CHAPTER - III

INDIAN POETICS AND THE STUDY OF STYLE

3.1 Different Schools of Indian Poetics:

Poetics deals with the theory of literature. Indian Poetics evolved out of dramaturgy. Bharat's Nāṭyaśāstra is the earliest known treatise on Poetics and dramaturgy. Many scholars have contributed rich literature on Poetics in classical Sanskrit. Bharat's Nāṭyaśāstra mentions four alāṅkāras (Poetic Figures) ten guṇas (excellences), ten doṣas (defects) and thirty-six lakṣāṇas (Characteristics) of Poetic composition. Bharat's book Nāṭyaśāstra is principally concerned with Dramaturgy and Poetics was dealt in it with allied topics. In later poetic theories, dramaturgy is taken as a part of the discipline of poetics and drama is considered as a species of poetry. In the earliest works on poetics, we do not find the topics on dramaturgy and dramaturgy was excluded from the domain of poetics proper. Thus in later writers, the school of dramaturgy had an existence separated from the school of poetics. But we can say that Bharat's Nāṭyaśāstra has remained a source of inspiration for later writers on poetics.

In Indian Poetics, Scholars had different viewpoints so they formed different sampradāyas (schools of thought).
The chief schools of Indian poetics are as follows:

1. Alamkāra (poetic figures) school
2. Rasa (aesthetic pleasure) school
3. Rīti (style) school
4. Guṇa (attribute) school
5. Dhvani (suggestion) school
6. Vakrokti (obliquity) school
7. Anumāna (inference) school
8. Aucitya (propriety) school

3.1.1 Alamkāra school of poetry:

Bharat’s Nāṭyaśāstram is the earliest work on Alamkāra now preserved. After Nāṭyaśāstram the earliest works on Alamkāra are Kavyādārśa of Danḍin and Kavyāalamkāra of Bhāmaha. It is very difficult to decide the relative priority of Bhāmha and Danḍin. Most probably both of them belong to the 7th century A.D. Bhāmha stresses the importance of Alamkāras and brings all Alamkāras under the general term ‘Vakrokti’. Danḍin has defined and classified kāvyā more elaborately than Bhāmha. He stresses the importance of Alamkāras by bringing everything that beautifies the Kāvyā under the general term Alamkāra. We may presume that the Alamkāra-Śāstra started as a separate technical discipline from about the commencement of the Christian era and probably flourished in a relatively developed form in the 5th and 6th Centuries A.D. The great scholar, Danḍi uses the
tarn Alamkāra in the sense that cause beauty in poetry. He writes: 'Kāvyā-Śobhākarān dharmān alamkārān pracaksatē'.

Vāman stated that, poetry is acceptable from embellishment (alamkāra) but he is careful to explain embellishment not in the narrow sense of poetic figures but in the broad sense of beauty. He says:

'Kāvyam grāhyam alamkārāt, Saundaryam alamkāraḥ.'

The contributors of Alamkāra school are as follows:

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<thead>
<tr>
<th>Name</th>
<th>Work</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>Bharat</td>
<td>Nāṭyaśāstra</td>
<td>2,3 Cent. B.C.</td>
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<tr>
<td>Bhāmha</td>
<td>Kāvyālāmākāra</td>
<td>7th Cent. A.D.</td>
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<tr>
<td>Danḍīn</td>
<td>Kāvyādarśa</td>
<td>7th Cent. A.D.</td>
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<tr>
<td>Vāman</td>
<td>Kāvyālāmākāra</td>
<td>9th Cent. A.D.</td>
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<tr>
<td>Udbhata</td>
<td>Alamkāra-Saṁgraha</td>
<td>8,9th Cent. A.D.</td>
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<tr>
<td>Rudraṭa</td>
<td>Kāvyālāmākāra</td>
<td>9th Cent. A.D.</td>
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<tr>
<td>Rājśekhara</td>
<td>Kāvyay-mimānsā</td>
<td>10th Cent. A.D.</td>
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<tr>
<td>Kāsemendra</td>
<td>Aucitya-vicār-carcaḥ</td>
<td>11th Cent. A.D.</td>
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<td>Mahimbhaṭṭa</td>
<td>Kāvyaprakāśa</td>
<td>12th Cent. A.D.</td>
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<tr>
<td>Ruṭyaka</td>
<td>Alamkāra-Sarvasva</td>
<td>12th Cent. A.D.</td>
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<tr>
<td>Hēm Chandra</td>
<td>Kāvyānuṣūsana</td>
<td>12th Cent. A.D.</td>
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A complete list of the contributors of Alamkāra Śastra can not be given here. All the scholars of Alamkāra School thought that alamkāras as the soul of poetry.

