PART-III
THE SYNTHETIC MEANING, POET AND THE PLOT

The underlying idea or synthetic meaning can be compared with the plot on the one hand and the with the poet on the other hand. For this purpose, let us at first distinguish between two levels of analysis of text (see introduction). Any approach to literature can be either descriptive or explanatory. In the present thesis our approach is of the explanatory type. The plot and the specific elements of the plot are respectively, what is said and how it is said. Because, through the specific elements the knowledge of the plot occurs. In a similar manner, the construction of the synthetic meaning is possible through the given and speech acts. The fact is that the constituents of the plot are nothing but the synthetic meanings. To be precise, the poetic speech, being a descriptive one, reveals out of a specific speech act, the synthetic meaning. The relationship between these two i.e., between the speech act and its underlying idea or synthetic meaning is similar to the relationship between the synthetic meanings and the plot. This is so because, every element of the speech act, while contributing something to its underlying idea, perceived for itself. In the same manner, a set of synthetic meanings, while contributing to the plot of the text, stand for themselves.
The appearance of the constituents for themselves and as the constituents of the whole in which they are parts is what is called by Kattka is a 'double representation'. He gives a drawing of an ablong and a small figure within it.

And he says: "In saying that the small figure lies on an ablong, we maintain that the larger figure does not cease to be where the smaller is, that it stretches behind or underneath the smaller. This again means that a part of the total field, coincides with the area of the small figure, is twice presented in our environmental field, once as the small figure itself, and once as a part of the larger figure".

(Kattka, 178)

This double representation is nearly identical with what Anandavardhana calls as "Vyanjana". Therefore, the synthetic idea or for that matter, any attitude either of intended-meaning type of emotional or cognitive type is the larger field which is arrived at on the basis of the smaller figure and the smaller figure being a part of the whole of larger figure appears along with the larger figure in its second representation.
The poet can be compared with the larger figure in the sense that, the characters having an independent status of their own lead to the poet whom they are the parts. That is, the experience of the poet is not only with that of the characters, but much more than that e.g., his attitude towards the characters and towards the plot etc.

Therefore, the knowledge of the three pairs i.e., speech act-synthetic meaning, synthetic meaning-plot and finally, character-poet are very similar. The similarity is the appearance of the one and the same 'thing' as a separate entity and as a part in the whole. (See also Iser's interpretation of the ground and figure in case of the plot! , (Iser, p6 ) .)
DISCOURSE TYPES

There seem to be two distinct types of discourses in Sanskrit poetry: the narrative and descriptive. These two are present in two types of speeches. Namely, the speech of the poet and the talk or the character, i.e., monologue and conversational situations of the characters. The narrative function is distinguished from the description on the basis of quick shift in the topic. i.e., either by a reference to or a mentioning of a new topic. This is always the nature of the narration that it contributes to the progress of the text. The dinemic nature of this function of narration, therefore, is most crucial to the continuation of the text. The descriptive part, on the contrary, has more aesthetically oriented function in the sense, while keeping in touch with narration, it goes on picturizing the objects or events. Most of the images belong to the descriptive part. This does not mean that the narration has no images. The description also, of course, mentions new objects. But the relevance of the new objects to the subject matter of the text as a whole is lesser as compared to the objects introduced by the narration. The new objects the description deals with are either the parts of the narrated object or adapted objects introduced by the narration. The new objects the description deals with are either the parts of the narrated object or adapted objects for the figures of speech etc.
The logico-grammatical concepts of progression and localization are very near to the narration and description respectively. The linguistic elements contributing to this function of progression are enumerated by Flower in the following manner: 'Sequence of tenses and time adverbs, logical and temporal connectives (although, nevertheless, when, then etc.), order of introduction of lexical items - a text which introduces refreshingly fresh words is likely to be more progressive than one which practices elegant variation' (Flower (2) 79). For us the starting point is not the grammar as it is for Flower. Therefore, from the point of view of the objects of attitudes only, we consider that, the text progresses. And the contrary function is also to be analysed on the same lines.
CONVERSATIONAL SITUATIONS

Let us now have a clear look at the concepts of conversational acts and topical acts. There are many similarities between these two and hence need a clear demarcation. The conversational acts are the stages of concrete conversational situations and the topical acts are a sub-category of the former. In a way, the distinction between them amounts to the distinction between the description and explanation in attitudinal analysis. In other words, they represent the formal and contextual analysis of the text.

