Bhāmaha's Kāvyālankāra

A Stylistical and Methodological Study

Dr. W. K. Lele

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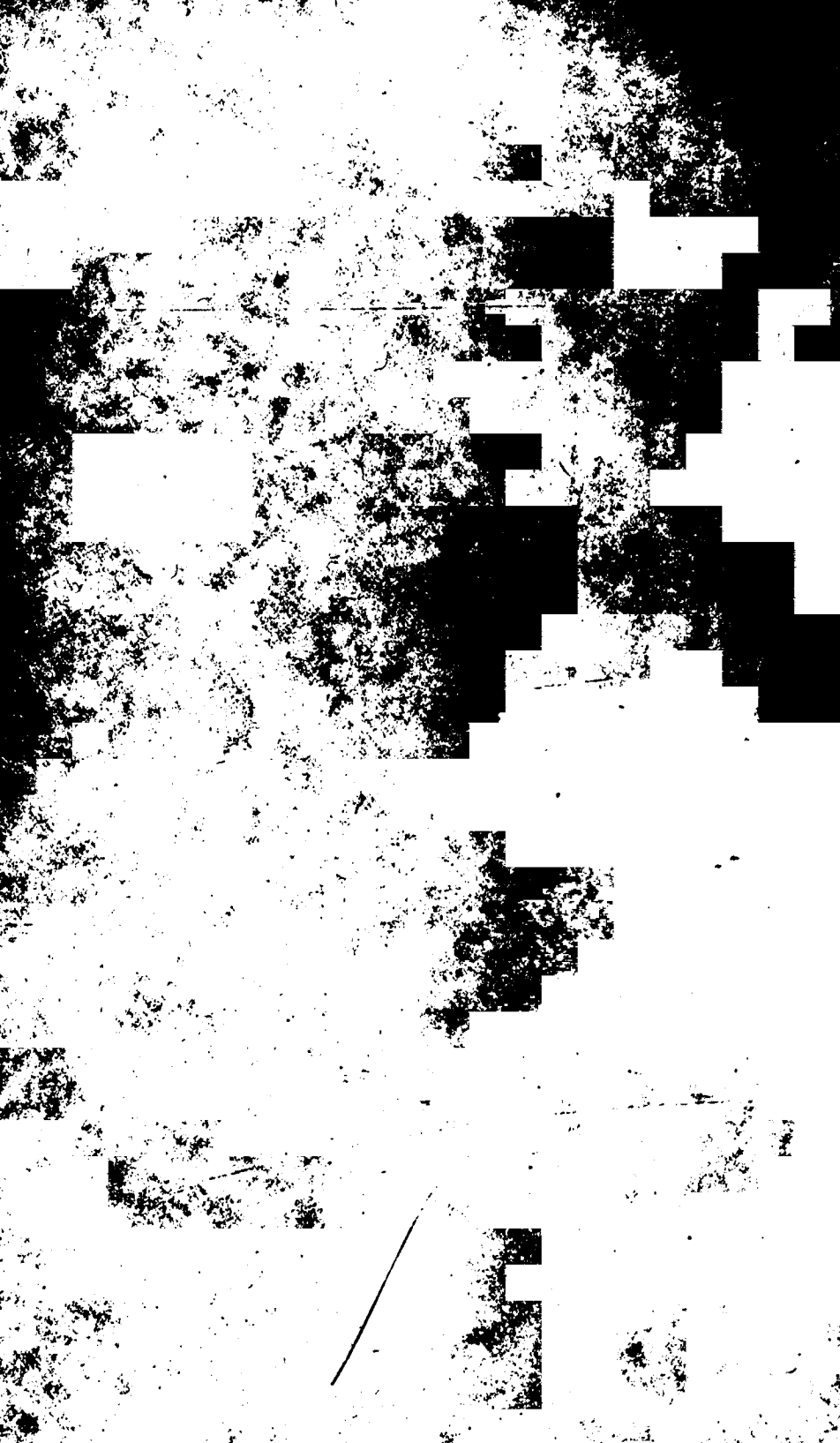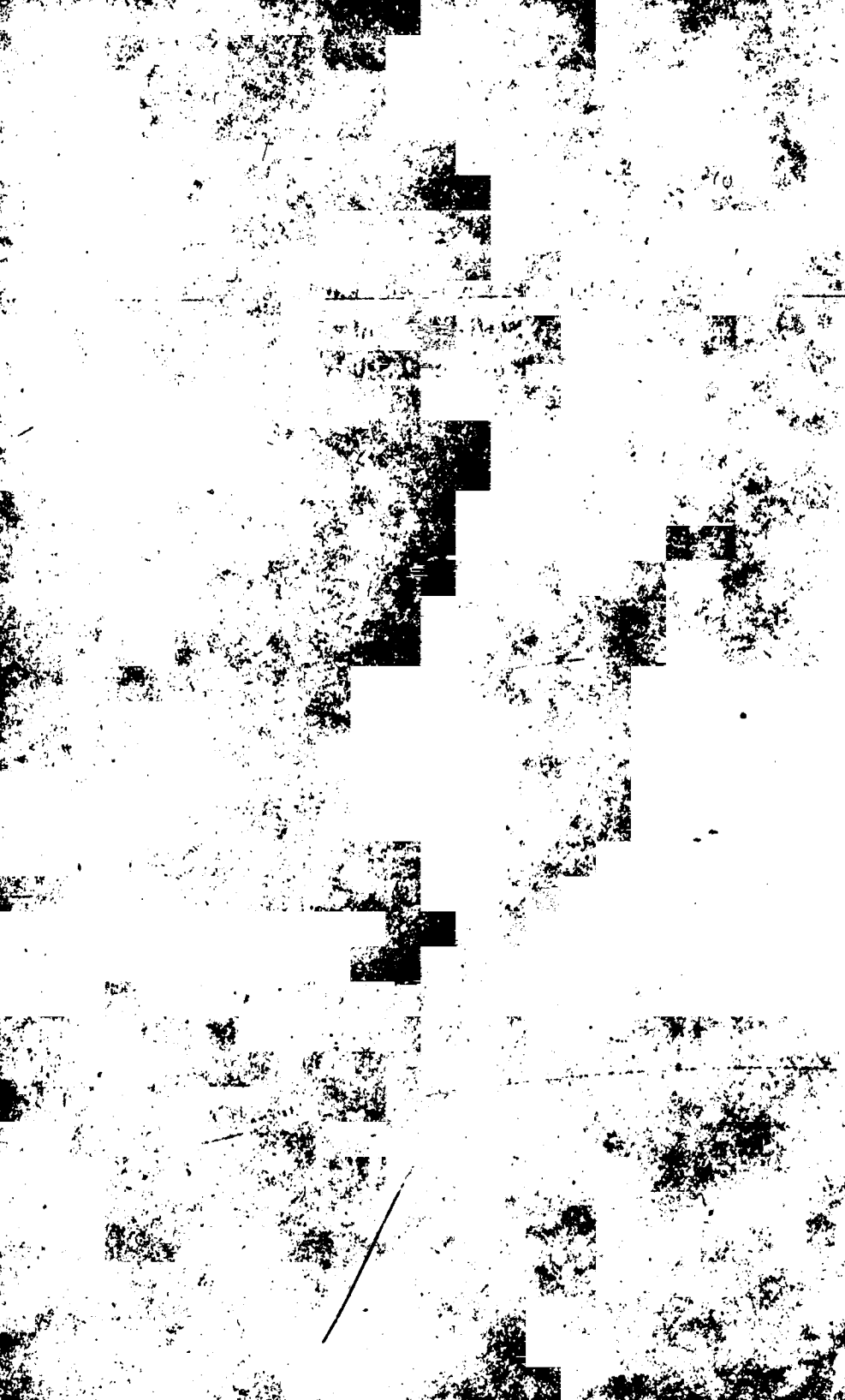
Dr. W. K. Lele

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एतद्ग्राह्यं सुरभि कुसुमं ग्राम्यमेतन्निधेयं ।
धत्ते शोभां विरचितमिदं स्थानमस्यैतदस्य ॥
मालाकारो रचयति यथा साधु विज्ञाय मालां ।
योज्यं काव्येष्ववहितधिया तद्वदेवाभिधानम् ॥

– *काव्यालङ्कार* ९-५९

Most respectfully dedicated to
Professor A. K. Warder
Who through his unique and voluminous
'Indian Kāvya Literature'
has diligently, feelingly, lucidly and
organizedly traced the origin and
growth of All India Genius that
flowered in ancient and medieval times.

CONTENTS

[20] Kliṣṭa [21] Gūḍhaśabdābhidhāna [22] Dṛṣṭāntahīna
[23] Deśavirodhi [24] Neyārtha [25] Nyāyavirodhi [26]
Pratijñāhīna [27] Bhinnavṛtta [28] Yatibhraṣṭa [29]
Liṅgabheda Upamādoṣa [30] Lokavirodhi [31]
Vacanabheda Upamādoṣa [32] Viparyaya Upamādoṣa
[33] Visandhi [34] Vyartha [35] Vyāyatatā [36]
Śabdahīna [37] Śrutikaṣṭa [38] Śrutiduṣṭa [39]
Description of Affluence [40] Sasaṁśaya [41] Hīnatā
Upamādoṣa [42] Hetuhīna [43] Ways And Means of
Avoiding Doṣas

PREFACE

I happened to read Bhāmaha [Bh]'s *Kāvyālaṅkāra* [KL], a work in Sanskrit on Indian Poetics for the first time in 1963. It at once captured my mind for many reasons: his extensive and intensive reading, conversancy with the niceties of ancient *Kāvya* literature, a methodical treatment of the subject, a studious exposition of various topics, interdisciplinary study and a rare and queer combination he has struck of humility and forthrightness. Ever since then an intensive desire to do a book on Bh used to swell up in my mind quite frequently. But for some reason or the other I could not act upon it. As my retirement from active service drew nearer it became possible for me to snatch some time which I immediately utilized for writing a book in Marathi, styled *'Śailīśāstrajña Bhāmaha'* in 1995 published by Mānsanmān Prakāshan. It was well received by the university students and teachers and was also favourably reviewed in research journals. Encouraged, I strongly felt it worth the while to present it to the English readership. The present abridged book is the outcome of that exercise.

The KL is a work having four hundred Sanskrit verses and has been composed between 500 and 700 A.D. Bh has discussed at length various attributes, aspects, rules, principles, conventions and theories related to *kāvya*, creative writing, furnishing appropriate examples wherever necessary. No doubt, in the pre-Bh period many such works had been written but none of them is available to us to-day. His is the only oldest full work extant at present. The post-Bh rhetoricians considered this a standard work on poetics and followed, approved of, upheld, expounded, objected to or supported the topics discussed herein. Thus, his KL laid a solid foundation of Indian poetics.

Bh is not only a harsh logician but has also a deep insight into the characteristics of good literary style. He has, therefore, been able to unfold the process of poetic creation step by step and in a convincing manner, explaining simultaneously how words are gradually changed, replaced and transformed before they are finally selected and used in a piece of writing. His entire discussion in this connection appears to be based on his own experience as a poet. Besides, the discussion is

substantiated by an admirably fine analysis of *Pāṇini's* grammar. Additionally, his work is interestingly interspersed with many theses such as : *Kāvyālaṅkāra* means poetic beauty and also the means of creating it at different levels; *Kāvya* is a beautiful work of art achieved through conscious efforts; it is *atiśayokti* that produces charm in poetry; deviated expression is the natural language of poetry; a good poet is by nature endowed with an entrancing language; 'the language poets use' is essentially different from that a commoner uses in his daily life or a scientist uses in his theoretical dissertation; even a faulty word, if used skillfully, augments beauty. It can, therefore, be asserted that Bh is the originator of Indian stylistics.

His whole work is coloured with his personality which commands both respect and adoration. At times he assumes smallness and asks, 'What else and how much can I tell the innovative scholars?' Sometimes he humbly states: 'I am writing this book to the best of my intellectual ability'. 'It is not proper to altercate with the respected preceptors,' so saying elsewhere he expresses his courteousness. Still at some other place he begs to clarify, 'I have not made this exposition just to point out the others' faults or to show off my knowledge.' Such utterances and many other memorable statements convince us that Bh is a cultured, polite, thoughtful, and research-minded worshipper of knowledge.

The present book aims at examining the above three salient features of Bh's work. Besides, it also analyses and evaluates his work from two additional viewpoints mentioned below.

First, to analyze and test his work in the light of the devices of the composition and interpretation of ancient theoretico-scientific treatises. Pāṇini, Kauṭalya, Caraka, Suśruta, Vāgbhaṭa, Nīlamegha and other ancient and medieval thinkers have conceived of about one hundred and twenty-five devices of writing and expounding theoretical works. A modest attempt has been made in the last chapter to scrutinize the KL with a view to determining which of those devices have been made use of by Bh, whether he has been able to do so competently, which qualities have elevated his work and which defects have lowered its standard. It must be humbly noted here that no work on Indian poetics has been so far subjected to such an analysis.

Secondly, an endeavour has been made to compare Bh's views to those of the western stylisticians. During the course of this comparative study the notional similarities between the two sides have been brought to the notice of the readers. Besides, the subtleties and

12

acceptability of Bh's views in certain respects vis-a-vis western thinking have also been made clear.

The discussion focussing the above two points will hopefully prove to be cognizable and edifying especially to those readers who have a scientific approach.

A critical study of Bh's Sanskrit text as presented here from various angles is appearing for the first time before the English-knowing readers who, I hope, will receive it with the attention it deserves.

A clarification must needs be made regarding the rendering of the original Sanskrit passages into English. A word-for-word translation often sounds awkward and at times unintelligible. Therefore, a loose translation has been made, providing, wherever necessary, additional words to meet the contextual demand or to complete the meaning of the passage. While doing so, due care has positively been taken not to damage, destory, pervert or misinterpret the sense of the original text.

For textual quotations I have used the following two editions of the KL :

[i] edited by Devendranath Sharma, Bihar Rashtrabhasha Parishad, Patna, 1962 (in Hindi).

[ii] edited by C. Sankara Rama Sastri, The Sri Balamanorama Press, Madras, 1956 (in English).

On my earnest request my senior friend Prof. K. R. Shirwadkar took the trouble of going through the whole of my handwritten manuscript and made many useful suggestions. I have readily incorporated them in the work in print now before the readers. I am deeply indebted to Prof. Shirwadkar for this most cordial gesture.

I am grateful to Mr. M. W. Gokhale of Studio Muwago for exquisite typesetting and to the staff of Prakash Mudranalaya for trim printing.

The Mansanman Prakashan, Pune, promptly accepted this work for publication and have brought it out in a presentable form for which act of valuable co-operation I sincerely thank them.

Pune, February 20, 1999   W. K. Lele

1. The Founder Of Indian Poetics

[1] Bh

Several ancient Indian writers have given very little information about their personal life. Bh has also chosen to follow that practice. From the two passages reproduced below from the KL the only two facts we know about him with certainty are that his personal name is Bhāmaha and that he is the son of one Rakrilagomin :

[i] 'Sujanāvagamāya Bhāmahena

Grathitaṁ Rakrilagomisūnunedam /' [KL, 6/64];

[ii] 'Uktaṁ ṣaḍbhih paricchedairBhāmahena kramena vah /' [ibid., 6/66].

About his native place, exact date of birth, his mother's name, the pāṭhaśāla where he studied, his gurus, his family members, his means of livelihood, his friends, and his span of life, we know nothing. All the historians of ancient Indian poetry and poetics believe him to be a Kashmirian. His father's name Rarkrilagomin has raised a doubt about his faith in the minds of some scholars. Some take him to be a Bauddha, while others take him to be a Vaidika. Kane has admirably, dispassionately and squarely considered all the arguments in this connection advanced by various scholars and has finally come to the conclusion that Bh is very much a Vaidika and not at all a Bauddha (History of Sanskrit Poetics [KSP], Motilal Banarsidass, Delhi, 1961, pp. 83-87).

[2] Bh's Date

This is also a contentious issue. The objective of the present work is to analyse critically Bh's treatise from various angles and not to discuss the arguments and counter-arguments proposed by modern scholars in connection with the problem of his date independently as also vis-a-vis that of Daṇḍin. In view of this, on the basis of the references which Bh has made directly as well as indirectly to his predecessors, contemporaries and their works, to Ratnaśrijñāna's commentary on Daṇḍin's Kāvyalakṣaṇam and to the points modern scholars have raised in this behalf, it is quite fair to assume that Bh lived sometime between 500 and 700 AD.

14 Bhāmaha's Kāvyālaṅkāra : A Stylistical and Methodological Study

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[3] Other Works Attributed to Bh

From the passages reproduced in section [1] above, it is absolutely certain that Bh only and none else is the author of the KL. But some works, other than this, have been attributed to him. For instance, it is considered that the commentary named *Manoramā* on Vararuci's *Prākṛtaprakāśa*, a grammar of the Prākṛta language has been written by Bh. But scholars including P. V. Kane [KSP, p. 88], Devendranath Sharma [KL, Pariśiṣṭa 1, p. 178] and K. W. Apte [*Prākṛtaprakāśa* with Bhāmaha's *Manoramā*, Mumbai Marathī Saṁśodhana Maṇḍaḷa, Mumbai, 1987, Intro., p.12] assuredly say that whether the author of the *Manoramā* and that of the KL are the same or otherwise cannot be said with any certainty. The *Kāmadhenu* commentary on Vāmana's *Kāvyālaṅkārasūtrāṇi* [KLS] (Nirṇayasāgara Press, Mumbai, 1953) quotes many verses related to poetics as composed by Bh, but they are not found in the present KL, as pointed out by Kane (KSP, p. 88). This leads us to two inferences : Bh might have composed some other work which contains these verses, or their composer might have been different from the author of the KL. Many passages attributed to Bh are found reproduced in Nārāyaṇa's gloss on the *Vṛttaratnākara* (KSP, p. 88). From this it could be inferred that Bh might have written some work on prosody. Hemacandra says in his *Deśīnāmamālā* at 8.39: *'YadBhāmahaḥ/ Sugrīṣmakena dṛṣṭa iti /'* It could be conjectured from this that Bh's some other namesake might have written these sentences. In fine, it is not possible to say whether the authors of the works referred to above and that of the KL are the same or different.

[4] KL: Its Contents

The KL has six *paricchedas*, chapters, and four hundred *kārikās*, scientific technical verses, in all. Bh himself has described their subjectwise distribution as under :

'Saṣṭyā śarīraṁ nirṇītaṁ śataṣaṣṭyā tvalaṅkṛtiḥ /
Pañcāśatā doṣadṛṣṭiḥ saptatyā nyāyanirṇayaḥ //
Ṣaṣṭyā śabdasya śuddhiḥ syādityevaṁ vastupañcakam /
Uktaṁ ṣaḍbhiḥ paricchedairBhāmahena krameṇa vaḥ //'

[KL, 6/65-66]

meaning,' In order to educate you I, Bh, have conclusively discussed in six *paricchedas* five main subjects in this serial order: the body (of poetry) in sixty *kārikās*, the figures of speech in a hundred and sixty *kārikās*, the poetic defects in fifty *kārikās*, the definitive exposition of

the poetic logic in seventy *kārikās* and the poetical correctness of words in sixty *kārikās'*.

The subtopics which he has elaborately discussed under the above five main heads could be catalogued as under :

First pariccheda : *Maṅgalācaraṇa* (KL, 1/1), the objective of poetic composition (ibid., 1/2), the praise of poetic faculty (ibid., 1/3-4), the genius : its nature (ibid., 1/5 -7), the subjects/disciplines to be studied by a poet (ibid., 1/8-10), the undesirability of faulty poetry (ibid., 1/11-12), the necessity of the figures of speech of both the sound and sense (ibid., 1/13-15), various forms of creative writing (ibid., 1/16-18), the definitions of *mahākāvya, nāṭaka, kathā* and *muktaka* (ibid., 1/19-30), the *gauḍa* and *vaidarbha* styles of writing (ibid., 1/31-36), *neyārtha* and five other *kāvyadoṣas* (ibid., 1/37-46), *śrutiduṣṭa* and four other linguistic defects (ibid., 1/47-58), *kāvya* is comparable to an elegant garland of flowers (ibid., 1/59).

Second pariccheda : three *guṇas, prasāda* etc., (ibid., 2/1-3), *anuprāsa* and four other *alaṅkāras* along with the blemishes of *upamā* (ibid., 2/4-65), six other *alaṅkāras* including *ākṣepa* and others (ibid., 2/66-85), denial of the status of *alaṅkāras* to *hetu, sūkṣma* and *leśa* (ibid., 2/86-87), three *alaṅkāras* - *yathāsamkhya, utprekṣā and svabhāvokti* (ibid, 2/88-94), the nature, purpose and characteristics of the discussion of the *alaṅkāras* (ibid., 2/95-96).

Third pariccheda : *Preyas* and twenty-two other *alaṅkāras* (ibid., 3/1-54), the *alaṅkāra āśīḥ* (ibid., 3/55-57), the *alaṅkāra*-discussion self-conceived, its utility (ibid., 3/58).

Fourth pariccheda : Mention of eighteen *doṣas* including *apārtha* etc., (ibid., 4/1-2), discussion on the nature of *vākya* (ibid., 4/3-7), treatment of *apārtha* and other *doṣas* (ibid., 4/8-50), the objective of the discussion of the *doṣas* (ibid., 4/51).

Fifth pariccheda : the difference between the subject matters of science and poetry (ibid., 5/1-3), comprehensiveness of poetry and poet's responsibility (ibid., 5/4), the means of knowledge as *pratyakṣa* etc., (ibid., 5/5-11), the concepts of *pratijñā* etc., in the *nyāyaśāstra* (ibid., 5/12-32), *pratijñā doṣa* etc., in poetry (ibid., 5/33-60), *doṣas* totally discardable (ibid., 5/61), five poetic defects including *ahṛdyatā* (ibid., 5/62-68), the conclusion of the discussion of *kāvyadoṣas* (ibid., 5/69):

Sixth pariccheda : glory of the science of grammar (ibid., 6/1-3), the necessity of the knowledge of grammar to a poet (ibid., 6/4-6), theories

of *apoha* and others related to the nature of 'word' (ibid., 6/7-20), kinds of words and their infiniteness (ibid., 6/21-22), pro-*vakrokti* nature of the language of poetry (ibid., 6/23), words unusable in the creative writing (ibid., 6/24-27, 36, 37, 60-61), words usable in poetry (ibid., 6/28, 30-33, 35, 38-59), the usable and unusable words in poetry (ibid., 6/29, 34), comprehensiveness and trustworthiness of Pāṇini's grammar (ibid., 6/62-63), the objective of the composition of the KL (ibid., 6/64), a very brief list of the topics discussed in the KL (ibid., 6/65-66).

Just a note of caution must needs be sounded here. Although Bh claims to have discussed '*Vastupañcaka*', five main topics, in serial order the reality is that this order is disregarded at many places. For instance, the discussion of poetic defects is spread over the first, fourth, fifth and a part of the sixth *paricchedas*. Similarly, the very first *pariccheda* comprises discussion on topics which are not related to the *kāvyaśarīra*, as such. Besides, he has reviewed in the last *pariccheda* grammatically correct words from the point of view of their poetical suitability and not their grammatical purity. All these shortcomings of his work will be dealt with in the last chapter under sections 43 to 50.

[5] Pre-Bh Poetics

Bh's KL is the only oldest full work at present available to us on Indian Poetics ['Sanskrit Poetics' is a misnomer in that all the ancient and medieval Indian literary theorists considered, examined and quoted from the creative writings composed in not only the then major Indian languages as *Saṃskṛta, Prākṛta, Apabhraṃśa, Paiśācī* etc., but also the various dialects spoken by the masses scattered across the country. Besides, the theorists took into account the imaginative literature irrespective of the caste, creed, province, religion and sex of the writers. Thus the ancient Indian literary theorists were catholic in their outlook and their poetics was Indian or rather national, besides being secular]. But Indian poetics did not begin with Bh. He was preceded by a number of poeticians who had profoundly reflected on the rudiments of literature, which factual position will be substantiated by the following details :

[i] Bh has quoted from the works : *Acyutottara* (KL, 2/19), *Aśmakavaṃśa* (ibid., 1/33), *Ratnāharaṇa* (ibid., 3/8) and *Rājamitra* (ibid., 2/45, 3/10). Even as Bh himself is a poetician poet, so also the authors of these literary works might have been literary theorists.

[ii] He has referred to Medhāvin (ibid., 2/40, 88), Rāmaśarmā (ibid., 2/19, 58) and Śākhāvardhana (ibid., 2/47) by name. These writers also might have been literary thinkers.

[iii] He has referred to many other anonymous writers by pronouns as *anye* (ibid., 3/4, 4/12, 6/16, 21) *anyaiḥ* (ibid., 1/13, 24, 2/4, 57), *apare* (ibid., 1/31, 53, 2/6, 8, 3/4, 12, 5/67, 69), *kecit* (ibid., 2/2, 93), *keṣāṁcit* (ibid., 3/55), *kaiścit* (ibid., 2/37), *pare* (ibid., 1/14, 6/7) and still others by such words as *tajjñaiḥ* (ibid., 5/33), *budhāḥ* (ibid., 3/25), and *vidvadbhyaḥ*(ibid., 6/15).

[iv] Bh has read his predecessors' works with a researchful insight as he himself states in the following *kārikā* :

'Iti nigaditāstāstā vācāmalaṅkṛtayo mayā |
Bahuvidhakṛtī dṛṣṭvānyeṣāṁ svayaṁ paritarkya ca ||'
[ibid., 5/69]

meaning, 'In this manner, all the figures of speech treated of herein (alongwith their definitions and examples) have been first perused by me in the treatises of the other theorists as well as the compositions of other poets and then have been considered from all possible angles.'

It is clear from this statement of his that he has put in efforts to discover the treatises called '*lakṣaṇagranthas*' and compositions called '*lakṣyagranthas*' written prior to his time, has meticulously collected and preserved them, has then critically studied them, carefully reflecting on the acceptable and rejectable items and has thereafter written his work.

He has reiterated this approach at the end of his work in these words :

'Avalokya matāni satkavīnā-
mavagamya svadhiyā ca kāvyalakṣma |' [ibid., 6/64]

meaning, 'After having closely observed the viewpoints of great and good poets (as expressed in their actual usages) and after having understood the real nature of poetry by exerting my own intellect, I have come to pen this treatise.'

[v] While discussing the poetic defect called '*śrutikaṣṭa*' he tells us that some scholars do not approve of the use of the words as '*ajihladat*'. Some others dislike even the word '*gaṇḍa*', cheek, because it mars the poetic grace (ibid., 1/53).

[vi] Bh notes during the course of the discussion of *anuprāsa* that some literary theorists consider *grāmya anuprāsa* an independent category (ibid., 2/6), and some others feel that *lāṭīya anuprāsa* is also desirable and hence considerable (ibid., 2/8).

[vii] It has been shown in Rāmaśarma's poem styled *'Acyutottara'*

how a *prahelikā*, riddle, becomes unintelligible as a result of various root meanings (ibid., 2/19).

[viii] A theorist named Medhāvin discusses *hīnatā* and six other *upamā-doṣas* (ibid., 2/40). Again, it is he who informs us that *'saṃkhyāna'* is another name of *yathāsaṃkhya alaṅkāra*, but has not at all mentioned the *utprekṣā alaṅkāra* in his work (ibid., 2/88).

[ix] The compositions of some poets are hard to understand, unenjoyable and devoid of grace (ibid., 5/62), while some other poets try to produce beauty in their poems with the descriptions of lustrous diamonds, fruit-laden trees and blossomed flowers (ibid., 5/64). Besides, there is also a third type of poets who spoil the charm of their compositions both by unduly lengthening them as also by stuffing them with self-contradictory meanings, unattractive ideas and padded words (ibid., 5/67).

The above data go to establish positively many points : a good many thinkers had preceded Bh; they had left behind numerous bits of their reflections for their successors including Bh; he is an appreciative, analytical and insightful reader of both poetry and poetics; he has read, studied and digested his predecessors' works very attentively, carefully and discerningly; since he is naturally endowed with or has developed by conscious efforts the faculty of independent thinking, he has not made a wholesale acceptance of his predecessors' views, but has weighed them discriminately and upheld only those which he has thought reasonable and bluntly rejected the others which he has considered unfit and improper. The following details will bear out these observations.

[6] Bh : An Independent Thinker

[i] Some poet had described first his hero's qualities of head and heart and had later shown him to have been killed by the villain or his opponent. Bh disapproves of this manner of description arguing that if the hero was not expected even to remain alive till the end of the poem then to present him in the beginning as the hero of the poem and to describe his qualities in glowing terms is quite worthless (ibid., 1/23).

[ii] Some scholars tended to classify poetry with reference to the *gauḍa* and *vaidarbha mārgas*, and further held the poem in the *vaidarbha marga* to be superior to that in the *gauḍa marga* (ibid., 1/31). Bh totally rejects this criterion of classification saying that the people are blind followers and that such 'naming of poetry' is simply arbitrary (ibid., 1/ 32).

[iii] A number of *dūtakāvyas* had come to be written in the pre-Bh period wherein cloud, moon, air, bee, parrot etc., were made to carry the lover's message to his beloved. Among such poems the *Meghadūtam*, 'cloud messenger', and *Pavanadūtam*, 'wind messenger', had gained tremendous popularity. But Bh finds *ayuktimat* 'defect' in such compositions (*'Ayuktimadyathā dūtā jalabhṛnmārutendavaḥ'* (ibid., 1/ 42). He objects to such compositions on two counts: first, the cloud, wind etc., have no tongue, they cannot speak; second, the speech of the parrot, *hārīta* and other birds is indistinct, it cannot be understood by human beings. In other words, the messengers are either 'tongueless' or cannot understand and convey the message communicated in 'human tongue'. (*'Avāco'vyaktavācaśca dūradeśavicāriṇaḥ | Katham dūtyam prapadyeranniti yuktyā na yujyate ||'* (ibid., 1/43). Bh considers such descriptions illogical.

As a matter of fact many *dūtakāvyas* had been written before Bh's time (for details see Ramakumar Acharya's *'Samskṛta ke Sandeśa Kāvya*, Ajmer, 1963), the practice of composing such poems had taken a firm root in *Samskṛta* and derivative languages, the ancient Indian traditional (=*paurāṇika*) literature and folklore had willingly upheld such a practice, the *kāvyas* follow the ways of the world and not the hard and fast rules of the science as Bh himself has said (*'Tatra lokāśrayam kāvyam āgamāḥ tattvadarśinaḥ* - KL 5/33), and lastly a lover totally ignores the distinction between the 'tongued' and the 'tongueless' or the 'animate' and the 'inanimate' being to be sent as a messenger (cf. *'Kāmārtā hi praṇayakṛpaṇāścetanācetaneṣu'* - *Kālidāsīyam Meghadūtam*, ed., V. G. Paranjape, Pune, 1941, verse 5). In view of the above, Bh's criticism against the *dūtakāvyas* in general and the *Meghadūtam* in particular betrays his lack of poetic appreciation or aesthetic sensitivity. But at the same time he should be credited with having made bold to attack an established great poet like Kālidāsa.

[iv] The poems couched in unintelligible words are of no avail even to the learned readers, what to say of ordinary ones! (KL,1/45). Bh, therefore, regards the tendency of using *gūḍha*, abstract, words as condemnable (ibid., 1/46).

[v] Some pre-Bh theorists had included *samdaṣṭaka* and *samudga* among the varieties of *yamaka* (ibid., 2/10), but Bh argues that these varieties appear either in the beginning or at the end of the verse and as such need not be considered independent ones (ibid.,).

[vi] While concluding the discussion on the *samastapāda yamaka*

(ibid., 2/16), he asserts that such a *yamaka* lacks charm and hence should not be composed (ibid.,).

[vii] The *prahelikās*, riddles, contain roots which have more than one meanings and, therefore, require commentaries for their full understanding. Such '*vyākhyāgamya*' poems do not find favour with Bh. In his opinion such poems could, if at all, please only the highly intelligent persons but would virtually kill those endowed with average intelligence! (ibid., 2/20).

[viii] Some *ālaṅkārikas* had accepted the *nindopamā, praśaṃsopamā, ācikhyāsopamā, mālopamā* etc., as the sub-varieties of the *upamā*. Bh rejects them on two grounds, namely, that the common characteristics of the *upamā* are already there in the *nindopamā* etc., and that these sub-varieties are not so important (ibid., 2/37-38).

[ix] According to some thinkers the plurality of *upamānas* for a single *upameya* is a fault. Bh disagrees with them arguing that more than a single *upamāna* helps impinge deeply upon the reader's mind the outstanding features of the *upameya* (ibid., 2/61).

[x] Such descriptions as 'The sun has gone down,' 'The moon is shining,' 'The birds are returning to their nests', are, in the opinion of some theorists, pieces of good poetry. Bh, however, thinks otherwise. In his view such descriptions are mere 'sentences', bereft of poetic beauty. They are as good as bits of news ('*Gato'stamarko bhātīnduryānti vāsāya pakṣiṇah | Ityevamādi kiṁ kāvyaṁ vārtāmenāṁ pracakṣate ||'* - (ibid., 2/ 87).

[xi] He has wound up the *alaṅkāra* discussion in these words :

'*Girāṁ alaṅkāravidhiḥ savistarah |*

Svayaṁ viniścitya dhiyā mayoditah ||'

(ibid., 3/58) meaning, 'I have exerted my own intellect, determined the (number, nature, definitions, kinds etc., of the) figures of speech of the poetic language and have described their varieties and sub-varieties at length' (ibid., 3/58).

[xii] 'What is a *vākya*, sentence?', is a debatable issue. Bh quotes two opinions thereon and sums up politely saying :

'*Atrāpi bahu vaktavyaṁ jāyate tattu noditam |*

Gurubhiḥ kiṁ vivādena yathāprakṛtamucyate ||'

(ibid., 4/7) meaning, 'There is much sayable in this connection also, but that is not said. What is the point in altercating with those who are worthy of respect? (Therefore) I turn to the (sequentially) next topic'.

This statement clearly suggests that Bh has something different to say on the above issue.

[xiii] The poetic blemish 'ekārtha' which means repetition is two-fold: that of word and that of meaning. While avoiding the discussion of the former Bh clarifies that the verbal repetition is so obvious that it does not need any explanation. Besides, who else but a demented person would say the presaid over and over again? :

'Na śabdapunaruktaṁ tu sthaulyādatropavarṇyate |

Kathamakṣiptacittaḥ sannuktamevābhidhāsyate ||' (ibid., 4/13).

[xiv] Some unknown poet describes the Udayana- Vāsavadattā episode which can be briefly rendered thus : Pradyota, the king of Ujjain causes to make a huge leather elephant in order to dupe and arrest Udayana, the king of the Vatsas. Several soldiers, under the leadership of the General Sālaṅkāyana, hide themselves in the hollow of that elephant. Pradyota keeps that elephant standing in the Vindhya forest. Udayana reaches there during a hunting expedition. He is all alone, unaccompanied by his 'loyal' ministers! Since it is night-time, Udayana cannot recognize that it is an unreal elephant. Thereupon the hidden soldiers suddenly come out from the hollow of the elephant and vehemently release arrows after arrows against the king, but not a single arrow hits him! All arrows fall at a far off distance from Udayana. But in the end the soldiers succeed in arresting him.

Bh simply tears the above episode asunder. He bombards a series of questions. He asks: If Udayana were prudent, how is that no spies were around? Does not his coming alone display his lack of foresight? Did not his ministers care for the security of their master? Who could ever believe that none of the hundreds of arrows hurled by the experienced and skilled archers hurt him? Is it not a wonder that no one of the hundreds of soldiers could kill Udayana, left unguarded? Besides, how could an intelligent king like Udayana not differentiate between a real and a fake elephant?

This piercing criticism runs from kārikā forty to forty-seven of the fourth pariccheda of Bh's work, the penultimate kārikā whereof is a memorable specimen of his sarcastic criticism. The said kārikā reads as under :

'Namo'stu tebhyo vidvadbhyo ye'bhiprāyaṁ kaverimam |

Śāstralokāvapāsyaivaṁ nayanti nayavedinaḥ ||' (ibid., 4/46) meaning, 'Salute be to those scholars well-versed in the science of

politics who praise the above import of the poet who has shown utter disregard to the rules of science as well as the ways of the world'. On the whole, the entire passage under consideration is a classic example of insightful reading, thorough understanding, attentive appreciating and analytical criticising of a given piece of creative writing.

[xv] Some poets tended to consider the descriptions of pearls and diamonds, of trees laden with fruits and flowers and of the Sumeru mountain inhabited by the gods, *munis* and *siddhas* as the real and the best poetry. Bh disapproves of this line of thinking and remarks that such descriptions may perhaps enhance the beauty of the ornaments, gardens and garlands but it is only the charming words and charming ideas that heighten the beauty of poetry. The descriptions such as the above ones never add even an iota to literary grace (ibid., 5-66).

The foregoing discussion makes it abundantly clear that Bh possesses a sharp and squarely developed intellect. It has an intrinsic power to make a subtle analysis of the views of others. That power is reinforced by a prolonged and assiduous study of the *nyāya*, *vyākaraṇa* and other sciences. Consequently, Bh can unerringly detect the shortcomings of the views of others and dispel them with irrefutable arguments. He is not a blind follower of his learned predecessors. As a result, he quite fearlessly points the errors or lapses even of the writers of fame like Kālidāsa. He can discriminately decide what is helpful and what is harmful to the art of poetry and to the pleasure of the appreciators. Although he severely criticizes others he always maintains the level of a cultured and dignified thinker. All in all, he emerges as a mature and contemplative examiner of thoughts.

