

# CHAPTER-I

## Introduction

The term 'Poetics' stands for that category of treatises which is written on literary criticism in a special language. Poetics, which is also known as '*Alamkārasāstra*' in Sanskrit, occupies a very significant position in Sanskrit literature. Poetics (*Alamkārasāstra*) has been cultured in India from a very early date as a science. *Alamkārasāstra* is the name of the treatise which is written on literary criticism. Ancient authors used to say that *Alamkāra* was the judgement of poetry and the law book of the poetic world. Poetics which is also known as- '*Kāvyaśāstra*', '*Alamkārasāstra*', and '*Sāhityaśāstra*.' It is a part of Philosophy because the majority of the writers on it have been influenced while writing their theories by Philosophical, Psychological and Ethical ideas. Further, it is called the science of art, because it deals with the technique of art. Among its various names it is popularly known as '*Alamkārasāstra*' in Sanskrit. Accordingly the writer of an '*Alamkārasāstra*' or the person who profoundly deals with the subjects of poetics is called *Alamkāra*. The view of *Jayadeva* in this regard is very clear. He accepted the existence of *Alamkāra* in *Kāvya* as heat in the fire. He said that, *Alamkāra* was like '*Hāra*' or 'Necklace'. *Kāvya* is constituted with *Rasa* and *Alamkāra* 'अलङ्कारतीति अलङ्कारः' is of the first category, second is 'अलङ्कृत्यते अनेनीति अलङ्कारः' and 'अलङ्कारनमीति अलङ्कारः' is the proper derivation of the etymological meaning. In this context the word '*Alamkāra*' is accepted in the broader sense. Hence *Alamkāra* does not only refer to the *Kāvyaalamkāra* or the figures of speech, but it also refers to

the various beautifying and elevating elements of poetry along with other allied matters, e.g. *Guṇa*, *Rīti*, *Auchitya*, *Dhvani*, *Rasa* and so on. Thus ‘*Alaṃkāraśāstra*’ incorporates all the various topics related to poetry in its body and soul.

The word ‘*Kāvya*’ has a much broader connotation than the English word ‘Poetry’. In English the term ‘Literature’ is often used to mean technical literature also and the term ‘Poetry’ is used in a much restricted sense to mean only literary composition in verse. Hence, the ‘*Kāvya*’ or ‘Poetry’ used here more conveniently to cover all the varieties of the type of fine art based on words and meaning.

The origin of ‘*Alaṃkāraśāstra*’ takes us back to the age of *Ṛgveda* we get reference of *Alaṃkāras* in *Nirukta* of *Yāska*, *Aṣṭādhyāyī* of *Pāṇini* and *Nāṭyaśāstra* of *Bharata*. But *Bharata* is practically the first known writer on the subject. He is extremely simple in his statement. All writers and schools of thoughts have been inspired by him. According to him-

“न हि रसाहते कश्चिदर्थं प्रवर्तते।”<sup>1</sup>

‘There can be no poetry without *Rasa*.’

Poetry (*Kāvya*) happens to be the basic point of discussion of the various *Alaṃkāraśāstras*. *Kāvya* is an ancient term which can be derived as ‘*Kaveṛdam*’ or ‘*Kavinā Kṛtam*’ which means –that which belongs to poet. The two terms i.e., ‘*Kāvya*’ and ‘*Kavi*’ are also frequently found in the Vedic literature; as-

“मन्दिशुठा यदृशुनकाव्ये।”<sup>2</sup>

And “प्रच्छामि विदमाने न विद्वान्।”<sup>3</sup>

Besides implying some other senses, the term 'Kāvya' also stands for *Rk*, *Yajuh* and *Sāma* (called *Trayī*).

There are fourteen sorts of *Vidyā* (knowledge), which are ascribed by various Indian scriptures. The *Purāṇa* records as-

“अङ्गानि वेदाश्चत्वारो मीमांसा न्याय-विस्तारः।  
पुराणां धर्मशास्त्रः च विद्या ह्येता चतुर्दश॥”<sup>4</sup>

‘The six *Vedāṅgas*, four *Vedās*, *Mīmāṃsā*, *Nyāya*, *Purāṇa*, *Dharmaśāstra*, etc.

In addition to these fourteen, *Rājaśekhara* assigns 'Kāvya' as the fifteen branch of knowledge, as-

“सकलविद्यास्थानैकायतनं पञ्चदशं काव्यं विद्यास्थानमीति ययावरीयः॥”<sup>5</sup>

On the other hand, the word '*Sāhitya*' comes into existence comparatively in a later period of time. '*Sāhitya*' can be derived as '*Sāhityasya Bhāva*' or the state of being together. At first *Bhāmaha*'s definition *Kāvya* or poetry as-

“शब्दार्थौ सहितौ काव्यम्”<sup>6</sup>

'*Śabda* (the word) and *Artha* (the sense), is called '*Kāvya*'.