Every concrete social interaction usually involves the following stages which we call as acts:

**Encounter**: An encounter is a coming across of the participants of the conversation. This coming across is found to happen in Sanskrit dramas mainly in three ways, namely, an abrupt appearance, a formal visiting and an entrance. The first one is the appearance of a non-participant into the conversational situation all of a sudden which is a matter of surprise to the participants at the first sight. The formal visiting is a sort of sending identity to the participants (something like a visiting-card-sending) and being accepted of the entry, entering into conversational situation. The third one, that is, a mere entrance, is an encounter of the present participant (s) with the new comer who is being expected to
be there by that time or whose entrance is conceived to be normal. The first type of encounter can be exemplified by the encounter of the ascetics girls with the King in Sakuntalam. The second type is found in the Ascetics encountering the King in the fifth act of Sakuntalam. An example for the expected mere entrance encounters we may refer to the King's encounters with the Vidyushaka in Sanskrit dramas. The road-side encounters such as the examples are of normal coming across. This final distinction is such that if in a harem the ascetic, all of a sudden, is found then, it is a matter of abnormality. If two students in the university campus come across, it is a normal encounter.

Prologue: Prologue is a sort of greeting and enquiring about the profession or health. This is rather a culturally determined manner of approaching at the time of the encounter. As it has been observed, in general, the first greetings are usually done by the inferior person. Jayatu, Vande are the typical acts of greetings by the inferior. The reception of the prologue is also quite often conventionally determined. Prologue, as we have said is up to the first two turn of the speech only. For a greeting there can be a greeting as a reply or an enquiry about the profession of health.
Initiation: Initiation is the commence of the conversation after the conventional expression of recognition. It is possible that after the encounter and initiation, the prologue takes place. The manner of initiation is mainly on the basis of the purpose behind the encounter. Sometimes it is a matter of convention which decides as who is to take a first turn.

Continuation: Continuation of conversational acts is the period of encounter. This part involves many ways of dealing with the topics. Sometimes the continuation is obstructed and sometimes encouraged according to the hearer's attitudes. There are some topical acts which are of a sub-category of this continuity act. The continuity refers to the type of the conversational situation on the basis of the attitudes present therein. This is because, the act of continuation refers to various stages of topical acts. Finally, the encouragement and discouragement may function implicitly, which lead respectively to the continuation and epilogue of the conversations.

Epilogue: Epilogue is the fulstop of the conversational situation. This involves usually the last word of continuation and an indicator of ending. Sometimes this may involve two steps such as, a proposal to desperse and then an acceptance after which a dispersion takes place.
The conversational situations and the acts involved therein are from the angle of speaker-hearer relationship. This particular description of the text has a round about reference to the mental acts of the participants. But the described things are the given to us and they need a classification as a foundation for the attitudinal analysis.
TOPICAL ACTS

The topical acts are the sub-category of conversational acts. Here we should take into account how a conversation or a poet's report goes on but not how a conversational situation takes place. In a way, therefore, partly we are dealing with the third act of conversational situation, namely, continuation and with the poet's report. That is, the analysis of the topic involves; what are the stages when once a conversational situation continues and once a poet starts dealing with various objects in the manner of expressing his attitudes towards them. As we have said, the topic is identical with the object of attitude. The 'topic' in fact, is a link between the speech and attitudes. The following are the stages in which an object of attitude is dealt with. These stages we call as acts.

Prologue: Prologue here means a sort of groundwork for the introduction of a new topic into the speech or and for the prolongation of a topic which is already 'on'. The content of the prologue act, many times, is of the nature of the denomination of the speech act or the attitude which the speaker is going to perform or express. Examples are, such as, 'esa kathayāmi' in the example (X) 'icchāmi' in the example (VI) etc. These contents are called respectively as; 'illocutionary force content' by Searle to refer to the denomination of the speech act.
In a similar manner, a topic, as have been seen, is introduced on the basis of the associations of the preceding topic in case of the continuation stage of the conversational act. It has to be the case that in every conversational situation, at least once, the initiation of the conversation and the initiation of the topic are identical. And finally, every new topic that is introduced to the situation may not be altogether a new topic. In which case it is to be conceived as a new sub-category of the topic, under discussion. The decision in case of the level of the topics in the hierarchy is based on the attitude of intention and the nature of the object of attitude.

