issues or not.

The Western feminism has been categorized historically in three waves. The 'First' is roughly identified to have begun in the mid-nineteenth century with the struggle to achieve basic political rights and went on till the amendment on women's right to vote in 1920. This struggle for women's equality took a back seat for sometime due to the World Wars. However, the same period also highlighted the need for equality strongly. The period of late 1960s and early 1970s show the manifestation of the 'Second Wave' of feminism. This was an extension of demand of equality in all spheres of life. The political equality of right to vote did not bring in the desired equality for women in society in general. Therefore, women's equality was now demanded in education, the workplace, and at home. The 'Third Wave' of feminism emerged again out of the dissatisfaction with the result of second wave. The first two waves of feminisms were predominantly a white, middle class, first world women centric approach. The Third wave feminists critique earlier forms of feminism for their lack of attention to the differences among women due to race, ethnicity, class, nationality, religion. These feminists consist of women from third world, past colonies and non-white women.

20.2.1 Pioneers (I)- Wollstonecraft, Woolf and De Beauvoir

The history of women's writing in Europe that emphasized the need for equality of women date back to sixteenth century. But the contemporary discourse laid its foundation towards the end of eighteenth century. American and French revolutions had initiated the discussions on equal rights of women but had not created any difference in the position of women at large. However, a few years later in 1792 Mary Wollstonecraft wrote her groundbreaking text *A Vindication of Rights of Woman* which is considered to be one of the pioneering texts of feminist discourse. Wollstonecraft for the first time argued for the equality of women and advocated the need for equal education for women. She argued that women are also as rational as men by the virtue of being human and education will allow women to develop fully as a rational

being. We see examples of women writers like Mary Shelley, Bronte Sisters, and George Eliot etc. during the nineteenth century but they were very few in numbers compared to the men writers. This issue of less women writers or the absence of women's writing in the history was taken up by Virginia Woolf in her lecture series published later as an extended essay titled *A Room of One's Own* in 1929. In this essay Woolf brought out the need for a room of one's own – space and independence for women. By creating an imaginary Judith Shakespeare, Woolf tried to show how patriarchy has marginalized and suffocated talented women writers throughout the history and how women's writing in the past lie buried and unnoticed before us. This discourse of how patriarchal structures affect and shape up women's psyche and women writer was taken forward by Simone de Beauvoir in her radical work *The Second Sex* (1949). In this work, Beauvoir discusses how men over centuries have suppressed women and how man has created norms that make him the self- the superior and the woman as the other, the second –the inferior. Through her arguments and examples she proved “one is not born, but rather becomes woman” which explains how image and the role of woman as a gender is defined and constructed socially and not biologically. Her work was followed by many women writers, theorists and critics in America and Europe which was dominated by French feminist writers. The uniting factor of all these groups was their chief concern revolved around evolving and reconstituting ways to do justice to women's views, works, concerns and presence in literary world.

20.2.2. Pioneers – (II) and Gynocriticism

Thus, as we saw one of the chief preoccupations of feminism is the study of discriminatory representation of women in the literature that is dominated by men. Elian Showalter focused on this gap and highlighted the need for having a theory – poetics for studying, retrieving and writing of women's literature. This, she highlighted in her famous work *Towards a Feminist Poetics* (1979). She divided the book in two major sections:

- 1) **Woman as a reader** – critique of the existing literature. She gives examples to show how the literature written by men creates stereotypes and how women are allowed to play limited role in their works. Her argument is that even if women were given a major role to play or allowed to be representatives, it was always from a man's perception of how and what a woman should be or do. Thus, she emphasized on reading the existing literature created by men with a feminist view point.
- 2) The other section of her work is **woman as a writer** or

‘**gynocritic**’ – Here Showalter advocates the need for having a different set of literary criticism to study and identify women’s writings. She says instead of using, applying and analyzing male models and male theories the writings of the literary criticism of women’s writings should be based on feminine perspective. She insists on the need to construct a female framework for the analysis of women’s literature, to develop new models based on women’s experience. She introduced the concept of **Gynocriticism** which in simple terms means a criticism that seeks to build a framework of literary analysis that is devoted to female identity. This broadly tried to :

- i. identify and retrieve the female authors that are missing in the major literary tradition of the past
- ii. to identify female subjects – the major preoccupations of a woman’s life from her perspective and her experiences . So far these experiences were represented and written by men .Therefore, it is important to seek women’s perception of their own lives and experiences
- iii. to identify and study the female language. This can be understood as a need to study and evaluate a woman’s work through the language she uses in her works.

Check Your Progress-I

Fill in the blanks:

- 1) Feminist theory and literary criticism, has as its ultimate goal to change the world by prompting gender _____.
- 2) *A Vindication of Rights of Woman* is written by _____.
- 3) The _____ waves of feminisms were predominantly a white, middle class, first world women centric approach.
- 4) This issue of less women writers or the absence of women’s writing in the history was taken up by Virginia Woolf in her work _____.
- 5) Simone de Beauvoir’s _____ is a radical and landmark work on feminism.
- 6) Elia Showalter focused on this gap and highlighted the need for having a theory – poetics for _____, _____ and _____ of women’s literature.

20.3 FEMINISMS AND FEMINISM IN INDIA

The basic foundation of the contemporary feminist discourse was laid over a period of more than three centuries. The latter half of the twentieth century, especially after 1970s –the feminist discourse saw

different approaches and practices of feminism like liberal feminism, radical feminism and socialist feminism. It is important to note that despite the varieties of approaches and perspectives Feminism in this form was chiefly a Western centric model and discourse. This discourse was not able to project, voice or represent the issues of women from the colonized countries, the women from the third world and the issues of the non-white women. Gradually the women from these left out groups also started to raise their voices and dissatisfaction with the act of western feminist discourse as looking at the women's issues from the perspective of the English speaking, white and middle class women of the West. This dissatisfaction opened up the discourses for various other feminisms like Black Feminism, Afro-American Feminism, Latin American Feminism, Third World Feminism, Feminism of Sisterhood, Postcolonial Feminism etc. The struggles for equality for women in all domains of life manifested and were being advocated in the world in different manners and for different issues too. The struggle for equality for women in India also has a different history, context and model. Thus, Indian Feminism or Feminism in India also differs to some degree from the major western discourse. Our country is unique for its diversity, for its colonial past and for its social structures and religious practices. Therefore, a study of women's writings or the Feminism in India demands an understanding and acknowledgement of all these aspects as well.

20.3.1 Indian Feminism – Nature and Perspective

Feminism in India is often misrepresented as a phenomenon during nationalist movement. It is an undeniable fact that many reforms regarding women's position and equality came into practice during that time but the Indian Feminist discourse studies the writings and the position of women in India from the time of ancient Vedic period. It is also equally an unquestionable fact that women were suppressed and subjugated by patriarchal norms and practices in India too. However, it is to be noted that the history of women's position in India is also a part of larger political, social and cultural history of india too. Therefore, we see the presence of women scholars in some of the Ruchas of Vedas and we also have examples of Sati pratha, the female infanticide and the inhuman conditions in which widows were pushed into. The *Narivaad* or *Stree Vimarsh* in India is complex because of the diversity of class, caste, religion and languages. Moreover, there has always been a parallel history of oral and tribal culture which was not necessarily part of the mainstream culture or discourse. But we must also know that Indian Feminist discourse is not an act of proving the point how it is independent and a case in isolation of the larger feminism that happened across the world. Patriarchal norms and practices have tried to marginalize and stereotype women's mind, body and soul through a prescribed role and behavior.

