PART - I

PRINCIPLES OF LITERARY CRITICISM - EAST AND WEST -
A COMPARATIVE STUDY

THE ORIGIN OF THE PROBLEM
CHAPTER - I

Origin of Principles of Criticism

The esthetic aspect of poetry is revealed by "Poetics" variously known in Indian tradition as "Kāvyashāstra". In the initial stages the word "Kāvyālankār" was used and that is perhaps the reason why the ancient Acharyas used the word "Kāvyālankār" to designate their works on the poetics. Bhamah wrote his book on poetics in the form of couplets (Kārikās) and named it as "Kāvyālankār". Udbhatta also named his book on poetics as "Kāvyālankār Sārsāngrah". Rudrat also named his work on poetics as "Kavyālankār". Vāman even though composed his work in the form of threads (Sutras) but named it as "Kāvyālankārsutra". This is how in ancient tradition, any work on poetics is named as "Kāvyālankār".

The word "Kāvyālankār" is composed of two words: "Kāvyā" and "Alankār", the first of which suggests 'a poem'; a piece of poetry, while the other "Alankār" or embellishment connotes the aesthetic meaning or side of poetry. Vāman mentions "Saundarya Alankārah"¹, beauty is embellishment and thus propounds the esthetic aspect of poetry. Other Acharyas follow him and consider the qualities pertaining to beauty as embellishments. They say ॐ कृष्णात्मकस्य दित्यं तत्र अनिन्दितम् सर्वतोऽहानि ², the qualities that adore beauty are known as embellishments or ornaments. This is how the word "Kāvyālankār" connotes by implication, the
science of esthetic criticism or the science of esthetic principles. It not only contains the ornaments or figures of speech but also the examination of the principles of literary criticism like qualities of esthetic works, their defects, their ornaments as well as the way in which esthetic principles are revealed through such works at the hands of great poets and laurettes. In short whatever knowledge is required for appreciation of literary work or Artistic creation is critically contained in a systematic manner into it.

After a brief interval instead of the word "Kāvyālānkar" the word "Alankārashāstra" was used and the whole gamut of literary criticism or aesthetic appreciation of a work of art, discussing the aim, object, the objective and the reaction of the appreciator, as "Alankārashāstra".

But this is not proper, for it does not indicate the main theme of aesthetic interest. The main object of Aesthetic interest is the "soul" of aesthetic creator and not the ornaments which are of secondary importance. The beauty of aesthetic work lies in its "soul" and not in the ornaments attached to the body containing the "soul". They are merely accidental and not essential. The essential is the body but even body is of secondary importance. The body without "soul" even if embellished by precious ornaments will not be an object of beauty. The real beauty lies in the qualities of the "soul" in a sound, healthy beautiful body which can
be embellished by ornaments. The soul with a healthy body with duly proportionate limbs even if unembellished will certainly be an object of beauty, if ornamented still better, but if ornaments and body both adore each other i.e. ornaments embellish a really beautiful body, that would be ideal condition provided the body is endowed with a noble soul also. Without soul or a noble soul, both body and ornaments, will be of no use.

The soul of poetics is Rasa, the exact synonym of which is not found in English language. We, therefore, retain the word and explain it under the light of various commentators, both classical as well as modern. Rasa, which is identical with the soul or is a soul of poetics is the very sustaining principle of the entire existence of poetics. Not only this, if we use metaphor, it is also identical with the very principle underlying the whole of cosmic existence. It is a principle which is ever at work in its manifestation in new forms. That is why, we find the variety. In nature, this dynamic principle and its ever new manifestation at almost every moment is known as Rit(i)\text{ma} The Greek named it as "Logos".

The literature that seeks to establish or propound the principles of literary criticism is known as Aesthetics which includes Architecture or Shilp, Dance or Nrutta, Drama or Nrutya, Painting or Chitra and Poetry or Kāvya. Out of these, Architecture is related to building activities like house, temple, an assembly hall, a museum, a railway station and other buildings; Dance relates
to performing arts like dramaturgy, Painting with portraits and Poetry with composition of poems. The raw material, accordingly differs, from subject to subject e.g. in construction, bricks and mortar; in Drama and Dance, cosmetics and gestures; in Painting, the brush and canvas while in composition of poetry, we have only words or language.