[7] Guiding Principles

A very intent and close reading of Bh's work reveals that he works according to some guiding principles in which he has unflinching faith. Let us now try to understand them.

[i] Discussion of good poetry

Bh aims at discussing the various features of *'satkāvya'*, meaning the good, pleasing and enjoyable poetry. He has voiced this ideal at three places of his work, which can be listed as under :

'Prītiṁ karoti kīrtiṁ ca sādhukāvyanibandhanam |' (KL,1/2) meaning, 'The composition of a good poem gives pleasure to the appreciator and spreads fame of the poet.'

'Rahitā satkavitvena kīdṛśī vāgvidagdhatā |' (ibid., 1/4) meaning, 'What is the proficiency in speech but for good poetry?'

'Upeyuṣāmapi divaṁ sannibandhavidhāyinām /' (ibid.,1/6)
meaning, 'Although the composers of good poetry leave for their heavenly abode' (their charming body in the form of their good poetry abides).

[ii] Contempt for bad poetry

Bh has an utter dislike for bad poetry, which he has expressed again at three places in his work :

'Vilakṣmaṇā hi kāvyena duḥsuteneva nindyate /' (ibid., 1/11)
meaning, 'Because of bad poetry the poet is condemned, just as because of a bad son his father is condemned.'

'Kukavitvaṁ punaḥ sākṣānmṛtimāhurmanīṣiṇaḥ /' (ibid., 1/12)
meaning, 'But bad poetry, according to the learned persons, tantamounts to direct death of the poet (perhaps of the appreciator too!)'

'Padamekaṁ paraṁ sādhu nārvācīnanibandhanam /
Vaiparītyādvipáryāsaṁ kīrterapi karoti tat //' (ibid., 5/61)
meaning, ' Even a single flawelss word is most preferable, but not even a long poem contrary to it. For, such a contrariety inverts even the poet's fame.'

It is worth noting here that all the successors of Bh set the same ideal of good poetry even in their respective works.

[iii] Respect for 'loka' and 'śāstra'

Bh firmly maintains that the poetry which follows the ways of the world and abides by the rules of science commands loving respect of the readers. He has reiterated this view at many places in his work. For instance, he holds that poetry is based on the worldly experiences and worldly ways (*' Tatra lokāśrayaṁ kāvyam '*- ibid., 5/33). There is not a single aspect of this world which cannot become the subject matter of poetry (ibid., 5/4). The *kāvya* is expressed through the medium of language which has evolved from very old conventions which in their turn have been accepted for the smooth worldly affairs (*'Vyavahārāya lokasya prāgitthaṁ samayaḥ kṛtaḥ'* - ibid., 6/13). Even a *mahākāvya* is desired to be in tune with the *'lokasvabhāva'*, innate disposition of the movable and immovable world (ibid., 1/21). Any poetic description against the *'lokavyavahāra'* is considered faulty (ibid., 4/38). Descriptions which are totally against our daily experience (for example, the fire is cool, the moon is hot like the sun, the thing is colourless, etc.,) are at once omissible (ibid., 5/20).

A good poet ought to show respect to the *śāstras* as well. The

sciences describing *dharma, artha* and *kāma,* goals of human life, can form parts of poetic compositions (ibid., 5/4). A knowledge of various disciplines is a *sine qua non* to a poet for his compositions and to an appreciator for his appreciation of the poetic compositions (ibid., 5/2-3). The *atiśayokti* which describes the meaning above the ordinary level should also conform to the *śāstras* ('*Sarvaivātiśayoktistu tarkayettāṁ yathāgamam* ' - ibid., 2/84). No poet can ever reach the heart of the words without a sound knowledge of the science of grammar ('*Nāpārayitva durgādhamamuṁ vyākaraṇārṇavam | Śabdaratnaṁ svayaṁgamyamalaṁ kartumayaṁ janaḥ ||* ' - ibid., 6/3). When the *śāstra* is mixed with the sweet poetic juice the latter becomes all the more pleasing and enjoyable ('*Svādukāvyarasonmiśraṁ śāstramapyupayuñjate*' - ibid., 5/3).

In view of the above, no poem should carry any description in violation of the '*lokasvabhāva*' and the '*śāstras*' (ibid., 4/48). Salute to those poets who show disregard to the '*loka*' and the '*śāstra*' (ibid., 4/46)! A poet aspiring for abiding fame ought, therefore, to make an intensive study of the *lokavyavahāra* along with the *śāstras* (ibid., 1/8-9).

For Bh's knowledge of various disciplines see *vidyākalpanā* (section 36) of the last chapter.

[iv] Promotion of knowledge is the objective

Before putting pen to paper Bh has determined the purpose of the composition of his work and has accordingly carried it out. For example, he concludes the discussion of the *kāvyadoṣas,* poetic defects, in the following words :

'*Na dūṣaṇāyāyamudāhṛto vidhi-*

rna cābhimānena kimu pratītaye |'

(ibid., 4/51) meaning, 'I have made this discussion of *doṣas,* poetic defects, not to find fault with others or out of my vanity' (but to enable the readers to know them well).

Similarly, he has treated of some portions of the *nyāyaśāstra* in order to enlighten his readers (ibid., 5/1). In fact, he has composed his whole work for the benefit of the curious readers. [The original passages in this behalf have been quoted under *Prayojana* (section 25) of the last chapter].

[v] Policy regarding abridgement and expansion

Just as his intention behind the composition of the treatise is

predecided, so also a definite method of abridgement and elaboration of different items is pre-determined. For example, he does not enter into the details of the *nāṭaka* and the other forms of *'abhineyārtha kāvya'*, literature to be presented by acting on the stage, but refers his readers to the works of his predecessors (KL,1/24). While concluding the exposition of fourteen figures of speech in the second *pariccheda* of his work, he says that he has discussed the subject in brief and avoided amplification as it bores the readers (ibid., 2/95). All other passages related to this topic have been presented in the last chapter under the head *'Tantraśīla'* (section 39).

On the basis of the preceding details it can be conclusively said that Bh is gifted with a fine and analytical insight required of a researcher. Besides, he is a diligent student of poetry and poetics, and is thoroughly conversant with the old traditions and his contemporary thought-currents. Being contemplative by nature, he scrutinizes others' views very severely and reflects on them with an independent mind. By virtue of this twofold faculty he knows well what to accept and what to reject. 'What I think fit I will accept, what I think unfit, I will summarily reject', is his motto. Consequently, he most unfeelingly criticizes the wrong views but equally most feelingly advocates the right ones. He shows his readers how to read, understand and enjoy poetry fastidiously and scientifically. He has not only competently compiled the principles of the theory of literature thrown up by his predecesors here and there, but has also given them a systematic shape. As a result, he has earned the dignified status of the 'Founder of Indian poetics'. Almost every literary theory established during the process of evolution of Indian poetics in the post-Bh period, appears either directly stated or indirectly implied in his treatise. We shall now discuss in the chapters to follow the various topics treated of by Bh.

❋

2. The Beginning Of Indian Stylistics

[1] Kāvya means All Types of Creative Writing

As stated in the last chapter *kāvya*, according to Bh, is a charming work of art accomplishable by sustained and diligent efforts. He has used the term *kāvya* in a comprehensive sense so as to include in its fold epic, drama, *ākhyāyikā* (autobiography), *kathā* (fiction), *muktaka* (independent single verse) and other forms of imaginative literature, both prose, verse and mixed, written in Saṁskṛta, Prākṛta, Apabhraṁśa or any other language the author concerned knows well (KL,1/16-18). In view of this, the process of composing a poem which Bh has discussed at the end of the first *pariccheda* of his work is evidently applicable to all the above forms of literature. He is fully conscious of the fact that every literary composition, small or large, expects a prolonged and multi-aspectual preparation, both intellectual and mental, from the author. He has expressly stated this conviction in the following *kārikās*:

'*Śabdaśchandobhidhānārthā itihāsāśrayāḥ kathāḥ |*
Loko yuktiḥ kalāśceti mantavyāḥ kāvyagairhyamī ||
Śabdābhidheye vijñāya kṛtvā tadvidupāsanām |
Vilokyānyanibandhāṁśca kāryaḥ kāvyakriyādaraḥ ||' [KL, 1/9-10]

meaning : 'One who aspires for lasting fame should first acquire a knowledge of all the knowable subjects and then attempt at composing a poem. Those who wish to try their hand at literary compositions should, through a diligent study, master the principles of grammar, prosody, lexicology, semantics, historical and legendary narratives, the worldly life, logic, the sciences relating to music, dance, sculpture and such other arts. They should also gain conversancy in the usages and shades of meanings of the words from the experts in the field. Similarly, they should closely study literary works of the past and contemporary writers. It is only after this preliminary exercise is over that they should begin to compose themselves.'

After having given this advice to the prospective creative writers, he turns to the interpretation of the process of creative writing.

[2] The Stanza Describing the Creative Process

The stanza concerned reads as under :

'Etadgrāhyaṁ surabhi kusumaṁ grāmyametannidheyaṁ
Dhatte śobhāṁ viracitamidaṁ sthānamasyaitadasya |
Mālākaro racayati yathā sādhu vijñāya mālāṁ

Yojyaṁ kāvyeṣvavahitadhiyā tadvadevābhidhānam ||' [KL,1/59]
meaning : 'Just as the garland-maker makes the garland after knowing pretty well that this fragrant flower is acceptable (that is, worth stringing), this another one being wild is discardable; this, on being strung, would look attractive; this is the appropriate place of this another (flower) or this is the right place of this flower; and this is the right place of that another flower; so also the poet should first attentively examine the words from different angles and then use them in his poem.'

Bh has likened the act of composing a poem with that of stringing a garland. Both the poet and garland-maker produce pieces of beauty which give pleasure to the appreciators of beauty. Both work in a similar manner. Flowers with different fragrances and of various forms, kinds and colours are available to the garland-maker. Similarly, words of different sounds, meanings, forms, types and associations are available to the poet. The garland-maker is required to take into account the length of the garland, the objective for which it is intended to be used and the above-mentioned four characteristics of the flowers before making their final selection. Consequently, the act of intertwining and setting aside the flowers continues till the final selection completely satisfies him. Similarly, the poet is obliged to consider the extent of the literary piece, its tone and the above-listed five peculiarities of the words simultaneously to be able to pick or choose the useful words from amongst the available ones. Consequently, the act of placing and erasing the words goes on and on until their final selection gives the poet complete satisfaction. Thus, this function of trying and removing is regulated, at one and the same time, by three forces, namely, the science of beauty, the cultural values and the human psychology. Since both the garland-maker and poet are producers of 'works of beauty', they are legitimate constituents of the developed human culture. Therefore, Bh's comparing literary composition with the garland making is at once appealing. Now let us try to understand the significance of every word in the above stanza vis-a-vis its corresponding notion as found in the modern western stylistics.

[3] Etadgrāhyaṁ Surabhi Kusumaṁ

Bh has at the outset considered the fragrance of flowers in the case of the garland. Although there are four characteristics of flowers, as stated above, the most prominent one is their fragrance. It is the pleasing odour of flowers that every flower-lover loves to enjoy first. Even as fragrance is the prime quality of the flower, so also meaning is the soul of the word. It is on the meaning that the whole importance of a word rests. It is called *arthatattva*. Just as a flower becomes worthy of being strung by virtue of its fragrance, so also a word proves to be useable in a poem by virtue of its most appropriate meaning. Bh fully realizes that every word has two values, sound and sense. In his opinion, verbal grace achieved through grammatical perfection is the beauty of sound (*'supāṁ tiṅāṁ ca vyutpattiṁ vācāṁ vañchantyalaṅkṛtim'* - KL,1/14); there are two types of figures of speech, those of sound and those of sense (*'śabdābhidheyālaṅkārabhedādiṣṭaṁ dvayaṁ tu naḥ'* - ibid., 1/15); some literary compositions are only sweet to listen to (*'....geyamivedaṁ tu kevalaṁ śrutipeśalam'* - ibid., 1/34); and alliteration and rhyme are the figures of sound (ibid., 2/5-21). Though Bh has described the sound aspect of the word in these assertions, he has emphasized the meaning aspect of the word in the following statements: the poem which lacks meaningfulness, well-turned expression, decency, logicality and intelligibleness is bad poetry howsoever musical it may be

('apuṣṭārthamavakrokti prasannamṛju komalam /

bhinnaṁ geyamivedaṁ tu kevalaṁ śrutipeśalam //' - ibid., 1/34);

even a long poem like an epic ought to be full of refined words and graceful meanings

('agrāmyaśabdamarthyaṁ ca sālaṅkāraṁ sadāśrayam'-ibid., 1/19).

Again the poetic defects as *neyārtha, kliṣṭārtha, anyārtha, avācaka, ayuktimat, śrutiduṣṭa* and *arthaduṣṭa* which Bh has discussed before describing the creative process, all belong to the meaning of the word. These details go to indicate that Bh attaches more importance to the meaning than to the sound. It is because of this that he advises the would-be poet to consider at the outset the meaning of the word from all angles. This meaning alone lends *kāvyatva*, literary quality, to the poem, and also makes it pleasurable. Besides, it gives the poet name and fame and arouses admiration toward him and his poem in the mind of the appreciator.

[4] Grāmyametannidheyaṁ

The garland-maker sets aside the flower which he finds to be wild and does not string it in the garland. The word *grāmya*, wild, denotes the lack of refined taste. The garland-maker realizes that a man of taste would not accept or wear a garland in which a wild flower is intertwined and would, therefore, throw it away. Similarly, the poet is compelled to drop words with indecent sense or which are unseemly and which are commonly used by the rustic. The poet has got to be on the alert for such words while they strike him during the creative process or while making a fair copy of his poem.

According to Bh the words as *viṭ* (= excrement), *varcas* (=semen virile), *pravṛtti* (=secretion) etc., are *śrutiduṣṭa* (KL,1/48-49), *liṅga* (=gender), *chidra* (=the female organ of generation) and such others are *arthaduṣṭa* (ibid., 1/50-51) and the part *yābha* of the word *śauryābharaṇa*, being expressive of copulation, is *kalpanāduṣṭa* (ibid., 1/52).

Bh seems to lay more stress on the decency of language. He expects an epic to be full of decent expressions; he prefers even a *gauḍīya* (= a literary composition in the eastern style) poem if it were devoid of indecency and considers the word *piṇḍīśūra* (given to eating balls of rice one after another) vulgar. On the whole, Bh contends that the poet ought to use a word in a poem only after examining it in the light of many criteria, viz., its acceptability to the educated, conformity to good taste, flawlessness and absence of local or regional tinge. There is a great similarity between these concepts of Bh and those held by western stylisticians. For instance, Brooks and Warren maintain :

'In the first place there is what may be called the dignity and social standing of the word... it would be foolish to welcome our elder statesman by complimenting him on being "wise and venerable guy."

(Fundamentals of Good Writing [FGW], Dennis Dobson, London, 1968, p. 348).

Marjorie Boulton takes the same stand as Bh does, when she says:

"On the other hand, some words are not easy to pronounce in public because the associations are painful, sordid or embarrassing"

(The Anatomy of Poetry [AP], Routledge and Kegan Paul Ltd., London, 1968, p. 117).

All in all, an indecent word is always to be avoided in any good literary composition and if ever such a word were found to have been

used in the rush of writing, it should promptly be removed while making a press copy. This then is, in a nutshell, Bh's line of thinking.

[5] Dhatte Śobhāṁ Viracitamidaṁ

When a garland-maker notices some shortcoming in a certain flower he is in two minds, whether to string it or not. But after a little reconsideration, he feels sure that he would use his skill and turn the graceless flower into a graceful one. After such a determination he strings that flower in the garland. Similarly, the poet feels at first sight that a certain word is defective and hence unusable. However, on reflecting a little, he feels confident that by virtue of the intrinsic elegance of the topic, the word would lose its defectiveness and would, if selected and used, add to the beauty of the poem. Thereupon he exercises all the skill at his command and infuses the blemished word with beauty. Bh has demonstrated with the help of his own illustrative verses (KL, 1/54-58) how *gaṇḍa* (=cheek), a jarring word appears to greater advantage as a result of its orderly placement and *klinna* (=wet), a word unpleasant to listen to attains beauty due to the charmingness of the describable subject.

In brief, poet is supposed to exert dexterity, imagination and subtle aesthetic sense in the 'choice of words'. The western stylisticians seem to be in agreement with Bh in this behalf. Turner, for instance, says :

"A scheme of language is never complete and static, because language is always being put to new uses and adjusted to them, or resharpened for old uses, particularly for occasions where people like to be emphatic. Vocabulary, the least rigorously systematic part of language is especially subject to innovation" [Stylistics, Penguin Books, England, 1977, p. 16].

Bowden also lays stress, as does Bh, on the poet's skill and comments :

"Mere size of personal vocabulary, however, is not the test for the writer, but rather the skill and exactness with which he can use the words which are at his command."

[An Introduction to Prose Style, Rinehart and Company Inc., New York, 1956, p. 3]

While concluding the discussion on this point, Bh advises the poets to use both the defective as well as flawless words to create literary beauty ['tadvadasādhīyaḥ sādhīyaśca prayojayet' - KL, 1/58]. This piece of advice, especially the advice to use even the defective

words to produce poetic beauty, is notably remarkable in that it is absent in the western thinking.

[6] Sthānamasya

The expression *Sthānamasyaitadasya* in the stanza under consideration can be split into two ways, yielding two distinctive meanings. First, the expression can be split as *sthānamasya* and *etadasya*, meaning , 'this has place (in the poem)' and 'this is the place of this word,' respectively. In another way the expression should be read as a single unit, meaning, 'this is the place of this (word) and this is the place of this another (word).' Let us first consider the meaning according to the former split.

When the garland-maker finds himself in doubt whether a certain flower is worth stringing, he decides to string it sometimes merely intuitively and sometimes for some other reason. In the same manner, when the poet is in doubt about a certain word, he either listens to his 'inner voice' or takes into account his intent, the genre, the effect he wants to arouse through his composition, the context or the sheer intuition and selects and uses that word in his poem. The stimulus of the 'choice of word' as implied in the above expression is the same as the one described by Brooks and Warren in their following words :

"...When we choose words we choose them in relation to other words, in relation to some general subject and our general intention concerning that subject and in relation to our attitude towards the reader..." [FGW p. 11]

[7] Etadasya

The garland-maker is expected to pay attention to two factors at one and the same time, namely, the colour combination and the formal harmony. He decides upon the place of a certain flower in the garland with due respect to these two controls. The poet is required to pay heed to many aspects such as grammatical correctness, the restriction of the word order, rhythm, mutual associations of the words, the emotional effect intended to be aroused etc., before he can select and use 'the proper word in its proper place,' in the poem. A couple of examples will help make this point clear. Read: '*yasya vīryena kṛtino vayaṁ ca bhuvanāni ca*' (meaning, 'whose valour has delighted us as well as the three worlds'). If the places of *vayaṁ* and *bhuvanāni* be changed and the sentence be altered to read as : '*yasya vīryena kṛtino bhuvanāni ca vayaṁ ca,*' it would throw up an ungrammatical expression. Similarly, the rhythm we feel in the sentence, '*bhavantamantareṇa kīdṛśo'syā*

dṛṣṭirāgaḥ' would be totally lost if we were to alter the word order as *'kīdṛśo'syā bhavantamantareṇa dṛṣṭirāgaḥ'*

Thus proper choice and use of the proper word is the secret of producing poetic beauty and of delighting the appreciator. This viewpoint of Bh is as it were substantiated by Vallins who says :

"We are reminded that the words properly used are never mere counters. They communicate not only with our minds, but also with our hearts and emotions."

(The Best English [BE], Andre Deutsch, London, 1960, p. 29)

[8] Sthānamasyaitadasya

The garland-maker is required to take into consideration the relative places of different flowers, besides their colour and shape because every flower helps maintain a harmony with those around it and the flowers strung at little distances raise clusters of associations which reinforce one another. Many such clusters unite to make up a work of art. The same principle applies to poetry. Bh knows this fact well and, therefore, states that this is the proper and effective place of this word and that is the proper and effective place of that another word. The principles of the context of words or their mutual associations and the relative areas of their effects underlie the above conception. Let us consider an illustration to elucidate this point. The first half of the first stanza of Kālidāsa's epic *Kumārasambhavam* reads thus : *'astyuttarasyāṁ diśi devatātmā Himālayo nāma nagādhirājaḥ'*. The verse describes the Himalaya, the highest mountain in the world. The mountain is existing there for ages. Thus it is immortal like Gods. Therefore, the verbal *asti,* meaning, 'is' used in the above stanza is most appropriate. This also means that the words *asti* and *devatātmā* are quite in accord with each other. The latter half of the above stanza reads thus: *'pūrvāparau toyanidhī 'vagāhya sthitaḥ pṛthivyā iva mānadaṇḍaḥ'.* The word *sthitaḥ* in this half which also means 'is' is related to the expression, 'having entered the eastern and western oceans'. That is to say, the place of *asti* in the former half is appropriate and that of *sthitaḥ* in the latter half is also appropriate. Thus, *asti* is connected with *sthitaḥ* via *devatātmā* and *sthitaḥ* is connected with *asti* via *pūrvāparau* etc., In this way, all these words are interconnected and impinge upon one another. Bh displays in *sthānamasyaitadasya* his acquaintance with the concept which is very popular with the western stylisticians. Winifred Nowottny, for instance, asserts :

"....Ultimately criticism of diction resolves itself into consideration

of the interplay of certain words in a certain context; single words bring to the poem a potential of power which derives from their usage outside the poem but the power is not set to work until it combines or collides with other potentials brought into the poem by the other words it also uses."

[The Language Poets Use, The Athlone Press, London, 1975. p. 46] The same notion finds expression in the following excerpt quoted from the collection of essays edited by D. C. Freeman :

"Nevertheless an awareness of current work by linguists on the theory of lexis is already valuable in that it throws light on certain aspects of "chain" (one thing after another) and "choice" (one thing rather than another) relationship in language not revealed either by grammar or traditional lexicography."

[Linguistics and Literary Style, Holt, Rinehart and Winston, Inc., New York, 1970, p. 79]

It will be clear from the above discussion that Bh, the thinker, was quite ahead of his times.

[9] Sādhu Vijñāya

The garland-maker should make the garland only after thoroughly considering all its features such as the length, the purpose for which it is intended to be used, the occasion of its use and the fragrance and other qualities of the flowers to be used. Bh seems to maintain that the dexterous garland-maker indeed works in this manner. So also the poet should, through prolonged and profound study, acquire a knowledge of the various characteristics of words belonging to the five categories, namely, *dravya, kriyā, jāti, guṇa* and *yadṛcchā* (KL, 6/21), used in the three literary languages, namely, *Saṁskṛta, Prākṛta* and *Apabhraṁśa* and conveying innumerable meanings. This task is not easy as it overtly appears to be. Because the task of understanding and memorizing the countless words and their equally countless meanings is almost impossible (ibid.,). The painstaking poet should try to bring this task within his ken by holding discussions with the diligent scholars (ibid., 1/10). This done, he will gain the knowledge of the words which would fill the bill.

Of the western thinkers Warner seems to concur with Bh in this regard when he says :

"Words are many and various, they are subtle and delicate in their different shades of meaning, and it is not easy to find the ones that express precisely what we want to say. It is not only a matter of having

/

a good command of language and a fairly wide vocabulary; it is also necessary to think hard and to observe accurately."

[A Short Guide to English Style, ELBS and OUP, London, 1964, p.34]

[10] Avahitadhiyā

The garland-maker has necessarily to be attentive to avoid any negligence in the selection of flowers from different angles and also to avoid any likely error in stringing the selected flowers in their right places. Similarly, the poet should select the most appropriate words from amongst those uncounted ones in various languages to suit his proposed composition. Bh advises the poet to achieve this task by concentrating all the intelletcual faculties. Vāmana, another medieval Indian literary theorist who lived around 800 A.D., states that *avadhāna*, concentration, is absolutely necessary for a literary composition, *('cittaikāgryamavadhānam || cittasyaikāgryam bāhyārthanivṛttiḥ tadavadhānam || avahitam hi cittamarthān paśyati ||'* (KLS, p. 11). He further adds that the concentration of mind means the drawing away of the mind from all the external subjects. Such a concentrated mind alone is able to see the real 'self' of an object. Rudraṭa, another post-Bh poetician, has also emphasized the inevitability of concentration for poetical compositions (vide, *Kāvyālaṅkāra*, Nirṇayasagar Press, Mumbai, 1928, p. 8). Namisādhu, his commentator, clarifies that should the concentration be disturbed even an epic poet could commit blunders.

William Styron, the American novelist, wants complete silence around him when he is busy writing. He says :

"The actual process of writing, though, demands complete, noiseless privacy without even music, a baby howling two blocks away will drive me nuts." (Writers At Work, First volume, Secker and Warburg, London, 1958, p. 243). In a word, the meritorious, flawless and charming creative writing expects the writer to concentrate his full attention on the act of writing. Even the western thinkers are in agreement with Bh in this matter.

[11] Tadvad Abhidhānam Yojyam

Rigorous examination, fastidious selection and judicious employment are, according to Bh, the three stages which the words undergo in order to attain the status of a delightful literary composition. But he does not just stop by merely stating this threefold verbal process. He goes on to explain at length and with illustrations which words are *prayojya* (useable) and which words are *aprayojya* (unuseable) in

literature. The *kārikā* which sets out this topic reads as under :

'*Vakravācām kavīnām ye prayogam prati sādhavaḥ |*

prayoktum ye na yuktāśca tadviveko'yamucyate ||' [KL, 6/23]
meaning :

'The language of the poets is oblique, deviant or charming. In accord with that language, the use of certain words is pleasing, while that of certain other words is not pleasing. These two types of words are now being discussed.'

Bh, it should be noted, is the first Indian poetician to glorify the poets with the epithet, *vakravāk*, gifted with charming language. That 'the language poets use' is not simple and direct as the one being used in daily life or in scientific discourses and that certain words are worthy of being used in creative writing and certain others are not so, are the two important points which Bh has made in the above stanza. Of these two points the first one will be treated in the chapter to follow. Here let us consider the latter one. Bh has discussed this point from the point of view of grammar. In his opinion those words which Pāṇini, Kātyāyana and Patañjali regard as grammatically correct should be taken as poetically agreeable. However, there are certain other words which are poetically unpleasant and therefore rejectable though they are grammatically acceptable. Thus Bh wants to suggest that although poetry and poetics follow the rules of grammar, they also follow their own norms and values, without any disregard to grammar. This is a very important thought Bh has put forward. It would be interesting to know whether the western stylisticians have to say anything on this issue and if so, what it is like.

Surprisingly Vallins' views reproduced below resound as it were those of Bh :

"The significant or evocative words are nouns, main (as distinct from auxiliary) verbs, adjectives and adverbs. It is by his choice and use of these that the writer achieves the 'glowing sentence' as Montague has it; achieves also the effective sentence, whether the words are not so much evocative as apt." [BE, p. 30]

While Vallins applies the test of grammar to determine the usefulness or otherwise of certain words, Marjorie Boulton applies the test of associative field for the same purpose as is evident from her observation quoted below : ∕

"The idea that some words were more suited to poetry than others was probably an early consciousness of the power of a word's

associations, and there is enough truth in it to make its acceptance understandable." [AP, p.121].

Bh should indeed be complimented for having realized and discussed this important problem about fifteen hundred years ago. Let us now study his views in detail. First, let us consider the *aprayojya* (unsuitable) words.

[12] *Aprayojya* Words

(i) *Aprayukta* = those which cause confusion in the mind ('*cetaḥsammohakāriṇam*' - KL, 6/24). For example, the root *han* (2P.) means both 'to kill' and 'to go'. But the latter meaning is not in vogue. As a result, if one were to say, '*Rāmaḥ grāmaṁ hanti*', the hearer would certainly get confused. For the verbal *hanti* is not capable of expressing the sense 'goes'. Bh has tackled this point once again while discussing the *apratīta doṣa* (Ibid., 6/26), which means the use of a polysemous root to convey a noncurrent meaning. Such a use of the root *han* is *aprayojya*.

(ii) *Durbodha* = a word derived from a farfetched rule of grammar (ibid., 6/25). For example, the word *śrautra* derived by affixing *aṇ* to *śrotriya* means 'of or relating to *śrotriya*.' But this meaning is not easily intelligible. It can be understood only by the learned grammarians. A common reader is required to wrestle with the writer to get at the meaning [cf. "the reader is required to wrestle with the writer before the latter yields his full meaning."- BE, p. 33].

(iii) *Apeśala* = harsh, jarring or rough. The expression, '*bhūbhṛcchiro'rcitāṅghreḥ pṛthukīrtidhiṣṇyā* ' (KL, 5/63), is a glaring instance of the absence of tenderness or sweetness. Bh disapproves of the formations like *śāstrika* and *ākṣika* (ibid., 6/52) which are difficult to utter and jarring to the ear. According to him the comparative degree formations *paṭutara* and *laghutara* (ibid., 6/54) of *paṭu* and *laghu* respectively make a harsh sound and are therefore unagreeable. On the other hand, the comparative formations *paṭīyān* and *laghīyān* of the same bases are pleasing to the ear and hence *kāvya*-worthy. The same rule applies to the harsh sounding coalition of *t* and *ś* as in *etachyāmam* (ibid., 6/60)

Vallins also considers harsh sounding words to be poetically distasteful. Says he :

"On the choice of words, depends, too, the avoidance of ugly sound, cacophony...." [BE, p. 34].

(iv) *Grāmya* = wild, rustic, unrefined. This point has been elaborately

considered under section 4 above.

(v) *Apārthakam* = meaningless. For instance, the word *dittha* (KL, 6/25). This word, when uttered, does not convey any sense. Bh has elsewhere (ibid., 4/3, 4/8) discussed the poetic blemish called *apārtha*, wherein the whole expression has no meaning, whereas in the present case only the word is devoid of a meaning. This is the difference between the two *apārthas*.

(vi) *Jñāpakasiddha* = a word formed by twisting the rules of grammar. For example, the root *dhyai* (1P.) yields the third person singular form *dhyāyati* as per the normal rules of grammar. But the *jñāpakasūtra* gives the form *dhyāti* which Bh advises to reject (ibid., 6/26). In the same way, the genitive compounds as *ghaṭanirmātā* (= potter), *dhanahartā* (= thief), *granthakartā* (= author), *odanapācaka* (= one that cooks rice), *kūpakhanaka* (= one that digs a well), *tadgamaka* etc., derived by the application of *jñāpakasūtra* should be avoided (ibid., 6/36-37). It should be noted in this connection that though certain verbal formations have the approval of the grammarians, Bh tends to reject them on aesthetic grounds. One of the five rules as laid down by H. W. Fowler in his 'The King's English' (Good English [GE], London, 1949, p. 186) namely, 'Prefer the familiar word to the farfetched,' is applicable to the rejectable words described above.

(vii) *Śiṣṭokta aśuddha* = ungrammatical word-form used by a grammarian. According to Bh such a word should not be treated as standard or acceptable but should be considered unuseable (KL, 6/27). Although Pāṇini himself has used the words as *tatprayojakaḥ* (Pā.1.4.55), *janikartuḥ* (ibid., 1.4.30), they should be taken as used for the sake of brevity necessary for a *sūtra*-work. Bh is of the opinion that the budding poet should not regard such word formations as ideal.

Isaac does not consent to such a grammatical rigidity for two reasons: that a knowing reader can intuitively and with the help of his knowledge of the language, decide for himself whether a certain word or expression is grammatically correct or not, and that the grammatical correctness cannot always be equated with meaningfulness. [An Introduction to the Theory of Transformational Generative Grammar, Trivandrum, 1974, p.7]

(viii) *Vaidika* = words used only in the *Vedas,* the scriptures. For instance, the *Vedas* approve of *devaih* and *devebhih* as the instrumental plurals of the word *deva*. However, the modern *Saniskṛta* poet should not use the archaic form *devebhih*, is Bh's advice (KL, 6/27). Herbert Read, the western stylistician, also exhorts the modern English poets to avoid

the use of ancient, Latin and foreign words and/or expressions. (English Prose Style [EPS], Ludhiana, 1968, p. 9-10)

(ix) *Vṛddhi* = the lengthening of vowels. The third person plural of the root *mṛj* (1P.) could either be *mārjanti* or *mṛjanti*. The former is with *vṛddhi*, the latter without *vṛddhi*. Bh regards the latter as avoidable presumably because it appears flow-blocking as compared to the flowing former.

(x) *Vistṛta* = expanded or elongated. Both 'ghaṭaṁ karoti' and 'ghaṭayati' convey the same meaning, namely, 'he makes an earthen pot'. But the latter is *saṁkṣipta* while the former is *vistṛta*. Bh prefers the latter to the former (KL, 6/33). Though *paurandara* and *paurandarī* are both derived from the base *purandara*, God Indra, Bh discards the flat *paurandara* and accepts the curved *paurandarī* (ibid., 6/51). Similarly, he maintains that in the same sentence or verse, there should not be too many *o*-s, as, for example, *gato, yāto, hato* etc., because they make the expression frowzy and graceless (ibid., 6/61). For the very reason, the words *mālā, māyā* and *mekhalā* which are overmuch flat or open should be avoided and their counterparts *mālī, māyī* and *mekhalī* with *inī*-suffix and *mālika, māyika* and *mekhalika* with *ṭhan*-suffix should be chosen (ibid., 6/57).

Vallins has made the following observation in connection with the above point :

"This matter of economy or precision is all important. There is such a thing as word-intoxication... The trouble is that once the writer is even mildly word- intoxicated the words themselves begin to take charge." [BE p. 32]

However, it should be borne in mind here that Bh has added three more items, namely, flatness, frowziness and openness to Vallins' word-intoxication.

(xi) *Pañcamyanta avyayībhāva* : The word - forms like *upakumbhān* (= near the pot), *apadiśāt* (= in the midst of the directions) and others, which are called ablative *avyayībhāva* compounds (KL, 6/34) and the compound words as *jānumātra* (= up to the knee), *nitambamātra* (= up to the waist) and *ūrumātra* (= up to the thigh) which are expressive of the extent (ibid., 6/55) do not find favour with Bh presumably for the lack of sweetness or roundness in them.

(xii) *Avakra* = non-deviant = commonplace. The words *divā* (= by day) and *rātrau* or *niśāyām* (= at night) are quite common and therefore ineffective. Instead, *vahadgu* and *tiṣṭhadgu* are at once fresh and hence

arresting (ibid., 6/35). The point that Bh wants to drive home is that a good poet should avoid overused and inefficient words.

Thus if we were to draw up a list of unuseable words it would include those that are confusing, unintelligible, harsh-sounding, insipid, coarse, unmeaning, farfetched, ungrammatical, archaic, jamming, lengthy, flat, graceless, frowzy, unpleasant, overdone and commonplace. They cover common nouns besides proper nouns, verbs, adjectives and adverbs. Thus it will be seen that Bh's views in this respect surprisingly, totally concur with those of Vallins reproduced under section 11 above.

Let us now review the words which Bh considers to be *prayojya* i.e., useable in or useful for poetic compositions.

[13] *Prayojya* words

While launching upon the discussion of this topic Bh has advised the poets to use the traditional, sweet (= pleasing to the ear) and meaningful words. He has lent weight to this discussion by stating the comprehensive principle that 'the beauty of words in poetry surpasses all other kinds of beauty' (*'atiśete hyalaṅkāramanyaṁ vyañjanacārutā'* - KL, 6/28). He avers that the qualities as *prasāda* and others, the absence of the poetic defects as *neyārtha* and the like, and the presence of *upamā* and other figures of speech are, no doubt, the commonly accepted beautifiers of poetry; but the verbal beauty is the supreme beautifier. It is precisely for this reason that he has suggested to the poets to use the words after due attention and circumspection, in the stanza, *etadgrāhyaṁ* etc., [section 2 above]. Again, from the same point of view he has considered the words that are usable and unusable in poetry. Thus there is a perfect logical consistency is his preaching and practice.

[14] Cognizance of Changing Language

Before we acquaint ourselves with the 'useable words' as considered by Bh, we should realize the importance of the awareness of the changing and developing nature of language shown by Bh.

Around five hundred years elapsed from *Pāṇini* to *Kātyāyana* to *Patañjali*, the *munitraya* of the *Saṁskṛta* grammar. During this long period numerous phonemes, words, meanings, sentence structures and other items added to the *Saṁskṛta* language. It underwent changes and developed considerably. Bh has studied all these transformations or vicissitudes and approved of all those verbal formations as advocated by the *munitraya*. For instance, Bh regards *Yajñadattena bhuktaṁ* (eaten by Yajñadatta) and *asinā chinatti* (cuts with a sword) accepted by

Pāṇini as useable. So also *prakṛtyā manoharaḥ* (charming by nature), *svabhāvena kṛpaṇaḥ* (thrifty by nature) etc., as advocated by Kātyāyana and Patañjali (KL, 6/30). Bh is favourably disposed toward *pañcarājī*, *trilokī, puruhūtasabham, īśvarasabham* and similar other forms obtained from the *vārttikas* (ibid., 6/38). In his view, the Pāṇinian form *sārva* and the Kātyāyanan form *sarvīya*, meaning, 'for the benefit or in the interest of all,' are both equally acceptable. Thus it will be evident that Bh has paid full attention to the factuality that the language is ever changing and developing and therefore the linguistic elements thrown up by this transformational process must needs find place in the theory of literature. His view-point can well be compared to that of Turner quoted earlier under section 5 above.

