CHAPTER - II

POETIC NORMS AND TYPES

What is poetry? The answer to this question is a matter of dispute in the history of Sanskrit poetics. There are differences of opinion regarding the most essential element of poetry. Some scholars opine that Alamkāra is the most essential entity of poetry. Some scholars again emphasize on Mārga or Rīti while some others treat Rasa (sentiment) as the most essential element in the formation of poetry. As a result, there arise in course of time a number of schools of poeticians, namely - (i) Alamkāra school, (ii) Rīti school, (iii) Dhvani school and (iv) Rasa school.
Bhāmaha (700 A. D. - 750 A. D.) is the most prominent exponent of Alamkāra school. A systematized discussion of Alamkāra Sāstra (poetics) is found at first and foremost in the writing of Bhāmaha who thinks that a Kāvyā or poetry is formed with word and meaning in combination, and it should be possessed of some charm and beauty. Poetry, according to Bhāmaha, contains a beautiful physique which is ornamented with certain modes of expression called 'Alamkāras' and divided into two distinct groups (śabdālamkāras and Arthālamkāras). As he is an upholder of Alamkāra school, Bhāmaha recognizes Rasa only as an Alamkāra. Udbhātā is also a supporter of Bhāmaha's view and considers Alamkāra as the main criterion of poetry.

65. ś'abdārthau sahitau kāvyāṁ

KL. 1/16.
Dandin and Vāmana are the exponents of Riti school. Dāṇḍin does not use the word Riti. But by using the word Mārga, actually Dāṇḍin understands style as the mark of poetry. He emphasizes on only two Ritis namely Gaudī (learned) and Vaidarbhī (simple). Dāṇḍin thinks that the body of poetry consists of a group of desired words expressing the meaning and idea intended by the author. Dāṇḍin also feels the necessity of Alamkāras to beautify the body of poetry which not only enhance the beauty of poetry but also enhance the charm of poetic tissue. Moreover, he thinks that Guṇas are also essential quality of poetry.

66. taitī s'arirānca kāvyānāmalamānikāras'ca dars'itah
    s'arirām tāvadistārtha-vyavacchinnapadāvalī
    KĀ, 1/10.

67. Kāvya-s'obhākarān dhamān alamkārān pracaksate
    KĀ, II /1 (a)

68. arthavyaktirudāratavam ojah kāntisamādhayah
    iti vaidarbhamārgasya prāṇa dasā gunāssmrtāh
    KĀ, 1/4.
But the main exponent of this R̄t̄i school is Vāmana who declares that the R̄t̄i (style) is the soul i.e., most essential element of poetry. Vāmana means by the term 'R̄t̄i' the composition of words of superior excellence.

This excellence of words arises from by the presence of poetic merits\textsuperscript{69}.

\textsuperscript{69} r̄t̄ir̄at̄ma kavyasya, viśistapadaracanaṁ r̄t̄i visesō gunatma KLS 1/2 and 6.
Anandavardhana is undoubtedly the greatest exponent of a new school of literary criticism namely Dhvani school. He emphasizes on Dhvani (suggestion or suggestivity) as the supreme characteristic of a good poetry. The literary meaning of the word 'Dhvani is 'suggestion or 'Vyañjanā'\(^7\). According to Anandavardhana, this Dhvani may be of three types, a matter of fact (Vastu), a poetic figure (Alamkāra) and sentiment (Rasa). Abhinava Gupta composes a gloss named Locana on Anandavardhana's DHL in which he declares that all suggestions must be of sentiment or Rasa (sentiments, better to say Aesthetic experience).

70. "the poet epresents an idea in a sentence and to the reader's mind flashes an idea not actually expressed by the words, but implied or suggested by them. Dhvani is the result of the function vyañjana, as opposed to Abhidhā or Lakṣaṇā. Dhvani is the soul, Guṇas like mādhurya, ojas etc. are the properties of soul of poetry, as bravery is the property of the human mind, and Alamkāras are ornaments which enhance the charm of poetry, as ornaments of gold set off a person's beauty. Poetry is classed under three heads; Dhvani where the suggested sense is prominent, Guṇibhūtavyānga, where it is not prominent and citra where it is not manifest." HCSL. P 717.
The main exponent of Rasa school are Bharata, Mammana and Viswanātha. The oldest rhetorician Bharata (100 B.C. - 300 A.D.) thinks that the meaning of poetry cannot be obtained without Rasa. Probably, he is the first and foremost exponent of Rasa school in Poetics, who feels that Rasa is the most essential entity of poetry. He also emphasizes on the elements of lucidity and feeling in Poetry.⁷¹