3.1.2. Rasa School of Poetry:

Bharat may be called as the originator of Rasa School of Poetry. He laid stress on the elements of Rasa which became in course established ideas in the realm of Poetics. In his book Nātya-śāstra Bharat mentioned nātya-rasa rather than Kāvya-rasa. But Bharat's doctrine of nātya-rasa as the original source of the doctrine of Kāvya-rasa. In the early stages of its development, the domain of poetry was entirely dominated by Rīti School and Alamkāra School and the aesthetic importance of rasa was ignored by Dhvanikāra and his followers. Bhāmha and Dāndin gave subsidiary place to rasa in their theories. Rudrāṭ was the earliest
writer who explicitly included the rasa in his treatment of poetics but he devoted four chapters on rasa. At the beginning of his work kavyālakāra, he praises the poets who have won eternal fame by composing kāvyas enlivened by rasa. Rudraṭ, in his theory of poetry stresses on alamkāra but he discusses rasa also. In figures like rasavat, the rasa and bhāva implied are taken as elements which heighten the charm of the expressed idea. Rudraṭ adds one more rasa as Preyās (xii, 3) to nine rasas. Thus he speaks of ten rasa.

Lollaṭa, Sankuika, Bhaṭṭa – Nāyaka and others are also associated with rasa-doctrine. Ānandavarṇdhana maintains that no system of poetics can entirely ignore the moods and sentiments as essential factors in poetry. He therefore gives an important place for rasa in his scheme. Abhinavagupta declared rasa as the essence of poetry. Viśvanātha and Keśava Miśra have suggested rasa as essentially the main element of poetry. According to Viśvanātha:

'Vākyam rasātmakaṁ kāvyam'. (Poetry as a sentence of which the soul is the rasa).

All the supporters of rasa-doctrine considered rasa as the essence of poetry, soul of poetry, an element of poetry. The exponents of rasa school discussed ten important rasas which are relevant for poetry. These are given below:
1. Śrīṅgāra rasa (the Erotic)
2. Vīra rasa (the Heroic)
3. Raudra rasa (the Furious)
4. Vibhatsa rasa (the Disgusting)
5. Hāsyā rasa (the Comic)
6. Adbhuta rasa (the Marvellous)
7. Kāruṇa rasa (the Pathetic)
8. Bhayānaḳa rasa (the Terrible)
9. Sānta rasa (the Tranquility)
10. Vātsalya rasa (the Parental affection)

3.1.3. Rīti School of Poetry:

The precursor of Rīti School may be called Dandin, the author of Kāvyādārsā. The doctrine of rīti as the essence of poetry was further developed by Vāmana. He wrote Kavyālambār-sūtra. In five chapters of his book, he strongly supported the doctrine of rīti. He regarded rīti as the soul of Poetry. Vāman lays down in clear terms: 'rītir ātmā kāvyasya'. (1.2.6). He defines the rīti as 'viśiṣṭa-pada-racanā' or particular arrangement of words. The rīti is not, like the style, as it is generally understood by Western Critics but as literary excellence. The sabda (word) and the artha (sense) constitute the body of which the soul is the rīti. He discusses three types of rīti, viz -
(1) Vaidarbhī which has all the ten guṇas, (2) the gaudī which arounds in ojas and kānti and (3) Pāṅcālī which is endowed with mādhurya and saukumarya. Rudraṭa adds laṭī to the enumeration of the three rītis of vāman. For Rudraṭa rīti means a definite usage of compound words. Bhōja adds two more types of rīti, viz, māgadhī and āvantikā. The former being an intermediate style between Vaidarbhī and Pāṅcālī and the latter forming only a Khanda-rīti i.e. a defective or incomplete type. Rajaśekhara in his book, ‘Kāvyā-mimāṃsā’ gives the same three rītis as Vāman does, but in his another book he speaks of three rītis namely vacchomī (from vatsagutma), māahī (māgadhī) and Pāṅcālī (Pāṅcālī).

