

## CHAPTER-III

### Contribution of *Dhanañjaya* and *Viśvanātha* to Sanskrit Poetics

The various works in the history of Sanskrit poetics, those are available in India from *Bharata* to *Jagannātha* and others are not found in any other language in the world. Starting from *Bharata*, *Bhāmaha*, *Dandīn*, *Vāmana*, *Udbhaṭa*, *Rūdraṭa*, *Ānandavardhana*, *Abhinavagupta*, *Dhanañjaya*, *Rājaśekhara*, *Mammaṭa*, *Viśvanātha*, *Jagannātha* and others have created *Alaṅkāraśāstra* i.e., Sanskrit poetics of different volumes and kinds in their respective ages. They all have belonged about the 2<sup>nd</sup> century B.C. upto 18<sup>th</sup> century A.D.

Out of them *Dhanañjaya* and *Viśvanātha* are the well known personalities. In this chapter contribution of *Dhanañjaya* and *Viśvanātha* to Sanskrit poetics are briefly discussed.

#### 3.1. Contribution of *Dhanañjaya* to Sanskrit Poetics:

*Dhanañjaya* was proficient in all branches of learning. Very little is known about the personal history of *Dhanañjaya*. He has written only one dramaturgy that is the *Daśarūpaka*. *Daśarūpaka* is mainly an *Nāṭya* opus. After *Bharata's NŚ*, the acceptability and greatness of *Daśarūpaka* remained unrivalled. *NŚ* are the encyclopedia of *Nāṭya*. Its conduct of other subjects is more elaborate than the description of the matters connected with *Nāṭya*.

*Dhanañjaya* has, therefore, compiled *Daśarūpa* embodying all matters connected to the *Rūpaka*.

The *Daśarūpaka* is more systematic than the *NS*. It is written in verses, mostly in *Ślokas*, but the style is so concise that without the commentary it is hardly intelligible.

The *Daśarūpaka* of *Dhanañjaya*, in its conduct of dramaturgy, is apparently base on the time-honoured authority of *Bharata*; but as *Bharata*'s huge compendium, both from the practical as well as theoretical view, is discursive and cumbersome with its load of histrionic and other matters, *Dhanañjaya* attempts to sift the mass of details, and, limiting himself only to dramaturgy, restates the general principals in the form of a practical, condensed and systematic manual.<sup>1</sup> These features of the new contribution actually obtained for it such reputation and currency that in course of time it seems to have superseded not only all other treatises on the subject but also the basic work of *Bharata* himself. *Viśvanātha*, for instance, refers now and then to *Bharata* and gives one or two quotations from *NS*; but in the main he bases his treatment of dramaturgic topics on *Dhanañjaya*.<sup>2</sup>

Although there are many works on Sanskrit poetics, such as *Kāvyaprakāśa*, *Kāvyādarśa*, *Dhvanyāloka*, *Rasagaṅgādhara* etc. But the *Daśarūpaka* is a valuable work (accepts *Nāṭyaśāstra* and *Sāhityadarpaṇa*) which deals with almost the topic on poetics including dramaturgy. So the help of *Daśarūpaka* a reader can find everything about Sanskrit *Kāvya*.

*Daśarūpaka* is compiled in *Kārikā* form. *Kārikās* are 300 in all. It is divided into four chapters (called *Prakāśa*). In the first *Prakāśa*, after bowing to *Gaṇeśa*, *Vīṣṇu*, *Bharata* and *Sarasvatī*, *Dhanañjaya* speaks of the ten kinds of *Rūpaka*, *Nṛtya* and *Nṛtta*, *Lāsyā*, *Tāṇḍabā*, the five *Sandhis* and their *Aṅgas*, definition of *Vīṣkambhaka*, *Chūlikā*, *Aṅkasya*, *Aṅkavatāra*, *Praveśaka* etc. In the second *Prakāśa*, he speaks of several kinds of *Nāyakas* (heroes) and *Nāyikās* (heroines), their characteristics, their friends, the four *Vṛttīs* and their *Aṅgas*. The third *Prakāśa* gives practical directions as to how to begin an *Nāṭaka*, about the prologue, about the various requisites that constitute the ten kinds of *Rūpakas*. The fourth deals with the *Rasa* (sentiment) theory in all its details.

We have touched upon all the important aspects of the definition of *Nāṭaka*, ten types of *Rūpakas*, *Nṛtya* and *Nṛtta*, five *Sandhis* and definition of *Vīṣkambhaka*, *Chūlikā*, *Aṅkasya*, *Aṅkavatāra* and *Praveśaka* etc.

### ***Nāṭaka* (The drama):**

*Dhanañjaya* defines *Nāṭaka* as-

“अवस्थानुकृतिर्नाट्यम्”-<sup>3</sup>

‘Drama is the imitating of situation.’

Again, he called- A show because of the fact that it is seen. i.e., “रूपं दृश्यतयोच्यते”<sup>4</sup> Example as- white, red, blue etc. as *Rūpa*.

He says- “रूपकं तत्समारोपात्”<sup>5</sup>

That means, it representation (*Rūpaka*) because is parts of actors.

According to *Bharata*, *Nāṭya* is- “लोकानुवृत्तानुकरणं नाट्यम्”<sup>6</sup>

## **Rūpaka:**

*Dhanañjaya* discusses about *Rūpaka* and its varieties in his own valuable work of the *Daśarūpaka*. He says-

“दशधैव रसाश्रयम्”<sup>7</sup>

Or, *Rūpakas* are ten types, and is based on the *Rasa*.

The ten chief varieties of *Rūpakas* (dramas) are: The *Nāṭaka*, *Prakaraṇa*, *Bhāṇa*, *Prahasana*, *Ḍima*, *Vyāyoga*, *Samavakāra*, *Vīthī*, *Aṅka* and *Ihāmṛga*.<sup>8</sup>

## **Nṛtya and Nṛtta (Pantomime and Dancing):**

*Nṛtya* and *Nṛtta* are probably mentioned here chiefly on account of the similarity of name. The words *Nāṭya*, *Nṛtya*, *Nṛtta* are all derived from the root ‘*nrt*’ or its Prakrit form ‘*nat*’ and the author seems to have felt the need of differentiating them.

According to *Dhanañjaya*, *Nṛtya* as-

“अन्यद् भावाश्रयं नृत्यम्”<sup>9</sup>

*Nṛtya*, which is based on the (emotional) states, is quite another thing.

And he also defines *Nṛtta* as-

“नृत्तं ताललयाश्रयम्”<sup>10</sup>

That means, Dancing (*Nṛtta*), being based on rhythm and time (is also different).

The aesthetician also say about the *Nṛtya* is based on *Bhāva*, and *Rūpaka* is *Rasa* based. *Nṛtta* depends on *Tāla* and *Laya* on vocal recitation is *Margī* and others *Deśī*.

*Nāṭya* develops *Rasa* the full, by depicting the characters in the most perfect style, which is the ultimate developed stage of *Bhāva*, whereas in *Nṛtya*, *Bhāvas* are just indicated. In *Nāṭya* the story has to be enacted. In *Nṛtya* by mere movements of the body organs, *Bhāvas* are indicated. In music, *Tāla* is the quantum of *Swara* (notes) and in *Nṛtta* it is *Matra*, limited to foot movements. *Nṛtya* and *Nṛtta* are sub-divided into *Lāsya* and *Tanḍava*. These are employed in *Nāṭaka*.

### ***Rūpaka* bheda (Basis of classification of dramas):**

*Dhanañjaya* says about *Rūpaka* bheda-

“वस्तु नेता रसस्तेषां भेदकः”<sup>11</sup>

‘Dramas are classified according to subject-matter, hero and sentiment’.

*Vastu* has two aspects, *Mukhya* (principle) i.e., *Adhikāra* and *Prāsaṅgika* (incidental). In *Rūpaka*, like *Nāṭaka*, the main story is known as *Adhikārika*. In *Kāvya*s like *Rāmāyaṇa*, the story of *Rāma* and *Sītā* is *Adhikārika*. The subsidiary stories which remain as part of the *Adhikārika* story are called *Prāsaṅgika*. The stories of *Sugṛva* and *Vibhīṣana* are *Prāsaṅgika*. Assuming authority over the result is *Adhikāra*. The overlord of the result is the *Adhikārī* *Vastu*.

The story while remaining auxiliary to the *Adhikāra Vasthu*, incidentally achieve its own result is *Prāsaṅgika*. *Prāsaṅgika* may be complementary in character. When the story is confined to a certain distance. It is *Patākā* and limited to a place it is *Prakarī*. Thus the story composition would be *Adhikārīka*, *Patākā* and *Prakarī* combined.

Another classification is, *Prakhyāta*, *Utpādya*, and *Mīśra*. *Prakhyāta* is famous having been taken from *Purāṇas*, *Utpādya* made by the poet, and *Mīśra*, combination of the first two. Next are *Divya*, *Mārtya* and *Dīvyādivya*. In *Nāṭaka*, *Bīja*, *Bindu*, *Patākā*, *Prakarī* and *Kārya* are the ‘*Arthaprakṛti*’ (*Kāryalakṣhana=Artha Prakṛtayā*). The difference between ‘*Arthaprakṛti*’ and ‘*Avasthā*’ are not clear. *Bīja* etc. (*Arthaprakṛti*) may be generative cause. This can be called the material of the *Vastu*. Where these exist, the shape of the *Vastu* can be constructed.