Each society and each nation has seen modification or adherence to such practices. Therefore, the purpose of Indian Feminist discourse is well defined by Jasbir Jain when she says,

“ The attempt is not to trace the development in isolation from the rest of the world but to trace the differences in tradition,value structures, political history , social concerns and the nature of resistance. “

The complexities of the study of feminist criticism are also highlighted by Susie Tharu and K. Lalita in their work *Women Writing in India* (1991). According to them the enterprise of women’s writing and the scope of feminist criticism in India.

“include questions about contexts, structured and restructured by changing ideologies of class gender, empire , in which women wrote, and the conditions in which they were read; questions about the politics ,sexual and critical , that determined the reception and impact of their work; questions about the resistances, the subversions, the strategic appropriations that characterized the subtlest and most radical women’s writings.”

The first and foremost element of women’s writings in India is that it has been a continuous tradition, though it was marginalized but a continuous presence of women in Indian knowledge system and writing has been proven by the feminists who seek to retrieve women’s writings in India. Lopamudra, Ruddha, Sarama, Romasha , Vishwavara , Apala , Yami and Ghosha have contributed verses (Ruchas) in *Rugveda*. (*Rugved Samhita* (1-126-7). Second important point in terms of religious/cultural context is the difference in the myth of creation in India and the West. It is often pointed out that the patriarchy begins with the myth of the Creation, all religions show women as a secondary creation. However, there is a basic difference between the creation myth in west and India. First, there are multiplicity of creation myths, secondly the versions differ and more importantly various belief systems like Hinduism, Buddhism, Jainism and Sikhism are not contemporary in time and space. However, within this vast diversity of approaches and myths one fact remains glaringly different from the Western myths of creation that the Vedic belief system gave utmost important to ‘self’ and that pursuit of ‘the self’ or practice of asceticism was available to both men and women. Both the grand epics of India, Jain stories, other religious and folk narratives demonstrate this freedom for the pursuit of the higher goals of human lives for women as well. S.Radhakrishnan has concluded the same in his translation and criticism of Upanishads that the subjection of women and their exclusion from Vedic studies do not have any support of Upanishads. Thus, the subjugation, confined roles and the oppression of women came into existence in Indian civilization and *Manusmriti* is considered to be a text that heralded the deterioration of the position of

women in the Indian society. Despite these differences, we must acknowledge the fact that the position of woman in India over centuries was no better than the other women in the world. The unequal distribution of power, rights and inequality on all fronts of life persisted for women during various phases and the clutches of suppression and exploitation got stronger with each invasion on India.

Broadly speaking feminism/ *Narivaad/ Stree Vimarsh* in India despite its multidimensional manifestations and variety of mediums of expressions (as India is also multilingual and there is a notable amount of feminist writing in all the major languages of India) *Narivaad* has:

- Questioned practices and texts
- Resisted hierarchy
- Reinterpreted myths and traditions
- Focused on women's body
- Stressed on the study the form , shape and tools of women's struggles and how did they express it to oral or written literature
- Tried to bring in the experiences and issues of women to the mainstream literature , specially the issues of violence against women , customs and practices which are built on gender discrimination
- Reasserted the need for 'wholeness 'of existence for women – the wholeness encompasses all three-body, mind and soul.
- Reemphasized the fact that feminism as an ideology is not simply a resistance to patriarchal control
- Tried to integrate the private and public space by opposing and dismantling the divisions of two different kinds of sexuality and moral values
- And more importantly, it has expressed the need of women to be heard, to have a choice as well as the freedom to act in accordance with that choice.

20.3.2 Major Texts from Past and Present

As we have already studied that the presence of women scholars and contributors has been identified in Indian literature since the Vedic period. Susie Tharu and K. Lalita in their landmark work *Women Writing in India* have identified and retrieved the works by women writers from 6th Century BC and have recorded the works by women till the contemporary period. Through a close reading of the Upanishads, epics and Bhakti movement Indian Feminists have revealed a continuity of questioning of patriarchal structures that created exclusions and boundaries for women. For our purpose, we will discuss the major texts that emerged during colonial period and shaped up the contemporary discourse of Indian Feminism. One of the first treatises in regional

languages that raised voice against the social injustice and gender inequality was written in Marathi by Tarabai Shinde in 1882 titled as *Stree Purush Tulana*. It was followed by the works of Pandita Ramabai and Savitribai Phule. This Marathi work was accompanied by an anonymous book *Simantni Updesh* from north India. This work is remarkable for its aggressive tone and its forthrightness in telling women to take initiative in getting rid of old mindsets and to change one's own self to change the world. Rassundari Das's autobiography *Amar Jivan* (1876) is an exemplary literary work that speaks about the life and condition of women in India of her times. The reformist and nationalist movements set the tone and path for women's liberation through education and also by creating spaces for women to participate in public life. These works and the women authors laid the foundations for the more liberated, more expressive and diversified female authors. Some of the women are still expressing the feminist concerns in Indian Literature. Senior women writers like Amrita Pritam, Ismat Chughtai, Aashapura Devi and Mahashweta Devi, Kamala Das have represented and raised women's issues from various perspectives. Amrita Pritam has depicted the plight of women and their suffering in her novel *Pinjar* (1950). Famous for her poems and essays Amrita Pritam is also noteworthy for introducing frank and candid confessional mode of writing through her autobiography *The Revenue Stamp – Raseedi Tikat* (1976). Similarly Ismat Chughtai through her memoirs *A Life in Words – Kaghzi hai Pairahan* depicts the household and the struggle for education in Muslim families in India. Moreover, she is also remembered for her path breaking story *Lihaf* that described the plight of woman caught up in lesbian relationship due to the marriage with a gay man. Though there is no explicit description or no offensive content in the story, she was charged with obscenity and had to defend her case in Lahore for years for the same story. Mahashweta Devi represents the issues of low class, especially tribal women, their sufferings and exploitations through a series of short stories and dramas. The representation of the issues of women as mothers, wives and daughters are represented by writers like Shashi Deshpande in English, Kundanika Kapadia in Gujarati, Ashapura Devi in Hindi, Lalithambika Antherajanam in Malayalam. The issues and plights of widows in India are well represented in the novel *The Moth Eaten Howdah of a Tusker* and *Blue-necked God* by Indira Goswami. She has also retrieved an almost forgotten female freedom fighter from the Bodo community of north-east India in *The Bronze Sword of Thengphakhri Tehsildar*. The works *Yajnseni* by Pratibha Ray, *A Palace of Illusion* by Chitra Banerjee Divakaruni and poems like *Uttara : Note to the Unborn Child and Until the Lions: Echoes from Mahabharata* by Karthika Nair reinterpret the women characters of epics from the contemporary feminist point of view whereas Suniti Namjoshi retold fabula and folktales in her *Feminist Fables*. Postmodern poets like Leela

Gandhi, Ruth Vanita and Karthika Nair continue the bold tradition of unabashed and bold expressions of female body and desire laid down by senior poets like Kamala Das and Kamini Roy.

