





## Message for Students

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*"We want the education by which, the character is formed, strength of mind is increased, the intellect is expand and by which one can stand on one's own feet".*

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**BAOU**  
Education  
for All

**Dr. Babasaheb Ambedkar Open University**  
(Established by Government of Gujarat)

**Certificate in Indian Poetics**  
**CIP-01**  
**Introduction to Indian Poetics**

**Block**

**1**

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## UNIT : 1

## INDIAN POETICS - DEFINITION

### ----- Structure -----

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### 1.0 OBJECTIVES

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In this unit, we shall discuss:

- What is poetics?
- Introduction to Indian poetics
- Basics of Indian poetics

At the end of this unit you will be able to:

- Understand the meaning of poetics
- Have basic understanding of Indian poetics
- Have basic understanding of terms of Indian poetics
- Have basic idea of various schools of Indian poetics

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## 1.1 INTRODUCTION

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Oxford English dictionary defines poetics as ‘art of writing poetry’ or ‘the study of poetry, literature’ etc. So the term poetics means the study of literature. Our question is what literature is. Drama, novel, poetry, short story etc. are considered to be works of literature. So literature is any work of art that uses language in a creative and imaginative way. Poetics is a study of such work of art individually or collectively. It attempts to answer such questions:

- What is literature?
- Why do we write or read literature?
- What constitutes literature?
- What are the qualities of literature?
- How to write literature?
- How is one work of literature different from other?

By seeking answer to such questions, poetics tries to define literature, understand the nature and function of literature with reference to both the writer as well as the reader, understand its constituents, classify the works of literature on the basis of different characteristics, analyse the works of literature so as to be able to define good or bad literature. Poetics, thus, can be defined as the systematic study of (1) the nature and function of literature, (2) its constituent elements, (3) its genres, (4) its medium and manner, and (5) to devise tools to evaluate works of literature.

Literature differs from other writing in its use of language. Indian scholars were aware about the uniqueness of language used in literature. They knew and there was a general agreement that sound and sense are the two important elements blending of which makes poetry what it is. The different schools or sampradāyas of Indian poetics emerged out of different speculations about the ways in which the blending of sound and sense takes place. So we have rasa sampradāya, or alamkāra sampradāya, or dhvani sampradāya or vakrokti sampradāya, etc.

Poetics is both science as well as philosophy. It is science because of the following characteristics

- **Objectivity:** It looks at work of art objectively. It sets objective criteria to understand and judge a work of art.
- **Analytical:** It analyzes works of art according to its constituent elements. The aim of poetics is to analyze a work of art using objective tools to understand it. Poetics also analyzes the products for the ends it serves such as hedonistic, pedagogic, didactic, or mystic. It also analyzes works of art for meanings and differentiates the various meanings such as literal, symbolic, secondary, intentional, or suggested.
- **Classification:** Poetics attempts to classify works of literature on the basis of their characteristics and classifies them into different

genres. It not only distinguishes works of art but also distinguishes various arts in terms of the medium and manner of works of art. It, for instance, distinguishes painting from poetry and music from sculpture and so on.

- **Scientific:** It scientifically studies the end result of the work of art. It attempts to seek answer as to what is the experience of the artist when s/he creates that work of art and what is the experience of the consumer of that art. For instance, it attempts to understand the psychology of the writer who wrote a work of art and the psychology of the reader who reads the work of art in terms of their experiences. It tells us the possible end it serves i.e. sensuous, imaginative, cathartic, or transcendental.

It is a philosophy, especially in Indian context, because Indian poetics attempts to understand the experience a work of art produces in terms of various schools of Indian philosophy. The works of poetics in India are concerned with the experience that is aroused in the aesthete and that experience is looked at from the perspective of different schools of philosophic thought in India. The three arts, poetry, music and architecture were believed to present the Absolute, the ultimate truth conceived by the Indian philosophic thought.

In this sense Indian poetics has two aspects (1) science i.e. technique of arts and (2) its philosophy. Indian poetics starts with Bharata's *Nāṭyaśāstra*, passes through Bhāmaha, Daṇḍin and Vāmana and attains vastness in the writings of Ānaṇḍavardhana, Abhinavagupta, Viśwanātha and Paṇḍit Jagannatha. The works of ācāryas of poetics are written in three forms:

- **Verses:** Bharata, Bhāmaha, Daṇḍin, Udbhaṭa, Rudraṭa, Dhanaṇjaya, Vagbhaṭa I, Jayadeva, Appayadīksita etc. wrote in verse.
- **Sutra-vritti:** The concepts and principles are written in concise sutra and explanations are in the commentary. Vāmana and Ruyyaka used this form. Later on it was adopted by Vagbhaṭa II, Bhānumīśra, Jagannatha and others.
- **Kārikā:** Kārikā means short couplets or slokas. The basic principles are in Karika and explanations are given in prose. Ānaṇḍavardhana, Kuṇṭaka, Mammata, Hemcaṇḍra, Viśwanātha, etc. used this form.

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## 1.2 INTRODUCTION TO KAVYASHASTRA

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Sanskrit word for poetics is '*kāvyaśāstra*'. Another word used for poetics is *kāvyaṁimāṁsā*. *Mimāṁsā* means study, discussion, inquiry. The word '*kāvyaṁimāṁsā*' was first used by Rājaśekhara, a tenth century poet from Kashmir who wrote a treatise named *Kāvyaṁimāṁsā*. Prior to that, the study of literature was known as *alaṁkāraśāstra*. Other terms used for poetics are *Sāhitya* and *Kriyākālpa*. The reason why it was called

alamkāraśāstra was that the ancient scholars thought of kāvya as something that was characterized by one or the other alamkāra or verbal ingenuity. Kāvya was, for them, embellished with alamkāras. Later on, when other aspects of works of art came to be acknowledged, the term alamkāraśāstra was found to be inadequate. Hence, other nomenclatures were used.

The central concern of various scholars of *Kāvyaśāstra* who are addressed as acharyas has been the language of literature. They were aware about the creative possibilities of use of language in literature. So language of literature is at the forefront of discussion among the acharyas who have written about poetics or *Kāvyaśāstra*. The Indian acharyas were concerned about the problems associated with language of literature. Krishnaswamy aptly observed, “the whole field of Sanskrit poetics may be regarded as one continued attempt to unravel the mystery of beauty of poetic language.” The various schools of Indian aesthetics and poetics study different aspects of language of literature. Dhvani School, for instance, looks at language as having infinite possibilities of expression or individuation. Rājaśekhara says it is not the object described in literature that gives us pleasure, it is the creative use of language that makes it pleasant. Various schools of Indian poetics have examined the creative use of language through various perspectives.

Before we proceed further, it is important to understand that in Indian poetics kāvya does not mean only poetry. Kāvya included drama also. Dramatists were also known as kavi which in most modern Indian languages means a poet.

### **Check Your Progress-I**

1. Who used the term kāvyamimāṃsā for the first time? What is the meaning of the term mimāṃsā?

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2. What is poetics?

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3. What are the three forms in which works of Sanskrit poetics are written?

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4. How did the different schools of Indian poetics emerged?

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### 1.2.1 Rasa Siddhānta

The earliest exponent of Rasa siddhānta (theory of aesthetic experience) is *Nāṭyaśāstra* of Bharata. *Nāṭyaśāstra* is a treatise on dramaturgy. Since the work is on drama Rasa Siddhānta is founded on four types of acting – *angika abhinaya* (non verbal expression or gestures) to depict the emotion, *vācika abhinaya* (verbal expression i.e. dialogue etc) like tone, pitch, etc., *aharya abhinaya* (costume and other things, stage properties, etc) to enhance the emotion, *sāttvika abhinaya* (involuntary non verbal expression) like wide eyes, change of face colour, trembling of hands etc. to express the deepest of emotions. After Bharata, several noted scholars like Bhattanāyaka, Lollata, Śāṅkuka, Abhinavagupta, Mammata, and Ānaṅdavardhana have added to Rasa Siddhānta.

The origins of Rasa theory is in the sixth chapter of *Nāṭyaśāstra*, the *Rasasutra*. Bharata writes: विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः। The sutra means that the aesthetic pleasure of an emotion happens by the integration of three elements: *vibhāva*, *anubhāva* and *vyābhicāribhāvās*.

Let's understand the three terms in detail. *Vibhāva* means something that causes the rise of an emotion. So *vibhāva* is a cause or determinant of an emotion. It is हेतु, कारण, or निमित्त. It is the objective condition producing the emotion like a set of objects, a situation, or a chain of events that would cause certain emotions.

The primary purpose of *Vibhāva* is to create the awareness of the emotions that the author intends to. *Vibhāvas* are of two types: one is *ālamban Vibhāva* and the other is *uddīpan Vibhāva*. *Ālamban Vibhāva* means the person or persons with reference to whom the emotion is manifested. *Uddīpan Vibhāva* means the external circumstances that help in enhancing the emotion. Let us understand this with an example. The hero and the heroine see each other for the first time. They are in a garden. The cool fragrant breeze is blowing. The birds are singing. The hero and the heroine are attracted towards each other. Here, the hero and the heroine are the *ālamban Vibhāva* and the garden and the breeze and

the singing birds are *uddīpan Vibhāva*. So *uddīpan Vibhāva* it is an external stimulus.

*Anubhāva* means the expressions. In the above example, the gestures, smile, and glances of the hero and the heroine would be *anubhāva*. The gestures are expressive of what is going on the heart and mind of the two persons here.

*Vyābhicāribhāvās* are transient emotions which are not primary emotions but reinforce the primary emotion. For instance, a woman eagerly waiting for her husband may feel anger for his being late, may feel anxious thinking that something might have happened to him, may feel happy at the thought of endearing words he would say upon arrival. She may be feeling these entire emotions one after the other. They are not the primary emotions but they reinforce the primary emotion which is *śṛṅgār* here.

