Chapter II

What is Kāvya?

This chapter is devoted to the study of characteristics of Kāvya, such as Alaṅkāra, Rasa, Guṇa (schools of Sanskrit Poetics), Poet (Kavi), Kāvya as expressed in the Inscriptions based on Poetics (Kāvyāśāstra) and on art of composing poems (Kāvyavidyā). It would be necessary to elaborate general characteristics of Kāvya as prescribed in Sanskrit poetics which would serve as a background for studying the selected Inscriptions from poetical points of view.

Imaginations and emotions are basic concepts of Kāvya (creative literature) which are often expressed in metrical compositions. Kāvya has figurative language, typical diction, nature, and words in various combinations, which means the choice and arrangement of words and their structure. Kāvya combines pleasure with profit. A poet uses words to produce images. Kāvya excels in appealing to listeners in broader details. Kāvya has special characteristics. It includes all creative literature such as prose and verse. It is an imaginative representation of life. Imagination and emotion are basic concepts of Kāvya. The emotional interpretation of life is presented in rhythmical language. It is called metre\(^{164}\). It makes the difference of Kāvya

\(^{164}\) Style in which verse is composed. Sanskrit and Prakrit Poets Known from Inscriptions. 1962 of Anandashram Studies-1 (for other references).
from that of prose. *Kāvyā* has typical diction, which means the choice and arrangement of words and their structure. *Kāvyā* has figurative language. *Kāvyā* has typical nature. *Kāvyā* must have fancy, lent fancy or fiction must be close to trust. *Kāvyā* must combine pleasure with profit. A work of a genius *Kavi* should aim at supplication rather than persuasion. *Kāvyā* is a major form of literature to evoke emotions, ideas through symbols and bring up pictures through description and using effective devices so that to make an appeal to the highest faculty of man, which is called the soul. *Kāvyā* has words in various combinations. It can describe multi-dimensional activities or many activities at the same time. The poet adds sound and music to motion thereby borrowing from the fine art of music to achieve his aim in the large measure. A poet uses more and more word combine to produce images and describe action. Nothing can disturb the *Kavi*’ art and artistry. *Kāvyā* excels in appeals to listeners in it broader details. Poetic imitation includes everything, which is performed either by description or through music or both. The natural of the poet is ‘words’, which serve as symbols or sounds with their rules of intonation. *Kāvyā* is characterised by some modes of expression and so it is not speaking picture. It excels in appeals to listeners in the broader details.

*Sama : Equal* is illustrated in **Meharaulī Iron Pillar Inscription of Chandra**

Lines 5-6, Verse 3, Metre : सामान्यविक्रियः

प्राप्तेऽन स्मृतिजिंतयु सुविरवैकिन्तिराधारम् सिद्धी
चन्द्राधिलं समयं - चन्द्रं - सदशी व्रकं - श्रीयं विभ्रंता।

By whom was set up this lofty Vishudhvaja of god Viṣṇu on the mountain Viṣṇugiri, who prostrated with emotive mind towards Viṣṇu, who had learnt by the prowess of his arms the sole sovereignty over the earth for a very long time, and who was known by the name Chandra because he possessed the lustre like the crescent of the moon.

A figure of speech in which a worthy object coming in contact with another equally worthy object is commended, e.g., Princes Indumati has resorted to the king Aja as the moon-light resorts to the moon freed from the cloud. Here the commendation of the union of moonlight with the moon, which reference to that of Indumati with Aja, has been communicated.

_Tulya-prādhanya-vyāngya_: Suggestion of equal predominance is illustrated in Meharaulī Iron pillar inscription of Chandra.

Lines 5-6, Verse 3, Metre: शास्त्रविक्रियाकृति

प्राप्तेन स्वभूजार्जनतः सुचिर्वेदकर्षण ज्ञितो
चन्द्राणि समग्र - चन्द्र - सददशी वक्र - श्रीयं विभ्रता ।
तेनाय प्रणिधाय भूमिष्ठतना भावे विष्णोऽस्मिन् ॥ (Insc. 4.3)

in translation, vide; _Sama_: Equal
This is the sixth variety of second-rate Kāvyā in which the suggested sense is on the same level of dominance as denotation or indication, e.g., it is in your own interest to avoid insult to a Brahman; otherwise Paraśurāma, your friend, will be in a nasty mood. The denotation is as appealing and important as the suggestion; viz. “He will help (you, O! Rāma) in killing the demons!”

**Vastu-Dhvani:** Predominant suggestion of subject-matter is illustrated in Tumain Fragmentary Inscription of Kumāragupta-I and Ghaṭotkachagupta

Line 4, Verse -, Metre: उपजाति (इन्द्रवज्र + उपन्त्रवज्र)

Lines of inscription:

- गुप्तान्वयाः कसौसूयाश्वराणाम्  (Verse 1)
- समा - दते भेष्दार्ष्यश्चुः (Verse 2)
- कुमारुप्ते नृपति प्रिधित्वाम् (Verse 3)
- विराजा माने शरदीव सूर्ये (Verse 4)
- वेटेदके साधुजनाधिवासे (Verse 5)

(Insc. 9.3)

Line 5, Verse -, Metre: Upendravajra (उपन्त्रवज्रा)

- तद्यजोश्वदुर्विद्वस्तं (Verse 1)
- स्ततोंदुनो यस्तु स धन्यदेवः (Verse 2)
- ततोंदववी यथ च भद्रदेव (-)

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172 D C Sircar, *ibid.* p. 298.
173 Read prthivyām.
174 Read virājamāne.
The first broad variety of denotation-based predominant suggestion of perceptible sequence, the suggestion being that of a bare (i) fact or (ii) idea related to the subject under treatment. The means of suggestion may be a (i) word, (ii) its primary sense or (iii) both. These in turn suggest a fact or idea. Feigned praise may, for instance, suggest the fact that the object is praiseworthy or otherwise bare description or report of some great event may suggest the magnanimity of the hero.