**Continuation and Discardation**: This is often a hearer based act. If a turn is considered as an initiation or as a continuation, then, if without reply from the interlocutor the speaker takes another turn, then, it is a speaker based continuation. Since such cases are not very many the continuation or discardation are performed by the interlocutor. It has been observed that the sentence connectives function as the topic continuity signs. Examples are such as Apica, Tathapi, Kintu etc. Usually a simple turn does not involve more than one topic. If at all it does involve, then the second topic is an initiation and the first one is a continuation or discardation.
And by us as 'attitudinal force content' to refer to the denomination of attitudes.

Example for the groundwork for the introduction of a new topic can be the King's speech act in the following piece of Drama:

"Vayamapi tāvadbhavataḥ sakhigatam kimapi praśhami."

This feature is almost always an indication of politeness or culturedness. Also it is a way of testing the interest of the interlocutors towards the topic to be introduced. Some sentence connectives may function as the prologue.

Initiation: The initiation of the topic is an introduction of a new topic to the speech. The introduction can be in any speech act form. E.g., a request, a question, a statement etc. Therefore, from attitudinal point of view the initiated topic can be an object of any attitude e.g., of a wishing of a believing of hoping, etc. The nature of the initiation act, i.e., in which speech act it is a referent and in which attitude it is an object, partly determines the nature of the next step of the topic i.e., continuation. The study of the pattern of speech acts and the study of the pattern of attitudes belong to two different fields of enquiry and demand an independent study.
Continuation is a 'take-over' of the topic and discardation is an explicit withdrawal of the same. The continuation and discardation are based on the purpose to be served and the outcome of the initiation that is to be achieved. Sometimes a topic is discarded simply because the participants conceive it to be worthless to become an object of attitude. (See example XI). And finally, an introduction of an absolutely new topic in the middle of the conversation (either after topical initiation or at the continuation stage) itself indicates that the former topic is discarded.
TYPES OF CONVERSATIONS

The conversational type of speech constitutes the whole of a given Drama and partly constitutes a Mahakavya. As we have been constantly pursuing, the speech has to be catagorized in terms of attitudes. Let us see how it is possible to catagorize the conversational situations of Sanskrit literature into two heads. The conversational situations can be broadly be catagorized into two heads. Namely, conflict and con-conflict. Within the conflict one there are two distinct situations; Authoritative-submissive and complimentary types of conflict situations. In con-conflict once again there are two types. Namely, active and passive or non-orientational.

The conflict and non-conflict situations are directly derived from the nature of attitudes and partly speech acts as to how they establish and continue the interpersonal relationships in a given situational frame work. Therefore, the conflict conversational situation is that where a sort of mental unpleasant climate is involved between the speaker and hearer in the situation. In case of the first type of conflict situation, namely, authoritative-submissive, the speaker is of an authoritative type in the sense he is angry with, or he suspects, he finds guilt with, the hearer etc. From the speech act point of view, this
type of conflict situation involves the speech act patterns such as, from the point of view of the speaker, the abuses, accuses, blames, interrogates etc. the hearer. The hearer of this type is a submissive one in the sense, he, from the point of view of attitudes, suppresses anger, wants to prove innocence, affraid etc., From the speech act point of view, the submissive hearer convinces, pursues, confesses, requests, prays etc.

In complimentary type of conflict situations, the speaker and the interlocutor equally contribute to the unpleasant climate of the situation. Anger-anger etc. would be the order of attitudes. Abuse-abuse, accuse- accuse etc., would be the pattern of speech acts. The non-conflict situation is the one where both the participants share common interests and participate in the conversation. The active non-conflict conversation is that particular sub-type of the non-conflict situation where an active response is observed from the speaker as well as hearer. Here the criterion to decide that a particular situation is actively non-conflict is to see what sort of contribution that is being made from both the sides. The qualitative and quantitative measurement of the responses, therefore, decides the nature of the conversational type. The second one is passively non-conflict in the sense the hearer has no direct orientation to the topic of conversation, but is a participant in the sense of receptive. His
contributions are relatively lesser and objective type i.e., yes or no. (See for example, Vidūṣaka's responses in second act of Sākuntalam)

This categorization of the conversations is mainly from the point of view of the participants. There seems to be another distinction possible between two types of conversational situations under the same heads from the point of view of the topic of conversation, therefore, from the point of view of the object of attitude.

