BHAMAHA'S IDEA
OF POETIC CREATIVITY

Idea of Creativity
In the world of our habitat, things can be divided to two; i) those, which exist, and ii) those created by human beings. It is clear that flower is given and garland is created. Metals are those which already exist and vessels are created, wood is there, a table is created. Similarly, there are many things that man create out of the given things. Modification of the shape, size or quality of any given thing is the human part there. Art also is a creation, which lies in its arrangement. Music is composed by arranging different sounds in sound and pictorial art is the arrangement of given colours.

All these things are clear to us though the term creativity and its exact meaning remains abstract. By dictionary, it means the ability to formulate or originate something. This can be a conscious or subconscious act. Difficulty arises as we explain that 'ability' which creates something. It becomes more complex on defining or discussing the character of this ability. We all posses many abilities, although most of them lie hidden and die unknown, unsung because of lack of awareness and poor attitudes. One can identify his abilities only through trial. In a particular field also it is not easy to identity an able or unable man. Thus it becomes difficult to define the creativity of a man. This becomes still complex when it deals with the creativity of another abstract
entity called poem. Assumingly it is very difficult to have an idea on poetic creativity; albeit easy to assess a created thing and judge its qualities—refer a poem. The creativity of a poet can be judged through the qualities of his poem. Bhamaha had assessed the poem and its poetic qualities to a great extent.

Bhamaha radiates good vision on poetry and its beauty through his work.

काव्यालंकार is a pioneering step towards the Indian literary criticism, his views are clear and distinct. With respect to the origin of poetry, agreeing with the conventional belief of प्रातिभा, व्युत्पत्ति and अभ्यास, he stresses on the point of the gifted nature of प्रातिभा and the need of intense knowledge and training. Additionally, he is very strict about some values and qualities of poetry. Amongst the six chapters in काव्यालंकार he uses the last two for discussing the न्याय and शब्दशुद्धि as essentially a poet must be well-versed in grammar and logic. To him, a poet should not allow grammatical or logical faults in a poem. Similarly, he gives most importance to discuss the काव्यदोष. He tells, “if you had not written काव्य there is nothing to lose.” Nobody will sentence to death for not writing poetry. It is not a cause of any decease also. According to
scholars, it is better to die than become a bad poet (कुकवियि)." He again tells "even one word must not be bad in a poem. It will humiliate you like a bad son." In another instance he opines "every word, meaning, logic or art used in poetry will become a burdensome to the poet if they are not becoming part of the poetry." Here he speaks about the organic unity and every part of the poetry must be used to enhance this unity literally.

कविविश्वास (poetic training)

भामहो places much importance on प्रतिभा as the main part of creativity, though he agrees to the role of व्यस्त्पति and अभ्यास in this creative process. He comments that one should master the faculties of grammar, छन्दशास्त्र, शब्दशास्त्र – (अभिव्यक्ति, लक्षणा and व्यज्ञना etc.) local practices of different regions, logic, art and aesthetics before his attempt to poetic creation. This vastness of prior knowledge and preparation itself shows the seriousness भामहो attaches to this field. He again tells after studying the prerequisites one should apprentice under an eminent scholar in these areas and he should be well versed with old

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1. नाकवित्यमध्याय व्याधो दणुखाय या। कुकविवि पुस्तकाशाय, मुलिमादुमीलीण।: काव्यालाहुर- 1-12
2. सर्ववधानावेय न निगारादवन्तु, विक्षणया हि कविकेन कुस्तुलेव, निन्द्यो। काव्यालाहुर- 1-11

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literature and the works of others before his attempt of काव्यक्रियादर्शः. It should be noted that he uses the term काव्यक्रियादर्शः, काव्यक्रियाया: आदरः कार्यः means one should honour the process of poetic creation. This usage of काव्यक्रियादर्शः also signifies the respect he gives to this venture. As this is an honourable post, you should not mistake even by one step. He also tells about the unhealthy deed of adding needless words and useless description by some poets to elongate the poem. Having a clear view on everything concerned with poetry he points some other areas also connected with creativity. A small effort is made here to assess his views on different issues concerned with creativity apart from his views on प्रतिभा, व्युत्पत्ति and अभ्यास.

