CHAPTER ONE

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Attaining everlasting fame and acceptance in a vast field like काव्यशास्त्र that also with a single work is not an easy thing. भामह occupies such a rare position in Indian poetics. Though two three other books also are attributed to भामह 's name, they are not available. There is also a भामह, who commented the famous प्राकृत grammar text प्राकृतप्रकाश. There are arguments that both these भामह are the same. जगन्नाथशास्त्री होसिंदू in his work on the प्राकृतप्रकाश with the मनोरमा comm. says that भामह is the earliest commentator of प्राकृतप्रकाश and no clue is available to ensure whether the grammarian and the poetician are the same or not. Anyhow, with this one text only भामह occupies a pivotal position in Indian poetics. Most of the definitions he gave are undisputed. Most of the अलंकार he gave are accepted and used as such even now. His ideas and कार्य are quoted by even star writers like आलंकार्य and अभिव्यक्ति as authentic texts to support their view.

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1 श्री भामह शास्त्री परिचय स्वर्णम् - ज्ञानालोके क्रि ममन्तर्कर्माणां श्रेयस् अलंकार शास्त्र विषयक प्राकृतप्रकाश स्नायुतेऽनि:।
कृतं । भामह अलंकार नाम अलंकार तुम विषयम् प्राकृतप्रकाश । सा एव ने वै वै प्राकृतप्रकाश में निर्देशिते परायमः।
- जगन्नाथ शास्त्री होसिंदू -introduction to प्राकृतप्रकाश

Bhamaha And The Philosophy Of Literary Art
The position of काल्याणक during the time of भामाही was in a miserable condition. It was considered as a part of dramaturgy. It was not considered as an independent branch of aesthetics. There were no entrance to poeticians in the dais of discussions (विद्वानों दरबार) on grammar, logic, and other philosophies. It was not respected or reputed as a branch of knowledge also. An organised text also was absent, where the systematic presentation of poetic thoughts was done. This work is done by भामाही for the first time and he elevated साहित्य to the science of poetry (काल्याणक) and made काल्याणक a major branch. He discusses logic of poetry as well as grammar of poetics to establish that poetics also has an independent status.

Another pathetic situation with respect to poetics was that poets were not trained. They were ignorant about the necessity of poetic training at that time and they considered poetic creativity as a god's gift. So they were writing poetry without any prior knowledge. He insisted training under eminent personalities and constant poetic practice also. Similarly, these poets thinking these branches as कोश and सिद्ध and काल्य as सुकुमार neglected
Grammar and न्याय. Consequently, grammatical errors as well as logical inconsistencies were quite common in these works.

For the first time भामह arranged the poetic thoughts to a systematic form stressing the importance of काव्यशास्त्र and he devoted one chapter each for both logic and grammar. His main aim was to educate the poets and make न्याय and grammar familiar to them. He states प्रायदि दुर्वीघतत्या साधारण विभयत्तमेधसः (5/2) and प्रथमालिनीमधवः पिवल्लित कल्येष्वरः (5/3). Try to understand them with the help of poetry.

He elevated the status of poem by telling that poetry is equal to science in the sense of utility and it is not hard like grammar or logic. Poetry is simple and enjoyable. So education through poetry is comparatively easy and advisable.

भामह

We know very little about भामह. He is supposed to be from Kashmir and his time is fixed in the 6th century A.D. The chronology of भामह and दुर्विज्ञु is disputed by some people. But most of the scholars opines that भामह
is prior to दुर्गिनं, आनन्दवर्धन opines that "भाम्ह्र's one कारिका (iii-28) is repeated more beautifully by बाण." This statement shows that according to आनन्द,(9th c. A.D) भाम्ह्र is prior to बाण (7th A.D). भाम्ह्र had given his fathers name रंकिलमोनिन. Some people opine that he was a Buddhist. This is based on his महालच्छन (सार्व सवं) and the fact that he had discussed only two प्रमाणां (5th chapter). But the facts against this view are stronger. Batuknath Sharma writes, in the whole काल्याणाकार there is nothing peculiarly Buddhist not is there any reference to the Buddha's life or to purely Buddhist legends. In the first verse- the word सार्वं is found in lexicons standing for both for Buddha and Shiva. The अपोहवाद of the Buddhists, which represents their theory of verbal connotation, is criticised by भाम्ह्र very rudely. He speaks of Vedic rites and ceremonies in very high terms. He gave much references to the stories to रामायण as well as महाभारत etc., while he is silent about Buddhist legends. In a beautiful श्रोक, भाम्ह्र describes the feeling of expressive joy expressed by बिदुर on कुष्ण's arrival at his house