The interplay of *vibhāva*, *anubhāva* and *vyābhicāribhāvā* leads to *sthāyibhāva*. There are eight *sthāyibhāvas* discussed by Bharata in *Nāṭyaśāstra* and there are eight corresponding rasas.

No.	Sthāyibhāva	Rasa
1.	<i>Rati</i>	<i>śṛṅgār</i>
2	<i>Hasa</i>	<i>Hāsya</i>
3	<i>Śoka</i>	<i>Karuna</i>
4	<i>Krodha</i>	<i>Raudra</i>
5	<i>Utsāha</i>	<i>Vira</i>
6	<i>Bhaya</i>	<i>Bhayāṅkar</i>
7	<i>Jugupsa</i>	<i>Bibhatsa</i>
8	<i>Vismaya</i>	<i>Adbhuta</i>

### 1.2.2 Alaṃkāra Siddhānta

The Alaṃkāra (figures of speech) school believed alaṃkāra as the essence of poetry. Alaṃkāra means, in its broadest sense, *kāvyaśauṇḍarya*, or the charm or beauty of poetry itself and, in its narrow sense, means the figure of speech like simile or metaphor. Up to the tenth century poetics was known as *Alaṃkāraśāstra* which shows how important alaṃkāra was for the early acāryas and indicates the importance of embellishments in poetry. Bharata mentioned four alaṃkāras in his *Nāṭyaśāstra* and he discussed thirty six lakṣaṇas or bhūṣaṇas which have similarity with alaṃkāra. Bharata differentiates alaṃkāras from lakṣaṇas. For him, lakṣaṇas are something integral to *kāvya* whereas alaṃkāras are additional embellishments. He was comparing lakṣaṇas to *sāmudrik lakṣaṇas* like lines on the palm or slim waist or bright forehead. Alaṃkāras are like earrings or bangles. The former were in the body itself whereas the latter were external embellishments. Bharata has

mentioned four alaṃkāra, viz. Upamā (simile), Rupaka (metaphor), Dīpaka (condensed expression), and Yamaka (repetition).

Bharata did not attempt a detailed study of poetics. Bhāmāhā and Daṇḍin are the first scholars to attempt a serious and independent study of poetics with an independent investigation into the language of poetry and alaṃkāras. Bhāmāhā can be regarded as the exponent of this school. Other proponents of this school are Udbhaṭa, Daṇḍin, Rudraṭa, Pratiharendurāja, Jayadeva and Appayadīksita. Bhāmāhā does not accept the view of externality of the lakṣaṇas and considers them at par with alaṃkāra. So he has discussed thirty five alaṃkāras, excluding the sub-varieties, which includes most of the thirty six lakṣaṇas discussed by Bharata. Bhāmāh took the word alaṃkāra in its literal sense. Alaṃkāra literally means that which gives sufficiency (alaṃ karoti). So, alaṃkāra gives sufficiency to poetry to be called poetry. Daṇḍin had 38 alaṃkāras, Udbhaṭa had 41, Rudraṭa 68, Vāmana 31, Mammata 67, Ruyyaka 79, Viśvanātha 84, Jayadeva 100, and Appayadīksita had 124.

Alaṃkāra is divided into two main types: śabdālaṃkāra and arthālaṃkāra. Śabdālaṃkāra means figures of speech based on the word and arthālaṃkāra means figures of speech based on the meaning or sense of the word. Anuprāsa is a śabdālaṃkāra as the beauty of the alaṃkāra is the alliteration or repetition of the same sound. If we replace a word with a synonym, the beauty is lost. Similarly, simile is an example of arthālaṃkāra. Here, the beauty emerges out of the meaning of the word and not the sound. Also, there are ubhayālaṃkāra which is a mixture of śabdālaṃkāra and arthālaṃkāra. A simile with alliterative sound would be an example of this. A poet may employ more than one alaṃkāra at the same time which then is an example of miśrālaṃkāra. Here is an example of anuprāsa:

कल्पान्तः क्रूरकेलिः क्रतुकदनकरः कुन्दकपूरकान्तिः क्रीडन्कैलासकुटे  
कलितकुमुदिनीकामुकः कान्तकायः  
कङ्कालक्रीडनोत्कः कलितकलिकलः कालकालीकलिपत्रः कालिन्दीकालकण्ठः  
कलयतु कुशलम् कोऽपि कापालिको नः

We can see here the repetition of the sound /k/. Here is another example: चञ्चलचारुचन्द्रनयने चालयतश्च मे चित्तम्. The two restless and beautiful moons (eyes) on her face make my heart restless. Here we have one figure of speech that is anuprāsa which is a śabdālaṃkāra and the other figure of speech is utprekṣa which is an arthālaṃkāra where the eyes are compared to the moon. So we have here an example of ubhayālaṃkāra.

Bhāmāhā said that poetic composition is not possible without alaṃkāras and alaṃkāra comes out of vakrokti (oblique expression) and atīśayokti (hyperbole). For him there cannot be kāvyā without alaṃkāra and alaṃkāra is not possible without vakrokti. Daṇḍin differs from Bhāmāh

and holds the view that there can be poetry without vakrokti. For him alaṃkāra could be of two types: vakrokti and svabhāvokti i.e. natural expression.

Other scholars also have enumerated alaṃkāras and suggested divisions also. Most scholars of this school also accepted the importance of rasa, dhvani, guna, etc. We find differing views about the relative importance of alaṃkāra in poetry but there is a consensus that alaṃkāras are what makes poetry as they impart a special character to language of poetry.

### 1.2.3 Rīti Siddhānta

Vāmana is considered to be the founder of rīti saṃpradāya. However, the concept of rīti was not completely new siddhānta in Indian poetics; it is Vāmana who developed rīti as a systematic school of poetics. Vāmana delves deep into the nature of poetry and considers rīti to be the soul of poetry. His famous dictum rītirātmā kāvyasya (rīti is the soul of poetry) is unequivocal assertion that it is rīti that differentiates poetry from other forms of writing like philosophy or other sciences.

Rīti means style or characteristic way of presentation adopted by the poet. Other words used by other scholars are mārga, gati, pantha, and prasthāna. Earlier Daṇḍin had referred to two mārgas of representation: Vaidarbhi and Gaudi. Daṇḍin had said that each has a characteristic style. Vāmana added third one to it Pāncālī. Other scholars added more rītis to it. Rudraṭa added Latiya and Raja Bhoja added Avāṅtikā taking the total to five.

For Vāmana, rīti means a particular arrangement of words and phrases (viśiṣṭapadaracanā). So rīti is a result of phrasal and verbal organization in a work of art. Vāmana has divided the organization in three ways. The first is asamāsa. As the name suggests there are no samās or compounds in this style. It creates mādhyama and is apt for depicting śringār, karuṇa and śānta rasa. The second is madhyama samāsa where only small compounds are used. And the third rīti is dīrgha samāsa where large compounds are used. This is helpful in depicting vira, bibhastha or raudra rasa.

Vāmana puts emphasis on guṇas. Guṇas determine the particular rīti and they are both inextricably bound together and they create beauty in poetry whereas alaṃkāras enhance the beauty created by Guṇas. Thus, Vāmana gives primacy to rīti over alaṃkāras. Guṇas are the qualities or poetic excellences which create beauty in poetry as against doṣas which are blemishes of poetry. So guṇas are an essential condition for poetry. Bharata and Daṇḍin both had enumerated ten guṇas. Vāmana retained the same ten guṇas but he created two sets of the same ten guṇas under two categories: śabda guṇas and artha guṇas.



No.	Śabda Guṇas	Artha Guṇas
1	Ojas	Ojas
2	Prasāda	Prasāda
3	Śleṣa	Śleṣa
4	Samatā	Samatā
5	Samādhi	Samādhi
6	Mādhurya	Mādhurya
7	Sukamāratā	Sukamāratā
8	Udāratva	Udāratva
9	Arthavyakti	Arthavyakti
10	Kānti	Kānti

Thus, Vāmana has explained guṇas in terms of śabda (word) and artha (sense). For example, prasāda (lucidity) as a śabda guṇa gives lucidity so the text becomes easy to read and prasāda as an artha guṇa gives appropriateness of meaning.

Mammata names the three rīti as upanāgarikā, pauruṣa and komalā. Ānandavardhana names rīti as samghaṭanā. Bhoja, like Daṇḍin, calls rīti as mārga. Kuṅṭaka has enumerated three mārgas- sukumāra marga, vicitra mārga and madhyama mārga corresponding to vaidarbhi, gaudi and pāncāli respectively.

#### 1.2.4 Dhvani Siddhānta

Vāmana's contribution is that he gave currency to a thought which recognized and emphasized both the soul of poetry and the body of poetry, what makes the poetry beautiful and what enhances the beauty of poetry. This paved the way for a new theory of which is theory of suggestion i.e. dhvani siddhānta. Dhvani is primarily concerned with the levels of meaning. It views suggestion as a special function of language which is exclusively found in poetry as it differentiates it from other non literary uses of language. Ācārya Ānandvardhana propagated the dhvani theory but he considered dhvani to be the soul of poetry and not rīti. All other theories more or less concentrated on the external that is expressed meaning but Dhvani School pays attention to the suggested meaning. So a dhvanikāvya is a work of literature where the expressed meaning is subordinate to the suggested meaning.

Sanskrit poetics is a continuum. When a scholar propounds a new theory, he partakes of his predecessors and adds his own contribution to the tradition. Thus, tradition of Indian poetics keeps flowing like a river taking new turns while still retaining the original flow. So Ānandvardhana did not negate the importance of rasa or alamkāras but believed that rasa is not made, it is revealed. The object of a kāvya is the ultimate

enjoyment of the sahr̥daya bhāvaka i.e. an empathetic reader who is a connoisseur and that enjoyment is the result of rasa. The manifestation of rasa is best when it is done through dhvani, the suggested meaning rather than the expressed meaning.

