CHAPTER SEVEN
HISTORY AND DEVELOPMENT OF HIS THEORY IN SANSKRIT POETICS.
Chapter -Seven

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Development of Sanskrit poetics

Indian poetics has a gigantically vast history of two thousand years commencing from भरत. This tradition is contiguous and continuing as new works are being produced in this century too. Language medium might have changed from Sanskrit to English, Hindi or any suitable vernacular language, thus the study on Indian aesthetics is in a continuous process. Few modern scholars make some comparisons also of our theories with the parallel ones of the other parts of this world. Our theories are studied in a universal perspective now with an able and generous assessments via inter comparisons. These comparisons prove that India had a vast and rich contribution in this field; as we salute Indian aesthetic theories like रस, ध्वनि, वक्कोकित, etc., that are well praised all over the world for their stability and appeal.

One major influence in the development of Indian systems of knowledge was due to its philosophical affiliations. Most of the authors were
influenced by one or the other of a philosophical schools; eg., if we analyse the different views on \( \text{रस} \), they all are the extensions of some school of philosophy. The view of महाभाष्य, which is classed as the production (उत्पत्ति) of \( \text{रस} \), is regarded as that of the मीमांसा school. The view of अभिव्यक्ति, which interprets the manifestation of \( \text{रस} \) as a process of inference (अनुमिति), is an extension of the अनुमान of the नैयायिक school. भद्रकालिका's view of \( \text{रस} \), termed as शृविद्याय, shows influence both to the सांख्य and to मीमांसादर्शन. Finally, अभिलाभिण्य's explanation of the theory of \( \text{रस} \) is deeply influenced by the वेदान्त school of thought. This philosophical influence prevalent in thought is well noticed in other fields also.

**Divisions of contents**

Indian aesthetics too is developed under the influence of the local, philosophical trends and these branches are mostly independent in nature. All are self-developed own theories having their own philosophical affiliation. In all these discussions on poem, we can see that they all revolve round some core points trying to explain some questions, which can be listed as follows:

1. What is the origin of poetry (काव्यकारण)
2. What is the use of poem (काव्यप्रयोजन)
3. What are the characteristics of a poem (काव्यवर्णन)

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4. What are the divisions of poetry (काल्यविभजन).
5. What is the soul of poetry (काल्यस्यत्तमा).
6. What are the decorations to poetry (काल्याल्पारा).
7. What are the flaws and merits in poem building? (काल्यमणा: दोषश्रे)

All the texts on poetics are elaborate explanations of these questions. Different poeticians gave importance to different fields or questions, notably the degree of importance given towards the questions do vary. However, all of them discussed most of these questions. There are some texts, which used only one question as its subject. The texts like ध्वन्यालोक and वक्कोरितजीवित mainly discuss about the काल्यात्मा only. Some other texts like कुलयापान्तर discuss the अल्पार part only. These texts may or may not refer the remaining questions preferentially.

This division of contents and a framework of the text is the contribution of भामह only. भरत, the only predecessor to भामह is concentrated on the dramas, theatre and its practical stage performance to which the poetry and its beauty are insignificant. भामह answered these questions by explaining their meaning, as a glimpse of his genius he prepared the framework and list of contents for the text. He started with a (महतम्यारण) praise to the supreme
lord (साधु: साधु:), Which drew some opinions that this साधु is Buddha only. Being out of our subject of reference, it is not discussed here. This मनोनिदेश is a practice now a days to start a poetical work either with a blessing, prayer or reference to the content of the text or some other auspicious deed. Here it may be take as both of prayer and of वहावाहृत, as he tells both “प्राणम्य सर्व सर्वं” and “काल्याल्प्प्रार इत्येषा पवाहुद्विविधविद्यति”. (I am starting the text of poetical beauty, owing before the supreme god according to my will). This practice of starting a text with मनोनिदेश is a continuing practice and many are very strict about this practice; being puritans, it being a part of writing. निर्विद्ध परिसमाप्ति is considered as the purpose of this practice.

काल्याण्योजन :-भामह: bigins his text entering into the subject and continues with the use of poetry, as whilst narrating the poetry one should primarily establish the use of it. It is famous that "even a fool will not work without a purpose". भामह opines about काल्याण्योजन

1 According to अमकोश, साधु: is a name to budha “साधु: सुगातो दुधो धर्मास्तथागत:” 1-1

2 प्राणम्य सर्व सर्वं मनोवाक्यक्रम कर्मिभि: काल्याल्प्प्रार इत्येषा पवाहुद्विविधविद्यति॥ - काल्याल्प्प्रार 1-1

3 आदिनिर्माणिक्रया वस्तुनिदेशो वापि तत्पुरुष (काल्याद्वर:-1-14)

"प्राण्योजनमनोदिश न मनोग्रार वलित"
Composition of good poetry, leads one to proficiency in virtue (धर्म), riches (अर्थ) objects (काम) and salvation (मोक्ष) as also in fine arts (कला). It also brings fame and pleasure (कीर्ति and प्रीति). In life forms of Indian pursuit (पुरुषार्थ) is the four aims of life and the fourth मोक्ष is the ultimate goal. Again in this world कलास्वादन is considered as बहमस्वादस्होदर, Goodwill and fame are two objectives of this world too. भामास proposes them in the order of importance itself, as the aim of poetry. According to भामास art is intelligence combined.