Samvrti-vakrata: A striking usage based on concealment is illustrated in Junagah Rock Inscription of Skandagupta

Lines 1-2, Verse 1, Metre: मालिनी

सिद्धम् ॥

श्रीमभिभज्जमया सैकालापनीताः

ब्रदश्चति - सुखाल्य यो बलराजाः ॥

कमल - नित्यानाया: शाश्वत धाम लक्ष्म्यः:

स जयति विजितातितिविश्वरूप्यन्ति - जिज्ञु: ॥ (Insc. 10.1)

May Viṣṇu, who has vanquished evil, and who is a great victor, be victorious. Viṣṇu who had deprived Bali of the glory of Lakṣmi whose

175 Read saṅgha...  
176 Samklaksyakrama-vyaṅgya-Dhvani.  
177 vyājastuti  
178 D.C. Sircar, ibid., pp. 307-16.  
179 goddess of wealth.
eternal abode is the lotus; the glory that is most sought after, and the glory that has been taken away many a time for enjoyment.

This type of a striking use of a substantive is fivefold : (i) pronoun, etc. is used in place of a noun. Thus lending a striking significance to the whole expression; (ii) a point concealed under the excuse that it cannot be adequately described is ultimately highlighted by mentioning its activity or excellence; (iii) a delightful or graceful item is rendered more effective by veiling it under general expressions, e.g., “what after all did she not do?” Such words touch off some tunes in the listener’s heart; (iv) an idea is concealed, suggesting that it could be experienced by anyone except the speaker, e.g., “Cupid deliberated something in his heart”; and (v) an object is concealed because it would be a sin to mention it by name.

**Paryāya : Sequence** is illustrated in Bhitarī Stone Pillar Inscription of Skandagupta\(^{180}\)

Lines 17-18, Verse 10, Metre : *Anuṣṭubh* (Śloka) अनुष्ठुभ

कर्तर्या प्रतिमा कारित्यप्रतिमां तस्य शार्हिंगः ।

सुप्रतीत्वथाकरिमां यावदचन्द्र – तारकम् ॥ (Insc. 13.7)

An idol, resembling the image of Viṣṇu, is to be made which would be worshipped as long as there are the stars and the moon\(^{181}\).

Line 18, Verse 11, Metre : *Anuṣṭubh* (Śloka) अनुष्ठुभ

इद चैन्च प्रतिष्ठाप्य सुप्रातिष्ठित – जासनः।\(^{182}\) ।

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\(^{180}\) D C Sircar, *ibid.*, p 324.

\(^{181}\) in the sky.

\(^{182}\) Read Śāsanah.
Having installed that idol in this place, he, whose good rule was well known, donated this village for the increase in the holy deeds of his father.

A figure of speech which is of two kinds: (i) when the same object pervades or is made to pervade many items in succession, and (ii) when many objects pervade or are made to pervade the same item in succession. Example of the first variety: When the goddess Pārvatī practising penance to get Mahādeva as her lord was sitting erect, it began to drizzle and the first drops of rain remained awhile on her eye-lashes, then they passed over to her lips and then on to her elevated busts, whence they dropped down to folds of her belly and after a long while reached the navel. Here the drops of rain have been described as pervading many places in succession.

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183 of Viṣṇu.
184 the king.
185 to the Brāhmaṇas as gift.
186 Viṣṇu.
187 act of the king.
188 Virtuous.
189 Skandagupta’s
190 one and the same thing.
**Śabdī vyañjanā**: Word-based suggestion is illustrated in Bhitarī Stone Pillar Inscription of Skandagupta\(^{191}\)

Lines 17-18, Verse 10, Metre : *Anuṣṭubh (Śloka)* अनुष्टुभ

कर्त्तव्या प्रतिमा काचित्यप्रतिमा तत्स्य शाक्षिण: ||

सुप्रतिभक्षकरभाम्यावदाचन्द्र - तारकम् || (Insc. 13.7)

Line 18, Verse 11, Metre : *Anuṣṭubh (Śloka)* अनुष्टुभ

इदै चैन्या प्रतिभाप्य सुप्रतिशिष्ट - ज्ञासन: \(^{192}\) ||

ग्राममेनन स विदेशे पितुः पुण्याभिवृद्धे || (Insc. 13.8)

Line 19, Verse 12, Metre : *Anuṣṭubh (Śloka)* अनुष्टुभ

अतो भगवतो मूर्तिरियं यथात्र संस्थित: ||

उभयं निन्दितशास्मी पितुः पुण्याय पुण्य - धीरिति || (Insc. 13.9)

in translation, *vide* *Paryāya* : *Sequence*

The suggestion is derived directly from the word, its denotative or indicative capacity. The denotation indication does not play a significant role in conveying the suggested sense. It is two fold : (i) Denotation-based, when a homonym in a particular context denotes only one of its literal meanings and the others are only implied by suggestion, (ii) Indication-based, when a word incompatible in a particular context is purposefully used to convey a secondary sense, the purpose underlying, this usage is conveyed through suggestion.

\(^{191}\) D C Sircar, *ibid.*, p 324

\(^{192}\) Read Śāsanaḥ.
A. Alánkāra School of Poetics

Alánkāra School of Poetics: Poetic ornament or Alánkāras are very important in the Kāvyā. Bhoja classifies poetic expression into three classes, such as: Svabhāvokti (natural description), Rasokti, and Vakrokti (obliquity). Vāmana uses the word Alánkāra in two senses: as a thing of beauty and as figure of speech. Daṇḍin includes Guṇa (quality) under the word Alánkāra. It is very important to note that the same figure of speech bears different names and sometimes the same name denotes different figures of speech.