Check Your Progress-II

Match the following:

A

1. *The Moth Eaten Howdah of a Tusker*
2. *A Palace of Illusion*
3. *Lihaf*
4. *Amar Jivan*
Divakaruni
5. *Stree Purush Tulana*

B

1. Tarabai Shinde
2. Indira Goswami
3. Ras Sundari Das
4. Chitra Banerjee
5. Ismat Chughtai

Answer the following:

- 1) List any three threads that Lois Tyson lists out as common threads on Feminism theories and practices are based on.
- 2) Give one definition of feminism.
- 3) Name any two women who have contributed shlokas to *Rigved*.
- 4) What makes *Simantni Updesha* remarkable book?
- 5) Which book is to be believed to be responsible for restricting the role and position in Indian society?
- 6) List any five things that Narivad has done in the field of literature in India.
- 7) What are the subjects on which Mahashweta Devi writes?
- 8) Name three postmodern women poets from India.
- 9) What is the contribution of Suniti Namjoshi in terms of feminism?
- 10) Why is the book *Women Writing in India* is an important contribution?

20.4 LET US SUM UP

Thus, through this discussion on Feminism we can conclude that the concept of feminism is highly complex and has much wider scope. The struggle for equality for woman in all spheres of life has a long history and the contemporary feminism was shaped up and took momentum during last two centuries. We learned that pioneer writers like Mary Wollstonecraft, Virginia Woolf, Simone De Beauvoir and Elaine Showalter laid the foundation and set the path for feminist discourse. We also learned that the western feminist discourse was expanded by a variety of feminisms that emerged towards the end of the twentieth century. Indian Feminism is also one of them. We also learned

about what Indian feminism or *Narivaad* or *Stree Vimarsh* aims to do and how it is different from western feminist discourse. Through various examples, we also learned about varieties and diversities of feminist writings in India which addresses the issues raised by Elaine Showalter through her concept of gynocriticism. This also proves how the ultimate aim and preoccupations of feminism also has a common factor that binds the varieties and approaches of contemporary feminisms together.

20.5 KEYWORDS

Oppression	a situation in which people are governed in an unfair and cruel way and prevented from having opportunities and freedom
Patriarchy	a society in which the oldest male is the leader of the family, or a society controlled by men in which they use their power to their own advantage
Subjugation	the act of defeating people or a country and ruling them in a way that allows them no freedom
Fabula	story, usually a traditional folk tale

20.6 BOOKS SUGGESTED

- Wollstonecraft, Mary. *A Vindication of the Rights of Women*, 1792
- Beauvoir, Simone De. *Le Deuxième Sexe (The Second Sex)*, 1949
- Showalter, Elaine. *A Literature of Their Own*, 1977; "Toward a Feminist Poetics," 1979
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- Walker, Alice. *In Search of Our Mother's Gardens*, 1983
https://www.academia.edu/27769659/In_Search_of_Our_Mothers_Gardens_by_Alice_Walker
- Jain, Jasbir and Avadhesh Kumar Singh- *Indian Feminisms*, 2001
- Tharu, Susie. K. Lalita – *Women Writing in India* (vol. 1 &2),1991

Answers

Check your progress-I

1) equality 2) Mary Wollstonecraft 3) first two 4) A Room of One's Own
5) Second Sex 6) studying, retrieving and writing

Check Your Progress-II

Match the following:

- | | |
|--------------------------------------|-------------------------------|
| 1. The Moth Eaten Howdah of a Tusker | 1. Indira Goswami |
| 2. A Palace of Illusion | 2. Chitra Banerjee Divakaruni |
| 3. Lihaf | 3. Ismat Chughtai |
| 4. Amar Jivan | 4. Ras Sundari Das |
| 5. Stree Purush Tulana | 5. Tarabai Shinde |

Structure

21.0 Objectives**21.1 Introduction****21.1.2 Definition of Nativism****21.1.3 Colonialism and *Desivad*****Check Your Progress-I****21.2 Bhalchandra Nemade's *Desivad*****21.2.1 Devy and the Contemporary Discussions****21.2.2 Writers / Practioners****Check Your Progress-II****21.3 Let Us Sum Up****Key Words****Books Suggested****Answers**

21.0 OBJECTIVES

- To introduce the concept of *Desivad* and its definitions with historical background
- To acquaint students with the origin and the theory proposed by Bhalchandra Nemade
- To make students understand the theory and the major thinkers and major contributors
- To make students comprehend the key arguments proposed in the texts on *Desivad*

21.1 INTRODUCTION

We live in the time where the world has become flat as the writer Thomas Friedman has suggested. Our world has become flat due to the influences of globalization, modernization and technology. The distances and the differences of space and time have been compressed and various forms of culture are reaching far and wide with the advantage of technology. But the term globalization or modernity are often mistook for

the practice of Westernization or Anglicization. As a result of this, what happens is the individual cultures, language and practices are often seen going to margins. In 2011, UNESCO published a list of 2050 languages that were extinct, or about to get extinct, critically endangered and vulnerable. One major reason for such a poor state of indigenous language is sweeping reach and use of global languages, chiefly English and Spanish. It is easy to understand that along/with a language a whole culture also is lost and so is the literature. Therefore, in the world that has become a ‘melting pot’ as Homi Bhabha says, the identification and continuation of one’s own cultural forms and literary forms also takes a front seat. It was with realization of such a need to speak for one’s own theory and forms of literature, the concept of *Desivad* came into existence. *Desivad* or nativism as it is called in English has come into discussion in the latter half of the twentieth century. Like many other theories of the twentieth century, *Desivad* too is also a reaction and resistance of colonial legacy and practices in literature and a theory to focus on the native elements in literature.

21.1.2 Definition of Nativism

Nativism is a social, political, psychological and linguistic term. But it is a word that has anthropological, scientific, moral, racial, ethnical and historical connotations as well. The concept of nativism is often attached to the concept of Americanism that emerged in 1834-35. Following are some definitions of Nativism -

- Oxford dictionary defines nativism as —a return to or emphasis on indigenous customs, in opposition to outside influences.
- Nativism is also defined as —the revival or preservation of a native culture by Yourdictionary.com.
- Similarly , The University Desk Encyclopedia defines nativism as ,
- “Turning in of a country or society towards its own culture through movements rejecting foreign influences, ideas or immigrants”
- Thus, Nativism encompasses a sense and urge of returning to one’s own culture ,of revival of indigenous culture and rejection of overpowering control of the foreign influences.