Science defined:

Science or Shāstra means an organized body of literature which not only propounds the principles of logical grounds but also controls thinking on the subject aiming at making the thinking free from contradiction. This second purpose though looks like negative, essentially it is positive and creative for it seeks to restore consistency and harmony in the entire body of the knowledge of the subject to which thinking is devoted. That way, in any classical work, the process of establishment, expansion and systematisation is going on simultaneously. This is the way in which, the philosophy of Vedanta, the ultimate principle i.e. Brahma, as it cannot be an object of either positive or negative judgements which if done so, would be relative and cease to be Absolute - is expounded. Expounding the principle and not merely regulating is the meaning given and accepted of the Sanskrit root "Sās" underlying word Shāstra or Science. The organized body of knowledge of Poetics or Art is also, in this sense, known as Shāstra or Science.
Short history of Science:

Bhojdev of Eleventh Century who composed a work known as "Sarasvati Kanthābharan" has used word "Shāśtra or Kāvyāśāśtra", Science of poetics for this body of literature. But he has used the word in the sense of 'controlling' rather than 'expounding' and hence has laid down "positive-negative argumentation" (vidhi - pratishedh) as the main object of the poets in doing poetry and not, the experience and pleasure of the extraordinary (Sādyah Parnivrutii) or the extraordinary pleasure and its experience. He has, thus, neglected the very important element or the soul of the poetics.

Vishwanāth in Fourteenth Century designated his work on poetics as "Sāhityā Darpana" and since then instead of word "Kāvyāśāshtra" a new word "literature" was used for any work dealing with principles of literary criticism. Prior to him, in Eleventh Century Ruuyak used word "Sāhitya" or literature for his work "Sāhityamimāmsa" but his work was not so popular while that of Vishwanāth made a wider impact and hence the honour of using word literature or "Sāhitya" goes to him.

Even prior to Vishwanāth, Āchārya Bhāmah used a significant phrase in his kāvyālankār for activity concerned with poetics:- Sabdarthau Sahitan Kāvyam :- and said that poetics consists of word and meaning or the use of meaningful words which is literature. Āchārya Kuntak in Tenth Century writes in his Vakroktijivit that
in a piece of poetry the word and the meaning are so fused into one another that a subtle pleasure is generated in the mind and that is literature or "Sāhitya". This means that one has to select appropriate words for expressing adequate meaning. The words must not only be adequate and appropriate but must be sufficient and nor more, nor less.

**Schools of Poetics:**

There are five schools of poetics known in India. They are the following:

1. School that upholds 'Rasa' as the soul of poetics,
2. School that upholds 'Alankār" or ornaments,
3. School that upholds 'Riti' or the structure,
4. School that upholds 'Vakrokti' skilful use of meaningful words,
5. School that upholds 'Dhvani' or intention.

The first of these is the oldest one and is found even in Nātyashāstra of Bharat, the original propounder of the Science of Poetics or Dramaturgy even though Rajshekhar in his work "Kāvyamimāmsa" has mentioned Nandikeshvar as the originator of this principle. But no work of Nandikeshvar is available and hence there is no evidence to prove this claim.

Bharat described his Rasa Principle as an outcome of interplay of emotions and his followers like Bhattanāyak, Bhattalollata,
Shankuk and Abhinavagupta have variously commented upon this principle in their works. We shall take note of the details of their comments as and when we shall consider them in course of the progress of this work.

Bhāmah is known for establishing the school known as Alankār Sampradāya, School of Ornament. Udbhatta, Dandi, Rudrat and others like Jaydev, Pratiharendu have upheld, in their works, the principle of Rasa but they do not give it much importance. According to these thinkers Ornamentation is the very backbone and soul of poetics. One cannot imagine a piece of poetry, as one cannot think of fire without heat, without embellishment or ornamentation. Jaydev simply cannot think of poetry without ornamentation in his work. Alankār, according to them is on par with "Rasa". There are four types of Rasavādālankār or ornaments more or less same as Rasa. They are identical with Rasa. Bhamah and Dandi have upheld this.