‘Alánkāra’ means ornaments. Bhāmaha says that the lovely face does not shine without ornaments. He knows the beauty is natural to a piece of Kāvyā. This ornament or Alánkāras are very important in the Kāvyā. According to Bhāmaha’s view, all the Alánkāras are except the one Svabhāvokti are governed by Vakrokti-principle. He believes the absence of Vakrokti does not make an expression beautiful in Alánkāras. Bhoja classified poetic expression into three classes such as: Svabhāvokti, Rosokti, and Vakrokti. Rudrata classifies the Alánkāras into four classes such as: Vāstava, Aupamya, Atiśaya, and Śleṣa. All the three except Vāstava involve by a simile or an exaggeration or play on words.

The Arthavyakti of Vāmana is a quality given to Alánkāra is called Svabhāvokti. However, Bhoja says that the Arthavyakti only presents its permanent attributes whereas in Svabhāvokti those aspects are because of a particular mood or situation. Kuntaka considers Svabhāvokti as Alánkāra that is a special beauty while the Kavi’art adds to the drawing of a picture
and that kind of *Alaṅkāra* is called *Svabhāvokti*. The charm of the using is achieved by the figure of speech like simile and other way in *Svabhāvokti*.

Vāmana uses the word *Alaṅkāra* in two senses: as a thing of beauty and as figure of speech. The writers of *Alaṅkāra* School considered *Alaṅkāras* are the most important part of *Kāvyas*, so they made *Rasas* subordinate to *Alaṅkāras*. The member of *Alaṅkāras* named by different writers are more than two hundreds. Bhoja elaborates this subject and include *Rasas* and *Guṇas* among the *Alaṅkāras*. Dānḍin also includes *Guṇas* under the word *Alaṅkāra*.

The number of *Alaṅkāra* has varied from time to time. It is very important to note that the same figure of speech bears different names and some time the same name denote different figures of speech. Though there are many *Alaṅkāras* yet then a capable poet use only a few of them and that *Upamā* is like the life of *Alaṅkāras* and is highly enjoyable when it is used in the proper context.

*Hāva*: A name for all *Svabhāvaja* *Alaṅkāras* is illustrated in Tumain Fragmentary Inscription of Kumāragupta-I and Ghaṭotkachagupta

Line 4, Verse -, Metre: उपजाति (षट्टौऽऽ्ज + उष्ट्टौऽऽ्ज)

| गुप्तान्यान्यां कसुप्रेष्टराणांनां । |
| समा - शते पोषेर्य्युषुकेः । |
| कुमारपुष्प्यं नृपति प्रिष्मवामूऽऽ्जः । |
| विरेजः ॥ माने शारदे सूऽ्यर्यः ॥ |

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194 Read *prthivyām*.
195 Read *virājāmaṁe*. 
In the year 116 of the descendants of Gupta kings, when *Kumāragupta* shone like the autumnal sun among the kings on earth in a place named *Vaṭodaka*\(^{196}\) fit to reside by virtuous people....\(^{197}\)

*Line 5, Verse -, Metre: Upendravajrā (उपेन्द्रवज्रा)*

\begin{quote}
... Śrīdeva of glorious name. His elder brother was Harideva. His younger brother was Dhanyadeva. His younger brother was Bhadradeva, and his younger brother was Saṅghadeva.

It is a general name given to the ten (or more) *Svabhāvaja Alaṅkāras* by Bhanudatta, and, following him, by a host of Hindi writers.

The ornament or *Alaṅkāras* are very important in the *Kāvya*. Bhoja classified poetic expression into three classes such as: *Svabhāvoki*, Rasoktic, and *VakrokTI*. Vāmana uses the word *Alaṅkāra* in two senses: as a thing of beauty and as figure of speech. Daṇḍin also includes *Gūnas* under the word *Alaṅkāra*. It is very important to note that the same figure of speech bears different names and sometime the same name denote different figures of speech.
\end{quote}

\(^{196}\) *Vaṭodaka* has been identified with the village of Bodoh in the Bhilsa district in MP.

\(^{197}\) The verse is incomplete.
B. Rasa School of Poetics

**Rasa School of Poetics**: Rasa theory is the most important aspect of Indian literary criticism. It is the fundamental element of *Kāvyā*. Bharata, Bhāmaha, Daṇḍin and Udbhata etc. have provided important works on poetics, which are the path-makers for poetical works. According to Ānandavardhana, the *Rasa* may be suggested by *Śabda* (word or sound), *Arthā* (sense or meaning), and *Alaṅkāra* (Vastu).

*Rasa* theory is the most important aspect of Indian literary criticism. It is supposed to be present in almost all the poetic elements, such as, *Guna*, *Alaṅkāra*, *Dhvani*, and even poetic blemishes (*Kāvyā Doṣa*). It is the fundamental element of *Kāvyā*.

*Rasa* is the only element, which has a universal appeal and is considered the core of all *Kāvyā*. The importance of the *Rasa* is mentioned in the works of the *Alaṅkāraśāstra*, by calling it the *Atman* (the soul). *Rasa* is divided in three aspects such as: an element, a theory, and a literary of the *Rgveda*.

Bharata is the first man to discuss the theory of *Rasa*. The theory of *Rasa* is well explained in the *Nātyaśāstra*. Bharata’s theory about *Rasa* is purely technical and scientific without any philosophic complications. It is called ‘*Rasa*’ because it is used for enjoyment.

Bharata used the *Rasa* only for the purpose of ‘*Nātya*’ (*Abhinaya*) as so is called *Dṛṣṭya Kāvyā*. Later works on *Rasa* are written which is *Sravya Kāvyā* (Poem to be only heard) also. This kind of *Kāvyā* writers is Bhāmaha, Daṇḍin, and Udbhata. They gave importance only to the

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198 Read *saṅgha*...
Alaṅkāra. Rasa also has given place in their works but only as one of the Alaṅkāras.