[15] Grammatical Forms

Although Pāṇini himself has taken liberty with the language to suit the *sūtra* style of his work, the modern poet, exhorts Bh, should not emulate Pāṇini but should use the expressions as *Vṛtrasya hantā* (= the killer of Vṛtra), *granthasya kartā* (= the maker of a book), *kūpasya khanakaḥ* (= the digger of a well) which are in tune with Pāṇini's rules (KL, 6/36-37). Similarly, the poet should use the formations such as *bhṛśāyate* (= that which is not excessive, intense or powerful becomes so), *śīghrāyate* (=that which is not speedy becomes speedy), *unmanāyate* (= one who was not excited in mind has become so), *upeyuṣāṁ, dadhuṣī, saṅgati, saṁhati* etc., (ibid., 6/36-37, 39, 42-43, 46-47, 49). In this connection he expressly shows his preference to some grammatical forms. All terminations like *tṛn, yuc* and others are expressive of *tācchīlya* (=the disposition). In spite of this commonness, Bh considers *yuc*-ending words as *calana, kampana, krodhana, bhūṣaṇa* etc., *kurac*-ending ones as *vidura, bhidura* etc., *varac*-ending ones as *sthāvara, īśvara, bhāsvara, vikasvara* etc., and *iṣṇuc* -ending ones as *alaṅkariṣṇu, nirākariṣṇu* etc., to be more desirable (*'viśeṣeṇa tatreṣṭā'* - ibid., 6/48). That is to say, if the *tṛn*-ending words are desirable, the *yuc* - etc.- ending ones are more desirable. So also the *ṇic*-formations as *śabalayati* (= makes variegated), *vījayati* (= fans) and such others are the most graceful ones (*'atitarāṁ bhāti'* - ibid., 6/44) and are the beautifiers of the highest order (*'alaṅkṛtiḥ parā'* - ibid., 6/46). Thus, Bh has considered some grammatical forms from two angles, namely, the comparative - superlative degree and the scale or level of meaning This clearly brings to the fore his subtle and profound aesthetic sense. True, post-Bh Vāmana also has considered the defectiveness and otherwise of the words from the point of view of grammar. He has, however, not considered

their usability and charmingness. This then is the outstanding feature of Bh's treatment of this topic.

[16] *Arthagaurava* = Depth of Meaning

The skill of expressing the deepest meaning in the fewest words is considered the sign of a great writer. Bh's consideration of some useable words evinces his realization of this principle. He proposes that, it is desirable to use the abridged word forms as *varunau, indrau, bhavau* etc., derivable as per Pāṇini's *sūtras* 1.2.64, 1.2.67 etc., insted of the separate word-pairs *varuṇa, varuṇānī; bhava, bhavānī* etc., joined by the conjunction *ca*. The sentences *kumbhasya kartā ghaṭayati* and *kumbhasya kartā ghaṭaṁ karoti* convey the same meaning, namely, 'potter makes the pot'. Nevertheless the former sentence is shorter than the latter one (KL, 6/33). Similarly, the use of the single word *phalin* is poetically most suitable because it expresses the wide meaning, 'the tree having many fruits' (ibid., 6/56). In these instances Bh has focussed his attention on the concept of the conveyance of deep meaning with brief phrasing. Among the western thinkers, P. Gurry, for instance, has described the importance of this notion as under :

".... So we have here a very valuable idea: by our use of certain words rather than others we can make our speech and writing economical, and therefore neat and direct; and we can therefore present to our readers and listeners just those things and items of thought and experience that seem to be the most important to us." [GE, p. 22].

[17] *Śrutisukham* = Sweetness.

Bh regards some word formations as the fittest because of their being soft (or tender), flowing and sweet. Such words include, for example, *mārjanti* (KL, 6/31), *upakumbham, apadiśam* (ibid., 6/34), *balabhidā, surucām, vidyutām* (ibid., 6/40), *ambhasā, bhāsa, ambhasām, yaśasām* (ibid., 6/41), *paurandarī, māhārajanam, lākṣika, raucanika* (ibid., 6/51), *mekhalī, mālī, māyī, mekhalika, mālika, māyika* (ibid., 6/57), *dadhati, aniti, jakṣiti, roditi, śvasiti, svapiti* (ibid., 6/58), *dadat, dadhat, bibhrat* (ibid., 6/59), *paddhati* (ibid., 6/61), etc. Bh prefers certain words in certain numbers and with certain case-ending only. For example, the instrumental singular and genitive plural formations only of *ambhas* and *bhās* are useable, the rest rejectable. It would be interesting to compare Bh's views in this regard with those of the western theorists. According to Vallins, for example, 'In the best prose the sound effect of the individual word is never artificially contrived. It is there in the natural order of things.' [BE, p. 34]

As to the choice of words vis-a-vis an author's style, Marjorie Boulton observes as under :

'When we are studying a writer's choice of words, the questions that are of interest are...does he seem to use words consciously for their sound? ....has he any favourite words his liking for which may perhaps be significiant? It may be an interesting proof of the importance of the choice of words in shaping an author's style...." [The Anatomy of Prose, Routledge and Kegan Paul Ltd., London, 1962, p. 8].

[18] Synonyms

Bh has to offer some guidance to the poets even in the matter of the selection of synonymous words. To him both the Pāṇinian formation *sārva* and the Kātyāyanan formation *sarvīya* (= beneficial to all) are equally acceptable and useable (KL, 6/53). But he holds a different view with regard to the abstract nouns. He has a liking for *imanic* - formations (as *paṭimā, laghimā,* etc.,) and *īyasun*-formations (as *paṭīyāṇ, laghīyāṇ,* etc.,) only (ibid., 6/54). He has shown similar discrimination in the case of words expressing extent or measure. For example, the meaning, ' the river is waist-deep' could be expressed by either of these three sentences : *'nitambadvayasī sarit', 'nitambadaghnī sarit'* and *'nitambamātrī sarit'.* Bh, however, considers the first two sentences to be desirable and the last one avoidable.

Let us pay attention to the views of the western thinkers in this behalf. Brooks and Warren state : "Actually the writer faces quite another kind of situations instead of one word and only one word for each thing, he ordinarily finds competing for his attention a number of words all of which denote exactly or approximately the same thing...." [FGW, pp. 335-36]. Ullmann explains in the following words how a writer confronted with more than one equivocal words or structures makes the selection to express himself effectively :

"If more than one word is available for the expression of the same idea, the writer will select the one which is best suited to the context, the one which will carry the right amount of emotion and emphasis which will fit most harmoniously into the phonetic structure of the sentence and which will be best attuned to the general tone of the utterance."

[Semantics An Introduction to the Science of Meaning, Oxford, 1972, p. 151].

[19] *Vakra Prayoga* = Deviated Expression

Bh advises to use the words *tiṣṭhadgu* and *vahadgu* for 'at night' and 'by day' respectively. These two words are derived according to

Pāṇini's *sūtra, tiṣṭhadgu prabhṛtīni ca* (2.1.16). The word *tiṣṭhadgu* means 'the hour of the day when the cows are standing in the cowshed for being milked' and the word *vahadgu* means 'the hour of the day when the cows are grazing.' Both these words are adverbs and excellent instances of indirect expressions. The words *divā* and *rātrau* which are commonly used are the most familiar and therefore unattractive. On the other hand the words *tiṣṭhadgu* and *vahadgu* are novel and therefore at once arresting. Realizing this uncommon feature, if one were to express the meaning, 'that scholar is found studying both at night and by day,' by constructing a sentence as *'sa vidvān tiṣṭhadgu vahadgu ca adhīte,'* he would not only attract his readers' attention but would also give them aesthetic pleasure. Such expressions are used to arouse certain emotional effect. Enkvist calls them 'stylistic choices' and describes their importance in the following words :

"This type of choice may be labelled stylistic. It is important to note that stylistic choice exists on a number of different levels, not only in lexis. It may involve phonetic features (special voice quality, speech rate, etc.,), phonemes (singing, singin'), morphemes (sings/singeth), words, phrases, clauses, sentences and larger units."

[Linguistics And Style, OUP, Oxford, 1978, p. 17]

Bh's above line of thinking is quite in agreement with the doctrine *'vakrābhidheyaśabdoktiriṣṭā vācāmalaṅkṛtih'* (KL, 1/36), propounded by him in the first *pariccheda* of his work.

A thinking poet should reject the *aprayojya* words listed in section 12 above and use the *prayojya* ones discussed in sections 15 to 19. A poem thus composed will be tender, meaningful, deviant, decent and easily understandable and will not only gladden but also madden the lovers of imaginative literature.

We have in the foregoing section examined, in detail, the indepth and comprehensive consideration of the process of creative writing, that Bh has made in his work. It now behoves us to know whether any one of the post-Bh theorists is influenced by his discussion of the present issue and if so, who and in what way.

[20] Bh's Influence on Later Thinkers

Vāmana, an eminent post-Bh poetician, states in so many words, reproduced below, what Bh has implied or only dimly said in his stanza quoted earlier (section 2 above) :

'Ādhānoddharaṇe tāvadyadvaddolāyate manah |
Padasya sthāpite sthairye hanta siddhā Sarasvatī ||

Yatpadāni tyajantyeva parivṛttisahiṣṇutām /

Taṁ śabdanyāsaniṣṇātāḥ śabdapākaṁ pracakṣate //' [KL, p.11]
meaning, 'As long as the poet's mind is in an oscillating condition (that
is, it cannot firmly decide whether a certain word is or is not appropriate),
the act of using and removing the words continues. But once the exactly
right word or phrasing (*mot juste*) is selected and used, the poet
delightedly feels as though the goddess Sarasvatī (= the goddess of
learning instrumental in the poetical composition) is pleased with him.
During this process of trying and erasing the words, a moment comes
when the words themselves as it were start saying,' Enough is enough.
We will no more tolerate any change.' The poets skilled in organizing
the words call that moment or condition the perfection or maturity of
words.'

Rājaśekhara, another post-Bh profound thinker, draws a thread
from Vāmana's above thoughts and states his *catuḥsūtrī* in the following
words :

'Adhikasya tyāgo, nyūnasya pūraṇam, anyathāsthitasya

parivarttanaṁ, prasmṛtasya anusandhānaṁ ca ityahīnam /'

(*Kāvyamīmāṁsā* [KM], Oriental Institute, Baroda, 1934, p. 52)
meaning : (during the process of placing and removing the words, as
described above), 'the additional (excessive and therefore unwanted)
word should be dropped, the wanted one (that is, the one necessary to
complete the sense) should be used, the one used in a wrong place or
order should be removed from there and be used in its proper place and
the one left out through inadvertance should be recollected and put. In
this way the composition should be made flawless.'

Bh has hinted above, inter alia, at the criterion of propriety while
choosing the right word. Nearly all the post-Bh rheroricians including
Rudraṭa, Ānandavardhana, Kuntaka, Mahimabhaṭṭa etc., have taken
note of this implied principle and discussed it to some extent in their
respective works. The credit, however, of theorizing this principle and of
elaborately discussing it with both for and against illustrations goes to
Kṣemendra, the author of the celebrated work *Aucityavicāracarcā*
[*Kṣemendralaghukāvyasaṅgrahaḥ*, Osmania University, Hyderabad,
1961, pp. 11-62]. After closely considering Bh's discussion of the
useable and unuseable words, the advocacy of the striking phrasing
like *tiṣṭhadgu* and *vahadgu* etc., and the frequent reference to the
principle of *vakrokti*, Kuntaka seems to have come to write his
Vakroktijīvitam [VJ] (Chaukhamba Sanskrit Saṁsthāna, Varanasi, 1977)

The Beginning Of Indian Stylistics 45

to discuss illustratively six types of *vakrokti* (=striking expression). Besides, in his below quoted *kārikā*, he has not only upheld but also expanded Bh's concept expressed in his statement,'*saiṣā sarvaiva vakroktiranayārtho vibhāvyate'* (KL, 2/85).

"Vākyasya vakrabhāvo'nyo bhidyate yaḥ sahasradhā /

Yatrālaṅkāravargo'sau sarvo'pyantarbhavisyati // " [VJ, p. 86]

meaning, 'the obliqueness of the sentence is distinctly different from the obliqueness of the letters etc., (described above) and has thousands of sub-types. It includes in itself one and all the groups of figures of speech.' In passing, it should be noted here that the similarity between Kuntaka's views in this regard with Bh's is not incidental but intentional. Thus it is clear that many later rhetoricians were inspired by Bh's views.

We have discussed in this chapter the topic of the choice of words in relation to the process of creative writing. Very intimately related to this topic is the theory of *vakrokti* which found expression for the first time in Bh's work in the course of the evolution of Indian poetics. We shall, therefore, take it up for consideration in the next chapter.

<p style="text-align:center">❈</p>

3. Vakrokti : The Natural Language Of Literature

[1] The Language Creative Writers Use

The present chapter aims at understanding how Bh has discussed the concept of the nature of literary language. It is a matter of universal experience that the words and their meanings go into the making of all human speech activities, oral and written. Needless to say that the creative writing also abides by this general convention. Bh has conceived of a comprehensive principle called *vakrokti* which includes both the word and its meaning. We have briefly considered this principle in the preceding chapter under sections 19-20. It is proposed here to subject it to a detailed treatment. Bh has used the word *vakrokti* in his work at several places and in different contexts. Let us first compile all those statements and try to comprehend their meanings. This will help us know the broadness of the concept and the various shades of meaning it bears.

[2] *Vakratā* : The Essence of Poetic Beauty

The word *vakra* has been used for the first time in the opening *pariccheda* of the KL. While concluding the discussion of the various kinds of imaginative literature, Bh assertively says :

'*Anibaddhaṁ punargāthāślokamātrādi tatpunaḥ /*
Yuktaṁ vakrasvabhāvoktyā sarvamevaitadiṣyate //' [KL,1/30]
meaning, 'Again, *gāthā,* Prākṛta verses and *śloka,* Saṁskṛta verses are called *anibaddha* (charming verses complete in meaning and irrespective of the former and latter contexts) poetry. Besides, it is considered desirable that all this literature is full of the expressions which are *vakra* in nature.' *Vakra* means charming.

The words '*etat sarvam eva*' in the above passage are to be connected with the names of the five genres of literature mentioned in KL, 1/18 by means of the *yoga tantrayukti* (the *tantrayuktis* will be explained in the last chapter). This done, we come to realize that the creative writing belonging to all the five genres, namely, the *sargabandha,* epic, *nāṭaka,* the drama with all its subtypes, *kathā,* fiction, *ākhyāyikā,* autobiography and *anibaddha,* loose verses, is expected to be oblique or charming in phrasing. The '*eva*' among the above three words is expressive of the

ekānta tantrayukti which suggests that the poet cannot enjoy any liberty or concession in this matter. In other words, the above five-fold creative writing in *Saṁskṛta, Prākṛta* and *Apabhraṁśa* as also in prose and verse must necessarily be composed in charming words. Bh presumably intends thereby to convey that in the imaginative literature the subjects are the same, the language is the same, only the word structures are different; they are unusual, striking or not commonly used and are therefore pleasing. As if, in the uncommonness of expression lies the beauty of poetry (cf. *'atthavisesā te cia saddā te cea pariṇamantā vi | uttiviseso kavvaṁ bhāsā jā hoi sā hoū ||'* - Rājaśekhara's *Karpūramañjarī*, Motilal Banarsidass, Delhi - Varanasi - Patna, 1963, p.5)

[3] No *Vakrokti*, No Poetry

Some of the predecessors and/or contemporaries of Bh tended to classify literature with reference to the countries of their compositon. For instance, they held certain *kāvyas* were *Gauḍa-kāvyas* while certain others were *Vaidarbha* ones, named after the respective countries. Bh regards such classification as illogical (see section 6 [ii] of the first chapter). According to him, the *Vaidarbha kāvya* possessing *prasāda*, clarity, lucidity and delicacy but lacking abundance of meaning and *vakrokti* is altogether different from good poetry, besides being just sweet to listen to like music (KL, 1/34). The word *vakrokti* used here is suggestive of the uncommon and arresting expression.

[4] *Vakra* Phrasing and Meaning : The Real Beautifiers

Some thinkers maintained that the *Vaidarbha kāvya* was always superior to the *Gauḍīya kāvya*, howsoever delightful the latter may be. While vehemently opposing this viewpoint Bh declares:

'Na nitāntādimātreṇa jāyate cārutā girām |
Vakrābhidheyaśabdoktiriṣṭā vācāmalaṅkṛtiḥ ||' [ibid.,1/36]
meaning, 'Only the use of *nitānta*, exceeding, and such other words does not produce beauty in poetry. Both the *vakra abhidheya*, oblique meaning, and the *vakra śabdoktiḥ*, oblique phrasing, are considered desirable for creating beauty in poetry.'

The word *ādi* in the above stanza stands for 'class or category', which is technically called *tacchīlya* (the meaning of this term will be explained in the last chapter). The *ādi* embraces *bhṛśaṁ, ati, atiśaya* and such other words. Bh seems to propose here that an ordinary man may use, if he so chooses, the words like *nitānta, bhṛśaṁ,* etc., to convey the meaning 'exceeding , excelling, surpassing' etc. (because he

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is not *vakravāk*) but a poet who is very much a *vakravāk* should scrupulously avoid using the word *nitānta* itself but should, instead, use such expressions as would arouse the '*nitāntatā*', the state of being *nitānta,* in the mind of the reader. It is probably on noticing the frequent uses of the words *nitānta, bhṛśaṁ* etc., made by Kālidāsa, the best representative of the *Vaidarbhī rīti* that Bh might have been prompted to speak in such a vehement tone. In Kālidāsa's *Ṛtusaṁhāram,* [Nirṇayasāgara Press, Mumbai, 1952] we come across such passages as, *nitāntalākṣārasa-* (1/5), *nitāntanīlotpala-* (2/2), *nitāntaghananīla* (3/19), *bhṛśamutsukaściram* (1/9), *pracaṇḍātapatāpitā bhṛśaṁ* (1/11), *ravermayūkhaiḥ bhṛśaṁ* (1/13), *mayūkhairabhitāpito bhṛśaṁ* (1/17), *udvejitacetaso bhṛśaṁ* (2/11), etc., which are clearly over-loaded with *nitānta* and *bhṛśam.* Consequently, they have totally lost their effectiveness and sharpness. Their power to evoke excessiveness or excellence has vanished. Bh's above observation, therefore, seems quite appropriate, considering the passages, as above, in Kālidāsa's (and other poets') compositions.

Under these circumstances the question arises as to what gives rise to the beauty in poetry? Bh has aptly answered this question saying that the oblique/charming subject matter and the oblique/charming verbal expression together produce beauty in poetry. The word *abhidheya* which he has used in the stanza under consideration means the subject matter, which embraces both the relatively long narrative as is found in a *sargabandha, nāṭaka, kathā* and *ākhyāyikā* as well as a subtle emotion as expressed in a *gāthā* or a life principle as voiced in a *śloka.* Read enjoyably for that matter the following verse :

'*Raktastvaṁ navapallavairahamapi ślāghyaiḥ priyāyā guṇai-*
stvāmāyāntī śilīmukhāḥ smaradhanurmuktā sakhe māmapi |
Kāntāpādatalāhatistava mude tadvan mamāpyāvayoḥ

Sarvaṁ tulyaṁ aśoka ! kevalamahaṁ Dhātrā saśokaḥ kṛtaḥ ||'
[*Kṣemendralaghukāvyasaṅgrahaḥ,* cited above, p. 71] meaning, 'You are red because of the tender leaves; I am also reddened (i. e., affected by love) because of my beloved's praiseworthy qualities. Bees come unto you, and O friend! the arrows released from the Cupid's bow come up to me. Just as you feel delighted when a beautiful lady strikes you with her foot, so also I do. Everything is similar (between both of us). But, friend Aśoka! the Creator has made me only unhappy (whereas you are'a-śoka, i. e. not suffering from unhappiness).'

The above *muktaka* has no long narrative. It just expresses the

speaker's sentiment. In spite of this, the meaning it conveys is out of the usual run. It is oblique, which fact we realize immediately on reading the stanza. What is described here is *vakrābhidheya* as per Bh's notion. Post-Bh Kuntaka conceived of and discussed the concepts of *prakaraṇavakratā*, the obliqueness of the topic described, and *prabandhavakratā*, the obliqueness of the whole composition, probably on the basis of what Bh has implied here.

Now let us consider the *vakraśabdokti*, the oblique turn of expressions in the above stanza. In the case of the aśoka tree the word *rakta* stands for 'the bloodlike redness of the tender leaves.' With respect to the lover i.e., the speaker of the stanza, the same word conveys the sense '*anurakta*', affected by love. The word *ślāghya* means 'praiseworthy or respectable.' The lover has fallen in love with his beloved because of her praiseworthy qualities (of head and heart). The word *śilīmukha* has two meanings, bee and arrow. In the second line of the stanza the epithet *sakhe* used by the speaker bespeaks his unaffected and intense affection for the tree. The word *mude* expresses the lover's profound pleasure at being gently kicked by his beloved. The change of *aśoka* into *saśoka* shows the poet's command of the language and the expression '*kevalamahaṁ Dhātrā saśokaḥ kṛtaḥ*' displays his dexterity in the poetic art. Thus it can be assuredly said that the words used in the stanza are not only meaningful but also unchangeable. Besides, the words have come together to build small and trim sentences and these sentences have put up a pleasure-exciting *mahāvākya*, the whole verse. This then is *vakraśabdokti*. Incidentally it is worth noting here that it is this 'verbal obliqueness' which Kuntaka has discussed, in detail, in the first three *unmeṣas*, chapters, of his work.

One more point concerning the above verse deserves to be considered. The lover in the verse is having a conversation with the *aśoka* tree and trying to make it feel his *saśokatva*, sorrow. While we are feelingly listening to what the lover is telling the tree, we do not even for a moment doubt whether the 'speechless' tree will ever understand the human language and will be touched to the quick by the lover's grief. On the contrary, we heartily enjoy the reading of this verse and derive delight from it. Thus what would seem to be improbable and foolish in the *lokavyavahāra*, the course of the mundane world, proves to be probable and wise in the *kāvyavyavahāra*, the course of the poetic world. In addition, it gives unmixed and intense pleasure. Matilal has described this strange phenomenon in the following words :

"If my beloved is with me, the scorching rays of the sun would be as cool as the moon. But if my beloved is away, the moonbeams are as scorching as the sun's rays" (Translated from a Sanskrit poem).

"If we take the emotional content away this becomes almost a nonsensical statement. But in the context of poetry, where the emotion is transmitted to the reader, this expression takes on a new cloak of meaning which is both beautiful and enjoyable..."

[The Word and the World India's Contribution to the Study of Language, OUP, Delhi, 1990, p.150]

[5] *Atiśayokti* Is *Vakrokti*

Bh's next reference to the word *vakrokti* is in connection with the *atiśayokti* and is very important. He begins by observing that every *atiśayokti* tends to describe the excellence of certain quality and then he advises us to formulate a conception of the *atiśayokti* pursuant to the *śāstras*. Thereafter he has averred in the *kārikā* quoted below that there is no difference between the *atiśayokti* and *vakrokti* :

'Saiṣā sarvaiva vakroktiranayārtho vibhāvyate |

Yatno'syāṁ kavinā kāryaḥ ko' laṅkāro' nayā vinā ||'

[KL, 2/85], meaning,' That this (i. e. *atiśayokti*) is verily all *vakrokti*. This renders the describable meaning effective and it impinges on the mind of the reader. (Therefore) the poet should endeavour to strike *vakrokti*. For, which figure of speech is there which is without *vakrokti*?' (The answer, of course, is none).

Bh has stated many important things in the above *kārikā*. They are : the verbal structure expressing the excellence/excessiveness of the describable subject is called *atiśayokti*. Such an expression is never common, simple or usually found prevalent. It is uncommon or unusual. That is *vakra-ukti*, striking expression. Such an uncommon description naturally proves to be effective or arresting and good poetry demands such and only such descriptions. In other words, *vakrokti* is good poetry and good poetry is *vakrokti*. It is found in every figure of speech, whether that of sound or that of sense. More and more, every figure of speech is a particular form of *vakrokti*. In fine, *vakrokti* is the soul of poetry. In view of this, Bh intends to advise that a good poet should learn from the experts how to bring about *vakrokti*; try to understand its various uses by critically reading the compositions of great poets and to discover the *vakra* words by making a diligent study of grammar.

Some clarification of some of the words used above is called for. A quality of a thing is its natural peculiarity or a distinguishing feature.

We say this paper is white. Here we describe the whiteness of this paper. But when we intend to distinguish between 'white' and 'more white', we say this paper is whiter than that paper. In this sentence we describe the *atiśaya*, the excessiveness of the whiteness of this paper. *Atiśayokti* is the verbal description or statement of this *atiśaya*. This *atiśaya* could be real or imaginary. The real *atiśaya* is not sometimes perceptible to an ordinary man and even if perceptible, is beyond his power to describe it effectively. The imaginary *atiśaya* is perceptible only to the penetrating genius of a poet. This uncommon faculty of a great poet has been described by Rājaśekhara in glowing words as under :

"....Sārasvataṁ cakṣuravāṅmanasagocareṇa praṇidhānena dṛṣṭamadṛṣṭaṁ cārthajātaṁ svayaṁ vibhajati /

"Tadāhuḥ - suptasyāpi mahākaveḥ śabdārthau Sarasvatī darśayati/ Taditarasya tatra jāgrato'pyandhaṁ cakṣuḥ /

Anyadṛṣṭacare hyarthe mahākavayo jātyandhāḥ / Tadviparīte tu divyadṛśaḥ / Na tat tryakṣaḥ sahasrākṣo vā yaccarmacakṣuṣo'pi kavayaḥ paśyanti / Matidarpaṇe kavīnāṁ viśvaṁ pratiphalati / Kathaṁ nu vayaṁ dṛśyāmaha iti mahātmanāmahaṁpūrvikayaiva śabdārthāḥ puro dhāvanti / Yatsiddhapraṇidhānā yoginaḥ paśyanti, tatra vācā vicaranti kavayaḥ ityanantā mahākaviṣu sū (viṣū) ktayaḥ [iti] /" [KM, pp. 62-63]

meaning, "(The poet's) sārasvata, literary, eye (i. e. 'inward eye') itself differentiates the seen (i.e., described by the other poets) and the unseen (i. e. not perceived and therefore not described by the other poets) which are imperceptible to the power of the speech and that of the mind.

"It is said in this connection that the Goddess Sarasvatī, the goddess of learning, causes even an asleep great poet (or epic poet) to see (i. e. to understand) the words and their meanings. A poet other than a great (or epic) one is like a blind person even while he is awake. His eye cannot see those words and meanings. The great (or epic) poets behave like a blind with regard to the subjects perceived by the other poets (that is to say, the great or epic poets do not even take cognizance of the subjects perceived by the other ordinary poets). Whereas with regard to the other (i.e., unseen by the ordinary poets) subjects they have a divine vision. The great (or epic) poets can see even with the naked eyes what the three-eyed God Śiva or the thousand-eyed God Indra cannot see. (Besides) In the mirror of their intellect (i.e., genius) is reflected the entire universe. The words and thier meanings aspire to be seen by the great souls (i.e., the great or epic poets) and run after them in

a spirit of competition. The great (or epic) poets effortlessly describe with the help of the language such subjects as the *yogins*, contemplative saints, perceive with deep meditation. Such innumerable wise sayings as to (the extra-ordinary powers of the) great (or epic) poets are rife."

Naturally, therefore, the poet's language which describes *atiśaya* cannot afford to be ordinary, rough or unattractive. It should inevitably be novel, tilted and arresting. That is *vakrokti* according to Bh. Pathak calls it *vakrokti* par excellence, some other scholars designate it as crooked or indirect speech, while Gnoli describes it as curved or oblique diction (Indian Poetics and Western Thought [PTW], ed., M. S. Kushwaha, Agro Publishing House, Lucknow, 1988, pp. 164, 162 and 164 resp.). In his essay styled 'Vakrokti And The Language of Poetry,' Pathak has compared the views of the eastern and western theorists on this point and arrived at the following ponderable conclusion :

"...both Indian and Western scholars are convinced that a certain obliqueness or indirection is the most distinguishing characteristic of the language of poetry. They all point out this very central aspect of poetic language... The Indian concept of vakrokti, however, is far more comprehensive and convincing than the assertion of Western critics." (Ibid., p.178)

Abhinavagupta, a very eminent post-Bh linguistic philosopher, takes *bandha, gumpha, bhaṇiti, kavivyāpāra* and *vakrokti* as synonyms. (Krishnamoorthy, Indian Literary Theories [ILT], Meharchand Lachhmandas, New Delhi, 1985, p. 125, fn. 3) This position goes to establish the thesis that *vakrokti* alone is the natural language of all genres of creative writing. Bh is, therefore, fully justified in insisting on the poet's achieving *vakrokti* with intentional, intensive efforts.

[6] Descriptions of Nature And Poetic Beauty

At the end of the fifth *pariccheda* of the KL, Bh discusses the tendency of some poets to create poetic beauty with the descriptions of lustrous gems, fruit-laden trees and fully blossomed attractive flowers. He has also quoted a verse to illustrate this point (KL, 5/65). He does not approve of such descriptions saying that they merely add to the beauty of the ornaments, gardens and garlands (ibid., 5/66). According to him '*vācāṁ vakrārthaśabdoktiralaṅkārāya kalpate /*' (ibid.) meaning, '*vakra* meaning and *vakra* phrasing together produce poetic beauty.' This is simply the reiteration of '*vakrābhidheyaśabdoktiḥ...*' etc., quoted and elaborately considered under section 4 above.

Bh's adverse criticism of the description of beautiful flora and

fauna is ill-based and unacceptable. For such descriptions form an inevitable element of a *mahākāvya*, as per its definition proposed by Daṇḍin, Hemacandra and other ancient literary theorists. However, we need not dilate on this point since we have already considered it in the first chapter under section 6 [xv].

[7] The Poets Are Vakravāk

The verse '*vakravācāṁ kavīnāṁ ye....*' etc., contains the last reference to the concept of *vakratā* in the KL. This verse has been thoroughly considered in the preceding chapter and therefore need not be considered here again.

The gist of the foregoing critical survey of Bh's all statements regarding the concept of *vakratā* is as under :

Vakratā means strikingness, charmingness or attractiveness. It ought to be there in both the words and their meanings. By virtue of this attribute the subject matter of the composition becomes effective and memorable. Every figure of speech does necessarily possess this strikingness. Therefore, *vakrokti* is the natural language of all the genres of creative writing.

[8] Two-fold Meaning of the Word Alaṅkāra

A very close examination of the KL reveals that Bh has used the term *alaṅkāra* in two senses: (i) A figure of speech or a device designed to achieve poetic beauty, (ii) Poetic beauty itself. In order to convey these two meanings he has used, besides the very word *alaṅkāra*, many other expressions which could be tabulated *pariccheda*-and-verse-wise as under, following the Devanāgarī alphabetical order :

Figure of Speech	Poetic Beauty
1 Abhidheyālaṅkāra - 1/5	1 Atitarāṁ bhāti - 6/44
2 Alaṅkāra - 1/4, 19, 2/4, 65, 85, 93 96, 3/4, 49, 58	2 Arthavyutpattiḥ - 1/15
	3 Alaṅkāra - 6/28
3 Alaṅkṛtiḥ - 1/14, 36, 2/96, 5/69 6/46	4 Alaṅkārāya - 5/66
	5 Alaṅkurvate - 5/64
4 Vāgalaṅkṛtiḥ - 2/96	6 Girāṁ alaṅkāravi- dhiḥ - 2/96
5 Vibhūṣā - 3/49	7 Cāravo giraḥ - 2/7
6 Śabdālaṅkāra - 1/15	8 Cārutā girāṁ - 1/36
	9 Bhūṣyante - 5/66
	10 Vyañjanacārutā - 6/28

11 Śobhate - 1/54
12 Śobhā - 1/59
13 Saundarya - 1/55
14 Sauśabdyaṁ - 1/55

Surprisingly, entry numbers 1, 2, 3, 4, 5 & 6 of the left column almost correspond with entry numbers 2, 3 and 4, 5, 6-7-8, 9-11-12, and 14 respectively of the right column. This correspondence goes to establish beyond doubt that in the KL *alaṅkāra* means *vakratā* and *alaṅkāra* also means the devices to be used to achieve this *vakratā* on different levels. The most inevitable corollary of this truth is that *Kāvyālaṅkāra* (which coincidentally happens to be the title of Bh's work) means 'the beauty of poetry ' and the *kāvyālaṅkāraśāstra* means 'the science of the beauty of poetry or the aesthetics of the poetic/ literary art'. The credit of putting these equations in an orderly manner and stating them in crystal-clear terms goes to post-Bh Vāmana who begins his work with these aphorisms :

'Kāvyaṁ grāhyamalaṅkārāt // Saundaryamalaṅkāraḥ // Sa doṣaguṇālaṅkārahānādānābhyām // Śāstrataste //' [KLS, pp. 1-2] meaning, 'Poetry is enjoybale because of the *alaṅkāra. Alaṅkāra* means beauty. That is achieved by omitting the defects and making use of the figures of speech and attributes. They are to be understood by studying the science of the beauty of poetry.' Thus this most fundamental principle of literary criticism is first discernible in Bh's work.

[9] Figures of Speech Considered by Bh

Let us now enlist the figures of speech of sound as well as of sense considered by Bh. The entries below are as usual made in the Devanāgarī alphabetical order

S.No.	Name	Kind	Reference	Meaning / English equivalent
1	*Atiśayokti*	Sense	2/81-85	Excellence, excessiveness
2	*Ananvaya*	"	3/45-46	A description of the upameya as its own upamāna
3	*Anuprāsa*	sound	1/5,6,8	Alliteration
4	*Apahnuti*	sense	3/21-22	A denial of the character or nature of the subject
5	*Aprastuta- praśaṁsā*	sense	3/29-30	A suggestion of the subject by the description of the nonsubject
6	*Arthāntara- nyāsa*	sense	2/71-74	An Inference from particular to general and vice versa

7	*Ākṣepa*	sense	2/69-70	An apparent denial
8	*Āśīḥ*	sense	3/55-57	A benediction
9	*Utprekṣā*	"	2/91-92	A fancy
10	*Utprekṣā-vayava*	"	3/47-48	A mixture of śliṣṭa, utprekṣā and rūpaka
11	*Udātta*	"	3/11-13	A description of immense wealth or noble deeds
12	*Upamā*	"	2/33, 51	A simile
13	*Upamārū-paka*	"	3/35-36	A simile with an embedded metaphor.
14	*Upameyo-pamā*	"	3/37-38	A reciprocal comparison of the upamāna and upameya
15	*Ūrjasvin*	"	3/7	A vigorous description
16	*Kāvyadṛṣṭānta*	"	5/59	A rherorical illustration
17	*Kāvyaprati-jñā*	"	5/36-39	An assertive statement
18	*Kāvyahetu*	"	5/51	A rhetorical reason
19	*Tulyayogitā*	"	3/27-28	A description of several objects having the same attribute
20	*Dīpaka*	"	2/25-29	An illuminator
21	*Nidarśanā*	"	3/33-34	An illustration
22	*Parivṛtti*	"	3/41-42	A description of an exchange of superior and inferior objects supported by arthāntaranyāsa _
23	*Paryāyokta*	"	3/8-9	A circumlocution
24	*Prativastū-pamā*	"	2/34-36	A realization of parallel ideas in two different sentences
25	*Preyas*	"	3/5	An indication of the sentiment
26	*Bhāvikatva*	"	3/53-54	An attribute embracing the whole composition and presenting the past and future things as though existent at present
27	*Yathāsaṁkhya*	"	2/89-90	A mention of items in the same sequence.
28	*Yamaka*	sound	2/9,10,16, 17, 18	A rhyme
29	*Rasavat*	sense	3/6	A statement of the sentiment
30	*Rūpaka*	"	2/21-24	A metaphor
31	*Vibhāvanā*	"	2/77-78	A description of the effects taking

				place in spite of the absence of the causes
32	*Virodha*	"	3/25-26	A description of apparent contradiction
33	*Viśeṣokti*	"	3/23-24	A description of the presence of the cause but the absence of the effect
34	*Vyatireka*	"	2/75-76	A description of the superiority of the upameya
35	*Vyājastuti*	"	3/31-32	An apparent praise implying censure or vice versa
36	~ *Śliṣṭa*	"	3/14-20	A pun
37	*Sanisṛṣṭi*	"	3/49-52	A combination of many figures of speech
38	*Samāsokti*	"	2/79-80	A brief equivocal description
39	*Samāhita*	"	3/10	A description of unexpected happening
40	*Sasandeha*	"	3/43-44	A description of a doubt
41	*Sahokti*	"	3/39-40	A description by the same phrase of two simultaneous actions
42	*Svabhāvokti* sense		2/93-94	The most natural description

The illustrative verses quoted by Bh to explain the above figures of speech are so highly poetic that the reader readily admits that the figurative language is the natural language of poetry. At the end of section 7 above we have arrived at the conclusion that *vakrokti* is the natural language of all the genres of creative writing. In other words, *alaṅkāra* and *vakrokti* are synonymous. Surprisingly the western literary theorists also hold the same view. Kreuzer and Cogan, for example, maintain that an appropriate use of the figures of speech makes the writing delightful and enjoyable for many reasons which they enumerate as under :

"When comparison is the basis of the figure (simile and metaphor particularly) the writer has the opportunity of achieving comparison, since he speaks of one thing in terms of another - 'two for the price of one'. In addition, figurative language by its very definition - uses words in new and sometimes startling ways; the reader can be surprised or shocked into heightened awareness of rich meaning. Finally, good figurative language is the product of the creative imagination. The reader can get something of the same pleasure from figurative language that he does from a painting or a piece of sculpture."(Studies in Prose Writing [SPW], Holt, Rinehart and Winston, New York, 1961, p. 312)

There exists a universal uniformity of the fundamental principles concerning the fine arts. It is because of this phenomenon that the ancient Indian Bh's views with regard to the natural language of creative writing are amazingly and edifyingly similar to those of the modern western literary theorists.