Vāman is the founder of the school of "Riti" or "Structure". The followers of this school do not consider ornamentation as much important as "Riti" or "structure". Riti or structure, according to them is the 'soul' of poetics. Structure is the peculiar way in which words or terms in sentence is arranged (Vishishta Padarachnā Riti).
What are the qualities that make up poetry? Vāman has given answers in the form of differentiating poetic qualities and the ornamentation. The qualities are those which make up poetry what it is while the ornaments belong to the theme (Vastu) of the poetry. One relates to the form, while another relates to the matter. This is how both can be distinguished. Vaman has formulated Aphorisms governing the work of poetics (Kāvyālankārsutra) and has emphasised the poetic qualities rather than the ornamentation. The qualities make up or produce poetry while ornaments for embellishment.

Mammata and his followers have no doubt recognized structure or the way in which words in poetry are arranged but structure is not the soul of poetics. The structure is just like a body in which organs are fixed in their proper places but that body is without the "soul".

Kuntakāchārya did not accept structuralism of Vāman and advocated "Vakrokti" or the meaning aspect of poetry. Bhāmah and Dandi followed Kuntaka. The meaning primarily reveals through simile and Denotation. (Sādrashyātlakshanā Vakroktī) Simile or Analogy and the denotative power of words arranged in a peculiar way constitute, according to these thinkers, the "soul" of poetics. In his two works i.e. Kāvyālankārsutravritti and Vakroktijivit, he has forcefully advocated this principle.
Anandvardhanāchārya advocated "Dhvani" principle as the "soul" of poetics. His new principle not only shows a new way but also covers up within itself all the principles advocated by his predecessors each one giving it, its due after refinement. This school of thought has exercised profoundest influence on the literary works. His propounder has traced back its roots in distant past and has conclusively established that the principle is the most comprehensive and hence ultimate. It was opposed by many other schools like the school of Grammarians, Vedanta and Mimāmsakas. But the more it was opposed, the more it glittered and shined out like pure gold. Mammata has, in his Kāvyaprakāsh, a work which exercised lasting influence in literature, established it as the ultimate principle of literary criticism.

What is Dhvani?

The word was primarily used by the school of Grammarians. In Mahābhāshya it is used in the sense of that which manifests "sphota" and means that implication which overpowers or supresses the literal meaning. Mammata has, therefore, rightly called that poetry the best in which the implication suppresses the literal (vāchyārtha) meaning. It also suppresses the meaning denoted (Lakshārtha). There are three types of meanings according to the school of Grammarians. They are:
1. Literal meaning or Vachyartha,
2. Denotation or indication or Lakshyartha,
3. Implication or Dhvanyartha.

They follow the triple division of the manifestation of sound as word or articulate sound following expectancy, competency and propinquity (Akāṅkṣā, Yogyata-saṁīdhi). Accordingly, the words are endowed with triple powers i.e. denotative power, indicative power and intention, the last of which is called 'Dhvani'.

The intention or Tatparya which is Dhvani is also inherent in both, the denotation and indication. It becomes manifest only when the first two are suppressed and not otherwise.

Following Sphotavāda of Grammarians, the school of Mimāṃsakas is divided into two sections: one following Kumāril Bhatt and another following Prabhakar. They are variously known as Abhīhitānvayavādis and Amṛitābhīdhanvādis. We are not here required to take note of their opinions at this juncture but for our purpose we may note that Mammata follows the first and not the second for he believes that every term first of all indicates the object to which it makes a reference and then following the triple principle of Syntax, Semantics and Pragmatics, the expectancy, the competency and the propinquity decide the intentionality of the intended object and its meaning in a sentence where more than
one terms form a relationship. All the three powers of word convey the intentionality of the subject at every stage but at two previous stages i.e. denotation and indicating, it is not manifest, though latent. It becomes manifest only when it is so required by the speaker suppressing the first two meanings.

Function of a word:

With regard to the function of the word, Mammata again follows the school of Grammarians and quotes verbatim the same from Mahābhāṣyā of Patanjali. It is mentioned in the Mahābhāṣyā as this "...

The word in a sentence either indicates a Jāti or universal, Shukla or white, Guna or quality, Kriyā or action and the individual bearing a name. As such above sentence says "the word stands for four types of function i.e. a cow of certain name, of white colour is moving. The cow stands for universal, shukla stands for quality, chal stands for motion of the cow and ditth stands for individual name of the cow. There is a controversy with regards to "white" is considered as not a specific quality of the universal but is classed with measure as well as number. This according to Mammata is due to specific terminology adopted by different branches of study which follow the nomenclature of their own.