Indian poetics has always put emphasis on the word and its meaning. The meaning is divided into three types:

1. Abhidhā or abhidheyārtha or vācyārth i.e. primary meaning
2. Lakṣaṇā or lakṣyārtha i.e. secondary meaning or derivative meaning
3. Vyañjanā or vyañgartha or dhvanyārtha i.e. tertiary or suggested meaning

The three types of meaning in fact are the three functions of a word, it denotes (abhidhā), it indicates (lakṣaṇā), and it suggests (vyañjanā). For instance, the sentence ‘the ball is in your court’ means, in vācyārth, that the ball is in the court of the person addressed. But in lakṣaṇā it means that it’s your responsibility to take the next step or to make a decision. We know that the speaker is not talking about the ball or the tennis court but about the responsibility. It is the vyañjanā that makes poetry. The literal meaning has its importance but it just like the outer body of the kāvya. The soul of the kāvya is the suggested meaning, vyañjanā. We take an example from a Gujarati poem:

હજો હાથ કરતાલ ને ચિત્ત યાનક  
તળેટી સમીપે હજો ક્યાંક થાનક.

Here, we know the literal meaning of the words used in these lines. Anyone who does not know Gujarati can look up the meaning of the words in dictionary and can understand the literal meaning (abhidhā or vācyārtha) of the lines. But we know that the lines refer to Narsimh Mehta and Girnār Mountain and Narsimh Mehta’s devotional poetry. This multiplicity of meaning suggested by the words કરતાલ, યાનક and તળેટી makes this simple looking lines great poetry. This is vyañjanā. A sahr̥daya bhāvaka, a sensitive reader can understand and appreciate this meaning.

### 1.2.5 Vakrokti Siddhānta

The Indian poetics has always deliberated on the meaning of words in literature. Just like Dhvani School another school that emphasized meaning in poetry is vakrokti. Sanskrit word vakrokti is a compound of two words: vakra (crooked, bent) and ukti (saying or expression). So vakrokti literally means oblique expression. Kuṅṭaka is credited for the propagation of this theory. He lived between 950 - 1050 AD. His *Vakroktijivita* is a landmark work in Indian poetics. When Kuṅṭaka appeared on the scene, Indian poetics had developed considerably. Ānandvardhana had presented dhvani theory which synthesized the earlier theories of rasa and alamkāra. The concepts of

rasa, alamkāras, guṇa, mārga etc find a fresh meaning and explanation in vakrokti theory.

However, vakrokti was not unknown to Indian ācāryas. Ācāryas have dealt with vakrokti in different ways according to their own view of language in literature and philosophical leaning. Bharata has mentioned vakrokti only in passing. Bhāmaha considers vakrokti as atiśayokti. Daṇḍin understands vakrokti as distinct from svabhāvokti and treats it like an umbrella term for all alamkāras. It was Kuṅṭaka who imparted a new dimension to vakrokti and propounded an elaborate theory of vakrokti calling it jivita or life force of poetry raising it from a mere verbal poetic figure to the essence of poetry.

Vakrokti in poetics means that unique way of expression, vaicitrya or strikingness, which transcends the ordinary expression and imparts a charm to kāvya. So Vakrokti is a pleasant blending of word and meaning in an artistic expression which yields artistic pleasure or rasa to the sahr̥daya reader. Kuṅṭaka emphasized the kavi kauśala or poet's own creative power.

According to Kuṅṭaka, vakrokti operates at six levels:

1. Varṇa-vinyāsa vakratā: at the level of the phoneme
2. Pada-pūrvārdha vakratā: lexical obliquity or at the level of the word
3. Pada-parārdha vakratā: at the level of the grammatical form like tense, case etc.
4. Vākya vakratā: sentential obliquity at the level of sentence
5. Prakaraṇa vakratā: obliquity at the level of episodes or incidents
6. Prabāndh vakratā: at the level of the whole composition.

So Kuṅṭaka has invented an elaborate system of vakratā from the smallest unit of language i.e. phoneme to the largest unit of writing that is the whole composition. He has also elaborated on the various subtypes of all these six vakratā.

### 1.2.6 Auchitya Siddhānta

Kśemeṇdra, the Kashmiri scholar, is the pioneer of auchitya siddhānta. Auchitya means propriety. According to Kśemeṇdra, auchitya is the rasajīvitabhūta or the life force of rasa which imparts camatkāra to kāvya. Like all other siddhāntas of Indian poetics, traces of auchitya are also found in Bharata's *Nāṭyaśāstra*. Bharata mentions auchitya as one of the dramatic elements. After him, other scholars have discussed auchitya in connection with other concepts like rasa, guṇa, alamkāras, etc. Ānaṇḍavardhana stressed the importance of auchitya and believed that anauchitya (impropriety) was a doṣa and it caused hindrance in enjoying rasa. Rudraṭa uses the word vyutpatti which he explains as युक्तायुक्तविवेक which means sense of propriety. Kśemeṇdra looked at the issue differently and said that auchitya in fact contributes to rasa.

Auchitya means all the components of kavya are appropriate and are used properly and they are blended together in a befitting manner. So in this sense, any guṇa, or alaṃkāra will yield pleasure and look beautiful when it is appropriate (ucita). It will generate rasa. It is the context that decides the appropriateness. A doṣa might become guṇa if it is appropriate to the rasa.

So auchitya is a force that synthesizes all the parts into an integrated whole and this integral parts generate rasa. Auchitya is in this sense abstract and hence it is difficult to grasp as compared to the other aspects of poetry like sabda, artha, guṇa, alaṃkāra, rīti, or dhvani. Kśemeṇdra himself was aware about this difficulty of perceiving or identifying auchitya. He wrote:

### यस्य जीवितमौचित्यं विचिन्त्यापि न द्रश्यते

It means that the essence of auchitya is difficult to grasp even after contemplation. But just because it is difficult to identify, it does not mean it does not exist. Kśemeṇdra details 27 elements of poetry where auchitya is required. 1. the word 2. the sentence 3. the central theme of poetry 4. the merit 5. the figure of speech 6. the sentiment 7. the verb 8. the declension 9. the gender 10. the number 11. the adjective 12. the preposition 13. the particle 14. tense 15. the context 16. the family or race 17. the vow 18. the philosophical truth 19. the spirit 20. the clear implication 21. the nature 22. summarization 23. wit 24. the period 25. thoughtful description 26. the proper name and. 27. Benediction.

What we can observe from the list is that auchitya also takes into consideration the time, place and milieu as notion of auchitya is related to time, place and context. It is Kśemeṇdra's contribution that he emphasized the socio-cultural aspect of interpreting literature The 27 elements enumerated by Kśemeṇdra can be divided into three broad categories like based on the syntactic aspects of language, based on the semantic aspects of language and based on the socio-cultural aspects. He explains these auchityas by providing examples of proprieties and improprieties from various poets and also suggests changes to do away with improprieties.

### Check Your Progress-II

1. In which work do we find the earliest discussion of rasa?

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2. Which are the four types of acting mentioned by Bharata?

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3. Explain *Vibhāva* and discuss its types.

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4. What is *Anubhāva*?

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5. What is *Vyābhicāribhāvās*?

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6. Write the eight Sthāyibhāva and rasas corresponding to them.

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7. What is the difference between *alaṃkāra* and *lakṣaṇa*, according to Bharata?

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8. What are the types of *alaṃkāra*?

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9. What is auchitya?

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10. Which are the three categories in which the 27 elements of auchitya can be divided?

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11. What are the various terms used for rīti by various āchāryas?

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12. Explain asamās, madhyama samāsa and dīrgha samāsa.

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13. Why does Vāmana give more importance to rīti compared to alaṃkāras?

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14. What is Ānaṇḍvardhana's view of rasa and alaṃkāras with reference to dhvani?

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15. What is abhidhā? Give an example.

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16. What is lakṣaṇā with reference to meaning? Give an example.

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17. What is vyañjanā? Give an example.

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18. Explain the meaning of vakrokti.

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19. Enumerate the six levels of vakrata in brief.

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20. Write a note about the importance of Bharata Muni's *Nāṭyaśāstra* in the origin and development of Indian poetics.

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21. Write a note on the importance of rasa in Indian poetics.

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22. What is poetics? Write a brief introductory note on Indian poetics.

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23. Elaborate on the alaṃkāra school of Indian poetics.

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24. Explain rīti as a siddhānta of Indian poetics.

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25. What is vakrokti?

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26. What is auchitya siddhānta?

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27. Which school of Indian poetics is concerned with the layers of meaning in a work of art?

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28. Which are the six important schools of Indian poetics and who are its leading exponents?

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**Fill in the Blanks:**

1. Poetics is both science as well as \_\_\_\_\_.
2. Sanskrit word for poetics is \_\_\_\_\_.
3. The word 'kāvyamimāṃsā' was first used by \_\_\_\_\_.
4. \_\_\_\_\_ is a treatise on dramaturgy.
5. The aesthetic pleasure of an emotion happens by the integration of three elements: *vibhāva*, *anubhāva* and \_\_\_\_\_.
6. \_\_\_\_\_ means the expressions.
7. Alamkāra is divided into two main types: śabdālamkāra and \_\_\_\_\_.
8. \_\_\_\_\_ is considered to be the founder of rīti sampradāya.
9. \_\_\_\_\_ means style or characteristic way of presentation adopted by the poet.
10. \_\_\_\_\_ propagated the dhvani theory.
11. \_\_\_\_\_ is a landmark work in Indian poetics, written by Kuntaka.
12. \_\_\_\_\_, the Kashmiri scholar, is the pioneer of auchitya siddhānta.