Inspite of the great works on the rīti-doctrine, it is obvious that the fundamental theory of the Rīti School could not have been welcomed in its entirety. Viśvanātha is of the opinion that rīti is a particular kind of formal arrangement and what is called the ‘soul’ of poetry is something quite different.

3.1.4. Guṇa School of Poetry:

Bharat in Nāṭya-śāstra speaks of ten Guṇas. According to him Guṇās are the negation of the doṣās:

‘guṇa viparyayād eśām’. ¹

¹. Abhinava in xvi, 91.
The gunās according to Bharat are as follows:

1. Śleṣa (coalescence of words)
2. Prasād (clearness)
3. Samtā (evenness)
4. Samādhi (superimposition)
5. Mādhurya (sweetness)
6. Ojas (strength)
7. Saukumārya (smoothness)
8. arthavyakti (explicitness)
9. Udāra (exaltedness)
10. Kānti (loveliness)

Vāman developed the doctrine of guṇa and classified guṇa into two types: śabda guṇas and artha guṇas. Although Bharat's guṇas are mostly of the nature of artha - guṇas and some of them can be interpreted as by Abhinavagupta as śabda guṇas. Śabda guṇas means the qualities pertaining to word form and artha guṇa means qualities pertaining to word meaning. Danḍin apparently holds that it is not the poetic figures only but the several literary excellences the guṇas, that constitute the essence of poetry.

Vaman writes in 'kāvyālāmākār sūtya' that:

'Kāvyaśobhāyah kartarōdharma guṇah'.

After Ānandvardhan the guṇās are taken as inseparable attributes and causes of excellence in composition. Guṇās were rightly and definitely propounded by Mammaṭa who reduced
the number of gunāśas into three only, viz; madhurya, Ojas and Prasād. Infact these three gunāśas are defined broadly enough to include most of the ten gunāśas of Bharat, Dandin, and Vāman.

3.1.5. Dhvani School of Poetry:

Dhvani School of Poetry may be regarded as meaning school. The doctrine of Dhvani is 'suggestion is the essence of poetry'. This school was formulated by Ānandavardhana who wrote 'Dhvanyālōka' in the middle of the 9th Cent. The Dhvanyālōka is divided into four chapters called Uddyōtas. In the begining of the first Uddyōta Ānandavardhana Summarizes the purpose of writing his book:

'Kāvyasyātmā dhvanir iti budhāir yah samāmnāta - pūrvah.' (The soul of poetry has already been recognized by the learned as Dhvani).

It means that the theory of dhvani is the essence of poetry was traditionally maintained by earlier thinkers.

Ānandavardhana has borrowed the term 'dhvani' from the field of grammar. The grammarians supplied the nomenclature and the intellectual speculation on the words and their senses provided the foundation of Dhvani doctrine.

Anandvardhana propounded the theory of dhvani. Abhinavagupta wrote the commentary after about hundred years in the name of lōcana. Anandvardhana discusses all the factors connected to dhvani doctrine such as alamkāra, guṇa, rīti, saṣṭhātaṇā, vakrakīti, aukhitya etc. He assigns them their true place in relation to rasa and Dhvani. Abhinavagupta goes a step further. He deals all issues fully. It follows from this that the word 'dhvani' can be employed in the following ways:

1. dhvantīti dhvaniḥ: which suggests the words and the senses.
2. dhvayantē iti dhvaniḥ: That which is suggested the sense.
3. dhvananaṁ dhvaniḥ: The process of suggestion.
4. dhvani samudāyah-dhvaniḥ: The compositions pertaining to these factors of Dhvani.

The technical term Sphoṭa pertaining to Dhvani of the grammarians has been employed by the Rhetoricians in a slightly different sense. Patāñjali the greatest grammarian defines sphoṭa as the all-pervading, eternal and imperishable characteristic behind the word before it actually conveys the sense.

In respect to patañjalī, we can take sphoṭa to give rise to Nāda that leads to the Śabda which produces Dhvani. But Dhvani is used, in poetics as the element of suggestion. The supporters of Dhvani-doctrine maintain that the situation, the context, the speaker, the words and their meanings all conjointly produce the suggestion. According to Ānandvardhana a word is not only endowed with the two powers of denotation (abhidhā) and implication (laksāṇā) but also that of suggestion (vyāñjanā). Abhidhā is basic and the other two śaktis rest upon it. Abhidhā may be defined as that power of words which conveys the conventional meaning. Thus the concept of the cow is given by the word 'Cow' by its power of Denotation. The second power of word is laksāṇā. Laksāṇā is secondary meaning. It is indication power. Thus one can say 'the hall was clapping', it means, it is indicated that the people of the hall were clapping. The third word power is vyāñjanā (suggestion).