Similarly, *Kuntaka* also uses the word '*Sahita*' in his definition of '*Kāvya*'. He also describes the term '*Sāhitya*' in this context, he says:

“साहित्यमनयोः शोभाशालिनं प्रति काव्यासौ  
अन्युनातिरिक्तव मनोहारिणोऽवस्थितिः॥”<sup>7</sup>

That means, *Sāhitya* (literature) is that appropriate charming state which contributes towards the beauty of word and sense. Thus, *Sāhitya* can be regarded as a well-matched combination of *Śabda* and *Artha*.

Again *Rājaśekhara* assigns 'Sāhitya' to be the fifth *Vidyā*. According to him-

“पञ्चमी साहित्यविद्यातीति यथावरीयः।”<sup>8</sup>

These *Vidyās* are: *Ānvīksikī*, *Trayī*, *Vārtā* and *Danḍanīti*.

Later on, some poets used the word 'Sāhitya' in the sense of 'Kāvya'. *Rājānaka Ruyyaka* (11<sup>th</sup> cen. A.D.) and *Viśvanātha* (14<sup>th</sup> cen. A.D.), are seen to have named their works on poetics as 'Sāhitya-mīmāṃsā' and 'Sāhitya-darpaṇa' respectively.

'Kāvya' can be divided into two types' viz. 'Dṛśya' and 'Śṛāvya'. Of these, *Dṛśya* is that where one can relish the *Rasa* (sentiment) by both listening and watching, while, in 'Śṛāvya-kāvya', *Rasa* can be relished by listening only. Apart from these, *Kāvya* is also classified in other ways by different rhetoricians.

After that *Bhāmaha*, *Kāvya* can be divided into two categories viz., 'Gadya' (Prose) and 'Padya' (Poem). Again, he divides *Kāvya* into three types, namely,- 'Saṃskṛta', 'Prākṛta', and 'Apharamśa'. Further, some later theorists also recognize 'Champū-kāvya', which is said to be the mixture of 'Gadya' and 'Padya'. Again, basing on the quality of *Kāvya*, *Ānandavardhana* and *Maṃmaṭa* divides *Kāvya* into three classes, called 'Dhvani-kāvya' (suggested poetry), 'Guṇībhūtavyāṅga-kāvya' (poetry having subordinated suggestion) and 'Citra-kāvya' (portrait-poetry). But *Viśvanātha* does not accept *Citra-kāvya* and he recognizes only two of them viz. *Dhvani-kāvya* and *Guṇībhūtavyāṅga-kāvya*.

All these types of *Kāvya* and their allied topics are the subject-matters of 'Poetics' or '*Kāvya-śāstra*' or '*Alamkāra-śāstra*'. The different subjects of poetics help the poetic regards and also in bringing of proficiency in their writings. *Rājaśekhara* in his '*Kāvya-mīmāṃsā*' describes '*Kāvya-puruṣa*' (the personification of poetry) as born of goddess '*Sarasvatī*' and as having instructed seventeen pupils born by his wish to indulge in the various aspects of poetics. In the history of Sanskrit literature, various eminent writers deal with different issues of poetics and prove their erudite thereby.

The various subjects of poetics have been attracting (asserting) the attention of the Indian writers since a very earlier age. The history of Sanskrit poetics takes into its account the development of literary criticism from the wondering theories of poetics as seen in the *Ṛgveda* and in the formal treatises like *Daśarūpaka*, *Sāhityadarpaṇa*, *Rasatarāṅgīni*, *Rasaṅgādhara* and so on. In Sanskrit poetics a lot of aspects have been discussed like *Doṣa* (demerit), *Guṇa* (merit), *Rīti* (style), *Nāṭyattvya* (dramaturgy), *Alamkāras* (ornaments), *Rasa* (sentiment), etc. During the course of this developing period, various innovative ideas were put forward from time to time. Some disputes were also raised with a view to finding out the qualities and criteria of good poetry and the nature of poetic blemishes.

Numerous works on literary criticism are available in India from *Bharata* to *Jagannātha* and others in Sanskrit poetics which are not found in any other language in the world. Starting from *Bharata* who flourished in about the second century B.C. up to the 18<sup>th</sup> century A.D., and some of the scholars like

*Bhāmaha, Daṇḍīn, Vāmana, Udbhata, Rūdraṭa, Abhinavagupta, Rājaśekhara, Ānandavardhana, Mammaṭa, Bhoja, Dhanañjaya, Viśvanātha, Bhānudatta, Jagannātha* have created '*Ālaṅkāraśāstra*' of different volumes in their respective ages.