To sum up, if a poet brilliantly and selectively exploits the devices of *vakratā* discussed in this chapter along with the poetically useful words considered in the preceding one, his composition will undoubtedly turn out to be an efficient, effective and elegant piece of creative writing.

❄

4. Kāvyadoṣas : Poetic Defects

[1] *Doṣas* Are Undesirable Elements

The *alaṅkāras* discussed in the preceding chapter are desirable attributes of a *kāvya*, whereas the *doṣas* are undesirable elements. In other words, they are the opposites of the *guṇālaṅkāras*. Consequently, if to accomplish *alaṅkāras* was an important activity, to avoid *doṣas* is an equally important duty of the poet. That is to say, the avoidance of *doṣas* is also, in a way, a means of achieving poetic beauty. Although Bh has not stated this principle in so many words, he has implied it through such statements as : *'Sarvathā padamapyekaṁ na nigādyamavadyavat'* - KL 1/11, meaning, 'not a single faulty word be used in poetry'; *'Vilakṣmaṇā hi kāvyena duḥsuteneva nindyate'* - ibid., meaning, ' the composer of bad poetry is condemned like the father of a bad son'; *'Nākavitvamadharmāya vyādhaye daṇḍanāya vā '*-ibid., 1/12, meaning, 'inability to compose poetry does not lead to unrighteousness, disease or punishment'; *'Kukavitvaṁ punaḥ sākṣānmṛtimāhurmanīṣiṇaḥ'* - ibid., meaning, 'the learned maintain that the composition of bad poetry is direct death of the poet' (as also of the appreciator!).

In view of the above, let us now consider where and how Bh has discussed *doṣas*. He has treated of this subject in the first, fourth, fifth and indirectly in the sixth *paricchedas* of his work independently and in the second *pariccheda* in the context of the *upamā alaṅkāra*. His entire discussion, thus scattered in different chapters, could be compiled and tabulated as under :

Nomenclatures of the *doṣas*	Number of *doṣas*	*Pariccheda* & No. of *Kārikā*	Total *Kārikās*
Neyārtha, kliṣṭa, anyārtha, avācaka, ayuktimat, gūḍhaśa-bdābhidhāna	6	1/37-46	10
Śrutiduṣṭa, arthaduṣṭa, kalpanāduṣṭa, śrutikaṣṭa	4	1/47-58	12
Upamādoṣas - hīnatā,	7	2/39-64	26

asaṁbhava,liṅgabheda, vacanabheda, viparyaya, ādhikya, asādṛśya, Apārtha, vyartha, ekārtha, sasaṁśaya, apakrama, śabdahīna, yatibhraṣṭa, bhinnavṛtta, visandhi, deśavirodhi, kālavirodhi, kalāvirodhi, lokavirodhi, nyāyavirodhi, āgamavirodhi	15	4/1, 2, 8-51	46
Pratijñāhīna, hetuhīna, dṛṣṭāntahīna	03	5/41-44, 52-54	07
Ahṛdyatā, abhedyatā, apeśalatā	03	5/62-63	02
Samṛddhivarṇana	01	5/64-66	03
Vyāyatatā	01	5/67-68	02
Aprayojya śabda	01	6/24-27,36,37 60-61	08
Total	41		116

Besides the above, Bh has accounted certain other constructions as defective ones. They are as under:

In his opinion there ought not to be *śabdaniṣṭhā grāmyatā*, verbal vulgarity, in a *mahākāvya* (KL, 1/19, and hence in any small or large poem for that matter). Even a *gauḍīya kāvya* is acceptable only if it is *agrāmya* (ibid., 1/35). A good poet should not use *piṇḍīśūra*, brave in eating rice balls, and such other *grāmya* words (ibid., 6/25). These statements imply that Bh considered '*grāmyatā*', vulgarity, a poetic defect.

He says that the words, meanings and compound words in an *ākhyāyikā*, autonarration, should be *anākula* (ibid., 1/25). A *gauḍīya* poem too becomes enjoyable only if it is *anākula* (ibid., 1/35). *Anākulatā* is the productive cause of the *bhāvika alaṅkāra* (ibid., 3/54). Unduly long poems are generally *ākula* (ibid., 5/67). These statements lead us

to conclude that Bh considered '*ākulatā*' a defect.

He advises poets not to use a senseless word as *'dittha'* (ibid., 6/25). Evidently he condemns *'arthaśūnyatā'*, senselessness. This, however, need not be taken to be a separate *doṣa* because it means *apārtha* already listed in the above table.

He maintains that the technical terms used in sciences other than grammar should not be employed in poetry (ibid., 6/27), so also *Vedic* words (ibid). For such words, according to him, presuppose a deep knowledge of other disciplines and rules of the *Vedic* grammar. Thus, their comprehension is *sāpekṣa*, 'relative.' In other words, he regards *'sāpekṣatā'*, 'relativity' as a poetic defect.

That is to say, Bh considers *grāmyatā*, *ākulatā* and *sāpekṣatā* as three additional *doṣas*. The first two of these could be included in *ahṛdyatā* and *gūḍhaśabdābhidhāna* tabulated above. As such, they have no independent existence. Bh has neither defined nor exemplified *śāpekṣatā*. Hence it is suffice only to record it; it need not be discussed. Thus his discussion boils down to a final count of forty-two (41 listed in the table + *sāpekṣatā*) *kāvya doṣas*. Let us now consider them (of course, omitting *sāpekṣatā*) one by one in their Devanāgari alphabetical order.

[2] *Anyārtha = anya+artha*

When the intended meaning is destroyed or not obtained this defect occurs (KL, 1/40). *'Upasargeṇa dhātvartho balādanyatra nīyate,'* meaning, 'a preposition prefixed to a root modifies, intensifies and at times entirely alters the sense of the root', is a popular axiom. Now, if somebody prefixes the root *kr* (8UP.) meaning 'to do', with the preposition *'vi'* instead of *'dūrī'*, the meaning of the verbal so formed will be totally destroyed, as has happened in the case of the example cited by Bh (ibid). So the poet has to be very cautious while using prefixes and/or root. This is an invariable *doṣa*.

[3] *Apakrama = apa+krama*

An inconsistency in the order of anterior and posterior mentions of an item is *apakrama* (ibid., 4/20). In other words, it is the violation of the sequence of the mentionable items. Vāmana conceives an additional shade of this *doṣa* which is to describe the less important item first and the more important item later (KLS, p. 28). Among the western stylisticians Kreuzer and Cogan have considered this *doṣa*, as follows, clubbing the above two shades together :

"The order of the parts of a piece of writing may be determined by logic or chronology or spatial relationships. Other possibilities are to

order parts from least important to most important, from smallest to largest or from simple to complex," [SPW, p. 41]. This too is an invariable *doṣa.*

[4] *Apārtha = apa+artha*

When a group of words used in a sentence does not collectively convey any sense, then this *doṣa* takes place (KL, 4/8). For example, the words, 'ten pomegranates, six cakes' (ibid.), do not collectively express any sense. Of course, no sensible writer will ever assemble such unrelated words.

[5] *Apeśalatā*

The state of being gross, rough or unlovely means *apeśalatā.* The illustrative verse (ibid., 5/63) which Bh has cited to explain this *doṣa* is absolutely crude and unpleasing. A poem that is not delicate and fascinating is indeed a non-poem. Hence, this is an invariable *doṣa.*

[6] *Aprayojya Śabda*

The words which Bh considers unusable in poetry could be classified thus: *durbodha,* unintelligible, as *śrautra,* etc., *grāmya,* vulgar, as *piṇḍīsūra,* etc., *nirarthaka,* meaningless, as *dittha* (ibid., 6/25); *aprasiddhārthaka,* non-prevalent, as the root *han* (2P) meaning, 'to kill' to be used in the sense 'to go'; those arising from *leśamātrajñāpaka* as *dhyāti* and such other verbals (ibid.,6/26); those used by the educated but grammatically incorrect; those in vogue in other sciences and those used in the *Vedas* (ibid., 6/27); the genitive compounds as *vṛtrahantā, tadgamakaḥ.* etc., (ibid., 6/36-37); those that are hard to pronounce and harsh to hear; *sandhis,* coalitions, as *etacchyāmam* (ibid., 6/60); a series of *o*-ending words as *gato, yāto, hato* etc., in succession in the same line or verse and lastly jarring coalitions as *'vagghāni'* (ibid., 6/61). This topic has already been discussed in chapter 2, section 12.

[7] *Abhedyatā*

According to Bh the poetry of some poets is as unbreakable as a *kapittha,* wood apple (ibid., 5/62). Such poetry is stuffed with terse compound words in the resolution of which the reader is required to spend a lot of energy. Consequently, he loses interest in the reading of such compositions. This is an invariable *doṣa.*

[8] *Ayuktimat*

That which is illogical is *ayuktimat.* This has been elaborately considered in the first chapter under section 6 (iii). It, therefore, need not be reconsidered here.

[9] *Arthaduṣṭa*

This defect takes place when the words used to express literary decorum also express an indecent meaning. In the illustrative stanza quoted by Bh in this respect there are such words as *vivara, patanaṁ,* and *punarunnatiḥ* which, besides expressing their normal and decent meanings, also describe the acts of a person enjoying sexual union (KL, 1/51). This latter meaning which arises in the reader's mind is undesirable. This is also an invariable *doṣa*.

[10] *Avācaka*

An *avācaka* word is that which is not capable of conveying the particular meaning in which it is not commonly used. For example, the expression *'himāpahāmitradharairvyāptaṁ vyoma'* (ibid., 1/41) means, 'the sky was filled with those who hold the enemies of the destroyers of snow.' One arrives at this meaning only after resolving the long compound word, because the word *'himāpahāmitradharaiḥ'* does not directly express the meaning *'meghaiḥ'*, 'by clouds'. Such 'swollen' writing is called jargon and has been condemned by all western stylisticians including Kreuzer and Cogan (SPW, pp. 252-54), Quiller-Couch (On the Art of Writing, Cambridge, 1936, pp.76-82) and Cohen (Writing About Literature, Chicago, 1963, pp.86-87).

[11] *Asaṁbhava Upamādoṣa*

This *doṣa* occurs when a poetic description is against human experience and/or natural phenomenon. Bh has not formally defined this *doṣa* but has quoted Śākhāvardhana's verse which means : 'Just as flaming showers of water emanate from the midday sun surrounded by a lustrous halo, so also blazing arrows were shooting forth from his mouth who was standing in the middle of the ring of archers' (KL, 2/47). On this description Bh comments : *'Asaṁbhavād ayaṁ yuktyā tenāsaṁbhava ucyate'*- ibid., 2/48, meaning, 'this description cannot be defended by any reasoning and therefore it is called *asaṁbhava'*. First, the conception of blazing watershowers is utterly impossible and secondly, to say that such showers are coming out from the sun is still more impossible. In other words, the whole description is against the *sthāvara-jaṅgama loka*, the state of the immovable and movable world. If it be so, then the question arises how such descriptions as 'This elephant looks like solidified darkness' (ibid., 2/51), or 'This lake whose water has become transparent because of the autumnal season appears to be a piece of the sky thrown on the earth ' (ibid.), are not considered improbable? Bh himself replies to this question saying that

such descriptions aim at focussing the 'intensity of the darkness' and 'transparency' respectively. They contain '*vakrokti*' and are, therefore, considered specimens of good poetry. Chadburn has derided the descriptions such as the one in KL, 2/47 as 'children of incomplete education' in his essay 'Style : The Art and Craft of Self-expression' (Good English How to Speak and Write It, cited above, p. 214).

[12] *Asādṛśya Upamādoṣa*

This *doṣa* occurs when the attributes of the *upameya* are not found in the *upamāna*. That is to say, the *upameya* and the *upamāna* are dissimilar. In the illustrative example (KL, 2/63-64) quoted by Bh, the elephants and peacocks are compared to the heavenly planets. The dissimilarity among the three is quite obvious. In fact, the two *upameyas*, elephants and peacocks, are themselves dissimilar. Herein lies the real *asādṛśya*. Post-Bh Vāmana holds that an *asādṛśya*-based *upamā* destroys its self and damages the poet's fame (*'Asādṛśyahatā hyupamā/ Tanniṣṭhāśca kavayaḥ,'*- KLS, p. 61). Vāmana's view-point is quite correct, for the *sādṛśya* is the essence of *upamā* and hence an *upamā* without *sādṛśya* is a non-*upamā*. Poet's insistence on overmuch writing might probably be responsible for such a blemish.

[13] *Ahṛdyatā*

The state of being unpleasant, unenjoyable and unmemorable is *ahṛdyatā*. The illustrative example (KL, 5/63) quoted by Bh is an instance of this invariable *doṣa*.

[14] *Āgamavirodhi*

What is against the tenets of the *dharmaśāstra* is *āgama-viruddha*. The *dharmaśāstra* lays down the prescriptive and prohibitive rules for a smooth, happy and prosperous worldly conduct and life. A poem which describes something against these rules is an *āgamavirodhi kāvya*. For instance, 'Naravāhana became *dvija*, twice-born, without any religious rites' (ibid., 4/50) is *āgamaviruddha* because none attains *dvijatva* without *saṃskāras* according to the *dharmaśātra*. In short, all that is against the *śruti* and *smṛti* is *āgamaviruddha*.

[15] *Ādhikya Upamādoṣa*

When the attributes of an *upamāna* are numerically more than those of the *upameya*, this *doṣa* occurs. In this connection Bh has quoted Rāmaśarmā's verse in which Śrīkrṣṇa, the *upameya*, is described to possess two attributes while the *megha*, cloud, the *upamāna*, has three attributes (ibid., 2/58). Although *'Sarvaṃ sarveṇa sārūpyaṃ nāsti bhāvasya kasyacit'*-ibid., 2/43, meaning, 'no positive entity is ever

similar to another positive entity in all respects,' is Bh's avowed doctrine, yet he does not approve of the disparity as above. In fact the excessive use of attributes is in itself a *doṣa* equivalent to verbiage, wordiness or what Brandreth calls 'verbal diarrhoea' (Pears Book of Words, London, 1979, p. 99)!

[16] *Ekārtha = eka+artha*

Ekārtha is a state where the meaning of two or more words or sentences is not different, but is the same. In other words, it means repetition. It is two-fold, that of words and that of meanings. The former is too obvious to need discussion. In the verse (KL, 4/16) quoted by Bh to explain this *doṣa* the poet concerned has used the word '*utkamanasam*'. Now the word '*utka*' alone means 'one whose mind is longing for' and the word '*utkamanasam*' too means the same. Hence this is an instance of '*ekārtha*' *doṣa*. Brandreth has somewhat bitingly criticized this *doṣa* saying, "Tautology is ugly and ignorant and a waste of breath." (Pears Book of Words, cited above, p.103).

However, verbal repetition in the expression of the emotions like fear, grief, envy, ecstacy, dismay etc., is not considered a *doṣa*, as rightly observed by Bh (ibid., 4/14).

[17] *Kalāvirodhi*

According to Bh '*kalā*' is '*samkalanā prajñā* ' (= art is compiling intellect -ibid., 4/33). Various arts are the subjects of this *prajñā* (ibid). The rules, principles and theories of these arts are stated in their sciences. *Kalāvirodhi* is that which is against or in violation of these sciences (ibid.). Bh has quoted an example of the science of music to elucidate this *doṣa* (ibid., 4/34). This *doṣa* occurs from the writer's mental confusion or from ignorance of the science of the art concerned (ibid.,4/35). There is no *kalā* which cannot become the subject matter of poetry, is Bh's conviction (ibid., 5/4). Besides, good poetry helps the reader acquire proficiency in different arts, is the doctrine he has propounded (ibid.,1/2). His conceiving of the *kalāvirodhi doṣa* is, therefore, quite in agreement with his above two beliefs. All in all, '*aho bhāro mahān kaveḥ,*''the poet's cultural responsibility is very great', as averred by Bh (ibid., 5/4) is quite true.

[18] *Kalpanāduṣṭa = kalpanā + duṣṭa*

If the coalition of two inflected words evokes an undesirable meaning or a *duṣṭa kalpanā*, an evil idea, in the reader's mind, the above-named *doṣa* occurs (ibid.,1/52). For example'*Sa śauryābharaṇaḥ*' (ibid.), 'he is (as though) an embellishment of valour.' Here *śaurya* and

ābharaṇa are two distinct words with neither having any bad meaning. But the middle part *'yābha'* of their coalition *'śauryābharaṇa'* gives rise to the obscene idea of sexual intercourse. The conception and discussion of this *doṣa* displays how subtly Bh has considered the notion of obscenity.

[19] *Kālavirodhi*

According to Bh *kāla*, Time, has only six subdivisions which result from six seasons (ibid., 4/31). The poetic description which is contrary to these seasons (and also to day and night) is called *kālavirodhi*. If, for instance, someone describes that the mango tree is laden with ripe fruits in the rainy season, his description would be called defective (ibid., 4/32). Rājaśekhara maintains in this matter that a poet who describes the divisions of *kāla* attentively and correctly becomes a *mahākavi* (KM, pp. 98-112).

[20] *Kliṣṭa*

Bh has defined this *doṣa* in these words:*'kliṣṭaṁ vyavahitaṁ vidyāt'* (KL, 1/40) meaning, 'when a reader experiences some obstruction in reaching the meaning intended by the poet, the *kliṣṭa doṣa* occurs'. For example, *'vijahrustasya tāḥ śokaṁ'* (ibid.) meaning, 'they (= those ladies) sported his grief.' Actually the poet wants to say 'they dispelled/ removed his grief.' But the preposition *'vi'* stands in the way of arriving at the desired meaning. In other words, *'vi'* is the *vyavadhana*, obstruction. Hence this is called a *kliṣṭa doṣa*. As a matter of fact the root *'hṛ'* prefixed with *'vi'* also means 'to remove, to destroy'. Considered from this point, the passage is not an instance of *kliṣṭa doṣa*.

[21] *Gūḍhaśabdābhidhāna*

This point has been already discussed in the first chapter under section 6 [iv].

[22] *Dṛṣṭāntahīna*

This is one of the three doṣas which are related to the *nyāyaśāstra*. Bh has not, however, exemplified this *doṣa*. This has been considered later in chapter 7 (section 44).

[23] *Deśavirodhi*

A certain country produces certain things and does not produce certain other things. If a poet errs in describing the details in this respect, he is said to have committed *deśavirodhi doṣa*,according to Bh (KL, 4/29). For example, the description of the growth of the *devadāru* trees on the Malaya mountain (ibid., 4/30). These trees grow on the Himalaya and not on the Malaya. Along with such geographical errors,

descriptive inaccuracies regarding various countries, their weather conditions, the natural environment, the residents, their complexion, behavioural characteristics, style of living, etc., are also considered *deśavirodhi*. Thus this is a comprehensive concept and suggests that the poet's responsibility is indeed great. Rājaśekhara has devoted one full chapter to an eleborate discussion of this important topic (see KM, pp. 89-98).

[24] *Neyārtha*

Neyārtha occurs when an intelligent reader has to interpret forcibly the words used by the poet to arrive at the intended meaning though there is no grammatical support for such an interpretation (KL, 1/38). For example, *'Māyeva bhadrā'* (ibid., 1/39), meaning, 'auspicious like *māyā*,' deceit. This example is too brief to be fully understood. The reader is called upon to supplement such words as *'Veṇudākeh'* etc., to arrive at some sensible meaning.

[25] *Nyāyavirodhi*

Bh has defined this *doṣa* as under :

'Nyāyaḥ śāstram trivargoktirdaṇḍanītim ca tām viduḥ /

Ato nyāyavirodhīṣṭamapetam yattayā yathā //' (ibid., 4/39) meaning, *'Nyāya* means the science which expounds the three *puruṣārthas, dharma, artha* and *kāma. Nyāya* is also called *daṇḍanīti*, polity. The poem which violates the tenets of this *śāstra* is said to be *nyāyavirodhi.* Bh has cited and criticized the Udayana-Vāsavadattā episode to explain this *doṣa.* It has been elaborately discussed under section 6 (xiv) of the first chapter. It, therefore, need not be reconsidered here.

One question, however, arises as to what is the necessity of considering *'āgamavirodhi'* (section 14 of the current chapter) an independent *doṣa* when *āgama, dharmaśāstra* already stands included in the *nyāya*, as stated above? The former could well be included in the present *nyāyavirodhi.*

[26] *Pratijñāhīna*

The topics of *kāvyapratijñā* and the kinds of Poetic *Pratijñā* have been discussed at length under sections 6 and 7 of chapter 5. We shall, therefore, consider hereunder only the four types of *pratijñābhaṅga.*

[i] *Dharmabādhinī pratijñā* : 'I will die by fasting unto death, thus avowing Duryodhana once again became ready to enjoy the pleasures of the kingdom' (KL, 5/41). He thus violated his religious duty i.e., *dharma.*

[ii] *Arthabādhinī Pratijñā* : 'I have been invited to play with dice. I will accept the invitation,' so asserting Yudhiṣṭhira played *dyūta* with Śakuni" (ibid., 5/42). Yudhiṣṭhira caused damage to his whole family and his subjects. This is *arthahāni*.

[iii] *Kāmabādhinī pratijñā* : 'From today onwards I shall observe celebacy like an ascetic,' thus Bhīṣma made a solemn declaration (ibid., 5/43). This *Pratijñā* came in the way of the fulfillment of his sexual desires. Hence this is *kāmabādhinī*.

[iv] *Kopabadhinī pratijñā* : Rāma defeated Paraśurāma in the battle and thus foiled the latter's vow (ibid., 5/44). Paraśurāma had avowed out of wrath to render the world bereft of the *kṣatriyas*. Rāma caused damage to Paraśurāma's wrath or anger. Hence this is *kopabādhinī*.

In passing it may be mentioned here that Daṇḍin does not consider this topic worthy of discussion (*Kāvyalakṣaṇam*, Mithilā Vidyāpītha, Darbhanga, 1957, pp. 252-54).

[27] *Bhinnavṛtta*

This relates to metrical error. This *doṣa* occurs either when a *laghu*, short, or *guru*, long, syllable is used at an improper place or when less or more syllables than the stipulated ones are used (KL, 4/26). Bh has quoted a stanza in *Mālinī vṛtta* (ibid., 4/27). In the latter half of the stanza there are 14 syllables instead of the stipulated 15 and its *gaṇas*, syllabic feet, are *na, na, ma, ra, la* and *la* while the prosody lays down *na, na, ma, ya* and *ya* as the *gaṇas* of *Mālinī*. This *doṣa* arises from the poet's ignorance of the rules of prosody.

[28] *Yatibhraṣṭa*

This *doṣa* is also related to prosody. *Yati* is the pause which is to be made in reciting, or reading a quarter or verse. When the *yati* is misplaced i.e., not used at its appointed place, this *doṣa* occurs (ibid., 4/24). Bh has illustrated this *doṣa* with a stanza in *Sragdharā* metre (ibid., 4/25).

[29] *Liṅgabheda Upamādoṣa*

This *doṣa* takes place when the words expressive of the *upameya* and *upamāna* are put in different genders. In the illustrative verse (ibid., 2/53) the *upameya rājan*, king, is masculine and the *upamāna āpagā*, river, is feminine. This is *liṅgabheda*.

[30] *Lokavirodhi*

Bh's concept of *loka*, the world, its affairs and the ways, has been

fully explained in section 7 [iii] of the first chapter. It, therefore, needs no reiteration here. We shall restrict ourselves to the two verses which he has quoted to elucidate the concept of *lokavirodhi doṣa*, the defective description of the movable and immovable world. The first of the two illustrative stanzas means: 'The rut exuding from the temples of the elephants formed a river which swept away the elephants, horses and chariots' (ibid., 4/37). 'Knee-deep water collected as a result of the foam dripping from the mouths of the horses,' (ibid., 4/38) is the purport of the second illustrative stanza. These descriptions which are overtly unbelievable have crossed the limit of the *lokasvabhāva*, innate disposition of the world. Hence these are instances of *lokavirodhi doṣa*.

[31] *Vacanabheda Upamādoṣa*

This doṣa occurs when there is a numerical disparity between the *upameya* and *upamāna*. Bh has quoted an illustrative verse which is commonly applicable to *liṅgabheda* (section 29 above) and *vacanabheda*. The word *nārīṇām* is in the plural whereas the word *uttitīrṣataḥ* is in singular. Therefore, there is *vacanabheda doṣa*.

[32] *Viparyaya Upamādoṣa*

When there exists a contrariety between the *upameya* and the *upamāna*, *viparyaya doṣa* occurs. This is of two kinds: *hīna* and *adhika* (KL, 2/52). In the illustrative example (ibid., 2/54) the king is compared to a dog which is lower (than the king) both attributewise and species-wise. Hence this is *hīna-viparyaya*. The *adhika-viparyaya* has occurred in stanza 2/55 where an ordinary *cakravāk* bird is compared with *Brahmadeva*, the creator of the universe. This *doṣa* makes the *upamā* ridiculous.

[33] *Visandhi*

This grammatical *doṣa* takes place when the obligatory coalition of vowels is not made. In the illustrative verse (ibid., 4/28) the coalitions of '*kante*' and '*induśiroratne*' as also of '*induśiroratne*' and '*ādadhāne*' ought to have been made, in order to avoid this *doṣa*.

[34] *Vyartha*

Bh's definition of this *doṣa* reads thus :

'*Viruddhārthaṁ matam vyarthaṁ viruddham tūpadiśyate* /

Pūrvāparārthavyāghātādviparyayakaraṁ yathā' // (ibid., 4/9) meaning, 'Vyartha is that which carries contrary meaning and contrary is that wherein the former and the latter meanings are totally opposite each other.' This can happen within the former and latter parts of the

same sentence/stanza and/or within two successive sentences/stanzas/
paragraphs. Of the two illustrative examples the latter means : 'You
have conquered your senses by worshipping your elders. Now learn
from them how to conduct politely' (ibid., 4/11). As a matter of fact the
victory over senses automatically covers humility or polite conduct. In
other words there is repetition of meaning (what Bh would call '*ekārtha*'
-section 16 above) and not contrariety of meaning. Hence this example
is not correct. The other illustrative stanza purports to advise a girl
thus: 'Dear, behave politely with your lover. Don't show low-spiritedness
before him.' (ibid., 4/10).Here the inner contradiction between the two
successive sentences is quite evident. Hence this is the proper example
of the present *doṣa*.

[35] *Vyāyatatā*

The definition of this *doṣa* runs as under:

'*Viruddhapadamasvartham bahupūraṇamākulam /*

Kurvanti kāvyamapare vyāyatābhīpsayā yathā //'

[ibid., 5/67] meaning, 'There are poets who desire to make their
compositions over-much long. Their poetry is stuffed with words having
contradictory meanings, undesirable or unpleasant ideas, padding and
unintelligibleness.'

Indeed, a poem ends where its meaning ends. But there are some
indiscriminate poets who show no regard to this artistic inevitability.
They try to stretch their poem to the maximum extent. In so doing lies
the poetic skill, they maintain. But that is their misapprehension, which
results in the destruction of poetic grace. The illustrative stanza quoted
by Bh clearly shows all the above four *doṣas*. Herbert Read's following
observation about padding almost echoes Bh's above view:

"The end of a composition should be natural. There should be a
sense that the end is due, that enough, and no more than enough has
been said on the subject." [EPS, p.72]

Bh must have conceived of this *doṣa* after reading carefully
compositions in *Saṁskṛta, Prākṛta, Apabhraṁśa* and other languages.

[36] *Śabdahīna*

According to Bh all word formations and usages which are not
considered standard and desirable by Pāṇini, Kātyāyana and Patañjali
are *śabdahīna* because of the absence of *āptaśrāvaka*, an authoritative
instructor (KL, 4/22). In short, *śabdahīna* means ungrammatical.

The grammarians are considered *śabdapramāṇakas*, the

/

authoritative judges of words. They studiously examine the language the people actually use and formulate the rules about the correctness of words and their usages. All literary transactions take place through the medium of language and therefore, it becomes the bounden duty of the poet to know which word is in accord with the rules of grammar and which is not so. Hence Bh's conceiving of *śabdahīna doṣa* is in agreement with the grammatical expediency.

[37] *Śrutikaṣṭa*

Bh has not offered a formal definition of this *doṣa* but has argued that words as *ajihladat*, 'he gave delight', *gaṇḍa*, cheek, etc., are *śrutikaṣṭa*, unpleasant to hear (ibid., 1/53). Such words are difficult to pronounce. Besides, they obstruct the easy flow of poetic composition and mar its beauty. The writing must also be pleasing to the ear is what Bh desires hereby to insist on.

[38] *Śrutiduṣṭa*

Śrutiduṣṭa means indecent or obscene. Bh has drawn up a list of such nineteen words. Barring the exception of the word *hada*, all others have two meanings each, one of which is decent or publicly utterable and the other indecent or unutterable. These words with their meanings can be recorded thus (i) *viṭ* = vaiśya; excrement; (ii) *varcas* = lustre; feces; (iii) *viṣṭhita* = viśeṣeṇa sthita; excrement; (iv) *klinna* = wet; bloodstained; (v) *chinna* = broken; the breaking of the auspicious chain; (vi) *vānta* = ejected; vomitted; (vii) *pravṛtti* = inclination; fate; (viii) *pracāra* = spread; desire to evacuate; (ix) *dharṣita* = insulted; raped; (x) *udgāra* = narration; spitting out; (xi) *visarga* = donation; evacuation; (xii) *hada* = discharge of feces; (xiii) *yantrita* = restrained; enjoying sexual union; (xiv) *hiraṇyaretas* = fire, semen virile, (xv) *sambādha* = obstruction; the female organ of generation; (xvi) *pelava* = delicate; discharge of feces; (xvii) *upasthita* = present; sex. (xviii) *aṇḍaja* = bird; semen virile (xix) *vākkāṭava* = bitterness of language; sex.

Although a poet uses these words with decent purport the reader is instantly reminded of their indecent meanings. Consequently, he cannot enjoy poetry with an unafflicted mind. Thus the above words hamper the reader's appreciation. Hence Bh calls them *śrutiduṣṭa*. The meanings of some of the above words are repulsive, of some others shameful and of the rest inauspicious. This shows how subtly and deeply Bh has considered the shades of meanings of words.

[39] Description of Affluence

This point has already been discussed under section 6 [xv] of the first chapter and therefore, need not be reconsidered here.

[40] *Sasaṁśaya*

According to Bh a knowledge which is indefinite because of the non-mention of the distinguishing attributes and the hearing of the common attributes of two things is called *Saṁśayajñāna*. A poetic composition which produces such knowledge is called *sasaṁśaya*. (KL, 4/17-18). A sentence used in a poem to express definite meaning should not be ambiguous. In the illustrative example (ibid., 4/18-19) quoted by Bh the words *vyālavantaḥ* (full of snakes or surrounded by the wicked), *durārohāḥ* (difficult to climb or difficult to reach), *ratnavantaḥ* (full of pearls or served by meritorious persons), etc., have two meanings each. They are applicable to both the mountains and the kings. The poet has, however, not used in the stanza the words distinguishing the two. As a result, the reader cannot determine whether the poet desires to describe here the mountains or the kings. The reader's mind swings back and forth between these two meanings. This state of affairs results in the *sasaṁśaya doṣa*.

Some comments are necessary in this connection. Ambiguity is one of the attributes of human language. It is an inevitable characteristic of language according to Winterowd (Rhetoric A Synthesis, Holt, Rinehart And Winston, Inc., New York, 1968, p.4). Suppose, somebody utters only *'kālaḥ',* time. The hearer cannot decide firmly whether it means 'the black colour,' 'time in general,' 'proper time to do a thing,' 'the weather', 'one of the nine *dravyas*', 'the destroyer of the universe,' 'fate' or 'the planet Saturn'. But in reality the speaker does not wind up his speech only with the utterance of the word *'kālaḥ'.* It is preceded and followed by many other words which provide the 'context' to the word *'kālaḥ'* and determine its meaning. Such meaning-determinants as *saṁyoga, viprayoga* etc., have been enumerated by Bhartṛhari in his *Vākyapadīyam*, with the help of which the intended meaning can be arrived at at the ambiguous places like the above one. For, no prose composition or a verse, except a *muktaka*, (a single, independent and meaningwise complete stanza) exists without a context.

The ambiguity as described above is experienced even in the case of compound words but there also Bhartṛhari's aforesaid meaning-determinants are operative.

[41] *Hīnatā Upamādoṣa*

In Bh's opinion the description in which the attributes of *upamāna* are numerically less than those of the *upameya*, becomes an instance of the present *doṣa*. In the illustrative stanza quoted by Bh *megha*, the cloud, the *upamāna*, is described to possess a single attribute only, while Srīkṛṣṇa, the *upameya*, has three attributes. Hence, the *hīnatā doṣa* has occurred.

Here too some observations must needs be offered. *'Sarvaṁ sarveṇa sārūpyaṁ nāsti bhāvasya kasyacit'* - KL, 2/43, is Bh's thesis. Evidently, the attributes of the *upameya* and *upamāna* need not necessarily, numerically be equal. In view of this, is it desirable to admit this *doṣa*? Secondly, any poet considers only the similarity between the *upameya* and *upamāna* (*'Yathopapatti kṛtibhirupamāsu prayujyate'* -ibid.) and a poem is to be interpreted in the light of the norms established by the poets (*'kiṁca kāvyāni neyāni lakṣaṇena mahātmanām'* - ibid., 2/45). According to these two rules, the numerical deficiency of the *upamāna* vis-a-vis *upameya* becomes ignorable. In fine, *hīnatā upamā-doṣa* need not be considered a *doṣa*.

[42] *Hetuhīna*

This *doṣa* gives rise to threefold unacceptable knowledge : ignorance, doubt and contrariety. Let us consider them one by one.

(i) A *hetu* generating ignorance

The illustrative example in this regard means :

'The flowers of the *kāśa* grass (which is used in making mats, roof etc.,) attract one's mind because they are fragrant. Since these birds live in the vicinity of water-reservoir, know them to be *'śarārī'*'(ibid., 5/53). In reality the *kāśa* flowers have no fragrance. They are described here to possess it. The words 'because they are fragrant' describe the *hetu*, cause, which produces ignorance.

(ii) A *hetu* causing *saṁśaya*, doubt.

In the latter of the above examples, the inference that the birds are *śarārī* is drawn from their living near the water reservoir. As a matter of fact, *baka*, the Indian crane, *sārasa*, the swan, and many other birds live near water ponds. Therefore, whether the birds described in the above stanza are *baka*, *sārasa* or *śarārī* cannot be conclusively decided. In other words, the above inference causes a doubt. Hence it is an instance of *saṁśaya - jñāna*.

(iii) A *hetu* causing *viparyaya - jñāna*

The meaning of the illustrative example is : 'Know this to be a *cakora* bird (= the Greek partridge) because the corner portion of its eyes is white' (ibid., 5/54). Here the whiteness of the eye-corners is the *hetu*, a means, intended to be used to prove the *sādhya*, namely that the bird is *cakora*. However, the whiteness of the eye-corners is found in other birds but not in the *cakora*. Thus the *hetu* here does not accomplish the *sādhya*. On the other hand it generates contrary knowledge. Hence it is called a *viparyayajñāna hetu*. Such descriptions exhibit poet's ignorance of nature.

Here ends the discussion of the forty-two *kāvya-doṣas* considered by Bh. All *doṣas*, whatever their nature or category, are to be avoided with conscious efforts. We shall now consider how to achieve this task.

[43] Ways And Means of Avoiding *Doṣas*

[i] Deep and comprehensive study of various subjects :

The prime and most dependable means of avoiding *doṣas* is to undertake a deep and comprehensive study of various sciences and other subjects. A creative writer should attentively and profoundly study these sciences: the grammar and lexicon of the language (for example, *Saṁskṛta, Prākṛta, Apabhraṁśa* etc.,) in which he wants to compose poetry, semantics, *dharmaśāstra*, the *Vedas, smṛtis, arthaśāstra* (= the science of politics and administration), *kāmaśāstra* (= erotics), *adhyātmavidyā* (= metaphysics coupled with philosophy), psychology, the sciences of music, painting and other fine arts, geography, prosody, etc. Besides, the poet should learn various aspects of the folk culture and poetic conventions. In addition to this, he should discriminate between sayable and unsayable, includable and avoidable topics as well as abridgement and amplification. He should also pay due attention to the rhythm of the word-structure and ensure that his composition is graceful and makes a pleasurable reading or hearing.

[ii] Cautiousness :

Cautiousness in every respect is the second and as firm a means as a strong pillar. Full concentration of mind is absolutely essential for the proper placement of words. The writing attentively done turns out to be qualitatively excellent, flawless, delightful and memorable. A poet is likely to lapse into the blunder owing even to the slightest inattention. Careful attention helps the poet bothwise: in elevating the standard of the composition by making a proper selection of words and in not letting the standard of the composition lower down by avoiding improper selection of words. We conclude the discussion of the present topic by

74 Bhāmaha's Kāvyālaṅkāra/ A Stylistical and Methodological Study

reproducing the following memorable stanza of Rājaśekhara praising the 'greatness' of attentiveness :

'Anusandhānaśūnyasya bhūṣaṇaṁ dūṣaṇāyate |

Sāvadhānasya ca kaverdūṣaṇaṁ bhūṣaṇāyate ||' [KM, p.112) meaning, 'He whose concentration gets destroyed causes even an ornament look offensive to the sight. On the other hand he whose mind is very attentive lends glorious charm even to a stark blemish.'

Krishnamoorthy has put Rājaśekhara's above stanza into English which reads as under :

"For one in attention lacking

A grace becomes a flaw to sight;

For one in attention striking

A flaw becomes a grace aright !"