अनुवाद

भमाह अनुभूति

भमाह attaches much importance to possibility and probability and lays stress on the need of a logical credibility in the regular usages. Many things in the world which may have happened but not easy to believe like the friendship of rat and cat. There are many others too, which may or may not have happened.

3 न स श्राब्दो न तदु वाच्यः न स न्ययों न ह सा कुला जापते यन्न काव्यक्रमः से महान् कवि: II काव्याल्प्लइः- 5-4
happened, but display logical conviction. भामह ओपिने that in a creative literature the second type is advisable than the first. A similar sentiment echoes in Aristotle’s words, “the poet should prefer the probable impossibilities to improbable possibilities”. भामह was strict against the improbability. You can describe impossible things, provided, it should be presented in a probable and convincing way. Otherwise, it will cause an error called अद्युक्तमेते.

भामह is a strong opponent of अद्युक्त . He even criticises those critics who silent themselves in the presence of established poets and take 'ill' to their personality status syndrome by fear of poet’s glamour and fame. For example, he points to the वत्सराजकथा. The वत्सराजा उदयन is described as a triumphant and बृहदराज (foresee as aged) king. But it also tells that he has no spies and he was captured by putting an artificial elephant in his border by साल्वद्रायन. How cannot he identify it as even children could do this identification? As an acclaimed expert in ग्रामवास, he was able to tame elephants with a special lute (वीणा) he owned. Therefore, the description that he cannot identify the कृत्रिमराज

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4 शाब्दिनिधि (विग्रह युं तत्त्वादि तत्त्वादि) विभिन्ननम्नविविधायतां कार्य काल्यकार्याद्वारः II (काव्यालङ्कार- I-10)
5 नमोदस्तु तेन्मुखे विहलमुखे वेदभिमानं कोरिमं शाखालोकार्यमेतेष्यम नयन्ति नययोदित: II काव्यालङ्कार- 4-46

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is associated only. It is also described that he started to follow it playing his veena
to tame it. Bhamaha writes

\[ \text{विजिगीघुमुखन्यस्य वत्सेषं वृद्धदाशं तस्येव कृतिनः पश्चादलङ्गाचारशृङ्ख्यताः।} \\
\text{अन्तर्याचारशस्त्रीर्ष राज्ञियानवनेनुसं हतांविचं गजचक्षुव्रम नाष्यात् स स्वभूतवात्।} \\
\text{यदि वैपेकित सत्य सार्वच: स्वार्थिष्ठे अहं नु मन्दिरः तेषां भक्तिवानासित भर्तिरः।} \\
\text{शा: दृढ्यवाचन्ततः मन्त्रमद्विशारातिमिःममाणि परिह्वत्यास्य पतिष्पत्तीति काः नुमा।} \\
\text{हतोद्वेयन मम भ्राता मम पुत्रः पिता मम मातुलो मागिनेव अव वर्त्तेः।} \\
\text{अस्यन्वत: विविधायाराचारशण्याराचारिविविधायाराचारशण्याराचारिव सहस्रादृश्यवर्षः।} \\
\text{नमोदुले तेस्य: विज्ञान्यायाचारिव कविर्मिः शाक्षोऽक्कहाराचारभुवयेः नयित्त नवेदित:।} \\
\text{सचेतस्यो वनेत्रस्य चार्म्यणं निर्मितस्य च विषेषे वेदितवाचस्योऽपि कर्णं किंतु कथं तत:।}^6

Again, even after fighting with the army alone for a long time, how did he
remain uninjured? When enemies are full of vigour and angry by the death of
their kith and kin and when they are fighting with the strong bows against the
man who killed their relatives, how will one be uninjured? Can this description
be convincing? It is true that उदयन story is a folk story (from the कालिदास’s
reference उदयनकथाकोविदानून ग्रामबुद्धानूः); but when it transforms to the form of
some literature by a noted writer it should be made credible. In another

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6 कालिदास: 4-(40-47)
7 नेत्रसन्देख पृष्ठमिर्ग -30

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instance he questions the propriety of using the dumb and semi-dumb objects like birds, bees, wind, etc., as messengers. He narrates both the उत्सर्गविधि and अपवादविधि of this by revealing that when it is handled by talented personalities it will not appear improper. ऋषिदास's use of मेघ as a messenger in a very admirable fashion may be in his mind when telling this. He opines this in another occasion also that even the bad things will appear beautiful with the presentation style as even the leaves appear beautiful if they are arranged properly in a garland. Again, "with position, contact and elegance this beauty may arise charmingly. For example of dirty, अज्ञन appears attractive with its contact with the beloved's eyes".