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### 1.3 LET US SUM UP

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Bharata's *Nāṭyaśāstra* is believed to be the earliest extant work of Indian poetics. This exhaustive work on Indian poetics continues to be the store house of ideas for later scholars and thinkers. Indian poetics is a continuous tradition in which each scholar or achāryā borrows from his predecessors and adds his own contribution retaining some of the key ideas of his predecessors and sometimes modifying it by adding his own interpretations. The ideas like rasa, alamkāra, guṇa, rīti, etc are pillars on which Indian poetics stands tall. The primary concern of Indian poetics seems to be the use of language in literature and the function of literature i.e. the ultimate experience that the reader or the Sahṛidaya Bhāvaka experiences. It is both normative and practical. It tells potential writers how to write good poetry and at the same time it attempts to critically evaluate works of arts. It is a rich tradition that has an all encompassing influence on all fine arts like dance, music, architecture, painting etc in addition to literature. So it is aesthetics in this sense.

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## 1.4 KEY WORDS

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- **Nāṭyaśāstra** is an ancient work on performing arts by sage Bharata Muni. It is believed to be written sometime in the second century BC to second century AD. It has 36 chapters and around six thousand śloka. It is a comprehensive work on the art of drama and covers such subjects as dramatic composition, structure of a play, stage, acting, costumes, make up, direction, music, musical instruments, and use of music in drama. It is considered to be the source of most schools of Indian poetics that flourished later on.
- **Kāvyaṁimāṁsā**: kāvyamimāṁsā means poetics. Other words used for poetics in Sanskrit are alaṁkāraśāstra, Sāhitya and Kriyākalpa.
- **Kāvya**: Kāvya, in Sanskrit poetics means not just poetry but it also includes drama. Similarly kavi means either a poet or a dramatist or a writer.
- **Alaṁkāra**: Alaṁkāra literally means ornament. In poetics alaṁkāra means figures of speech.
- **Rasa**: Rasa is the aesthetic experience a saḥṛdaya bhāvaka experiences.
- **Vibhāva**: *Vibhāva* is the cause of the emotion. It is the stimulant like an object, or a situation or a chain of event that causes the emotion. They are divided in two types *uddīpan Vibhāva* and *Ālamban Vibhāva*.
- **Anubhava**: Anubhava means the expressions that manifest the emotions involved.
- **Vyābhicāribhāvā**: *Vyābhicāribhāvā* is the transient and supportive emotions which are not primary emotions but reinforce the primary emotion.
- **Sthāyibhāva**: There are eight *sthāyibhāvas* detailed by Bharata. *Sthāyibhāvas* are permanent, emotional states inherent to mankind. A work of art has any one of the *sthāyibhāvas* which leads to rasānubhūti.
- **Śabdālaṁkāra**: Śabdālaṁkāra means figures of speech based on the word as against its meaning or sense.
- **Arthālaṁkāra**: Arthālaṁkāra means figures of speech based on the meaning or sense of the word.
- **Ubhayaalaṁkāra**: Ubhayaalaṁkāra is an instance where two types of alaṁkāras are used simultaneously. Ubhaya means two. So here we have a combination of Arthālaṁkāra and Śabdālaṁkāra.
- **Rīti**: Rīti means style or characteristic way of presentation adopted by the poet. It means means a particular arrangement of words and phrases.
- **Asamāsa**: Asamāsa is a style in which samāsa or compounds are not used. It is a simpler style. According to rīti school, this style is useful for śringār, karuṇa and śānta rasa as it has mādhyama.

- **Madhyama samāsa:** In this kind of style only small compounds are used.
- **Dīrgha samāsa:** As the term suggests, this style has long compounds or samāsas. It is helpful in depicting vira, bibhastā or raudra rasa
- **Guṇas:** Guṇas are the qualities or poetic excellences which create beauty in poetry. Guṇa means quality.
- **Abhidhā:** Abhidhā means the literal meaning of the word. It is the primary meaning of the word
- **Lakṣaṇā:** Lakṣaṇā means the secondary meaning of the word. It is indicative meaning of the word. When the literal meaning is not hindered, we derive another meaning of the word which is based on the customary or idiomatic use of the word. It is lakṣaṇā.
- **Vyañjanā:** It is the third meaning of the word or implicative meaning of the word. It is the suggestive meaning of the word. When the first and the second meanings are exhausted and there is a meaning which is not literal or indicative but deeper and subtler meaning, it is the third meaning. This is vyañjanā.
- **Sahṛidaya Bhāvak:** Sahṛidaya Bhāvak means a reader or spectator or a performer who has the heart that is same as that of the writer or performer. One who is a connoisseur and is endowed with the pratibhā just as the writer or the poet is endowed with the unique pratibhā for creating a work of art. Sahṛidaya means sensitive heart same as the writer or performer and Bhāvak means one who enjoys.
- **Varṇa:** Varṇa means phoneme or individual sound
- **Pada:** Pada means word
- **Prabāṇdh:** Prabāṇdh is a literary work like a poem or a drama. A composition.

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## 1.5 BOOKS SUGGESTED

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- Chakrabarti, Arindam. *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*. Bloomsbury, 2016.
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- Raghavan, V. *Studies on Some Concepts of the Alaṅkāra Śāstra*. The Adyar Library, Adyar, 1942.
- Raghavan, Venkatarama, and Nagendra. *An Introduction to Indian Poetics*. Macmillan and Company Limited, 1970.  
[https://archive.org/stream/in.ernet.dli.2015.142231/2015.142231.An-Introduction-To-Indian-Poetics\\_djvu.txt](https://archive.org/stream/in.ernet.dli.2015.142231/2015.142231.An-Introduction-To-Indian-Poetics_djvu.txt)

## **Answers**

### **Fill in the Blanks :**

1. Philosophy
2. 'kāvyaśāstra'
3. Rājaśekhara
4. *Nāṭyaśāstra*
5. *Vyābhicāribhāvās*
6. *Anubhāva*
7. arthālamkāra
8. Vāmana
9. Rīti
10. Ācārya Ānaṇḍvardhana
11. *Vakroktijivītam*
12. Kśemeṇdra



## UNIT : 2

# CONSTITUENT ELEMENTS OF INDIAN POETICS

### ----- Structure -----

#### 2.0 Objectives

#### 2.1 Introduction

#### 2.2 Sanskrit Poetics: An Overview

##### 2.2.1 Tamil Poetics (*Tolkappiyam*): An Overview

##### 2.2.2 Modern Indian Poetics: An Overview

#### Check Your Progress-I

#### 2.3 Major Schools and Concepts of Indian Poetics (Sanskrit, Tamil, and Modern Indian Poetics)

##### 2.3.1 Major Schools and Concepts of Sanskrit Poetics

##### 2.3.2 *Tolkappiyam*

##### 2.3.3 Modern Indian Poetics (Dalit, Feminist and Nativist)

#### Check Your Progress-II

#### 2.4 Let Us Sum Up

#### 2.5 Keywords

#### 2.6 Books Suggested

#### Answers

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## 2.0 OBJECTIVES

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In this Unit, we shall:

- Discuss the Constituent Elements of Indian Poetics in detail
- Show how the different types of Indian Poetics that have evolved to constitute an inimitable literary tradition
- The role of Sanskrit, Tamil and Modern Indian Poetics in the creation of Indian literary identity

On completing this Unit, you should be able to:

- Understand the distinctive features of Indian Poetics
- Distinguish between the various types of Indian Poetics in the given context

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## 2.1 INTRODUCTION

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In the beginning, it is important for you to understand that the structure of Indian Poetics is constructed on the strong pillars of religion, philosophy, culture, and spirituality. The scholars (the sages/ Vedic scholars/ Modern intellectuals) have nurtured it with motherly care. The content of Indian Poetics is critical and aesthetic in nature, it is loaded with the elements of universality, and comprehensiveness. It is a known fact that the Sanskrit poetic tradition is vast as an ocean, “it takes into its strides all the aspects of human knowledge.” Similarly, *Tolkappiyam*- the most ancient surviving work of Tamil literature has also established itself as a literary and cultural monument of great importance. The Modern or Contemporary Indian Poetics represents not only the great ancient literary richness, but at the same it “re-interprets”, and “re-contextualizes” the ancient texts to bring a major paradigm (meaning: a pattern or model) shift in the discourse (a broad area of study) of Indian Poetics. It deals with the Dalit, Nativist, and Feminist ideologies and perspectives. For your better understanding, the following sections will delve deeper into the discussion of how these different schools of Poetics have emerged and what are the major constituent elements of this system.

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## 2.2 SANSKRIT POETICS: AN OVERVIEW

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You must have studied the basics of Sanskrit language in your school. But, here we are trying to know more about the literary history and the origin as well as structure of our ancient Sanskrit Poetic tradition in detail. The history of Indian Poetics has a vast scope of providing the profundity (meaning: great depth of insight) of knowledge. The most significant and widely known is the Sanskrit Poetics. The origin of the Sanskrit Poetics can be traced back to the origin of *Vedas*. (Try to recall the names of these four *Vedas* and then read further). The four *Vedas*- *Rig*, *Sama*, *Yajur*, and *Adharvana* evidently provide the basis for the Sanskrit poetics as well as the earliest literary traditions of India. The themes of these *Vedas* were dominantly the worship of the supreme lord, the elements of Nature, and the power of the divinity. It is believed that a proper scientific and systematic study of Indian Poetics should always begin with Sanskrit Poetics (*Kavyasastra*) or *Kavyalankara* by Bhamaha. *Kavyasastra* was formerly known as *Kavyalankara*, the name *Kavyasastra* was given to this discourse by Bhoja. Udbhata’s *Kavyalamkarasarasam* is another noteworthy text in the present discussion. Later came Dandin’s *Kavyadarsha*, which talked about the knowledge of metres, which can be used as rafts to cross over the deep ocean of Kavya (poetry). It gives rhythmic structure to the poetry, which makes it different from simple and plain prose.

