

## CHAPTER I

### I N T R O D U C T I O N

Poetry differs from ordinary expression by its beautiful form. Emotions and ideas, when expressed in a charming, out-of-the way, striking manner, give delight which is similar to the delight experienced on the realization of Brahman. This element of charm, strikingness and out-of-the wayness is designated *alamkāra* by the ancient *ācāryas*. Bhāmaha, the most ancient writer on *Kāvya-s'āstra* gives a prominent place to *alamkāras*, and therefore seems to hold that *alamkāras* form the essence of poetry.

And Bhāmaha is not wrong. *Alamkāras* very effectively bring out the nicest distinctions of objects, the minutest shades of thought; they endow the style with a charming dignity, render the language picturesque and magnificent and describe an idea, howsoever abstract it may be, clearly and pointedly. An object, when described figuratively, is described along with its accessory, with which it is compared, contrasted, or associated. *Alamkāras* thus present two objects before our eyes and thereby give delight to our fancy. A new light is shed on an object and a new colour is imparted to it, when it is described in a figurative language.

This importance of *alamkāras* was fully recognized by Bhāmaha. Bhāmaha, Udbhata and Rudrata give an elaborate treatment to *alamkāras* in

their works. Dandin, recognizes alamkāra as an important element in poetry; but he also holds that guṇas constitute the essence of different mārgas and lays a special emphasis on mārgas. He, however, does not distinguish between guṇas and alamkāras.

The term 'alamkāra' is relative and therefore presupposes an alamkārya or that which is to be embellished. Bhāmaha, Dandin, Udbhata and Rudrata hold that words and sense form the body of poetry, and alamkāras embellish the body of poetry, i.e. words and sense. Vāmana for the first time enquires as to what constitutes the soul of poetry. He arrives at the conclusion that rīti is the soul of poetry and words and sense form the body of poetry. Vāmana, again is the first to distinguish between guṇas and alamkāras. He believes that guṇas create the charm of poetry, while alamkāras heighten the charm which is already produced by the guṇas. Again, the guṇas are described by Vāmana as nitya or permanent in poetry. This implies that alamkāras are anitya, and consequently, poetry may be charming even in the absence of alamkāras.

The concepts of guṇas and alamkāras underwent great changes when the Dhvanikāra established dhvani as the soul of poetry. The predecessors of Dhvanikāra did not realize clearly the importance of suggested sense. The Dhvanikāra fully brought out the beauty and importance of suggestion in poetry. He, however, did not ignore the earlier theories established by his predecessors when he established dhvani as the soul of poetry. He fully realized the importance of alamkāras, guṇas and rītis. He, therefore, examined alamkāras, guṇas, doṣas and rītis, and worked out a new scheme,

where all the different elements of poetry are systematically and harmoniously assigned their own places. The alamkāras embellish the suggested sense, which is the soul of poetry, through the word and sense. The ornaments like bracelets or ear-rings cannot impart beauty to a dead body because it has no soul; the ornaments thus adorn the soul; similarly the alamkāras, embellish the suggested sense which is the soul of poetry, through the words and sense. The alamkāras are called vācyavācakacārutva-hetavaḥ by the Dhvanikāra. He thus holds that the alamkāras belong to the words and sense, and embellish indirectly the rasa, which is suggested. The Dhvanikāra accepts alamkāras only in connection with the rasa, and when the alamkāras are not connected with the suggestion of rasa, they exist merely in the form of strikingness of expression(uktivaicitrya). Such alamkāras have no place in dhvani theory.

Except Kuntaka and Mahimabhaṭṭa, all important writers succeeding the Dhvanikāra accepted the theory of dhvani. Kuntaka holds that vakrokti is the essence of poetry and vakrokti is a charming mode of expression. The alamkāras are only the different aspects of vakrokti and they are justified only when they possess vaicitrya or vicchitti. This vaicitrya or vicchitti is a result of poetic imagination. As alamkāras are the result of poetic imagination, they cannot be external, detachable or nonessential in poetry.

The creative period of Alamkārasāstra came to an end with the speculations of Kuntaka. This period was followed by a period, where

the earlier speculations were systematized, elaborated and expanded. The later rhetoricians accepted the dhvani theory but they were conscious of the importance of alamkāras. The concept of alamkāras, however, is now altogether changed. Alamkāras are not external or detachable factors. Mammāṭa defines alamkāra as 'vaicitryam'. Ruyyaka, though accepting the dhvani theory, is clearly influenced by Kuntaka, when he says that alamkāras should be the result of poetic imagination. Strikingness, resulting from poetic imagination, constitutes the essence of every alamkāra. Following the Dhvanikāra, he holds that these alamkāras embellish the suggested sense. Ruyyaka follows Bhāmaha and Udbhata and gives an elaborate treatment to alamkāras in his Alamkārasarvasva, but as is already shown, he has modified the ancient concept of alamkāra in the light of the theories of the Dhvanikāra and Kuntaka. Ruyyaka's concept of alamkāra is accepted by all the writers succeeding him; eminent writers like Vidyānātha, Vidyādhara, Viśvanātha, Appayya and Jagannātha follow Ruyyaka. They accept the dhvani theory but devote a greater part of their works to the treatment of alamkāras and writers like Śobhākara and Appayya give an exclusive treatment to alamkāras in their works.