भामह त talks about देशाकालकलाकालविरोधि statements, which are also cause अयुक्ति. For देशविरोधि statement he gives the example of describing अमृत and देवदारु in मलय mountain for, these two plants grow in Himalayas only. So this is not युक्ति to that place. Similarly, if the six अख्तु are described wrongly or something is narrated against the rule and style of that अख्तु, it becomes
The description of a flowered mango tree in वर्षां is an example, as mango tree blossoms at the time of spring. Similarly if art rules are violated it becomes कलाविरोधि. This world has rules of स्थाय and जड़. Statements, which cause disturbance to these rules, are of लोकविरोधि. The statement like the मदजल of elephant becoming a river is लोकविरोधि as it is against worldly laws. It is impossible to see a river of मदजल. He cites one more worldly impossible statement that "the horizons drowned upto knee with the फेन्दारि falling from the mouth of horses of his regiment".

In the fifth chapter, also he tells about some types of अयुक्ति. This chapter is used for discussing about the न्याय part. In that chapter while discussing on प्रतिज्ञा he gives 5 types of अयुक्ति that affects प्रतिज्ञा. they are तद्धर्षविरोधिनी हेतुविरोधिनी सिद्धान्तविरोधिनी सर्वाग्रविरोधिनी and प्रत्याविरोधिनी. A statement, which contradicts itself, is तद्धर्षविरोधिनी, for example: my father (औरस) is a...
bachelor from his childhood. It is impossible to have a son for a bachelor. The प्रतिज्ञा that tells about things whose existence is not proved, belongs to हेतुविरोधिनी. आत्माभिः प्रकृतिस्थिति etc., are examples. Here the existence of आत्मा, प्रकृति etc., are not established yet. Thus, the धर्म of अस्तित्व can not be made a predicate. One cannot oppose one's own views. Similarly one sect or philosophy cannot oppose its own view. So if कणाद tells that शब्द is everlasting, it will be a सिद्धान्तविरोधिनी. कणाद is the founder of वैशेषिकदर्शन which tells that sound is transitory. Thus, he cannot differ against the conventional idea. Similarly there are many things that everybody agrees. One cannot oppose them. If thus happening it is सर्वागमविरोधिनी. For example: the statements like “body of ladies are clean, there is no मृपण etc.,” these two are against the normal agreement. It is accepted that body is impure (सर्वाङ्गचुनिनिवानं शरीरम्) and there are at least one प्रमाण. There are yet other types of statements that are evident, even a small child knows. So there is no need of telling it again. For example: there is no need to tell that “I hear through ear.” Another group that disagrees with प्रत्यक्ष belongs to प्रत्यक्षविरोधिनी. You cannot say fire is cool or
moon is hot. These are against perceived things. In another situation he tells about another three types of अनुक्रित caused due to अज्ञान, संज्ञान, and ज्ञानविपर्यय. In the example of “काशा: हरन्ति ह्यदयम्भी कुसमसोरभावः”\textsuperscript{14} –these काशा flowers attract with their fragrance” is blemished as काशा flowers are not fragrant. In the example of “अपामयणविभिन्तिवदेते हेत्या: विषर्णवः असि शुक्लानन्तनेत्रवाच्चकोर इति मृत्ताम्”\textsuperscript{15}, the identification of शरारि birds by their water vicinity is blemished through संज्ञान as other birds of water vicinity is a possible thing. The identification of चकोर bird due to its whiteness of eyes is an example to द्वितीयविपर्यय as the eyelids of चकोर birds are not white.