Then *Dhanañjaya* describes about the *Ārambha*, *Yatna*, *Prāptyāśā*, *Niyatāpti* and *Phalāgama* are of the five ‘*Avasthā*’ (This may perhaps be related to the mindset of the hero, ‘*Arthaprakṛti*’ may be physical division and *Avasthā* the psychological division.) and *Mukha*, *Pratimukha*, *Garbha*, *Avamarśa* (*Vimarśa*) and *Upasamhṛti* are the five ‘*Sandhis*’. At last in the first chapter of *Daśarūpaka*, *Dhanañjaya* defines about five ‘*Arthopakṣepaka*’ as following:-

“अर्थोपक्षेपकैः सूक्ष्मं पञ्चभिः प्रतिपादयेत्  
विष्कम्भचूलिकाङ्कास्यङ्कावतारप्रवेशकैः”<sup>12</sup>

What is to be intimated one should make clear by means of the Intermediate scenes (*Arthopakṣepaka*), namely: *Vīṣkambhaka* (explanatory scene), *Cūlikā* (intimation scene), *Aṅkasya* (anticipatory scene), *Aṅkavatāra* (continuation scene) and *Praveśaka* (introductory scene).

So, it may be concluded here by that the first chapter is helpful for knowing the brief characteristics of *Nāṭaka*, *Rūpaka*, *Nṛtya*, *Nṛtta*, *Saṅdhi*, *Arthopakṣepaka* etc. in Sanskrit drama and salient feature of different *Kāvya*s from different angles.

### ***Nāyaka* (hero) and its varieties:**

After various kinds of dramatic subject matter (*Nāṭya -Vastu*), now *Dhanañjaya* describes *Nāyaka* and its varieties in his dramatic work *Daśarūpaka*. He defines *Nāyaka* as-

“नेता विनीतो मधुरस्त्यागी दक्षः प्रियंवदः।  
रक्तलोकः शुचिर्वाग्मी रूढवंशः स्थिरो युवा॥  
तुद्ध्यु साहस्रिथितिप्रगाकलमानसमन्वितः।  
शूरो दृढश्च तेजस्वी शास्त्रवक्षुश्च धार्मिकः”॥<sup>13</sup>

‘The Hero should be well-bred, charming, liberal, clever, affable, popular, upright, eloquent, of exalted lineage, resolute and young; endowed with intelligence, energy, memory, wisdom, arts and pride; heroic, mighty, vigorous, familiar with the codes and a just observer of laws.’<sup>14</sup>

The divided the *Nāyakas* are four types. He defines as-

“भेदैश्चतुर्धा ललितशान्तोदातोद्गतैर्यम्”<sup>15</sup>

*Nāyaka* is four kinds, these are: *Lalita* (light-hearted), *Śānta* (calm), *Udāta* (exalt) and *Uddhata* (vehement).

In the definitions of these four kinds of hero, each of them terms *Lalita*, *Śānta* etc. has prefixed to it the word ‘*Dhīra*’, (self-controlled); in order to indicate that the hero, unlike he heroine, must always have himself under control.

*Dhanañjaya* defines *Śṛṅgāra* (Love) *Nāyaka* as-

“स दक्षिणः शतो धृष्टः पूर्वा प्रत्यन्यया हतः”<sup>16</sup>

‘When the *Nāyaka* has been captivated by another women, clever (*Dakṣina*), deceitful (*stha*), or shameless (*dhṛṣta*) toward his previous (love).’<sup>17</sup>

The basis of *Śṛṅgāra Nāyaka*, four types of *Nāyaka* and each type are divided into four. So, there are sixteen types of *Nāyaka*. Since each of the sixteen varieties of *Nāyaka* may be superior (*uttam*), intermedeate (*madhyama*) and inferior (*adhama*). So there are forty eight (48) varieties of *Nāyaka* mention by the author of *Daśarūpaka*.

The rhetorician mentions the *Prati- Nāyaka* (opponent hero) in his *Daśarūpaka*. He says-

“लुब्धो धीरोद्धतः स्तब्धः पापकृद् व्यसनी रिपुः”<sup>18</sup>

Or, the opponent (hero) is avaricious, self-controlled, and vehement (*dhiroddhata*), stubborn, criminal and vicious.

Example- *Duryadhana* the opponent of *Yudhiṣṭhira*.



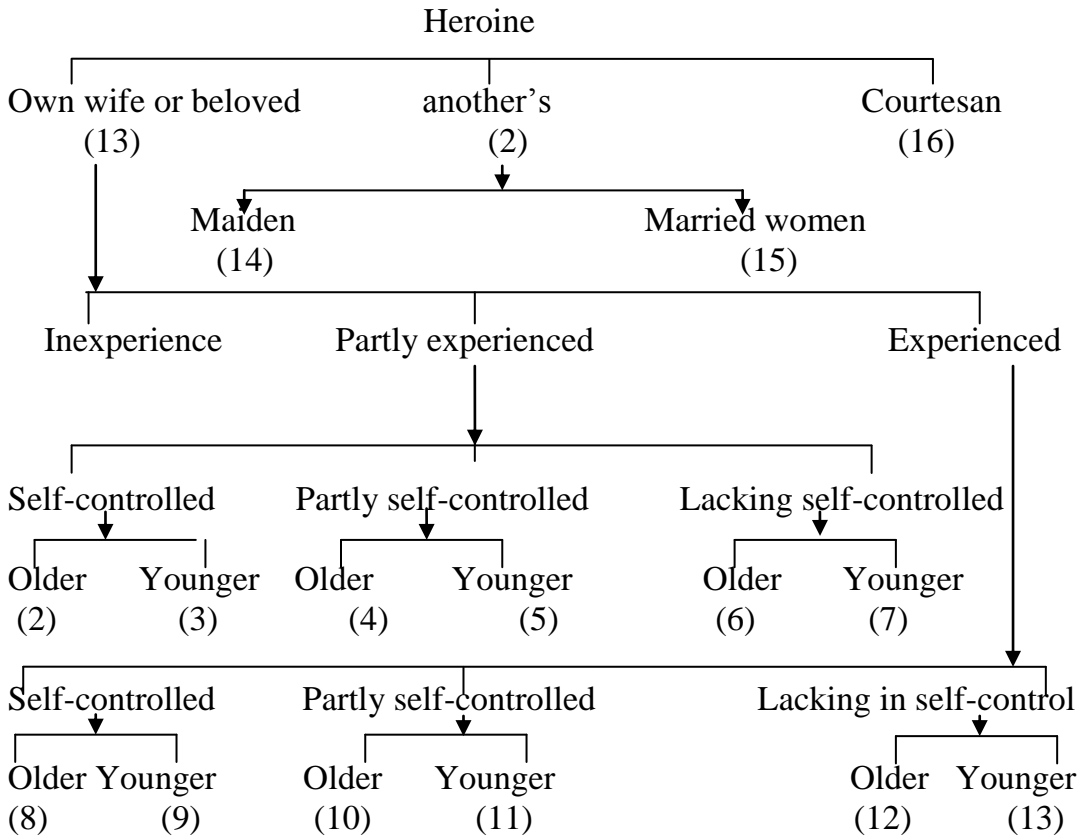
*Dhanañjaya* contribution of *Nāyikā* (heroine) and its varieties as follows-

“स्वन्या साधारणस्त्रीति तदुणा नायिका त्रिधा”<sup>19</sup>

Means, The *Nāyikā* is of three kinds: The hero’s own wife (*svā*), another’s (*anyā*) and common women (*sādhāraṇastrī*). Each of the *Nāyikās* also has been classified in sixteen types.

### Classification of the sixteen types of *Nāyikā*:

The following table shows *Dhanañjaya*’s classification of the types of heroine, the numbers indicating the sixteen varieties. (DR. by C.O. Haas. 2.24-35.)



*Dhanañjaya* mentions about the twenty natural graces of the heroine.

Three of them are physical: Feeling (*Bhāva*), Emotion (*Hāva*), and Passion

(*Hela*). These seven qualities come of their own accord: Beauty (*Śobda*), Loveliness (*Kānti*), Radiance (*Dīpti*), Cuteness (*Mādhurya*), Bravery (*Pragalbhatā*), Dignity (*Audārya*), and Self-control (*Dhairya*). And the ten qualities that arise from one's disposition are considered to be: Sportiveness (*Lilā*), Delight (*Viāsa*), Tastefulness (*Vicchitti*), Confusion (*Vivhr̥ṇa*), Hysterical Mood (*Kilalincitā*), Manifestation of affection (*Mottāyita*), Pretended anger (*Kūṭṭamita*), Affected indifference (*Bībboka*), Lolling (*Lalita*) and Bashfulness (*Vihṛta*).

*Dhanañjaya* gives four types of *Vṛttī*. These are: *Kaiśikī*, *Sāttvikī*, *Ārabhaṭī* and last one is *Bhāratī Vṛttī*.

### **Rules of *Vṛttī* in *Rasa*:**

*Dhanañjaya* says as-

“शृङ्गारे कौशिकी वीरे सात्त्वत्यारभटी पुनः।  
रसे रौद्रे च वीभत्से वृत्तिः सर्वत्र भारती”<sup>20</sup>

The *Kaiśikī* expressing in the erotic sentiment; the *Sāttvikī* expressing in the heroic; the *Ārabhaṭī* style, on the other hand expressing in the furious and odious sentiments: the *Bhāratī Vṛttī* is everywhere in the all of *Rasas*.

### ***Nāṭya Svarūpa*:**

*Nāṭya* is the imitation of a particular state, mood, etc. That which is in *Nāṭya* forms *Rūpaka*, because there is a sort of imaginative representation. *Nāṭya* which depend upon *Rasa* are ten in number. *Nāṭya* is the representation through gesticulatory, verbal, dressy and temperamental (*Āṅgika*, *Vāchika*,

*Āhārya and Sāttvika*) *Abhinaya*, the profoundly large high, simple and clear nature of the hero, heroine and other characters as described in *Kāvya*. ‘*Avasthānukaraṇa*’ (imitation of situation) is the attainment of identity with the character, of the actors through the representation of their deportment, dress, talk and other life-activities. *Nāṭya* is *Drśya*, that which could be seen. It is *Rūpa*. As it is subjected to the process of seeing, it is *Rūpa*. In *Rūpakālamkāra*, *Mūkhachandra* we superimpose the moon on the face. In the same manner in *Nāṭya*, the state of the characters like *Śri Rāma* is superimposed on the *Nāṭa*, and it is therefore called *Rūpaka*. The words, *Nāṭya*, *Rūpa* and *Rūpaka* are used in the same sense.