The conflict situations of conversations are not only quarrel but also some highly sentimental situations like the fourth act of Sākuntalam. Every conversational situation is a potentially conflict one in the sense, at any moment it may turn out to be a conflict one. The shift is the realization of the potentiality. The shift to non-conflict from conflict or vice-versa is a variety of shift of the topic, which we shall be discussing shortly. From the point of view of the object of attitude there are three sub-types of conflict situation. Namely, dissensions, non-serious quarrels and sentimentally conflict ones. It is partly upto the reader to judge which situation genuinely involves a deeper conflict attitudes and which is aesthetically a silly one. For the clarification sake, there occurs a situation in Mālavikāgnimitram where one of the queens literally tries to beat the hero. Here, from the point of view of the participants it is an authoritative-
submissive type of conflict situation. And no sensible reader finds it to be a dissension. Here, though the attitudes of anger and jealousy of the queen are profound ones, the situation, through the help of the aesthetic propriety element of the context, is not conceived as a serious one. It does not mean that the attitudes have no role to play here. If one examines a certain situation from Sākuntalam where in a seemingly conflict manner Sakuntalā speaks to her friends, according to her attitudes only the possibility of its being a really conflict one is narrowed-down (See Kalidasa (2).) And the participants are not only the criterion, in this case. This is to say that one cannot argue that every authoritative-submissive type of conflict situation is a non-serious quarrel. Because for example, there is an example from Mūḍrārāksam where Chanakya goes on accusing and interrogating the hearer.

In a similar vein, in Sākuntalam, two policemen threaten an innocent man. These two situations are authoritative-submissive and not non-serious ones but dissensive type.

The sentimentally conflict situation is the one which has got very little to do with the speech acts involved therein as compared to the attitudes. For example, the fourth act of Sākuntalam, in this act, a number of attitudinal conflict situations are present but they are not quarrels neither serious or non-serious manner. Here a tricky problem arises with regard to the nature of the conflict situation. We do not want to provide a strictest
definition of it. But in a very broad sense, in a conflict situation, the things do not move smoothly. Here the reference is to the reading process as such. That, in conflict situations, it is not abstracted but the things are considered as head-strong and take-into-heart situations. And the complementary type of conflict situations involve the attitudes which have such a content as to complete the dissensions. Examples can be the conversation between the ascetics and the King in the fifth act of Sakuntalam.

Within the non-conflict conversations there are many sub-types. In Sanskrit Dramatic literature, there are mainly two sub-types are found. Namely, informal chit-chat and formal or official discussion. Within the former there are two sub-types: plot-oriented and character-oriented. Within the formal conversations, there are two sub-types. Namely, plans and situation-facings. The former is a broad category and used to include the discourses such as consperacy, plan for action etc. The difference between the plot-orientation and character-orientation is that in the case of the former type of chit-chat, the poet is more involved rather than the participants of the conversation. The crux of such conversation, therefore, contributes to the plot of the text rather than to the characterization of the participants. It is, in fact, a matter of degree of significance to the two aspects that decides the distinction between the two types of chit-chat. The plot-oriented informal chit-chat usually appears at the
beginning of the acts of a given Drama. The formal non-conflict situations, namely, the plans and situation-facings are respectively, future-oriented and problem-oriented ones.
TOPIC-SHIFT OR ATTITUDE-CHANGE

The object of attitude is the topic of a given conversation. And an object is 'towards which an attitude is'. A topic is about which a speech act is. Therefore, since there might involve more than one attitude in a given speech act, the topic is the object of the major attitude behind a speech act. Before we examine the role of the topic in speaker-hearer relationship with regard to the conversations or poet's report, let us at first see what part does it play in the sequence of attitudes. When through the poet's report or in the characters' talk (which of two types; a monologue and a dialogue or conversation) a particular attitude is revealed, it is followed by another attitude of the same speaker or of interlocutor. Here we would like to clarify the relationship between the preceding and following attitudes. As we shall be seeing, this explanation is highly valuable in deciding the nature of the understanding of the speaker's attitude by the reader.