The division of Universal, quality etc. is not basic. Basically they are same but the difference arises due to adjuncts or Upādhi.
Word and Meaning:

The word assumes meaning when it is conjoined with the object and is known as "Samketagrah" or grasping the referent as indicating referendum. The basic mode by which the child learns to join word with the object is by following the practice of the same by elderly people. Initially by following elders and later on by actually using words for objects, actions etc. or by repeating the activities time and again, a conjunction between the word and the object is established and the meaning is grasped. And that is the indicative or literal or VachyalU.lrtha meaning. That is why Vachyārtha or the literal meaning has been defined as " नामोग्रहेः तिल एवक्रिमिफलि मात्रहः " - an actual meaning which is indicated literally by the words, and is different from denotative as well as implicative meanings. The later two are called to function only when the first is obstructed or obliterated.

Mammata following Grammarians and the ritualists, accepts Jāti or universal as well as other than Universal. Both imply Jāti and Ākriti united into individual as propounded by the logicians. The way in which the word is joined with the object and rendered meaningful can be classified into four types

Ways of endowing meaning:

The way in which the meaning is endowed upon words i.e. they are joined with their objects, actions, qualities and names
are exhaustively enumerated as (1) Through grammar, (2) comparison or Upamāna, (3) through dictionary, (4) through authority, (5) through actual use, (6) through incomplete sentences, and (7) through ostensive definitions. Out of these seven modes by which words are rendered meaningful, the major four can be recognized if we observe carefully the actual process of the meaning endowing attitude of the individual who uses words. If we admit the meaning endowing attitude of the individual, we commit two types of fallacies, (1) exclusiveness, and (2) overlapping. If we admit the subject only for rendering words meaningful, the subject being exclusively individual, the word used by him into specific meaning will not be understood by other individuals or every individual will use the same word in a specific strictly personal manner and hence the word will fail to carry common meaning understood by all. Secondly such meanings endowed by every individual using the same word will be overlapping and hence will be susceptible to contradiction (Vyabhichār). It is fair therefore to assume subject-object duality as the very nexus of meaningfulness of the meaning of words.

**Division of words:**

The division of words into universal quality, action and particular arises due to adjuncts which are of subject-object dual type and are classified as those strictly belonging to the real nature of the object (Yathārtha Dharma), and (2) those which are projected into the object or word by the subject's intentionality.
This intentionality of the subject is revealed through tradition i.e. the way the word is used in a particular sense normally understood by all those who use the same word frequently.

The real qualities of objects or words signifying objects are also of two types (1) those which are generally accepted - they are known as Siddha or established, and Sadhya or yet to be established or proved. The firsts are identical with the very existence of the object. They are those essential qualities without which the conception of the object is not possible, which are more or less secondary if not accidental and signify the distinctness of the object from similar other objects of the same kind or class. The first or the existential essential qualities which are identical with the object known as Jati or Universal essence of the object or word. What we know as quality or Guna are secondary qualities. The way in which the secondary qualities manifest is known as action or Kriya i.e. the process through which qualities pass and manifest into a result interacting upon one another.

The name given to the object is more or less arbitrary symbolization that a particular object with these particular qualities and interacting upon such other objects in this particular way will be designated by this particular word or symbol. Thus the name given to a particular object is due to arbitrary selection by some individual or his intentionality to designate that particular object by this particular word or symbol. This is how words happen to acquire meanings.
Technical sense of a word:

Thus in rendering words meaningfully the meaning endowing attitude of the subject coupled with the intentionality play an important role.

This is general outline of the theory of meaning assumed by Indian estheticians especially Mammata who has beautifully reconciled almost all theories of Indian aesthetics in his Kāvyaprakāśa. The words may assume special meanings known as technical sense in different branches of study as per the specific requirements of that particular branch of study. Mammata has sighted one example of this and it is this. According to the theory mentioned above, the essential existential qualities of the object is known as Jāti or Universal essence and the rest of the secondary qualities may be considered as quality proper but in Vaiseshika philosophy, the measure numbered is also included in 24 qualities of objects. Such measure may be of two types i.e. maximum or Mahat and the minimum or atomic type. They can again be subdivided into highest maximum and the lowest minimum or subatomic. The highest maximum resides only in gross elements like earth and in its lowest subparticle and that is identical with the existence of the subatom of earth and hence must be regarded as Jāti but Vaiseshika philosophy includes the same into qualities or Gunas. This is explained by Mammata as the technical sense into which that science or branch of study uses the word Guna or quality. Similarly, in grammer
such words as name, substance, quality, quantity etc. are used in technical sense as per technical requirement of that science.