In the following table the basis of the classification of *Daśarūpaka* is enumerated.

### GENRES OF DAŚARŪPAKA

(वस्तु नेता रसस्तेषां भेदकः)

Sl. No.	Name	Acts	Plot	Hero	Juncture ( <i>Sandhi</i> )	Stages of action ( <i>Avasthā</i> )	Sentiment ( <i>Rasa</i> )	Style ( <i>Vṛtti</i> )
1	Nāṭaka	5-10	Renowned	Celebrated (Udāta)	Five	Five	Eight	Four
2	Prakarāṇa	5-10	Devised	Noble- Man who is not a king (Dhīra-prasānta)	Five	Five	Eight	Four
3	Bhāṇa	1	Devised	Men about town	Two (opening conclusion)	Beginning, Attainment	Erotic (love)	Verbal (predominant)

4	Vyāyog a	1	Well Known	Known And vehement (Uddhata)	Three Opening Prog- ression, conclu- sion)	Begin- ning, Effort, Attain- ment	All except erotic and comic	Three no Kaiśiki (grac- ful style
5	Sama- vakāra	3	Well- Known	Exhalted (12)	Four (opening, progression, devel- opment, conclusion	Bein- ning, effort	Hero- ic, Furious	Three- No kai- śiki (grace ful style
6	Ḍima	4	Well- Known	Known And vehe- ment (Uddhata)	Four Opening Prog- ression, conclu- sion)	Begin- ning, effort, possi- bility Of attain- ment	All except erotic and comic	Three- No kai- śiki (grace- ful style
7	Ihāmrg a	4 or 1	Well Known Or Devised	Divine Vehe- ment	Three Opening Prog- ression, conclu- sion)	Begin- ning, effort, attain- ment	Heroic Furious, Erotic	Three- No kai- śiki (grace ful style
8	Añka	1	Well Known Or some times devised	Human Heroes Who Are Known And Vehement	Two (opening conclusion)	Begin- ning, attain- ment	Pathe- tic, Heroic	Verbal (pre- domi- nent)
9	Vīthī	1	Devised	All characters- types, superior, middle, Low.	Two (opening conclusion)	Begin- ning, attain- ment	Eight	Verbal
10	Praha- Sana	1 or 2	Devised	Human heroes Of either different reli- gious sects or gall- ants and others	Two (opening conclusion)	Begin- ning, attain- ment	Erotic Comic	Verbal (pre- domi- nent)

### **Rasa (Sentiment):**

In the fourth Prakāśa, *Dhanañjaya* describes the *Rasa* briefly.

Through *Vibhāva*, *Anubhāva*, *Sāttvikabhāva*, and *Vyabhicāribhāva*, the *Sthāyibhāvas* like *Rati* (love) are made enjoyable and it is *Rasa*. The *Sthāyibhāva* through the process of *Vibhāva*, *Anubhāva*, *Vyabhicāribhāva*, and *Sāttvikabhāva* by usage in *Kāvya* and exposition in *Nāṭaka* by *Abhinaya*, become enjoyable or sensually perceptible in the heart of the listener or spectator are conceived as *Rasa*. This enjoyability in *Kāvya* and *Nāṭaka* is the unique pleasure-oriented living spirit, in its aspects. *Rasika* is the one who imbibes the enjoyability of this *Rasa*. He is otherwise known as the *Smjika*. *Śrāvya Drśya Kāvya*s are *Rasabat*, because these expose this unworldly spirit of pleasure. *Dhanañjaya* accepts nine *Rasas*. Difference of opinion prevails among scholars about eight *Rasas*. He has not specifically made any mention about its *Vibhāvas*.

Yet another conception by a few scholars is the proper of reckoning “*Nīrveda*” as a *Rasa*. They argue that *Rasa* is called so because it is vulnerable to taste. *Nīrveda* also possesses the qualitative aspects suitable for being tasted. It can also, therefore, be classified as *Rasa*. They also put forward other *Rasas* in the same way.

All the *Rasas* have been discussed in the next chapter with its great detail.

Its importance in the eyes of Indian students of the drama is further attested by the various citations of its rules and allusions to them in latter poetical and dramaturgic treatises and in the native commentaries on Hindu plays. In the ‘*Pratāparūdrīya*’, for example, we find ten quotations from the

*Daśarūpaka*, the source being indicated in all but one of the cases; three other passages, also ascribed to the *Daśarūpaka*, are not to be found in our text. The *Sāhityadarpaṇa*, furthermore, not only refers to *Daśarūpaka* and criticizes some of its statements, but bases its treatment of dramaturgy to great extent on *Dhanañjaya's* work and repeats verbatim or with minor variations a large number of its sections. A similar dependence on the *Daśarūpaka* and recognition of its value is found also in other dramaturgic treatises.

### **3.2. Contribution of *Viśvanātha Kavirāja* to Sanskrit Poetics:**

*Viśvanātha* is the most significant amongst in the rhetorician of Sanskrit poetics. He occupies a position of authority of his own time in the Indian literary criticism. He is the great exponent of the *Rasa* theory after *Abhinavabhāratī*. *Viśvanātha* is known as the modern aesthician on the *Rasa* theory. He reference to the large number of poets and authors shows the reputation of the work quoted. In the present sub-chapter, we shall brief discuss about the contribution of *Viśvanātha* to Sanskrit poetics. We know very little about the personal history of *Viśvanātha* from his own works. *Viśvanātha* is popularly known for his master works *Sāhityadarpaṇa*, a work on Sanskrit poetics and dramaturgy.

#### **Works of *Viśvanātha*:**

In the history of Sanskrit poetics, *Viśvanātha* has written a number of plays, epics, and works on poetics. But we know some of the mentions in *Sāhityadarpaṇa* and *Kāvyaṇprakāśa-darpaṇa*. Some of them are lost. They are:

- (i) राघवविलासः (Mahākāvya)
- (ii) कंसवधः (Kāvya)
- (iii) कुवल्याश्व चरित (Prākṛta kāvya)
- (iv) प्रभावति परिणयः (Nāṭaka)
- (v) चन्द्रकलाः (Nāṭikā)
- (vi) प्रशस्ति-रत्नावलिः (A karabhaka of sixteen languages)
- (vii) साहित्यदर्पणः (Alaṅkāra Śāstra) And last one is  
काव्यप्रकाश दर्पणः (A commentary on Mammaṭa's work  
Kāvya prakāśa)

All above the works, *Sāhityadarpaṇa* is the most important work of *Viśvanātha* as he is more a poeticians than a poet or a dramatist. Of course, plays and *Kāvya*s of *Viśvanātha* are in no way inferior to the contemporary Sanskrit works of literature. So also there is touch of human sentiment and artistic release in his works. But he is mostly known amongst the learned scholars as poeticians due to his works on poetics i.e. *Sāhityadarpaṇa*.

*Sāhityadarpaṇa* is principally a work on almost all the branches of poetics including dramaturgy. It consists of ten chapters (called *Parīchhedas*). Each of them has three different parts like *Kārikā*, *Vṛtti*, and *Udāharaṇa*.

The *Kārikā* (verses) and *Vṛttis* (the explanations) are written by him. Some of the examples are original but very often they are taken from different leading poets.

In the first chapter *Viśvanātha* gives the details of *Kāvya prayojana* (the purpose of poetry), the definition of the poetry (*Kāvya lakṣaṇa*). He establishes his own on *Kāvya* by refuting the views of his predecessors like

*Abhinavagupta, Kūntaka, Vāmana, Bhoja and Mammaṭa*. In the first *Pariccheda* his definition of *Kāvya, Doṣa, Guṇa, Alaṅkāra* and *Rīti* are also given in brief. In the second *Pariccheda* he determines the definition of *Vākya, Mahāvākya* and *Pada*. The details of *Arthabheda*, the *San̄ketagraha*, three *Vṛttis* like *Abhidhā, Lakṣaṇā, Vyañjanā*, and their divisions along with *Tātrparyavṛtti* are given. In the third *Pariccheda* he made a discussion on nine types of *Rasas* (sentiments), its relish, divisions of *Nāyaka* (hero) and *Nāyikā* (heroine), detailed discussion on *Vibhāva, Anubhāva, Vyabhicārībhāva or Sañcārībhāva* and *Sthāyībhāva*. The definition of *Śṛṅgāra* (the erotic) and other *Rasas*, their inter-relations and contradictions are also discussed. Fourth *Pariccheda* deals with *Dhvani* and its divisions and also *Guṇībhūtas vyaṅgya*. In the fifth *Pariccheda*, he established the theory of '*Vyañjanā vṛtti*' and refutes all other anti-theories. This *Pariccheda* shows his originality and his contribution scientific reasoning for '*Vyañjanāvṛtti*' are reflected in this chapter. the division of the *Kāvya (Kāvyaabheda)* theory of dramaturgy like '*Dṛśya Kāvya*', the definition of *Rūpakas* and their classifications, *Abhinaya, Nāṭaka* and *Prakaraṇa* etc. are defined in the six *pariccheda*. There is definition of *Mahākāvya, Koṣa, Gadya, Kathā, and Ākhyāyikā, Campū, Viruda* and *Karmabhaka* with their examples. Seventh *Pariccheda Viśvanātha* speaks of *Doṣa* (poetic blemishes). He defines *Doṣa* and gives its divisions and he also says how *Doṣa* becomes *Guṇa*. *Viśvanātha* leads a discussion of '*Kavisamayaprasiddhi*', beautifully. The eighth, *Guṇa* and their divisions, the difference between the *Śabdaguṇas* and *Arthaguṇas* are discussed. He justifies



how all other *Arthaguṇas* are inclusive of his three *Guṇas*. The ninth *Pariccheda* he attempts to define *Rīti* and their divisions. He points out the differentiation of his *Rīti* from other concepts of *Rīti* of the aestheticians. In the tenth *Pariccheda* *Viśvanātha* deals, with *Śabdālamkāra* and *Arthālamkāras*. *Viśvanātha* tries to bring out all the aspects of aesthetics as best as he could.