The most important point is that the Rasa can never be delivered by words directly. It can only be suggested. According to Ānandavardhana, the Rasa may be suggested by Śabda (words) Artha (sense) Alaṅkāra (Vastu).

Writers like Kuntaka, Mahimbhaṭa and Bhoja so on raise many objections against the theory of Rasa, but by the time of Mammaṭa, these objections have disappeared. It is universally accepted that ‘Rasa’ can only be ‘Vyāṅga’ (suggested).

Abhinavagupta is the great scholar in the study of ‘Rasa’. According to him, the ‘Rasa’ is the essence of the Kāvyas and all the other things are its mere aids (helpers). Bhoja placed the Śṛṅgāra Rasa as the king of all the Rasas.

Rupagosvāmī, the chief disciple of Chaitanya has explained the Kāvyas based on Bhakti. He introduced Rasas like Śānta, Priti, Preyas, Vatsala, and Ujjvala etc. He established a new theory of Rasa, which is based on Bhakti for God, and he said that it is the most important among all the Rasas.

One of the most important features in literature is Rasas’ emotional element. When we read a poem or watch a play, we realise the importance of it. All Rasas are pleasurable. Pleasure has two aspects, a positive and negative.

Bhaṭṭanāyaka says that ‘Rasa’ is not known by the means of knowledge or can be produced. We should realise that it is present in ourselves.

Utpatti : Generation is illustrated in Junāgarh Rock Inscription of Skandagupta

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His son, possessed of filial disposition, as if, his own self reduplicated, trained by self-control, worthy to be protected like his own self by the all-pervading spirit, always self-possessed, endowed with a naturally brilliant form.\footnote{200}

The term has been used by Bhaṭṭa Lollaṭa in his exposition of the nature of Rasa. As quoted in Abhinava-Bhārati of Abhinavagupta, Bhaṭṭa Lollaṭa defines the term nispatti as utpatti i.e. generation, and maintains that in an aesthetic presentation Rasa is generated out of the basic instinct when it is supported by various constituents such as stimulating objects, consequence, accessories, etc. This theory has been described as utpattivāda or the theory of generation.

*Anusanthana*: Realization, recollection is illustrated in Kahāur Stone Pillar Inscription of Skandagupta\footnote{201}

Lines 1-4, Verse 1, Metre: सङ्घरा

\footnote{200}{As in FN 2, p. 323 of the Text.}
\footnote{201}{D C. Sircar, *ibid.*, pp. 316-17.}
\footnote{202}{Read *vaṃśaja*...}
The ground where he stood was blown by the wind caused by bending down of hundreds of heads of the kings, who belonged to the dynasty of the Guptas, whose fame had spread all around, whose prosperity was the greatest among all, whose kingdom was undisturbed, and who was the lord, comparable to Indra, of hundreds of other kings.

It is a term used in Abhinavagupta’s *Abhinavabhārati* in the context of Lollāta’s interpretation of Bharata’s famous dictum about *Rasa*, to explain the mental state of the actor while acting. Literally, it signifies recollection, recovery, or recapturing. It is used to signify the state of mind in which the actor imaginatively recaptures the mental or physical behaviour of the original character and thus identifies himself with him.

*Anaucitya* : Impropriety is illustrated in Eastern Baray Inscription of Yaśovarman.

Verse 53, Metre: Upajāti

An object, even if defective but endowed with good qualities, when placed in a proper place, becomes again rich in virtue. Even poison used by Śiva becomes a lovely ornament; what to talk of the moon.

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203 Skandagupta.
204 Skandagupta.
205 was peaceful without any trouble caused by enemies
207 swallowed and placed in the neck.
208 who, though full of black spots, becomes a crest ornament on the head of Śiva.
209 Indirect reference is also to the poet Gūnādhyā.
Although Anaucitya or impropriety marks Rasa in general, yet in comic writings it is the very essence of the principal Rasa humour. Normally, it forms the basis of Rasābhāsa. (see aucitya)

Rasa theory is the most important aspect of Indian literary criticism. It is the fundamental element of Kāvyā. These kinds of Kāvyā writers are Bhāmaha, Daṇḍin, and Udbhata. According to Ānandavardhana, the Rasa may be suggested by Śabda (words), Artha (sense), and Alaṅkāra (Vastu).

C. Guṇa School of Poetics

Guṇa School of Poetics: The Mādhurya Guṇa is found in the work of a poet to produce enjoyment. Vāmana argues that the Guṇas is the sources of beauty in a Kāvyā. Vāmana is the representative of Guṇa School (Ṛiti School). Guṇa really belong to Rasa, the soul of the Kāvyā. Guṇas is common to all Rasas. For the first time, Daṇḍin has mentioned in his Kāvyadarsa, that Guṇas are connected with the ‘Rasa’. The ten Guṇas, Śleṣa etc. are said to be the life of the Vaidarbha marga. Mādhurya is one of the ten Guṇa. The Mādhurya Guṇa is found in the work of a poet to produce enjoyment. Vāmana argues that the Guṇas as the source of beauty in a Kāvyā. The spectators get the experience of the Rasas, Vīra, and Raudra, which are connected with Ojas Guṇa.

The Mādhurya Guṇa is found in both the types of Śṛṅgāra and Karma. The habit of associating the Rasa with the Guṇa used to be very old pattern. All

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210 hāsya.
211 sweetness.
212 force.
the writers of Guṇa used to be very old pattern. All the writers of the Guṇa School (Riti School) gave highest joy for the readers or spectators connected with the Rasa.