The Dhvani theory, in all its minute details has five thousand, three hundred and fifty five subdivisions of suggestive poetry.

The Dhvani poetry is divided into two broad classes, viz., (1) Āvivakṣīta-vācyā and (2) Vivakṣītānyapara-vācyā. The first is obviously based on laksāṇā or indication. The second is obviously based on abhidhā or denotation. Āvivakṣīta-vācyā disregards the conventional meaning. While Vivakṣītānyapara-vācyā which relates the conventional sense.
Avivakṣītasvācyā dhvani in its turn may be divided into two main types:

(1) Arthāntarasāmkramita-vāc-ya
(2) Atyantātiraskṛta-vāc-ya

In the first one, the conventional meaning does not bring out the complete sense, the intended meaning. In the second, the conventional sense has no bearing on the intended sense. Its only utility to suggest the other one. Vivakṣītānyaparavāc-ya dhvani is also of two types:

(1) Asānlakṣāyakarmavyāggya dhvani.
(2) Kramoddyotitasya-vyāggya

In the first one, the suggested sense occupies the most important position in a composition. It is said to be the soul of Dhvani. It consists of rasa, bhāv, rasabhāsa, bhāvabhāsa and suggested by letter pada, sentence, sānghataṇā, case-ending, number, gender, relation, kārakaśakti, relation, primary nominal suffix, taddhita, compound, nipātas etc.

In the second type the transition from conventional to the suggested is clearly noticed. It may be further, divided into three - Sahdasaktyutha, Arthaśaktyutha, Ubhayasaktyuth. In śabdasaktyutha, one word is capable of denoting several conventional meanings. There is pun. eg. ghanśyām means

(1) Clouds and (2) Krishna.
**DHVANI CHART**

**DHVANI**

Avivāstavāchya   Vivakṣitanyaparavāchya

Arthāntarasamākramita  Atyantatiraskṛta

Padaprakāsa  Vakyaprakāsa  Padaprakāsa  Vakyaprakāsa

Asānlakṣyakramavyāngya  Kramoddyotita (Anurananarupa)

Rasa, Bhāva

Suggested by:

Rasabhāsa, Bhāvabhāsa

1. Letter
2. Pada
3. Sentence
4. Sanghatana
5. Case-ending
6. Number
7. Gender
8. Relation
9. Karakasakti
10. Primary Nominal Suffix
11. Taddhita
12. Compound
13. Nipatas

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Contd...
In Arthaśaktyutha, the conventional sense suggests another sense without the use of any special words.

In Ubhayaśaktyutha, words and conventional sense both together suggest some sense.

In Dhvani doctrine the exposition of Abhinavagupta was so well that Mahim Bhaṭṭa's criticism could not gain ground at all.

3.1.6. Vakrokti School of Poetry:

Vakrokti doctrine represents one of the most outstanding contributions to poetic theory. The term 'Vakrokti' means 'Crooked speech'. The earliest traces of the Vakrokti doctrine can be found in Bharat's Nātyaśāstra. But the pioneer of vakrokti school of poetry was kuntaka. He was the author of the 'Vakrokti Jīvita'. The idea of kuntaka's doctrine of vakrokti is that the vakrokti is the essence of poetry. According to him:

'Vakroktiḥ kāvyā jīvitam

Bhāmaha stresses the importance of vakrokti for poetry. In his book the concept of vakrokti is regarded identical as atiśayokti. Dandin uses the term as a collective term for all poetic figures except svabhāvokti.
Dandin's views on Vakrokti are, in general, similar to those of Bhāmha. They considered it as the basis of all poetic figures. In vāman we find vakrokti in the sense of arthālāmākāra (figure of sense).