[ILT, p. 259]

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5. Poetry, Logic and Truth

[1] Creative Writing vis-a-vis Sciences

We have seeen in the preceding chapter that the *pratijñā - hīna*
(KL,4/2,5/1), *hetuhīna* (ibid.) and *dṛṣṭānta-hīna* (ibid.) find a place in
the scheme of forty-odd *kāvyadoṣas* discussed by Bh. It is quite evident
that the terms *pratijñā, hetu* and *dṛṣṭānta* belong to the *nyāyaśāstra*,
Indian science of logic. In spite of this factual position Bh has devoted
as many as sixty *kārikās* to the treatment of this subject in his work
which principally aims at discussing the theory of literature. This goes
to suggest that Bh takes logic in particular and sciences in general to
be closely connected with the imaginative literature. In fact he has
expressed this belief in unambiguous words as under:

'Na sa śabdo na tad vācyaṁ na sa nyāyo na sā kalā |

Jāyate yanna kāvyāṅgamaho bhāro mahān kaveḥ ||' [ibid., 5/4]
meaning,'There does not exist such a word, such a meaning, such a
science or such a (fine) art as does not deserve to become a part of the
kāvya. So the poet's responsibility is great.'

That is to say, every human experience, actual and/or imaginary, is
worthy of being described in literature. To a writer no experiencē is
excludable. It, therefore, becomes absolutely necessary for him to
observe the ways of the world and to assimilate them mentally before
he describes them in his composition. This hard exercise alone enables
him to produce flawless and readable writing.

The point as to how and why a poet is concerned with the sciences
and scientific subjects has been made clear by *Rājaśekhara* in his
passage reproduced below :

'Iha hi vāṅmayamubhayathā śāstram kāvyaṁ ca |

Śāstrapūrvakatvāt kāvyānāṁ pūrvaṁ śāstreṣvabhiniviśeta |

Nahyapravarttitapradīpāstamasi tattvārthasārthama-
dhyakṣayanti| Tacca dvidhā - apauruṣeyaṁ pauruṣeyaṁ ca |
Apauruṣeyaṁ śrutiḥ | ...."Upakārakatvādalaṅkāraḥ saptamamaṅgam"
iti Yāyāvarīyaḥ | ....

'Seyaṁ śāstroktiḥ | ....

'Pauruṣeyaṁ tu purāṇam, ānvīkṣikī, mīmāṁsā, smṛtitantramiti catvāri śāstrāṇi / ...

"Tanīmāni caturdaśa vidyāsthānāni, yaduta Vedaścatvārah, ṣaḍaṅgāni, catvāri śāstrāṇi" ityācāryāḥ / Tānyetāni kṛtsnāmapi bhūrbhuvaḥsvastrayīṁ vyāsajya varttante / Tadāhuḥ -

*"Vidyāsthānānāṁ gantumantaṁ na śakto
Jīvedvarṣāṇāṁ yo'pi sāgraṁ sahasram /
Tasmātsaṅkṣepādarthasandoha ukto
Vyāsaḥ saṁtyakto granthabhīrupriyārtham //"*

"Sakalavidyāsthānaikāyatanaṁ pañcadaśaṁ kāvyaṁ vidyāsthānam" iti Yāyāvarīyaḥ / Gadyapadyamayatvāt kavidharmatvāt hitopadeśakatvācca taddhi śāstrāṇyanudhāvati /' [KM, pp. 2-4] meaning, "In this world the literature is two-fold, science and poetry. Since the *kāvyas* (i. e., various kinds of literature) are preceded by the sciences one (i. e., a prospective poet) must first study the sciences. Those who do not have a lighted lamp cannot perceive in the darkness the total true nature of the things. Again that (i. e., the science) is of two kinds : (i) the authorship of which cannot be attributed to any particular person and (ii) which is authored by a particular person. The *apauruṣeyaṁ* means the *Vedas*....The science of rhetorics is considered the seventh auxiliary portion of the *Vedas*, because of its serviceability, according to the one born in the Yāyāvara family (Rājaśekhara calls himself Yāyāvarīya).

"This (i. e., described so far) is that enumeration of the science.

"Now the *pauruṣeya śāstra* comprises four sciences, namely, the tradition, logical philosophy, the science concerning the interpretation of the *Vedic* rituals as well as that dealing with the nature of the supreme spirit and the science of civil and religious laws.

'The ācāryas maintain that the four *Vedas*, their six auxiliary portions and four sciences (i. e., the abovenamed four *pauruṣeya śāstras*) are these fourteen sources of knowledge. These are there occupying the entire earth, ether and heaven. It is said (by the ancient thinkers) :

"Even if one remained alive for more than a thousand years he would never be able to reach the end of all the sources of knowledge. Therefore, the sum total of the meaning is stated briefly. The amplification is avoided in the interest of those (readers) who are afraid of overlong works.

"Yāyāvarīya views that *kāvya*, poetry, is the fifteenth source of knowledge, it being the abode of the sources of all the disciplines;

firstly because it is in the form of prose, verse and prose mixed with verse; secondly because it is the peculiar attribute of a poet and thirdly because it gives beneficial advice. For it (i.e., the *kâvya*) follows the *śāstras*, sciences."

Thus good poetry is based on and an outcome of diligent and sound study of various scientific subjects. Bh is, therefore, fully justified in taking up for discussion the topic of the science of reasoning in his work concerning the science of creative writing.

[2] *Kāvya* Follows a Different Logic

According to Bh the logic that the literature follows is different from the one the positive sciences follow. He explains this point in the stanza reproduced below :

'*Aparaṁ vakṣyate nyāyalakṣaṇaṁ kāvyasaṁśrayam /*

Idaṁ tu śāstragarbheṣu kāvyeṣvabhihitaṁ yathā //' [KL, 5/30] meaning,"The logic that applies to poetry is different in nature. We shall explain it later. Whereas this (i. e., the one explained so far) concerned science-embedded poetic writings. For example :

'*Atha nityāvinābhāvi dṛṣṭaṁ jagati kāraṇam /*

Karaṇaṁ cenna tannityaṁ nityaṁ cetkāraṇaṁ na tat //' [ibid., 5/31] meaning, 'In this world the cause is considered eternal and inherent. (But it is not right to do so.) For if it were a cause it could not be eternal and if it were eternal it could not be a cause.'

While describing the manifold classifications of poetry in KL, 1/ 17, Bh has referred to the *śāstrāśraya kāvya*, i. e., the *kāvya* which describes a scientific subject. It is the same as the *śāstragarbha kāvya* mentioned in the first of the above two *kārikās*. A *śāstragarbha kāvya* is that versified composition which aims at imparting instruction in the principles and theories of a scientific subject as mathematics, logic, grammar, etc. The words and their meanings in such compositions come together to educate and enlighten the reader, whereas the words and their meanings in a poetic composition come together to give unmixed and intense delight to the reader. This is the fundamental difference between these two types of compositions. But the co-existence of the words and their meanings is experienced as their common property. Taking that into consideration a work like the *Tarkasaṅgrahah* (a primary treatise on Indian logic) is called a *kāvya* and an epic like the *Raghuvaṁśam* is called *kāvya* too. To suggest the differentia between these two types of *kāvyas*, Bh prefers to designate one as the *śāstragarbha kāvya* and the other as the *lokāśraya kāvya* (KL, 5/33).

A philosophical principle has been stated in the latter of the above two *kārikās*. It is like this : A cause is an agent that brings something about. Since it is itself born it is an effect or a result. No result is ever imperishable. That is to say, a cause turned into an effect is not permanent. If it be considered permanent it cannot be considered a cause. But in the everyday business of the world a cause is regarded as everlasting and essential. This supposition is against the rules of the *śāstra*. If, therefore, a *śāstragarbha kāvya* describes a cause as eternal and essential, that description would be incorrect. But if a *lokāśraya kāvya* makes such a description, it would not only be correct but also acceptable and enjoyable. Thus the logic that is applicable to the *śāstra* is one thing and that applicable to the *kāvya* is quite an another thing.

Now if the logic applicable to the creative writing is different, it should then be said that the poetry throws the truth into disorder. In other words, imaginative literature is utterly 'untrue' and the descriptions therein are false and deceptive. A few passages from classical literature could easily be reproduced in support of this supposition.

[3] The Falsehood in Creative Writing

The king in Bhāsa's *Ūrubhaṅgam* says : *'So'yaṁ kālaviparyāsāt candraḥ vahnitvam āgataḥ /'* (*Bhāsanāṭakacakram*, First Part [BNC-1], Krishnadas Academy, Varanasi, 1987, p. 49) meaning, 'Here is that moon which has become (extremely hot) like fire because of the adverseness of time.' After reading this the question naturally arises in the reader's mind how the moon always known for its coolness could be fire-like as described here. Is this not an instance of untrue description?

The ceṭī in the *Pratimānāṭakam* observes : *'Nāsti vācā prayojanam| Imāni praharṣitāni tanūruhāṇi mantrayante /'* [ibid., pp.13-14] meaning,'There is no need to express in so many words. These delighted hair are speaking themselves.' Now if we think logically we realize that the hair cannot speak, because they have no 'tongue'. In spite of this realization we do not murmur against the ceṭī's above observation because we interpret the above utterance poetically.

In the same play Bharata while addressing Rāma declares : *'Nāyodhyā tam vinā Ayodhyā | Sā Ayodhyā yatra Rāghavah /'* [ibid., p. 97] meaning,'No Rāma, no Ayodhyā. Where (there is) Rāma there is Ayodhyā'. Indeed, Ayodhyā is a city, it would ever be there where it ought to be. Therefore, the negation of Ayodhyāness in the former of the above utterances does not go well with reasoning. The non-

separableness of Ayodhyā and Rāma as expressed in the above second utterance also does not seem logical. But Bharata intends to convey that all the prosperity, nay, the very existence of Ayodhyā depends on Rāma. He is, as it were, the very life of Ayodhyā. This considered, there is nothing to complain against the logicality of the above utterances.

Vāsudeva in Bhāsa's *Pratijñānāṭakam* persuades his friend saying: *'Vayasa ! Prabhātā rajanī | Pratinivartatāṁ bhavān |'* (*Bhāsanāṭakacakram*, Second Part [BNC-2], Krishnadas Academy, Varanasi, 1987, p. 29) meaning, 'O friend! the night has turned into the dawn. You must be going.' This deviated persuasion causes a pleasant confusion in the mind of the reader. For, the night will naturally remain the night and the dawn the dawn. It will utterly be against nature for either of them to turn into another. But the night is over and the day has broken is what the character desires to convey. Hence the above utterance is not unnatural.

Lastly, a quick look at Duṣyanta's soliloquy. After his first meeting with Śakuntalā she starts returning to the *āśrama*, hermitage. Duṣyanta is intensely eager to follow her but somehow desists from so doing and talks to himself: *'Sthānād anuccalannapi gatveva punaḥ pratinivṛttaḥ|'* (*Abhijñānaśākuntalam*, The Popular Book Store, Surat, 1951, p. 25) meaning, 'Though I did not move (even an inch) from my place, I came back, as though, having gone after her.' Now as we know nobody can go ahead and come back without stepping out. This is a very common experience. But anybody else in the king's present state of mind would feel as the king is described here to have felt, is also an equally common experience. In view of this, nobody finds fault with the king for his having made such an unbelievable statement.

The above examples are quite sufficient to establish the point under consideration. To conclude, it is worth the while to quote from P. S. Shastri's *Indian Poetics and New Criticism: A study in Attitudes*: "...Science tries to show that something is true or false while art has to achieve the trope, and the trope should not become a proposition." [PWT, p. 49]

[4] *Kavisamayas*: Poetic conventions

The *kavisamayas* also deserve our careful attention in this regard. They are also known as *kavimatam, kavisampradāyaḥ, kaviparamparā, kaviprasiddhiḥ* etc., According to Rājaśekhara, the *kavisamayas* are *'aśāstrīya'* and *'alaukika'* [KM, p. 78]. These two terms have been interpreted to mean 'different from the scientific sense' and 'transcending

all the branches of knowledge as also the nature and behaviour of all the movable things in the world,' respectively by Vishnuswarupa (*Kavisamayamīmāṅsā*, [KSM], B. H. U., Varanasi, 1963 pp. 25-26). Their description is restricted to the world of creative writing. That is to say, they have no place in the field of knowledge as well as in the field of everyday course of worldly life. They are considered to belong to three classes: (1) *asataḥ nibandhanam*, meaning, 'description of the non-intended thing or the non-existent nature of a thing.' For instance,'lotuses grow in rivers','gold and pearls are found on every mountain,' 'darkness can be held by a fist or can be pierced with a needle,' 'the success and laughter are white in colour,' etc., [ibid., pp. 78-83]

(ii) *Sataḥ anibandhanam*, meaning,' rejection of the existent nature of a thing.' For instance, 'the white-flowered jasmine does not blossom in the spring' (while actually it does), 'the sandalwood tree does not put forth flowers and fruits,' 'the blue lotuses do not blossom by day,' etc., [ibid.].

(iii) *niyamataḥ nibandhanam*, meaning, 'the description, as a rule, of the presence of a thing only at one place though it is actually present everywhere.' For instance,'the crocodiles appear to a greater advantage only in the sea' (though actually they are found both in the sea and rivers),'the pearls are found in the Tāmraparṇī river only,' etc., [ibid.].

Vishnuswarupa has designated the above three classes as *saṁskāra* (i. e., conception), *pariṣkāra* (i. e., purification) and *samāhāra* (i. e., contraction) respectively, [ibid., pp. 30-31].

Now poetry is an art and is like, all other arts, born to delight the appreciator. In view of this there is nothing wrong if the poet formulates and abides by certain rules or conventions in order to be able to achieve his goal. But when he denies what really exists and accepts what actually does not exist, does he not thereby make his composition false or untrue? If he does, can we not expect that the poets should not compose poems and that the appreciators should not read them? V. M. Kulkarni has put this plausible objection to the poetic compositions in the following words :

"In short, poetry disregards scientific, historical and even logical truth; and therefore, deserves condemnation."

[Studies in Sanskrit Sāhitya Śāstra, B. L. Institute of Indology, Patan,1983, p. 185]

[5] Bh's Refutation of Untruthfulness of Poetry

Bh refutes the above objection saying,'*Tatra lokāśrayaṁ kāvyamāgamāstattvadarśinaḥ /*' [KL, 5/33] meaning, (the difference between the *kāvya* and *śāstra* is) 'that the *kāvya* has for its main-stay the course of the world whereas the *āgamās* exhibit the (fundamental) principles.'

Let us elaborate this concept. Literature draws inspiration from the course of the worldly life, describes the affairs of the world, and the nature and general customs of the world. While doing so, it meticulously observes the limits of the propriety of conduct. Bh has elsewhere defined the term *āgama* as '*āgamo dharmaśāstrāṇi lokasīmā ca tatkṛtā/*' [ibid., 4/48] meaning, '*āgama* means *dharmaśāstra* and the bounds of general and moral conduct set by it.' Accordingly, the *āgamas* include both the *śrutis* and *smṛtis*. '*Āgacchanti buddhiṁ ārohanti yasmād abhyudayaniḥśreyasopāyāḥ sa āgamaḥ,*' is the etymology of that term, as per which the *āgama* brings within the ken of one's intellect the ways and means of achieving this-worldly prosperity and the other-worldly welfare. In other words, the *āgama* includes all the *pauruṣeya* and *apauruṣeya śāstras*, which enable one to perceive the *tattva*, the nature of the reality, underlying the universe and that of literally innumerable things born according to the laws of nature as well as those which have come into existence as a result of human efforts. It is in this sense that Bh describes the *āgamas* as *tattvadarśinaḥ.* Thus while the *śāstras* predominantly impart knowledge and secondarily give intellectual pleasure, the *kāvyas* (and the fine arts) predominantly give aesthetic pleasure and secondarily make the reader worldly wise. That is to say, the nature, function and motive of the compositions belonging to these two classes are distinctively different. In view of this, the *pratijñā* and the allied concepts are variously treated in the *śāstras* and *kāvyas*. To clarify this point Bh has given the following example :

'Asisaṁkāśamākāśaṁ śabdo dūrānupātyayam /
Sadaiva vāri sindhūnāmaho sthemā mahārciṣaḥ //
Rūpādīnāṁ yathādravyamāśrayo naśyatīti ca //' [KL, 5/34]

meaning, 'The sky is like a sword (blue in colour); this sound reaches too far; the water of the sea remains constant; the steadiness of great luminaries is surprising; the colour and other properties are in accord with the matter and (as) the main-stay perishes (the properties also perish).'

Now the above statements are scientifically untrue, but the creative writing connives at these inaccuracies inasmuch as the creative writer

does not claim to produce a scientific composition. Although scientifically the sky has no colour, the poets take delight in describing the blueness of the sky. The surface of the sea alternately rises and falls, but never remains constant. The poet, however, ignores this natural phenomenon which is caused by the gravitational attraction of the sun and moon and describes that the seawater remains constant. The appreciator, however, does not revolt against such a description. For he fully realizes that the scientific truth is different from the truth in the imaginative literature. This fact also applies to the *kavisamayas* which are the product of the poets' fancy. Bh therefore maintains and rightly so that what appears to be untrue or incredible in poetry is not a demerit but a desirable merit. After thus discussing this very important problem at length with appropriate illustrations, Bh launches upon the consideration of *kāvyapratijñā*.

[6] *Kāvyapratijñā* : Poetic Assertions

Although *pratijñā*, a vow, solemn declaration or an assertion, is a technical term belonging to the science of logic, we often make use of it even in our daily life. We quite often make such assertive statements as, 'I will win the race,' 'I will pass the examination with distinction,' 'I will act the king to the amazement of the spectators,' 'I will climb this one thousand feet high hill within ten minutes,' etc. Such statements express the speaker's firm resolve; but he is not desirous of proving or establishing anything. In the science of logic, however, the assertion *'ayaṁ parvato vahnimān, dhūmavattvāt'* meaning,'there is fire on this mountain because there is smoke,'aims at proving the existence of fire on the mountain. This is the difference between the worldly and scientific *pratijñās*.

In imaginative literature also we come across many such *pratijñās*. For example, the old man in Bhāsa's *Madhyamavyāyogaḥ* avers: *"Eṣa me niścayaḥ /*

Kṛtakṛtyaṁ śarīraṁ me pariṇamena jarjaram /
Rākṣasāgnau sutāpekṣī hoṣyāmi vidhisaṁskṛtam //"

[BNC-1, p. 22] meaning, 'I, expectant of a son, shall offer as an oblation my body which is contented but worn out because of age, to the fire in the form of demons after due consecration by religious rites."

Similarly, Duryodhana in Bhāsa's *Dūtavākyam* expresses his deeply felt desire in these words :

"Icchāmi Pāṇḍavabalaṁ varavāraṇānā-
mutkṛttadantamusalāni mukhāni kartum /"

[ibid., p. 6] meaning, 'I desire to cut off the teeth (i.e. the tusks) from

the mouths of the best elephants in the army of the *Pāṇḍavas* by hammering them with my club.'

Now read Arjuna's vow in Bhāsa's *Dūtaghaṭotkacam*:
"Yena me nihataḥ putrastuṣṭiṁ ye ca hate gatāḥ /
Svaḥ sūrye'stamasaṁprāpte nihaniṣyāmi tānaham //"
[ibid., p. 33] meaning, 'Before the sun sets tomorrow (evening) I will kill him who slew my son and will also kill all those who felt delighted at his death'.

In the same manner Baladeva in Bhāsa's *Ūrubhaṅgam* says with determination :
"Dāsyāmi saṁyugahatān sarathāśvanāgān /
Svargānuyātrapuruṣāstava Pāṇḍuputrān //"
[ibid., p.37] meaning,'I shall offer your men following heaven, the sons of Pāṇḍu killed in the battle along with their chariots, horses and elephants.'

A. K. Warder is inclined to infer that Bh has come to discuss this topic after having perused the frequent use of the *pratijñā* in Bhāsa's plays [Indian Kāvya Literature, volume two, Motilal Banarsidass, Delhi, 1974, p. 318]. The respective characters in the literary *pratijñās* are desirous of obtaining or accomplishing something but are not interested in proving anything. Whether Bh discovered this *pratijñā* concept from his own extensive and researchful reading, or whether he happened to come across the germ of this concept in the works of his predecessors/contemporaries and then developed and systematized it himself, it is hard to decide. But his discovery is cerainly original and has admirably enriched the literary theory. His grafting of science on poetry has undoubtedly become successful.

Bh has defined *kāvya-pratijñā* as under:

'*Iṣṭakāryābhyupagamaṁ pratijñāṁ pratijānate*' [KL,5/35] meaning,'A statement of the determination of the desired act is called *pratijñā*.' For example,'*Upālapsye tāvad idaṁ aṅgulīyakam*' [*Abhijñānaśākuntalam*, cited above, p. 148] meaning, 'Let me then scold this ring.' Again from the same play, *"Biṁbādharaṁ spṛśasi ced bhramara priyāyā - stvāṁ kārayāmi kamalodarabandhanastham,*'[ibid., p. 154], meaning,' O bee! if you happen to touch the *bimba*-like lip of my beloved, I shall cause you to be jailed in the hollow of the lotus'. Now a couple of instances from the *Pratijñānāṭakam*. '*Daivaṁ puruṣakāreṇa vañcayiṣyāmi ahaṁ dhruvam /,*' [BNC-1 p. 51] meaning, 'I shall certainly deceive the destiny by my prowess;' '*Kaṁsāsuraṁ ca yamalokamahaṁ*

nayāmi /' [ibid., p.108] meaning, 'Here I kill the demon named Kaṁsa.' These and such other firm and forceful statements of literary characters are poetic *pratijñās.*

[7] Kinds of Poetic Pratijñā

According to Bh *dharmasaṁśrayā, arthasaṁśrayā, kāmasaṁśrayā* and *kopasaṁśrayā* are the four kinds of poetic *pratijñā* [KL, 5/35]. Their examples are as under :

(i) *dharmasaṁśrayā* : *'Jarāmeṣa bibharmīti pratijñāya pituryathā/ Tathaiva Puruṇābhāri sā syāddharmanibandhanī /*' [ibid., 5/36] meaning, 'Here I accept your old age,' thus avowing Puru received his father's (that is, Yayāti's) old age. In this way Puru abided by his duty as a son. Hence this is *dharmasaṁśrayā pratijñā.*

(ii) *arthasaṁśrayā* : *'Upalapsye svayaṁ Sītamiti bhartṛnideśatah// Hanūmatā pratijñāya sa jñātetyarthasaṁśrayā /*' [ibid., 5/37] meaning, "At the instance of his lord (Sūgrīva) Hanūmān resolved : 'I shall find out Sītā myself. ' Thus deciding, he found out Sītā." This is *arthasaṁśrayā* in that this is made in order to enable Sūgrīva to regain his kingdom. This regaining of kingdom is *artha.*

(iii) *kāmasaṁśrayā* : *'Āhariṣyāmyamūmadya Mahāsenātmajāmiti // Kṛtvā pratijñāṁ Vatsena hṛteti madanāśrayā /*' [ibid., 5/38] meaning, "I will abduct today Mahāsena's daughter', so avowing Vatsarāja carried her off by force." There was lust at the root of Vatsarāja's vow and therefore this is an instance of *kāmāśrayā* or *kāmamūlā pratijñā.*

(iv) *kopasaṁśrayā* : *'Bhrāturbhrātṛvyamunmathya pāsyāmyasyāsṛgāhave // Pratijñāya yathā Bhīmastaccakārāvaśo ruṣā/*' [ibid., 5/39] meaning, "I shall kill (to-day) my elder brother's enemy in war and drink his blood,' so avowing out of wrath, Bhīma did accordingly." The very word *ruṣā* used here shows that this is a *kopamūlā pratijñā.*

After having described these four kinds, Bh lays down in the following verse a rule in this behalf which is never to be violated :

'Kāryo'nyatra pratijñāyāḥ prayogo na kathañcana /

Parityāgaśca kartavyo nāsāṁ catasṛṇāmapi //' [ibid., 5/40] meaning, 'The use of *pratijñā* must never be made elsewhere (that is, except the above four topics) and also these four must not be discarded.'

Of the above four, *dharma, artha* and *kāma* are the three *puruṣārthas,* goals of human life, and *kopa* or *krodha* is one of the *sthāyibhāvas,* lasting sentiments. Thus all these four are very powerful. Therefore, a statement expressing firm resolve must necessarily be made; it must

not be avoided. That is to say, the creative writer must not let his character avoid making such a statement.

Bh has made yet one more fine point in this connection. In his opinion the *pratijñā* is not always explicitly expressed but it is many times implied. In such cases the 'unsaid' determination of the speaking character is derived from the meaning of the 'said' words. The following verse illustrates this point.

'Kimindriyadviṣā jñeyaṁ ko nirākriyate'ribhiḥ |

Ko vā gatvaramarthibhyo na yacchati dhanaṁ laghu ||' [ibid.,5/46] meaning, 'What should a hater of senses (that is, one who has conquered his passions) know? Who is defeated by his enemies? Who does not promptly give the fickle wealth to those who seek it?'

The answers to these questions are *brahman*, weak and miser respectively and are suggested by the words *kiṁ, ko* and *ko vā*. The answers to the second and third questions could be understood by the common sense and observation of the worldly affairs. The answer to the first question, however, demands a knowledge of metaphysics.

With this, Bh has wound up the discussion of literary *pratijñā* and set out to explain literary *hetu*.

[8] *Kāvya-hetu*

According to Bh the *hetu* whether in the *nyāyaśāstra* or *kāvya* is always of the form of a *sādhana*, a means. Read the following verse for that matter :

'Yathā'bhito vanābhogametadasti mahatsaraḥ |

Kūjanātkurarīṇāṁ ca kamalānāṁ ca saurabhāt ||' [ibid., 5/48] meaning, 'That this large lake is spread about the forest is inferred from the chirping of the *kurara* female birds and the fragrance of lotuses.'

The words *kūjanāt* and *saurabhāt* in the above verse are in the ablative case and enable us to draw inference of the lake. Really speaking, chirping is the property of the *kurara* females and fragrance that of the lotuses. None of these is the property of the lake. How do we then infer about the lake? Bh has answered this question at length in his three verses reproduced below:

'Anyadharmo'pi tatsiddhiṁ sambandhena karotyayam |
Dhūmādabhraṅkaṣātsāgneḥ pradeśasyānumāmiva ||
Apṛthakkṛtasādhyo'pi hetuścātra pratīyate |
Anvayavyatirekābhyāṁ vinaivārthagatiryathā ||
Dīpradīpā niśā jajñe vyapavṛttadivākarā |
Hetuḥ pradīpadīpatvamapavṛttau raveriha ||' [ibid., 5/49-51]

meaning, 'The female *kurara*-birds live in the lake, the lotuses also are in the lake. Consequently, the property of the birds and of the lotuses help in the inference of their *adhikaraṇa* (that is, their dwelling-place) because of their association, even as the smoke causes the inference of both the fire and its place, the mountain. Sometimes the *anumiti* is possible even though the *hetu* is not separately mentioned. For example, the sunset was known by the dazzle of the shining night lights. Here the dazzle of the shining lights is the *hetu* (cause) of the knowledge of the sunset.'

A good knowledge of the *hetu* lends an additional dimension to the appreciation of poetry. This is the point which Bh wants to drive at.

Lastly he takes up the *kāvya-dṛṣṭānta* for discussion.

[9] *Kāvya-dṛṣṭānta*

It is defined as *'uktasya arthasya dṛṣṭāntaḥ pratibimbanidarśanam'* [ibid., 5/55] meaning, 'A mention of the meaning similar to the one referred to earlier is called *dṛṣṭānta*.'

In the *dṛṣṭānta* one of the two structural meanings is of the form of a *bimba* (that is, the object compared) and the other one is of the form of a *pratibimba* (that is, the object to which the *bimba* is compared). Evidently there is a similarity between the *bimba* and *pratibimba*. Realizing that such similarity exists in an *upamā* (= simile) also, Bh himself raises a question and answers it himself thus :

'Nanūpamā'numaivāstu na hetvanabhidhānataḥ ||
Sādhyasādhanayoruktiruktādanyatra nesyate |
Mukhaṁ padmamivetyatra kiṁ sādhyaṁ kiṁ ca sādhanam ||
Iti prayogasya yathā kalāvapi bhavāniha |

Śreyān vṛddhānuśiṣṭatvāt pūrve kṛtayuge yathā ||' [ibid., 5/55-57] meaning, 'Then why should *upamā* be not considered *anumāna*? (It should not be so considered) because there is no mention of the reason there (that is, in the *upamā*). A mention of the *sādhya* (that is, the thing to be proved) and *sādhana* (that is, the means to prove it) is not considered desirable at places other than those referred to earlier. In the sentence, 'the face is like the moon', what is *sādhya* and what is *sādhana*? Take for example this declarative statement : 'Even in this *kaliyuga* (=the age of untruth) you are pre-eminent like those men of the ancient *kṛtayuga* (= the age of truth) because you are taught by the elders.'

The gist of the above passage is that in an *upamā* nothing provable is aimed at; in it only an aesthetic experience is expressed. In the above *upamā*, the aesthetic experience is based on a very close similarity

between the *mukha* and *kamala*. The speaker intends to express that similarity and nothing more. On the other hand, in an *anumāna*, a knowledge of the *vyāpti* (that is, the universal accompaniment of the middle term by the major) is intended. In view of this difference an *upamā* cannot become a *dṛṣṭānta*. In the above *kalāvapi* etc., preeminence of a certain king is to be proved. The expression *'vṛddhānuśiṣṭatvāt'* is the means to prove it, and *'pūrve kṛtayuge yathā'* is the *dṛṣṭānta*. Bh has thus fully explained the difference between an *upamā* and *dṛṣṭānta*. Then he turns to the discussion of *śuddha dṛṣṭānta*.

[10] Śuddha Dṛṣṭānta

Bh has discussed this topic in the following *kārikās*:

'Yatra dṛṣṭāntamātreṇa vyajyete sādhyasādhane /
Tamāhuḥ śuddhadṛṣṭāntaṁ tanmātrāviṣkṛteryathā //
Bharatastvaṁ Dilīpastvaṁ tvamevAilaḥ Purūravāḥ /
Tvameva vīra Pradyumnastvameva Naravāhanaḥ //
Kathamekapadenaiva vyajyerannasya te guṇāḥ /

Iti prayuñjate santaḥ kecidvistarbhīravaḥ //' [ibid., 5/58-60] meaning, 'A statement wherein the *dṛṣṭānta* alone suggests both the *sadhya* and *sādhana* is called *śuddhadṛṣṭānta*. Its brief exposition is thus: O warrior! you are Bharata, you are Dilīpa, you alone are Purūravas, you alone are Pradyumna (and) you alone are Naravāhana. (The describable king here is like Bharata because of his successfulness, like Dilīpa because of his ideal conduct, like Purūravas because of his virtuousness, like Pradyumna because of his handsomeness and like Naravāhana because of his attachment to worldly pleasures.) How could a single word suggest so many virtues of this king? So thinking, some virtuous poets, afraid of prolixity, use the *dṛṣṭānta* as above.'

Bh's above discussion shows us the way of interpreting and appreciating the verses like the above one.

With this, the exposition of *kāvya-pratijñā*, *kāvya-hetu* and *kāvya-dṛṣṭānta* comes to a close.

[11] Bh's Contribution

Bh has treated of, as surveyed above, (i) the subject of the science of logic vis-a-vis creative writing and (ii) the nature of truth in the imaginative literature. His treatment of the subject displays his penetrating intellect, methodicalness and ability to quote suitable verses to clarify the theoretical issues. Whether he has drawn inspiration from his predecessors for this consideration or whether he has done it

by himself by his insightful study of numerous literary works, we do not know. But one thing is certain that he is the first known poetician to take up this topic for examination. In view of this a student of Bh's work fully agrees with V. M. Kulkarni who lauds him thus :

"Chapter V (*Kāvya - Nyāya- Nirṇaya*) is indeed unique for its treatment of logical science and of the logic of poetry or poetic truth in the whole range of works on poetics," [Studies in Sanskrit Sāhitya Śāstra, cited above, p.186, footnote 14]

[12] Bh's Impact on Later Rhetoricians

Among the post-Bh rhetoricians Ānandavardhana and Rājaśekhara are noticeably influenced by Bh especially as to his treatment of poetic truth. While elucidating the pithy thought '*dvividho hi viṣayaḥ śabdānāṁ - anumeyaḥ pratipādyaśca*' [*Dhvanyālokaḥ*, Chaukhamba Sanskrit Series, Banaras, 1953 p. 480], Ānandavardhana asserts as under :

'*Kāvyaviṣaye ca vācyavyaṅgyapratītīnāṁ satyatva - asatyatva - nirūpaṇasya aprayojakatvaṁ eva iti tatra pramāṇāntara - vyāpāra - parīkṣā upahāsāya eva saṁpadyate.*' [ibid., p. 488] meaning, [To make the reader appreciate the extraordinary strangeness of the experience is the only purpose of poetry. This experience does not demand any knowledge of validity or invalidity.] 'And it is irrelevant to investigate the truth and falsehood concerning the experience of the expressed and implied meanings in the case of poetry. Consequently, it becomes ridiculous to examine the function of inference and such other means of knowledge.' This is Ānandavardhana's stand-point.

Rājaśekhara is more specific and vehement on this issue. Some thinkers held,"*asatyārthābhidhāyitvānnopadeṣṭavyaṁ kāvyam*" meaning, "It is not advisable to compose poetry because it expresses untruth." Rājaśekhara does not at all subscribe to this view. He refutes this argument saying that such untruth is found both in the scriptures, sciences and everyday worldly speech. Since, however, his refutation is very long, it is not advisable to reproduce it here verbatim. Therefore, only its gist could be presented as under :

Poetry describes sevenfold subjects, as *divya, mānuṣa, pātālīya*, etc. The descriptions of these subjects are limitless. In spite of this vastness they are predominantly of two kinds, according to the followers of Udbhaṭa. These two varieties are: *vicāritasustha* (i. e., scientifically precise) and *avicāritaramaṇīya* (i. e.scientifically not very precise but very charming and enjoyable). The sciences deal with the former, the creative writing describes the latter. The root cause for this difference

lies in the fact that the sciences express the true nature of the things whereas the creative writer describes the things as they appear to him to be. This appearance is never like the real nature of the things. It is precisely because of this that the moon appears to the poet to be twelve fingers in measure, whereas it is in fact not so. All the poetic descriptions are thus of the nature of impressions. Besides, they are sweet and this sweetness lies in the poetic expression. This is Rājaśekhara's and Āparājiti's view.

Pālyakīrti, however, thinks differently. In his opinion, the charmingness of the describable object depends on the temperament of the poet or on the disposition of the characters conceived by him rather than on the actual form of the object. For example, a person in love may praise an object, a detached person may hate the very object, while a disinterested one may show total indifference to it. In short, the description of an object is subject to the describer's mental condition at that particular moment.

Avantisundarī, Rājaśekhara's wife, maintains in this connection that no object has any fixed or definite natural state. The poet has nothing to do with the natural state of the object either. His mind conceives of the object in different ways. His conception or imagination lends the object a beautiful or ugly form. Consequently, while praising the moon he describes it to be endowed with nectar-rays and while condemning it he calls it a heap of blemishes. [KM, pp. 24-25, 44-46]

As to the *kavisamayas* Rājaśekhara conclusively remarks: *'Vastuvṛttiratantraṁ kavisamayaḥ pramāṇam |'* [ibid., p.19] meaning, 'Where the natural state of an object is independent, its presentation made by the poet in accord with the *kavisamaya* has to be taken as true.' That is to say, the true state of a thing changes in its poetic description. But that imaginary (changed) state is not only suitable to the creative writing but is also charming and gives pleasure to the appreciator.

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6. Forms of Imaginative Literature

[1] Fourfold Classification of Poetry

From his statement *'bahuvidhakṛtīrdṛṣṭvā'nyeṣāṁ svayaṁ paritarkya ca'* [KL, 5/69] meaning, 'After having (intently) perused numerous poetical compositions of others and after having (deeply) pondered over them from all angles myself,' (I have enumerated these different figures of speech, etc.) it is clear that before actually writing the KL, Bh has intensively, extensively and attentively read the *lakṣyagranthas* (see section 5 [iv] of chapter 1) available to him. This reading attended with an appreciative analysis of those several literary compositions must have made him realize that there are certain features (as the *guṇas, alaṅkāras, vakrokti*, etc.,) which are common to all but at the same time there are certain other features (as the external form, the medium of expression, the language, the subject matter, the tone, the resulting impression, etc.,) which distinguish the different compositions from one another. He must have also noticed that there are groups of compositions similar to one another. These realizations must have prompted him to present a classification of *kāvya*, which he has actually carried out from verses 16 to 31 of the first *pariccheda* of his work. Instead of quoting the relevant verses in original, it is deemed advisable to put their contents into English. Bh has proposed the fourfold classification of poetry as under :

[i] Medium-based classification : *gadya*, prose and *padya*, verse (KL, 1/16).

[ii] Language-based classification : *Saṁskṛta, Prākṛta* and *Apabhraṁśa* (ibid.).

[iii] Subject-based classification : *Vṛttadevādicaritaśaṁsi, Utpādyavastu, Kalāśraya* and *Śāstrāśraya* (ibid., 1/17).

[iv] Form-based classification : *Sargabandha, Abhineyārtha, Ākhyāyikā, Kathā* and *Anibaddha* (ibid., 1/18).

