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The expression Sanskrit literature is used in a wider sense. It includes not only the epics, kavyas, dramas, romances, and fairy tales, but every branch of learning written in Sanskrit language. Sanskrit literature has got a special feature. Each branch has a śāstra and a philosophy. Even Kāma which is an animal instinct has been treated by the Indian sages as a śāstra guided by its philosophy. Thus grammar which is meant only for the correctness of speech is esteemed as a śāstra called vyākaraṇa-śāstra or vyākaranadarsana. Similarly, poetry is closely related to a śāstra - poetics or Kavyaśāstra widely known as alamkāraśāstra based on the philosophy of poetry. But this alamkāraśāstra has given rise to different schools such as alamkāra school, guna school, riti school, dhvani school and even sucitya school, from the viewpoint of consideration of the life and soul of poetry. The rise of various systems in a particular śāstra is not confined to poetics only. It will be observed that the philosophical systems also have been divided into several schools. Thus, different interpretations of the Vedanta śutra have created schools like Advaitavāda, Dvaitavāda, Dvaitādvaitavāda, Viśistādvaitavāda etc. In this way, the Mīmāṃsā Philosophy has got two schools - the Bhāṭṭa school and the Prābhākara school. The interpretations of the Grammar of Pāṇini have produced mainly two schools - Bhāṣya and Kaśikā. So it is no wonder that poetics which has to
deal with the various types of poetry, their merits and defects and embellishments and the life or soul of it, has created a number of schools according to the difference of opinions.

But a close study of the whole alamkārasāstra will reveal the fact that there are mainly two divisions - the alamkāra school which begins from Bhāma and ends with Vasana and the Rasadhvani school starting from Ānandavaradhasana and running through the later periods upto Jagannātha. Another important phenomenon of the alamkārasāstra is that not only the early authors but even the authors of the rasadhvani school have dealt with the alamkaras at length, dividing the alamkaras into various sections - sabdālamkara, arthālamkara, ubhayālamkara etc. The classification of the alamkaras has been done from various viewpoints. Generally, the early authors indirectly classified them into Sabdālamkara and Arthālamkara. But curiously enough Rudrata has classified them into four sections - vastava, aupamya, atisaya and āleśa. The classification of alamkaras made by Ruyyaka draws attention. He has classified them from various viewpoints. It is felt necessary to refer to Vidyādhara who in Brāhvali placed certain alamkaras under the category of various types of Laksana.

But the classification of the alamkaras may be from another standpoint, that is from the viewpoint of different pramanas which are six in number according to the different Systems of philosophy. Thus, Appayya Diksita in his Citramāṇa shows that a great number of figures of speech is based on śadrśya or similarity. In the same way it can be established with sufficient testimony that almost all the figures of speech (excluding a few) are based on Karyakāranabhava. In some cases this causal relation
operates directly, and in some cases again, there is indirect influence of this causal relation. My attempts in this thesis have been to show how the causal relation operates—directly or indirectly—in different figures of speech. From this viewpoint I have classified the figures of speech into two groups according to the direct and indirect influence of cause and effect relation. I have also traced how the conceptions of the figures of speech based on causal relation have developed in age to age and have gained a final shape. In this connection I have explained the definitions of different alamkāras given by different scholars and also the examples of the figures of speech cited by them in order to show how the existence of causal relation is hinted at by them. My originality lies not in discovering some new idea but in focusing with a new light of thinking the ideas of older authors. I pay my homage to those revered masters of poetics.

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