Aptly in other instance, भामास tells that even after reaching heaven the poetic body of good poets remains here. Therefore, a fortunate poet would occupy the abode of gods as long as his undying fame pervaded the heaven and earth. One who seeks this undying fame should persevere and attempt in काव्य with utmost preparation. At the same time he also points out that not writing is not a fault or guilt to be punished. Bad काव्य will tease one as an evil son.

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5 काव्याल्प्रेमः - 1.2 tr. By नागाथा शाक्ती (the quotation in लोचन and in साहित्यवर्ण गives the path - साधुः काव्यविश्वास)
6 कलास्वादस्थोदा प्रश्ना - (काव्याल्प्रेमः - 4.33)
7 काव्याल्प्रेमः - 1.6 to 8
hence urging us to be correct and careful even in the use of each word.\(^8\) He proposes all the heavenly as well as worldly objectives as the result of good poetry. It is notable that all these are oriented to writer than to hearer. Bharat proposes enjoyment of self-realisation (depiction) as the main use of poetry “कविरस्तर्भावं भावभवनं भाव उच्यते। तस्यस्मातेः स्मृतं काव्यं”.\(^9\) This joy is transferred to the reader's heart. Later poeticians also welcomed aesthetic enjoyment as the most accepted function of poetry. This point being much discussed in later poetics, was awarded to the highest point by the establishment of ध्वनि by आनन्दवर्धन. आनन्दवर्धन visualised the सहद्यामनप्रीति as the purpose of his work.\(^10\) Bharat also proposes विनोद\(^11\) and उपदेश\(^12\) as the function of poetry.

Bhamaha also agrees this by giving प्रीति and कीर्ति to the use of poetry. He considers गृहश्यामाभिवाण , किरुष्ट etc., as blemishes leading to problems and lending hindrance to our understanding ability. Giving importance to सहद्यामनप्रीति, he makes a concept of आविद्यानामावलिनप्रीति (the enjoyment of

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\(^8\) सद्यामणिप्रेते न नीताय आयुर्वधव विलिकयानार्थ कन्तक कुसुमेते मन्यते - काव्यालक्ष्यः - 1.11

\(^9\) नादायलक्षः - VII-2.3

\(^10\) तेन बूमः सहद्यामनप्रीते तत्त्वं - ध्वनिवलोकः - 1-1

\(^11\) विनोदकरणं लोके नादायमेतज भविश्यति - नादायलक्षः - 1-122,23
scholars as well as ladies and children). Instance in the discussion of श्रेणिका, he opines that काव्य must be simple and easy to understand, must not be a wasting crown of any commentary since it will remain unapproachable to common people.\textsuperscript{13}

दरणन just mentions the fame that remains here even after one's death.\textsuperscript{14}

It also helps to obtain the history of old kings and many other eminent personalities, as highlighted and portrayed in the literature. चामन also speaks about प्रीति and कौतिक. काव्य सदू दृष्टादृश्यां श्रीतिकौतिकां श्रीतिकौतिकं हिदुवं,\textsuperscript{15} ममत defines the function of poetry as काव्य यह सब शिवितां कृते स्वाभाविकेऽप्रेमणवते सच्चिदनन्तरत्वाय कान्तासम्मिलताय उपदेशायूपे.\textsuperscript{16} Poetry will confer fame, money, communication knowledge, (the manners of the society) destruction of evil, and poetic bliss.

In immediate effect moreover that it is helpful as an advice of wife, which is the advice with enjoyment. भाग्न reveals this idea with a different example.:

\textsuperscript{12} टोकोपेश्वरे नारदमेततु भविष्यति नारदमेततु -1-114,116
\textsuperscript{13} काव्यालाहसर: II-20.
\textsuperscript{14} आदिशास्त्रोविवेक्य आदिद्राप्रायम् शास्त्रवादमात्र तेषांस्तिनिधानीमि न स्वर्य परमा परमश्चति. (काव्यावदर्श - 1-5)
\textsuperscript{15} (काव्यालाहसर:संस्कृतति - 1.1.5)
\textsuperscript{16} (काव्यभ्रान्त - 1.1)
(Even शाख, when mixed with agreeable poetry, are gleefully enjoyed, a kin to one who first tasted honey is able to swallow bitter medicine). It is also useful as an accepted tool for teaching lighthearted and fickle students (क्लेशभीत्वः).

Usually children drink bitter medicines using honey first; likewise, in आहारद कता of poetry, science becomes easy to understand and assimilate. The example of पद्मनाथ is notable here. अभिन्न also claims that he used poetry in teaching Buddhist teachings as a teacher because कविता had ability to attract people. कृतक also mentioned that शाख remains like a bitter medicine which cures the disease of ignorance (अविद्याभिधिनाशनं) while poetry is the nectarine in performing the same job. (अविवेकगदाप्तः) महिममष्टि, places काव्य also as a शाख, whose main aim of poetry was to educate people.