Later on, scholars like Dr. Jacobi, Mm. Dr. P.V. Kane, Dr. S.K. De, Dr. *Raghavan* and many others have brought out their researches on various aspects of the works of those *Ālaṅkārikās*. Of late, Dr. Priyadarshi Patnaik, Dr. Bechan Jha and Dr. P.C. Lahiri have carried out their researches on '*Rasa*' (*Rasa* in Aesthetics), '*Doṣa*' (Concept of Poetic Blemishes in Sanskrit Poetics) and '*Rīti*' and '*Guṇa*' (Concept of *Rīti* and *Guṇa* in Sanskrit Poetics) respectively.

*Sāhitya Akādemy*, Delhi has recently published a book on the life and works of *Viśvanātha Kavirāja*, under its 'makers of Indian Literature' series, 2011 by Ananta Charan Sukla. The book attempts to offer a comprehensive account of his ideas of poetry; it presents the historical data in its theoretical perspectives, surveys the development of Sanskrit poetics from the earlier times till his entry and discusses the different topics his work. The book has two long chapters with an elaborate introduction to the life and works of *Viśvanātha* providing all historical data. While the first chapter deals with Sanskrit poetics in the making, the second chapter discusses *Viśvanātha's* theory of poetry explaining the intricate structure of his poetics.

There are a good number of scholars, who have done their works based on *Rasa* (sentiment); especially on Sanskrit poetics i.e. literature. Such as:

Dr. Hari Ram Mishra- 'The Theory of *Rasa* in Sanskrit Drama with A comparative study of general dramatic literature', Bhopal, Sagar (M.P).1964; Dr. V. Raghavan- The Number of *Rasa*, Madras.1967; Dr. Pushpendra Kumar- Treatment of Pathos in Sanskrit Dramas, Delhi.1981; Tarak Nath Bali- '*Rasa Siddhānta ki Dārśanik Aur Naitik Vyākhyā*'. Agra.1987; *Kāvyyarasa Chintan Aur Āswād*, Varanasi.1990; *Rasa Siddhānta*-Dr. Nagendra, New Delhi.1995; *Bhakti in the Vaiṣṇava Rasa- śāstra*, New Delhi.1996; Dr. Priyadarshi Patnaik- '*Rasa in Aesthetics an Application of Rasa Theory to modern Western literature. In the published year, New Delhi.1997*; Ramaranjan Mukharjee's '*Rasa Samīkṣhā*', Kolkata.2001; *Abhinavagupta's Rasabhāsyā*, Kolkata.2007; *Rasagāna sudhā-Venkatesh Burli*, New Delhi.2008; Susan L. Schwartz- '*Rasa Performing the Divine in India*', New Delhi.2008; S. C. Pande- The Concept of *Rasa* with Special Reference to *Abhinavagupta*, IAS, Simla.2009; Dr. Khudiram Das- *Vaiṣṇava-Rasa-Prakāśa*, Kolkata.2009; *Rasa Siddhānta Aur Saundarya śāstra*-Nirmala Jain; Vidyanivsh Mishra And Satyadeva Misra- *Rasakhyān Rachanāvalī*.-New Delhi.

Some articles- Princy Sunil- *Rasa* in Sanskrit Drama- The Indian Review of World Literature in English, Vol.1, No.1-Jan, 2005. Dr. C.S. Srinivas- Significance of *Rasa* and *Abhiñaya* Techniques in *Bharata's Nāṭyaśāstra*, IOSR Journal of Humanities and Social Science (IOSR-JHSS), Vol.19, Issue 5, Ver. IV. PP 25-29.2014.

Recently two Ph.D. research works have been completed from Assam University. The first one is "*Mammaṭa and Viśvanātha: A comparative Study*

with special reference to *Doṣa* and *Guṇa*” by Dr. Kamal Lochan Atreya. The chapters of this thesis are -Introduction, *Doṣas* and *Guṇas* in Sanskrit poetics, contribution of *Mammaṭa* to *Doṣa* and *Guṇa*, contribution of *Viśvanātha* to *Doṣa* and *Guṇa*, *Doṣa* and *Guṇa* of *Mammaṭa* and *Viśvanātha*: A comparative analysis and major findings and concluding observations.

Second one is “*Alaṅkāras* in Sanskrit poetics with special reference to *Viśvanātha*” by Dr. Gopinatha Das. The chapters of this thesis are- Introduction, researcher goes to the brief discussed about genesis of Sanskrit *Alaṅkāras*, *Alaṅkāras* in Sanskrit poetics (from *Bharata* to *Jagannātha*, contribution of *Viśvanātha* to Sanskrit poetics, *Alaṅkāras* of *Viśvanātha*: analysis and interpretation and major findings and concluding observations.