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2 Forward to काल्याणाकार - P.8
3 अथ वा मम गोविन्द जाता तवां शिखरं पुणः काल्याणाकार भवेन भवति: तेल्वारगमनातुः पुणः - काल्याणाकार (III/5)

Bhamaha And The Philosophy Of Literary Art
Sharma continues in P.11 "bearing in mind all these facts we really wonder how a person of a particular religion should, when writing an important work have totally forgotten his own religion and be taken himself always another for illustrations. There is no dearth for Buddhist legendary stories among Buddhist so the chance of मामकक्षा's Buddhist identity is very narrow."
The name मामकक्षा is supposed to be a pen name. The word भाम "means angry. So मामकक्षा implies for one who defeated anger. If मामकक्षा is his pen name, we are sorry to admit that we don’t know his real name even.

कात्यायनः:

कात्यायनः is the first known systematic work in Indian poetics. It deals with all the major problems a poetic text seeks. It is here that we see for the first time, the questions like what art is? What are the sources of poetic creation? What are the functions of poetry? What is essential in poetry? The theories of कथोक्ति, वैचित्य etc., also are present here, though in seed form.

कात्यायनः Was published by K.P.Trivedi as an appendix of his edition of प्रतापपुरुषोभुक्त्यम. Prof नागनाथ शाख्नी edited this with English translation in Bhamaha And The Philosophy Of Literary Art
1927. Prof बलदेव उपाध्याय and बटुरानाथ शर्मा together published the text with lengthy introduction in 1928. The first Sanskrit commentary besides that of उद्देश्य was composed and published by Prof. D.T. दल्लत्रेश्य of लिपुविद्य. One more English translation for the first three chapters by Prof., शाहरामाशाखी is appeared in 1956. Another Hindi commentary of Prof रमण कुमार शर्मा also is available. Prof देवेन्द्रनाथ शर्मा also had written a text with Hindi translation and notes. The first Malayalam translation and commentary of Prof.T. Bhaskaran came in 1983. I used these texts as reference in this study.

काव्यालंकार is divided into 6 chapters. First is a general chapter, which starts with a prayer to the supreme omniscient God. He also discusses the use of poetry, definitions of poetry, divisions of poetry and the importance of प्रतिभा and काव्यशिक्षा. He discusses some दोषs, like नेतार्थ, विलुष्ट, अन्यार्थ, etc., which a poet should be vigil to avoid. His concepts of रीति, वक्वक्ति, etc., also are seen here.

Second and third chapters are used to discuss about the different अलंकारs and some दोषs, coming inside अलंकार. Here he discusses thirty eight
In fourth chapter he discusses about some other types of dūpas using 50 कारिका।

Fifth chapter is used for न्यायनिर्णय। Here he tries to settle logical foundation to poetry. This practice of न्याय study is not followed by later writers. He uses 70 कारिका। for this subject.

Sixth is devoted for शब्दशुचि, which stresses in the importance of grammatical correctness. Here the author tries to instruct the would-be poets to take care and avoid the grammatical mistakes, which are never so prone to creep in. Sixty verses are used here.

Philosophy of literary art.

One beautiful idea that lies hidden between the lines of भामह, which is not properly noted or discussed, is his idea of a separate poetic language. He writes in second chapter “गोशास्त्रम | भातीन्द्र, यान्ति वासाय पश्चिमः (2/87). He opines that the sentences told above are not poetry but only news (report). Here he clearly differentiates report (वाताः) from काव्य। In the previous कारिका he was discussing about वक्तृतिः, the figurative speech that is the poetic language in भामह।s view. Thus, the straight and normal way of speaking is
not poetry according to him. Poetry should have वकामिवेय and वकोकित both poetic world as well as poetic language should have some twist or novelty.