**काव्यनवाईण**

भामहः defines काव्य as the alliance of शब्द: and अर्थ (word and sense) शब्दार्थों सहितो काव्य. As an authority, He stresses the importance of an ...

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17 (काव्यवाल्प्र: V.3. trans by nagnath sastri.)

18 सैन्दरानन्दः 18.63,64.

19 कुतुराक्षितः अविद्याभिधिनाशनं आहारदामूलतं काव्य अविवेकगदाप्तः "कोकितजीतिति 1-5,7- P-6"
inseparable union of word and sense in poetry. This view is widely accepted by most of the later critics. अनन्दद्वर्धन twice refers this definition while discussing and negating the arguments on ध्वन्यभाववाद. अभिनवगुप्त also clearly states his no objection to this definition: “तद्दूत यथागुणेन कस्यायत्वं विद्विदक्षित्यति दर्शयति”। भामह proposes कल्पत्रे to the “साहित्य” of word and the meaning. As per this definition, word or meaning alone or a mere union of them cannot become काव्य, काव्य must be the साहित्य – essentially the inter-supporting union of word and meaning. Some important definitions are

- "नन्द शब्दार्थी काव्य" (नुम)  
- "काव्याद्वियोऽयुगाल्पास सक्स्तत: शब्दार्थेऽऽक्षा" (वामन)  
- "शब्दार्थाँ समुदायनत्वः शब्दार्थां व्याप्त" (ममम)  
- "शब्दार्थाँ निद्रानां समुदायनत्वः सार्थारौ साहित्य" (वामन)  
- "शब्दार्थाँ दौष्ट्रायाः सार्थारौ साहित्य शास्त्राः" (विद्यानाथ)  
- "शब्दार्थाः प्रतापुद्रीयाः" (हेमचन्द्र)  
- "शब्दार्थाः सार्थारौ साहित्याः काव्याः" (राजदीर्घ)  
- "शब्दार्थाः यथावत् सार्थारौ विद्वा साहित्याविचार" (आनन्दद्वर्धन)

भामह gives two views on काव्यकल्पना, in which first is of अर्थाल्पाख्यादि for whom the poetic beauty is in the अर्थाल्पाख्या like रूपक.

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20 as told in वकोपक्षजीति - p. 102.
21 ध्वन्यालोकः - P.26,34 and लेखन there upon
They take the support of the example that without ornaments even the beautiful lady faces appear not charming. According to the others (the second group) the figures of speech decorate externally only. The real beauty is in words—grammatical perfection, style etc. After telling both the views, भामह suggests that he appreciate both understanding that their functions are different—one decorates शब्द while the other अर्थ. काव्य means not word alone or meaning alone. It is the alliance of both. In काव्य both of them had their own role in promoting the beauty. मौज wrote “actually this is the starting point and no one can ignore this essential element so long as poetry is a kind of expression, expressed through the medium of language.

This view is an unquestioned one throughout the history of अलंकारशास्त्र. Even poets agree to this view. कालिदास compares शब्दाः to अर्थनारीनवर. (“वामर्थाविव संपृक्ति वामर्थप्रतिपत्तये जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ”) माध also

22 definitions quoted by विक्रम ऋषि चित्रित महान, on the वृत्ति to कालिदासकार, P-17-20
23 कालिदासकार- 1.12
24 कालिदासकार- 1.14
25 शब्दार्थोपालोकारेषत्रिष्ठ द्वयं दु: न: || कालिदासकार l-15
26 vide. Raghavan. शब्दार्थकाराः: p-82.

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comments that "a learned man depends on fate and self exertion conversely as a poet relied on word and meaning."^27

In poetics, most of the later poeticians are avowed to the combined form of word and meaning as poem. कुन्तकः adds "वक्रकवित्वाराशालिनी" and "तत्तोत्तरालकारिणी" to भामहः's definition, which are not alien to भामहः, though they are not present in his definition. stressing these two points at many places and later enlarging its scope he announces "सैया सवेच वकोवित अन्यायों विभावते......अन्या विना" (2-85). Everything in poetry is वकोवित only and there is no अल्पस्वच्छ without that. Thus कुन्तकः's definition to वकोवित is just a modification of भामहः's idea.

कुन्तकः like a follower of भामहः, appears following भामहः's ideas literally vis-à-vis expanding and elaborating some of the ideas. कुन्तकः's main contribution "वकोवित" is of one such elaboration. When भामहः told "वकाभिं धैयवाद्वेदित इष्टा वाचामलहुऽति:^28" कुन्तकः fashioned it to a full-fledged theory "

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^27 न्द्रये सत्कवित्वाराशालिनी विभावते ((विष्णुपालकम् II-86)
^28 कुत्तकः: -1-36
In his opinion वेदःग्रंथमृगीभेणि can be termed as वकोकितः. Again he expands this ideas as वकोकितः प्रसिद्धप्रस्थानत्वतिरिक्तिणि वैचित्यावभिधा. where वकोकितः is the transcendental charm evolved from the extraordinary talent of the poet. (वैचित्यावभिधा) this extra ordinary poetic talent is by itself the प्राक्तनाध्यतनसंस्कारप्रतिपक्षिप्रतिभाः thus कुन्तकः stresses on three points 1. शब्दार्थोऽविलक्षणभियोऽः 2. प्रतिभाजन्यन्यन्मल्लकः 3.आविष्कारितम्.