Every object is talked about as it is an abstraction from a concrete class of objects. With every object, there are different object-associations. As we have already seen Husserl said that the appearance of an object in the consciousness includes its relations etc. 'matter.... is that peculiar side of act's phenomenological content that not only determines that it grasps the object but also as what it grasps it, the properties, relations,
catagorical forms that it itself attributed to it."
(Russel, 589). This type of appearance of a given object
is, many times, a clue for the change of the topic
and therefore, for the change of attitude. This is so
because as Alexander says the abstracting is one of the
elementary processes of thinking as such. Alexander
defines the abstracting as followes: 'It is a process of
(1) focussing attention upon some features within experience,
(2) holding this features as the object of our immediate
thought; and (3) possible remembering it latter.'
(Alexander, 100). Alexander distinguishes three types of
abstractions on the basis of the general relationship
between the two thoughts, namely, qualities, relations,
and functions. (Alexander, 115).

Therefore, there is an abstracting act through
which a sequence of attitudes are expressed.
Apart from the qualities etc., of the objects. The
knowledge of which is either an encyclopedic or
a semantic one. There are associations which are based
upon the personal and cultural experiences. These problems
we shall discuss more elaborately in the conclusion.
ELEMENTS OF CONTEXT

Context is a wider term used in the present thesis to cover mainly three basic factors. Namely, (i) Pragmatic and Aesthetic proprieties (ii) Discourse position and (iii) Textual Antecedents and Proceedings. The element (i), is a concept of propriety in the textual understanding. This element helps the reader in selecting certain interpretation than the others. The Pragmatic propriety includes the varities of social relationships alongwith their norms and regularities. As a typical example, we usually come across a directive like 'asking to act'. If this speech act is performed by a king to his servant, it is a command and if it is performed by someone to a friend then it is a request and if the same is performed to god, it is a prayer, etc. As we have seen in the proceeding part of the thesis, that speech acts and their labels play a great part in the analysis of attitudes. 'Icomissive' like 'O.K.' can be an obayal or an acceptance etc., according to the interpersonal relationships and the propriety of the speaker in doing that. This part of the context element (i) is closely connected with the aesthetic propriety. These two factors together play an important role in case of the misapprehension and indirect speech acts. For example, in the example (II), the speaker implies by her talk that 'you are delicate' addressing
Sakuntala. At that place, we have said that this meaning presupposes an aesthetic enjoyment on the part of the speaker. Why should we consider it to be a real aesthetic enjoyment as an attitude in this example, and why is the speech act a praise? And why is not a teasing the nature of speech act? In the same manner, if a poet or a character in the poetic work express some attitude, why should we consider it to be genuine one? For such crude interpretations, the only answer seems to be a concept such as contextual element of propriety. That is why to say such interpretations are narrowed down, if not ruled out, by saying that it is aesthetically odd or pragmatically absurd to consider in that way. Therefore, the element (i) of the context is at large, a normative principle of textual criticism. The pragmatic propriety deals with the aspects such as 'who said it, to whom, and when'. For aesthetic oddness, if one imagines Nahaśveta's portrayal following the descriptions of the poet, it would be a ghastly image forever.

The element of Discourse Position takes into account, the textual situation of a particular attitude of speech act in a narrow sense. The element of discourse position of a certain speech act or attitude includes, therefore, a consideration of a certain pattern of speech acts and attitudes. For example, in the example (XII), according to the usual pattern of the question-answer, that is, a question is followed by an answer, we have deduced a certain answer from the talk of Anasuya. In the same
example, we have utilised the concept in question, in deducing the attitude of plan for action. There we have argued, that, 'the preceding attitude expressed in this discourse is a surmise, the speaker uses an adverb namely 'thus', immediately after the surmise. A surmise is usually followed by a desirable way-out, and therefore, the pronoun 'thus' refers to the plan the speaker makes in order to avoid the undesirable future event'. Finally, the discourse position, is of three types, as per the sub-class of discourse. There are, as we shall see, basically three types of discourse, in case of Mahakavyas. Those are: description, narration, and conversation. Hence, the discourse position means only the conversational position in Dramatic literature. In short, the discourse position looks at an example (a given linguistic unit), which occurs in the complete discourse. The limitation for its range of application is from the topic to the particular encounter in which a certain act is positioned. To be more precise, the discourse position takes into account only the encounter as a context, and a topic as a context but not the whole text.