Before we take up the above classes one by one for discussion, it should be noted here that Bh is the first extant ancient Indian poetician to propose, as above, different kinds of classification of poetry. Whether he got a clue from the writings of his predecessors or contemporaries in

this behalf and then developed it into the above scheme or whether it is the product of his own thinking and imagining, nothing can be said of certain. However, his scheme is remarkably systematic and this characteristic deserves the reader's appreciation. Now let us consider the above categories in the same serial order.

[2] Classification Based on Medium

As stated above, Bh has considered *gadya* and *padya* as the two vehicles of expression.

[i] *Gadya* : This word is derived from the root *gad* [1P.] which means, to speak, to tell, to relate, etc. Man speaks more and writes relatively less. He has acquired the faculty of speaking before acquiring the faculty of writing and with relatively less efforts. Man has been speaking for over last five lakh years. Taking all these facts into account it can be said that Bh is quite right in considering *'gadya'* first.

The ancient Indian writers have written more in verse and less in prose, which latter they have considered hard to write. This state of affairs has compelled Vāmana to declare, *'gadyaṁ kavīnāṁ nikaṣaṁ vadanti'* [KLS, p. 12] meaning, 'Prose composition is the real test of a poet (i. e., a creative writer).'

[ii] *Padya* : A verse has *padas* or *pādas*, quarters or lines. In ancient India, *padya* was the medium of expression of almost all subjects, both scientific and non-scientific or literary. The writers found it easy to compose verse. Therefore, *padya* came to be the prominent vehicle of literature.

Surprisingly Bh has not mentioned *gadya*-mixed *padya* type of composition. He knows that *nāṭaka* is a *miśra* variety. Besides, he himself has stated that an *ākhyāyikā* which is predominantly a prose composition does make use of the *vaktra* and *aparavaktra* metres quite often (KL, 1/26). In view of this, omission of the *miśra* class is a shortcoming in Bh's classification.

[3] Clasification Resting on Languages

While mentioning the three literary languages Bh has given precedence to the *Saṁskṛta* over the *Prākṛta* and *Apabhraṁśa. Saṁskṛta*, as glorified by Warder, was the 'international language of the whole civilization' [Indian Kāvya Literature, volume four, Motilal Banarsidass, Delhi, 1983, p. 255]. Because of its intrinsic peculiarities, the *Saṁskṛta* had become a handy tool of expression to the ancient Indian literary artists.

A small point must needs be mentioned here. Different characters in a *nāṭaka* used to speak the language in accord with their social status, calling, caste, province, etc., but when they were called upon to describe any mighty, divine or ethereal event they were required to resort to *Saṁskṛta* as per the rules of the *Nāṭyaśāstra*.

The *Prākṛta* has so many varities as *Mahārāṣṭrī*, *Paiśacī*, *Māgadhī*, *Śaurasenī*, *Avantī*, *Bāhlikā* etc., which had spread throughout the length and breadth of the country and the writers used to adopt them for their literary compositions. Bh must have had an access to several *Prākṛta* works which are extant even today as well as those which are now not available to us. He has, therefore, included the *Prākṛta* in his three-tier linguistic classification.

The *Apabhraṁśa* was the language of the lower strata of the society who took to different occupations, vocations and professions. It is far too deviated from the *Pāṇinian Saṁskṛta*. The Jains have written abundantly in this tongue and accorded it a literary status. Bh must have read many *Apabhraṁśa* works and has, therefore, come to assign a place to the *Apabhraṁśa* in his scheme of literary classification.

In passing it may be recorded here on the authority of Daṇḍin that the dialect used by cowherds and others was considered *Apabhraṁśa* in the *kāvyas* and any language other than *Saṁskṛta* was so considered in the *śāstras* [*Kāvyalakṣaṇam*, cited above, p. 25].

[4] Classification Founded on the Subject matter

[i] *Vṛttadevādicaritaśaṁsi* : *Vṛtta* means the subject matter. *Carita* means the life-story or the narration of important events in the character's life till the time of writing. The original text in this context uses the indeclinable *ādi*, which is expressive of the *prakāra*, the class or group (this is known as *tācchīlya*, to be explained in the chapter to follow). In other words *ādi* causes to include *ṛṣis*, *maharṣis*, saints, *avatāras* etc., who are as venerable as gods. Thus this variety of composition describes the life-stories or prominent important events in the lives of gods and such other highly respectable men and women. The ancient (and even medieval vernacular) poets used to draw upon the *Rāmāyaṇa*, the *Mahābhārata*, the *Bhāgavata*, other *Purāṇas*, Guṇāḍhya's *Bṛhatkathā*, and folk-literature for their poetic compositions. They used to take pride in redescribing the narratives of gods, goddesses, *ṛṣis*, *mahāpuruṣas*, etc. Bh must have discerningly observed this tendency of the ancient poets in their actual compositions and then must have come to assign the first place to the present type of composition among

the descriptive narrative.

[ii] *Utpādyavastu* : It is a sub-division of the narrative class where the poet has conceived of the subject matter with his own imaginative faculty. The word *utpādya* means 'fancied or imagined'. Novel ideas and arresting narratives strike one who is an inborn poet or who has acquired the poetic faculty with untiring efforts. According to Vākpatirāja, an ancient poet-critic, new themes themselves approach the extraordinary poet and solicit his favourable glance [*vide,* Essays in Sanskrit Criticism, cited above, p. 2]. Bh's *utpādyavastu* is almost the same as Vāmana's *ayonirarthaḥ* [KLS, p. 40] meaning, 'the theme that crosses the poet's mind spontaneously or immediately on deep concentration.' Needless to say that such a theme is always new and fresh.

[iii] *Kalāśraya Kāvya* : The word *'āśraya'* used in the original text is to be read with both *'kalā'* and *'śāstra'*. This done, it will yield two words, namely, *kalāśraya* and *śāstrāśraya.* We first consider the former. A composition which deals with the terminology, rules, principles, theories and traditions of fine arts as music, dance, painting, sculpture etc., is called a *kalāśraya kāvya.* This division of composition is obviously scientific in nature. It is meant to impart theoretical instruction and to enrich the reader's knowledge. The question, therefore, arises why Bh has included this type of composition in the different kinds of poetry (we should remember here that Bh's KL is itself a *kāvya-kalā-āśraya kāvya*; that is to say, it is a scientific treatise). Indurāja, Udbhaṭa's commentator's long answer to the above question could be briefly put into English as under :

The term *kāvya* is applied to the body formed by the words and their meanings decorated with the *prasāda* and other qualities in the principal sense. But when it is applied to the body formed by the words and their meanings bereft of the above qualities, the co-existence of the words and their meanings only is taken into account and the term *kāvya* is used in a secondary sense. The ancient thinkers have also said that the term *kāvya* is principally applied to the words and their meanings made entrancing by the qualities and figures of speech and secondarily to the words and their meanings only. [*Kāvyālaṅkārasārasaṅgrahaḥ,* BORI, Pune, 1925, pp. 83-84]

According to Indurāja's above clarification, the creative literary works as the *Raghuvaṁśam* have the legitimate right to be called *'kāvya'* whereas the works like the KL, *Nāṭyaśāstra,* etc., have no such

right. In fact, between these two kinds of *kāvya* there are fundamental differences with regard to their purpose, form, contents, style, impact on their readers and the ways the readers respond. The only factor common to both is the co-existence of words and their meanings. By virtue of this lone similarity Indurāja argues that both should be called *'kāvya'*. This argument which represents Bh's school of thought (Indurāja has actually quoted Bh's *vṛttadevādi* etc., verse) does not sound logical especially for the following reasons :

Bh himself considers *kāvya* superior to *śāstra* in that it is only a genius who can compose a good *kāvya* whereas even a dullard can study a *śāstra* (KL, 1/5). He himself insists that a *kāvya* should be pleasing (ibid., 1/30). Again, he himself holds that any *śāstra* can become an *aṅga*, a part, of the *kāvya*, the *aṅgin*, the whole (ibid., 5/4). Further, he maintains that the logic of poetry is distinctively different from the logic of the sciences (ibid., 5/30). He puts forward the thesis that the *kāvya* is *lokāśraya*, while the *śāstra* is *tattvadarśin* (ibid., 5/33). Lastly, he glorifyingly calls the poet *vakravāk*, i. e., born with a charming and pleasing tongue (ibid., 6/23).

In view of the above, Bh's designating a *kalāśraya* composition as a *kāvya* is absolutely inconsistent with his own line of thinking.

[iv] *Śāstrāśraya Kāvya* : This sub-division includes works on scientific subjects as logic, mathematics, metallurgy, medicine, geology and others. These works are written exclusively to impart, disseminate and enrich human knowledge. They are meant to be read by serious students and diligent experts. They do provide pleasure but that is intellectual in nature and not like the one we derive from reading creative writing. As such they cannot be called *kāvyas* in the sense in which the *Raghuvaṁśam* can be called. This sub-division too is subject to the same objections as the ones raised above against the *kalāśraya kāvya*. In fine, this subvariety should be denied a place in the scheme of the classification of creative writing.

[5] Formal Classification

As has been listed above, Bh has considered five forms of literature. Let us discuss them one by one. ·

[i] *Sargabandha* means a *mahākāvya*, an epic. It is so called because it is composed in *sargas*, cantos. It is large in size and describes significant events in the lives of great men and women. Vulgar expressions have no place in it. It is full of graceful thoughts and ideas, embellished with figures of speech and describes good and dignified

characters. Besides, it abounds in the descriptions of conferences for discussion between the kings and their ministers, sending of the messengers, wars, victory of the hero, etc. It contains five *saṁdhis - mukha, pratimukha, garbha, vimarśa* and *upasaṁhāra*, the stages showing the development of the narrative. Its understanding and appreciation do not demand lengthy explanatory commentaries. In other words, it is written in a simple, lucid and intelligible style. Though it describes all the four *puruṣārthas - dharma, artha, kāma* and *mokṣa*, it lays more stress on the *artha puruṣārtha*. It is in accord with the natural state of the movable and immovable world, besides being rich in all sentiments. The epic poet should be careful in not describing the death of the hero. For, the hero is expected to occupy and influence the epic from its beginning right upto its end. [KL, 1/19-23]

At the outset it should be noted that Bh is the first known literary theorist to construct the definitions of various genres of poetry. It is quite likely that he had got some hints in this connection from the works of his predecessors and/or contemporaries. He might have added to them some of the notions which crossed his mind while studying minutely and intently the *Saṁskṛta, Prākṛta* and *Apabhraṁśa* literary compositions.

The noteworthy features of Bh's above definition of a *mahākāvya* are : It should describe 'great men' and their 'great actions.' Such descriptions will inspire the readers to emulate the great men. He expects a *mahākāvya* to be very long. This rule must have prompted the later rhetoricians to specify the number of cantos thereof. The later theorists' advice to the poets to exhort their readers 'to conduct themselves as Rāma did and not as Rāvaṇa', is obviously based on the word *sadāśraya* used by Bh. He has applied to the *mahākāvya* the concept of the *pañcasaṁdhis* which the *Nāṭyaśāstra* applies to the *daśarūpakas*. He expects and rightly so, the epic poet to delineate different sentiments in different contexts. It was left to the later rhetoricians just to fill in some details here and there in the above model definition set by Bh.

[ii] *Abhineyārtha* : According to Bh this genre includes the *nāṭaka, dvipadī, śamyā, rāsaka, skandhaka* and others. Bh has not defined these sub-divisions for the reason that the others have eleborately discussed them [KL,1/24]. However, these deserve our attention.

The word *'ādi'* used in the original text is again a word expressive of *prakāra* and is to be joined with each of the *nāṭaka* and others listed above. It then means that Bh is speaking here of the ten types of the

rūpaka as enumerated by Bharata. Bh was preceded by and/or was probably the contemporary of scores of eminent play-wrights who had maddened the stage-lovers of different age-groups and different literary tastes. Vararuci, Īśvaradatta, Śūdraka and Śyāmilaka were so powerful dramatists that they had, according to Śūdraka, the author of *'Kamalopahāra,'* outshone even the great Kālidāsa. Bh says that the characteristic features of these *daśarūpakas* have been discussed at length by others ("....*ukto'nyaistasya vistaraḥ*" - ibid., 1/24). The question arises who these other *nāṭyaśāstrakāras* are. Bharata and Kohala are the well-known ancient dramaturgical theorists. But on studying the passages from Subandhu's *Nāṭyadhāra* as reproduced in the *Kalpalatāviveka*, Krishnamoorthy has drawn the following conclusion:

"Thus we see that the dramatic technique was quite highly developed as early as 270 B.C. It contained lyrical verses in long and short quantitative measures with punctuating dialogue in mixed Sanskrit and Prākrit. The technique of emboxing a play within a play was an established practice. Other pre-Bharata *sūtra*-texts or treatises on dramaturgy existed; and the actors followed them." [ILT., p. 109].

Whether Bh is referring to Bharata and Kohala or to the *śāstrakāras* of the *sūtra*-texts or treatises mentioned above, it is difficult to decide. We can unhesitatingly infer that Bh must have had an access to many dramaturgical treatises.

[ii] *Dvipadī* and others

Bh has referred to *dvipadī, śamyā, rāsaka* and *skandhaka* by name and included others by *'ādi'*. According to the *Daśarūpakam* [Chaukhamaba Vidya Bhavan, Banaras, 1955, p. 5] *rāsaka* is a dance form. Warder informs us that a *rāsakāṅka* entitled *Rādhāvipralambha* was composed in the Saindhava *Apabhraṁśa* prevalent in the Sindhu country [Indian Kāvya Literature, volume one, Motilal Banarsidass, Delhi, 1972, pp. 139, 146]. It is hard to decide whether Bh intends to talk about the above dance form or the *rāsakāṅka*. Hemacandra has listed a few musical compositions (operas?), namely, *ḍombikā, bhāṇa, prasthāna, śiṅga, bhāṇikā, preraṇa, rāmākrīḍa, hallīsaka, rāsaka, goṣṭhī, srīgadita, rāgakāvya* 'etc.', [*Kāvyānuśāsanam*, Nirṇayasāgara Press, Mumbai, 1934, p.391]. These are all dance forms wherein the meaning/s of the word/s is/are conveyed by acting. Hemacandra adds in this connection that the *śamyā, chalita, dvipadī* and so forth alluded to by the above 'etc.', have been elaborately discussed by Brahma, Bharata, Kohala and others [ibid., p. 395]. Of the above, the *hallīsaka* is

a cowherd dance and is found to have been thrice mentioned in Bhāsa's *Bālacaritam* [BNC-1 pp. 66-71]. A singer sings the text of all the above musical compositions and a dancer expresses through acting the meaning of that text. The dancer does not sing or speak himself. Thus Bh has considered these compositions the texts of which are sung and acted. Now let us turn to the *ākhyāyikā*.

[iv] *Ākhyāyikā*

Bh's definition of this class of composition could be summarized thus : An *ākhyāyikā* is composed in *Saṁskṛta* prose and has sweet words, meanings and compound words; its sections are called *ucchvāsas*; its subject matter is lofty; the hero narrates his own life story; the poet uses certain signs expressive of his intended meaning and the *vaktra* and *aparavaktra* metres suggestive of the future events; the *ākhyāyikā* describes abduction of girls, wars, separation of lovers and prosperity of the hero [KL, 1/25-27]. In short, an *ākhyāyikā* is a prose autobiography and aims at elevating the reader's mind.

This type of composition is also called *upalabdhārthā* because it describes real events. This seems to be an old genre. For, Kātyāyana has in his *vārttika* on Pāṇini's 4.3.87 referred to *ākhyāyikā*. Patañjali has mentioned three *ākhyāyikās*, namely, *Vāsavadattā, Sumanottarā* and *Bhaimarathī,* besides noting the formation Vāsavadattika, meaning, a student of the *ākhyāyikā* called *Vāsavadattā*. Bāṇa's *Harṣacaritam* is the most popular example of this genre. Now let us consider *'kathā'*.

[v] *Kathā*

The following are the characteristic features of this genre according to Bh : A *kathā* can be composed in either *Saṁskṛta, Prākṛta* or *Apabhraṁśa* language. It has neither the *aparavaktra* and the *vaktra* metres nor the *ucchvāsas* (as an *ākhyāyikā* has). The narrative is related not by the hero himself (as in the case of an *ākhyāyikā*) but by some other character. How could a high born person tell his own life story? [KL, 1/28-29].

The above details do not list full features of this form. The *kathā* has an imagianary story, which according to Bharata, is mostly untrue and only slightly true *(bahu anṛtā stokasattvā)*. The *Amarakośa* says that the narrative of a *kathā* is worthy of being told and hence heard, and is fashioned by the story-teller himself. Since the ancient Indians believed that story-telling warded off unfavourable events and diseases besides helping accumulate merit, *kathā*-literature was composed abundantly. It has *dharmakathā, bodhakathā, nītikathā, premakathā,*

prāṇikatha and so forth as its sub-divisions. It abounds in both novelty and variety. This genre had become so very popular in ancient India that there was a class of professional story-tellers, who were designated *ākhyānavid, sūta, māgadha, kathāvakāśa* and *kathanājīva.*

Let us now turn to the *anibaddha kāvya*, the last of the afore-said sub-divisions.

[vi] *Anibaddha kāvya*

Bh has included the *śloka* and *gāthā* in this variety of *kāvya* (*'anibaddhaṁ punargāthāślokamātrādi tatpunaḥ'* - KL, 1/30). While *gāthā* is a verse in *Prākṛta* the *śloka* is a verse in *Saṁskṛta.* These loose or unconnected verses are also called *muktakas.* They are meaningwise complete in themselves and regardless of any previous context. *Amaruka's muktakas* are considered perfect in constructions and full of intense sentiments. (*'Amarukasya śṛṅgāraśate rasasyandino muktakāḥ'* -*Kāvyānuśāsanam*, cited above, p. 408). Ānandavardhana has extolled them saying that Amaruka's short but erotically sweet *muktakas* are as impressive as long narrative poems (*'yathā hi Amarukasya kavermuktakāḥ śṛṅgārarasasyandinaḥ prabandhāyamānā prasiddhā eva'* - *Dhvanyālokaḥ,* cited above, p. 286). The *muktakas,* according to him, can be written in both *Saṁskṛta, Prākṛta* and *Apabhraṁśa* languages [ibid., 282].

As stated earlier, Bh expects all the above fivefold poetry to be full of arresting linguistic expressions.

[6] Classification Referring to Mārgas

Some literary theorists, either Bh's predecessors or his contemporaries, had proposed a classification based on the *vaidarbha* and *gauḍa mārgas.* Their arguments and Bh's rejection thereof could be summarised thus : According to the supporters of this classification, the *Vaidarbha kāvya* is an independent genre and better than the *Gauḍa kāvya.* The latter one may be full of graceful meaning but despite that it should always be considered inferior to the former. A poem entitled *Aśmakavaṁśa* is known as a *Vaidarbha kāvya* (KL, 1/31,33). Bh rejects this view saying : With which measure one should decide whether a certain *kāvya* is a *Vaidarbha* one and a certain other is a *Gauḍa* one? Indeed both possess '*kāvyatva*' as the common property. Since the people are blind followers and do not try to reach the ultimate truth, they apply such labels to different compositions. But this is a thoughtless action. Besides, when the people name a thing they do so at their sweet will, there is almost no thought in it. Granted that the

Vaidarbha kāvya, which is clear, straight and tender but devoid of charming and ponderable, meaningful expressions, is sweet like music, but it is never good poetry. On the other hand, if a *Gauḍīya kāvya* is embellished with figures of speech, and is full of decent, charming, logical and intelligible meanings, it should be considered 'good' poetry. A poetic composition which does not possess these qualities should be considered discardable. Poetic beauty in the real sense of the term is created by the simultaneous use of charming phrasing and equally charming meaning [ibid., 1/32-36]. Bh has thus disposed of this very contentious issue in the manner befitting a nonpartisan, forthright, thinking and value-upholding literary philosopher.

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7. A Methodological Analysis of The KL

[1] Methodology of Theoretico - Scientific Works

As stated in the previous chapter (section 4 [iii]) Bh's KL is a *kāvya-kalā-śāstra kāvya,* meaning, 'a versified composition systematically exposing the theory and practice of the art of poetry'. In other words, it is a theoretico-scientific treatise. Ancient Indian thinkers had conceived of and developed a detailed, comprehensive and precise methodology of composing such treatises. This methodology was generally known as the *'Tantrayuktiḥ'. Tantra* means a science or a scientific treatise and *yukti* means a device or something useful or helpful to a desired end. Thus the compound word *tantrayukti* means 'devices of composing and therefore of comprehending, teaching and assessing theoretico-scientific works'. These devices include thirty-two or thirty-six *tantrayuktis,* fifteen *vyākhyās,* seven *kalpanās,* twenty *āśrayas,* seventeen *taccīlyas,* fifteen *doṣas* and nineteen *guṇas.* Ancient scientific writers used to write their works making use of these devices. Since Bh's KL is also a scientific work, as stated above, let us examine it in the light of the following two books :

[i] W. K. Lele, *The Doctrine of the Tantrayuktis* [DT], Chaukhamba Surabharati Prakashan, Varanasi, 1981.

[ii] Neelamegha Vaidyanātha , *Tantrayuktivichara* [TV], Publication Division, Government of Kerala, Trivandrum, 1976.

Such an analytical study of the KL will help us know whether Bh has followed the methodology as explained in the above two books and if so, the devices he has actually used.

Since the *vyākhyās* referred to above get included in the different *tantrayuktis* they are not considered separately. The rest of the devices are considered in this manner : First, the name of the device is mentioned, the break-up of the constituents of the original term is shown, wherever possible and its meaning is provided. Then the original textual passage of the first occurrence of the device concerned is quoted, to be followed by the numbers of the *pariccheda* and the *kārikā* of occurrence. Thereafter, how the device has been handled has been fully explained. After thus discussing the first use of the device concerned its maximum five other

uses in the text have simply been recorded, in original, to facilitate the reader's critical study of Bh's text. Additional uses, if any, are merely referred to. With this preliminary clarification, we now begin the actual examination of the devices one by one.

[2] *Atikrāntāvekṣaṇa* = *atīkrānta* + *avekṣaṇa*.

[i] **Meaning** : Reference to a past 'statement; mention of the discussion previously done.

[ii] **Illustrative passage**: *'Na sarvasārūpyamiti vistareṇodito vidhiḥ|'* [KL, 2/60].

[iii] **Meaning** : 'It has already been told that there is no total similarity between the *upameya* and the *upamāna* in the *upama alaṅkāra'*.

[iv] **Explanation** : *Atikrānta* means, that which has happened or has been said before, and *avekṣaṇa* means consideration or mention. The above illustrative passage refers to Bh's earlier comprehensive statement, namely, *'sarvaṃ sarveṇa sārūpyaṃ nāsti bhāvasya kasyacīt'* [ibid., 2/43] meaning, 'no one positive entity in the world is similar to another one in all respects'. Bh has thus proved the contents of the illustrative passage with the help of his previous statement. [DT, pp. 34-37]

[3] *Adhikaraṇa*

[i] **Meaning** : The topic or subject matter of discussion.

[ii] **Illustrative passage** : *'Kāvyālaṅkāra ityeṣa yathābuddhi vidhāsyate|'* [ibid., 1/1]

[iii] **Meaning** : 'This work called *Kāvyālaṅkāra* is being composed to the best of my intellect.'

[iv] **Explanation** : This is the first *kārikā* of Bh's work wherein he states that he is launching upon the composition of a scientific work describing the poetic beauty and the various positive and negative means of its achievement. Such a statement declaring the subject matter of a work, chapter or sentence is called *adhikaraṇa*.

[v] **Other uses** :
'Vakravācāṃ kavīnam ye prayogaṃ prati sādhavaḥ |
Prayoktuṃ ye na yuktāśca tadviveko'yamucyate ||' [ibid., 6/23]
[DT, pp. 39-42]

[4] *Anāgatāvekṣaṇa* = *anāgata* + *avekṣaṇa*

[i] **Meaning** : Reference to a future statement; a mention of the discussion to be done in future (= in the later chapters of a treatise).

[ii] **Illustrative passage** : *'Aparaṁ vakṣyate nyāyalakṣaṇaṁ kāvyasaṁśrayam/'* [ibid., 5/30]

[iii] **Meaning** : 'The nature of the other (kind of) logic relating to *kāvya* will be explained later'.

[iv] **Explanation** : *Anāgata* means that which has not come yet and *avekṣaṇa* means consideration or mention. Bh has discussed the logic with reference to the scientific subjects in verses 1 to 29 of the fifth *pariccheda* of his work. Then he informs the reader in the thirtieth verse that he proposes to discuss the logic pertaining to *kāvya* later. Such a beforehand suggestion connects the foregone and the forthcoming topics, besides informing the reader about the topic to follow. [DT pp. 42-45]

[5] *Anumata*

[i] **Meaning** : Approval or acceptance of or consent to the views of others.

[ii] **Illustrative passage** : *'Kecidojo'bhidhitsantaḥ samasyanti bahūnyapi/'* [ibid., 2/2]

[iii] **Meaning** : 'Some rhetoricians accept even the abundance of compounds (or compounds of many words) because of the quality called vigour'.

[iv] **Explanation** : Bh has referred here to the opinion of other theorists without opposing it. This silent consent is *anumata*.

[v] **Other uses** :

Ta eta upamādoṣāḥ sapta Medhāvinoditāḥ/' [ibid., 2/40]

'Svabhāvoktiralaṅkāra iti kecit pracakṣate/' [ibid., 2/93]

'Vinaśvaro'stu nityo vā sambandho'rthena vā satā /

Namo'stu tebhyo vidvadbhyaḥ pramāṇaṁ ye'sya niścitau //' [ibid., 6/15]

This device enables the reader to know different approaches to or viewpoints about a particular issue. A judicious compilation of such *anumatas* will surely help the reader understand the profundity and variety of reflections on various aspects of a broad subject. [DT, pp. 45-47]

[6] *Apadeśa*

[i] **Meaning** : A statement of the reason for assertion.

[ii] **Illustrative passage** :

'Akhaṇḍamaṇḍalaḥ kvenduḥ kva kāntānanamadyuti /

Yatkimcitkāntisāmānyācchśinaivopamīyate //'

[KL, 2/44]

[iii] **Meaning** : 'Where is the moon in its unbroken disc and where is a woman's face without lustre? By reason of a fragment of splendour common to both, it is compared to the moon only.'

[iv] **Explanation** : Partial similarity between the face and the moon is stated to be the reason for the *upamā* here. This assignment of the reason for an action is called *apadeśa*. The reason when expressly stated is either in the instrumental or ablative case.

[v] **Other uses** :

'Na śabdapunaruktam tu sthaulyādatropavarnyate /' [ibid., 4/13];

'Prāyeṇa durbodhatayā śāstrādbibhyatyamedhasaḥ/' [ibid., 5/2];

'Tanmūlatvātkathāyāśca nyūnam neṣṭam pratijñayā/' [ibid., 5/28];

'Tāsām prapañco bahudhā bhūyastvādiha noditaḥ/' [ibid., 5/29];

'Vaiparītyādviparyāsam kīrterapi karoti tat/' [ibid., 5/61];

'Mādhyasthyādbhavati na kasyacitpramāṇam/' [ibid., 6/63]

The words in the instrumental and ablative cases in the above quotations are expressive of *apadeśa*. Every scientific treatise demands cause-and-effect relationship among all positive and negative statements. [DT, pp. 48-50]

[7] *Apavarga*

[i] **Meaning** : An exception to a general rule.

[ii] **Illustrative passage** :

'Samniveśaviśeṣāttu duruktamapi śobhate /

....

Kimcidāśrayasaundaryāddhatte śobhāmasādhvapi /'

[KL, 1/54-55]

[iii] **Meaning** : 'But even a faulty expression appears to advantage if it is especially used.... Even a bad word looks charming because of the grace of its substratum'.

[iv] **Explanation** : According to Bh the words like *'ajihladat'* and so forth are *śrutikaṣṭa*, meaning, harsh to the ear. This is the general rule. But there are two exceptions to this rule : The first, the skillfull placement of the word in the line of a stanza or the sentence of a prose passage. The second, the charmingness of the subject matter or association. In other words, a blemished word is not always discardable, but under special circumstances it not only becomes acceptable but also gives

pleasure to the reader. Bh has shown here his analytical insight.

[v] **Other uses** :

'Bhayaśokābhyasūyāsu harṣaviṣmayayorapi' [ibid., 4/14].

This states the exception to the general rule stated by him in 4/12-
'Yadabhinnārthamanyonyaṁ tadekārthaṁ pracakṣate'.

[DT, pp. 50-54]

[8] *Arthāpatti = artha + āpatti*

[i] **Meaning** : Obtaining of the implied meaning

[ii] **Illustrative passage** :

'Mādhuryamabhivāñchantaḥ prasādaṁ ca sumedhasaḥ |
Samāsavanti bhūyāṁsi na padāni prayuñjate //' [KL, 2/1]

[iii] **Meaning** : 'The intellectuals desirous of sweetness and
perspicuity do not use long or numerous compound words'. The word
bhūyāṁsi can be taken to mean either very large (in size) or abundant
(very large in number).

[iv] **Explanation** : Since the intellectuals avoid the use of very
large or abundant compound words, it follows that they prefer small (in
size) and moderate (in number) compound words. The words used
above themselves yield this latter meaning. In other words, the latter
meaning is straightway obtained from the words used. Therefore, this is
arthāpatti. While reading a scientific text one has to find out such
implied meanings for a fuller knowledge of the scientific topic concerned.

[v] **Other uses** :

'Kāvyānyapi yadīmāni vyākhyāgamyāni śāstravat |
Utsavaḥ sudhiyāmeva hanta durmedhaso hatāḥ // ' [ibid.,2/20]
'Tatrāsaṁbhavinārthena kaḥ kuryādupamāṁ kṛtî /' [ibid., 2/49]
'Ko'laṅkāro'nayā vinā /' [ibid., 2/85]
'Kiyaduddhaṭṭitajñebhyaḥ śakyaṁ kathayituṁ mayā /' [ibid., 3/52]
'Kathamakṣiptacittaḥ sannuktamevābhidhāsyate /' [ibid., 4/13] Also
4/51, 5/62, 67, 6/12 and 22. [DT, pp. 54-57]

[9] *Uttarapakṣa = uttara + pakṣa*

[i] **Meaning** : A reply to the objection.

[ii] **Illustrative passage** :

'Ucyate kāmamastīdaṁ kiṁtu strīpuṁsayorayam |
Vidhirnābhimato'nyaistu trayāṇāmapi neṣyate //' [KL., 2/57]

[iii] **Meaning** : 'Although a gender-difference is thus perceptible

still the rule in this behalf is that there ought not to be any difference between feminine and masculine genders. Some thinkers are of the view that there should be no gender-difference at all.'

[iv] **Explanation** : The objector asks Bh whether a gender-difference does not occur when a masculine thing like hand is compared to a neuter thing like lotus [ibid., 2/56]. Bh has replied to this objection in the above passage suggesting that in the example given by the objector, there is a gender-difference no doubt, but it is between masculine and neuter which the above rule has exempted. (It disapproves masculine-feminine gender-difference only obviously because if a masculine thing is compared to a feminine one the former drops its vigorousness/ virility and if a feminine thing is compared to a masculine one the former stands to lose its delicacy.) In view of this, the rule stated by Bh is justifiable.

[v] **Other uses** :

'Lakṣaṇaṁ rūpake'pīdaṁ lakṣyate kāmamatra tu /

Iṣṭaḥ prayogo yugapadupamānopameyayoḥ //' [ibid., 3/15]

Here the *pūrvapakṣa* and *uttarapakṣa* are clubbed together.

'.... na hetvanabhidhānataḥ //' [ibid., 5/55]

'Mukhaṁ padmamivetyatra kiṁ sādhyaṁ kiṁ ca sādhanam /' [ibid., 5/56] [DT, p. 57]

[10] *Uddeśa*

[i] **Meaning** : A mention in brief of discussable subtopics.

[ii] **Illustrative passage** :

'Neyārthaṁ kliṣṭamanyārthamavācakamayuktimat /

Gūḍhaśabdābhidhānaṁ ca kavayo na prayuñjate //' [KL, 1/37]

[iii] **Meaning** : 'Poets do not use (these faults-) *neyārtha, kliṣṭa, anyārtha, avācaka, ayuktimat,* and *gūḍhaśabdābhidhāna.'*

[iv] **Explanation** : Six *kāvyadoṣas* are only listed in the above passage. Bh takes them up later one by one and discusses them with illustrations. The above passage merely introduces the subtopics.

[v] **Other uses** :

'Śrutiduṣṭārthaduṣṭe ca kalpanāduṣṭamityapi /

Śrutikaṣṭaṁ tathaivāhurvācāṁ doṣaṁ caturvidham //' [ibid., 1/47]

'Anuprāsaḥ sayamako rūpakaṁ dīpakopame /

Iti vācāmalaṅkārāḥ pañcaivānyairudahṛtāḥ //' [ibid., 2/4]

'Adimadhyāntayamakaṁ pādābhyāsaṁ tathāvalī /
Samastapādayamakamityetatpañcadhocyate //' [ibid., 2/9]
'Hīnatā'sambhavo liṅgavacobhedo viparyayaḥ /
Upamānādhikatvaṁ ca tenāsadṛśatāpi ca //'
Ta eta upamādoṣāḥ sapta Medhāvinoditāḥ /' [ibid., 2/39-40]
'Ākṣepo'rthāntaranyāso vyatireko vibhāvanā /
Samāsātiśayoktī ca ṣaḍalaṅkṛtayo'parāḥ //' [ibid., 2/66]
Also 2/88, 3/1-4, 55, 4/1-2, 5/5, 13, 52 & 6/21. [DT, pp.57-60]

[11] *Uddhāra*

[i] **Meaning** : To point out flaws in another's views and to establish one's views firmly.

[ii] **Illustrative passage** :

'Tadetadāhuḥ sauśabdyaṁ nārthavyutpattirīdṛśī /' [KL, 1/15]

[iii] **Meaning** : (Other theorists consider the grammatical accuracy of the forms of nouns and verbs to be the adornment of poetry. Bh begs to differ with them and asserts-) 'But this is only the proper formation of words. The elegance of meaning is not like this.'

[iv] **Explanation** : According to Bh the perfection of grammatical forms of words does not constitute the beauty of poetic meaning. Hence he asserts his own viewpoint.

[v] **Other uses** :

'Gauḍīyamidametattu vaidarbhamiti kiṁ pṛthak /
Gatānugatikanyāyānnānākhyeyamamedhasām //
Nanu cĀśmakavaṁśādi vaidarbhamiti kathyate /
Kāmaṁ tathāstu prāyeṇa sañjecchāto vidhīyate //
Apuṣṭārthamavakrokti prasannamṛju komalam /
Bhinnaṁ geyamivedaṁ tu kevalaṁ śrutipeśalam //
Alaṅkāravadagrāmyamarthyaṁ nyāyyamanākulam /
Gauḍīyamapi sādhīyo vaidarbhamiti nānyathā //' [ibid., 1/32-35]

Similarly, 2/86-87, 4/40-47, 5/6-10, 6/6-13, 6/16-20 may also be studied in the above manner. All these passages display Bh's sharp intellect. [DT, pp. 60-63]

[12] *Upadeśa*

[i] **Meaning** : An experienced authority's friendly advice to an inexperienced person.

[ii] **Illustrative passage** :

'Ato'bhivāñchatā kīrtiṁ stheyasīmābhuvaḥ sthiteḥ /

Yatno viditavedyena vidheyaḥ kāvyalakṣaṇaḥ //' [KL, 1/8]

[iii] **Meaning** : 'So one aspiring for fame lasting till the earth exists, should (first) study all the knowable subjects and then direct his attempts towards poetic composition.'

[iv] **Explanation** : An *upadeśa* contains an advisory or directory but not compulsory guidance. If followed, it certainly proves to be beneficial. This is useful especially in social sciences. This is also called *āptavākya*.

[v] **Other uses** :

'Yathā tadvadasādhīyaḥ sādhīyaśca prayojayet /' [ibid., 1/58]

'Kiṁca kāvyāni neyāni lakṣaṇena mahātmanām /' [ibid., 2/45]

'Sarvaivātiśayoktistu tarkayettāṁ yathāgamam /' [ibid., 2/84]

'Anyeṣāmapi kartavyā saṁsṛṣṭiranayā diśā /' [ibid., 3/52]

'Anyāsvapi kalāsvevamabhidheyā virodhitā /' [ibid., 4/35]

Also 6/4, 6/24, 6/25, 6/26, 6/27, 6/28, 6/35, 6/49, 6/54, 6/59. [DT, pp. 63-67]

[13] *Upamāna*

[i] **Meaning** : A comparison aiming at establishing a scientific fact or proving a theoretical item.

[ii] **Illustrative passage** :

'Adhanasyeva dātṛtvaṁ klībasyevāstrakauśalam /

Ajñasyeva pragalbhatvamakaveḥ śāstravedanam //' [KL, 1/3]

[iii] **Meaning** : 'A knowledge of science to one who is not a poet is like the munificence of a penniless person, the skill in handling weapons of an impotent one and eloquence of an unlettered person.'

[iv] **Explanation** : Bh has given the above three comparisons to establish the futility of scientific knowledge in the case of a person who is not gifted with the poetic 'muse' or has not acquired by diligent efforts the faculty to compose poetry or write imaginative literature. That is to say, the comparisons are made here to prove a point and not to embellish the contents of the stanza. Such comparisons make the otherwise terse scientific topic lucid.