Vāmana is the representative of Guṇa School (Riti School). The doctrine of Guṇas was an ancient one Daṇḍin gives Guṇa great importance. The Guṇa and Alaṅkāras have taken up almost the whole of his work. He believes that the ten Guṇas are the essence of the Vaidarbha Style. The Gauḍī Style omits the ten Guṇas. He mentions that Guṇas as the all-in-all of Kāvyaa. He mentions about three Ritiś in which all the ten Guṇas are included. Guṇas really belong to Rasa, the soul of the Kāvyaa. Guṇas are common to all Rasas.

D. Poet (Kavi)

Poet (Kavi): A Kavi entertains by creating emotions and instructs the readers by thoughts and morals. He uses two methods of manifesting the power of imagination and emotion. A Kavi uses typical diction, which means the choice and arrangement of words and their structure. A Kavi includes rhyme and rhythm to the Kāvyaa. It is involved in the sound system of Kāvyaa. A great Kavi converts copper into gold with the power of his imagination.

The poet both entertains by creating emotions and instruments the readers by thoughts and morals. He deals with feelings and emotions. The poet uses two methods of manifesting the power of imagination and emotion.

First, it operates in the mind of the poet, and second, it operates in the mind of the reader. Modern Kavi prefers simple and direct expression. They have chosen to be free in the use of metre. Verse rhyme is replaced by sense of
rhythm. The *Kavi* use new aspects of life and nature in Modern *Kāvyā*. Their imagination and symbolism have made the modern *Kāvyā* interesting. The poet uses typical diction, which means the choice and arrangement of words and their structure. He uses the figurative language so that to bestow beauty to his *Kāvyā*.

The poet includes rhyme and rhythm to the *Kāvyā*. Rhyme occurs at the end of the lines, which rhythm is written the lines. It is involved in the sound system of *Kāvyā*. Rhythm adds to the aesthetic beauty of a poem. It gives a poem unity and pattern. Most of the poems are lyrics and so highly rhythmic. A great poet converts copper into gold with the power of his imagination.

*Rasika*: A cultivated reader, a man of taste one who can appreciate a work of art is illustrated in Eastern Baray Stele Inscription of Yaśovarman²

Verse 31, Metre: *Anuṣṭubh (Śloka) अनुष्ठुब्ध*

जगन्मानसकोशेऽपि न्यस्तशुणयचः प्रस्थितम् ।

doorsyuhvyayayam taddarvarvahetvamip || (Insc. 56.2)

Who is firmly placed, because of his good qualities in the treasure houses in the form of minds of common people; from whose *Kāvyā* flaws have been removed; that is the poet Bhārarvī of historical fame.

Abhinavagupta has used the term *Rasika* almost as a synonym for *Sahādaya*. However, Bhoja defines it with some modification. To him the word *Rasika* does not simply mean a man capable of enjoying *Kāvyā*. *Rasika* is a man of

²¹³ method, style, mode of expression.
culture par excellence, a man who possesses the refinement of spirit. Bhoja regards the mind of a Rasika as the primary seat of Rasa. He applies the term to all cultured votaries of art: the poet, the dramatic characters, the actors, as well as the spectators. He maintains that a Rasika is as rare a phenomenon as a creative genius. Not all men have the Rasa, Alânkâra, or Śrîngâra in their mental make-up. A Rasika is presumed to have done numerous good deeds in his past lives to attain this inherent quality.

The Kavi both entertains by creating emotions and instruments the readers by thoughts and morals. The Kavi uses two methods of manifesting the power of imagination and emotion. Modern Kavi prefers simple and direct expression. The Kavi use new aspects of life and nature in Modern Kâvya. Their imagination and symbolism have made the modern Kâvya interesting. The Kavi uses typical diction, which means the choice and arrangement of words and their structure. The Kavi includes rhyme and rhythm to the Kâvya. It is involved in the sound system of Kâvya. A great Kavi converts copper into gold with the power of his imagination.

E. Poetics

Poetics: The art of composing poems is called poetics. Kâvya is the major form of literature. The famous quotation is that “Kâvya is speaking picture, and picture mute Kâvya.” The materials of a Kavi are ‘words’ in composing poetics. The words serve as symbols or sounds used with poetic rules. The Kavi appeals to listeners in broader details and exhibits the detailed aspect of emotions.
The art of composing poems is called poetics. Among the five arts in their order of arranging, Kāvya stands the highest position. Kāvya is the major form of literature. It evokes emotions, ideas through symbols and brings up pictures through description and using effective devices to appeal the highest faculty of man, that is, the soul. The poet as the fine artist does it in a better way than all the other forms of fine arts, with words, which are a powerful medium.

The famous quotation is that “Kāvya is speaking picture, and picture mute Kāvya.” Actions are the peculiar subjects in the poetics. Kāvya deals with a temporal sequence while dealing and describing objects. Kāvya is an initiative art, creating a semblance of reality and tend to the spectator to the full imaginative faculty and artistry to select.

The Kavi can include space, time, and action when he describes. He puts sounds and music to motion so that he is able to achieve his aim in large measure.

The material of the poet is ‘words’ in composing poetics. Poetic imitation includes either by description or through music or both. The words serve as symbols or sounds with their rules. In poetics, the poet appeals to listeners in its broader details and exhibits the detailed aspect of emotion.

**Kāvya : Literary composition** is illustrated in Allāhābād Stone Pillar Inscription of Samudragupta

Line 6, Verse 3, Metre: Sragdharā (रागधरा)

सत्काव्यं - श्री - विरोधानुभु - गुणित - गुणाप्रत्यक्ततानव कृत्वा ।

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A Kāvya of high standard, in which the wise find manifold virtues, from which lack of grace and ignorance have been removed, which is eternal in the world of learned people, and in which the verses are abundantly clear, that Kāvya enjoys both fame and royal patronage.