The third element of the context is 'Textual antecedents and proceedings'. Every part in a text is a part of the text as a whole and makes its own contribution to the progress of the text. The occurrence of a part in a particular way is determined and in turn determines the
rest of the text. Theoretically speaking, a particular part of the text is determined by the preceding part and in turn determines the subsequent part. Therefore, a part fulfills the demands of its antecedent part and introduces new demands to the preceding parts. This element can be again divided into two types, namely, person and eventual. The personal antecedents and preceding and subsequent parts of the text with reference to a given part. The eventual antecedents and proceedings, in the same manner, refer to the events those have already taken place or those are going to take place with reference to a given part. To exemplify the concept in question, we have utilised the element of textual antecedents in case of the example (X), where, through the preceding part of the verse, we could grasp the attitude as a dejection. In the same manner, we have made use of the textual proceedings in case of the example (XII), where according to the event in which the topic occurs in the following part of the text, we have deduced the content of the attitude of plan for action.

The elements of the context are specifically mentioned in the cases where the context is involved in the analytical part. This concept of the context.
CONCLUSION

After the examination of the analysis of some crucial parts of Sanskrit literature and the theoretical concepts underlying therein, let us once again try to answer our basic questions of the thesis. To answer the question regarding the structure of attitudes, we have shown at each and every instance that what is that we called as structure of a given attitude. While doing that, as we have pointed out earlier, we have partly answered the question how a reader grasps (knows, understands, etc.) the attitude of the speaker. This is a partial answer because this amounts to answering that part of 'how' question which means 'through what process?' Here the process is putting or rather translating the implicitly realized attitudinal components into linguistic units, i.e., speech acts, words etc. Another dimension of the 'how' problem which is roughly equivalent to 'on what basis'? 'Where does a reader start the process of deduction? (Presupposition)', is proposed to be solved in the following fashion:

There are two major premises from which usually the deduction (presupposition) of the attitudes starts. Namely, the encyclopaedic knowledge and the knowledge of the literature. The former can be further devided into two heads: culturally variant and culturally non-variant knowledge. The knowledge of literature can be said to be falling into two heads: Literature in general and Sanskrit literature in particular. Let us now see how this conclusion
holds with reference to our analysis. By culturally non-variant encyclopaedic knowledge we mean the associations those are attached with a given concept of an object. We have deduced an emotional attitude of fear in case of the example (IV), there the speaker cries for help saying that a snake has fallen on him. In such cases as well as in cases of the standard deductions, irrelevant of the cultural variations, I hope, every matured member of all societies knows that the snake is a dangerous object and the like. If we contrast this type of knowledge with the type of knowledge which we have made use of in case of the example (XXX), that will give a clear idea of the distinction. In case of the example (XXX), having been asked whether the pence progresses, Anasūyā answers that 'now by having a distinguished guest'. Here by making use of our knowledge of pence grove, we have said that the speaker answers to the king's question in a positive form. Here making use of our knowledge of pence grove is unlike the knowledge of the snake. The reader's cultural background determines his manner of understanding an attitude. By the literary knowledge we mean the reader's background experiences of the study of literature. By the first type of knowledge of literature i.e., literature in general, we imply that there are some literary-peculiar stylistic devices, viz., figures of speech, rhythm etc., and in a very general way these help a reader to start deducing the attitudes. Sanskrit literature, seen from the historical perspective, has some peculiarities of its own. Suppose there is an example which we analysed (example (II)), where there is a simile which is
deduced from the speech act of praise where an attitude of
eaesthetic enjoyment is presupposed. Here Sakuntali is
said to be looking like a creeper. If a reader knows
that this is a standard simile used in Sanskrit poetry
to express the attitude it becomes easier for him to take
it as a basic premise in deducing the attitude. It does
not mean that without this type of knowledge it is not
possible to reach the attitude. What we mean to say is
that, there are more than one means from which the inference
starts. Let us rectify our point by seeing the example (II),
from this perspective. The speech act Anasuya performs is
Sakuntala, stay there itself for a while, by being accompanied
with you this keseri tree looks as if it is being accompanied
with a creeper. One who is acquainted with this simile
can start from her implying that "you look like a creeper"
as a basic premise in deducing the attitude. But, a reader
who is not so acquainted also reaches the attitude of
aesthetic enjoyment by starting from the speaker's saying
"stay there itself for a while". In such a case, I have
observed that, a reader at first considers the attitude of
a wish that is expressed in the speech act of request and
senses that something is appealing to the speaker.
Thereby he proceeds on considering the simile of the
creep as an expression of attitude of the perception of the beauty, and finally reaches at the entire structure of the attitude.