[v] **Other uses** :

'Nīlaṁ palāśamābaddhamantarāle srajāmiva /' [ibid., 1/54]

'Kāntāvilocananyastaṁ malīmasamivāñjanam /' [ibid., 1/55]

'Mālākāro racayati yathā sādhu vijñāya mālāṁ

Yojyaṁ kāvyeṣvavahitadhiyā tadvadevābhidhānam |' [ibid., 1/59]

[Here the *upamāna* is more prominent, though this is an instance of *upadeśa*]

'Anena vāgarthavidāmalaṅkṛtā

Vibhāti narīva vidagdhamaṇḍanā |' [ibid., 3/58]

Nānyapratyayaśabdā vāgāvibhāti mude satām |

Pareṇa dhṛtamukteva sarasā kusumāvalī //' [ibid., 6/5] [DT, pp. 67-69]

[14] *Ūhya*

[i] **Meaning** : Inference by reasoning ; deduction.

[ii] **Illustrative passage** :

'Asaṁgṛhītamapyanyadabhyūhyamanayā diśā //' [KL, 2/15].

[iii] **Meaning** : 'The readers may deduce in this manner all other figures of speech which have not been considered here.'

[iv] **Explanation** : Bh expects his readers to exert their faculty of reasoning and conceive of other figures of speech not discussed here. Thus the readers are supposed to supply the items unsaid/unwritten by Bh and to enrich thereby the scientific quantum. This device thus adds to and help develop the existing fund of knowledge. The words as *ūhya*, *ūhanīya*, *abhyūhya* and *utprekṣaṇīya* are the markers of this device. [DT, pp. 69-73]

[15] *Ekānta*

[i] **Meaning** : An invariable rule; a universal statement.

[ii] **Illustrative passage** :

'Āsta eva nirātaṅkaṁ kāntaṁ kāvyamayaṁ vapuḥ |' [KL, 1/6]

[iii] **Meaning** : '(Their) charming body in the form of poetry stands unimpaired only.'

[iv] **Explanation** : When a rule is absolute in nature, that is to say, when it has no exception, it is called *ekānta*. There are no two opinions about such a rule; it is always valid. Bh wants to convey in the above passage that the physical bodies of poets might vanish on their deaths but their literary bodies invariably remain behind. This happening has no exception. This is conveyed by the use of 'eva', meaning, only.

[v] **Other uses** :

'Yuktaṁ vakrasvabhāvoktyā sarvamevaitadiṣyate |' [ibid., 1/30]

'Iti vācāmalaṅkārāḥ pañcaivānyairudāhṛtāḥ //' [ibid., 2/4]

'Adau madhyāntayorvā syāditi pañcaiva tadyathā /' [ibid., 2/10]

'Saiṣā sarvaiva vakroktiranayārtho vibhāvyate /' [ibid., 2/85]

'Atrārthapunaruktaṁ yattadevaikārthamiṣyate /' [ibid., 4/15]

'Ṣaṇṇāmṛtūnāṁ bhedena kālaḥ ṣodheva bhidyate /' [ibid., 4/31]

Some of the above are evidently universal statements. [DT, pp. 74-77]

[16] **Dṛṣṭānta** = *dṛṣṭa + anta*

[i] **Meaning** : To cite an example which will stand to logical reasoning.

[ii] **Illustrative passage** :

'Kukavitvaṁ punaḥ sākṣānmṛtimāhurmanīṣiṇaḥ /' [KL, 1/12]

[iii] **Meaning** : 'Wise men say that bad poetry is direct death.'

[iv] **Explanation** : Even as the death gives pain to the dying person, so also a bad poem causes pain to the poet by bringing him into disrepute and to the appreciator by hurting his aesthetic sense; it is as harsh as that. Etymologically a *dṛṣṭānta* means an assertion or a statement illustrated by an example. It renders the subject matter intelligible and agreeable. It thus serves as a means to clarify a scientific topic. It is also called *nidarśana*.

[v] **Other uses** :

'Svādukāvyarasonmiśraṁ śāstramapyupayuñjate /

Prathamālīḍhamadhavaḥ pibanti kaṭu bheṣajam //' [ibid., 5/3]

'Na cāpi samudāyibhyaḥ samudāyo'tiricyate /

Dārubhittibhuvo'tītya kimanyatsadma kalpyate //' [ibid., 6/10]

[DT, pp. 77-81]

[17] *Niyoga*

[i] **Meaning** : An injunction or order which cannot be violated; a command which cannot be disobeyed.

[ii] **Illustrative passage** :

'Sarvathā padamapyekaṁ na nigādyamavadyavat /' [ibid., 1/11]

[iii] **Meaning** : 'A poet must never use even a single faulty word.'

[iv] **Explanation** : The *upadeśa* discussed earlier is, no doubt, a command but it is somewhat flexible. The present *niyoga*, however, is obligatory. In the above illustrative passage the poet has been enjoined not to use a blemished word at all.

[v] **Other uses** :

'Na tasyaiva vadhaṁ brūyādanyotkarṣābhidhitsayā |' [ibid.,1/22]

'Apārthaṁ vyarthamekārthaṁ ....

.... duṣṭaṁ ca neṣyate |' [ibid., 4/1-2]

'Kāryo'nyatra pratijñāyāḥ prayogo na kathaṁcana |

Parityāgaśca kartavyo nāsāṁ catasṛṇāmapi ||' [ibid.,5/40]

'(Tamādriyeta prāyeṇa) na tu yogavibhāgajam |' [ibid., 6/29]

'Vṛddhipakṣaṁ prayuñjīta saṁkramepi ....|' [ibid., 6/31]

Similarly in 6/34, 6/36, 6/37, 6/50, 6/60 and 6/61 [DT, 81-84].

[18] *Nirṇaya*

[i] **Meaning** : Determination, conclusion.

[ii] **Illustrative passage** :

'Mālopamādiḥ sarvo'pi na jyāyān vistaro mudhā |' [KL, 2/38]

[iii] **Meaning** : (Some theorists have conceived of) '*mālopamā* and so forth as other subdivisions of the *upamā*, but they are not worth considering. This elaboration is futile.'

[iv] **Explanation** : Some rhetoricians have considered *nindā*, *praśaṁsā*, *ācikhyāsā*, etc., as additional sub-divisions of the figure of speech *upamā*. But Bh agrees to differ with them. He rejects those subtypes on the ground that the common property having been referred to, they should be taken to have been reviewed. Besides, *mālopamā* and such other sub-divisions are not of consequence. As such, their eleborate discussion is unwarranted. He has thus assigned a reason for drawing a conclusion.

[v] **Other uses** :

'Kiṁca kāvyāni neyāni lakṣaṇena mahātmanām |' [ibid., 2/45]

'Padamekaṁ varaṁ sādhu nārvācīnanibandhanam |

Vaiparītyādviparyāsaṁ kīrterapi karoti tat ||' [ibid., 5/61] [DT, pp. 84-87]

[19] *Nirdeśa*

[i] **Meaning** : An elaborate mention of a discussable topic.

[ii] **Illustrative passage** :

'Śleṣādevārthavacasorasya ca kriyate bhidā |

Tatsahoktyupamāhetunirdeśāttrividhaṁ yathā ||' [ibid., 3/17]

[iii] **Meaning** : 'This *alaṅkāra* is divided only by virtue of the double meaning of the idea and its expression. It splits into three ways:

mention of *sahokti*, *upamā* or *hetu*. Examples (of these three varieties) follow.'

[iv] **Explanation** : This is just the opposite of *uddeśa*, wherein the mention of the discussable topics is only in brief, whereas it is in detail here. [DT , pp. 87-89]

[20] *Nirvacana*

[i] **Meaning** : To tell the etymology of a scientific term ; to make a statement carrying a definite meaning.

[ii] **Illustrative passages** :

'Amūni kurvate'nvarthāmasyākhyāmarthadīpanāt /' [ibid., 2/26]

'Na kāntamapi nirbhūṣaṁ vibhāti vanitāmukham /' [ibid., 1/13]

[iii] **Meaning** : 'The *ādi*, *madhya* and *anta dīpaka alaṅkāras* throw light on the meanings of the respective (that is, the first, middle and last) parts and thereby render the term *dīpaka*, light, meaningful'. This is in accord with the first shade of meaning of the term *nirvacana*.

'Even a charming face of a pretty woman does not appear to advantage without an ornament'. This is according to the second shade of meaning of the term *nirvacana*.

[iv] **Explanation** : A scientific treatise uses many scientitic/ technical terms which need to be etymologically explained. This requirement is fulfilled by the present device. Statements carrying definite meanings are settled doctrines, as it were. They display the author's reflective faculty besides making the treatise convincing.

[v] **Other uses** :

'Bhūtārthāpahnavādasyāḥ kriyate cābhidhā yathā /' [ibid., 3/21]

'Na cābhyudayabhāktasya mudhādau grahaṇaṁ stave/' [ibid.,1/23]

'Sarvaṁ sarveṇa sārūpyaṁ nāsti bhāvasya kasyacit /' [ibid., 2/43]

'Ādhikyamupamānānāṁ nyāyyaṁ nādhikatā bhavet /' [ibid., 2/61]

'Saiṣā sarvaiva vakroktiranayārtho vibhāvyate /' [ibid., 2/85]

Also, 3/85, 5/4, 5/33, 5/61, 5/66, 5/69, 6/6, 6/10, 6/28.

It is worth noting here that of the four hundred *kārikās* of the KL, as many as fifteen *kārikās* contain such thesis-like statements. This fact reflects Bh's thinking faculty. [DT, pp. 90-93]

[21] *Naikānta = na + ekānta.*

[i] **Meaning** : The statement of a rule which has exceptions; a statement not upholding either of the various views; to quote different opinions on a subject.

[ii] **Illustrative passage** :

'(Vidhirnābhimato')nyaistu trayāṇāmapi neṣyate |' [KL, 2/57]

[iii] **Meaning** : 'Others do not approve of disparity in all the three genders.'

[iv] **Explanation** : Some theorists hold that there should be no gender-difference between the objects in masculine and feminine genders. Still others assert that there should be no disparity in respect of all the genders. Bh has thus recorded here others' opinions to enlighten the readers. Such opinions help the readers view the same topic from different angles.

[v] **Other uses** :

'Lāṭīyamapyanuprāsamihecchantyapare ..../' [ibid., 2/8]

'Svabhāvoktiralaṅkāra iti kecit pracakṣate |' [ibid., 2/93]

'Etadevāpare'nyena vyākhyānenānyathā viduḥ |' [ibid., 3/12]

'Āśīrapi ca keṣāṁcidalaṅkāratayā matā |' [ibid., 3/55]

'Vākyamityāhurapare na śabdāḥ kṣaṇanaśvarāḥ |' [ibid., 4/6]

Besides, 5/6, 11, 27 and 6/21. These quotations reveal Bh's extensive and intensive reading of works on poetics.

[DT, pp. 93-95]

[22] *Padārtha = pada + artha*

[i] **Meaning** : The meaning of a word; the thing spoken of.

[ii] **Illustrative passage** :

'Śabdārthau sahitau kāvyaṁ..../' [KL, 1/16]

[iii] **Meaning** : 'Co-existence of the word and its meaning is called *kāvya*, creative writing'.

[iv] **Explanation** : The word *padārtha* has two constituents, *pada* and *artha*. *Pada* means a complete or inflected word. *Artha* means meaning. The compound word means 'the meaning of the word.' *Padārtha* has been traditionally defined as '*śabdārthaḥ, padabodhyo'rthaḥ, pratipādyo'rthaḥ*' meaning, 'the sense of the word', 'the sense to be understood from the word,' 'the sense treated of,' respectively. In the above illustrative passage the sense of the word '*kāvyam*' has been furnished.

[v] **Other uses** :

'Kalā saṁkalanā prajñā..... |' [ibid., 4/33]

'Kalpanāṁ nāmajātyādiyojanāṁ pratijānate |' [ibid., 5/6]

'Anyāpohaśca ṅāmānyapadārthāpākṛtiḥ kila |' [ibid., 6/16]

[DT, pp. 96-99]

[23] *Pūrvapakṣa* = *pūrva* + *pakṣa*

[i] **Meaning** : The objection, the prima facie argument.

[ii] **Illustrative passage** :

'Nanūpamīyate pāṇiḥ kamalena vikāsinā /
Adharo vidrumacchedabhāsā bimbaphalena ca //' [ibid., 2/56]

[iii] **Meaning** : The objector asks - 'A hand (masculine) is generally compared to a blooming lotus (neuter), and the lower lip (masculine) to a *bimba* - fruit (neuter) shining like a fragment of coral.'

[iv] **Explanation** : *Pūrvapakṣa* is of the nature of a prima facie view of a question or an objection to an argument. It is refuted by *uttarapakṣa* (see section 9 above). Both these terms belong to the *vāda*-doctrine. In the above illustrative passage the objector points out the gender-difference with regard to the *upameya* and *upamāna* in an *upamā alaṅkāra*.

[v] **Other uses** :

'Lakṣaṇaṁ rūpake'pīdaṁ lakṣyate ...../' [ibid., 3/15]
'Nanūpamā'numaivāstu ... /' [ibid., 6/55]

[DT, pp. 99-102]

[24] *Pradeśa*

[i] **Meaning** : A brief description of the subject which has many subtopics.

[ii] **Illustrative passage** :

'Nānābhāṣāviṣayiṇāmaparyantārthavarttinām /
Iyattā kena vā'mīṣāṁ viśeṣādavadhāryate //
Vakravācāṁ kavīnāṁ ye prayogaṁ prati sādhavaḥ /
Prayoktuṁ ye na yuktāśca tadviveko'yamucyate //' [KL, 6/22-23]

[iii] **Meaning** : 'Who for that matter can determine the ultimate limit of words which are current in various languages and expressive of countless meanings? (Of course, none. In other words, words and their meanings are literally innumerable.) Therefore, those which are useable in poetry and those others which are not so are being differentiated and discussed here.'

[iv] **Explanation** : Words are indeed incalculable. No theorist can ever count them completely. Thus computation of the words is a very vast subject. As such Bh decides here to consider only a fragment of that enormous subject. This fragment is the consideration of the

poetically useful and otherwise words. It is something like going round a district and not the whole province/country. The curious reader may go through the whole of Pāṇini's grammar and find out all such usable and unusable words himself is what the *pradeśa* implies.

[v] **Other uses :**

'Śālāturīyamatametadanukramena

Ko vakṣyatīti virato'hamato vicārāt /

Śabdārṇavasya yadi kaścidupaiti pāraṁ

Bhīmāmbhasaśca jaladheriti vismayo'sau /' [ibid., 6/62]

[DT, pp. 106-110]

[25] *Prayojana*

[i] **Meaning :** Purpose, intention, objective.

[ii] **Illustrative passage :**

'Dharmārthakāmamokṣeṣu vaicakṣaṇyaṁ kalāsu ca /

Prītiṁ karoti kīrtiṁ ca sādhukāvyanibandhanam //' [KL, 1/2]

[iii] **Meaning :** 'The composition of good poetry confers eminence in virtue, wealth, wishes (and) beatitude and proficiency in arts and contributes to pleasure and fame.'

[iv] **Explanation :** There is a famous saying, *'prayojanamanuddiśya na mando'pi pravartate'*, meaning , 'even a dullard does not undertake a task without any objective in mind.' The term *prayojana* is often defined as *'yamarthamadhikṛtya puruṣaḥ pravartate,'* meaning, 'the thing towards which a person directs his effort.' In the above illustrative passage Bh has stated the aim or goal of poetry and poetics.

[v] **Other uses :**

'Na dūṣaṇāyāyamudahṛto vidhi-

rna cābhimānena kimu pratītaye/' [ibid., 4/51]

'Samāsena yathānyāyaṁ tanmātrārthapratītaye /' [ibid., 5/1]

'Tadupacchandanāyaiṣa hetunyāyalavoccayaḥ /' [ibid., 5/2]

'Kurvanti kāvyamapare vyāyatābhīpsayā yathā /' [ibid., 5/67]

'Sujanāvagamāya Bhāmahena

Grathitaṁ Rakrilagomisūnunedam /' [ibid., 5/64]

[DT, pp 110-113].

[26] *Prasaṅga = pra + saṅga*

[i] **Meaning :** To begin the discussion of a topic at a certain place and to conclude it at some other place; To discuss some other topic

which is related to the topic under consideration.

[ii] **Illustrative passage** :

Bh has discussed the topic of poetic defects as *neyārtha* etc., in the latter half of the first *pariccheda* of his work (KL, 1/37-58). The next two *paricchedas* consider *guṇas* and *alaṅkāras*. Then the fourth *pariccheda* once agains starts the discussion of the *kāvyadoṣas* and concludes this topic at the end of the fifth *pariccheda*. Thus it is begun somewhere and concluded elsewhere. This is in accord with the above-listed first shade of meaning of the present term.

Now according to the second shade of meaning. While explaining the concept of *hīnatā upamādoṣa*, Bh has discussed the related topics like the nature of similarity, the objective of the simile, the method of interpreting poetry, etc., (ibid., 2/43-46). Similarly, during the discussion of the *atiśayokti alaṅkāra*, he has considered the connected topics, namely, *atiśayokti* and *guṇotkarṣa*, *atiśayokti* from the scientific point of view, *atiśayokti* and *vakrokti,* etc., (ibid., 2/81-85). In the same manner he has examined the definitions of *pada* and *vākya* which are related to the *artha* in the term *apārtha* (ibid., 4/3-7). Again, he has discussed at great length the two means of knowledge, namely, *pratyakṣa* and *anumāna* while taking into account the *pratijñāhīna doṣa* (ibid., 5/5-60).

[iii] **Explanation** : To begin the discussion of a theoretical topic at one place and to end it at some other place is totally against the discipline of scientific writing. Similarly, an overlong discussion of a related topic makes the treatise disproportionate besides causing to break the discourse continuity.

[DT, pp 113-116]

[27] *Yoga*

[i] **Meaning** : To connect, to bring together, to establish a relation.

[i] **Illustrative passage** :

'Kalāśāstrāśrayaṁ ceti caturdhā bhidyate punaḥ |' [KL, 1/17]

'Idaṁ tu śāstragarbheṣu kāvyeṣvabhihitaṁ yathā ||' [ibid., 5/30]

[iii] **Meaning** : Bh speaks of two sub-divisions of poetry, namely, *kalāśraya* and *śāstrāśraya* in the first of the above two illustrative passages. The above second passage alludes to *śāstragarbha kāvyas*. These are the same as the above-mentioned *kalāśraya* and *śāstrāśraya*.

[iv] **Explanation** : The above two passages are spatially far removed from each other. They are to be connected and a relation has to be

established between them. In the absence of such an act of bringing the two passages together the word *śāstragarbheṣu* will appear unrelated.

[v] **Other uses** :

'Yuktaṁ vakrasvabhāvoktyā sarvamevaitadiṣyate |' [ibid., 1/30]

The word *'sarvam'*- appearing here is to be connected with

'Sargabandho'bhineyārthaṁ tathaivākhyāyikākathe |

Anibaddhaṁ ca kāvyādi tatpunaḥ pañcadhocyate ||' [ibid., 1/18]

Similarly, the word *'idaṁ'* appearing in 5/30 quoted above is to be connected with the long discussion contained in 5/12-29.

[DT, pp. 116-121]

[28] *Vākyaśeṣa = Vākya + śeṣa*

[i] **Meaning** : To complete a sentence/statement by imagining the words not actually written/used.

[ii] **Illustrative passage** :

'Ajñasyeva pragalbhatvamakaveḥ śāstravedanam |' [KL, 1/3]

[iii] **Meaning** : 'A knowledge of science to one who is not a poet (is) like the eloquence of an unlettered person.'

[iv] **Explanation** : The term *vākyaśeṣa* has two constituents, *vākya* and *śeṣa*. *Vākya* means a sentence or statement and *śeṣa* means the remaining part. Thus the two together mean 'the remaining part of a sentence or statement which the reader is expected to imagine in order to complete the sense of the sentence/statement.' This remaining part is easily deducible by the reader. It is generally defined as *'prakṛtārthavidhāyakaḥ'* and also called *'adhyāhāraḥ'* which in its turn is explained as *'aśrutapadānusaṁdhānam'* or *'prakṛtopayogiśabdakalpanam'* meaning, 'the arrangement or organization of an unheard word,' or 'the imagining of the word useful to the subject in hand,' respectively. Accordingly, the verbal *'bhavati'* is required to be supplied in the above illustrative passage to complete its meaning. Though this word is not actually written by the author it is understood.

[v] **Other uses** : The words which are to be understood are provided in the rectangular brackets against each entry below :

'Hetuśca sūkṣmo leśo'tha nālaṅkāratayā mataḥ' [ibid., 2/86-*mayā* or *asmābhiḥ*]

'....dhīkhedāyaiva vistaraḥ' [ibid., 2/95-*kalpate*]

'Padamekaṁ yaraṁ sādhu ......' [ibid., 5/61 - *vartate*]

'Nānābhāṣāviṣayiṇamaparyantārthavarttinām |'
'Iyattā kena vā'mīṣāṁ viśeṣādavadhāryate ||'
'Vakravācāṁ kavīnāṁ ye prayogaṁ prati sādhavaḥ |'
'Prayoktuṁ ye na yuktāśca tadviveko'yamucyate ||'
[ibid., 6/22-23 - *ataḥ* to be read before *'vakravācāṁ...'*]
[DT, pp. 121-124].

[29] *Vikalpa*

[i] **Meaning** : Option, alternative, either of the two, one of the many.

[ii] **Illustrative passage** :

'Nākavitvamadharmāya vyadhaye daṇḍanāya vā |' [KL, 1/12]

[iii] **Meaning** : 'Not being a poet or not possessing the faculty to compose poetry does not conduce to unrighteousness, disease or punishment.'

[iv] **Explanation** : The term *vikalpa* has been defined as *'pakṣāntarabodhakaḥ śabdaḥ,'* meaning, 'the word which causes to know another supposition or a different view.' These other suppositions or views are mutually exclusive. Bh desires to convey in the above illustrative passage that not being able to compose poetry or not composing poetry despite the possession of the ability to do so does not lead to any one of the above three bad results. In other words, *akavitva* is not at all harmful.

[v] **Other uses** :

' Pratyakṣamanumānaṁ vā yatra tatparamārthataḥ |' [ibid., 6/11]
'Vinaśvaro'stu nityo vā sambandho'rthena vā satā |' [ibid., 6/15]
'Siddho yaścopasaṁkhyānādiṣṭyā yaścopapāditaḥ |
Tamādriyeta prāyeṇa na tu yogavibhāgajam ||' [ibid., 6/29]
'Śiṣṭaprayogamātreṇa nyāsakāramatena vā |' [ibid., 6/36]
[DT, pp. 124-127]

[30] *Vidhāna*

[i] **Meaning** : To set out the table of contents; to present the discussion (of various topics) systematically.

[ii] **Illustrative passage** : Setting out the table of contents.

'Ṣaṣṭyā śarīraṁ nirṇītaṁ śataṣaṣṭyā tvalaṅkṛtiḥ |
Pañcāśatā doṣadṛṣṭiḥ saptatyā nyāyanirṇayaḥ ||
Ṣaṣṭyā śabdasya śuddhiḥ syādityevaṁ vastupañcakam |
Uktaṁ ṣaḍbhiḥ paricchedairBhāmahena krameṇa vaḥ ||' [KL, 6/

[iii] **Meaning** : 'I, Bhāmaha, have discussed conclusively for your benefit the five major subjects in six chapters in this serial order : the body of poetry in sixty stanzas, the figures of speech in a hundred and sixty stanzas, the poetic defects in fifty stanzas, the poetic logic in seventy stanzas and the purity (that is, the poetical acceptability) of words in sixty stanzas.'

[iv] **Explanation** : Bh has laid out the plan of his book in the above two verses, which latter enable the reader to know the prominent topics Bh proposes to discuss in his work.

[iv] **Explanation** : For presenting the discussion systematically Bh has first of all conceived of a fourfold categorization of poetry and defined and discussed in serial order the constituents of the fourth category (ibid., 1/19-30). Thereafter he has examined *neyārtha* and nine other poetic defects systematically and concluded the first chapter of his work with the description of the creative process. The second chapter opens with a brief mention of three properties of poetry to be followed by a detailed discussion of five figures of speech both of sound and sense. During the course of this discussion, Bh has occasionally displayed his methodical approach in such statements as, *'Upamāderalaṅkārādviśeṣo'nyo'bhidhīyate'* (ibid., 2/65), *'Ekarūpatayā śeṣā nirdekṣyante yathākramam'* (ibid., 2/67), *'Asaṁgrhītamapyanyadabhyūhyamanayā diśā'* (ibid., 2/95) etc., He has ended the second chapter with the assertion, namely, *'Atahparaṁ cāruranekadhā'paro || Girāmalaṅkāravidhirvidhāsyate||'* (ibid., 2/96) and has thereby very skillfully connected the second chapter with the third one. The third chapter discusses as many as twenty-three *alaṅkāras* with illustrations & sometimes with more than one definitions of some *alaṅkāras* (for example, ibid., 3/11-13). While concluding this discussion he has not failed to inform us that he has elaborately treated of these *alaṅkāras* by exerting his own intellect (ibid., 3/58). The whole of the fourth chapter is devoted to the examination of fifteen *kāvyadoṣas*. The word *'atha'*, now, which commences the fifth chapter neatly interlocks the fourth and the fifth chapters. Bh has discussed very systematically the topics of poetic logic, poetic *pratijñā*, poetic *hetu* and poetic *dṛṣṭānta* serially in the fifth chapter (ibid.,5/51-59). And he treats of the grammatical perfection of words in the last chapter. Although the sequence of the topics discussed has been violated at some places as pointed out earlier (see section 4, chapter 1), the execution of the plan of the work is, on the whole, methodical.

[DT, pp. 127-133]

[31] *Viparyaya*

[i] **Meaning** : To understand a meaning opposite of the expressed one.

[ii] **Illustrative passage :**

'Namo'stu tebhyo vidvadbhyo ye'bhiprāyaṁ kaverimam |
Śāstralokāvapāsyaivaṁ nayanti nayavedinaḥ //' [KL, 4/46]

[iii] **Meaning** : 'Salute be to those learned behavioural scientists who praise that poet who describes things (in his poetry) disregarding both the sciences and the ways of the world.'

[iv] **Explanation** : What Bh actually expects here his readers to understand is that a poet who treats the sciences and the ways of the world as unworthy of regard and describes things waywardly in his composition is indeed condemnable and not at all praiseworthy. This meaning is quite contrary to what is expressed above in so many words. But this contrary meaning is really intended. This contrariety is a typically significant device.

[DT, pp.133-137]

[32] *Vyākhyāna*

[i] **Meaning** : To describe the distinguishing feature of the subject; To expound the knowable subject entirely. We begin with the first shade of the meaning.

[ii] **Illustrative passage** :

'Gurūpadeśādadhyetuṁ śāstraṁ jaḍadhiyo'pyalam |
Kāvyaṁ tu jāyate jātu kasyacitpratibhāvataḥ //' [KL, 1/5]

[iii] **Meaning** : 'Even the dullards are capable of learning the science through instruction from teachers, whereas good poetry can be produced and that too rarely only by him who is gifted with genius.'

[iv] **Explanation** : According to Bh acquiring a knowledge is relatively an easy task. But composing a good poem is not only not so easy but is accomplishable only by one who is endowed with the muse. Moreover, even a born poet cannot always compose a good poem; he only rerely achieves this goal. Thus these two characteristics distinguish poetry from science.

[v] **Other uses :**

'Iṣṭaṁ cātiśayārthatvamupamotprekṣayoryathā /' [ibid., 2/50]
'Śabalādibhyo'titarāṁ bhāti nijvihito yathā /' [ibid., 6/44]

'Evaṁ ṇicaḥ prayogastu sarvatrālaṅkṛtiḥ parā |' [ibid., 6/46]

'Viśeṣeṇa ca tatreṣṭā yuckurajvarajiṣṇucaḥ |' [ibid., 6/48]

'Tatrāpi mekhalāmālāmāyānāṁ sutarāṁ mata |' [ibid., 6/57]

'Vidyānāṁ satatamapāśrayo'parāsāṁ

Tāsūktānna ca viruṇaddhi kāṁścidarthān |

Śraddheyaṁ jagati matam̐ hi Pāṇinīyaṁ

Mādhyasthyādbhavati na kasyacitpramāṇam ||' [ibid., 6/63]

Now let us consider the second shade of meaning of the term.

[ii] **Illustrative passage** :

'Śabdaśchando'bhidhānārthā itihāsāśrayāḥ kathāḥ |

Loko yuktiḥ kalāśceti mantavyāḥ kāvyagairhyamī ||

Śabdābhidheye vijñāya kṛtvā tadvidupāsanām |

Vilokyānyanibandhāṁśca kāryaḥ kāvyakriyādaraḥ ||'

[ibid., 1/ 9-10]

[iii] **Meaning** : 'Those who desire to compose poetry should learn grammar, prosody, words and their meanings, stories drawn from history or tradition, the ways of the world, the science of reasoning and arts. They should begin to compose only after knowing well the words and their meanings, after learning them from the experts and after closely going through the works of others.'

[iv] **Explanation** : Bh fully explains in the above passage the term *'Viditavedya'* which he has used earlier in 1/8.

[v] **Other uses** :

Kārikās 5/30-34 elaborately expound the distinction between the logic in science and that in poetry. Similarly, 'What is a word' has been discussed at length in *kārikās* 6/7-20.

[DT, pp. 137-143]

[33] *Samuccaya*

[i] **Meaning** : Union, assemblage, collection, multitude.

[ii] **Illustrative passage** :

'Dharmārthakāmamokṣeṣu vaicakṣaṇyaṁ kalāsu ca |

Prītiṁ karoti kīrtiṁ ca sādhukāvyanibandhanam ||' [KL, 1/2]

[iii] **Meaning** : furnished under section [25] above

[iv] **Explanation** : *ca, tathā* and sometimes also *vā* express the meaning 'and', 'as well as' etc. Thus these particles unite items irrespective or independent of one another. The *samuccaya* has been

traditionlly defined as *'parasparanirapekṣā-ṇāmanekeṣāmekasminnanvayaḥ'.* Accordingly, the *ca*-s in the above illustrative passage join *kalāsu, vaicakṣaṇyaṁ, prītiṁ, kīrtiṁ* and *sādhukāvyanibandhanam.* Thus they indicate the manifold purpose of poetry.

[v] **Other uses** :

'Yathā tadvadasādhīyaḥ sādhīyaśca prayojayet |' [ibid.,1/58]

'Pratītaśabdamojasvi suśliṣṭapadasandhi ca |

Prasādi svabhidhānaṁ ca yamakaṁ kṛtināṁ matam ||' [ibid., 2/18]

'Kṛtātmanāṁ tattvadṛśāṁ ca mādṛśo

Jano'bhisandhiṁ ka ivāvabhotsyate |' [ibid., 4/51]

'Iti nigaditāstāstā vācāmalaṅkṛtayo mayā

Bahuvidhakṛtīrdṛṣṭvā'nyeṣāṁ svayaṁ paritarkya ca |' [ibid., 5/69]

'Vakravācāṁ kavīnāṁ ye prayogaṁ prati sādhavaḥ |'

Prayoktuṁ ye na yuktāśca tadviveko'yamucyate ||' [ibid., 6/23]

And also 6/25, 27, 29, 62, 63 and 64.

[DT, pp. 146-149]

[34] *Svasaṁjñā*

[i] **Meaning** : A technical name, a terminological word.

[ii] **Illustrative passage** :

'Kāvyālaṅkāra ityeṣa yathābuddhi vidhāsyate |' [KL,1/1]

[iii] **Meaning** : 'This work known as *Kāvyālaṅkāra* is being composed (by me) to the best of my intellect(ual ability).'

[iv] **Explanation** : Every discipline has its own technical terms. They convey specific meanings restricted to the discipline concerned. The *svasaṁjñā* under consideration is this terminology. In the above illustrative passage both *kāvya* and *alaṅkāra* are the techinical terms of the science of poetry. *Kāvya* technically means the co-existence of charming and pleasing words and their meanings; *alaṅkāra* means poetic beauty and the various means of producing the poetic beauty. The compound word has thus two senses, the beauty of poetry and the various means of producing that beauty.

Similarly, Bh has used *anibaddha, anuprāsa, anyārtha, abhidhāna, abhineyārtha, ayuktimat, arthaduṣṭa, arthāntaranyāsa, arthālaṅkāra, avācaka, ākhyāyikā, āvalī, ākṣepa, utpādyavastu, utprekṣā, upamā,* and scores of other scientific words in his work. These words express different properties of poetry, figures of speech, blemishes, qualities,

concepts and doctrines related to the science and art of creative writing. Bh might have drawn some of these technical terms from the works of his predecessors, he might have transformed some others and made them serve his purpose and might have coined a few by exerting his own intellect and imagination.

It will indeed be an interesting and instructive exercise to compile a dictionary of the terminology of *Kāvyaśāstra* on historical principles.

[DT, pp. 152-155]

[35] *Hetvartha = Hetu + artha*

[i] **Meaning** : A statement of reason or cause

[ii] **Illustrative passage** :

'Ato'bhivañchatā kīrtiṁ stheyasīmābhuvaḥ sthiteḥ |' [KL, 1/8]

[iii] **Meaning** : 'Therefore, he who aspires for fame which will last till the existence of this earth.'

[iv] **Explanation** : The indiclinables *hi, ataḥ, tasmāt* express the meaning 'hence', 'therefore' and 'so'. Bh himself states that the word *hi* expresses the meaning of the reason and thus establishes what is stated (*'Hi śabdenāpi hetvarthaprathanāduktasiddhaye'* - ibid., 2/73). In the above illustrative passage the word *ato* expresses the reason.

[v] **Other uses** :

'Samudāyābhidhānasya vakroktyanabhidhānataḥ |' [ibid., 2/86]

'Na śabdapunaruktaṁ tu sthaulyādatropavarṇyate |' [ibid., 4/13]

'Anvayavyatirekau hi kevalāvarthasiddhaye |' [ibid., 5/47]

Tasmātkūṭastha ityeṣā śābdī vaḥ kalpanā vṛthā |' [ibid., 6/11]

'Atiśete hyalaṅkāramanyaṁ vyañjanacārutā |' [ibid., 6/28]

And also 6/62 & 6/63. All these passages advance reasons either for action or inaction on the part of the author.

It should be noted here that in the case of *Apadeśa* discussed earlier under section (6) above, the reason is stated by a word either in the instrumental case or in the ablative case, whereas in the case of the present *hetvartha* it is expressed, as mentioned above, by *hi, ataḥ* or *tasmāt*. Since the purpose of both these devices is the same, it would be sufficient to accept either and set aside the other one.

For a distinction between *nidarśana* and *hetvartha* as made by Dalhaṇa, the commentator of Suśruta, the interested reader may read DT, p 160.

Here ends the discussion on the *tantrayuktis*. Let us now take up for

consideration the other devices, the first amongst them being *kalpanā*, with reference to the TV cited above.

[36] *Kalpanā* : *Vidyākalpanā*

Pradhānasya kalpanā, pradhānena kalpanā, guṇakalpanā, leśakalpanā, vidyākalpanā, bhakṣyakalpanā and *ājñākalpanā* are the seven *kalpanā*-devices conceived by Aruṇadatta in his commentary known as *Sarvāṅgasundarā* on *Vāgbhaṭa's Aṣṭāṅgahṛdayam*. As we do not come across the instances of the first four of the above seven *kalpanās* we begin with the discussion of the *vidyākalpanā*.

[i] **Meaning** : To imagine, on the basis of the internal evidence, the scientific author's proficiency in the disciplines other than the one on which he has composed his work. That is to say, the *vidyākalpanā* tantamounts to assessing the scientific author's interdisciplinary study.

[ii] **Illustrative passages** :

Bh has advised the prospective poet to acquire a knowledge of all the knowable subjects before putting pen to paper (KL, 1/8). He asserts that there is no word, no notion, no art or no science in this world which cannot be made the subject matter of poetry (ibid., 5/4). Besides, while discussing various characteristic features of poetry and especially the poetic defects, he has alluded to a number of scientific subjects. After taking into account all these data, a penetrating reader readily infers that Bh is well versed in the following *vidyās* : *apohavāda, arthaśāstra, alaṅkāraśātra, āgama,* allied sciences, *itihāsa, kavitvavidyā, kāmaśāstra, kālavidyā, saṅgītaśāstra, gṛhaśilpa, gūḍhakāvyajñāna, Cārvākadarśana, chandaḥśāstra, jyautiṣa, darśana, tarkaśāstra, daṇḍanīti, dharmaśāstra, dhvanivijñāna, nāṭyaśāstra, padārthavijñāna, paśu-pakṣi-jīvana, purāṇas, puṣpamālāracanā, prahelikā, Bauddhadarśana, Saṁskṛta, Prākṛta, Apabhraṁśa* and other languages, *bhāṣāvijñāna, bhūgola,* the *Mahābhārata, mīmāṁsā, yuddhakalā* (the science of war), *yogadarśana, ratnaśāstra, rājanīti,* the *Rāmāyaṇa,* the fine arts, the ways of the world, *Veda, Vedānta, vaiśeṣikadarśana, vyakaraṇa, śabdakośa,* semantics, *sphoṭavāda* and *sṛṣṭivijñāna.* This shows his laudably extensive range of scholarship.

[TV, Appendix, pp. xvi-xvii]

[37] *Bhakṣyakalpanā* :

[i] **Meaning** : To make a mention of an eatable or drinkable thing in the course of the discussion of a scientific subject.

[ii] **Illustrative passage** :

'Svādukāvyarasonmiśram śāstramapyupayuñjate |' [KL, 5/3]

[iii] **Meaning** : 'Even the science (i.e., the terse scientific topic) becomes palatable (i.e., easily understandable) on being mixed with the sweet juice of poetry.'