Ākritvāda:

The way the words assume meaning by their association with Jāti or Universal existential quality, quality, action or intentionality of the speaker (Yadruchchhā) is one type of Sanket while 'other than universal' (Jātirevava) is indicative of Ākriti. The first is emphasized by Grammarians and ornamentarians while the other is upheld by Mimāmsakas. The school of Logicians or Naiyayikas accept both Jātis as well as Ākriti. The Mimāmsakas believe that instead of accepting Sanketa of four types i.e. Jāti, Guna, Kriyā and Yadruchchhā (Universal, quality, action and intentionality) only universal or Jāti should be accepted as basic to all the four activities of words because through Jāti or Universal existential quality of the object, the identity of the object is established through such quality, the word and the object indicated by the word, an identity or Ekākārkritti or Pratity is revealed or established. Anāvṛtti Pratyayahetu sāmanyam - e.g. common quality of Potness helps in distinguishing Pot from other objects and is universally present in all pots. The universal through which objects are known and recognized as particular objects belonging to particular class not only establishes an identity but is also universally present in all objects of the same class - (निर्धारिते नैसर्गिक समस्तस्तथा सामान्यस्य). Mimāmsakas refuse to accept identity criterion as
sufficient to establish identity between the word and the object, because the quality through which such identity is established does not make all objects of a particular class identical. Objects continue to retain their individual separateness.

But this too is not sufficient. The object which embodies universal existential quality, though can be identified by the word which designates, it does not give rise to the idea of the object which represents both Jāti as well as Ākruti. The object, therefore, retains three distinctions i.e. (1) individual uniqueness (Vyatitva), (2) Jāti or Universal existential quality which is present in all objects equally of the same class, and (3) the form of Ākruti. This view is that of Naiyayikas or adherents of Indian logic.

Buddhist view:

Over and above these views, there is Buddhist view which never concede anything as permanent. Everything exists but for a moment. They, therefore, cannot accept individual uniqueness, universal quality or permanent form. They advance their principle of Apoh which means momentary distinctness of an object as different from any other or all objects of the world. Pot, e.g., is pot as distinguished from any other object of the world other than Pot. Apoh means (अपोह अर्थात् एकमेवः प्रेक्षायाभित्तिः) unique distinctness of an object from all other objects of the world including objects of the same class.
Three Powers of Word:

Along with three types of meanings, three powers of the word are taken note of by Indian Aestheticians. They are (1) Abhidhāshakti or the power of indication literal, (2) Lakshanāshakti or the power of implication when the literal meaning is not applicable and hence suppressed. When the main function of purport is thwarted or is not acceptable due to internal contradiction, implied meaning other than the principal is projected. This projected meaning is due to Lakshanā power of the word, and is employed to serve the purpose of the speaker. It is a projected meaning no doubt but it must aim at revealing the intention of the speaker and hence is "Vyanjana" in disguise. Vyanjana is the meaning intended by the speaker. Otherwise known as Tatparya or Hetu, the meaning aimed at or intended to be conveyed by the employer of the words.

This shows that the work of the poet or poetic effort in creating a piece of poetry is not in vain for its own sake. It has an inherent motive which may be conscious or unconscious. If it is conscious, it is cleverly conveyed through appropriate designing of the words in a poetic composition. Sometimes even if the motive is unconscious, the inborn skill of the poet selects appropriate words and conveys through their employment in poetic composition.
Vyanjana shakti:

But motive or Tatparya is a distant affair and is of the nature of phenomenological reality because it is required to play its role when the meaning aimed at or Lakshana fails to serve the purpose of revealing intentionality of the employer of the words which first appears in its literal or verbal jargon. Initially, the enjoyer of the piece of poetic composition is more or less guided by literal meaning of the words employed or "Vachyartha" which is considered primary or Mukhya. Implication or Lakshana comes into play when literal meaning is thwarted or fails to convey proper meaning. Vyanjana or intentionality is revealed when even implication fails to convey the meaning intended by the speaker.