*Aparāṅga-vyaṅga-kāvyā*: Kāvya with subservient suggestion is illustrated in Eastern Baray Stele Inscription of Yaśovarman.

Verse 19, Metre: *Anuṣṭubha* (Śloka) अनुष्ठुभ ।

He fulfilled always the hopes of suppliants, even if he be an enemy. Even Yama does not bear the right hopes of Triśaṅku.

The second type of second-rate Kāvya wherein the suggested emotions, subject matter or figure is subservient to some other predominant factor. A woman lamenting for her husband remembers the sexual pleasure enjoyed with him, thus making Ṣṛṅgāra subservient to pathos. Most varieties of expressions, which are suggestive of emotion, are of this kind.

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216 literary composition.
218 Yaśovarman.
219 or aspirations.
220 Fulfil.
221 Reasonable.
222 persons like
223 a solar king who wished to go to heaven in a mortal form.
224 But the king fulfills, Thus, he is greater than Yama.
225 Eros.
The art of composing poems is called poetics. Kāvya is the major form of literature. The famous quotation is that “Kāvya is speaking picture, and picture mute Kāvya.” Actions are the peculiar subjects in the poetics. The material of the Kavi is ‘words’ in composing poetics. The words serve as symbols or sounds with their rules. In poetics, the Kavi appeals to listeners in its broader details and exhibits the detailed aspect of emotion.

F. Art of Composing Poems

**Art of Composing Poems:** The form of a Kāvya containing the words and their meanings is described as the body of Kāvya and Rasa is its soul. Bharata gave importance to Rasa. Ānandavardhana believed that the vyāngvārtha: suggested sense is the soul of Kāvya. Vāmana defines Kāvya, as it becomes beautiful by diction and figures of speech.

Prose Kāvya in Inscriptions existed but developed very slowly. Prose intermingled with verses, which was the original form of literature in India. This kind of literature existed in the Rigveda, the Epics and in the Jātakas. The Jātakamāla and Panchatantra are among the earliest examples of such form. The next stage is the class of Composition where the writer concludes his treatment of a subject. With a few verses of his own giving a resume of the theme like works of Kauṭilya and Vātsāyana. The oldest available specimen of prose is mixed with prose as Vedic Samhitā and the Yajurveda. Brahmāraṇya and Chāndogyopaniṣad are the oldest works of this class of Vedic literature are mostly in prose. The Vedāṅga literature also is almost entirely written in the sutra style of prose, which we consider in works like Astadhāyayi of Panini. The Vedic prose, which is freely and extensively used in literature, is simple, straight, and forceful. Poetical figures like simile and
metaphor have been suitably used with proper judgement and power. In the classical period, Prose has been abundantly employed in scientific writings ranging from works on Grammar, Prosody, Philosophy, Political Science, and Economics to treatises on medicine and Surgery. The first tendency of the modern Kāvya is the variety of themes. Therefore, the poet of the modern age finds inspiration from things like snakes, birds and other common things. Modern Kavi have not accepted the theory of great subject for poetic composition. The second feature of the modern Kāvya is that it is marked with a note of democratic feeling. He is interested in the life of common people like labourers, servants, soldier etc. The poet meets these people in their lifestyle. The third important characteristic of Modern Kāvya is realism. The poet sees life and paints it as it is with all its ugliness. The next feature of modern Kāvya is the pessimistic note. The Kavi of this age have realised the pessimism of human life and tragedy and suffering of the common people. The modern age of ours is the age of science. However, even in this age of science, the Kavi has composed poems on the subject of religion and mysticism.

Love forms the subject of many modern lyrics. Both the types of love physical and spiritual are dealt with by the Kavi of this age. Realistic and romantic aspects of love are found in the modern Kāvya. Nature is another aspect of the Modern Kāvya. Nature cultivates the modern poet is important than the ages like the Romantic Age. Nevertheless, modern Kavi of nature are not mystic. They do not find any spiritual meaning in Nature. They just praise at the sight of nature's loveliness. The modern Kavi give the exact picture of birds, clouds, landscapes and the countryside. Modern Kavi compose poems of highly complex and psychological. Some Kavi are interested in diving deep into the sub-conscious mind. They are
very difficult, as they are complex and philosophical. They have preference
to compose simple and direct expression. What guide the modern *Kavi* have
been the words of expressiveness. Modern *Kavi* have chosen to be free in
the use of metre. They have made experiments in versification. Verse
rhyme is replaced by sense of rhythm. There is free verse movement in
modern *Kavya*.

*Saubhāgya*: Richness of style or composition is illustrated in Meharaulī
Iron Pillar Inscription of Chandra\(^{226}\)

Lines 3-4, Verse 2, Metre: शादूच्चविक्रृदित

क्षिल्लस्वेव विसृज्य गान नरपतेगर्माधिक्षतस्वेतरां
मूत्या कम्मेजिताविन्त गतवत: कीत्या स्थितस्य श्रितिङ्गः ।
शान्तस्वेव महावने हुतभुजो यस्य प्रतापो महा
न्यायायुद्धस्वर्जति ग्रंःशिति - रिपेयङ्गलस्य शोषः श्रितिम् ॥ (Insc. 4.2)

Whose\(^{227}\) great prowess is even today let loose on the earth; the prowess
which had destroyed the wealth\(^{228}\) that had already abandoned the dejected
enemies, and that\(^{229}\) has now taken shelter with the wealth\(^{230}\) of the king,
whose fame has been well established on the earth having conquered it\(^{231}\)
with his valorous acts and whose fire of power has now become
extinguished like the fire that becomes quiet after burning a great forest.


\(^{227}\) of Chandragupta-II

\(^{228}\) in the form of cattle, *gām*.

