PREFACE

Art is the creative ability of man to make things that display form, beauty, and unusual perception. It is impossible to show our ability without creativity because creativity is the soul of good art. It is process embedded with thinking and producing at the same time. It requires passion and commitment.

Imagination is important for creative thought. The terms ‘creative’ and ‘imaginative’ are often used interchangeably. Out of the creative act is born symbols and myths. It brings to our awareness what was previously hidden and points to new life.

Art must not be restricted to be a medium of philosophical, religious, or scientific concepts by insisting upon a clear distinction between Śastra and Kāvya or between intellective and imaginative domains of life. In simple words, the poetic speech is an extraordinary deviation from the ordinary mode of common speech, so unique an artistic expression that can be rendered as natural.

Indian Philosophy describes the concept of Pratibhā in different ways. It has a grammatical perspective when it is equated with the doctrine of Sphoṭa by the grammarians. The concept has deeper philosophical implications when read and understood from a Śaiva Philosophical perspective. The concept of Pratibhā as Śakti in Kaishmir Śaivism. It has a whole lot of aesthetic connotations when aestheticians interpret it to be the source or genius of the poet that enables him to create a world having its’ foundations’ in the poet’s imagination.

This concept of creativity or Pratibhā plays a great role in Indian poetics. Pratibhā is that extraordinary mental power which enables us to lead a life of perfection without any efforts and upgrade ourselves in comparison with others. A great and true poet is that who uses this power of Pratibhā and create a new poetry with the reflection of his Pratibhā. The concept of Pratibhā becomes more challenging when read in the context of Theory of Rasa and Dhvani.

We can appropriately maintain, so far our above observations show, that the concept of Rasa and Dhvani is not bound by its own historical placement. Rasa and Dhvani are truths which are not confined to traditional Indian drama or poetry. Rasa is
that unique quality which has the ability to move the audience. And on the other hand, Dhvani basically is identified as a means for evoking Rasa and it can be understood to hold parable, the amphiboly and doubt of poetic diction. Not only are this but also the expressiveness of gesture and movement of figures, the evocative qualities of musical phrases or visual shapes also defined with Dhvani.

As we go through deeper into the area of the philosophy of poetry, we find enough reasons to believe that like their systems of philosophy, the poetical theories of India and the West are complementary to each other, and a reliable common code of literary standards can be evolved through a rational and coordinated study of the two.

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