महिममभूत also follows भामह as well as कुन्तक on saying प्रसिद्धाद् मार्गस्वत्वः यदैव वैचित्यसिद्धस्य अन्यथोऽत्सौर: सा वकोकितसदादुतः(when the same things are presented in an extra ordinary way for वैचित्यः it is told as वकोकितः)

There is another view in Sanskrit poetics about the structure of poetry. Some people argue that शब्द is the most important thing in काल्प्य. दुर्गद्धनु is one of the most prominent exponents of this view, to whom काल्प्य is the

29 वकोकितजीवित-1-1
30 वकोकितजीवित - 1-10
31 वृत्ति to वकोकितजीवित 1-10
32 वृत्ति to वकोकितजीवित 1-25

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garland of words (शब्द,) which expresses the intended meaning. Another noted figure is गणदेवताज जगन्नाथ. In his words, poetry is the words which express sparks of charm in the meaning. This scholar, comparatively new, refutes मम्मटभर्दा who follows भाम्भर and आनन्दवर्धन taking both शब्द and अर्थ together as poetry. जगन्नाथ argues that "there are sayings that "poem heard, meaning is not followed." Here काल्य is used for शब्द only not for अर्थ." विश्वनाथ is another author of the same view defining "वाक्यं स्त्रात्मकं काल्यं".

Jagannath's question can be answered like this. One is correct when saying "poetry heard but meaning is not understood". Here the word 'poetry' is used to refer the skeleton or outer structure of the poem. This outer structure of words and sentences can only be heard not for enjoyment. The enjoyment arises when he understands the अर्थ of heard शब्द. There is no अर्थ without शब्द. So poetry means neither शब्द or अर्थ alone. Quoting भोज there are twelve aspects of poetry, which work as a bridge from the study of grammar to that

33 वर्तिकाविवेक-1-66
34 शरदें तालिदन्त स्वस्तिचन्द्र निःवधिकिद (काव्यमार्ग- 1-10)
35 सुराका पारागिन्द्रक: शब्दः काल्यः (तस्मात्यक- p-13)
36 साहित्यदर्पण - 1-3, P-33

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of रस. 37 कुर्तक refutes the view that poetry is शब्द only, arguing that just as oil exists in every grain of sesame, aesthetic delight exists in शब्द and अर्थ equally. यस्मादु द्वयोपि प्रतितिलिपिबोधन तत्तथ तत्त्वादाद्वादाद्वादादिवर्तितें वर्तति न पुनररक्षित्वम्. 38

काव्यकारण

As seen, Indian thinkers had somewhat common opinion about the origin of poetry. Everyone of them agrees to the dominance of innate talent in poetic creation, as well indicates supportive nature of exertion and awareness too. Thinkers differ in the relative importance of these faculties only. Some people include all these under the single faculty of talent. त्रट divides प्रतिबंध as सहजा and उत्पादिन, some others, like राजशेखर had divided प्रतिबंध it self to कारकिन्द्री and भाविकिन्द्री. Indian thinkers nurtured a vast area of प्रतिभा.

भामाह is the first poetician who wrote about the sources required for the origin of poetry. He held that काव्य will be worthy only if it comes from a talented or gifted man. He also differentiates poetry from scientific works, in

37 Warder, The Science Of Criticism In India. P.38
38 वक्रोक्षितार्थित P- 17.
39 प्रतिभेतस्यप्रकृतिः सहजोत्पादिः च सा हिंदु मंत्रिति - काव्यालंबकः द्रुत 1.13

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terms of origin. He opines that anybody can learn शाख्य with the help of a teacher, but poetry is a gifted one and it is produced and enjoyed by an innate talent only. आनन्दरहन also confirmed that one could see the difference of प्रतिभा of great poets from their words itself. Even defects in the craftsmanship will submerge in the ability of the poet's प्रतिभा. There talented people can change this ordinary world to poetic beauty and this suggested meaning is different from all the bodily ornaments, embellishments just like the charm (लावण्य) of ladies. So as long as प्रतिभा is present, the province of poetry is never exhausted, the goddesses सरस्वती herself will help such a poet in finding new ideas of expression.

This concept of innate talent inferred in poet is conferred with the words of भरत “कवरत्ना भाषम”. This itself is developed to the form of प्रतिभा in later literature. After revealing its innate nature, भामाह lists the sources, which helps in the potential development of this faculty.

40 काव्यालेख: 1-5
41 सरस्वती स्वसंद स्वदंदरमानामाद्वारा अल्पसागरायुष्मिनितक्तं परस्परं प्रतिभाविदेशं (वत्यपाले, -16-4)
42 प्रसिद्धालावण्यवानिर्दिशहि लावण्यविवासु (वत्यपाले, -1-4)

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poetry akin to a seed that sprouted with the help of water and earth.\footnote{Bhamaha} राजशेखर is the man who suggested a faculty for connoisseur too, which helps him to appreciate art. To him प्रतिभा is of two types कारिविन्द्री and भाविविन्द्री (Creative and appreciative talent). भामह also refers these two types of प्रतिभा in लोचन in the first verse itself.