\(^{229}\) i.e. wealth of the enemies.

\(^{230}\) cattle, *gām*.

\(^{231}\) the earth.
Not included in latter lists, *Saubhāgya* \(^{232}\) means an excellence arising out of a rich and harmonious combination of all the resources available to poetic genius. It is delightful due to the full play of the poet’s skill aided by his knowledge of the resources and factors contributing to an excellent composition. The poet selects carefully from among the available words and ideas and uses skilfully all the effective ingredients. Hence, richness represents the life-breath of *Kāvya*, for it arouses thrilling ecstasy in appreciative hearts.

*Rūḍhi-vāicitrya-vakrata*: Striking departure from denotation is illustrated in Junāgarh Rock Inscription of Skandagupta\(^ {233}\)
Lines 5-6, Verse 6, Metre: इन्द्रवज्र

While the king ruled, there was not a single person among the subjects who had gone astray from the righteous paths; there was not any sick or diseased or poor person; there was not any one addicted to any vice, and there was not a miser\(^ {234}\). He never harassed any one with severe punishment\(^ {235}\).

In this first variety of a striking substantive (i) an attribute which seems impossible with reference to the conventionally accepted denotation is indirectly conveyed; or (ii) an existing attribute is interpreted as an unusual

\(^{232}\) richness of style or composition.


\(^{234}\) in his Kingdom.

\(^{235}\) i.e. if at all necessary, only light punishment was given.
excellence. The expression may be put in the mouth of the character referring to (i) himself or herself or to (ii) somebody else. The motive is either unique vilification or excessive praise. The variety is essentially suggestive and includes indication-based or transformed-denotation-based suggestion.

*Samucchaya*: Conjunction, simultaneous use is illustrated in Junāgaṛh Rock Inscription of Skandagupta

Line 6, Verse 7, Metre: इन्दौऽजूः

एवं स जित्वा पृथिवी समग्रां
भगनाध - द्वारां। द्विपत्ति कृत्वा ।
सब्जेशु देशों विधाय गद्धुनु।
संचित्त्यामास बदृ - प्रकारम् ॥ (Insc. 10.7)

Thus, having conquered the entire world, having destroyed the pride and arrogance of enemies, and having employed governors in all the regions of his kingdom, the king reflected in manifold ways.

A figure of speech in which two attributes, or two actions or one attribute and one action exist simultaneously, e.g., Oh! Young women, reddish are your eyes and dark is the face of your beloved one. Here the simultaneity of two attributes (i.e. reddishness and darkness) has been mentioned.

*Śabda Śakti*: Capacity of a word is illustrated in Junāgaṛh Rock Inscription of Skandagupta

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237 for the welfare of people.
The capacity of a word to convey the sense is threefold—denotative, indicative, and suggestive. A fourth capacity to convey the purport of a sentence was also suggested by certain theorists, but it was not finally acceptable to rhetoricians in general. They believe that words convey their sense not in isolation, but in a mutually connected manner and that one capacity cannot accomplish more than one function.

Parisaṅkhyā: Special kind of assertion is illustrated in Kahāur Stone Pillar Inscription of Skandagupta

Lines 5-12, Verse 2-3, Metre: सम्भभा

स्वाम्यातसिन्नग्राम - रत्नेन कक्षौ भवति जनेस्साधु - संस्त्वा - पूते पुजो भस्सोमंिलस्य प्रजुर - गुण - निधेमेहितसोमो महात्मा।
तत्तुनुक्रसोम प्रृथुल - मति - यशा व्याज्र इत्यन्त्य - संजी मद्द्रस्तस्यायत्वजोभूध्व्रहि - यतिषु प्रायशः प्रीतिमान्यः।

पुण्य - स्वकन्द स च चको जगनिद्माहिं संसरद्वीश्य प्रायिते

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239 Ibid., p. 317.
In the month of Jyeṣṭha, in the year 141, in a famous village named Kakubha which was a gem of a village, which has been purified by the contact with Jain monks, the high souled and the treasure of much good qualities, Bhattisoma, who was the son of Somila, his son Rudra Soma who has the nick-name Vyaghra due to his broad visage and wide-spread fame; Madra was his son who was most liked and respected among the Brāhmaṇas, elders and ascetics, who made this sacred Pillar after having pondered that the entire world was afraid, who placed on the earth columns having five excellent images of five naked Jain Tirthāṅkaras sculptured on them, which had five special stone images of five Tirthāṅkaras, who had led common people in the path of the Arhats, and who placed also stone columns that can be compared with the topmost summits of a high and magnificent mountain.

A figure of speech in which owing to the very mention of a thing, something else similar to it is excluded. It is of four kinds : in (i, ii) the exclusion is expressed explicitly in words either with a query or without a query : in (iii and iv) the exclusion is implied either with a query or without a query. An example of the first variety: ‘what is said to be the permanent ornament here? Fame and not gems.’ Here the special mention of fame has been made with a query and the gem, which is rejected, is expressed in words. An example of the second variety; ‘Devotion should be paid unto lord Śiva and not unto prosperity.’ Here special mention of lord, Śiva has been made without any query and prosperity, which is rejected, is expressed in words.

240 Read pañcendrān.
241 Tiger.
242 or any twice born people
243 of coming and going, i.e. births and deaths.
244 Viz. 1 Ādinātha, 2 Śāntinātha, 3 Neminātha, 4 Pārśvanātha, and 5 Mahāvīra.
Arthi vyañjanā: Sense-based suggestion is illustrated in Indore Copperplate Inscription of Skandagupta.

Lines 1-3, Verse 1, Metre: शार्दुलसिंहिकृतिः

सिंहिकृति

ये विप्र विधिवस्थुः भूलो ध्यानेनक्ताना स्वमः.