21.1.3 Colonialism and *Desivad*

The earlier definition of nativism was also racially biased and looked down upon the native as inferior or secondary. This is because the term ‘native’ carried a colonial reference. The colonial masters proclaimed that colonizers were inherently superior and the colonized

(read natives) were inherently inferior. Colonization was projected as an act of upliftment and as an act of civilization of the colonies. This has affected, influenced and reshaped the forms and the criteria of appreciating, understanding and production of the cultural forms of the colonies. Frantz Fanon, psychiatrist and one of the most influential postcolonial critics has shown three stages in which national culture shapes up as an influence of colonial project:

- 1) Influence – The native comes under the influence of the coloniser's culture and seeks to match and assimilate it and often discards his/her own culture
- 2) Realisation - the native gradually finds out the wide disparity that exists between the two cultures and discovers that he can never be truly white or white enough for the colonizer to treat him as equal, and returns to study his own culture, with a romantic and celebratory mode.
- 3) Return / Reclaim – In this stage, the native is truly anticolonial, accompanied by a critical analysis of his own culture.

Desivad that emerged in India can be equaled with this third stage. However, we also have to take a note of the fact that even during the high days of British Rule in India a parallel culture of preserving and producing forms of our own culture had continued. In fact, during the period of Renaissance in India (the period of struggle for independence), the thinkers and writers advocated and practiced Indian forms of art and literature. But somehow even after independence in the domain of mainstream forms of literature, the influence of western aesthetics, theories and criticism have taken the centre stage. Therefore, we had critics like Bhalchandra Nemade who introduced the theory of nativism and vigorously demanded the need of *Desivad* in India.

Check Your Progress-I

- **Fill in the blanks**

1. The concept of nativism is often attached to the concept of _____ that emerged in 1834-35.
2. It was with realization of such a need to speak for one's own theory and forms of _____, the concept of *Desivad* came into existence.
3. _____ introduced the theory of nativism and vigorously demanded the need of *Desivad* in India.
4. Colonisation was projected as an act of upliftment and as an act of _____ of the colonies.
5. According to Yourdictionary. Com. Nativism is also defined as —the revival or _____ of a native culture.

21.2 BHALCHANDRA NEMADE'S *DESIVAD*

Different terms *desi*, *desipan*, *desiya*, *desiyata*, *desaja* are used for the discussion of Desivad. Bhalchandra Nemade, gives an example of the Adivasis of Koraput (Orissa) who use the term *desi*, *nata* for their oldest dance to show the connotations of the word *desi*.

Bhalchandra Nemade first used the term in his Marathi essay *Sahityateel Deshiyata* (Nativism in Literature) in 1983. The English term *Nativism* is used as a synonym for the Marathi term *Deshivad*. This concept or *ism* purposes is to understand Indian literature through Indian point of view. Bhalchandra Nemade is a Marathi literary figure, a Jnanpith awardee, he was one of the pioneer figures in the Little Magazine movement. *Hindu* and *Kosala* are his most acclaimed novels in Marathi. Nemade explains why we need to discuss *Desivad* by giving examples of the world writers like Shakespeare and Dante. He shows that these writers were first of all native writers; it is only through the imperialism, they became world writers. Now despite knowing this we still say that Kalidasa is the Shakespeare of India, Valmiki is the Homer of the East” but we never say so and so writer is a Tukaram of West or so and so writer is Bharat Muni of the West. The main points he puts forward in his *Desivad* are:

- Each culture has its own *desi*/native modernity.
- Being native means being rooted to one's own place, rooted here is meant in terms of belongingness and not in terms of being tied there.
- Native principle is fundamental to each literature in order to survive/represent as one's own literature.
- Simple representation of regionalism is also not *Desi* literature though regional literature can be a subset of the Native literature.
- As a revolutionary and inclusive critic, who advocated for the *Desi*, Nemade attacked the so called high-class writers, critics, and aestheticians; which represented the upper class or Brahminic traditional systems and aesthetics.

Thus, while opposing the western framework of theory and criticism for *Desi* literature Nemade insists that the Native standards are associated with non-Vedic, non-Brahmin and *Bahujan* tradition also. He

also suggests that nativism does not mean xenophobia or an outright denial of the good in other cultures. *Desivad* is an approach rather than a theory for him. While discussing the meaning of *Desi* he further says, “basically, nativism is entirely self-manifest as in the plants and trees that patiently grow and live in their soil.” He also argued that it is not possible to compare literary texts of two different cultures, or of languages in isolation, they must be compared, analysed and evaluated with their native features. According to Bhalchandra Nemade, the process of absorbing foreign influences is nativization, and this process must be competent. He also says that it is in the process of nativization, every new writer realizes automatically that he is deeply rooted in his local traditions.

21.2.1 Devy and the Contemporary Discussions

After Nemade, Vasudev Savant attempted a systematic, neat and unbroken arrangement of Nativism with the philosophical support in two essays ‘*Sahityateel Deshiyata: Nemade Yancha Drishtikon*’ and ‘*Deshivadi Sahityasiddhanta*’.

One more prominent contributor to *Desivad* is Ganesh Devy who elaborated his views on nativism in his books *After Amnesia* and *Of Many Heroes* (1992) and *In Another Tongue* (1998), *The Crisis within: On Knowledge and Education in India* (2017). In his book *After Amnesia*, he discussed the conflict between *Margi* and *Desi* traditions existed before British rule. Colonial tradition added to the existing conflict and this was so overpowering and influential that we forgot our own tradition. Devy is not in favour of using the term ‘Nativism’ as a translation of the word *Desivad* and he uses the term *Desivad* throughout his discourse.

However, one of the contemporary critics Makarand Pranjape takes a more progressive approach for Nativism. He criticized Devy for limiting the theory to historiography whereas Pranjape emphasizes on the need to theorise nativism. He also is in favour of including the concept of *swaraj* and *swadeshi* within the theoretical framework of nativism. He therefore says, nativism, then, is a form of indigenism whose agenda can be summed up as a cry for cultural self-respect and autonomy emanating from the *Bahujan Samaj*.

21.2.2 Writers / Practitioners

Before *Desivad* as a theory was introduced, Anand Coomaraswamy, Rabindranath Tagore, Sri Aurobindo have proposed such sort of theory that emphasized and reestablished the Indian framework or Indian aesthetics. Great personalities like Gandhiji and Jyotiba Phule had also brought in the nonwestern, non brahminic and non-Sanskrit Indian cultures into the mainstream. Thus, *Margi* (main stream) was already being questioned and *Desi* (marginalized/folk) was being brought into the centre.

The classic foreword to *Kanthapura* has been recognized as a manifesto for the path Raja Rao had opted and preached for Indian Writing in English. He resolved the dichotomy of foreign (English) language and methods of Indian story telling tradition through a systematic indigenization of English and a spirit and tempo of Indian life. He deviated from the sacrosanct structure of European novel and shaped it on the lines of the epic tradition of India. Thus, the advocacy for Native features and the practice of bringing them to literary framework was shown in India before Desivad came into discussion in a formal manner.

