PART I

INTRODUCTORY
CHAPTER I
INTRODUCTION

A good deal of work has been done on Sanskrit Poetics and Aesthetics. The standard works on this branch are well known to the scholarly world. I did specialized studies pertaining to Sāhitya group in my post-graduate studies. The present topic was suggested to me by my supervisor Dr. D.N. Shukla, M.A., Ph.D., D.Litt., Professor and Head of the Department of Sanskrit, Panjab University, Chandigarh. As the present work will throw light on little known scholars (commentators of Kāvyaprakāśa) in the field of poetics; I think it to be shere goodluck to have tackled this untackled work.

A glance over the contents of the dissertation can very easily give a clue to all the three fundamental fabrics used to knit out this dissertation. The basic study being the most renowned treatise in Sanskrit, 'Kāvyaprakāśa' of Mammaṭa. It has certainly justified its significance propounded in its title 'Kāvyaprakāśa'. The work on its commentators was almost negligible, because it is only Dr. S.P. Bhattācārya's introduction to two commentaries, which tells us something about the commentators of Kāvyaprakāśa. No sooner I started, I was puzzled how to cover all the commentaries which come to above hundred in number. After a perusal of almost all the commentaries I had to select the following for the purpose of my present
work; this however never means the underrating of all other works not included in this study.

1. Sanketa of Manlkyacandra,
2. Kāvyaprakāśa Viveka of Sridhara
3. Dipikā of Candidāsa
4. Sāhityacūḍāmaṇi of Bhattagopāla
5. Sampradāyaprakāśini of Śrīvidyācakravartin
6. Kāvyapradīpa of Govinda Thakkura
7. Sudhāsāgara of Bhamasena
8. Kāvyaprakāśa-Khaṇḍana of Siddhīcandrānāṇī
9. Adarśa of Māhesvara Nyāyālaṅkāra
10. Uddyota of Nāgoji Bhaṭṭa

Accordingly in Part I of this work, I have delineated the commentators and their commentaries on Kāvyaprakāśa, focusing on their life and works as well as their contribution regarding their stands, whether they are critics of Kāvyaprakāśa or have added some significant contribution or advanced some theories. Thus first three chapters cover the whole introduction of the subject matter in hand.

As this study relates primarily to the commentators of Kāvyaprakāśa, it was therefore essential to tackle the fundamental foundation i.e. Mammata's Kāvyaprakāśa. Hence Part II is devoted to this study. This portion not only epitomizes all the contents Ullāsavise but also some reflections as I could make. Included in this very portion are the formulations, inquiries and the standpoints to coverup the IIIrd part.

The IIIrd part reveals the cream of my study. I
have tried to present this study of the selected commentaries of Kāvyaprakāśa, covering up all the three constituents i.e. (1) Interpretation, (2) Documentation, and (3) Lucid presentation. I had a mind, as advised by my learned supervisor Dr. D.N. Shukla, to prepare anthology of the relevant quotations of all the selected commentaries; but a later thought compelled me to include it in the body of the thesis. In this main body of the thesis I have tried to present mainly the view of the commentators about various outstanding issues. This clearly shows the contribution the commentators make in the field of poetics through these commentaries. Almost all the commentators were well known scholars of their time; but a common student knows little about their contribution. My effort has been to present their views together.

Now with this brief introduction of my study, I am very much fascinated to give my own views on the basic background of this study i.e. Kāvyaprakāśa. Kāśmirian contribution to Aesthetics, Poetics and Philosophy is well-known throughout the world. Moorings of Kāśmīra Śāivism as opined by some scholars have permeated every branch of Sanskrit Poetics and Aesthetics. This impact was created through the very bold Doctrine of ‘Sphoṭa Brahma’ — Sabda-Brahma or Rasa-Brahma. This is not my function to dilate much upon this topic; the only thing on which I want to concentrate is the establishment of Vyanjanā. Mammata has
taken the lead to bring out all the views on vyākhyā. The immortal treatise 'Dhvanyāloka' of 'Ānandavardhana' is certainly the foremost contribution in Sanskrit poetics in this regard. But Ānandavardhana is still not fully understood. The orthodox scholars think that he is Dhvanivādin; that is why we are familiar with as many as five schools in Poetics namely:

1. Alamkāra School
2. Rīti School
3. Vakrokti School
4. Anumiti School
5. Dhvani School.

But my view is that these are not watertight compartments of Sanskrit Poetics. In fact these are the various stages of the historical Evolution and development. The presentation of the synthesis of these theories was done by Ānandavardhana cārya. Dr. D.N. Shukla in his lecture delivered at Jammu University rightly remarked, "The landmark amalgamation of Alamkāra Rasa, and Dhvani of Ānandavardhana the great Kashmirian literary luminary, who shed lustre is, unfortunately not fully grasped by the scholars."

This synthesis was presented in the very first Kārikā of Dhvanyāloka by Ānandavardhana;

"Yo-arthah sahāryā śālāghhyh Kāvyātmetī Vyavasthitah;
Vācyā-pratīyaṃkhyāyau tasya bhedāvubhau smṛtau".

Thus it is clear that Alamkāras are a bedrock of the foundation of the Dhvani-Doctrine. This Kārikā shows
it-self the evolution and development of Dhvani-Doctrine from Vācyārtha to the Vyāngyārtha. Ānanda made one more significant contribution i.e., by enunciating the theory of Rasa on the amalgamated plane of Rasa and Dhvani. Abhinava-gupta made a scholarly exposition of this work to focus the attention of the later writers on this theory.

This was this synthesis which was developed later on by Mammaṭa, who also belonged to Kāśmīra and who certainly does not betray the influence of Advaitism in presenting such a synthesis. The much unsaid in the definition of poetry is put forth clearly when Guṇas and Alamkāaras are discussed. In this light the severe criticism by his commentators like Candiddasa, Visvanātha and Siddhicandra Gaṇi etc., seems to be unwarranted. Because Mammaṭa ignored nothing, not even what they say. Another feather in the cap of Mammaṭa is that he systematized the scheme of Dhvani — the Mahāviṣaya and its other categories. That is why this mirror like presentation of Kāvyaprakāśa has made it a standard manual on Poetics. This very quality attracted a large number of Sanskrit Scholars to comment upon this work.

Concluding I can only say, that only the renowned scholars can judge how far I have advanced to present before them hitherto unknown luminaries of the field.