Thus, भामः lists a vast variety of अनुक्रित that happens in different places and due to different causes or reasons. He warns all poets that a कवि must be beware of these traps and he must be equipped to overcome these faults. His idea of perfect poetry dwelt in its faultlessness even to a word applies with awareness. With these vast varieties of अनुक्रित that भामः had given, it is evident that he was ever firmly against such blemishes. In addition, notable here is his

\textsuperscript{14} काव्यालङ्कार - 5-53
\textsuperscript{15} काव्यालङ्कार - 5-54
allowance of faults, mistakes though subtle, if it is properly hidden by the प्रतिभा of the poet an act of poetic guile.

**His Preference to Righteousness**

भामः gives another face to creativity through his views against vulgarity in poetry. He does not allow even a vulgar word and so restricts that even the notion of a vulgar meaning must not happen in the poetry. This shows a mark of difference of Indian poetics from western ones, which emphasises on a fashionable section for pornography. It is observed that in western literature pornographic references are a characteristic part of that literature just like नगराण्वेशित्तुि..... for महाकाव्यs here.

भामः puts कीर्ति as the prime result of poem making. He opines in the first परिच्छेद that even after death good poets are remembered and their poetic body will remain unaffected. The poets' esteem is in a divine position with his fame, there in heaven and earth. So if you need eternal fame you should work in poetry well prepared and being competent through the शक्ति, अम्बास and व्युत्पत्ति. He had given a long list of things a कवि should master. By the term
it seems that he is of the opinion that other glories are not lasting. This is the superior one among glories. In another situation whilst discussing आलाप्याका he tells that the words, meaning and समास should be of अनाकुलश्रौत्य—decent and well mannered. On discussing about style(रीति) also he stresses the point of अन्द्राम्यता and अनाकुलता. He gives a list of दोष: which causes vulgarity in poetry. शृंदुक्तार्थदृष्टे च कल्पनादृष्ट्यमित्यष्टी etc., the words having vulgar meaning even in the hearing is शृंदुक्त. He lists some words like विद्या, वर्ण्, विष्णु, शिल्प, चिन्तन, वान्, प्राच्यत, प्राचार, धार्मिक, उत्तम, विसम्भ, हुद, यन्त्र, हिरण्यरेतसु, संबाध, पेलच, उपस्थित, वाक्प्रधान, अण्ड, etc.. we can see that many of these words are not that much vulgar to hear. It only means that भामाह is strict against vulgarity to a great extent. There must not be even a tint or veil of vulgarity in poetry. The अर्थदृष्ट words are those which mentions vulgar thing. Examples: हनुमेव प्रवृत्तस्य, विवैर्षिणः एते. भामाह does not allow the notion of vulgarity even in a साहित्य. In the example of शौर्यभरण the notion of योग is taken.

16 पद्धतिस्वरूपमेव तदानुप्रयोगमेव प्रकटये तदात्सु कल्पनादृष्ट्य स शौर्यभरण सम्बन्धम् काल्याणकृति 1-52
17 प्रकृतताना कल्पनाध्यायार्थ्यदृष्ट्यतत नागेनुप्सङ्करोऽदातर्थी सोऽलस्ता साहित्यायिकसः सत्काल्याणकृति 1-25

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as कत्तनादुट्ट. thus from these examples it is clear that भामह is very strict against righteousness.

Though भामह is very strict about vulgarity, he is ready to accept those words where a vulgar notion is not presented. In the आपाण्डु गण्डमेंतते, with the presence of आपाण्डु, the term गण्ड does not make a vulgar feeling. So that usage is not to be avoided. He gives the example of leaves, which do beautify a garland if it is properly placed (सन्तवेश विवेष). Poets should use the त्याज्याद्विवेष in respect to vulgar words. He gives another two words विक्सिन्नगण्डाना, and मदकिन्त्नकपोलानाः. Here according to भामह विक्सिन्नगण्ड becomes good while the other should be omitted. He tells that in the word मदकिन्त्नकपोल the vulgarity is arises, while in विक्सिन्नगण्ड not. Are we masters to comment upon the usages and their slides of meaning some fifteen centuries back? In essence भामह is of the opinion that vulgarity must be avoided even to the slightest extent that it portrays to by its style of prose is crude.