Therefore, the knowledge of things in general and the knowledge of literature are primary criteria on the basis of which a reader goes on presupposing the attitude. There is one more factor which can be included in the reader's knowledge of literature. That is, a pre-conception about the poet and the text. In case of our examples (I), we have deduced out of the first verse of Raghuvamsa that the poet expresses the attitude of modesty through saying that his intellect is limited in its scope. We consider some one as he is expressing modesty only when we know more or less about his ability. I suppose that, if I am asked a complex problem in the fields of which I am quite ignorant, and then if I say so, it cannot be a modesty. Even a reader who is picking up the text of Raghuvamsa for the first time, will deduce an attitude of modesty out of the first verse of Raghuvamsa due to his preconception of the greatness of the poet. Therefore, the knowledge about literature, which is one of the basic grounds from where a reader starts to presuppose the attitude, includes his knowledge of literature in general and his knowledge of Sanskrit literature and of a text or of a poet in particular.
In fact these two criteria are the conditions which form the content of the premises of the deduction of the attitudes. The above two criteria are of course, accompanied closely with subjective preferences. There seems to be no objective basis on which we can conclude that a reader will give prominence to one attitude only, but not to the other, only some attitudes appeal to his aesthetic sensibilities but not the others.

Let us now retrospect our analysis in order to scrutinize what are the other objective basis on which we have started deducing the attitude.

In case of the example (1) at the first place we have deduced an attitude of respect on the part of the poet towards the race that sprang from the sun. Here the formulation of the statement in a question, in particular the words 'Kya?' and Suryaprabhavah helped us in deducing an intended meaning such as, "greatness" which in turn lead us towards the components of attitude of respect. Therefore, wherever the non-literal meaning is a component of attitude, one has to travel from literal meaning-to-intended-meaning-to-attitude. The starting point is the speech act structure and the word Suryaprabhavah. In the same example, we have deduced an attitude of modesty which, as we have seen, is solely on the basis of our knowledge of greatness of the poet and reputation of the text in literary field. There is another attitude we have deduced in case of the same example, namely, the attitude of amazement.
This attitude is deduced on the basis of the simile which lead us to imagine certain state of affairs. That is, we could say that the poet bewiledered or amazed by conceiving the difficulty in carrying-over the work in the manner we conceive the difficulty in the image of crossing the ocean with a raft. Therefore, in case of this attitude, the starting point is the figure of speech which resulted into an image and that which resulted into an attitude.

In case of the example (II), we have said, our knowledge of the Sanskrit poetry and the symbolic significance of the 'creeper' functions as a starting point and therefore it is a basic criterion in deducing the attitude. In the alternative interpretation, the speaker's request functions as a tool for the deduction. The word 'creeper' and the request are the respective objective criteria.

In case of example (III), we have deduced an attitude of satisfaction out of the verse. Let us retrospect where did we start to do so. The speaker says that 'I admit, this king, who does not transgress the bounds of law is magnanimous'. Here, the word 'I admit' 'kāma' helps a reader arrive at the attitude in question. This word leads us, at the first phase, to the consideration of the king's state as a good one. And our knowledge of the people of the penance grove and of their preferences helped us in arriving at the attitudes of the satisfaction.
In the example (IV), as we have said firstly the grounds are the knowledge of the poisonousness and therefore dangerousness of the snake. And, the starting point for the deduction of the urgency or helplessness component of the attitude of fear that is the exclamation, and therefore, the repetition such as 'help' 'help'! The statement "a snake has fallen upon me" completes our knowledge of the attitude of fear.