Umashankar Joshi has outlined a range of Indian literature produced in various Indian languages during the past four thousand years or so. He has shown some aspects of the Indian traditional features and even some unifying elements that are present in these works from various Indian languages. U R Anantmurthy is one such writer who showed nativism as a practice in his novels. Many writers and authors in Marathi, Kannada and Gujarati have started following Desivad in their writings. Some of the contemporary writers also encapsulate Desivad in their writings. For example, when Amitav Ghosh represents and tells a story about people in and around Sundarbans in his novel *Hungry Tide* he not only describe the locale but represents the lives and culture of the desi people and also bringing in the folklore of Bonbibi in the novel. Similarly, Dhruv Bhatt in his novel *Akoopar* tries to bring in even the dialect along with the cultural features of the people of Geer in Gujarat. Nativism can also be seen in Manil Suri's *Death of Vishnu* in which he employs Hindu mythology. The native features can be found in the works of women writers like Indira Goswamy and Mahashweta Devi too. Vikram Sheth's *Golden Gate* is often seen as a revival of Indian narrative style of prose in verse. Plays like Girish Karnad's *Hayvadan* and Vijay Tendulkar's *Silence! The Court is in Session* show a skillful blending of modern as well as native elements. Thus, the culture self-respect that Paranjape talks about in the practice of Desivad can be seen in all the forms and in all languages of contemporary Indian writings.

Check Your Progress-II

(I) Match the following:

A	B
Amitav Ghosh	Hayvadan
Manil Suri	Silence! The Court is in Session
Vijay Tendulkar	Akoopar
Dhruv Bhatt	The Death of Vishnu
Girish Karnard	Hungry Tide

(II) Write a short note on Bhalchandra Nemade's Desivad.

(III) **Answer the following:**

1) Name two essays by Vasudev Savant on Desivad.

2) Why did we forget our own culture according to G.N. Devy?

3) List three main points on Makarand Paranjape's views on Desivad.

21. 7 LET US SUM UP

To sum up we can say that Desivad or nativism is an assertion of one's cultural identity. It is a return, revival, reclaim of Indian literary and aesthetic framework and a rejection of Western theories or yardsticks. The theory came as a reaction and response to the overarching influence of Euro – American literary theories and criticism. But we must not conclude that it is simply an outright rejection or protest against the colonial cultural heritage but it is rather a framework that seeks to celebrate indigenously, acknowledge our cultural heritage and to situate the works written by Indians in an Indian perspective and in Indian soil. Thus, the theory and the practice of *Desivad* is an endeavor “to look in our own backyards for our cultural resources” as U. R. Ananthamurthy has described it.

21. 8 KEYWORDS

Native	(here) a non – white original inhabitant of a place, as regarded by European colonists or travellers
Colonialism	the policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically
Amnesia	a partial or total loss of memory

21. 9 BOOKS SUGGESTED

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Answers

Check Your Progress-I

1. Americanism
- 2 literature
3. Bhalchandra Nemade
4. civilization
5. preservation

Check Your Progress-II

A

Amitav Ghosh
Manil Suri
Vijay Tendulkar
Dhruv Bhatt
Girish Karnard

B

Hungry Tide
The Death of Vishnu
Silence! The Court is in Session
Akoopar
Hayvadan

Structure

22.0 Objectives**22.1 Rasa Interpretation of a Text****22.1.1 Abhigyanashakuntalam by Kalidasa****22.1.2 Post Office by Dhumketu****22.2 Dhvani Interpretation of a Text****22.3 Vakrokti Interpretation of a Text****22.4 Alamkara Interpretation of a Text****22.5 Project Work****Answers**

22.0 OBJECTIVES

In this unit, we shall understand:

- Examples of Rasa, Dhvani, Vakrokti, Alamkara etc.in literary and performative texts
- How to interpret a text using a theory of Indian Poetics
- How a text can yield newer meanings when looked at from Indian theories of meaning and interpretation viz. Rasa, Dhvani, Vakrokti, Alamkara etc.

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

- Application of theories viz. Rasa, Dhvani, Vakrokti, Alamkara etc. on to a text

22.1 RASA INTERPRETATION OF A TEXT

As you have learnt earlier, Rasa theory, enunciated by Bharatmuni in his text *Nātyashāstra*, is related to the emotive experience of the reader / spectator. In a nutshell, Rasa is evoked as a result of the dominant psychological state of the reader / spectator being stimulated by the combination of determinants (animate and inanimate), consequent expressions and transitory mental states.

Let us see through examples how to read a text using Rasa theory:-

22.1.1 *Abhigyānashākuntalam* by Kalidasa

Kalidasa's *Abhigyānashākuntalam* is a play, based on the story of Dushyant and Shakuntala from *Mahabharata*, where Dushyant, after promising his love for Shakuntala returns to his kingdom, incidentally forgetting her as years pass, due to the curse of sage Durvāsā. Shakuntala loses the ring that was given to her by Dushyant as a token of their love. Fortunately, the ring is discovered by a fisherman in the belly of a fish, who presents it in the king's court. Dushyant realizes his mistake - too late. Meanwhile, Dushyant is asked to defeat an army of *Asuras* and after returning to Earth years later, Dushyant finds Shakuntala and their son by chance, and recognizes them. It is thus, the story of two lovers who fall in love, separate and at the end reunite. The separation is the phase of transformation of the lovers. Here the physical yearning transcends into a more matured and spiritual love.

The chief rasa of the play is certainly Śringāra Rasa, since the play is about love of Dushyant and Shakuntala. Kalidasa explores the twin aspects of Śringāra rasa – Sambhoga Śringāra and Vipralambha Śringāra. The Sambhoga Śringāra has been shown as erotic and the Vipralambha Śringāra as sublime.

For instance, in the play Dushyant and Shakuntala, the characters become the *ālambana vibhāva*. The girls' talk to the bee, their attire, the flower garden and such others become the *uddipana vibhāva*. The beautiful surrounding, the inner joy of Dushyant and of course the beauty of Shakuntala triggers the feeling of love in him. Though standing behind the bushes he too is unable to control himself from adoring and appreciating Shakuntala's magical youth,

*“Her lower lip has the rich sheen of young shoots,
Her arms the very grace of tender twining stems;
Her limbs enchanting as a lovely flower
Glow with the radiance of magical youth”.*

On Dushyant's entry, fleeting emotions like confusion, wonder, fear, curiosity, bashfulness and such others seem to fill the minds of all the characters present. The blossoming of love between Shakuntala and Dushyant is gradually established through the reactions of both of them to the conversation of the *sakhis* with the King.

Before the lovers could express their love for each other Kalidasa separates the lovers. But this *Vipralambha* is not the resultant of any hatred. It brings out the ingrained feelings of love. They long to meet each other. Dushyanta impatiently reveals to Madhavaya about his growing love for Shakuntala. On the other side Shakuntala suffers from fever; she

falls ill. Dushyant thinks if she is really having fever or she is also in love. Shakuntala explains her friends that she is in this state because of the king who came to protect the *tapovan*, since the moment she saw him she is in love and wants to marry him. She begs, “My friends, if you approve, counsel me as to how I can find favour in the eyes of the Royal Sage; otherwise I shall be just a memory”

There are only a few instances of *veera rasa* in the play. This king’s heroic energy is exposed again at the end of act six when Dushyant accepts the proposal of Indra to help him fight against the Titans.

The repudiation of Shakuntala is no doubt *Vipralambha Śringāra*. But it also arouses the pathetic sentiment i.e., *karuna rasa*. The curse of Durvāsā, loss of Dushyant’s memory are the cause of the lovers suffering. These determinants lead to the shedding of tears, sorrow and grief for both Dushyant and Shakuntala. Such consequents combine with the *vyavichāribhāvas* like the king’s fainting to produce *karuna rasa*. Another example of sorrow in the drama is Shakuntala’s departure from Kanva’s ashrama, the scene is full of sorrow.