यस्यान्तं त्रिवेगापुरा न विविदर्लिन्धः न किर्मिवति.

ये लोको बहुः रोगः रेगः सविद्याः सद्विशिष्य चतोऽभुः

पायाह्नः स ज्ञातिष्यानां पुरुः - भिद्रिष्माकरो भास्करः. II (Insc. 12.1)

May the Sun protect you, who pierces with his multitude of rays the sheath covering the world, to whom we, the wise, pray with a reflective and fully awakened mind and with full concentration, whose limit is unknown to gods, demons, men, and animals, and whom people resort to when utterly helpless by the severity of worldly ills.

Lines 11-12, Verse 2, Metre: Indravajra (इन्द्रवज्रा)

ये व्यक्तिलोको निवाम्

गोच्छो गुरुः द्रित् - धातकः सः.

तै: पालकः: पश्चिमजिथोधः

वर्णचेदः सौपनिपातकैश्चेति. II (Insc. 12.2)

One who transgresses the binding conditions mentioned in this grant, he will be regarded as great a sinner as a killer of a cow, or a teacher, or a Brāhmaṇa. That man will go to hell like a person who has committed any of

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246 Read stumah.
247 of darkness.
248 or end.
249 Pains.
the five sins, viz., 1. Brahmacarya, 2. Surāpāna, 3. Steya, 4. Guru-
strī-gamana, 5. Samsarga.

After the comprehension of the denotation of an expression, the reader is
incited to read between the lines, as it were, for some different, broader or
deeper implication, which is conveyed, to him by way of suggestion. In this
search one is guided by his knowledge of the speaker, the listener, the
context of the sentence, proximity of words, purport, occasion, place, time
emphasis or intonation, gesture, etc. The sentence “The sun has set.” for
example, in the mouth of a sage would suggest ‘the time for evening prayer,’
to a cowherd ‘milking time,’ in the context of a war ‘time for temporary half
cessation of hostilities,’ with a bee hovering on a sun lotus, it would suggest
‘the bee may get entrapped,’ etc.

From about the second century A.D. onwards the epigraphic records show
references to the terms of poetics like Kāvya, Nāṭaka, Kathā, and Ākhyāyikā.
The Girnar Inscriptions of Rudradāman (150 A.D.) mentions the two
divisions of Kāvya as Prose and Verse. The Inscriptions of this period prove
the highly elaborate compositions in prose and verse written in ornate Kāvya
style during the early centuries A.D. It gives importance to the fact that the
writers of Inscriptions were well equipped with the rules of Sanskrit poetics.
In the 4th and 5th centuries A.D. form the creative period of Sanskrit
language and literature under the Gupta rule Prose and Kāvya turned into
highly finished style.

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250 killing a Brāhmaṇa.
251 drinking wine.
252 robbery.
253 intercourse with one’s teacher’s wife
254 contact with any one of them.
Prose Kāvyas developed very slowly. Prose intermingled with verses was the original form of literature in India. This kind of literature is found in Rgveda, the epics, and the Jātakas. The Jātakamāla and Pañcatantra are among the earliest examples of such form. In the classical period prose have been used in scientific writings such as works on Grammar, Prosody, Philosophy, Political Science, and economics.

The Allahabad Inscription of Samudragupta (350 c. A.D.) by Harisena points out another beautiful specimen of ornamented prose. The prose Kāvy a in Sanskrit had a peculiar origin. Its form and manner of story telling from the ornate Kāvy a, the elements of which it developed with charming devices like folk-tale.

The tree of Kāvy a has three roots - the society, the Vedas, and the Spiritual knowledge. The word and the meaning are its two trunks; the five Rītis 255: Vaidarbhī 256, Gauḍī 257, Pañchālī, Lāṭīya, and Dakṣināṭya are its five branches and the four leaves are Nāgarikā, Upanāgarikā, Paruṣa, and Komala. The nine Rasas are the nine shadows, which give happiness and pleasure to the men of aesthetic taste. The ten Guṇas are the ten grounds on which fall these shadows. All other elements such as Alankāra which, expresses the beauty, are considered as the limbs of the Kāvy a. Vāmana uses the word Saundarya and Sobhā. Ānandavardhana gives Importance to Rasa and considers as soul of Kāvy a. Bharata deal with three important topics in poetics such as Guṇa, Doṣa 258, and Simile. There are three classes of figure such as Vakrokti, Svabhāvokti, and Rasokti.

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255 Method, style, mode of expression.
256 Southern mode of poetic expression.
257 The eastern mode.
Summary

The earliest works in Sanskrit poetics were called Kāvyālāṅkāra e.g., the works of Bhāmaha, Vāmana, and Rudraṭa. In modern times, Kāvyasastra has replaced as a synonym for poetics. The style of the Kāvyā should be charming and the charm is called Rasa. Bharata deals with these important topics in poetics. Anandavardhana and Abhinavagupta who first defined the relation of the Guṇa and Alāṅkāras as emotional content (Rasa) in Kāvyā.

As expressed in Sanskrit Inscription the prose Kāvyā has a peculiar origin. Its form and manner of story telling constitute the ornate Kāvyā. This type of prose composition existed in Kāvyā as any other literary composition whether it is verse or prose. Prose existed and developed very slowly. The Girnar Inscription of Rudradāman (150 A.D.) mentions the two divisions of Kāvyā as prose and verse. The 4th and 5th centuries A.D. form the creative period of Sanskrit literature under the Gupta rule. Prose and verse turned into highly finished style. Prose Kāvyā developed very slowly. Prose intermingled with verses was the original form of literature in India. In the classical period prose have been used in scientific writings, such as, works on Grammar, Prosody, Philosophy, Political Science, and Economics.

Poetic defect