भामह issues a statement about the inborn nature of प्रतिभा, thus allowing importance to all sources that improve it. प्रतिभा is a given thing where we are totally partless. In awareness and practice, we do have a role. He enlists the thing, which support improvement of प्रतिभा. Grammar, science of meter, lexicon, epics, worldly practices, logic, art etc., too are the sources, which enhance the creative process. A poet is advised to learn these fields, get trained under scholars, and refer works of others before an auspicious attempt of creation. He uses another word to denote this prepared man “विदितवेदा”-(one who knew all the needed), here this inclination towards the effort and knowledge is visible.

\footnote{व्यक्तिविवेकः --II-117-8}

\footnote{प्रतिभमेकद्र्यायायांसहितं कविता प्रति हेतुमुद्राक्षुवं ज्ञोविनीतर्नतामिव इति चन्द्रकोश -1.6}

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Most of the later writers agree with this view. H*^d writes

"शाक्तिनिर्पन्नता लोकशाखाकृत्यवेक्षणात् काव्यञ्जिकायाम्यासः इति हेतुस्तुत्रभवेः॥"49

Poetic genius, which is an inherent talent, knowledge born of the study of the world of science, poetry etc., under an eminent person who is expert in poesy and poetics, and the practice in writing of the poetry, correcting and rewriting of those versed in poetry- the three together constituting the source of poetry.

दुर्गादेव writes “नैसर्गिकै च प्रतिभा शुद्धिः च वृद्धिनिर्मित्ततेः अमन्दशाखायतोऽर्थेदातां काल्याणः।”50. (Inborn genius, knowledge that is free from doubts and constant training or poetic exercises are the cause of this excellence in poetry). वामन also writes “ कवित्वच जायते शक्ति वैशीष्याय भाषाय: तत्स्य चालू नित्यायतः व्यूत्त्यातिष्टु गरीयसी।”51 राजशेखर52, भेमचन्द्र53 and जयदेव54 etc., also admit the importance of प्रतिभा, accepting the other two, व्यूत्त्याति and अभ्यास by which one can improve the प्रतिभा.

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49 काव्यमकार - 1-3 (translated by गजनाथ झा)
50 काव्यादर्शा - 1-103 (tr. By Ramapad Bhattacharya)
51 quoted by एमचन्द्र, संकल्पकीयशिस्त - काव्यमकार - Sanskrit book depot, Calcutta
52 तत्तुभावित शक्तिमुभासते - कथ्योपनिषता, P.29
53 “प्रतिभाः हेतुः व्यूत्त्यायाभ्यासः तु प्रतिभाः।" - कव्यासंसार, चित्ति on 1.4
54 प्रतिभावत ताम्म्यसाहित्य ऋग्विदात्र प्रियदेव: - चन्द्रालेक - 1-6
मामह is considered as the founder of अल्क्स्ट्र school, and अल्क्स्ट्र in an elaborated way. भरत refers mainly four अल्क्स्ट्र, उपमा, रूपक, दीपक and यमक. But on discussing, भरत again divides them. For example, he explains about four types of उपमा. 1. One thing is resembling to one, 2. One resembling to many things, 3. Many things are equated to one and 4. Many things are equated to many. In another viewpoint, he says about five types of उपमा - प्रशोंसा, निन्दा, कल्पिता, सदर्शी and अल्क्स्ट्रद्दशी. Again one can see the seeds of some other अल्क्स्ट्र in these divisions. For example, this प्रशोंसोपमा is similar to व्यतिरेक.

भामह elaborates these अल्क्स्ट्रs. He starts thus stating that there are five अल्क्स्ट्रs already mentioned by others. Here अनुभव is one, which is not mentioned by भरत. भामह refutes the अल्क्स्ट्ररत्व of हेतु, सूक्ष्म and लेख, as they do not contain वक्तृति. It is evident that some early people had discussed them as figures of speech and भामह: was aware about that.

55 उपमा रूपकदीपकयमकतथा। अल्क्स्ट्रस्तु विशेषपत्वस्यामान्यात्कथाः ॥
56 अनुभवसत्तमोऽरूपकदीपकेऽपि इत्यवच्चामलक्स्ट्रः। पौवान्तेवदिहृतः ॥ कविताल्क्स्ट्रः ।।- 2.4
According to भामह; अल्लझार is the employment of words and meaning in a fashion, much out of the ordinary way.57 Again points to the importance of वकोकिविति. In another instance, he speaks that" सेवावेवकोकिति: ...कोल्लझारोजनया विना"58 So for him अल्लझार means (काव्यस्वाभावाय अस्त पर्याप्त करेरिते इत्यल्लझार:) one which is enough to make poetic enjoyment. To वामन it is beauty only (सान्यपर्यल्लझार:)59 it may be in this meaning he named काव्यल्लझार to his work. (काव्यमेव अल्लझारो वा काव्यस्वाभावाय अल्लझार:) So अल्लझार means all those, ornaments, which beautifies poetry. दुरवस्त्र states "काव्यशोभाकारणू धर्मानू अल्लझारान्प्रचारिते"60 कुल्लक's words lend little more clarity to this idea. He says "अल्लछात्मक काव्यत्वत्विति स्थिति: न काव्यस्य अल्लझार:"61. आनवदर्धन puts forward very genuine, definite and concrete idea about अल्लझार. In his concept, अल्लझार should be "अनुभक्यपत्तनित्वत्व" -employed with no special effort. For a poet of original genius, there is no need for any special effort to employ अल्लझार. The

57 वामां शब्दाथ्व वकोकितरल्लझाराय रूप्यति (काव्यल्लझार: 5-66)
58 काव्यल्लझार: 2.85.
59 काव्यल्लझारसूचीति: - I.1.2
60 काव्यप्रदैशः - II.1
61 वकोकितर् - p.6.

