CHAPTER VIII

CONCLUSION
Soul of a language is studied mainly as an aid to research and to develop the language. It can however, be studied as no end in itself. A glimpse into the history of *Alaṅkāraśāstra* has shown that it was approached from time to time with different aims and objectives and that its form was modified in order to suit the requirements of the time. The present thesis is an attempt at tracing the history of the theoretical frame-work of creating and appreciation a literary form of art to through ages.

How do we get the world of our experience? To answer this question, there have emerged various epistemological theories in different schools of Indian Philosophy. Sense-object contact, acknowledged by all systems of Indian Philosophy, is an important factor this process.

The subject of this analysis is the construction and the experiencing of an art-form. It also aims at showing the subject which receives a scientific treatment.

What is important in poetry is the objectivity of its poetic value which can be assessed by anchoring it onto the interaction working between the object and the subject. Finally, the result is achieved after a very subtle equation which is subjective experience of the said value and object and the resultant poetic relish are thus equated, the poetic art, especially the imagistone, may either degenerate into a sensational theme, or may lapse into a sensational theme, or may lapse into a sort of private fantasy and auto-suggestion without any profound relation to the objective reality. So, the aesthetic apprehension constituting a visual focus, involves the selecting and ordering of the perceptible elements together with their indicative meanings in a unified ideal of relations.

Whatever has been discussed in the introduction chapter on definitions of *kāvya* is what touches the inmost chords of the human mind and diffusing itself in the crevices of the heart, works up a lasting sense of delight. It is an expression in beautiful form and melodious language of the best thoughts and noblest emotions which the spectacle of life awakens in finest souls.
We cannot ignore the fundamental fact that the critics with taste alone are honoured and look upon as proper judges of poetry, not scholars or grammarians. Rules of technique were these, of course, for the guidance of poets and critics alike.

But those are never meant understanding of genius in the poet or of taste in the critic. Criticism therefore, is born of question. It never takes a writer or his work on trust. Where a work is held to be divinely inspired or revealed, as in the case of the scriptures, there can be no criticism. Today is sacrosanct to criticism. It subjects every thing to the closest scrutiny. Its approach is that of science - a disinterested application to its subject to understand and interpret it fully. For criticism therefore, as for science, to flourish, intellectual freedom is necessary. It requires an atmosphere in which questioning and inquiring are freely allowed.

Hence, the doubtless superiority of poetry over śāstras in effecting instruction is recognised by Kuntaka also. Kuntaka points out that learning of the śāstras is characterised by great tedium, couched as they are in technical language. Poetry secures the results occurring from the study of śāstras, without exposing the readers to the trouble of their mastery. Thus, Kuntaka’s view, poetry is superior śāstras in that both the end and means are sweet in it.

A śāstra is essentially pragmatic aimed at the fulfilment of specific functions as is evident from the following :

"pravṛttiṇvā nivṛttiṇvā nityena kṛtakena vā
pumsāṁ yenopadiśyeta tacchātrambhidhiyate || "¹

Since the study of poetry is a single pursuit. And the word ‘Criticism’ in the title is used broadly to include principle of literary sense of practical criticism, Sanskrit criticism believes in poetic values which can be considered in their own right, and

their discussions involve something more than an account of personal likes and deslikes. It has been our aim to make our account of these as much of interest to the general public as to the specialists.

We have been labouring at some length what is common place today, because one of the major functions of criticism is to highlight the workings of genius on the one hand and the taste on the other. They have an affinity with each other as much as they do not admit of a scientific analysis and are to some extent a mystery.

If genius creates beauty, taste recognises it; it is a full circle. Indians would go to the extent of affirming the essential identity of genius and taste, because of identity in the aesthetic experience. The difference is only in respect of function. One is creative, the other is not; that is all.

Chapter - I

We have discussed seven schools of literary criticism, the basic principles of literary criticism by which any literature can be evaluated. It has already been pointed out that the present study aims at the study of beauty in literature in the light of Alaṅkāraśāstra which developed the science of literary criticism.

Chapter - II

The second chapter has been divided into two parts. It begins with demonstrating the importance of the study and showing the significance of the Indian logicians in this context. It is very important to note that the world around us is real, it is nameable and knowable. To improve the society or morally characterise the society or value of living, we should trace the main aspect of existence i.e. ordinary world. So we have discussed the point of view of ordinary world.

Secondly an artist is a creator of his world of art. He creates his world of art out of the ordinary world of his experience.

Chapter - III

In this chapter we have discussed the functions of an ordinary language and
the language of art. The latter part of the chapter has dealt with the treatment of several rhetoricians (*alamkārikas*) with regard to the language of art.

**Chapter - IV**

The forth chapter, concentrates on ‘Technique of Transformation’. It has been divided into three parts viz. I) *Mārgas*, II) *Bandha* III) * Alamkāra*. It manifests that how the poet transforms the ordinary language into a literary language through transforming ordinary world into a literary world. *Mārgas* stands for manner or way of life, talking and writing. Diction or *bandha* is completely dispensed with figures and ornaments. It absolutely, re-established the primary importance of emotional experience in poetic creativity. *Alamkāra* is the contour of the object and the poet gets spirit of greater significance after using *alamkāra*. In all there, the views of Kuntaka are highlighted.

**Chapter - V**

Fifth chapter of the study is related to the objective criterion to evaluate a piece of literary art, which has the potentialities of universal application. And in this discrtation an attempt is made for a comparative study of modern stylistics and Sanskrit Poetics with special reference to Kuntaka’s VJ. According to Kuntaka *vakrokti* is the soul of poetry. Kuntaka has given many manifestations in this theory namely- the skill of the poet, the problem of correct signification, beauty and delight, qualities of the signified, natural utterance and poetic subject, the nature of delight from poetry, the description of three styles, The refutation of old theories on style, relationship between imagination and other acquired equipments of a poet, the styles of some prominent authors, the two general excellence of the styles etc. This arrangement gives rise to six kinds of figure of speech in chapter V.1.1; V.1.2; V.1.3; V.1.4; V.1.5 and V.1.6;

**Chapter - VI**

Sixth chapter of the study explains a scientific treatment of the inter-relationship of *kavi* and and *sahṛdaya* in Sanskrit literary criticism. It is attempted to identify the
specific role played by kavi on one hand, and sahṛdaya on the other in the epistemology of an aesthetic experience.

Chapter - VII

What is the value of aesthetic experience? Why should the poet creates and the critic appreciate? In ancient India, these questions occupied the analysts heavily and the result of such deliberations is the huge quantity of systematic literature in Sanskrit poetics.

In the whole range of Sanskrit poetical theory, we do not have any one who can be termed a practical literary critic in the modern sense of the term except Kuntaka. His observations on the source of tragic and comic pleasure are an important contribution to the subject. He makes the important pronouncement to interpret poetry in the right way it deserves. It is necessary to have a knowledge of poetry as a whole and of the principles of its composition scattered in fragments, though it might be all together read like a systematic treatise on the art of writing. Kuntaka’s contribution is distinct in the sense that it prepares the Indian model of creation and appreciation of a literary art-form.

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