[iv] **Explanation** : Bh has referred to the *rasa* as above during the discussion of the *pratijñāhīna* and such other poetic defects. These topics belong to the science of logic. Any science for that matter is generally terse and repulsive to an average person. But if such a distasteful topic is flavoured with pleasing poetry, it at once becomes agreeable. Thus Bh intends to make the insipid logical topics tasteful and enjoyable as stated in the above illustrative passage.

[v] **Other uses** :

'Kāvyaṁ kapitthamāmaṁ yat keṣāṁcittādṛśaṁ yathā |' [ibid., 5/62]

[TV, Appendix, p. xvii]

Let us now turn to the device called *Āśraya*.

[38] *Ādilopa-āśraya*

An *āśraya* means a refuge or support. Such supports are twenty in number. Their nomenclatures are : *ādilopah, madhyalopah, antalopah, ubhayapadalopah, ādimadhyāntalopah, varṇopajananam, ṛṣikliṣṭam, tantraśīlam, tantrasamijñā, prākṛtam, samānatantrapratyayah, paratantrapratyayah, hetuhetukadharmah, kāryakāraṇadharmah, ādyantaviparyayah, śabdāntaram, pratyayah, upanayah, sambhavah,* and *vibhavah.* Every scientific treatise does not necessarily contain all these twenty devices. Bh's work has only three *āśrayas*, the first among them being *ādilopah.*

[i] **Meaning** : Ellipsis of a word or words in the beginning.

[ii] **Illustrative passage** :

'Kāvyaṁ tu jāyate jātu kasyacitpratibhāvatah |' [KL, 1/5]

[iii] **Meaning** : 'But only he who is gifted with genius is capable of composing poetry and that too rarely.'

[iv] **Explanation** : Bh speaks about 'good' poetry throughout his work. Whatever features like *guṇas, doṣas, alaṅkāras,* etc., he has discussed relate to good poetry only. Bearing this fact in mind we have to presume that the adjective *'sat',* good, which is actually unused is to be prefixed to the word *'kāvyaṁ'.* Thus we have to read the text as *'Satkāvyaṁ tu jāyate jātu kasyacitpratibhāvatah'* Since the ellipsis is at the beginning of the third *caraṇa,* foot, of the stanza, this is an

instance of *ādilopa*. [TV, Appendix, xvii]

[39] *Tantraśīla*

[i] **Meaning** : The policy with regard to abridgement or expansion which the scientific author adopts in agreement with his disposition.

[ii] **Illustrative passage** :

'Samāsenoditamidaṁ dhīkhedāyaiva vistaraḥ |' [KL, 2/95]

[iii] **Meaning** : 'This has been stated in an abridged manner. The amplification will only cause fatigue to the reader's intellect.'

[iv] **Explanation** : Where to expound the subject on hand in great detail and where to expound it in brief depends upon the author's temperament. Some authors are by nature given to expand, while some others to condense. Bh belongs to the second category as is evidenced by the above passage. Besides, he has also assigned the reason for abridgement.

[v] **Other uses** :

'Girāmalaṅkāravidhiḥ savistaraḥ

Svayaṁ viniścitya dhiyā mayoditaḥ |' [ibid., 3/58]

'Samāsena yathānyāyaṁ tanmātrārthapratītaye |' [ibid., 5/1]

[TV, Appendix, p. xv]

[40] *Śabdāntara* or *śabdānyatva*

[i] **Meaning** : To note the synonyms of the terminological word.

[ii] **Illustrative passage** :

'Saṁkhyānamiti Medhāvinotprekṣābhihitā kvacit |' [KL, 2/88]

[iii] **Meaning** : 'Medhāvin at times calls *utprekṣā* as *saṁkyāna'*.

[iv] **Explanation** : *Śabdāntara* means another *śabda.*

Śabdānyatva also means the same. This device helps the reader know the synonyms of technical terms. This knowledge, in its turn, avoids misunderstanding and/or misinterpretation of the scientific text.

[v] **Other uses** :

'Punaruktamidaṁ prāhuranye śabdārthabhedataḥ |' [ibid., 4/12]

'Jātayo dūṣaṇābhāsāstāḥ sādharmyasamādayaḥ |' [ibid., 5/29]

[TV, Appendix, p. xx]

Now we turn to the next device called *Tācchīlya.*

[41] *Prakāra Tācchīlya*

Tācchīlya means inclination or tendency. All the secondary uses of words which occur in a technical treatise belong to this category.

/

Aruṇadatta has listed seventeen *tācchīlyas*. They are : *tācchīlyam, avayavaḥ, vikāraḥ, sāmīpyam, bhūyastvam, prakāraḥ, guṇiguṇavibhavaḥ, saṁsaktatā, taddharmatā, sthānam, tādarthyam, sāhacaryam, karma, guṇanimittatā, ceṣṭānimittatā, mūlasaṁjñā,* and *tātsthyam.* We come across uses of *prakāra* and *bhūyastva* in Bh's work. Let us consider them one by one.

[i] **Meaning** : A class or group of two or many items having similar properties.

[ii] **Illustrative passage :**

'Rūpakādimalaṅkāraṁ bāhyamācakṣate pare /' [KL,1/14]

[iii] **Meaning** : 'Other theorists say that the *rūpaka* and other *alaṅkāras* of its class are external'.

[iv] **Explanation** : The *prakāra* is suggested by *ādi, iti, tathā, pūrvā, prabhṛti,* or *ityādi.* In the above passage *'ādi'* is used. It conveys that the *upamā, utprekṣā* and such other *alaṅkāras* similar to *rūpaka* are to be taken into account. Bh has not mentioned these other *alaṅkāras* in so many words. He expects his readers to supply this 'unsaid' item and thereby complete his scientific work. This is how an old text is to be read, understood, taught and completed.

[v] **Other uses :**

'Vṛttadevādicaritaśaṁsi cotpādyavastu ca /' [ibid., 1/17]

'Nāyakaṁ prāgupanyasya vaṁśavīryaśrutādibhiḥ /' [ibid., 1/22]

'Nāṭakaṁ dvipadīśamyārāsakaskandhakādi yat /' [ibid., 1/24]

'Viruddhenopamānena deśakālakriyādibhiḥ /' [ibid., 2/30]

'Mālopamādiḥ sarvo'pi na jyāyān vistaro mudhā /' [ibid., 2/38]

And also 2/65, 5/1, 5/6, 5/10, 5/28, 5/29, 6/21, and 6/25.

[TV, Appendix, p. xxii] .

[42] *Bhūyastva*

[i] **Meaning** : The preponderance of a particular quality of a thing.

[ii] **Illustrative passage :**

'Caturvargābhidhāne'pi bhūyasa'rthopadeśakṛt /' [KL, 1/21]

[iii] **Meaning** : 'Although a *mahākāvya* describes all the four goals of human life, it contains in abundance the instruction in the worldly prosperity.'

[iv] **Explanation** : What Bh desires to convey is that a *mahākavi* undoubtedly describes all the four *puruṣārthas* but he tends to describe the *artha puruṣārtha* in preponderance presumably to inspire the hero

to attain riches and pleasures. This tendency on the part of the author is called *bhūyastva.*

[v] **Other uses** :

Tathā bhavatu bhūmnedaṁ sumedhobhiḥ prayujyate |' [ibid., 1/44]

Tāsāṁ prapañco bahudhā bhūyastvādiha noditaḥ |' [ibid., 5/29]

Herein the very word *bhūyastva* is used.

[TV, Appendix, p. xx]

It is quite evident from the above discussion that Bh has mastered the technique of composition of a theoretical treatise. He has, as we have seen above, knowledgeably and effectively used as many as thirty-five *tantrayuktis,* two *kalpanās,* three *āśrayas* and two *tācchīlyas.* In spite of this, some shortcomings have crept in his work. We shall now consider them, of course, in the light of the TV.

[43] *Ativistṛta Doṣa*

Aruṇadatta has enumerated fifteen *tantradoṣas* as under :

aprasiddhaśabdam, duḥpraṇītam, asaṅgatārtham, asukhārohi, viruddham, ativistṛtam, atisaṁkṣiptam, aprayojanam, bhinnakramam, saṁdigdham, punaruktam, niḥpramāṇakam, asamāptārtham, apā(na) rthakam, and *vyāhatam* [TV, Appendix, p xxiii].

Of these *doṣas,* eight are distinctly discernible in Bh's work, the first among them in the Devanāgarī alphabetical order being the *ativistṛta.* We now take it up for discussion.

[i] **Meaning** : Unduly elaborate, overlong.

[ii] **Illustrative passage** : In order to elucidate the concepts of *pratijñāhīna* and allied *kāvyadoṣas,* Bh has too elaborately discussed the means of knowledge as propounded in the *nyāyaśāstra,* different definitions of *pratyakṣa pramāṇa, pratijñā* under the *anumāna pramāṇa,* its defects, *hetu, hetvābhāsas, dṛṣṭānta* etc. He has devoted as many as 28 *kārikās* of the fifth *pariccheda* of his work. Since this discussion is unwarrantably long, it is an instance of the *ativistṛta doṣa.*

Similarly, just to clarify the point that some words are useable in creative writing while some others are not, he has discussed at length the *sphoṭa* and *apoha* doctrines related to the nature of word, in *kārikās* 7 to 20 of the sixth *pariccheda.* This prolonged discussion is neither desirable nor necessary.

Had Bh not spent about forty *kārikās* on the above two topics, his work would have been shorter by even number of stanzas.

[TV, Appendix p. xxiv]

[44] *Asamāptārtha*

[i] **Meaning** : Leaving the discussion of the topic in hand incomplete.

[ii] **Illustrative passage** :

'*Śabdārthau sahitau kāvyaṁ gadyaṁ padyaṁ ca taddvidhā /*' [KL,1/ 16]

[iii] **Meaning** : 'Co-existence of (charming and pleasing) words and their meanings is known as *kāvya*. It is twofold, *gadya,* prose, and *padya,* verse.'

[iv] **Explanation** : Bh is fully aware that *nāṭaka* is a mixed form of literature. It consists of *gadya* and *padya.* Similarly, *ākhyāyikā* is also a *gadya-padya*-mixed genre. In spite of this knowledge he has not mentioned this mixed category in the above passage. Thus his above classification is incomplete. This is *asamāptārthatā.*

[v] **Other instances :**

Bh has not presented definitions of the *preyas* (ibid., 3/5), *ūrjasvin* (ibid., 3/7) and *samāhita* (ibid., 3/10) *alaṅkāras.*

During the course of the discussion of *apārtha doṣa* (ibid., 4/4-7) he has left the topic of *vākyalakṣaṇa* incomplete saying, '*atrāpi bahu vaktavyaṁ jāyate tattu . noditam / Gurubhiḥ kiṁ vivādena yathāprakṛtamucyate //*' (ibid., 4/7).

He has not offered a formal definition of the *visandhi doṣa* (ibid., 4/ 28).

Also, he has not given an example of the *dṛṣṭāntahīna doṣa* (ibid., 5/26).

Similarly, he has left the topic of 'the nature and meaning of word,' unfinished simply observing,' *ityaho vartma dustaram* ' (ibid., 6/20).

Lastly, he has also not furnished the examples of four kinds of words, namely, *dravya, kriyā, jāti* and *guṇa* (ibid., 6/21)

Bh knows fully well that a scientific writer is supposed to make his work complete in all respects by recording the definitions and examples of various scientific topics (cf. '*Sodāharaṇalakṣmāṇo varṇyante'tra ca te pṛthak'* - ibid., 2/40). In spite of this awareness on his part, the lapses enumerated above have occurred presumably because of his absence of mind.

[TV, Appendix, p xxiv]

[45] *Duḥpraṇita*

[i] **Meaning** : Ill-composed. To write such things as have no relation to the matter in hand.

[ii] **Illustrative passage** :

Pratijñā, hetu and *dṛṣṭānta* are the constituents of the topic of *anumāna*. Now although it is true that the *anumāna* is dependent upon the *perception* of the means of knowledge, still there is no place for the definition of perception in the discussion about the *anumāna*. But Bh has ignored the relative importance of these two subjects and discussed the various definitions of perception (KL, 5/6-10). This discussion is, therefore, an instance of *duḥpraṇīta*.

Bh has described the science of grammar with an elaborate metaphor (ibid., 6/1-3). This metaphor is blame-worthy for three reasons : First, it does not lead the reader straightaway to the intended meaning. Secondly, it does not impress on the mind of the reader that the science of grammar is uncensurable, useful to all other sciences and study-worthy. Thirdly, it has loosened the precise scientific import (cf. *yat kāvyakaviḥ śāstre tarkakarkaśamapi arthaṁ uktivaicitryeṇa ślathayati'-* KM, p. 17). Therefore, this is one more instance of the *duḥpraṇīta doṣa* in Bh's treatise.

[TV, Appendix, p. xxiv]

[46] *Niḥpramāṇa*

[i] **Meaning** : Disproportionate. Without proof, unauthoritative.

[ii] **Illustrative passage** :

'Vṛttadevādicaritaśaṁsi. cotpādyavastu ca /   . ‾

Kalāśāstrāśrayaṁ ceti caturdhā bhidyate punaḥ //' [KL, 1/17]

[iii] **Meaning** : See section [4] of chapter 6.

[iv] **Explanation** : While proposing the four-fold classification of poetry, as above, Bh has neither ascribed any reason for including the *kalāśraya* and *śāstrāśraya* compositions among the classes of creative writing, nor quoted any authority for his so doing. In view of this, the above passage is an instance of *niḥpramāṇa doṣa*.

[TV, Appendix, xxiv]

[47] *Punarukta*

[i] **Meaning** : Repetition, to express again almost in the same words.

[ii] **Illustrative passage** :

'Sadopabhuktaṁ sarvābhiraṇyavidyākareṇubhiḥ /' [KL, 6/2]

[iii] **Meaning** : 'All the rest of the disciplines resort to the science of grammar.'

/

[iv] **Explanation** : The thought expressed in the above passage has once again been uttered in these words : *'Vidyānāṁ satatamapāśrayo'parāsāṁ'* (ibid., 6/63). Therefore, this is an instance of *punarukta doṣa.*

[TV, Appendix p. xxiv]

[48] *Bhinnakrama*

[i] **Meaning** : Deviation from the previously stated order of items, breaking of the order or sequence of the sub-topics.

[ii] **Illustrative passage** :

'Atha liṅgavacobhedāvucyete saviparyayau /' [KL, 2/52]

[iii] **Meaning** : 'Now are being stated the differences in gender and number alongwith contrariety.'

[iv] **Explanation** : Bh has mentioned here three *upamā-doṣas,* namely, the *liṅgabheda, vacanabheda* and *viparyaya,* in this order. Then in the *kārikā* 2/53, he has furnished examples of the first two *doṣas.* Thereafter he has illustrated the *hīna-viparyaya* and *adhika-viparyaya doṣas* in *kārikās* 2/54 and 2/55 respectively. The subsequent two *kārikās* raise a doubt again about the *liṅgabheda* and remove it. This discussion suffers from two defects, namely, disorderliness and untidiness.

[v] **Other instances** :

Bh claims to have discussed the body of poetry, the figures of speech, the poetic defects, the literary logic and the poetical suitability of words in this order in his work (ibid., 6/65-66). But he has not actually, strictly adhered to this order. He has discussed a few poetic blemishes even in the very first *pariccheda* and has devoted the second and third *paricchedas* to the exposition of the figures of speech.

He has asserted in *kārikā* 6/23 that he is going to consider first the poetically suitable words and then the unsuitable ones. But he has in fact considered the unuseable words first in 6/24-27 and then the useable ones in 6/28, thereby reversing the prestated order.

Taking into account the facts that he has himself used the words *ataḥparaṁ, atha, anukrameṇa, krameṇa, yathākramaṁ,* and *yathāprakṛtaṁ,* meaning, 'in serial order', that he has himself stated the definition of the *kāvyadoṣa* called *apakrama* (ibid., 4/20) and that he has shown general methodicalness in the treatment of various topics, it appears quite inexplicable how he has let himself fall into the slovenliness described above.

[49] *Vyāhata*

[i] **Meaning** : Contradiction, inconsistency.

[ii] **Illustrative passage** :

'Atha pratijñāhetvādihīnaṁ duṣṭañca varṇyate |

Samāsena yathānyāyaṁ tanmātrarthapratītaye ||

Prāyeṇa durbodhatayā śāstrādbibhyatyamedhasaḥ |

Tadupacchandanāyaiṣa hetunyāyalavoccayaḥ ||' [KL, 5/1-2]

[iii] **Meaning** : 'Now the topics like *pratijñā, hetu* etc., related to the science of logic are being dealt with in brief just for their elucidation. Persons endowed with average intellect are afraid of the sciences because the latter are unintelligible. For the pleasure of such persons some portion of the *anumāna* system is being compiled here.'

[iv] **Explanation** : Although Bh has promised, as above, to discuss this topic in short, he has actually spent as many as twenty-seven *kārikās* (ibid., 5/3-29) on this topic. He has thus contradicted his own statement.

[50] *Sandigdha*

[i] **Meaning** : Uncertain, doubtful.

[ii] **Illustrative passage** :

'Māyeva bhadreti yathā sā cāsādhvī prakalpanā |

Veṇudakeriti ca tāṁ nayanti vacanādvinā ||' [KL, 1/39]

[iii] **Meaning** : 'For example - 'Auspicious like an illusion of magic.' This is not a good conception. By interpreting 'Veṇudāki's' the words yield a different meaning without the warrant of expression.'

[iv] **Explanation** : Bh has advanced the above passage as an instance of *neyārtha doṣa* (ibid., 1/38). But the passage is unintelligible; it does not convey any clear meaning. Hence it is an instance of *sandigdha śāstradoṣa*.

[v] **Other instances** :

'Devī samāgamaddharmamaskariṇyatirohitā ||' [ibid., 3/6]

Bh has designated the last *pariccheda* of his work as *'śabdasya śuddhiḥ'* (ibid., 6/66). But the whole *pariccheda* actually discusses the words which are aesthetically usable in poetry and those which are not. Consequently, the reader feels uninclined to believe the title of the *pariccheda*. He would have at once accepted some such title as

Kāvyānurūpaśabdavimarśah, 'Consideration of words fit for creative writing,'

[TV, Appendix, p. XXIV]

Thus we come to the end of the compositional defects in Bh's work. Let us now try to understand the *guṇas*, merits, of his work.

[51] *Svādhāra guṇa*

Guṇas are those positive properties of any scientific treatise which preserve and increase its acceptability, utility, reliability and imperishability. Let us now consider them on the background of and with reference to the details of the *tantrayuktis, kalpanās, āśrayas, tācchīlyas* and *doṣas* discussed above.

Caraka has enumerated the *śāstra-guṇas* in these words : *"Tatra yanmanyeta sumahadyaśasvi, dhīrapuruṣāsevitaṁ, arthabahulaṁ, āptajanapūjitaṁ, trividhaśiṣyabuddhihitaṁ, apagatapunaruktadoṣaṁ, ārṣaṁ, supraṇītasūtrabhāṣyasaṅgrahakramaṁ, svādhāraṁ, anavapatitaśabdaṁ, akaṣṭaśabdaṁ, puṣkalābhidhānaṁ, saṅgatārthaṁ, asaṁkulaprakaraṇaṁ, āśuprabodhakaṁ, lakṣaṇavat, udāharaṇavat ca / Tadabhiprapadyeta śāstraṁ / Śāstraṁ hyevaṁvidhamamala ivādityastamo vidhūya prakāśayati sarvam /"* [TV, p. xii, footnote 32].

Needless to say that every scientific work does not necessarily have all the nineteen *śāstra guṇas* (that is, properties by virtue of which a scientific treatise becomes ideal and praiseworthy). Keeping this universally accepted guiding principle in mind let us now review Bh's work, following notional order instead of the Devanāgarī alphabetical order. We, therefore, first take up *svādhāra guṇa*.

[i] **Meaning** : A treatise which is well-based and which deals with the subject matter confidently, unambiguously and convincingly.

[ii] **Explanation** : Before actually putting pen to paper Bh has made intensive and extensive study of scores of *kalāśraya* and *śāstrāśraya* treatises as explained earlier in section [36]. During the course of that diligent study he has imbibed the views and counterviews of different thinkers, has critically examined their conceptions and terminological terms and, reflecting on them independently, has accepted those items which he has found to be reasonable and rejected those which he has considered unreasonable. Thus his work is based on fine, comprehensive and sustained study. Besides, his whole work reflects his unwavering confidence. He has forcefully refuted other *śāstrakāras'* such arguments as he does not subscribe to (see section 11 - *Uddhāra*). He has stated steadfast rules with reference to several topics (see

section 15 - *Ekānta*). At many places he has enjoined inviolable commands (see section 17-*Niyoga*). He has resolved once for all some of the contentious issues (see section 18-*Nirṇaya*). He has propounded comprehensive doctrines with regard to many matters (see section 20-*Nirvacana*). And he has exhaustively discussed some crucial points (see section 32-*Vyākhyāna*). There is not even an iota of uncertainty or ambiguity in his treatment of all the above topics. On the contrary, his unflinching conviction impresses on the reader's mind. It can, therefore, be unhesitatingly said that the *svādhāra guṇa* shines forth in Bh's work.

[52] *Ārṣatā guṇa*

[i] **Meaning** : Venerableness.

[ii] **Explanation** : As stated above Bh has made profound study of various disciplines which study in its turn has made him familiar with ancient traditions and thought-currents. This fact is borne out by the discussion made earlier under *arthāpatti* (section 8), *uttarapakṣa* (section 9), *uddeśa* (section 10), *uddhāra* (section 11) and *prakāra* (section 41). The details furnished in the explanations of *anumata* (section 5), *apadeśa* (section 6), *uddeśa* (section 10), *naikānta* (section 21) and *hetvartha* (section 35) as well as his own statements in *kārikās* 3/58, 5/69 and 6/64 convince the readers that he has delved deep into the topics he has chosen for discussion. Besides, his utterances as, 'I am composing this work to the best of my intellectual ability' (ibid., 1/1); 'What more can I tell those scholars who are extremely innovative?' (ibid., 3/52); 'It is improper to wrangle with respectable teachers' (ibid., 4/7); 'I have made this exposition with a view to disseminating knowledge and not to exhibit faults of others, nor out of self-conceit' (ibid., 4/51); 'I am discussing this topic in order to inspire the average intelligent readers to study the scientific treatises' (ibid., 5/2) and 'I salute unto those scholars who resolve this topic authoritatively and decisively' (ibid., 6/15), are expressive of his humility befitting a learned person. Over and above this, he has referred to his past and contemporary scholars most respectfully with the epithets such as *abhijñāḥ, kṛtinaḥ, tajñāḥ, dhīrāḥ, prathitavacasaḥ, budhāḥ, manīṣiṇaḥ, mahātmanaḥ, vidvāṁsaḥ, santaḥ, sudhiyaḥ and sumedhasaḥ*. All the above particulars portray Bh as an humble, gentle and avowed worshipper of knowledge. The work of such a dignified person possesses *ārṣatā*, according to Caraka.

[53] *Kramāgatārtha guṇa*

After a diligent, prolonged and indepth study of various branches of knowledge, Bh has finalized the *'Kāvyālaṅkāra'* as the subject matter of his work. He has thereupon figured out the details thereof such as the titles of the subtopics, their respective places in the work, the serial order of their discussion and the number of *kārikās* to be devoted thereto. With the help of these details he has drawn up the table of contnts of his whole work (see section 30 - *vidhāna*). After having made up his mind to write the work in Saṁskṛta, he has decided to follow the methodology of theoretical compositions as well as the policy with regard to the abridgement and elaboration of the discussion of various topics (see section 39 - *tantraśila*). Subsequently, he has verbalized one of the several subtopics belonging to a particular class and referred to the rest by the class-expressive words as *ādi* etc., (see section 41- *prakāra*). Thereafter he has mentioned in brief the major topics of a subject (see section 10 - *uddeśa*) to be followed by a detailed discussion thereof (see section 19 - *nirdeśa*, section 24 - *pradeśa* and section 26 - *prasaṅga*). He has also taken care to make his work pleasingly readable by interspersing illustrations from daily practical life (see section 13- *upamāna* and section 37- *bhakṣyakalpanā*). Bh has skillfully used *atikrāntāvekṣaṇa* (section 2), *anāgatāvekṣaṇa* (section 4), *prasaṅga* (section 26), *yoga* (section 27) *vākyaśeṣa* (section 28) *samuccaya* (section 33) with a view to neatly interlinking various topics and subtopics, to avoiding diffusion, flatness or disorderliness in the composition and to lending completeness to the theoretical discussion. Such a well-planned, systematic, intelligible and well-knit composition is considered to possess the property called *kramāgatārtha*.

[54] *Puṣkalābhidhāna guṇa*

The KL being a theoretical work, Bh has profusely used terminological words related to various poetic properties, figures of speech, poetic defects, and allied topics. These words have been recorded above under *nirvacana* (section 20), *padārtha* (section 22), *svasaṁjñā* (section 34) and *śabdāntara* (section 40). A scientific work which abounds in such technical terms is said to be endowed with the *puṣkalābhidhāna* (= *puṣkala* + *abhidhāna*) *guṇa*.

[55] *Lakṣaṇavat and Udāharaṇavat Guṇa*

Bh has furnished nearly flawless and acceptable definitions of almost all the above technical terms, excepting a couple of ones like *asamāptārtha* (section 44) and has carefully explained them with apt

and adequate examples, sometimes with even more than one, as in the cases of *śrutiduṣṭa doṣa* (KL, 1/48-49) and *atiśayokti alaṅkāra* (ibid., 2/81-85). By virtue of these examples his work has, on the one hand, become crystal-clear and on the other, agreeably readable. He has provided illustrations for the elucidation of the technical terms as well as many theoretical topics [see, *upamāna* (section 13), *dṛṣṭānta* (section 16), *bhakṣyakalpanā* (section 37), etc.] These illustrations have made the respective subjects easily understandable and memorable. Thus Bh has not let the scientific discussion become dry-as-dust or unanimated. Therefore, it can be said with certainty that his work is both *lakṣaṇavat* and *udāharaṇavat*.

[56] *Āśuprabodhaka Guṇa*

Besides the elucidations referred to above, Bh has made use of some additional devices as well. For example, he has advanced reasons which establish certain generalized statements (section 6 - *apadeśa*); at some places he has provided irrefutable arguments to the opponent's objections (section 9-*uttarapakṣa*); at other places he has clarified the objectives of his work, the topics discussed therein, various *kāvyadharmas* etc., (section 25 - *prayojana*); and at a few places he has related characteristic properties concerning poetry (section 42 - *bhūyastva*). These devices alongwith the *upamāna* and *nidarśana* have helped make his work quite lucid. It has, however, to be remembered that this lucidity is relative. For, Bh's present work is a scientific treatise. Any scientific work is, to a certain extent, hard to understand (Bh has himself said that the sciences are usually unintelligible - KL, 5/2). It generally does not happen that a reader has read a scientific text and has thoroughly understood it at the very first reading. He has to put in conscious efforts for its satisfactory comprehension. Bh's work is no exception to this general rule. Besides, he has discussed at length in the last two *paricchedas* of his work the principles of logic and grammar vis-a-vis poetics. For a precise and clear understanding of this discussion the reader is naturally expected to acquire a knowledge of these disciplines either from *gurumukha* or with his own untiring efforts. But once the reader equips himself with this knowledge he not only thoroughly understands the niceties of Bh's discussion but is also filled with joy to find how Bh has competently grafted the science of logic on the science of poetry, how intelligently he has drawn the line of demarcation between the practical - cum- literary truth and the scientific truth and how innovatively he has discovered the interesting principles of stylistics from the utterly uninteresting principles of grammar. In this

context one more point deserves to be especially mentioned. That is, as the reader goes on studying Bh's text with the help of the compositional devices explained in the present chapter, the former goes on smoothly and pleasantly unfolding itself to him. In view of all the above reasons, Bh's work is understandable with some sincere efforts and therefore, can be said to be (*āśu*) *prabodhaka*.

[57] *Arthatattvaviniścayapradhāna Guṇa*

Bh's steadfast confidence described in section [51] above is reinforced by his propensity to go to the root of every topic and subtopic. He is a studious poetician endowed with a sharp intellect and fine analytical faculty. Consequently, he closely examines all great and small problems related to poetics, reaches their innermost layers and determines their essence in his own way. Indeed, it is his ultimate goal to resolve conclusively the principle of every conception and to guide the readers to the best of his ability (see section 52 above). In this respect the discussion relating to *uddhāra* (section 11), *nirṇaya* (section 18) and *vyākhyāna* (section 32) are perusable. Bh has thus tried to settle some ticklish issues related to the Indian poetics inspiring thereby the later poeticians to reflect more deeply and help promote the development of Indian literary theory. This commendable feature has been termed as *'arthatattvaviniścayapradhāna guṇa'* by Caraka.

[58] *Arthabahula Guṇa*

During the above process of resolution, Bh has neatly restated some traditional views and expressed some new ideas which could generally be acceptable to reasonable readers. For example, he says that the verbal repetition which occurs during the expression of emotions like fear, dismay etc., is not faulty (see *apavarga* - section 7); good poetry should not require long commentaries for its understanding (see *arthāpatti* - section 8); and really speaking there is no total similarity between the full disc of the moon and a woman's charming face (KL, 1/ 44). He has quoted the views and counterviews of different scholars on various topics (see *naikānta*-section 21). But besides these traditional views, Bh has also expressed many new thoughts. For instance, he asserts that no two entities are totally similar to each other; even a charming face of a pretty woman does not look pretty without ornaments; the poetic beauty arises from charming words and their charming meanings (see *nirvacana* - section 20). Of these, some might have struck him while reading the works of others, while the rest might have crossed his mind while reflecting independently on the principles of poetics. When both traditional and novel views are found to have been

expressed in a scientific work, it is said to possess 'arthabahula guṇa.'

[59] Bh's Influence on Later Poeticians

Bh's meritorious work soon commanded respect in the scholarly world. Since his work was based on research and since it was trim, well-knit, technically sound, pleasing, almost unambiguous, replete with new ideas, ready to welcome novel views and provide abundant food for thought, the scholars started to take it to be 'a well-founded, reliable reference work', (A work that commands respect from authoritative scholars is considered āptajanapūjita by Caraka, vide, TV, Introduction to the Second Edition, p. xii, footnote 32). Consequently, Udbhaṭa wrote on Bh's work a bhāṣya called Bhāmahavivaraṇa and Ānandavardhana, Abhinavagupta, Bhaṭṭendurāja, Daṇḍin, Udbhaṭa, Bhoja, Vāmana a d other celebrated thinkers quoted in their respective works around a hundred kārikās from the KL to illustrate and/or to explain various literary principles.

Bh placed before the later writers a model of a scientific treatise to emulate. As a result, they more or less followed him with regard to the conception of the subject matter of their works, compilation of data, their divisions into sections and sub-sections and the actual presentation. For example, Vāmana named his work as 'Kāvyālaṅkārasūtrāṇi', and divided it into five adhikaraṇas, namely, śarīra, doṣadarśana, guṇavivecana, ālaṅkārika and prāyogika (KLS, pp. 1-94). Rudraṭa also designated his work as Kāvyālaṅkāra and discussed therein the kāvyahetu, pratibhā, kāvyalakṣaṇa, śabdālaṅkāra, rīti, kāvyabhāṣā, vṛtti, doṣa, arthālaṅkāra, rasa, nāyakanāyikā and kāvyaprakāra (Rudraṭa, Kāvyālaṅkāra, cited above, pp.1-174).

Bh's followers were undoubtedly influenced by his methodology, the contents and the general outline of his work. But more than that, they were profoundly influenced by his theoretical views and therein lies Bh's real and lasting accomplishment. His followers based their own doctrines on the various conceptual aspects which Bh either expressly stated or indirectly suggested. For instance, Bh established an inseparable link between the science of grammar and the poetic creation coupled with the science of poetics. Rudraṭa, Kṣemendra and Hemacandra upheld this line of thinking of Bh. Kuntaka admirably turned Bh's vakraśabdokti into the vakratā of padapūrvārdha, pratyaya and vākya. Besides, he did an imaginative and interesting discussion of prakarṇavakratā and prabandhavakratā on the basis of the vakratā of the subject matter referred to by Bh. Again, it was really to Bh that

Kuntaka was indebted for his doctrine, namely, the compounded state of words and their meanings is called *kāvya*. The principle propounded by Vāmana to the effect that the prevention of *doṣas* was an effective means of producing poetic beauty had its origin in Bh's work. Bh's viewpoint that the scientific truth is different from the poetic truth had been amplified by Ānandavardhana and Rājaśekhara. The later-day theorists readily upheld Bh's both the stand-points, namely, that the creative- literature could be composed in any current language or even a dialect and that it was subject to various classifications based on prosody, language, subject matter, medium etc. Taking a clue from Bh's statement that a *mahākāvya* must necessarily deal with great personalities and their lives, his followers laid down somewhat mechanical rules as to the number of *sargas* of a *mahākāvya*. Similarly, Bh's exhortation that a *mahākāvya* should be *sadāśraya* was later transformed by Mammaṭa into his oft-quoted axiom '*Rāmādivad vartitavyaṁ na Rāvaṇādivat.*' Bh vehemently protested against the blemished compositions, so also did Daṇḍin, Rājaśekhara, Keśavamiśra and all other later poeticians. The roots of Kṣemendra's doctrines of *aucitya* and *camatkṛti* could also be traced to Bh's work. Thus the literary values which Bh advocated were not only upheld by those thinkers who appeared on the scene after his departure but were also furthered and shaped into different doctrines which in their turn helped the philosophical development of Indian poetics. In this way, Bh's work which was itself supported by his predecessors' works provided a sound basis to the later-day theorists who, after having studied, taught and reflected on it, placed their own research and writings before the succeeding generations of scholars. In other words, the anterior *ādheya* became the posterior *ādhāra*. In fine, to put in Caraka's words, Bhāmaha's Kāvyālaṅkāra was '*sumahad-yaśasvi-dhīra-puruṣa-āsevita*', i. e., 'resorted to by brilliant, renowned and great persons'- an attribute which at once elevates the status of a scientific treatise.

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Index

[Titles of works herein are italicized]

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Bio-data of Dr. W. K. Lele

With specialization in the areas of Ancient Indian Literary Theory, Methodology of Ancient Theoretico - Scientific Works, Transformational Grammar and Sanskrit Language and Western Stylistics, Prof. Waman Keshav Lele served as professor and head of the Department of Marathi at Banaras Hindu University until his retirement in May of 1993.

Prof. Lele was born in Mumbai, India, on 29 May, 1933. After completing the high school courses through the SSCE Board in 1950 in first division, he earned the B.A. of the University of Bombay with first class honours in 1954 and the M.A. with first class in 1956. He was the winner of the N. C. Kelkar Gold Medal for standing first in his subject of specialization at the M. A. exam. Later research earned him the Ph.D. from the University of Poona in 1970.

During his professional career which he began in 1957, Prof. Lele has written over 125 research papers and articles as well as 15 scholarly and 7 popular books, the most prominent being : Aucitya - Siddhānta āṇi Aucityavicāracarcā (1966), Bhāratīya Kāvyaśāstrācī Utkrānti (1970), Kāvya, Śāstra va Saṁskṛti (1976), Vicāra aura Vivecana (1979), The Doctrine of the Tantrayuktis (1981), Kāvyasūtrasaṁhitā (1981), Lalitalekhana va Śailī (1984), Jñāneśvarīcā Śāstrīya Abhyāsa (1986), Bhāṣā, Sāhitya va Śāstra Kāhī Vicāra (1991), Śailīśāstrajña Bhāmaha (1995) and Śākuntala Śailīśāstrīya Abhyāsa (1997).

His works have received 19 prizes and awards including the Govt. of Maharashtra, Best Book on Criticism & Aesthetics Award in 1968, 1971 and 1987, the 'N. C. Kelkar' Best Thesis Prize and the 'Y. V. Paranjpe' Best Thesis Prize of the University of Poona (1969), the Platinum Jubilee Special Prize of the Maharashtra Granthottejak Saṁsthā in 1971, the National Award for original standard work at the University level from the Govt. of India (1981), the 'Sauharda Sammana' of Uttar Pradesh Hindi Saṁsthāna (1991), Prof. R. S. Joag Criticism Prize of the Maharashtra Sahitya Parishad (1995-96) and Pandit Rajaramshastri Natekar Gaurav Award from the Jñāna Prabodhinī (Pune) in 1997.

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Bhāmaha, an ancient Kashmirian, Indian, wrote a work called 'Kāvyālaṅkāra', in 400 Sanskrit verses sometime between 500 and 700 A.D. This happens to be the oldest full treatise on the science and practice of the art of poetry, extant at present.

Bhāmaha was gifted with a researchful insight coupled with an independent thinking faculty and had acquired extensive and intensive knowledge of poetics and allied disciplines. He has discussed methodically various topics including 'the making of a poet', the characteristic features of different genres of imaginative literature, literary blemishes and their utter undesirability, positive and negative beautifiers of creative writing, how words and structures interplay to give birth to a poem, poetic truth and logic vis-a-vis scientific truth and logic, and *vakrokti* - the natural language of literature.

Bhāmaha is the first ancient Indian literary scientist to organize systematically the fundamental principles of literary theory and to elucidate the process of creative writing. There is an amazing similarity between his and the western stylisticians' concepts concerning literary style. He has, therefore, a legitimate right to be called the 'Father of Indian Stylistics'. He closely follows the methodology of composing theoretico-scientific treatises as propounded by Kauṭalya, Caraka, Suśruta, Vāgbhaṭa and other ancient Indian thinkers.

Dr. Lele reviews Bhāmaha's Sanskrit work from different angles and attempts its critical estimate - the first of its kind in English.

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