Some important issues of *Viśvanātha* to Sanskrit poetics are given below:

### **Definition of Poetry (*Kāvya*lakṣaṇa):**

*Viśvanātha* defines *Kāvya* as:-“वाक्यं रसात्मकं काव्यम् ”<sup>21</sup>i.e.,“*Kāvya* is a sentence having *Rasa* as its soul”. That is the ecstasy which is nothing but the relish of *Rasa* of the *Rasātmaka Vākya*. This definition sounds like a mantra of the *Upaniṣads*. This conveys the mysterious concept of *Kāvya*, the mysteries of art of the poets, the taste of appreciation or *Shṛdayatā* of the admirer, and *Viśvanātha*'s ideas associated with the aesthetic experience. All these are suggested from this definition. It will not be unjust to say, the *Kāvya*lakṣaṇa laid by *Viśvanātha* is the *Lakṣaṇa* of *Dhvani Kāvya*. In defining the *Kāvya*, he speaks about the *Dhvani Kāvya*. *Kāvya* are divided into three categories. They are: *Dhvani Kāvya*, *Guṇībhūtavyaṅgya Kāvya* and *Citra Kāvya*. The definition of *Kāvya* is determined here by the decided principle of the soul of the *Kāvya*. *Viśvanātha* accepts that *Rasa* is the soul of the *Kāvya*. *Guṇa* or *Alamkāras* etc. are the beautifying objects *Doṣas* are defects like blindness and *Rīti* is the arrangement of words like that of limbs in the human body. The third category has no *Rasa*; *Rasa* does not always correspond to *Dhvani*. Because out of two

categories e.g. 'Abhidhāmūlā' and 'Lakṣanāmūlā', one of it, is not connected with *Rasa* always. If it is *Dhvani* it may be *Rasadhvani* or *Alamkāra Dhvani* or *Vastu dhvani*.

*Mahimbhaṭṭa* refutes the opinion of *Dhavani* similarly *Viśvanātha* refutes the opinion of *Mahimbhaṭṭa* and *Mammaṭa*. But the holds the view of *Mahimbhaṭṭa* regarding *Rasa* and says nothing new.<sup>22</sup> Only to differentiate, he changes the words and puts it in another way. If we think so, we can easily mark how *Viśvanātha* without declaring the name of *Mahimbhaṭṭa* refutes the *Dhvani* School indirectly. But whenever there is touch of *Dhavani* in *Rasa Rasadhvani* seems a little bit different from it.<sup>23</sup>

A comparison of definitions of *Kāvya* in the works of three authorizes i.e. *Mammaṭa*, *Dhanañjaya*, *Viśvanātha* and *Jagannātha* leads one to the conclusion that all of them are more or less indebted to *Bhāmaha*, who while defining *Kāvya* lays stress on *Śabda* as the two primary components of *Kāva*. *Jagannātha* might have framed his definition of *Kāvya* by taking into consideration the definitions of *Bhāmaha*. *Jagannātha's* definition in this respect seems to reverberation the sense underlying the definition of *Viśvanātha*.

### **Three powers of the word (*Abhidhā*, *Lakṣaṇā* and *Vyañjanā*):**

“अर्थो वाच्यश्च लक्ष्यश्च व्यङ्ग्यश्चेति त्रिधा मतः”।

“वाच्योऽर्थो भिधया वोध्यो लक्षो लक्षणया मतः।

व्यङ्ग्यो व्यञ्जनया ताः स्युः स्तिस्रः शब्दस्य शक्तयः”।<sup>24</sup>

*Viśvanātha* deals with the *Vṛttis* of three *Śabdaśaktis* at first attempt to determine *Abhidhā*, *Lakṣanā*, *Vyañjanā* and *Tātparya* leads to the discussion of *Dhvani* and *Rasa*.

He defines *Abhidhā* is the first and foremost power of word that gives the idea of the conventional meaning of the word-

“तत्र संकेतितार्थस्य बोधनादभिधाभिधा”<sup>25</sup>

The beginning *Viśvanātha* tries to define a sentence properly. Collection of *Padas* having *Yogyatā*, *Ākāṃkṣā* and *Āsatti*. *Yogyatā* is the absence of any obstacle in establishing the common relationship of words. He is smattering with fire would not be a sentence, for the quality of smattering is not present in fire. Second quality is *Ākāṃkṣā*, which satisfies the end of the will of one's knowledge. In other words *Ākāṃkṣā* is absence of the achievement of the sense. This consists in the listener's curiosity to hear some more words that would follow. The third quality is *Āsatti* or closeness of the words uttered. Suppose one says *Devadatta* today and is going tomorrow and to village day after tomorrow, this does not connote any meaning and cannot constitute a sentence. There must not be unreasonably any gap in between the words to form a sentence. The words must be uttered without time break of long pause for full knowledge. He says this from the view of *Abhihitānvaya vādins*. Because *Abhitānvayavādins* admit that the interrelation between the word and meaning is called *Tātaparyārtha*. He says how the *Vākya* is divided into two. They are *Vākya* and *Mahāvākya*. The characteristics of *Padas* are also properly dealt with. He speaks of the three *Śaktis* or the forces of the words. They are:

*Vācyā*, *Lakṣya* and *Vyaṅgya*. *Vācyārtha* is known by the power of *Abhidhā*, *Lakṣyārtha* is known by the power of *Lakṣanā* and *Vyaṅgyārtha* is known by the power of *Vyañjanā*. *Abhidhā* conveys that meaning which belongs to the word by convention. The direct meaning of the word meant by its convention is the main or the chief meaning, it is called as *Abhidhā*. Thirdly by authentic words one knows the particular meaning of the words. This one is known as *horse*. But the question arises about the position of *Samketa graha*. Which of the conventions leads to the proper meaning of the sentence. There are mainly two views. One is view of *Mimāṃsakas* and the other is the view of *Vaiyākaraṇa*. *Samketa* is accepted with regard to *Jāti*, *Guṇa*, *Dravya*, and *Kṛyā*. *Viśvanātha*, like *Mammaṭa* accepts the views of grammar in the schools of *Ācārya Patañjali*.<sup>26</sup>

### **Lakṣaṇā (Indication):**

*Viśvanātha* say about *Lakṣaṇā* as-

“मुख्यार्थबोधे तद्युक्तो ययान्योऽर्थः प्रतीयते  
रूढे प्रयोजनाद् वासौ लक्षणा शक्तिरर्पिता”॥<sup>27</sup>

When the principal meaning *Abhidhā* is obstructed the meaning on the basis of *Abhidhā* is known as *Lakṣaṇā* or indication.

The *Śakti* (the power) by which the meaning by contradicting the primary meaning is known, is called *Lakṣanā śakti*. For example, ‘*Gaṅgāyām ghoṣaḥ*.’<sup>28</sup> Here the *Abhidhārtha* or the primary meaning is frustrated because the existence of the village is not possible in the midst of a river bed. So by

virtue of *Lakṣanā* it is meant, not in the river, but near the river. Again it does not mean near the river *Yamunā* but near the river *Gaṅgā*. So even if it holds another meaning, it must have a link with *Abhidhārtha*.

This is the result of the human will. *Lakṣaṇā* is of eighty types. *Viśvanātha* simplifies the complicated discussion of *Lakṣaṇā* and clearly states the view of *Mammaṭa* on the discussion of *Gaur- vāhikaḥ*.<sup>29</sup> *Mammaṭa* says the qualities of slothness etc. are indicated. With this *Viśvanātha* forms his own opinion by refuting others. The meaning of the *Vāhika*, the carrier is followed by *Prayojanavatī lakṣnā* taking the common qualities of go by *Abhidhā*.<sup>30</sup>

### ***Vyañjanā* (Suggestion):**

The third *Vṛtti* is *Vyañjanā*, defines as-

“विरतास्वभिधाद्यासु ययार्थो बोध्यते परः।

सावृत्तिर्व्यञ्जना नाम शब्दस्यार्थादिकस्य च”॥<sup>31</sup>

When the other *Śaktis* or *Vṛttis* are exhausted, the third *Vṛttī* by suggestion or *Vyañjanā* comes in *Vyañjanā* suggests the meaning of the word.

The nearness to *Gaṅgā* is meant by *Lakṣanā* in the sentence ‘*Gaṅgāyām ghoṣaḥ*.<sup>32</sup> But the purpose to say one’s house is on the bank of the *Gaṅga* clearly suggests the coolness and the holiness of that house.<sup>33</sup> That meaning of coolness and holiness comes from suggestion *Vyañjanā Abhidhāmūlā* is of many types by *Samyoga*, *Viprayoga*, *Sāhavarya*, *Virodhitā*, *Artha*, *Prakarāṇa*, *Līṅga*, *Śabdasya*, *Anya- sannidhi*, *Sāmarthyam*, *Auciti*, *Deśa*, *Kāla*, *Vyakti* and *Svara*. All these are illustrated properly by *Viśvanātha*. The second type is *Lakṣanāmūlā*. These are of *Śābdī-vyañjanā*. The next category is of *Ārthī-*

*vyañjanā*. If the change of word does not influence the suggestion, it is called *Ārthī*. If it influences the suggestion then it is *Śābdi*; *Ārthī* is of ten types. In speciality of *Vākya*, *Prakarāṇa*, *Deśa*, *Kāla*, suggestion occurs. Then comes *Boddhavyavaiśistya*, *Anyasannidhi*, and *Svaravaiśistya*, *Cestāvaiśistya* or the speciality of attempt. All these ten types of *Ārthī-vyañjanā* become again three types on the basis of *Vāvyā*, *Lakṣa* and *Vyaṅgya*.<sup>34</sup>

*Viśvanātha* does not accept *Tātparya Vṛtti* which according to *Abhihitānvaya* School consists in making one apprehend the connection among the meanings of the words which results in knowing meaning of the complete sentence.