Mammata's *Kavyaprakash* sheds the light on the importance of *shabd*, and *alamkara*. The Sanskrit poetics emphasizes on the fact that the *Kavya* is supposed to be made of Imagination and Emotion. The epics like *Ramayana* and *Mahabharat* are considered as the gems of Sanskrit poetic tradition. *Ramayana* is also known to be the earliest works of literature that contains some of the fundamental elements of Sanskrit poetics. It also describes the origin of the classical Sanskrit sloka (verse). One of the noteworthy works that provides an authentic account of the origin of Sanskrit poetics is Rajasekhara's *Kavyamimansa*. As per the description given by Rajashekhara, *Kavyamimansa* was presented to Lord Brahma and other 64 disciples by Siva. In the treatise on drama, the widely known *Natyashastra* the definite information about the poetics can be seen. *Natyashastra* provides many poetic concepts like *rasa*, *alamkara*, *dhwani*, etc. The Sanskrit poetics evolved with the works and contributions of Bhamaha, Jagannatha, and Dandin. This information will help us to understand the various concepts given by these scholars in the later parts of this unit.

### 2.2.1 Tamil Poetics (*Tolkappiyam*): An Overview

This section requires your extra attention, as the information given here is comparatively new for the learners of your age. It is a known fact that India is an ocean of different languages, cultures, and literary traditions. In spite of the vast gap amongst various cultures owing to the geographical distance and the variants of languages, the splendid literary traditions of this variety create a large body of literature. The earliest references to the Tamil rulers like The Cheras, The Pandyas, and The Cholas can be found in the Indian epics. *Cankam* (pronounced as Sangam) marks the beginning of a great literary tradition in India. It is important to note here that The Tamil Poetic tradition is based on the pillars of the writings of *Cankam* period. The poems of the *Cankam* literature talks about the origin of Dravidian literary tradition. It is a popular belief that there are three types of *Cankams* which were established by the Pandya Kings. The earliest known Tamil poetry is known as the *Cankam* poetry, it was named after the 'assembly' or Cankam of poets. The first *Cankam* lasted for about 4440 years. It was in the now- submerged south Madurai. A popular belief suggests that Lord Siva, and other gods as well as sages were its members. The second *Cankam* had its establishment in Kapatapuram, it lasted for 3700 years. Later, Kapatapuram was claimed by the sea and Madurai became the centre of the third *Cankam*. It lasted for merely 1850 years. *Tolkappiyam* is amongst the few surviving texts of *Cankam* literature. It is a book of grammar and rhetoric, and eight anthologies (*Ettuttokai*) of poetry- *Ainkurunuru*, *Kurun tokai*, *Narrinai*, *Akananuru*, *Kalittokai*, *Patirruppattu*, *Purananuru*, and *Paripatal*. (You only need to remember the names as they will be explained in detail in the following units). A ninth anthology, *Pattupattu*, consists of 10 idylls (meaning: a short/ small description of verse) that present a picture of early Tamil life. These

works roughly belong to a period that extended from 500 B.C. to 300 A.D.

### 2.2.2 Modern Indian Poetics: An Overview

Now we have come to a part where the names of the scholars will sound more familiar as they have often been introduced to us in our literature texts. It is a known fact that the beginning of the Modern Indian Poetics was marked with the translation, re-interpretation, and re-contextualization of the available literary sources and materials. Some of the known contributors are Rabindranath Tagore, Sri Aurobindo, Coomaraswamy, Gayatri Chakravorty Spivak, Sudhir Kakar, Aijaz Ahmad and many others. The Modern Indian poetics largely promotes and pursues the subject matters and techniques that directly interest the Modern society. The Modern Poetics in India has acknowledged the presence of subjectivity, different marginalized groups and institutions, socio-political movements, and the re-claiming of one's identity. It is a noteworthy fact that the origin of the Dalit Poetics and the earliest Dalit writings emerged first in the regional languages. Later, in the year 1990 some of these narratives were translated into English to reach the larger section of the readers. The Dalit Poetics of Modern India, "situates personal and collective suffering within a larger discourse of human rights." Majority of the Dalit writings consist of "Life writing" that includes genres as diverse as "autobiographies, autofictions, and confessional forms." But, the poetry written by the Dalit writers too, is in exceptional form. The Feminist writings or the Feminist Poetics of India questions the dominant Patriarchal structure of the literary tradition of India which was well-reflected in the available ancient texts and writings. The writers like Mahasweta Devi, Arundhati Roy, Kamala Markandeya, and Shashi Deshpande have provided the narratives that discuss Indian Feminist Movement and its impact on Indian Poetics and literary tradition. Moreover, the poets like Kamala Das have given a Feminist voice to the Modern Indian Poetry. 'Nativism' in Modern Indian Poetics suggests the return to indigenous practices, as well as one's own culture which existed before Colonial invasion. The most significant treatise that has been written in this regard is G.N. Devy's *After Amnesia: Tradition and Change in Indian Literary Criticism*. Later, in the works of Paranjpe the idea of Nativist Poetics as a part of Modern Indian Poetics witnessed its evolution.

#### Check Your Progress-I

Choose the correct option

- 1 The origin of the Sanskrit Poetics can be traced back to\_\_\_\_\_.
- a. *Vedas*
  - b. *Granthas*
  - c. *Stutikathas*
  - d. *Bodhpath*

- 2 A proper scientific and systematic study of Indian Poetics should always begin with \_\_\_\_\_.
- Rasashastra*
  - Kavyashastra*
  - Lavanyashastra
  - Madhusastra
- 3 *Kavyasastra* was formerly known as \_\_\_\_\_.
- Akarmkara*
  - Kavyalankara*
  - Sankara*
  - Natyakara*
- 4 The Tamil Poetic tradition is based on the pillars of the writings of \_\_\_\_\_ period.
- Namanam
  - Cankam
  - Chanakam
  - Rajam
- 5 The poems of the Cankam literature talks about the origin of \_\_\_\_\_ literary tradition.
- Mauryan
  - Krishnam
  - Madhubani
  - Dravidian
- 6 The first Cankam lasted for about \_\_\_\_\_ years.
- 2600
  - 1000
  - 4400
  - 6700
- 7 When Kapatapuram was claimed by the sea \_\_\_\_\_ became the centre of the third Cankam.
- Annamalai
  - Madurai
  - Kanchipuram
  - Kanyakumari
- 8 Modern Indian Poetics was marked with the \_\_\_\_\_ of available material and sources.
- Editing
  - Filming
  - Narration
  - Translation

- 9 Majority of the Dalit writings consist of \_\_\_\_\_.
- Novellas
  - Drama
  - “Life-writing”
  - News-letters
- 10 The most significant treatise that has been written in context of Modern Indian Nativist Poetics is G.N. Devy’s \_\_\_\_\_.
- After Amnesia: Tradition and Change in Indian Literary Criticism
  - Orientalism
  - Resisting Voices
  - Tradition and Immortality

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### 2.3 MAJOR SCHOOLS AND CONCEPTS OF INDIAN POETICS (SANSKRIT, TAMIL, AND MODERN INDIAN POETICS)

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This section discusses in detail the Major school and concepts that have formed the enormous body of Indian Poetics. These are the major constituent elements of Indian Poetics and its variants like Sanskrit Poetics, Tamil Poetics- (Tolkappiyam), and Modern Indian Poetics that include Dalit Poetics, Feminist Poetics, and Nativist Poetics.

#### 2.3.1 Major Schools of Sanskrit Poetics

The different Schools in Sanskrit Poetics have been explored by various critics and scholars in their treatise and doctrines. The study of the development of Sanskrit Poetics and the related Schools is important as it provides the intricate (meaning: complex/ detailed) details of this matter and helps in the better understanding of rather a difficult discourse. The Schools of Sanskrit Poetics are largely interrelated. Different Scholars (Sages) have made their valuable contribution to provide a definite understanding of them.

As per the description given by Rajashekhara, “the *rasa* was first explained by Nadikesvara.” But, there are hardly any evidences which may support this statement. The credit is mostly given to Bharata to be the earliest exponent of *rasa* in his *Natyashastra*. But, in that text the *rasa* has been referred with reference to the Drama and dramaturgy. In the later works it was employed in the theories of *Kavya* (Poetry). And, thus the Rasa School was informally established. The scholars firmly believe that the *rasa* is the soul of poetry. It should always be promoted as the central theme in the creation of *Kavya* (poetry). The doctrine of *rasa* begins with a famous *sutra* by Bharata: “*vibhavanubhava- vyabharisamyogat rasanispattih*”. *Rasa* is roughly translated as the Poetic sentiments by some of the modern critics.

*Alamkara* literally means “the ornaments”, here we can refer to it as the “poetic ornamentation.” The *alamkara* School promotes *alamkara* as the essence of poetry. They even go to the extent to say that, “a *Kavya* without *alamkara* is fire without the quality of burning.” Bhamaha is known to be the pioneer of this School. Dandin defined *alamkara* as the “qualities conducive to creation of poetry’s luster.”

The credit of establishing the *riti* School can be given to Vamana, who also authored a famous text, *Kavyalamkarasutravrtti*. Vamana defines *riti* as the “particular arrangement of words.” Kamdhenu commented on Vamana’s statement and explained that, “*riti* is the particular character of poetry which differentiates poetry from philosophical writing that lacks the sweetness of poetry.” *Riti* can be called the “style” or the “fashion” of poetry.

The credit of explaining *dhvani* theory goes to Acharya Anandvardhana, who is known for his scholarly treatise *Dhvanyaloka*. Some scholars believe *dhvani* to be the expansion of *rasa*. In simple terms, *dhvani* indicates sound. It heightens the status of poetry. The *dhvani* theorists mainly focus on the meaning rather than the word.

*Vakrokti* literally means “crooked speech”, but poetics defines it as “unique utterance beyond the common way of speech blended with charm.” Mere words and meaning cannot create the great poetry, but the involvement of poetic muse provides it the poetic quality. *Vakrokti* has been defined, and re-defined for many years. Many critics and scholars have provided varied point of views to explain its concept.

Ksemendra is believed to be the exponent of *aucitya*. He defined it as “that which is suitable to a proper thing is *ucita*.” “The idea of being proper is named as propriety.”

These are the various elements of a *Kavya* that have been given much importance by the various scholars all these years. Each School will be explained in great detail in the following units.