Clarity to the Listner

Poetry is a medium of communication and it is referred to be a medium of better or even deeper communication. Therefore, the communication or the
recollection of the listener is most important. भामह is found to be aware of this fact very well and the audience is given handsome importance. clarity of rendition by voice and speech to the audience as listeners is one major issue that भामह stresses in his work. Many of the दोषs discussed are lacking this quality only.

In the second कारिका itself, भामह stresses the point of प्रीति of audience and the कीर्ति of poet. It is clear that the fame of a poet originates only through the प्रीति or appreciation of audience. It is discussed earlier about the stress on poetic fame in this work and a reference on अनाकुलसहल्यता also was discussed.18

The list he gives as दोष connected with clarity to listener includes. नेयार्थं, क्रिलयं, अन्त्यार्थं, अवाचं, गृहदायब्याप्तां, etc.19 नेयार्थं is one whose meaning can only guessed. Like in sloka मयेव भद्रं.20 It is a problem that how माया, mystery or illusion can be auspicious. श्रीकृष्ण gives the meaning of श्रीकृष्ण to the word वेणुदाकि which is just a guess to keep the meaning intact. This affects the listeners appreciation. क्रिलयं is one where the meaning stands hidden and

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18 काव्याल्पद्वरं - 1-25
19 काव्याल्पद्वरं - 1-38,40,41,45

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अन्यार्थ is one where the intended meaning is away from the conceptual one. In the example of विजुःसत्त्वता ता शोकं, वि पूर्वकं ह धार्तु is used in the meaning अपहरति while the accepted meaning is of विद्वर्ते is roaming around. अवाचक is one where the meaning is not easily understood, like हिमापाहमित्रम:। हिमस्य आपह- सातुः। अपनः। तस्य अन्य: अभिनः जातः। जल्लधृति इति मेवः तैः हिमापाहमित्रमः। This type of twist also affects appreciation. He also tells that the words of निगुङ्गः meaning also must be avoided, as it is not useful even to the scholars. He also gives an example of असिद्धार्थं तुग्रिक्रिया... which is very difficult to understand.

The references against vulgarity also have a strong bearing impact on the appreciation of the noble audience. They cannot tolerate vulgarity since it causes bitterness in expressions of feeling. Discussing गुण:ं, भामहं नाम आविष्कारणावलोकितः तथा प्रसादवतः। The poem is told to have प्रसादगुणं if it can be understood and effectively expressed to a vast range of scholars to ladies and children too. माधुर्यगुणं also told to have the quality of अवृत्त्व with limited complex words21. On discussing यमकः he agrees with रामशांकर:’s opinion

20 माधेशदेशियहा सा चासाड़ीपकाचं - काव्याल्प्य: -1-39
21 अवृत्त्व नातिसमस्ताचं कायं मधुनिशिंयते आविष्कारणावलोकितायं प्रसादवतः। - काव्याल्प्य: -2-3

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presented in his work अच्छूतीतर् that the verses are full of different difficult धातुपाठs and which was termed to be यमक is originally श्रेणिका only. Originally the यमक approved by scholars are very easy to understand, lucid in सन्धि and having प्रसादगुण and अर्थसौदेज 23. If poetry also needs to be commented like शास्त्र then what is the use of them. Ordinary people have no use with it. Thus do note here that poetry is meant for soft-hearted people and it is supposed to be like कान्तासम्मितोपदेश. In the fifth chapter also भामह writes that poetry is for सुकुमारमत्यः (अमोघः). It is seen that कुन्तक also has the similar opinion 24. Thus with these references it is sure that भामह had much concern about सदृढ्य and their appreciation. With the term आविद्यदानालालमस्तीताथः it is proved that भामह does not restrict poem as a tool or toy of an elite class nor does he mean it for the पाणिन्द्यपद्धार्म. With values as highlights, all must accord appreciation and appraisal since this joy is begotten by a larger spectrum of audience.