### **Rasa (Sentiment):**

*Viśvanātha* defines *Rasa* as -

“विभावेनानुभावेन व्यक्तः सञ्चारिणा तन्मा  
रसतामेति रत्यादिः स्थायी भावः सचेतसाम्”॥<sup>35</sup>

What is made manifest (*Vyakta*) by *Vibhāva* i.e., the generating and exciting cause, by *Anubhāva*, i.e., the external manifestation, by *Sañcāri*, i.e., attendant feelings is called *Rasa*; thus the permanent impression of the love (*Ratī*), etc. (*Ratyādi*) attain the state of *Rasa* to the sympathetically disposed ones (*Sacestasam*). Thus Sentiment, made ‘*Vyakta*’ by *Vibhāva*, *Anubhāva* and *Vyabhicārībhāva* or *Sañcārībhāva* is transformed into a permanent state as *Dadhi* (Card) is transformed from *Dugdha* (Milk) as is called *Rasa*.

*Viśvanātha* explains the *Rasa* on the basis of *Vedānta* Philosophy. His Vedantic tendency has been clearly expressed in his definition of *Rasa*:-

“सत्वोद्रेकादखण्डखप्रकशानन्दचिन्मयः।  
वेदान्तरस्पर्शशून्यो ब्रह्मास्वादसहोदरः॥  
लोकोत्तरचमत्कार-प्राणः कैश्चित् प्रमातृभिः।  
स्वाकारवदभिन्नत्वेनायमास्वाद्यते रसः”॥<sup>36</sup>

The treatise of *Viśvanātha* is influenced by *Bharata*, the father of *Rasa* School. But the job of *Viśvanātha* is only to simplify the abstract nature of the definition of poetry and make it more clearly in a statement. His statement *Vyakta* shows how *Rasa* is manifested. *Viśvanātha* avoids the ambiguity and makes it very clear like *Abhinavagupta*'s explanation on the *NS*. *Viśvanātha* excludes the role of *Sāttvikabhāva* from the relish of *Rasa*. But *Bharata* thinks of the validity of *Rasa* and makes it an essential factor of drama. *Viśvanātha* includes the (*Sāttvikabhāva*) in *Anubhāva*. But *Bharata* says every thing has its own importance. *Mahimbhaṭṭa* also accepts *Sāttvika bhāva*. But *Viśvanātha* is influenced by the view of *Dhanañjaya* included *Stambha*, *Sveda* etc. both in *Anubhāva* and *Sāttvika bhāva*. But *Viśvanātha* going one step forward says that they are one. Even if they are one explained and classified by the logic of *go Vālivardanyāya*. *Viśvanātha* says *Rasa* is the transformation of the *Bhāvānubhāva* etc. as milk becomes curd by transformation. It is not like a pot (*ghaṭa*) which has a prior existence and is manifested by the lamp. It is manifested by the logic *Dahyādi* (as milk becomes curd). *Viśvanātha*'s statement of '*Rasatām eti Ratyādiḥ*' and *Sthāyī bhāvāh sacetasām* shows how he is clearly influenced by the doctrine of *Rasa* in '*Vyaktiviveka*'.<sup>37</sup>

After dealing with the reasoning of *Rasa* *Viśvanātha* changes above to discuss the matters of *Vibhāva*, *Anubhāva* and *Sañcārībhāva*. The division of

*Nāyakas* into forty eight types is given with illustration. The division of *Nāyikās* into three hundred eighty four types are dealt with in detail.<sup>38</sup> In this regard he analyses the matter a little bit more than *Dhanañjaya* of *Daśarūpaka*. The attendants, ornaments retinues and characteristic in individual are determined which took a considerable position of the work. After this discussion the eight *Sthāyi bhāvas* and *Rasas* with their colour and deities are depicted.<sup>39</sup> The *Rasābhāsa* etc. are also highlighted in the last part of this chapter. They are *Rasābhāsa*, *Bhāva*, *Bhāvaprasama*, *Bhāvodaya*, *Bhāvasandhi* and *Bhāvasavalatā*. The application of *Rasa* in different *Prakaraṇas* their inter relation and their contradictions are discussed. *Viśvanātha* gives some of his original thoughts and discusses all other aspects of *Rasa* leaving nothing untouched. He accepts the ninth *Rasa* as ‘*Śānta Rasa*’ which is not accepted by his predecessors. So his vision of *Rasa* is clear from the above discussions.<sup>40</sup>

Even though he follows *Bharata* for the concept of *Rasa*, he differs in some respects. He follows *Bharata*’s eight *Rasa*. His ninth *Rasa* ‘*Śānta*’ is not accepted in *Dr̥śya Kāvya*. But *Viśvanātha* accepts them all.<sup>41</sup> *Viśvanātha*’s experience of *Rasa* is not the (*Saundaryānubhūti*) aesthetic experience; rather we can say his experience of *Rasa* is the blissful experience or the *Ānandānubhūti*.

So for the above statement we can easily mark to what extent *Viśvanātha* offers the status to the theory of *Rasa*. It is not mere the aesthetic experience but the experience of unending pleasure.



## Number of *Rasa*:

*Viśvanātha* quotes also the tenth *Rasa* of *Bharata*, called '*Vātsalya*'.<sup>42</sup> Through his contemporaries and his predecessors did not accept, yet *Viśvanātha*'s discussion shows his acceptance. But he says as '*munīndra sammata Rasa*'.<sup>43</sup> it seems he does not accept it fully and includes it in the *Kārikā*, unlike *Śāntarasa*. He includes it in the *Bhāvadhvani*. So to sum up his number of *Rasas*, he clearly admits nine *Rasas*. As regards the *Vātsalya Rasa* he excludes this from his *Kārikā* and other discussions. His acceptance of *Śānta Rasa* is also not a new one. Because *Bharata* has accepted it in *Śrāvya Kāvya* *Viśvanātha* accepts it in the *Dṛśya Kāvya* also. But the difference is, *Bharata* accepts *Śānta* as the *Rasa Nirveda* as *Sthāyibhāva* which amounts to inactivity and so inauspicious for the drama to be staged. This enhances *Vairāgya*.<sup>44</sup> But *Viśvanātha*'s *Śānta Rasa* has '*Śama*' as *Sthāyibhāva* which is auspicious and not bad to be shown in the *Dṛśya Kāvya*. *Śānta* according to *Bharata* is the meditation on *Brahmaṇa* and attainment of supreme knowledge. This has no *Sañcāri bhāva*. This cannot be the *Rasa*. But *Viśvanātha* says, a man who is in the *Samādhī* has both *Yukta* and *Viyukta* stage by which neither he leaves the *Vāsanā* or desire nor he fully mingles with *Brahmaṇa*. A man having achieved this stage of *Savikalpaka Samādhī* or dynamic trance has *Śama* as *Sthāyibhāva*. This *Rasa* has *Sañcāribhāva*. This can be a *Rasa* also. *Viśvanātha* thus justifies the existence of *Śānta Rasa* and differentiates it from the concept of *Bharata*.<sup>45</sup>

## The difference among the *Rasas*:

This topic is most interesting and basically thought over by *Viśvanātha*.

The first *Śṛṅgāra* is opposed to the *Karuṇa*, *Vībhatsa*, *Raūdra*, *Vīra* and *Bhayānaka*. The *Hāsya*, to the *Bhayānka* and *Śṛṅgāra*, the *Raūdra* with *Hāsya*, the *Śṛṅgāra*, and *Bhayānaka*, the *Vīra* with *Bhayānaka* and the *Bhayānaka*, with *Śṛṅgāra*, *Vīra*, *Raūdra*, *Hāsya* and *Śānta*. The *Śānta* with the *Vīra*, *Śṛṅgāra*, *Raūdra*, *Hāsya* and *Bhayānka*, and the *Jugupsā* is incongruous with the *Śṛṅgāna*.<sup>46</sup>

## Division of *Dhvani* (Poetry):

*Viśvanātha* divides the *Kāvya* as-

“काव्यं ध्वनिगुणीभूतव्यङ्गं चेति दिव्या मतम्”<sup>47</sup>

There are two types of *Kāvya*. One is *Dhvani Kāvya* and the other is *Guṇībhūtavyaṅgya Kāvya*. *Dhvani Kāvya* is the best one in which the meaning of *Vyañjanā* is more significant than *Abhidhā*. The second category is *Guṇībhūtavyaṅga* in which the meaning of *Vyañjanā* is equal to or significant than the *Vācya*. *Dhvani* is at first divided into two like, *Lakṣanāmūlā* and *Abhidhāmūlā*. They are: *Avivakṣitavācya* and *Vivakṣitānyaparavācya*. *Lakṣanāmūlā* is again divided into as *Arthāntra-samkaramita* and *Atyantatiraskṛtavācya*.<sup>48</sup> In this way he goes on dividing *Dhvani* into many types. In total of are of 5355 types. A complicated style of division has been marked for the theory of *Dhvani* of *Abhinavagupta*. Again *Viśvanātha* says about ten types of *Guṇībhūtavyaṅgya*. The division of *Vyañjanā* is under the

influence of *Mammaṭa*. But *Viśvanātha* lessens the number. The third type of *Kāvya* e.g. *Citra Kāvya* is not regarded as *Kāvya* by *Viśvanātha*.<sup>49</sup>