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अर्थार्थस will compete each other to serve a talented writer. Lady and poetry are charming only if they come at their own will.

भामह gives around thirty eight अर्थार्थस. He wrote separate examples for some अर्थार्थs while for some only a definition was given. His अर्थार्थs are as follows. अनुभाष् (two types) ध्वनि (five types) लातानुभा, रूपक (two types), दीपक (three types), उपमा, प्रतिवस्तुपुर्णा, आपूर्ण (two type), अर्थालंतर्याय, व्यिनित, विभावना, समासोक्त, विद्यापोक्त, यथार्थस्थि, उपेशा, प्रेयस, रसवत, उज्ज्वली, पर्यायोक्त, समाहित, उदात्त (two type), हिलाक्त, अधाबलित, विद्योपोक्त, विरोध, तुल्यपोक्ता, अनिस्तुत्वशास्त्र, व्याजस्तुति, निदर्शन, उपमारूपक, उपमेयोपपम, सहोक्त, परिश्रमित, साधन, अतिवच, उपेशायवव, संसूचि, भावक, स्वभावापोक्त and आदिष्ट.

The अर्थार्थs that भामह gave are somewhat unquestioned by later poeticians and can be considered as authentic. He narrates अर्थार्थ as one group only. But later people narrated अर्थार्थ under different categories. One major division in अर्थार्थ is as शब्दार्थार्थ and अर्थार्थार्थ. दुर्दू विषय divides अर्थार्थ in the heads अतिवच, साम्प्त, वस्तुव and द्वितेष. विद्विन classifies them into two heads:

62 अर्थार्थार्थस हि: निपुणमदृष्ट्यायांनाय रससमाहित्यांतः: प्रतिवचारः: स्वसमीचाः परामर्शी II - P.-22
63 विविधतविविषयस्य स्वभावायवत दरा वल्लभवायांना तु सरसा विवसा भवेद -स्वयम्भोज- II.16. p.219

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स्वभावविचित्र तथा संबंधित। भोज discusses them in three categories शब्द, अर्थ and उभय।

उत्में, one of the major आत्मारिक after भामिष्य is somewhat following भामिष्य, while discussing the अत्मारिक. He avoids उत्प्रेक्षावयव, उपमारुपक and आशिस from भामिष्य's list and added काव्येन्द्र, दृष्टान्त, and संक्षर. He offered a list of 38 अत्मारिक। दण्डनवंद्विन गives thirty five, but for each, he gave many subsidiaries. For example, उपमा is of thirty type and रूपक is of twenty, according to him. So altogether, there may be more than hundred अत्मारिक in his list. Most of the आत्मारिकs followed this path only. As time advanced the number of अत्मारिक also increased. Take the number of अत्मारिक explained by each of them, it will be clear. This increasing trend is more evident in अर्थात्मारिक than शब्दात्मारिक।

इति gives 68 अत्मारिक। भोज in सरस्वतीकण्ठामणि gives 72 (24 each in शब्द, अर्थ and उभय।) In अविनाय also some 71 are given। ममट गave 67। In साहित्यदर्पण there are 77 अर्थात्मारिक and 7 शब्दात्मारिक with both definition and examples।

अत्मारिकसर्वसंवल्प explains about 80। He also differentiates and points out the minute differences between अत्मारिक। एकाकालिक of विचार, प्रतापसूत्रीय of विचाराय, 84 काव्यदर्श II-360

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काव्यावलि साधन of हेमचन्द्र, वाय्योत्तर, काव्यावलि साधन of वाय्य, etc., all discuss around 60-70 अर्द्धार्स. जयदेव in his चंद्रलोक tells about 100. Taking these कृतियाँ of this text as such, अपप्रचलित wrote कुवलमल्ला, which contain 115 अर्द्धार्स. जर्जन्याथ also discusses अर्द्धार्स around this number.65. Within the time of जयन्याथ and अपप्रचलित, यह अर्द्धार्ध प्रचलित become truly conventional and as we observe, survived conflicts.

काव्यविभजन

In काव्यविभजन also भामाहः's makes a model and most of the later developments in this field are the modification of his ideas. He gives elaborate and wide divisions of poetry. At first he divides literary art to गाय्क and पत्ता. This division is a widely accepted one and the only development came to this division is by द्विपद्म that poetry is of three types गाय्क, पत्ता and मिश्र. यह मिश्र is then named as चम्पू. Another division भामाहः gives is in threefold as संस्कृत, प्राकृत and अपभ्रंश. This division is not that much discussed among the later poeticians. The reason for this may be the fact that "The division of poem according to the language it is an endless process and

65 quoted by T.Bhaskaran, काव्यविभजन: P.28.