Mamnata also supports the view of the earlier rhetorician Bharata who has given prime importance to Rasa. But he thinks that, poetic figures embellish Rasa which is the soul of poetry, as ornaments like necklace etc. enhance the beauty of a human body.⁷²

Viswanātha is the most vocal and assertive rhetorician (14th century A.D) who thinks that Rasa is the only criterion of poetry. He says

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71. mrulalita-paddhyam guda sĀbdārthahēham
    janapada-sukha-vodhyam yuktimannṛtyayojam./
    vahuktara-rasamārgamśandhi sandhitāna yuktam
    sa bhavati sūbha-kāvyam nātaka preksākāśīvīm NS xvi/118

72. upakurvaśte tam santam ye 'ṅga-dvāreṇā sātucit/
    hārādivad-alamkāraśte 'nupraśo-pamādayah KP VII/2
that, poetry is a sentence where Rasa is its soul. By the term 'sentence', Vis'wanātha means a combination of words having compatibility, expectancy and proximity. According to Vis'wanātha, Rasa is that which is relished.

But to Alamkārikas like Anandavardhana, Abhinavagupta, Mammaṭa and Vis'wanātha, Rasa is always a suggested content i.e., a meaning to be conveyed only by the power of suggestion (Vyañjanā). While Anandavardhana and his followers accept three kinds of suggested senses (Vastudhvani, Alamkāradhvani and Rasadhvani) as the soul of poetry; Vis'wanātha believes only in the suggested Rasa as the soul of poetry. So while Anandavardhana and his followers are to be identified as the Dhvanivādins, Vis'wanātha and his followers are to be spoken as Rasadhvanivādins. There are scholars like Mahimabhatta to whom Rasa can be an expressed meaning also i.e. a meaning that can be obtained from Abhidhā (power of Denotation). Such a scholar may be named as Rasavādīn.

73. vākyamśyādyogatyākāmksāsattiyuktaḥ padoccayaḥ SD II P-7
Sanskrit poetry is divided mainly into three types namely, Gadya (prose), Padya (verse) and Misrā (mixture of prose and verse). Agni Purāṇa (AP) also states the same.

Dandin defines prose as a group of words without metrical feet.

Vāmana says that prose is the touch-stone of poets. Vīṣvanātha defines prose as which is devoid of Vṛtta.

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74. *padyam gadyam ca misrāmca tat tridhaiva vyavasthitam* KĀ
75. *gadyam padyam ca misrāmca trividham smṛtam* AP
77. *gadyam kavinām nikaṣam vadanti* KLSV. Vṛtti on 1,3,21.
78. *vṛttavandhojjhitam gadyam* or *vṛttagan-dhojjhitam gadyam* SD. VI, 309, P-426
AP contains a five-fold classification of Prose-Kāvyā which are

(i) आख्यायिक, (ii) कथा, (iii) खण्डकथा, (iv) परिकथा and
(v) कथानिकाः.

Anandavardhana, in his DHL mentions five varieties of prose namely (i) खण्डकथा, (ii) परिकथा, (iii) आख्यायिक, (iv) कथा and (v) सकालकथा. Bhamaha mentions two types of prose in his KLB viz. कथा and आख्यायिका. But Dandin rejects the distinction given by Bhamaha regarding कथा and आख्यायिका and defines them in his Kā.

Vis'wanātha divides Sanskrit prose into two types viz., कथा and आख्यायिका. The subject-matter of a कथा is imaginary while that of an आख्यायिका has historical basis.

According to SD, कथा is a special poetic
composition in the form of a prose which is based on imagination of the poet; the metres Ṛṛya, Vaktra and Aparavaktra are used here and there in this composition. In the beginning, there must be some salutation to some divinity as also a description of bad man and others. The author of SD defines Ākhyāyikā as a narrative prose kāvya with historical basis. It resembles kathā, yet it has some distinctive peculiarities. At first, in the Ākhyāyikā, we find the salutary verses and after that the genealogy of the poet himself and also the names and fame of other poets. The chapters of this prose narrative are named As'wāsa or Ucchvāsa. The employment of the metres Ṛṛya, Vaktra and Aparavaktra is also found in it. The theme is based on some fact and with it the poet adds his imagination so as to make the work more lucid and beautiful.