22.1.2 Post Office by Dhumketu (Translated into English as The Letter)

The story *Post Office* by Gujarati writer Dhumketu (Gaurishankar Joshi), translated into English as *The Letter*, is about Coachman Ali, a hunter in his youth undergoes transformation of heart on being separated from his daughter after her marriage. He goes to the post office every day, waiting desperately for a letter from his daughter, for five years. But the letter never arrives during his lifetime. The story tries to project how the emotions and feelings of old people are neglected in a mechanized society.

The dominant rasa of the story is Karuna Rasa. According to Bharatmuni, the *sthayibhāva* for Karuna Rasa is *Shoka* (sorrow). The causes for this sorrow could be death, separation from dear ones, accident, misfortune etc. This sorrow is represented on stage through shedding tears and lamentation among other *Anubhāvas* (expressions).

The *ālambana vibhāva* for Karuna Rasa in the story is chiefly Coachman Ali, the lonely old man waiting for a letter from his daughter during the last days of his life. He is the first person to reach the post office every day early in the morning, amidst biting cold, in his tattered clothes. Ali religiously follows this schedule for five years with infinite faith, waiting for the entire day and becomes a subject of mockery for the post office staff. However, till the last day of his life, the letter never arrives. Here, the letter is also as important as a character – an objective

correlative for the evocation of pathos, and therefore can be called *ālambana vibhāva*. The dark sky, intense cold, faint light of the morning – these become the *uddipana vibhāva* that stimulate the state of sorrow. Dark and cold both are suggestive of tragedy and death.

The *anubhāva* (expression) of sorrow is generally through weeping, shedding tears etc. This is deftly portrayed in the story when, after disappearing for a few days on account of his illness, Ali comes once again to the post office on the last day of his life, falling out of breath and approaching the end of his life, to check if the letter has arrived. Receiving a rude reply from the postmaster, who calls him a pest, and finding no letter, he gradually walks out of the post office building, turning back after every few steps, still hoping if there was any hope. His eyes are filled with tears of helplessness and his patience is getting exhausted, since he has already experienced the end of his life approaching.

Along with the above-mentioned *vibhāvas* and *anubhāva*, there are transitory states (*vyabhicharis*) like yearning, anxiety, excitement, fear, sickness etc. that help stimulate the sorrow further. As a result of the combination of the *vibhāvas*, *anubhāva* and *vyabhicharis*, Karuna Rasa is generated in the sahridaya (competent spectator / reader).

22.2 DHVANI INTERPRETATION OF A TEXT

The ninth century Kashmiri scholar Ānandvardhan proposed in his *Dhvanyāloka*, that language has a threefold capacity of rendering meaning i.e. they always do not mean what they superficially mean. There is a ‘suggestive’ signification of the words depending on the socio-cultural context.

Let us see through the example of a poem how this suggestive signification works:

***Madhushala* by Harivanshrai Bachchan**

Written between 1932 and 1934 and published in 1935, *Madhushala* is the most popular of Harivanshrai Bachchan’s poems and a landmark work of modern Hindi poetry. Full of sensuous and sentimental spirit revolving around the house of wine, the poem is actually a commentary on life and the contemporary times, and has a deeper significance than what appears – wine as a symbol of free and liberated outlook towards life.

The poem represents the philosophy of Bachchan – the passionate yearning of the soul to attain the most Beautiful, ending only in disappointment or frustration, realizing the transience of beauty, the resulting pain, disillusionment and inevitability of death. The poem is a

stoic acceptance of fatalism that one meets while in the pursuit of the Truth and the Beautiful.

The poem is an open rejection of those conservative religious ideals that chain individual freedom. Life is transient according to the poet, and the meaning of life lies not in the pursuit of an abstract other-world but in enjoying the tangible beauty of this world, living now and here fully.

However, the poem reinforces no indulgence in sheer pleasure, but the fact that man is the creator of his own destiny. Infinite pursuit towards one's goal, so much so that the goal becomes an intoxication in itself, brings the bliss of success. *Madhushala* also suggests one's goals – materialistic, artistic, aesthetic or spiritual. When the desire to attain one's goal becomes highly intense and the journey / pursuit itself becomes the destination, one is bound to achieve one's goal. *Madhushala*, thus echoes persistence towards one's goals. (Stanza 6&9)

मदिरालय जाने को घर से चलता है पीनेवाला,
'किस पथ से जाऊँ?' असमंजस में है वह भोलाभाला,
अलग-अलग पथ बतलाते सब पर मैं यह बतलाता हूँ -
राह पकड़ तू एक चला चल, पा जाएगा मधुशाला।।
मदिरा पीने की अभिलाषा ही बन जाए जब हाला,
अधरों की आतुरता में ही जब आभासित हो प्याला,
बने ध्यान ही करते-करते जब साकी साकार, सखे,
रहे न हाला, प्याला, साकी, तुझे मिलेगी मधुशाला।।

The symbolism of wine has been employed also to reduce communal conflict and various types of social divide at large. According to the poet, while religious extremism of any sort divides the society, the wine-house is a kind of levelling factor where there is no discrimination of any kind. Thus, wine-house is suggestive of social reforms of equality and fraternity. (Stanza 50)

मुसलमान औ' हिन्दू है दो, एक, मगर, उनका प्याला,
एक, मगर, उनका मदिरालय, एक, मगर, उनकी हाला,
दोनों रहते एक न जब तक मस्जिद मन्दिर में जाते,
बैर बढ़ाते मस्जिद मन्दिर मेल कराती मधुशाला!

The twentieth century was also the time when superstitions had caught hold of the society – a society that was steeped in false rituals and was governed largely by religious orthodoxy. Death was used as a threatening force by self-proclaimed god-men. However, the poet, in stanza 68, suggests that death is the constant truth that nobody can deny. (Stanza 68)

कभी न सुन पड़ता, 'इसने, हा, छू दी मेरी हाला',
कभी न कोई कहता, 'उसने जूठा कर डाला प्याला',
सभी जाति के लोग यहाँ पर साथ बैठकर पीते हैं,
सौ सुधारकों का करती है काम अकेले मधुशाला।।

एक तरह से सबका स्वागत करती है साकीबाला,
अज्ञ विज्ञ में है क्या अंतर हो जाने पर मतवाला,
रंक राव में भेद हुआ है कभी नहीं मदिरालय में,
साम्यवाद की प्रथम प्रचारक है यह मेरी मधुशाला।।

Bachchan's Madhushala is no superficial glorification of wine or wine-house; it becomes a symbol of a free-thinking mind, progressive outlook towards life and individual freedom in the transitional twentieth century society that was crippled due to fragmenting medieval value-system that was no longer relevant. At the suggestive level, it is a powerful plea to youth to challenge and replace social orthodoxy and hypocrisy with a fresh world-view.

From a literary point of view, the work of art is the poet's Madhushala (wine-house) that carries the nectar of beauty and aesthetic experience extracted from the raw material of imagination.