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literature lives beyond the bounds of language". The next division is the division into four categories according to the nature of content (बृत्त) whether it is देवदिवकितिलोक, उत्पाधकस्तु, कालश्रय and शाल्वाश्रय. The next is division of काल्य as five fold 1. सर्पाल्य (महाकाल्य), 2) अधिनेयार्थ or drama, 3) आस्त्याचिक, 4) कथा, and 5) अनिवक्ष or मुक्तक. This also had a good appreciation and its division is elaborately discussed and followed by later poeticians.

महाकाल्यरक्षण

Most of the early writers had shown much interest in महाकाल्य. अधिन्य पुराण gives a very vast description about महाकाल्य. It elaborately tells about the meter, chapters, characteristics of its hero, contents to be included etc. Many later works define महाकाल्य. We can see that भामह also had done the same. भामह defines महाकाल्य as

सर्पाल्यो महाकाल्य महताक्ष महच्च यता अग्राम्यविद्वंश च साल्वार सदाश्रयं मन्त्रचूतप्रयाणाजी नायकामुद्येष्क यतू पथभिसन्धिचियुक्तं नातिव्याप्तेयामृहिमत्

66 गर्य परर्च तद्दीश संस्कृत प्राकृत पार्वतमा चालवयांभेस. हरि गिया।

इत्यदेशलिपित्वसि चौरपाधकस्तु च कुला शाक्ष्यवेदिति प्रदुः भिस्यते पुनः।

सर्पाल्योभिनेयार्थ संबोध्यापिका कथे। अनिवक्ष काल्यादि तत्स्नः पथयोच्चये। काल्याल्यार्थः 1-16 to 18

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Many writers followed this and repeated the same with some minor changes. दुष्की writes

सर्वांभो महाकाव्यमुच्चते तत्स्थ वच्चण आशीर्निदमक्ष्या वस्तुनिदेशो वापि तन्नुक्षम्॥

इतिहासकथोत्सूक्हमितर्धा सदाश्रय चुतुर्वर्गस्तल्पति चुतुरोदातनायकं॥

नगरांवशेषल्लू चन्द्राकोदयंवनेन: उदाहरसालिककीक मधुपालितोत्सवेः॥

विनिमुखवाचिष्ठ नाभिकोदयंवनेन: मन्त्रबृहदयाणावजि नायकाभुदयेवपि॥

अल्पवृत्तसंस्कृतं समावतिनिर्तं संगीरनितिविस्तारं अथवृत्त सुसन्धिमिनु॥

सर्वत्रभिन्नवृत्तात्सूक्ष्मेऽपि लोकाकप्राण काव्यं कल्पनातरत्स्यापि जापेत सदाच्छाति॥६८

भोज in सरस्वती कण्ठाभरण ६९ also gives some characteristics of a महाकाव्य that follows. मुख्य प्रतिमुखमःवस्तुर्विष्ण मनोनिपिन: स्मृता निवर्णण चेति प्रबन्धे पवन चतुष्य:॥१२८

अतिविस्तृतसंस्कृतं अथवृत्त सुसन्धिच भिन्सर्गांवत्वृत्तं च काव्यं लोकोढ़भिनन्दिति॥ He marks elaborately the characters and items, which should be included in a महाकाव्य॥ हेमचन्द्र: had made a noted comment on महाकाव्य, like.

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६७ काव्यालङ्कार: I-(19-21)
६८ काव्यादर्श: I.14-19
६९ pages 487-88 of the edition of पश्चिम केदारनाथ दुर्गाप्रसाद and वासुदेव रस्मण शाक्ति पारसीकर, काव्यमाला
In the later definitions on महाकाव्य also these lines are repeated as such.

संस्कृत ग्राम्यभाषा निबंधभिन्नत्ववृत्त सम्पूर्णस्वरूप कब्जपर्यंत सत्तानि शब्दयँच्छित्योपेतं महाकाव्यम् ॥ (काव्यशास्त्र -VIII.-6)

In the later definitions on महाकाव्य also these lines are repeated as such.

दुर्गमन्, gives a big definition on महाकाव्य, starting with the same line सर्गबन्धो महाकाव्यः..... only. भामह gave not much description to drama as it is already explained.

भामह द्राक्षराष्ट्रियां कथा was widely discussed and followed by the generation after him. He narrates आल्लान्याकीका

संस्कृतानायभाषयाध्यायपद्वृतितं गांधेन युक्तोदलतारथा सौचवासाथ्याकीका मता ॥

वृत्तात्मायेते तस्या नायकेन स्वच्छितं ववक्त्र चापरवक्त्र च काले भव्यचिंतासिं च ॥

कविरामयोक्ते कथने कैव्यदृष्टिता कन्याहरणसृह्यागविलम्भोद्यान्तिवा ॥

And कथा as न वक्तापरवक्तायथं युक्तो नोद्ववासावत्यां संस्कृता कथा परभाषाम् तथा ॥

अन्येऽवचित्रिति तस्या नायकेनु नान्यते स्वागवविष्कृति कुर्यादिखिताः कथस जन: ॥

For आल्लान्याकीका he says that it is the prose in which a sublime theme is narrated. The language must be simple and decent. The story is narrated by the नायक only, which carries a decoration on the narration of a girl being abducted, grief, battle and victory. The poet will add some of his own

70 इद्धरवि: -1-25 to 27
71 ibid 1-28,29
comments also in this type of literature. In कथा the meters वक्र and अपरवक्र are not used. Another specialty in कथा is, नायक is not supposed to narrate the story here as one mightily born man can not do self praise.