In case of example (V), there are two criteria corresponding to two attitudes; the compound 'Dāhatmaka-mastitejah'; the energy which is capable of burning. The first word 'Dāhatmaka' capable of burning, gives a clue to the attitude of fear and the latter i.e. Tejah, energy, to the attitude of respect. The complete nature of former attitude is revealed and therefore the understanding is confirmed by the command which is there just before the verse. And in a similar manner, the complete nature of attitude of respect is revealed through the word, 'Śama' 'tranquility'.

In case of example (VI), the immediately striking criterion for the deduction of the attitude of pity seems to be the speaker's consideration (valuation) of the performance of the penance as 'Śrava' 'mortifying'. This has been strengthened by the speech act of offer which expresses an intention.
A typical logical analysis on the psychological grounds seems to be the prominent criterion to deduce the attitude of confusion and clarification. In case of the example (VII), if we consider this criterion as the methodological one, then we have to start the whole process of inference from the indelible 'ca', and the speech act of doubting and finally, for the attitude of clarification, from the figure of speech of exemplification. However, the informal logic is the crux of this example.

In case of the example (VIII), the phrase (Tapovana) Virodhivikāra "emotion contrary to" seems to be the basic criterion from where we start our deduction.

In case of the example (IX), we have a direct criterion to grasp the attitude of being consoled in the form of its mentioning within the speech act. Therefore, the word 'being consoled' is the basic criterion through which, we started to show what is the structure of his mental state. Therefore, through 'attitudinal force content'.

In case of the example (X) the repetition of the proper name, and the behavioural pattern (dragging the sword out) helped us in deducing the attitude.

In the example (XI), the context is the basic criterion in deducing the attitude of practical reasoning.
In some such cases we have to distinguish between knowing that such and such attitude is involved and knowing what content does that attitude possess (or knowing how that is the case). To be precise, the Rylean distinction between 'knowing that' and 'knowing how' seems to hold in case of the present example in the following manner: A reader comes to know that the speaker is expressing his practical reasoning as soon as he understands the literal meaning of the speech act 'Thus I shall say' in the present example. But this for itself makes a reader know as we have said, that there is a practical reasoning itself as an attitude involved. He comes to know that how this attitude is structured, that is, what is the nature of it, only after considering the context in the sense of textual proceedings. Therefore, in case of the example (XI), the attitude of practical reasoning is grasped through the adverb 'Svam' and through the context. In case of the same example, as we have said, the attitude of intended meanings of unspoken content is deduced on the basis of our knowledge of the penance grove (the culturally variant encyclopaedic knowledge).

In case of the example (XII), we could deduce the intended meanings and the attitude of aesthetic enjoyment as well as the meta-attitude on the following grounds: through the negative-negative form of the verse we could deduce the poet's presuppositions about the reader's attitudes. Through the word 'Soubhāgya' 'beauty' we could
deduce the attitude of aesthetic enjoyment. And finally, through the figure of speech of exemplification we could deduce the meta-attitude.

In case of the example (XIII), we have deduced the attitude of disdain on the basis of the word 'trifle'. The intended meanings in the same example are deduced by considering the speech act that is quoted by the speaker.

These criteria are to be understood in the sense of "starting points". We echo with Ānandavardhana who said about such criteria:

"The knowledge of the beauty of poetries just like the knowledge of the beauty of the bodies, though attained through the whole delimited by a particular arrangement of the parts, is postulated in the parts by positive and negative concomittance'.

Therefore, the problem of criterion can be concluded by making a final claim. "To grasp an attitude one is advised to follow the theoretical principles that are made use of and discovered in the present thesis. And only by using the concepts such as, speech act, presupposition, conversational acts, topical acts, conflict and non-conflict conversational types (the types of) intended meanings, the components of attitudes, etc., one can arrive at the attitudes".
We shall now present a logical diagram which represents our theory of the understanding of the attitudes. The explanation of the diagram follows the same.