The two other scholars who have referred the term vakrokti before kuntak are Ānandavardhana and Rajaśekhara. Ānandavardhana considers Vakrokti as an expressed figure (Vācyalāmākāra), Rajaśekhara has called the figure vakrokti by the name of auktika (i.e. pertaining to statement or saying). The most exhaustive treatment of vakrokti is found in kuntaka. He describes vakrokti as a 'striking denotation' (vicitra-abhidhā). Bhoja also discussed vakrokti in detail. He uses the term 'vakrokti' in three different senses: (1) the poetic expression in general (2) alāmākāras (3) one of the varieties of the verbal figure called vākovākya. He defines vākovākya as a repartee. Bhoja divided poetry into three classes (a) vakrokti, (b) svabhāvokti (c) rasōkti. He used vakrokti in the sense of the oblique term of expression, svabhāvokti as the non figurative description of nature and rasokti for rasas and bhavas (states).

Mammaṭa discusses, vakrokti in his kāvyaprakāśa in the narrowing sense. He discussed two types of vakrokti (1) based on punning (2) based on intonation.

Ruyyaka mentioned vakrokti in both the broad and narrow senses - as a figure of speech and as a metaphor based on resemblance.
Visvanātha in his sāhityadarpāṇa regards vakrokti as a verbal figure. After Visvanātha, keśava Miśra and Appaya Diksita gave brief remarks on vakrokti. Keśava said it as a verbal figure saying it vākovākya. Appaya Dixit included vakrokti in arthālāṁkāra (figures of sense).

In this way we see that the Indian doctrine of vakrokti refers to the central aspect of poetic language.

3.1.7 **Anumāna School of Poetry:**

Anumāna School of Poetry is associated with the name of Mahima Bhaṭṭa. He wrote 'Vyakti-vivēka'. His object was to comprehend all ideas of dhvani in the process of anumāna (syllogistic reasoning). He discussed two senses of śabda, namely, the actually expressed (vācyā) and the inferrible (anumēya). Anumēya includes both the laksya and vyāngya senses. The process of inference is very wide in its scope much wider than dhvani.

He says:

Vācyas tad-anumito vā yatrārthorāthāntaram prakā-śayati/
Saṁbandhataḥ kutaścit sā kāvyānumitir ityuktā.¹

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1. Vyakti-viveka, p. 22
M. Bhatta criticizes the Dhvani definition, propounded by its advocates, conforms to his definition of what he calls kāvyanumiti as the process through which another sense is revealed by the expressed sense or by a sense inferred from it connectedly.

Mahim Bhattha classified the inferable meaning into three types:

1. Vastu
2. Alamkār
3. Rasa

In his opinion vastu and аламкāra may be conveyed directly but rasa must always be inferred.

The process of inference includes the two terms linga and lingin. The dhvani or suggested sense is the lingin and its suggestors (viz, word and sense) are apparently its linga. For example the existence of fire (lingin) by the smoke (linga). The knowledge of the 'lingin' and the 'linga' is nothing but inference. Thus the other sense in the laksānā does not proceed from words, but from the process of inference.

3.1.8. Aucitya School of poetry:

Aucitya school of poetry is associated with the name of Kṣemendra. The doctrine of aucitya was originated
and developed by Kṣemendra. Kṣemendra wrote two works: 'Aucitya-vicāra and 'kāvi - kāntābharaṇa', Kṣemendra considers aucitya as the essence of rasa (rasa-jīvitabhūta) and as having its foundation in the aesthetic pleasure (camatkāra) underlying the relish of rasa. In his opinion aucitya has its application in various parts of a poem, such as pada (word) vākya (sentence) prabandhārtha (composition as a whole), guṇas (literary excellences), alāmākāras (Poetic figures), the rasas (sentiments), kīrā (verb) kāraka (case), linga (gender) number (vacana) Upasarga (prefixes), deśa (Place) and kāla (time) etc. Aucitya is one of the essential constitutes of poetry. The chief characteristic of Aucitya is stability in comparison to guṇa, rasa and Dhvani. Kṣemendra gave 27 varieties of aucitya. Aucitya is the intellect of poetic body. Anandavardhana pointed out that the poet's sense of aucitya must pervade the entire work of art. Its impact may be felt in every part of it.

**Concluding Remarks:**

Thus the theories of poetry which are developed in eight schools of Indian Poetics - alāmākāra, rāti, guṇa, dhvani, vakrokti, anumāna and aucitya represent outstanding contributions to poetic theory. Indian poetics is full of logical, philosophical and linguistic problems.
It is a part of philosophy because the majority of the writers on it have been influenced in their theories by philosophical and ethical ideas. Further it is called the science of art because it deals with the techniques of art.