Poetic composition, this is an outcome of the skillful employment of words by the speaker to convey the meaning intended. It is a complicated affair and hence presupposes the ability to employ appropriate words to convey proper meaning as a result of the conscious, subconscious or even unconscious play of the emotions running, sometimes at cross purposes, in the mind of the enjoyer or the experiencer who even if he experiences subtle play of emotions, if is incapable of employing proper words at appropriate time and place to convey the workings of his mind, fails to give rise to poetry or poetic composition.
Distinct characteristics of poetic composition:

Mammata has, therefore, brought out the distinct characteristics of the poetic composition along with the objectives or the purposes which it is supposed to serve, in the very opening two couplets of his Kāvyaprakāśa. They are:

(1) The characteristics of a poetic composition or creation as compared with any other natural creation are as under:

a) It is a free creation, unbound by any natural law or rule (Niyatikrit niyama rahitam).

b) It is of the nature of pleasure unattached to any of the objects of the world i.e. gives rise to spontaneous joy.

c) It is enjoyable at any time, clime and circumstances as it gives rise to more and more pleasure, the more it is meditated upon.

d) It is because of all the above, it is of the nature of good and hence facilitates all round development not only of the poet but also that of the employer of a poetic composition.

These four characteristics of the piece of poetry serve four distinct purposes which are as follows:
Purpose of poetic composition:

1. It earns fame to the poet.
2. Due to fame, the poet's well being is guaranteed.
3. It gives knowledge of Vyavahār or worldly-wisdom regarding good and evil, likes and dislikes of the people etc.
4. It protects him from all evils.

Over and above these, it instructs the poet about how to handle people commanding authority in the society, like King and his retinue, facilitates the experience of highest bliss, cultivates his ability to interpret scriptures, like Vedas, Purānas and like a loving wife shows the way what ought to be done to both the composer as well as the enjoyer of a piece of poetry. While enjoying poetic composition, the reader forgets everything else around him and becomes one with it enjoying a distinct pleasure or Ānand which drives away all unpleasant experiences of the world and transports him to a different world altogether, the world which is free from all the natural laws and is the distinct product of the creativity of its creator i.e. poet.

Different views with regard to the objectives of the poetic composition:

If we compare the above objectives of the poetic composition mentioned by Mammatachārya, it will be clear that Mammata has given us the exhaustive list not only of all of his predecessors but has added few more of his own.
Vāman e.g. in his Kāvyālankārsutra mentions only two objectives i.e. Priti or Ānandānubhuti - the experience of distinct pleasure as the obvious objective which can be seen (drashtā) and fame or kriti as the unseen (Adrashtā) objective of the poetic composition.

Bhamah - a predecessor of Vāman has given still wider list of objectives including the above two i.e. the pleasure and fame. He has mentioned, over and above these two, the expertise in achieving all the four Purushārthas i.e. Dharma, Artha, Kāma and Moksha as well as all the arts or Kalas.

Kuntak, in his "Vakroktijivitam" delineates the objectives of composition of a piece of poetry rather elaborately and says (1) Those who are born in high ranking families like Kings and Princes as well as aristocrats learn easily everything about how to achieve four Purushārthas like Dharma, Artha, Kāma and Moksha, and (2) it teaches all other worldly people how to adjust their behaviour consistent with the requirements of their profession and be successful by dealing appropriately with other people. Over and above these two in achieving their four Purushārthas, it gives rise to the experience of a unique type of pleasure by creating rapport between the poet and the enjoyer of poetry.

Mammata, in his Kāvyaprakāśh divided all the objectives, taken note of by his predecessors into two classes: (1) Those belonging to the poet, and (2) Those related to the reader or enjoyer.
of the poetry. They are (1) fame, (2) maintenance, and (3) to avoid the evil and encourage the good. These three are related to the poet while (1) expertise in day-to-day affairs, (2) enjoyment of unique pleasure and (3) to instruct like a devoted wife. He has thus synthesized both constituents into a unique whole with wide range of poetic spectrum or field.

Poetic composition proper:

What should be the poetic composition proper? With regard to the main characteristics of a good piece of poetry, there is difference of opinion and each one of the propounder of the principal opinion has created around him a school of his own followers. We shall, therefore, take note of each one of the opinions and examine it under the light of the opinions of its opponents and see how they have contributed to arrive at the correct definition and characteristics of a good piece of poetic composition in the next chapter.
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   Asan na manyate Kasamadanushnamanalam
   kruti.
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