**Ordinary language:** - He occupies clear idea about the ordinary world and its language. From the usage of report (बाता) it is clear that he identifies and distinguishes report from poetic language. The examples he gave for report are "sun set", moon shines" "birds are returning to nest" etc., are samples of our daily speech, where communication of the fact or some incident is aimed. So according to him ordinary language is that language where some information is communicated in plane and simple way. Here message is expressed through अभिव्यक्ति only. This language is according to the rules of nature and thus the language also works according to the rules of शब्दशास्त्र.

**Poetic language:** - Differentiating ordinary language (बाता) and poetic language, भामह points out his idea of creative world and creative language. He distinguishes the given world from created world. Similarly, he suggests

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4 गलतोलस्मर्थ भालिन्द्र यान्ति वासाय साध्य: (काव्यान्वित्र II/86)

Bhamaha And The Philosophy Of Literary Art
a separate created language, which is different from the given language. A poet arranges the words, which are already existing in a particular style to make a poem. This is like the potter's shaping of the given mud to the particular shape of his imagination, and as a भाषिक's arrangement of the given flowers to a particular form of his idea to make a garland. As the beauty of the garland is in its arrangement, the charm of a poem lies in its style of presentation; in the novelty of idea and the novelty of presentation. Note that according to माघ "charm is in the novelty which anew at every moment". भामह names this novel way of presentation as वक्किति.

Creativity:- we have already seen that novelty and novel way of presentation is the charm of creation. How this creation happens? Indian poetics views an innate talent as the cause of creation. At the same time every Indian poetician agrees that this talent should be modified with intense training and constant poetic practice. भामह put forward this theory and most of the later men followed that. Apart from this according to वामन beauty in

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5 कशोक्षण जन्नवतामुच्यति तद्वृत्तं रमणीयतायः - माघ - 1V-17

Bhamaha And The Philosophy Of Literary Art
poetry originates from avoiding दोष and incorporating गुण and अल्पमुक्ति. We can see that भामह् literally administered and stressed this in his work. He points out the blemishes wherever he feels some chance. He does not permit even a silly दोष to be present in poem. Again he stresses the point of जीश्चेष्य, clarity of expression etc.

Thus one can see a clear concept of poetry in कात्यायनम्. He was aware of the later theories like रस, अयुक्त, च्छेश्च, etc. He shows these ideas in many verses though he does not give many references to these ideas. There is a view that he had little told about रस. It is true that he had not discussed रस as a theory. But from the reference "युक्त लोकस्वाभावेन रसेऽवर सकलेपुष्कर" and the comment that "स्वादुकाव्यस्नोनिमित्तं शास्त्रमय्यापुत्रिः" and "रसवत्पत्यापेदं" etc., clear that he knows what रस is and he was aware of the importance of रस.

5 सौन्दर्यमल्हः: । सतु दोषमुक्तमल्हहानिदानस्य। वामन- 1-1-23
6 कात्यायनम् - 1-21
7 कात्यायनम् - V-3
8 कात्यायनम् - V-62

Bhamaha And The Philosophy Of Literary Art
The reference of अनुक्रित shows his ideas on improprieties. It comes par
with the widely agreed idea that in poetry, even the original incidents should
present in a reliable manner. More than reality, probability and reliability is
important. His comments on the selection of messengers, the उद्यम incident,
etc., all points to this direction. He also opines against using speechless
objects as the messengers. It is not reliable to him.

वकोकित is the point that भामह introduces as his contribution or
discovery. He says that every अल्माव contains a वकोकितस्पर्श and he rejects
अल्माव like हेतु, लेख etc., as they lack वकोकित. He again tells that in a poem
the suggested meaning is presented through the devise of वकोकित. If
propriety gives, the originality feeling, वकोकित is used to make the
presentation pleasing. So according to भामह presence of वकोकित is the thing,
which differentiates poem from report or ordinary language.