भावुकता अंगूर लता से खींच कल्पना की हाला,
कवि साकी बनकर आया है भरकर कविता का प्याला,
कभी न कण-भर खाली होगा लाख पिँ, दो लाख पिँ!
पाठकगण हैं पीनेवाले, पुस्तक मेरी मधुशाला।।

22.3 VAKROKTI INTERPRETATION OF A TEXT

Kuntaka, the tenth century Sanskrit scholar, gave the distinction between ordinary language and literary language. The former he called *Svabhāvokti*, used in sciences and informative communication, and the latter was called *Vakrokti*, the language of literature. *Vakrokti*, according to him, operates at six levels.

Let us take an example from English poetry to understand this:-

Thomas Gray's *Elegy Written in a Country Churchyard* (1751)

Thomas Gray's *Elegy Written in a Country Churchyard*, published in 1751, differs from a conventional elegy poem. It does not lament upon the death of a friend but of poor, humble and rustic people in general. According to some scholars, the poem may have been occasioned by an actual death, perhaps that of Gray's friend Richard West in 1742. To Dr Johnson, the poem "abounds with images which find a mirror in every mind with sentiments to which every bosom returns an echo." In the poem, *Vakrokti* can be observed operating at six levels as given below:

I. *Varnavinyāsa Vakratā* (Phonetic obliquity)

Phonetic obliquity works at the level of phonemes and syllables i.e. when similar or identical phonemes are repeated at varying intervals. The very first stanza of the poem presents a remarkable use of consonance with the sound /l/ being echoed throughout the stanza on almost every stressed syllable:

*“The curfew tolls the knell of parting day,
The lowing herd wind slowly o’er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.”*

The reverberation of ‘low’ in “lowing”, “slowly” and “plowman” adds to the theme of the poem. Besides, phrases like “weary way” (l. 3), “solemn stillness holds” (l. 5), “pomp of power” (l. 33), “dull, cold ear of Death” (l. 44), “born to blush” (l. 55), “listless length” (l. 103) etc. are all examples of phonetic obliquity.

II. *Padapurvārdha Vakratā* (Lexical Obliquity)

Lexical obliquity works at the level of base forms of substantives. It includes stylistic choice in vocabulary, metaphor, adjectives and concealed expressions. One finds, for instance, the use of the word “lea” – a synonym for ‘meadow’ in the first stanza to match the rhyme of ‘me’. The word “hamlet” used in line 16 instead of ‘village’ stands for a residency even smaller than village.

Gray’s employment of adjectives is also noteworthy. He uses such adjectives as would enhance the beauty of expression as well as facilitate the evocation of *rasa*. The expression “moping owl” (l. 10), for instance that complains the moon about its vanishing “ancient, solitary reign” (l. 11) describes the antiquity and hushed atmosphere of the churchyard with no human presence except that of a nocturnal creatures.

III. *Padaparārdha Vakratā* (Grammatical Obliquity)

The third type of obliquity is grammatical obliquity i.e. obliquity in the inflectional forms of substantives. This includes obliquities of tense, case, person, number, voice and affixation. In Gray’s elegy, one finds a transformation of person from the 24th stanza. The narration in the stanzas before stanza 24 is largely in third person plural (i.e. the poor people). Stanzas 24 to 29 contain an imaginary dialogue in second person and first person singular. (“For thee, who mindful of th’ unhonour’d Dead...”) Here the speaker imagines his own death being discussed by a farmer. The Epitaph appended at the end of the poem is in third person singular, talking about a “youth” who is supposedly the poet himself. Thus, there is an attempt to comment on the ‘general’ from the ‘personal’.

IV. *Vākya Vakratā* (Sentential Obliquity)

This is the most permeating and predominant type of obliquity wherein a whole sentence is presented in a different manner using various figures of speech. This is the most oft-occurring obliquity in any literary work. A few random examples from the poem would suffice to show Gray's deft handling of sentential obliquity:

The personification of the characteristics of the elite and the privileged with the first letter capitalized in stanza 8:

*“Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor.”*

V. *Prakarana Vakratā* (Episodic / Contextual Obliquity)

Episodic obliquity is generally in works which are based on familiar stories / legends. A part of the plot is modified or changed in order to innovate and provide aesthetic delight. This is generally a part of epic / dramatic poetry more than lyrical poetry. Since Gray's elegy is not based on a familiar story and is an independent creation, there is hardly any scope for *Prakarana Vakratā*.

VI. *Prabandh Vakratā* (Compositional Obliquity)

Compositional obliquity can include changing the dominant *rasa* of the composition, changing the end of the story, inclusion of contingent objective, obliquity of title and obliquity of similar stories. In Gray's elegy, it is found that the speaker does not mourn the death of any particular individual but appears to be meditating on death and the lives of simple rustic folk and his own death. In this sense, it is different from the conventional elegy. Gray has experimented with elegy genre per se.

22.4 ALAMKARA INTERPRETATION OF A TEXT

In Indian Poetics, *Alamkāras* are categorized into two: *Shabdālamkāra* and *Arthālamkāra*. The former includes those figures of speech that are related with sound and the latter includes those related with meaning. Examples of both the categories are given below:

Shabdālamkāra:

a) Anuprāsa (Alliteration)

The repetition of a particular sound (generally) at the beginning of the word is called *Anuprāsa* (alliteration). For instance, the following lines from Coleridge's *Rime of the Ancient Mariner*, where the sound /f/ is repeated:

The fair breeze blew, the white foam flew,

The furrow followed free;

b) Yamaka

Yamaka is the repetition of a word in the same line / stanza but with a different meaning. For instance, the lines from Romeo and Juliet where the word 'lie' is repeated and has different meanings:

Mercutio: That dreamers often *lie*

Romeo: In bed asleep, while they do dream things true. Dreamers *lie* (are false), and *lie* (down).

c) Shlesha (Pun)

Shlesha is when the double meanings of a word are explored. Consider a sentence like 'The tallest building in town is the library — it has thousands of stories!'. Here, the library has multiple floors as well as story-books. Another example:

When I am dead, I hope it may be said
'His sins were scarlet, but his books were read'.
(Hilaire Belloc, "On his Books")

In the above example, the word 'read' has two meanings – red colour and the act of reading.

Arthālmkāra

a) Upamā (Simile)

An *upamā* or simile is a figure of speech that states explicitly the similarity existing between two different things. In this, a comparison is made between two objects of different kinds which have at least one point in common. Consider the following lines from Robert Burns, where the beloved is compared to a freshly bloomed red rose:

"My love's like a red, red rose
That's newly sprung in June..."

Another example can be from T S Eliot's 'Love Song of J Alfred Prufrock':

"Let us go, then you and I
When the evening is spread out against the sky
Like a patient etherized upon the table"

b) Rupaka (Metaphor)

In this figure of speech, a comparison is implied, but not formally expressed. Simile is an overt, and metaphor a covert comparison. For example, take two dialogues Shakespeare:

"All the world is a stage..." (As You Like It)
"Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury" (Macbeth)

c) *Atishayokti* (Hyperbole)

It is an overstatement or exaggerated reality. For example, Hamlet's love for Ophelia:

Hamlet: I loved Ophelia: forty thousand brothers
Could not, with all their quantity of love
Make up my sum.