Jagannātha is the last important writer on poetics. He was a tailanga Brahmin of Veginad and was the son of Perubhaṭṭa and Lakṣmī. He enjoyed the patronage of Moghul emperors Jahangir and Shahjahan, of Āsafkhan and of Prāṇanārāyaṇa of Assam.

Jagannātha is a poet-critic and therefore, combines in himself two faculties - creative and appreciative. As a critic he is very bold and independent, and therefore criticizes eminent writers like Mammāṭa, Ruyyaka, S'obhākara, Appayā and does not spare even the Dhvanikāra whom he calls 'ālamkārikasaraṇivavasthāpaka.' He logically proves his own points. He is a follower of Navyanyāya, but does not lack in sensitive imagination which is necessary for a critic. He has written two works on Alamkāraśāstra, Rasagāṅgādhara and Citramīmāṃsākhaṇḍana. His poetic imagination and intense devotion are reflected in the five Laḥarīs; - Gaṅgālaharī, Sudhālaharī, Amṛtalaharī, Lakṣmīlaharī, Karuṇālaharī; - and in Bhāminīvilāsa. He has also written three panegyrics - Jagadābharāṇa, Prāṇābharāṇa and Āsafavilāsa. He has also written a work on Vyākaraṇa - Manoramākucamardīnī.

The intellectual activities and atmosphere of an age contribute to the shaping of a man's intellect and views. The literary activities of Jagannātha extended from 1620 A.D. to 1660 A.D. Jagannātha studied all vidyās except Vyākaraṇa under his father Perubhaṭṭa who was a scholar in Vedānta, Nyāyavaiśeṣika, Mīmāṃsā and Vyākaraṇa. He studied Vyākaraṇa under Śeṣa Vireśvara.

Khaṇḍadevamīśra, the teacher of Perubhaṭṭa in Mīmāṃsā; Jagadīśa Tarkālamkāra, a great Naiyāyika; Gadādharaḥaṭṭa, the greatest exponent of Navya-nyāya; Bhaṭṭoji Dīkṣita, the well known grammarian and antagonist of Jagannātha; Nīlakaṇṭha Dīkṣita, the poet and grammarian;

and Veṅkaṭādhvarin, a sound scholar in Nyāya, Vedānta, Mīmāṃsā and Vyākaraṇa, were some of Jagannātha's elder contemporaries. Kavīndrācārya Sarasvatī, who was conferred the title Sarvavidyānidhāna, by Shah Jahan and who was a great scholar in Vyākaraṇa and Pūrvamīmāṃsā was a contemporary of Jagannātha, as both of them are connected with Shah Jahan. Rāmabhadra Dīkṣita, the great poet, and Madhusūdana Sarasvatī, the great Advaita writer, were two other younger contemporaries of Jagannātha. Jagannātha was thus brought up in an age of great intellectual activities, and the language in his works on Alamkārasāstra displays his scholarship in Navya-nyāya, Vyākaraṇa and Mīmāṃsā.

The Rasagāṅadhara is the last important work on poetics. It is written in the form of Sūtra and Vṛtti and discusses some important topics of Alamkārasāstra, like definition of poetry, pratibhā, classification of poetry, rasas and bhāvas, guṇas, divisions of dhvani and alamkāras. The work is incomplete and breaks off in the middle of the figure Uttara. A greater portion of the work is devoted to the treatment of alamkāras, which forms the subject of the present thesis.

Like his predecessors, Jagannātha believes that alamkāras embellish the suggested sense (Athāsya prāgabhihitalakṣaṇasya kāvyātmano vyāngyasya ramaṇīyatāprayojakā alamkāra nirūpyante).

Jagannātha mostly follows the sequence given by Ruyyaka in his treatment of alamkāras. Ruyyaka has systematically classified figures of sense into the following groups:

- (i) Figures based on similarity.
- (ii) Figures based on contrast.
- (iii) Figures based on s'rnkhalā or interconnection.
- (iv) Figures based on tarka.
- (v) Figures based on vākya-nyāya.
- (vi) Figures based on loka-nyāya.
- (vii) Figures based on the apprehension of concealed meaning.
- (viii) Figures based on mental states.

Jagannātha does not treat the figures of word, as he declines mere śabdacamatkṛti. In the following chapters, the figures belonging to the first six of the above mentioned groups are discussed. This discussion is followed by a discussion on number, classification and sequence of alamkāras, and by resume.