### ***Vyañjanā Vṛtti* (The establishment of the function of suggestion):**

*Viśvanātha* defines it as-

“वृत्तीनां विश्रान्तेरभिधातात्पर्यलक्षणाख्यानाम्  
अङ्गीकार्या तुर्या वृत्तवोधे रसादीनाम्”॥<sup>50</sup>

When the *Vṛttis* like *Abhidhā*, *Lakṣanā* and *Tātparyā* have exhausted by contribution their meaning the last *Vṛtti* is *Vyañjanā* or suggestion. *Viśvanātha* says *Abhidhā* cannot suggest the *Rasas*. So also *Rasa* is not a matter of *Sāksātsaṅketita*. If at all one says there is *Śṛṅgāra Rasa*, then there is fallacy of *Svapadavācyā*. *Tātparyā Vṛtti* of *Abhihitānavayavādins* is also not capable of suggesting the *Rasa*. *Viśvanātha* says, *Śabda* (word), *Buddhi* (intellect) and *Karma* (work) it once exhausted cannot function any more.<sup>51</sup> After refuting *Abhidhā*, *Lakṣanā* and *Tātparyā*, he refutes the opinion of *Mahimbhaṭṭa* on the basis of *Anumāna*. He says the *Anumāna* is defective and due to the fallacy of *Hetvābhāsa*, *Rasa* cannot be relished by means of inference. The casual connection between the *Vibhāva* etc. and *Rasa* cannot be established. In the supposed inference there is mythical middle. The myth of *Vipakṣa hetu* being not in the support of *Paksas* occurs. Secondly the realization and the happiness in the heart of the audience cannot be inferred. Where ever there is *Vibhāvānubhāva* etc. Even *Viśvanātha* does not admit the *Rasadhvani* and *Vastū dhvani* to be the matter of inference. Providing it from different angle of vision *Viśvanātha* refutes *Anumāna* and admits the necessity of the *Vyañjanā*

*Vṛtti* for the relish of *Rasa*. He shows his brilliance by refuting *Abhidhā vādin*, *Tātparya vādin*, *Laksanā vādin* and the *Anumāna vādin*. But his refutation of *Mahimbhaṭṭa's* theory is par excellence the best to establish his own view point.<sup>52</sup>

### ***Nāṭyattvya* (Dramaturgy):**

Dramaturgy is a very important in the discussion on poetics. *Bharata* was the first person to lay down the doctrine of the dramatic art and thus discovered theory of *Rasa* and the way of its realisation. *Dhanañjaya* and *Dhanika* have shown only the principles of *Nāṭaka* in *Daśarūpaka*. *Bhoja* in his voluminous work '*Śṛṅgāraprakāśa*' elaborately discusses dramas and their sixty four features. *Bhoja's* work, in fact, became the guide book for latter authors like *Vidyānātha* and *Viśvanātha* to deal with dramaturgy in their works on poetics.

*Viśvanātha's Sāhityadarpaṇa* includes dramaturgy in the original discussion on poetics. The object of dramaturgy *Viśvanātha* is how to write drama (*Nāṭaka Racanā*) but not the application of the drama (*Nāṭaka prayoga*). His discussion on the *Purvarṅga* is nothing but his regards for his predecessors which moved him to follow their foot print. *Viśvanātha* follows *Dhanañjaya* on the word *Rūpa* and he uses *Drśya* for it. He means *Drśya* and *Rūpaka* to be the same. *Viśvanātha* devotes a long discussed chapter on the topic of dramaturgy. An exhaustive discussion on every minute detail of dramatic elements follows in this chapter. According to him-

“दृश्य-श्रव्यत्वभेदेन पुनः काव्यं द्विधा मतम्”<sup>53</sup>

He at the outset divides the *Kāvya* into two categories. One is *Dṛśya* and the other is *Śrāvya*. *Dṛśya Kāvya* is known as *Rūpaka*, ‘तद् रूपारोपात्तु रूपकम्’<sup>54</sup> | as there is *Āropa* (imposition) of an *Rūpa* on a particular sense.

He says about *Abhinaya* (acting) as-

“भवेदभिनयोऽवस्थानुकारः स चतुर्विधः।  
आङ्गिको वाचिकश्चैवमाहार्यः सात्त्विकस्तथा”<sup>55</sup>

They are all the imitations of particular conditions and again that is of four types. *Āṅgika*, *Vācika*, *Āhārya* and *Sāttvika* (the arrangements and the mimesis of the limbs of the human body are called *Abhīnaya*).

*Viśvanātha* divides the *Rūpakas* and *Upa- Rūpakas* into ten and eighteen types respectively. *Rūpakas* are of ten types, these are, *Nāṭaka*, *Prakarāṇa*, *Bhāna*, *Vyāyoga*, *Samavakāra*, *Ḍima*, *Ihāmṛga*, *Aṅka*, *Vīthī* and *Prhasana* and *Upa- Rūpakas* are of eighteen types viz. *Nāṭikā*, *Troṭka*, *Gosṭhī*, *Saṭṭaka*, *Nāṭyarāsaka*, *Prasthāna*, *Ullāpay*, *Kāvya*, *Prehkhana*, *Saṅlāpaka*, *Śṛīgadita*, *Śīlpaka*, *Vilāsikā*, *Dūrmallikā*, *Prakarāṇa*, *Halliśa* and *Bhāṅikā*.<sup>56</sup>

All these are individually illustrated with discussions briefly. From the subject discussed above, we can mark how he is fully influenced by the tradition and keeps pace with the tradition of the dramaturgy intact. While discussing limbs of the *Nāṭaka* type, he discusses *Pūryaraṅga*, *Nāndī*, and quotes the authenticity of five *Patākā sthānaka*, five *Arthopakṣepaksa* (*Vīṣkambhaka*, *Praveśaka*, *Cūlikā*, *Aṅkāvatāra*, and *Aṅkamukha*). Five *Artha prakṛtis*- (*Vīja*, *Vindu*, *Patākā*, *Prakarī*, and *Kārya*). Five *Kāryas* (*Ārambha*,

*Yatna, Prāptyāśā, Niyatāpti, and Phalāgama*) and five *Sandhīs* (*Mukha, Pratimukha, Garbha, Vimarṣa, Upasamhṛti, and Nirvāhana*). Then he deals with *Vṛttis* like *Bhārati, Sāttivakī, Kaiśiki* and *Ārabhaṭī*, the application of *Vṛttis* are also not left out. The *Aṅgas* of the *Vṛttis* like *Narma, Narmasphūrja, Narmasphota, Narmagarbha* etc. are discussed. With this he says about the principles to be observed in the stage in *Nāṭaka*. The natures of dialogues like, *Svगतोक्ति, Prakāśa, Apavārita, Janāntika, and Ākāśabhāsita* are defined on the line of *Bharata*. Names and natures of the actors and actresses should be according to rules. The rules for the title of the *Nāṭkas* etc. are laid down. The nature of addressing different categories by different categories of *Nāyakas* (actors) and *Nāyikās* (actresses). Thirty six *Lakṣanas* of *Nāṭya* are given along with thirteen *Vīthyāṅgas*, thirty three *Nāṭyālaṃkāras* and ten *Lāsyāṅgas*. *Viśvanātha* says one must write an *Nāṭaka* with *Pañca Sandhi* like, *Caturvṛtti, Catuhsusthyaṅga, Sattriṅśa lakṣaṇa, and Trimsat Alaṃkāra*.<sup>57</sup>

The rhetorician says-

“स्वर्गवन्धो महाकोव्यं तत्रैको नायकः सुरः”<sup>58</sup>

‘The great poem is a poetical composition in a number of cantos.’

This definition has similarly with *Dandīn’s* definition of *Kāvya* in *Kāvyaadarśa*. *Viśvanātha* keeps the traditional views unchanged.<sup>59</sup> *Mahākāvya* when written by a seer is called *Ākhyāna*. *Kāvya* written in *Prākṛt* language in known as *Āśvāsa*.<sup>60</sup> If written in *apabhraṃśa* then the sargas are called as *Kudavakas*.<sup>61</sup> *Kāvya*, which is not *Mahākāvya*. One aspect of *Kāvya* is *Khanda*

*Kāvya*. Like this he speaks of *Padya Prabandha*. He speaks about *Gadya Kāvya*. They are of four types as follows: *Muktaka*, *Vṛttagandhi*, *Utkalikā* and *Cūrṇaka*. *Viśvanātha* define *Kathā* and *Ākhyāyikā*. A *Kathā* must be written in *Gadya* and at times there should be praise of noble souls and condemning of evil souls. Similarly the description of life history of the *Kavi* relates to *Ākhyāyikā*. The last part of the *Kathā* is *Āsvāsa*. *Viśvanātha* gives a discussion on this issue and supports the view of *Danḍin*. He deals with *Campū*, *Viruda* and *Karmabhaka* also. *Viśvanātha* tries to synthesize and integrate the definition of *Gadya* and *Padya Kāvya*s.

### **Contribution of Doṣa (Fault):**

The rhetorician describes about *Doṣa* as-

“रसापकर्षका दोषः”॥<sup>62</sup>

Or, ‘*Doṣas* are depressers of *Rasa*.’