Visvānātha mentions five varieties of prose which are (i) Muktakam, (ii) Vṛttagandhi (iii) Utkalikāprāya and (iv) Cūrṇakam respectively. Such

82. vṛttavandhōjhitāṁ gadyāṁ muktakam vṛttagandhica'
    bhavedutkalikāprāyaṁ cūrṇakaṇca caturvidham  
SD. VI, 309. P-426.
type of prose is called Muktakam which is completely devoid of Samāsas or compounds, which prose consists of some metres or Vṛttas is called Vṛttagandhi where we find several numbers of compound that type of prose is called Utkalikāprāya and the last variety i.e. Cūṇakam consists of a few compounds only.83.

83. ‘adyam samāsarahitam vṛttabhāgayaḥ param. anyaddīrga samāsādhyaṁ tūryaṁ apasamāsakam SD, VI, 309. P-426
Is Subandhu's VD a Gadyakāvya? - now we may discuss this pertinent question. The answer is obviously in the affirmative. According to SD 'Prose' is that which is not in verse. We have already discussed about Prose and its four varieties in this particular chapter. Though it is said that Prose is without verse, yet in the beginning of a Gadyakāvya (i.e. in kathā and Ākhyāyikā), we find some verse portions or salutary verses, which are used for giving the genealogy of the poet or poets and for salutation to particular Deity or Deities, who are worshipped by the poet etc.

In VD we find all the four types of Prose namely Muktakam (which is without compounds), Vṛttagandhi (which slightly contains metrical poetry in a lessen number), Utkalikāprāya (which is full of long compounds) and cūṇakam (which contains short or small quantity of compounds). VD contains some verses only in the beginning as the poet conveys his salutation to a God or Goddess; and Subandhu also refers
to some poets and praises them in his work. Bāṇa's works also contain
such salutary verses in the beginning. While Subandhus' Vīḍ and Bāṇa's
Kāḍ are recognized as a Kathākāvyā, Bāṇa's. HC is recognized as an
Ākhyāyikā Kāvyā. Hence, HC contains some verses in the beginning of
the Ucchvāsas or chapters. Subandhus' Vīḍ is recognised by the scholars
as a Gadya Kāvyā as it follows all the characteristics of a Gadya Kāvyā.
Subandhu uses long compounds as well as short and simple sentences
etc. in his Vīḍ. To break the monotony, a poet should show variety in his
composition, in respect of language and style. Hence, our poet uses
here and there simple and short sentences and somewhere we find
same verses with metres. It is accepted as natural for any poet of a
prose composition.

We have already referred to, there are two types of Gadya-kāvyas,
namely, Kathā and Ākhyāyikā in Sanskrit. We find some other prose
compositions of the earlier period like Sumanottarā and Bhai-marathi.
We also find another Kathā-kāvyā named Vāsavadatta. But, that work is
probably Nṛttapāra-Vāsavadatta and it cannot be supposed to be
Gadya is a type of composition which is composed in such a way that almost all the embellishments, particularly the Alamkāras like Upama (Simile), Rūpaka (Metaphor), Upreksā (Poetic fancy), Sīla (Paranomasia), Virodha (contradiction) etc. are used in it. It is full of so much lucidity and so much beautiful that easily can be termed as 'Kāvyā' or 'Poetry'. Various metres are used here and there by the poet. The Guṇas (Poetic excellences) viz. (i) Madhurya, (ii) Ojaḥ and (iii) Prasāda are normally present in a Gadyakāvya depending on delineation of Rasa. Like other two authors of Gadyakāvya viz. Bāna and Dandin, Subandhu also uses all these poetic ingredients in his work VD. He is probably the pioneer among the prose-writers. His only work VD is also named first in the order of reference along with other prose Kāvyas or Gadyakāvyas in Sanskrit. Hence, we may say that Subandhu's VD is undoubtedly one of the most important Gadyakāvya (prose composition).
There are differences of opinion as to the type of composition to which the work VD belongs. Some scholars opine that it is an Ākhyāyika type of composition while according to some other it is a Kathā kāvya or Prose-romance. In the Vārtika on Pāṇini, VD is mentioned as Vāsavadatta Ākhyāyika from the name of the heroine84. Bāna also mentions this work as an Ākhyāyika as can be gathered from his epithet 'Ākhyāyikākārāh' (authors of Ākhyāyikas) in the eleventh prefatory stanza to his HC immediately before his reference to VD in the twelfth stanza85. If we judge properly, we can see that the work VD shows the characteristics of a Kathā but not of an Ākhyāyika. We have already discussed about the definitions of Kathā and Ākhyāyika. Viswanātha’s

84. Vārtika on pāṇini (4.3.87 and 4.2.60)
85. Ucchāvasānteopyokhināste yeśām vakresaraswati kathāmākhyāyikākārā na vandyah kaviś/verah. HC. 11
SD is taken here as a standard rhetorical work to make our idea regarding the types of composition to which Subandhu's VD belongs. Vis'wanātha defines Kathā and Ākhyāyikā the two types of Gadyakāvya, keeping Bāna's KĀD and HC in his mind. The first one is the best as the Kathākāvya and the latter one is the best as an Ākhyāyikā kāvya in Sanskrit.

