ABSTRACT

The meaning of the Sanskrit term *Alaṅkāra* as given by Vāmana, is 'beauty' and *Alaṅkāraśāstra* means 'a discipline which studies the beauty in literary-art. And the beauty of literary art is created by a literary artist. A literary artist does it by manipulating various levels of language such as phonetic, morphological, syntactic and lexical levels. He thus introduces phonetic figurativeness, lexical figurativeness, grammatical figurativeness, figurativeness in the sentence, contextual figurativeness, figurativeness of composition and so on and so forth.

A literary artist creates a distinct language to express his art-form. As a matter of fact that he creates the very world of his literary art. He is a creator. He creates as per his vision from whatever in given to him by God. He creates out of his own experience of this given world. His genius transforms this given world into the world of art. Since this is the world created by him, he also creates a language to communicate this world. Indian literary theory, therefore, engages itself in questions such as how is a literary art-form created and how is it enjoyed aesthetically?

A study of literary art is directed to get answers to these two questions. And the different schools of thought in India seem to have been engaged in answering those questions in their own way. The Sanskrit tradition, therefore goes in search of the soul or essence of a literary art-form. Different definitions of a literary art have been provided. An art-form is meant for enjoyment. A literary art-form is also an art and hence it is also meant for enjoyment.

Kuntaka (950 A.D) however, says in his *Vakroktīvita* (VJ) that the soul of the poetry is an artistic turn of speech (*vakrokti*) He also says *vakrokti* is that mode
of expression which is called ‘vaidagdhyabhāṅgībhāṃiti’ i.e. ‘an artistic mode of expression of a mature artist’ It is interesting and note that Kuntaka is very much aware of the fact that the literary language has to be distinguished from the ordinary language. He clearly says that it is a poetic speech which is not an ordinary common speech. It is that form which gives aesthetic pleasure in the mind of a connoisseurs (sahṛdaya)

The creation of art is not the work of an amateur but of an expert, i.e. of one who has mature experience of life. He is called kavi, because he can see behind and beyond the sensible world. Though it is clear that art was valued primarily for its real aesthetic value and Indian aesthetic value is rhythm of personal respone or reproduction, when an aesthetic sensibility becomes creative such creation presupposes values. This value cannot be any things other than aesthetic rapture.

The present study aims at exploring the possibility of reconstructing an Indian model of artistic creativity and relishing.

The principal aim of thesis study is to examine the model of literary criticism as presented by Kuntaka and also to trace the source of his literary theory.

The present study reveals that the model adopted and enlarged by Kuntaka may prove to be a universal model of critiqueism of any art-form.

Our studies are presented in the following manner :

Chapter I

In this chapter, we have explained the significance of the present work. We have briefly discussed the history of Sanskrit literature, the definitions of kāvya and general survey of different schools of Indian Poetics.
Chapter II

In the second chapter, is given a sketch of the ordinary world. Ordinary world means our day-to-day world. It also deals with the meaning and purpose of life in details. A realist reveals the world through the knowledge of it. An idealist would like to produce the world by mind. This chapter takes an account of these positions.

A literary artist creates his own world and he also creates a language in which he describes that created world. That is called the world of art. As a matter of fact, an artist transforms this very ordinary world of our experience into the world of art. It is clear that the artist does not create his world of art out of nothing. Now, the question, how does he create the world of art? The answer is, he simply rearranges the ordinary given world into a beautiful form to generate aesthetic rapture.

Chapter III

In the third chapter, we have studied the essence of the philosophy of language. It is well-known that language relates man to his environment and gives expression to his knowledge and feelings. Actually, man gathers experiences and feelings of this world and wants to share them with others. The medium of ordinary communiction is the ordinary language.

And the medium of aesthetic communication is the language of art. This chapter deals with this aspect.

Chapter IV

The fourth chapter contains the description of the techniques of transformation. It shows how the poet transforms the ordinary world into a literary world through his genius. For transforming, he needs many elements such as märgas or style, bandha or diction and alaṁkāra or figures of speech etc. through which he can bring about the novelty in the language of art. This point is focussed in this chapter.
Chapter V

It presents an analysis of the theory of *vakratā*. It is related to the objective criterion to evaluate a piece of literary art which has the potentiality of universal application with special reference to Kuntaka’s VJ. There are six kinds of *vakratā* in which an artist can present his art-form. This has been discussed with their definitions in this chapter.

They are:

*Varṇavinyāsavakratā* (Chapter V.1.1)

*Padapūrvārdhavakratā* (Chapter V.1.2)

*Pratayāśritavakratā* (Chapter V.1.3)

*Vākyavakratā* (Chapter V.1.4)

*Prakaraṇavakratā* (Chapter V.1.5)

*Prabandhavakratā* (Chapter V.1.6)

Each variety of *vakratā* has been explained with examples.

Chapter VI

In this chapter, we have discussed the relationship between a literary artist (*kavi*) and a connoisseur (*sahṛdaya*), we have also taken into account the views of some rhetoricians on this issue.

Chapter VII

In this chapter, we have discussed the value of aesthetic experience. Why should the poet create 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.
Chapter VIII

In this chapter, we have evaluated the contribution of Kuntaka. Kuntaka's contribution is distinct in the sense that it prepares the Indian model of creation and appreciation of a literary art-form.

At the end a selected bibliography is added.

(Signature of the Guide)
Director
Centre of Advanced Study in Sanskrit
University of Pune
Pune - 411007.

(Signature of the Candidate)