Sanskrit Poetics has developed through the ages. Many theories of Poetics have been propounded and developed. One of the early theories of Poetics is the Alankāra-theory highlighting the importance of Alāṅkāras and reducing all factors of poetic charm including Rasa, into the fold of Alāṅkāra, as propounded by Bhāmaha, Daṇḍin, Udbhaṭa and others. After the advent of the Dhvani theory the Alāṅkāras were accommodated in their due place as serving the purpose of Rasa, Bhāva, etc., through Śabda and Artha. All the writers after Ānandavardhana have accepted this stand and dealt with the Alāṅkāras in separate chapters. Besides there are some treatises such as 'Alāṅkārasarvasva', KuvalayCānāda', etc., which deal with Alāṅkāras only. Hundreds of Alāṅkāras have been defined and illustrated with classification and elucidation wherever necessary.

The study of each Alāṅkāra tracing its history and development is illuminating. Accordingly the present thesis makes an attempt to trace the history and development of a group of Alāṅkāras which is called Rasavadādi group. The study of these Alāṅkāras is closely linked with Rasa, Bhāva, etc., which are regarded as Dhvani when they are predominant. This is the case in their treatment by writers after Ānandavardhana. The
writers before Anandavardhana treat Rasa, Bhāva, etc., as Rasavat and other Alaṅkāras. Thus the topic provides scope to bring out the different conceptions about Rasavat and allied Alaṅkāras. Hence, a historical and critical study of these Alaṅkāras is undertaken here.

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