### **2.3.2 Tolkappiyam**

The scholars of ancient Tamil literature and Poetics have defined *Akam* and *Puram* as the most important elements of *Tolkappiyam*. The *akam* symbolizes the inner truth of human life. *Akam*, describes an ideal or perfect human being (man or woman), but *akam* in poetry represents the autobiography of the individual from the fundamental universal point of view. Whereas, *puram* deals with the various aspects of war and the phenomenal victory of human life. *Paripatal*, the eighteenth collection contains poems of both these types. It contains poems about Vishnu, Shiva, Durga, and Murugan.

Another important aspect of the literary theory of *Tolkappiyam* is the fact that, it addresses the use of dramatic monologues in the structure of poetry. It suggests that in the era the void of narrative poetry and epics was filled by the series of dramatic monologues.

The attempt by the poet to capture the poetic quintessence by using living phrases, poetic metaphors and similes have also been discussed in great detail in *Tolkappiyam*. Tolkappiyar (the author of the existing parts of *Tolkappiyam*) lays emphasis on the poetic sentiments or *rasa* which is called *meypattu*.

The phonology and morphology of the poetry have been given much importance. The alphabetical sounds or phonemes (*Eluttu*), the duration (*Mattirai*), the knitting together through syllables (*Acai*), the feet and syllables (*cir*), the integration of feet into lines (*ati*), the length of the verse (*alavu*), the context making the meaning (*munnam*) etc. have been discussed at great length.

### **2.3.3 Modern Indian Poetics (Dalit, Feminist and Nativist)**

The scholars have repeatedly suggested in the available critical doctrines that the “Dalit literary movement” started in Maharashtra, the home-state of Dr. Babasaheb Ambedkar. The most notable among the Dalit poets are “Narayan Surve, Namdeo Dhansal, Keshav Meshram, Yashwant Manohar, Raja Dhale, Arjun Dangle, J.V. Pawar, and many others”. The Dalit poetry builds its structure with Dalit sensibility. And, thus the themes of “isolation, alienation, protest, suffering, revolt, freedom, bondage” can always be found. The Dalit poetics gives voice to the “muted” who has initiated a fight against conventions and orthodoxy. Other major elements of Dalit poetics are the vision and empathy for the socially, economically, and politically exploited people. The language and structure of the Dalit poetry is vastly different from that of the “conventional” or “traditional” poetry in terms of choice of words, versification, symbols, motifs and themes.

As you all to a certain extent know the meaning of the term “Feminism”, owing to the media exposure and access to the various digital mediums, we will not go in the depth to understand the literal or contextual meaning of it. But, broadly speaking, we can say that Feminism stands for equality, in terms of equal opportunities, education, and socio-political rights. In India, access to the English education mainly gives way to Feminist poetics and literary writings. It is important for us to know that the women and men who actively participated in this “niche” literary movement after the Post-colonial independent times, wanted to give voice to their voicelessness, they simply wanted to break the chain of Patriarchy embedded even in the literary structure for ages, right from the beginning, from the Vedic era. However, some references show that the



early Vedic era, had witnessed the growth and empowerment of women, as the references to women Vedic scholars like Gargi and Maitreyee can be found in the scriptures and documents. Moreover, “Vak, Saraswati, Ubhayabharati, Lopamudra, Apala, Savitri, Yami, etc. contributed their verses to be incorporated in the Vedas and Puranas.” It was only during the Puranic and Smriti ages that the doctrines challenging the status of the women became prevalent. The example of *Manu Smriti* has often been given by the modern Feminist thinkers and writers in this discussion. During the Bhakti movement, which is a very significant literary movement as during this time, the devotional poetry flourished and fully bloomed. And, this was the time when poets like Meerabai from Mewar, Rajasthan, and Akkamahadevi from Karnataka had shown their exceptional literary power to be seen through bhajan, bhakti geet, and vachanas.

During, the Post-Independence era, Toru Dutt popularized the poetry form; she also became the first woman writer in English. Her poetry largely covered the traditional themes like nature, myths and legends, love, family structures etc. Later came an Independence activist, Sarojini Naidu, who truthfully showed the plights of the modern women. We all know about Sarojini Naidu’s contribution during the period when India was struggling for its Independence. In the modern times, the themes and subject-matters of these Feminist poems too, have evolved and changed. The modern poetry of the poets like Kamala Das, Kamala Markandeya, Gita Hariharan not only show a different struggle for equality, and dignity, but these women are also trying their hands on issues that have been silenced for ages like women’s sexuality, and desire. In the contemporary literary scenario, the Indo-Canadian poet Rupi Kaur has bravely challenged not only the realms of themes, symbols, and subject-matters, but, at the same time she has attempted to mould and re-shape the entire structure of poetry.

The word “Nativism” can be new for many of you, but if only you could focus on the word without the suffix, you might understand it in a better way. Nativism emphasizes on native subject, native culture, and other native establishments. The ideology of “Nativism” has gained popularity in the contemporary arena of literary cultures of India. A recent study shows that this concept was prevalent in Indian literature even before the Colonial invasion of foreigners, and Colonizers. It is indicated in that study that, “Bhakti saints like Dhyaneshwar, Tukaram, Namdeva, Meerabai, Tulsidas, Gurunanak and Kabir actually laid the modern vernacular languages and their literatures.” You all must have studied the great creations of these saints in your literature textbooks in school or at home. Keep those ideas in your mind to have a better understanding of this concept. One might find the essence of this “Nativism” in the critical works and essays of Markand Pranjape. The poetry of Nissim Ezekiel embodies the spirit of Nativism, as it greatly shows the presence of the use of standard “Indian” English. His poems

are also called “very Indian” poems by some of the scholars and critics. In the poetry of Kamala Das, the readers might find her poetic inspiration being derived from her memory of childhood and adolescent days. Jayanta Mahapatra’s utmost urge to be reconciled with his heroic and prosperous tradition is not hidden from many of his readers. A.K. Ramanujan also calls for a revival of the past and “collective memory” in majority of his poetry collection. Broadly, we need to understand here that, all these poets longed for the joys of the past, the glory of the history, the reclaiming of lost identities. You can also read the poems by the poets that have been mentioned here to understand the concept of “Nativism” in a better way.

### **Check Your Progress-II**

#### **I-Fill in the blanks**

1. According to Rajashekhara, the *rasa* was first explained by \_\_\_\_\_.
2. \_\_\_\_\_ is known to be the pioneer of *alamkara* School.
3. *Vakrokti* literally means \_\_\_\_\_.
4. The scholars of ancient Tamil literature and Poetics have defined \_\_\_\_\_ and \_\_\_\_\_ as the most important elements of *Tolkappiyam*.
5. \_\_\_\_\_ the author of the existing parts of *Tolkappiyam*.
6. *Rasa* has been called \_\_\_\_\_ in *Tolkappiyam*.
7. According to the Scholars “Dalit literary movement” started in \_\_\_\_\_ state.
8. \_\_\_\_\_ became the first woman writer in English in India.
9. One might find the essence of this “Nativism” in the critical works and essays of \_\_\_\_\_.
10. Nissim Ezekiel’s poems are called \_\_\_\_\_ by some critics.

II-Create 3 Infographics indicating the significant dates, works, and contributors of Indian Poetics (Sanskrit, Tamil, and Modern). These should also be elaborated in bullet points.

For instance,

Sanskrit Poetics	Tolkappiyam	Modern Indian Poetics
<ul style="list-style-type: none"><li>• Significant dates</li><li>• Contributors</li><li>• Works</li></ul>	<ul style="list-style-type: none"><li>• Significant dates</li><li>• Contributors</li><li>• Works</li></ul>	<ul style="list-style-type: none"><li>• Significant dates</li><li>• Contributors</li><li>• Works</li></ul>

School of Sanskrit Poetics	The Contributor/ Thinker	Texts/ Doctrines/ Treatise
Rasa	Bharata	<i>The Natyashastra</i>
Alamkara	Bhamaha Dandin Udbhota Rudrata	<i>The Kavyalamkara</i> <i>The Kavyadarsha</i> <i>The Kavyalankarasara Sangraha;</i> <i>The Kavyalamkara</i>
Riti	Vamana	<i>The Kavyalamkarasutra</i>
Dhvani	Anandvardhana	<i>The Dhvanyaloka</i>

You can create it based on your imagination and understanding. More information is supposed to be gathered through research and reading.

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## 2.4 LET US SUM UP

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In this Unit you have learnt about:

- The Origin of Indian Poetics and its variants
- The significant works of ancient as well as modern Indian Poetics
- The major schools and concepts of Sanskrit, Tamil Poetics
- The evolution of Modern Indian Poetics in the form of Dalit, Feminist, and Nativist Poetics

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## 2.5 KEY WORDS

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**Kavyalankara** An ancient treatise on Sanskrit Poetics

**Rasa** (roughly explained as Poetic sentiments); the soul of poetry

<b>Alamkara</b>	Poetic ornamentation
<b>Dhvani</b>	The Sound/ Tone of Poetry
<b>Riti-</b>	The style of Poetry
<b>Vakrokti</b>	Mode of expression in Poetry
<b>Aucitya</b>	Harmony and proportion in poetry
<b>Cankam</b>	Sangama
<b>Meypattu</b>	<i>rasa</i> / Poetic sentiments

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## 2.6 SUGGESTED BOOKS

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- Balasubrahmanya, N. Translator. *Indian Poetics*. Sahitya Akademi, 2001.
- Bhattacharya, Sivaprasad. *Studies in Indian Poetics*. Firma KLM, 1981.
- Chaudhari, Satya Dev. *Glimpses of Indian Poetics*. Sahitya Akademi, 2002.
- *Indian Poetics and Modern Texts :Essays in Criticism*. S .Chand, 1998.
- Upadhyay, Dr. Ami. *A Handbook of the Indian Poetics and Aesthetics*. Prakash Book Depot, 2020.