दुर्दिन्न, makes comments on this violently. He says " a group of words without metrical feet is called गद्य. But he does not believe in any distinction of the two type आल्यायिका and कथा. He asks "what objection is there, if we rhyme कथा in वक्र and अपरवक्र? What is in a name of लम्ब, उत्तरास or उच्चास? Hence आल्यायिका and कथा are therefore one and the same class denoted by two names." He also refutes भामह 's idea of the speaker in आल्यायिका and कथा. Poetry is not solely for गुणाक्षण. It is the narration of some story that too in a special way. In this the speaker may or may not be the नायक. Another objection दुर्दिन्न makes, is the contents, कत्याहरणसम्मानविश्राममोदयान्विता… etc., are as in महाकाव्य only. There is nothing special in it.

72 अपादः पदस्तः गद्य:- काव्यादर्श:-1.23
73 काव्यादर्श:- 1-25 to 30. (translation by Rampada bhattacharjee.p.43)
अनंतमञ्जि, अभिनवगुप्त और हेमचन्द्र had discussed about some other types of prose. अनंतमञ्जि is discussing about परिकथा, सकलकथा, and खण्डकथा. अभिनवगुप्त had commented upon these discussions. हेमचन्द्र gives a big list. आह्वान, निदर्शन, प्रवाहिक, मर्तातिक, मणिकुल्या, परिकथा, खण्डकथा, सकलकथा, and उपकथा. He also gives definitions to this but this division is not followed much later. भामह just refers about अभिनेतायथ being already discussed, no in-depth illustration was made thus showering it showing all respects to भरत.

औचित्य, वाक्योक्ति

भामह gives much importance to औचित्य and many verses are devoted for that in his work. In the 3rd verse of the first chapter itself he says about औचित्य. The science knowledge of an 'अकवि' will be futile, like the generosity of a poor man or the coward's archery abilities, or the academic talent of the ignorant man. This verse is meant to show the importance of औचित्य. In every area, an awareness of the significance of propriety is seen. He opines that सन्निवेशविशेष is very important. Nobody makes garment with leaves. But if it

74 ज्यापादशास्त्र - p.405.
is properly arranged, leaves also will appear beautiful.\(^75\) Being fully aware of the concept of propriety, this idea is developed as the वैचित्यविचार in the later poetics.

The importance भामह had given to वक्रोक्ति is known. For him, it is the soul of poetry. There is no अत्यन्त without वक्रोक्ति. Therefore, a poet should concentrate on this. According to some modern scholars, वक्रोक्ति is one of the prime theories of भामह, for example विजयवर्धन opines "in भामह's view वक्रोक्ति is the most important factor which distinguishes poetic language from the ordinary speech."\(^76\) It is only by the virtue of वक्रोक्ति that an ordinary expression changes into poetic expression it is through वक्रोक्ति only the meaning is expressed.\(^77\) Meaning is brightened through वक्रोक्ति. In every division of poetry वक्रोक्ति should be employed, especially in अनिबद्ध, गाथा and श्लोक.\(^78\) This idea of presenting काल्य in an arranged way got much appreciation among later writers. शुन्तक simply developed these ideas and elevated वक्रोक्ति to the status of a theory. All the essence of this theory is

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\(^{75}\) सन्निधिवैधोपतुं दुर्स्तमूर्ति शोभते नीति पतनशावस्वद्वमन्ततनानामिव :- काल्याल्पकः -1.54

\(^{76}\) Vijayvardhana, *Outlines of Sanskrit Poetics*, p.30

\(^{77}\) अनशयौं विभाषणे. (काल्याल्पकः : -2-85)

\(^{78}\) काल्याल्पकः -1.30
taken from भामह only. He classifies वक्रता to वर्णविन्यासवक्रता, पदपुर्वविश्ववक्रता,
प्रत्ययाशिरियवक्रता, वाक्यवक्रता, प्रकरणवक्रता, and प्रवर्तकवक्रता, while giving definition
and examples for each one.

Conclusion

भामह occupies a very rare place in Indian poetics as the first man
known, who discussed about the poetic beauty. Consequently, most of the
later developments can be considered as the developments of his ideas. But
even then it is clear that the subjects, like the importance given to वक्रोक्तिः, the
narration and arrangement of अत्मकारस, design for the काय्यचर्चा, his definitions
to various subjects like काव्य, काव्यकारण, काव्यप्रयोजन, महाकाव्य, etc., had helped
and influenced the development of the later Sanskrit aesthetics considerably,
perhaps giving a suitable thrust to any prognosis that could emerge in the
modern day poetics.