According to Vis'wanātha, the kathākāvya (prose romance) is purely based on imagination while the other i.e. Ākhyāyikā is based on historical fact with a touch of the imagination of the poet. The other characteristics of an Ākhyāyikā are same in many cases with Kathā and yet vary in some other points. Both the types contain a portion of salutary verse composed in Āryā, Vaktra or Aparavaktra metres.

If we examine properly the work VD, we will find that Subandhu employs here all the characteristics of Kathākāvya. The work contains an introductory salutation in verse to Goddess Saraswati and to Gods Visnu and Śiva, but we do not find here salutation to elders or venerable one's. Subandhu's story is completely based on poet's imagination. The main story of the work is very simple and ordinary one, but to make it
lucid and charming, Subandhu employs various Alamkāras here and there. He emphasizes on style and diction than the story. According to Viswanātha a Kathā contains such theme where one should find the love-story, the winning or abduction of heroine, their separation and the ultimate re-union of the loving-pair. VD follows all these characteristics successfully. The main issue of the story of VD is the winning of a princess Vāsavadattā by the prince Kandarpaketu, separation of the loving pair through the curse of a sage and their re-union. Both the hero and heroine are unknown to each other. But they fall in love with each other in dream. While the hero comes to know that the heroine’s marriage with another prince is settled by her father, the hero Kandarpaketu elopes her, (Vāsavadattā) and they stay at Vindhya forest for night. Vāsavadattā becomes a stone-image at the curse of a sage, while Kandarpaketu is sleeping. When he arises he does not find his lady-love at his sight and after a long search in vain, he decides to give up his life in the sea. At that moment, a heavenly voice declares that he will meet his beloved very soon. So, the hero gives up the idea of committing suicide. Then in
the autumn season he sees a stone-image and while he touches it, the stone-image turns into Vāsavadattā. Vāsavadattā tells the whole story how she turns into a stone-image at the curse of sage and the story ends here with the re-union of the hero and heroine.

Another characteristic of this type of prose is that, there must be at the beginning a Kathāntara (another story), other than the main story, which is later connected with the main story. In VD, such an episode is present where a parrot and its starling are engaged in conversation which is later connected with the main story of Kandarpaketu and Vāsavadattā.

The poet gives more emphasis on the style than his story. The main purposes of the Poet is to display his skill in using leśa (pun) in each and every syllable. Subandhu himself mentions this in the thirteenth prefatory verse of his VD. The plot of VD includes the descriptions of a city (Puravāṇanam) named Kusumāpura and many other beautiful

86. sarasvatidattaveraprasādas'cakre subandhuḥ sujanaikabandhuḥ
pratyakṣas'leśamaya prabandhavīnayās a vaidagdhyaniḥ nibandhanam
VD (G) p 146.
If we deeply go through the work of Bāna and Subandhu, we can say that both Bāna's KĀD and Subandhu's VD bear the same characteristics. As KĀD is recognized by all as a Kathā-Kāvya, Subandhu's VD also can be termed as Kathā, not Ākhyāyikā, its theme being completely imaginary. Bāna probably refers to Nṛttrapāra vāsavadattā by using the term Ākhyāyikākārāḥ. Subandhu's VD does not contain any historical basis and is not divided into chapters called Ucchvāsas. In the opening stanzas, Subandhu describes 'the character of knaves and the like' (in the sixth to ninth of the stanzas. VD also follows the characteristics of a Kathā given by the lexicographer Amarasimha according to whom the plot of Kathā is not based on any historical fact, but is completely the poet's own invention.

87. akhyāyikopalavādhārthā; Pravandhakalpanākathā. Nāmalīṅgānus'āsana. 1.6. 5-6
Hence, Subandhu's VD can easily and technically be termed as a Kathā not Ākhyāyikā, though some scholars mention it as an Ākhyāyikā.

It may be pointed out that colophon to its edition by J. M. S'ukla, Pub from the Rajasthan Oriental Research Institute, Jodhpur, in 1966, also mentions VD as a Kathā.

88. iti mahākavisubandhuviniracita vāsavadattā nāma kathā samāptā.