### Answers

#### Check your Progress-I

#### Choose the correct option

1. a. *Vedas*
2. b. *Kavyashastra*
3. b. *Kavyalankara*
4. b. *Cankam*
5. d. *Dravidian*
6. c. 4400
7. b. *Madurai*
8. d. *Translation*
9. c. "Life-writing"
10. a. *After Amnesia: Tradition and Change in Indian Literary Criticism*

#### Check your Progress-II

1. Nadikesvara
2. Bhamaha
3. "crooked speech"
4. *Akam* and *Puram*
5. Tolkappiyar
6. *meypattu*
7. Maharashtra
8. Toru Dutt
9. Markand Pranjape
10. "Very Indian"

**UNIT : 3****HISTORICAL PERSPECTIVES  
OF INDIAN POETICS**

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**Structure**  
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**3.0 Objectives****3.1 Introduction****3.2 Sanskrit Poetics: Historical Perspectives****3.2.1 Tamil Poetics: Historical Perspectives****3.2.2 Indian Poetics in other languages****Check Your Progress-I****3.3 Journey through the History of Indian Poetics****3.3.1 Sanskrit Poetics: A Journey through History,  
facts, and perspectives****3.3.2 Tamil Poetics: A Journey through History,  
facts, and perspectives****3.3.3 Indian Poetics in other languages:****A Journey through History, facts, and perspectives****Check Your Progress-II****3.4 Let Us Sum Up****3.5 Key Words****3.6 Books Suggested****Answers**

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**3.0 OBJECTIVES**

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In this Unit, we shall:

- Discuss the historical facts and perspectives of Indian Poetics
- Show the journey of evolution of the different types of Indian Poetics that have evolved to constitute an inimitable literary tradition

On completing this Unit, you should be able to:

- Understand the social, cultural, intellectual, and emotional aspects of Indian Poetics in making
- Attain a critical perspective to evaluate the Indian Poetics in its entirety

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### 3.1 INTRODUCTION

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The present unit offers a brief Introduction to the historical perspectives of the various Indian Poetic Traditions that have been discussed in the earlier unit. Now, we know it well that the realm of Indian Poetics is not restricted to the Sanskrit Poetics, but the trajectory of Sanskrit poetics, Tamil Poetics, and Contemporary-Modern Poetics bring different ideologies and angles into its being. The given module has been designed into sub-topics that will give you a peek into the history of the various parts of Indian Poetics in making. The first part talks in detail about the Sanskrit Poetics followed by the journey through the historical perspectives of Tamil Poetics; leading towards the development of Modern Indian Poetics. As we are now aware of the fact that Sanskrit Poetics has been developed by a group of scholars who mainly emphasized on the Kavya and Natya; whereas, *Tolkappiyam* unfurled the dimensions of diction and syntax. The Modern Indian Poetics has re-interpreted and re-contextualized these ancient texts to create a new lineage of Indian Poetics. Now, let us look at some of the lesser known facts related to these three streams of Indian Poetics.

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### 3.2 SANSKRIT POETICS: HISTORICAL PERSPECTIVES

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The Sanskrit poetics or the Science of poetry has its roots in the *Alankara-sastra*. The Alankara literally means ornaments or embellishment. If one is to analyze all the canonical poetic works of Sanskrit literature, like Mahabharata or Ramayana, the traces of *Alankara-sastra* will become more and more visible, not only in the poetical treatment, but also in the choice of words, figures of speech, and wide range of characters and subject-matters. In the works of later poets such as Magha, Harsha, and others the similarities are in abundance.

The scholars of Vedic literature have repeatedly pointed out that the Vedas contain as much poetic qualities in the form of simile, metaphors, and hyperbole, as any other form of literature. The Poetics in Sanskrit gives preference to the attainment of pleasure- ananda, and the essence- rasa. It is important for you to remember that even among the ancient Puranas- the Agnipurana contains some chapters on Poetics. It visibly mentions the figures of speech like “yamaka, citra, upama, rupaka, vibhavana, hetu, etc.”, and the merits as well as demerits of poetic form. It is evident that the earliest mention of poetics was found in the works of Rajashekhara, most notably in his *Kavya-mimansa*.

The earliest discussions were on the secret of the poets (kavi rahasya), poetic expression, style, alliteration, hyperbole, the art of enjoyment, etc. It is interesting to know that The *Lalitavistara*, an Avadana treatise, which is of Buddhist legends also, can be called an

earlier work of Alankara-sastra. In the later years, during the times of Gupta dynasty, the Poetics flourished in the hands of poets like Kalidasa. But, the concrete evidences only point out that it was Bharata who gave a holistic account of the origin of Sanskrit Poetics in his *Natyasastra*.

### 3.2.1 Tamil Poetics: Historical Perspectives

In the earlier unit, you observed that *Tolkappiyam* was the earliest identified treatise on grammar in the history of Tamil poetics. It deals in great detail with the crucial aspects of linguistics including the “morphology, phonology, orthography, semantics, and the composition” of Tamil literature. It was one of the earliest texts that pointed out that the Tamil language consists of the two halves, sentamil- classical Tamil; and koduntamil- the Tamil dialects popular during that time. The Historical period when *Tolkappiyam* came into existence is popularly known as- “Cankam/Sangam”.

*Tolkappiyam* throws light on the cultural contexts of Tamilnadu right from the earliest times, and at the same time it also abundantly contributes to the discourses of Indian Poetics as well as linguistics. *Tolkappiyam* has shaped the history of poetic traditions in India for centuries, giving way to resolve many cultural and linguistic conflicts of the time.

You will find it interesting that texts like “*Tolkappiyam*, *Pattupattu* (of 10 songs), and *Ettukai* (anthology of 8 kinds) also highlighted the earliest forms of religious beliefs amongst the people during that time. A reader of Tamil literature may find the recurring references to Murugan as the central deity, Kurinchi- Nilgiris, and Mullai- the forests, etc.

### 3.2.2 Indian Poetics in other languages

Besides Sanskrit and Tamil poetics, the other major fields of Indian Poetics can be found in other different languages, too. One of the most important amongst these is Persian Poetics, which bears a rich history, and was very influential during the medieval times.

The story of Mughal invasion is not new for you. As we know, Persian and Arabic languages flourished during the rule of nawabs in India. The historical knowledge of India was documented by Albadaoni, who was amongst those few historiographers of India. He is also known for his phenomenal work, called *Twarikh*. Besides him, India found the gem of wisdom in Amir Khusro, who illuminated the fields of music, poetry, composition, and chronicles writing. His genuine talent for theorization can be found in *Nuh Siphir*.

The Modern Indian Poetics and its development through Bhakti movement in the hands of Srila Rup Swami have to be considered important as it talks in length about the *bhakti-rasa*. The exponents of Dalit, Nativist, and Feminist Indian Poetics have been discussed at greater length in the earlier unit. The contribution of Tagore, Coomaraswami, Aurobindo is remarkable in the field of Indian Poetics.

**Check Your Progress-I**  
**Choose the correct option :**

- 1 \_\_\_\_\_ Purana contains some chapters on Poetics.
  - e. *Vishnupurana*
  - f. *Agnipurana*
  - g. *Garudpurana*
  - h. *Devipurana*
  
- 2 \_\_\_\_\_ an Avadana treatise, which is of Buddhist legends also, can be called an earlier work of *Alankara-sastra*.
  - e. *Gitavistara*
  - f. *Sugnavistara*
  - g. *Mangavistara*
  - h. *Lalitavistara*
  
- 3 \_\_\_\_\_ gave a holistic account of the origin of Sanskrit Poetics.
  - e. *Muneer*
  - f. *Bharata*
  - g. *Bhamaha*
  - h. *Rajshekhara*
  
- 4 As per the critique of *Tolkappiyam*, the Tamil language consists of the two halves, \_\_\_\_\_ and \_\_\_\_\_.
  - e. Sentamil and konduntamil
  - f. Kotamil and ragatamil
  - g. Aksharatamil and sentamil
  - h. Kondutamil and ragatamil
  
- 5 *Pattupattu* consists of \_\_\_\_\_ songs.
  - e. 11
  - f. 10
  - g. 12
  - h. 16
  
- 6 \_\_\_\_\_ is worshipped as the central deity in Tamil Poetics.
  - e. Ganesha
  - f. Mohini
  - g. Murugan
  - h. Shiva



- 7 \_\_\_\_\_ was amongst the few historiographers of India.
- e. Albadaoni
  - f. Khushro
  - g. Gulabdas
  - h. Amiri
- 8 Albadaoni, composed a phenomenal work named, \_\_\_\_\_.
- e. Rubbaiyat
  - f. Twarikh
  - g. Shabdik
  - h. Khayyam
- 9 Amir Khusro's genuine talent for theorization can be found in his \_\_\_\_\_.
- e. Nur Twarikh
  - f. Nur Shabd
  - g. Nur Sahibi
  - h. Nuh Siphir
- 10 The Modern Indian Poetics and its development through Bhakti movement in the hands of \_\_\_\_\_.
- e. Rasika Shri
  - f. Shri Anandmayi
  - g. Srila Rup Swami
  - h. Bhamaha

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### 3.3 JOURNEY THROUGH THE HISTORY OF INDIAN POETICS

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The major sections of the history of Indian Poetics are as given in the following sections.

#### 3.3.1 Sanskrit Poetics: A Journey through History, Facts, and Perspectives

As we have already seen in the earlier module, that Bhamaha's *Kavyalankara* was one of the foundational texts that dealt with poetics as a separate entity from the dramatic theory. There are six chapters (paricchedas) in Bhamaha's work. The impressive theorization dealing with Kavya- Sharira (the forms of poetry), figures of speech, dosha (poetic blemishes), Nyaya (epistemology), and shabdsuddhi (accuracy in grammar). In Bhamaha's opinion, Vakrokti is the most essential element of poetry. Later, Udbhata wrote a text- *Bhamahavivarana*, to provide a commentary on the works of Bhamaha.