It appears that good number of studies have been carried out on poetics specially *Dhanañjaya* to *Viśvanātha* more especially on *Rasa*. But hardly any study has been taken up to look into the matter in a comparative manner. Which persuaded the researcher to raise the following issue such as what are the contributions made by *Dhanañjaya* and *Viśvanātha* in the field of poetics? What are their views with respect to *Rasa*? How it has influence in the works of later Indian literature? To find out the answer of these issues present study entitled, “*Dhanañjaya* and *Viśvanātha*: a comparative study with special reference to *Rasa*” has been carried out with the following objectives:

- (i) To inquire into the contributions of a *Dhanañjaya* and *Viśvanātha* to Sanskrit poetics.



- (ii) To know about the position of *Rasa* in Sanskrit poetics and its importance herein, and
- (iii) To bring forth a comparative and critical discourses on *Dhanañjaya* and *Viśvanātha*'s ideas on *Rasa*.

The present study will be carried out by adopting normative, comparative and critical approaches.

The present research has been carried out on the basis of both primary and secondary sources. He has collect materials for the present study from text books like *Bharata*'s '*Nāṭyaśāstra*', *Dhanañjaya*'s '*Daśarūpaka*', *Mammaṭa*'s '*Kāvyaśāstra*', *Viśvanātha*'s '*Sāhityadarpaṇa*' etc., some of the research works of earlier researcher like Dr. Priyadarshi Patnaik's "*Rasa in Aesthetics*", Susan L. Schwartz's "*Rasa- Performing the Divine in India*", some of the reference books such as- S.K. De's "*History of Sanskrit Poetics*" and "*Some problems of Sanskrit Poetics*", Ramaranjan Mukharjee's "*Literary Criticism in Ancient India*" and also "*Glimpses of Ancient Indian Poetics: From Bharata to Viśvanātha*" edited by Sudharakara Pandey and V.N. Jha, "*Adhunik Sanskrit Kāvyaśāstra*" by Dr. Ananda Kumar Srivastav, "*Outlines of Sanskrit Poetics*" by G. Vijayvardhana", etc., research journals and magazine articles and from other related literatures.

The present thesis is divided into seven chapters. In the first chapter which is named as '**Introduction**'.

The second chapter, which is titled as '**Sanskrit Poetics and Rasa.**' This chapter also deals with a brief history of Sanskrit poetics (from *Bharata* to

*Viśvanātha*), different schools of Sanskrit poetics, place, meaning, importance etc. of *Rasa* in Sanskrit poetics, classifications of *Rasa*, study conducted on *Rasa* and purpose of the study.

The third chapter consists of two issues viz. '**Contribution of Dhanañjaya to Sanskrit Poetics and Contribution of Viśvanātha to Sanskrit Poetics**' which are based on literary survey.

The fourth chapter of the present work is named as '**Rasa after Dhanañjaya**'. In this chapter, there are discussion about the definition of *Rasa*, *Vibhāva*, *Anubhāva*, *Vyabhicāri* or *Sañcāri bhāva*, *Nāyaka*, *Nāyikā*, etc. and definition, classifications of *Rasa* i.e., *Śṛṅgāra*, *Hāsya*, *Vīra*, *Karuṇa* etc. with examples of these *Rasa* respectively.

The fifth chapter i.e. '**Rasa after Viśvanātha**'. This chapter describes the meaning of *Rasa*, *Vibhāva*, *Anubhāva*, *Vyabhicāri bhāva*, definition of *Nāyaka-Nāyikā* and its divisions and subdivisions; number of *Rasa* i.e., *Śṛṅgāra*, *Hāsya*, *Vīra* etc. and with its proper examples.

The sixth chapter of the present thesis is titled as '**Rasa after Dhanañjaya and Viśvanātha: a Comparative analysis**.' This chapter contains a comparative and critical discussion on concept of *Kāvya* and *Nāṭya Rasa* in particular. Beside this, the views of some earlier rhetoricians on *Rasa* and some other topics are also examined and compared with the views of *Dhanañjaya* and *Viśvanātha*.

At last, the seventh chapter of the present work named as '**Major Findings and Concluding Observations**', which sums up the major outcomes of the whole literary study.

It should also be mentioned here that the researcher relies on the '*Daśarūpaka of Dhanañjaya*', ed. by George C.O. Hass and '*The Sāhityadarpaṇa or Mirror of Composition of Viśvanātha*', ed. by J.R. Ballantyne and *Pramadā Dāsa Mitra* for English translations of some of the Sanskrit verses while writing this thesis.