In the beginning, *Viśvanātha* says, *Doṣas* are the demerits of *Rasa*. Refuting the views of *Mammaṭa*’s-

“तददोषी शब्दार्थौ सगुणावनलंकृति पुनः क्वापि”॥<sup>63</sup>

He says flawless is a rare quality in the *Kāvya*. One cannot expect a total absence of flaws in the *Kāvya*. But the number of flaws certainly affects the beauty of the *Kāvya*. Increase the number of flaws adds to the disqualification of *Rasa*. But the presence of defects does not stand in the way of *Kāvya*tva. It is just like a defect of blindness in man.<sup>64</sup>

### **Classification of Doṣa:**

According to *Viśvanātha Doṣa* divided into five folds-

“ते पुनः पञ्चधा मताः।

पदे तदंशे वाक्योऽर्थे सम्भवन्ति रसेऽपि यत्”<sup>65</sup>

(1) *Pada* (a word), (2) *Padāmśa* (a part of a word), (3) *Vākya* (a sentence), (4) *Artha* (the sense), and (5) *Rasa* (the flavour). Then they are subdivided. *Padadoṣa* is again sub-divided into sixteen types. These are: *Duhśravatva*, *Aślilatva*, *Anucitār thatva*, *Aprayuktatva*, *Grāmyatva*, *Apratitatva*, *Samdigdhatva*, *Neyārthatva*, *Nihatārthatva*, *Avācakatva*, *Kliṣṭatva*, *Viruddhamatikāritā*, *Avimṛstavidheyamśatva*, *Nirarthakatva*, *Asāmarthyatva*, and *Cyūtasamskāratā*.<sup>66</sup>

### **Padāmśagata Doṣa:**

These *Doṣas* are eight types. These are: *Duhāravatva*, *Nihartārthatva*, *Avācakatā*, *Aślila*, *Neyārthatā*, *Nirarthakatā*, *Asāmarthya*, and *Cyūtosamskāratā*.<sup>67</sup>

### **Vākyagata Doṣa:**

*Vākyagata Doṣas* are of twenty three types. These are: *Pratikula varṇatā*, *Luptavisargatā*, *Āhatavisargatā*, *Adhikapadatā*, *Nyunapadatā*, *Kathitapadatā*, *Hatavṛttatā*, *Patatprakaṣatā*, *Sandhiviśleṣatā*, *Sandhyaslilatā*, *Sandhikaṣtatā*, *Ardhāntarekapadatā*, *Samāptapunarāttatā*, *ABhāvanmatasambandhitā*, *Akramatā*, *Amataparārthatā*, *Prasidhityāga*, *Āsthānapadatā*, *Āsthānasamāsātā*, *Sankirṇatā*, *Garbhitatā*, *Vācyāsyānabhidhāna* and *Bhagnaprakramatā*.<sup>68</sup>



### **Arthagata Doṣa:**

*Arthagata Doṣas* are of twenty two: *Apustatā, Duskramatā, Grāmyatā, Vyāhatatā, Aślilatā, Kastatā, Anavikrtatā, Nirhetuka, Prakāsitaviruddhatā, Sandhighatā, Punaruktatā, Khyātaviruddhatā, Vidyāviruddhatā, Sākāmkhyatā, Sahacarabhinnatā, Asthānayuktatā, Aviśese-viśesa-Aniyameniyama, Viśesa-Aviśesa-Niyameaniyama, Vidhyayuktatā, Anuvādayuktāt and Nirmukta punarmuktatā.*<sup>69</sup>

### **Rasagata Doṣa:**

*Rasagata Doṣas* of are fourteen types: *Rasasyoktisya śabdena, Sthāyibhāvasaya svaśabdavācyatā, Vyabhicāriṇah svaśabdavācyatā, Prākratarasavirodhi vibhāvādi grahanāt, Anubhāvasya kasta kalpanā, Vibhāvasya kilstakalpanā, Akānde prathana, Akānde rasa viccheda, Punaḥ punr dipti, Angunaḥ ananusadhānam, Anangasyakirtanam, Angasyātivistrīti, Prakrtiviparyaya, Anaucitya.*<sup>70</sup>

Others are also like the defamation or unsoundness of *Rasa*, but though *Pada, Vākya* etc. With an exhaustive discussion of the above mentioned five types of defects or *Doṣas*, he then raises the question of *Alaṃkāra Doṣa* like *Hīnopamā* etc., which is discussed by the poeticians like *Bhoja* etc. *Viśvanātha* does not admit the validity of sixth *Doṣa* e.g. *Alaṃkāra Doṣa*. He says that they are all inclusive to *Anucitārtha Doṣa*. Similarly there are *Doṣas* like, *Aprauktatvam, Avācakativam, Nyunapadatā, Bhagnaprakramatā,*

*Apustārthatā, Punaruktatā, and Khyātiviruddhatā.* So a separate classification is not compulsory.<sup>71</sup>

This sort of thought is his original approach and by this he differs from others. The division of *Doṣa* of *Sāhityadarpaṇa* differs from that of *Kāvya prakāśa*. In *Kāvya prakāśa*, at first *Doṣas* are of three types. *Nītya- doṣa*, but again they are of three types, *Śabda doṣa, Artha doṣa and Rasa doṣa*. *Śabda doṣa* is divided into three types; they are *Pada, Padāmśa and Vākya*. But *Viśvanātha* divides at first *Doṣa* into six categories i.e., *Pada, Padāmśa, Vākya, Artha and Rasa*. Again *Viśvanātha* says *Doṣa* is the discredit of the *Kāvya*. But *Doṣa* cannot hamper the characteristics of a *Kāvya*. A man may be with defective eyes or ear, but those defects are discredits in his personality. But it cannot reject the state of manhood altogether. The author follows the path of *Mammaṭa's Kāvya prakāśa* in the consideration of *Doṣas*.<sup>72</sup>

### **Guṇa (Merit or Excellence):**

*Viśvanātha*, in the beginning of the definition of *Guṇa* as-

“रसस्याङ्गित्वमाप्तस्य धर्माः शौर्यादयो यथा

गुणाः”<sup>73</sup>

*Guṇa* is an element of distinction for the relish of *Rasa*. *Rasa* is more and more manifested and overestimated by the *Guṇas*. But they are not the outer qualities. They are inner qualities like bravery, honesty of a person and *Mādhurya, Ojaḥ, Prāsāda*, of the *Rasa*. He says *Guṇas* are the qualities of the soul. As honesty, truthfulness is the qualities of the soul. Similarly, the qualities like *Ojaḥ* etc. are the qualities of the soul of poetry i.e. *Rasa*. So, the direct

attribute of *Rasa* is *Guṇa* whereas *Alaṃkāra* beautifies body first which ultimately beautifies the soul. *Guṇa* is the permanent quality which is everlasting eternal. But *Alaṃkāra* is a quality, shortlived and temporary. In this way *Guṇas* are the important qualities of *Rasa*.

*Viśvanātha* says-

“माधुर्यमोजोऽथ प्रसाद इति ते त्रिधा  
ते गुणाः”<sup>74</sup>

*Guṇas* are three types, *Mādhurya*, *Ojaḥ* and *Prasāda*. These types he makes following authors like *Bhāmaha*, *Mammaṭa* and *Hemacaṅdra* etc. while his predecessors like *Bharata*, *Daṇḍin*, and *Vāmana* etc. spoke of ten *Guṇas*. According to *Vāmana*, the *Guṇas* are: *Ojaḥ*, *Prasāda*, *Śleṣa*, *Samatā*, *Mādhurya*, *Saukumārya*, *Udāratā*, *Arthavyakti* and *kānti*. These again apply to both words and sense. But *Viśvanātha* differs from them and says there are only three *Guṇas* and they have a scientific reason behind that.<sup>75</sup>

### ***Mādhurya Guṇa:***

*Viśvanātha* discusses about three *Guṇas*. At first he defines *Mādhurya* as-

“चित्तद्रवीभावमयो ह्लादो माधुर्यमुच्यते”<sup>76</sup>

Means, Joy consisting in the melting of the heart is called (*Mādhurya*) sweetness.

### ***Ojaḥ Guṇa:***

*Viśvanātha* says -

“ओजश्चतस्य विस्ताररूपं दीप्तत्वमुच्यते”<sup>77</sup>

The state of being fired or, in other words, an expansion of the mind is what is termed energy; of this three is a successively higher development in the *Vīra*, *Bībhatsa* and *Raūdra Rasa*.

### ***Prasāda Guṇas* (Merit of Perspicuity):**

The rhetorician defines the *Prasāda Guṇa* -

“चित्तं व्याप्नोति यः क्षिप्रं शुष्केन्धनमितानलः।

स प्रसादः समस्तोषु रसेषु रचनासु च”॥<sup>78</sup>

That means, Perspicuity is that, which existing in all the *Rasas* and the four styles of composition, pervades the heart, as fire spreads itself through dry fuel.<sup>43</sup>

Out of the nine *Rasas*, only three conditions emerge in the heart of the audience. The three conditions are: *Druti*, *Vistāra* and *Vikāśa* (The quickness, expansion, and expression respectively). *Śṛṅgāra*, *Karuṇa*, *Śānta* has *Druti* emotion. *Vīra*, *Raūdra*, *Bībhatsa* has *Vistāra*. *Hāsya*, *Adbhūta*, *Bhayānaka* has *Vikāśa*. These three emotional conditions of the heart constitute three *Guṇas*.

In this way *Viśvanātha* concludes that the *Guṇas* mentioned by authors like *Vāmana* are all included in the three *Guṇas* like *Mādhurya* like *Vāmana* are all included in the *Guṇas* like *Mādhurya*, *Ojaḥ* and *Prasāda*.

### ***Rīti* (Style of diction):**

*Viśvanātha* defines of *Rīti* as-

“पदसंघटना रीतिरङ्गसंस्थाविशेषवत्।

उपकर्त्री रसादीनाम्”॥<sup>79</sup>

Means, *Rīti* is an arrangement of words, auxiliary to *Rasa* and the conformation of the body is it to the soul.

According to his definition of *Kāvya Rīti* must be discussed after the *Alaṅkāra*. But as the number of *Rīti* is less and *Alaṅkāra* is more, the author wants to finish the lesser thing. The preparation of words in the right place is *Rīti*. This enhances the quality of poetry and it is exactly the relish of *Rasa*. In the beginning of the work he refutes the view of *Vāmana* e.g. *Rīti* is the soul of poetry because *Rīti* is the quality of body and not the soul of the *Kāvya*. *Viśvanātha* accepts four types of *Rīti*.