22 नाना धातुवचनमीश्रय यमकचच्चतेश्वरी श्रेणिका साहुंदिता रामामांचचुतायते। काव्याल्प्रहर- 2-19
23 प्रतीतिकाश्मीश्रय सुविक्षिप्तविद्याभिन्न च प्रसादविधि भिङ्गी च यमक कुलिनां मतमृ। काव्याल्प्रहर- 2-18
24 (हृदयाग्राधवति कर्त्तेनपूकारायायायाय अभिजताताः। अभिजताः: खलु राजपुत्राद्यः।। कर्त्तेनपूर्वः: सुकुमाराशायात्मेष एकोकितिकोनिवित्त करिक 3.

Bhamaha And The Philosophy Of Literary Art
Another popularity in भामः's view on poetry says that he is least concerned about the terms and so-called branches and their names of styles रीति, other काव्यमेदाः. He himself tells that संक्षेपायते विशीयते। There is nothing in the names and the content is more important. He is of a firm opinion that युक्त लोकस्वाभावोक्त्या सर्वभौतिकतिष्ठते। He himself gives four or five types of poetic division on different basis. Let us examine them. First he divides काव्य to two गद्य and पद्य. Then to three संस्कृत, प्राकृत, and अप्रकृत। Next division is to four and then to five. After dividing all these, he tells that these divisions are least important. The quality and style is important. Mentioning the रीतिः he even ridicules those who blindly speak for वैदभारतिः। "Some people say that there is one वैदभारतिः and it is the superior one even without poetic qualities. Though all poetic qualities are there the others are not good". He refutes these naming system of वैदभी, गौड़ीय etc., to him all are just गतानुगतिकता, if qualities of

25 काल्पनिक - 1-33
26 काल्पनिक - 1-16,17
27 गौड़ीयाद्यनिपद्युतु बैदभारतिः की पृथव, गतानुगतिक्यायात्मानानायायमेयं। काल्पनिक - 1-32
Bhamaha’s Idea Of Creativity

अल्प्तारता, dignity and quality are there, then both गौडी and वैद्भेषिति are good.\(^{28}\)

If not, both are bad only. In the case of शान्दर्भागः -अथाङ्गागः dispute also he is of the opinion that both are good as one signifies about the outer appearance while the other beautifies the inner meaning. (शान्दर्भानिध्रेयालक्षणभेदादिप्त्र द्वारं तु न:)\(^{29}\)

औंचित्य

औंचित्य occupies a good part in भाम्ह’s idea of creativity. He uses significant verses to tell us about औंचित्य that a poet should be always careful about it in different stages of poem writing. The slogan अनीचित्यादृते नायक, रामभ्रुण्य कारणम् came long after him. But we can see that this idea was there in his mind earlier. On discussing about the नायक he tells that after discussing the vitality of the hero’s family, his vigour, fame etc., if he is to be killed, then this whole description is futile. If he is not needed in the later development of the plot then why should he be described like that? In another situation of आस्थ्याविका he directs that the story must not be in the words of नायक as it is not proper to narrate one’s own courageous actions

\(^{28}\) शान्दर्भावद्धान्यास्मात्व यायवमानानालं गौडीमयं साधारे वैद्भेषिति नायका || कल्याणारु- 1-35

\(^{29}\) तदेद्वदृश्य सौरभाव नायकमुक्लिकलिदृशी शान्दर्भानिध्रेयालक्षणभेदादिप्त्र द्वारं तु न: || कल्याणारु- 1-15.

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unashamed. So नायक must not be the storyteller in आफ्त्याविका. In the end of the first chapter he gives a good example of selection of flowers by the garland maker. A poet should select the proper words for the place like a garland maker who selects flowers telling “this is good - that flower is rotten, this red one is suitable here - this blue is good after yellow. This one will brighten the whole garland etc”.

Thus, Bhamaha gives a good insight towards the idea of poetic beauty and in effect, poetic creativity, where he crushes down many established views and installs the poetic unity in their places. Thus installing much needed literary social courage, he firmly stresses the point that poem as a whole must be one unit and it should be clean and beautiful even in the smallest units. All these units should orient themselves towards enhancing poetic beauty as a whole.