Or lines from the famous Shakespearean sonnet:

“So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.”

d) *Mānavikarana* (Personification)

Here, inanimate objects and abstract ideas are invested with the attributes of a living being i.e. they are shown as having life and intelligence. For example, the following lines from Emily Dickinson attribute living quality to the abstract idea of hope:

“Hope is the thing with feathers
That perches in the soul
And sings the tune without the words
And never stops at all.”

Keats, in his *Ode to a Nightingale*, uses personification:

“My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk”

e) *Utprekṣā* (Conceit)

When the condition or action of an animate or inanimate object is in a particular manner and it is fancied by the poet in a different manner, the figure of speech is called *utprekṣā*. It may be considered a far-fetched or elaborate metaphor or simile. John Donne's metaphysical poem *A Valediction: Forbidding Mourning* can be taken as an example, where he compares the two lovers with the two ends of a compass:

“If they be two, they are two so,
As stiff twin compasses are two;
Thy soul, the fixed foot, makes no show
To move, but doth, if the other do.”

f) *Virodha* (Oxymoron)

It is a figure of speech whereby two contradictory qualities are predicted at once of the same thing i.e. they are placed side by side. For example:

“To live a life half-dead, a living-death.”
(Milton, *Samson Agonistes*)

Or the line “Parting is such *sweet sorrow*” from Shakespeare's *Romeo and Juliet*

g) Vyatireka

In simple terms, it means that in *vyatireka*, the intention of the poet is to show the excellence of the *upameya* over the *upamāna*. For example, consider the following lines from Shakespeare's sonnet, *Shall I Compare Thee to a Summer's Day?*

"Shall I Compare thee to a summer's day?
Thou art more lovely and more temperate"

22.5 PROJECT WORK

Read carefully the following extracts taken from some classic works of literature. Think what could be the Vibhava, Anubhava and Vyabhichari, and derive the Rasa that they evoke:

(1) *Frankenstein* by Mary Shelley

"How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavored to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips."

(2) *Home They Brought Her Warrior Dead* by Alfred Lord Tennyson

Home they brought her warrior dead: She nor swoon'd nor utter'd cry: All her maidens, watching, said, "She must weep or she will die."	Stole a maiden from her place, Lightly to the warrior stepped, Took the face-cloth from the face; Yet she neither moved nor wept.
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Then they praised him, soft and low, Call'd him worthy to be loved, Truest friend and noblest foe; Yet she neither spoke nor moved.	Rose a nurse of ninety years, Set his child upon her knee— Like summer tempest came her tears— "Sweet my child, I live for thee."
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(3) *Rime of the Ancient Mariner* by S T Coleridge

And now there came both mist and snow, And it grew wondrous cold: And ice, mast-high, came floating	The ice was here, the ice was there, The ice was all around: It cracked and growled, and roared
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by, As green as emerald.

and howled,
Like noises in a swoond!

And through the drifts the snowy
clifts Did send a dismal sheen:
Nor shapes of men nor beasts we
ken—
The ice was all between.

At length did cross an Albatross,
Thorough the fog it came;
As if it had been a Christian soul,
We hailed it in God's name.

(4) *Samson Agonistes* by John Milton

“O impotence of mind, in body strong!
But what is strength without a double share
Of wisdom, vast, unwieldy, burdensom,
Proudly secure, yet liable to fall
By weakest subtleties, not made to rule,
But to subserve where wisdom bears command.
God, when he gave me strength, to shew withal
How slight the gift was, hung it in my Hair.
O loss of sight, of thee I most complain!
Blind among enemies, O worse then chains,
Dungeon, or beggery, or decrepit age!
Light the prime work of God to me is extinct
And all her various objects of delight
Annull'd, which might in part my grief have eas'd,
Inferiour to the vilest now become
Of man or worm; the vilest here excel me,
They creep, yet see, I dark in light expos'd
To daily fraud, contempt, abuse and wrong.”

Read carefully the following extracts taken from some classic works of literature. Try to comprehend their primary meaning. Further, read them again and try to understand the suggested meaning (Dhvani) intended behind them.

(5) *1984* by George Orwell

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the

lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for HateWeek. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

There seemed to be no colour in anything, except the posters that were plastered everywhere

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasized by the blue overalls which were the uniform of the Party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black-moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own.

(6) *The Sick Rose* by William Blake

O Rose thou art sick.
The invisible worm,
That flies in the night
In the howling storm:

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

(7) *I Dwell in Possibility* by Emily Dickinson

I dwell in Possibility –
A fairer House than Prose –
More numerous of Windows –
Superior – for Doors –

Of Chambers as the Cedars –
Impregnable of eye –
And for an everlasting Roof
The Gambrels of the Sky –

Of Visitors – the fairest –
For Occupation – This –
The spreading wide my narrow Hands
To gather Paradise –

Read the two following poems by Emily Dickinson and try to understand how obliquity (Vakrokti) has been used at various levels:

(8) Faith—is the Pierless Bridge
Supporting what We see
Unto the Scene that We do not—
Too slender for the eye

It bears the Soul as bold
As it were rocked in Steel
With Arms of Steel at either side—
It joins—behind the Veil

To what, could We presume
The Bridge would cease to be
To Our far, vacillating Feet
A first Necessity.

(9) Pain—has an Element of Blank—
It cannot recollect
When it begun—or if there were
A time when it was not—

It has no Future—but itself—
Its Infinite Contain
Its Past—enlightened to perceive
New Periods—of Pain.

Given below is the famous monologue of Satan from John Milton's *Paradise Lost (Book II)*. Read it carefully and try to find out how different figures of speech (Alamkāras) have been employed:

(10.) Powers and Dominions, Deities of Heav'n,
For since no deep within her gulf can hold
Immortal vigor, though opprest and fall'n,
I give not Heav'n for lost. From this descent
Celestial vertues rising, will appear
More glorious and more dread then from no fall,
And trust themselves to fear no second fate:
Mee though just right, and the fixt Laws of Heav'n
Did first create your Leader, next free choice,
With what besides, in Counsel or in Fight,
Hath bin achievd of merit, yet this loss
Thus farr at least recover'd, hath much more
Establisht in a safe unenvied Throne
Yielded with full consent. The happier state
In Heav'n, which follows dignity, might draw
Envy from each inferior; but who here
Will envy whom the highest place exposes
Formost to stand against the Thunderers aim
Your bulwark, and condemns to greatest share
Of endless pain? where there is then no good
For which to strive, no strife can grow up there
From Faction; for none sure will claim in Hell
Precedence, none, whose portion is so small
Of present pain, that with ambitious mind
Will covet more. With this advantage then
To union, and firm Faith, and firm accord,
More then can be in Heav'n, we now return
To claim our just inheritance of old,
Surer to prosper then prosperity
Could have assur'd us; and by what best way,
Whether of open Warr or covert guile,
We now debate; who can advise, may speak.

Answers:

Go through the following web links for detailed answers and further reference on the given practice exercise questions:

- (1) <https://the-creature.weebly.com/physical-appearance.html>
- (2) <https://poemanalysis.com/alfred-tennyson/home-they-brought-her-warrior-dead/>

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 ઘરથી 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