According to him-

“वैदर्भी चाथ गौडी च पञ्चाली लाटिका तथा”<sup>80</sup>

These are: *Vaidarbhī*, *Gauḍī*, *Pāñcālī* and *Lāṭikā* or *Lāṭī*. *Viśvanātha* illustrates them properly and gives their characteristics briefly.

***Vaidarbhī Rīti*:**

*Viśvanātha* says about *Vaidarbhī* as-

“माधुर्यव्यञ्जकैर्वणैः रचना ललितात्मिका  
आवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते”<sup>81</sup>

The style expressing the letters of *Mādhurya guṇa* and having long *Samāsa* and have soft composition is known as *Vaidarbhī*. *Viśvanātha* differs in the definition from the definition of *Rudraṭa*. He says the conditions laid down by *Rudraṭa* are complicated and that is why it is difficult to see them all

at one place. So this definition is inappropriate. *Viśvanātha* flatly refutes the views of *Rudraṭa* on this point.

### ***Gauḍī Rīti:***

*Viśvanātha* defines *Gauḍī Rīti* as-

“ओजः-प्रकाशकैर्वर्णैर्वन्ध आडम्बरः पुनः।

समासबहुला गौडी”॥<sup>82</sup>

*Gauḍī* style is that which constitutes long *Samāsa* and *Ojaḥ guṇa* with bombastic style.<sup>83</sup> Similarly *Viśvanātha* quotes the view of the poetician *Puruṣottama* regarding this and refutes in a clear cut manner. Because *Puruṣottama* says style containing long *Samāsas* plenty in number, letters of aspirate sounds, *Mahāprāna* full of alliteration and small sentence is known as *Gauḍī*. This definition in view of *Viśvanātha* is impracticable and impossible. So he says that this type of definition is not acceptable.<sup>84</sup>

In this way *Viśvanātha* exhibits his original thinking in this regard. He shows some examples and justifies them. With this he says the *Aucitya* or the appropriateness of the illustrations and show how they fit in with the concerned style.

### ***Pāñcālikā or Pāñcālī Rīti:***

The rhetorician defines *Pāñcālī Rīti* as-

“वर्णैः शेषैः पुनर्द्वयोः।

समस्तपञ्चषपदो वन्धः पाञ्चालिका मता”॥<sup>85</sup>

That means, a composition, comprising other letters than those of the two styles, and containing compounds of five or six words, is held the *Pāñcālī*.

Here the rhetorician refers to the definition of *Bhoja*. He (*Bhoja*) says, a sweet and soft styles characterized by ‘*Ojas*’ (force) and ‘*Kānti*’ (eliance), containing *Samāsa* (compounds) of five or six words, the learned designate the *Pāñcālī* and after that *Viśvanātha* refuses the idea of *Bhoja* by showing *Avyāpti dosa* in the *Lakṣana* of *Pāñcālī Rīti*.

### ***Lāṭikā or Lāṭī Rīti:***

Forth *Rīti* is *Lāṭī*. It is defined by rhetorician as-

“लाटी तु शीतिवैदभीपाञ्चाल्योरन्तरे स्थिता”<sup>86</sup>

The *Lāṭī* is a style intermediate between *Vaidarbhī* and *Pāñcālī*. We see that, before *Viśvanātha*, *Rudraṭa* is the first aesthetician, who mentions *Lāṭī* as the fourth variety of the *Rīti*. For example, *Viśvanātha* gives the following verses-

“गौडी डम्बरवद्धा स्याद् वैदभी ललितक्रमा

पाञ्चाली मिश्रभावेन लाटी तु मूढुभिः पदैः”<sup>87</sup>

He also says about the modification of *Rīti*, that, sometimes the etc. should be modified for the sake of appropriateness is to the speaker and the rest. Even if *Rīti* acquires very small portion in work, his refutation of the traditional idea and scientific presentation makes it significant.

### ***Alamkāra (Ornament):***

Finally, in the last chapter of this work, *Viśvanātha* brings forth an exhaustive discussion on the various *Alamkāras* or poetic figures. *Alamkara* is defined by him as-

“शब्दार्थयोरस्थिराः ये धर्माः शोभातिशायिनः।  
रसादीनुपकुर्वन्तोऽलंकारास्तेऽङ्गदादिवत्”॥<sup>88</sup>

Means, *Alamkāra* are those non- permanent attributes of a word and its sense, that add to their beauty and aid the *Rasa* (flavour) and those are like styled ornaments, bracelets etc, that adorn the human body.

He makes a two-fold division of *Alamkāras*. These are: *Śabdālamkāra* (ornaments of word) and *Arthālamkāra* (ornaments of sense).

At first, he discusses *Śabdālamkāra* but *Punaruktavadābhāsa* is a *Śabdālamkāra* in the opinion of *Viśvanātha*. He says, *Śabda* (the word) is the first thing to hit the intellect and then comes the *Artha*. That means, our mind first catches the *Śabdas* then, he holds, the meaning is conveyed. That is why *Śabdālamkāra* is first dealt with. Among the *Śabdālamkāras* he says about *Punaruktavadābhāsa*, *Anuprāsa*, *Yamaka*, *Vakrokti*, *Bhāsamana*, and *Śleṣa*, *Citrālamkāras*, *Cyutāksara*, *Dattāksara*, *Kriyāgupti* and *Kārakagupti*.

Even if *Viśvanātha* does not agree to accept *Citras*, *Cutaksara*, *Dattāksara*, etc. to be the *Alamkāras*, he gives illustrations for it. It seems that even if he establishes his own view point still he does not hesitate to follow the tradition.



As regards *Śleṣālāmkāra*, *Viśvanātha* gives its minuted details. At first he speaks about the divisions which are of eight types. These are:

“श्लिष्टैः पदैरनेकार्थाभिधाने श्लेष इष्यते।  
वर्ण-प्रत्ययलिङ्गानां प्रकृत्योः पदयोरपि।  
श्लेषाद् विभक्तिवचनभाषाणामष्टधा च सः”<sup>89</sup>

In this way they are *Varṇa*, *Pratyaya*, *Liṅga*, *Prakṛtī*, *Pada*, *Vibhaktī*, *Vacana* and *Bhāsā*. Again he divides the ślesas in to three types, these are: *Sabhaṅga*, *Bhaṅgā* and *Abhaṅga*. With this he begins a discussion on the *Śleṣālāmkāra*. *Viśvanātha* quotes the opinion of *Vāmana*, *Ruyyak* etc. and says that they are of opinion that *Sabhaṅga Śleṣa* is the subject of *Śabdaśleṣa*, where there is different of *svara* like *Udātta*, *Anudātta* etc. But *Abhaṅga śleṣa* is a subject of *Arthaśleṣa*. They are like two fruits in a single peduncle. The *Alāmkāra* is determined by the *Āśrayas* (the supports). If it is supported by *Śabdās* and *Arthas* then it is *Śabdālamkāra* and *Arthālamkāras* respectively.<sup>90</sup>

*Viśvanātha* makes long discussion with all sorts of illustrations. But he refutes the above opinions and says if the change of words does not effect change of meaning then it is *Arthālamkāra*. As regards the *Arthālamkāra* he opines that the change of word does not affect the *Arthālamkāra*. They are: *Samaraṇa*, *Rūpaka*, *Pariṇāma*, *Saṅdeha*, *Bhrāntimāna*, *Ullekha*, *Apahnuti*, *Niścaya*, *Utprekṣā*, *Atiśayokti*, *Tulyayogitā*, *Dīpaka*, *Prativastūpamā*, *Dṛṣṭānta*, *Nidarśanā*, *Vyatirreka*, *Sahokti*, *Vinkti*, *Samāśokti*, *Parikara*, *Arthśleṣa*, *Anumāna*, *Hetu*, *Anukūla*, *Ākṣepa*, *Vibhāvanā*, *Viśeṣokti*, *Virodha*, *Asaṅgati*, *Sama*, *Vicitra*, *Adhikālamkāra*, *Anyonyālamkāra*, *Viśeṣālamkāra*, *Vyāghāta*,

*Kāranamālā, Mālādīpaka, Ekāvalī, Sāra, Yathāsaṅkhyā, Paryāya, Parṭṭi, Parisaṅkhyā, Uttarāpatti, Vikalpālṅkāra, Summycaya, Samādhi, Pratyānika, Partīpa, Sāmānya, Tadguṇa, Suksma, Vyājokti, Svabhāvokti, Bhāvika, Udātta, Rasavat, Preyas, Urjasvi samāhita alamkāra, Bhāvodaya, Bhāvasaṅdhi, Bhāvasavalatā, Saṅsrsti and Śaṅkar.*

He gives an exhaustive note on *Alamkārs*. With this in every *Alamkāra* he shows the differentiation. *Viśvanātha* takes *Alamkāras* as the transitory quality (*Asthira dharma of the Kāvya*). Even though he is highly influenced by *Bharata, Ānandavardhana, Dhanañjaya, Mammaṭa* and *Ruyyaka*, *Viśvanātha* shows his originality of reasoning in the field of poetics. He is the only popular poetician next to *Vidyādhara* who highly influences the area by making his significant contribution. Though *Viśvanātha* discusses *Alamkāra* in detail and gives it a considerable portion in his work, yet they are given the last preference amongst the aspects of the *Alamkāraśāstra*. But we cannot say that he neglects the topic. He discusses *Alamkāra* in every detail and shows his originality in this regard. *Viśvanātha* gives equal status to *Alamkāra Rīti and Guṇa*.

As well the *Sāhityadarpaṇa*, the *Kāvyaṅprakāśa darpaṇa* of *Viśvanātha* is a commentary on *Mammaṭa's* famous work *Kāvyaṅprakāśa*. It is also regarded as a valuable work in the history of Sanskrit poetics.