In the later ages, Dandin developed a vision on poetic traditions, through his more systematic approach towards the alankara theory. The form and language are mainly discussed in the works of Dandin. Vamana, a high esteemed scholar in the history of Sanskrit poetics marked his way through his theory of poetry, which was largely centered on the concept of Guna-riti. His originality in the development of ideas and concepts can be seen in his Kavyalankara-sutra-vritti.

Vamana mainly approached the techniques of Dandin to introduce new concepts and ideas into Sanskrit poetics. Other important works were produced in the Nineth century, with the evolution of the concept of Dhvanyaloka- the “aesthetic suggestion” developed by Anandavardhana. The Modern scholars find this concept “epoch-making” and “most scientific” as it deals with the principles of rasa- dhvani as the “ideal concept in the appreciation of poetry.” Later on, Abhinavgupta accepted his arguments and expounded his concepts on the theory of Dhvani. The monumental work “Abhinavabharati” is attributed to Abhinavgupta.

During this time, another important work, The Dasrupaka was composed by Dhananjaya, which dealt with the dramaturgy, theory of rasa, ten kinds of rupakas, etc. The 11<sup>th</sup> century classic- Vakrokti-Jivita postulated the Vakrokti school of Sanskrit poetics. It attempted to break the notion given by the dhvani scholars and had presented a fresh view on poetic creation and beauty.

The works like Candraloka of Jaydeva and Sahityadarpana of Visvanatha were designed to present an overview of Sanskrit poetics in its entirety. The last of the “luminaries” of Sanskrit Poetics was Rasagangadhara, written by Panditaraja Jagannatha who attempted to give an account of critical theories related to Sanskrit poetics, followed by a work on logic.

### **3.3.2 Tamil Poetics: A Journey through History, facts, and perspectives**

The authorship of *Tolkappiyam*- the earliest treatise on Tamil Poetics has ever been a controversial and debatable matter. But, in most of the cases it has been attributed to Tholkappiyar- a Tamil Sangam poet. Some scholars firmly believe that Tholkappiyar was a disciple of Agathiyar. He was born in Adankodu village. It is believed that some scholars requested him to prepare a treatise on Tamil grammar as the one which Agathiar, his guru had produced was lost by that time. The modern scholars claim that another text on Tamil grammar- Nannul was composed by Pavananthi Munivar in the 13<sup>th</sup> century that presents a commentary on *Tolkappiyam* and its subject matter. You can read more about Nannul to draw parallel between both the available texts. It has been said that even after all these years, one may find it very difficult to get a properly translated texts on Tamil poetics and grammar.

You can also find the books, *Interior Landscape*, and *Poems of Love and War*, authored by the poetic gem of our country, A.K. Ramanujan. Both the texts mentioned here sing the saga of the beautiful poetry produced during the Cankam. It will definitely give you an insight into the spirit and feel of the era. We have already talked about the two major division of Cankam poetry, namely *akam*, and *puram*. Similarly, you need to remember that there were four goals of Cankam poetry as defined by the scholars: *aram* (righteousness), *porul* (success), *ridu* (release), and *imbam* (pleasure).

We have already read about the major ideas like secularism, heroism, imagery, karma, dharma, and social reality, etc. that have been transpired from Cankam poetry. The first book of *Tolkappiyam-Ezhuttadikaram* deals with the “formation and combination of words in Tamil.” *Solladikaram*- the second book of *Tolkappiyam* is known for its information on parts of speech and words. The most significant information on descriptive use of natural landscape and human emotions can be found in the third book, *Poruladikaram*.

### **3.3.3 Indian Poetics in other languages: A Journey through History, facts, and perspectives**

The Mughal history of India sings the saga of the greatest literature produced during the rule of Akbar, namely *Akbarnama*-attributed to Abul Fazal, *Muntakhab-ut-Tawarikh*- composed by Abdul Qadir Badauni, etc. As we have already seen in the earlier part of the present module, Al Badaoni’s *Tawarikh* changed the dimension of literary historiography during that time. It is important to note here that, G.N. Devy has given a systematic analysis of *Tawarikh*, which can be read to have a better understanding of the critical aspects of this phenomenal work. The meaning and method of writing history are the highlighted features of Al Badaoni’s work.

The Indian Poetics found the freedom of expression in the works of Mirza Ghalib, who not only composed phenomenal Ghazals pertaining to romanticism, but also the pious and religious poetry, as well as letters, which show his extraordinary prosaic talent.

Bankimchandra Chattopadhyay’s contribution in the development of Bengali poetics and literature is noteworthy. His poetic ideas are filled with the spirit of nationalism. He had also elaborated on the concept of beauty in many of his earlier works. We remember him for his zealous composition of our national song- “Vande Mataram”.

Gurudev Rabindranath Tagore illuminated the concepts of aesthetics, art, and beauty in most his notable literary works, theories, poetry, paintings, and music (Rabindra Sangeet). Gurudev’s name will

forever be taken in the entire world with utmost respect for his extraordinary compositions like our national anthem “Jana-Gana-Mana”; and “Amar Sonar Bangala”.

The Modern Indian Poetics, Feminist, Nativist, and Dalit Poetics have been discussed in detail in the earlier module. You are expected to revise it for the better understanding of Indian Poetics in other languages.

### Check Your Progress-II

#### Fill in the blanks:

1. Bhamaha’s \_\_\_\_\_ was one of the foundational texts that dealt with poetics as a separate entity from the dramatic theory.
  2. There are \_\_\_\_\_ chapters (paricchedas) in Bhamaha’s work.
  3. Vamana mainly approached the techniques of \_\_\_\_\_ to introduce new concepts and ideas into Sanskrit poetics.
  4. The works like \_\_\_\_\_ of Jaydeva and *Sahityadarpana* of Visvanatha were designed to present an overview of Sanskrit poetics in its entirety.
  5. Tholkappiyar was a disciple of \_\_\_\_\_.
  6. A text on Tamil grammar- Nannul was composed by \_\_\_\_\_.
  7. \_\_\_\_\_ - the second book of *Tolkappiyam* is known for its information on parts of speech and words.
  8. *Akbarnama* is attributed to \_\_\_\_\_.
  9. \_\_\_\_\_ has given a systematic analysis of *Tawarikh*.
  10. We remember Bankimchandra Chattopadhyay’s for his zealous composition of \_\_\_\_\_.
- II- Read more about the interesting stories/ folklores/ oral narratives dealing with the development and evolution of Indian Poetics. Write in detail about the story/ folklore/ oral narrative that you find most intriguing. Don’t forget to paste appropriate pictures or graphically represent these narratives, and or the timelines on a plain A-4 size white sheet.

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### 3.4 LET US SUM UP

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In this Unit you have learnt about:

- The interesting historical facts related to the evolution of Indian Poetics
- The various important aspects of Indian Poetics that have been developed so far
- The important contribution of Scholars to the discourse of Indian Poetics

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### 3.5 KEY WORDS

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<b>Alankara</b>	Ornaments, Poetic language
<b>Dosha</b>	poetic blemishes
<b>Kavi rahasya</b>	the secret of the poets
<b>Paricchedas</b>	The six chapters in Bhamaha's work
<b>Aram</b>	righteousness
<b>Porul</b>	Success
<b>Ridu</b>	release

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### 3.6 BOOKS SUGGESTED

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[Indian](#)
- Upadhyay, Dr. Ami. *A Handbook of the Indian Poetics and Aesthetics*. Prakash Book Depot, 2020.

### Answers

#### Check your Progress-I

Choose the correct option:

1. *Agnipurana*
2. *Lalitavistara*
3. *Bharata*
4. Sentamil and konduntamil

5. 10
6. Murugan
7. Albadaoni
8. Twarikh
9. Nuh Siphir
10. Srila Rup Swami

**Check your Progress-II**

**Fill in the blanks:**

1. Kavyalankara
2. Six
3. Dandin
4. Candraloka
5. Agathiyar
6. Pavananthi Munivar
7. *Solladikaram*
8. Abul Fazal
9. G.N. Devy
10. Vande Mataram

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**Structure**  
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**4.0 Objectives****4.1 Understanding ‘Indian’ in Indian Poetics in the 21<sup>st</sup> Century****Check Your Progress-I****4.2 Colonization of Indian Psyche****4.3 Indian Poetics as a Means of Decolonization****Check Your Progress-II****4.4 Is Indian Poetics a Frozen Tradition?****Check Your Progress-III****4.5 Rethinking Poetics in India in the Present Context****4.6 Let Us Sum up****4.7 Key Words****4.8 Books Suggested****Answers**

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**4.0 OBJECTIVES**

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In this unit, we shall understand:

- Implications of the term ‘Indian Poetics’ in the 21<sup>st</sup> century
- How the Indian Poetics as a discipline of knowledge is instrumental for the decolonization of Indian mind
- Whether Indian poetical tradition is static or dynamic
- How Indian Poetics has to be re-configured to make it more relevant in the present context

By the end of this unit, you will be able to understand:

- Difference between ‘Indian Poetics’ and ‘Poetics in India’
- The process of decanonization and decolonization of Indian psyche through Indian poetics
- Dynamism of the Indian poetical tradition
- The comparative critical approach to studying Indian poetics to make it more relevant

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## 4.1 UNDERSTANDING 'INDIAN' IN INDIAN POETICS IN THE 21<sup>ST</sup> CENTURY

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Aesthetics is a branch of Western philosophy that deals with the perception of beauty. Poetics is the theory of poetry. The corresponding Indian term for Poetics is *Kāvyaśāstra* i.e. *śāstra* (theory) of *Kāvya* (poetry). However, it is to be remembered that the ancient theorists used the word 'poetry' and '*kāvya*' for literature in general. Both 'Poetics' and '*Kāvyaśāstra*', therefore, would mean theory of literature in general. The term 'Poetics' is often confused with 'Aesthetics' as 'Indian Poetics' is often used synonymously with 'Indian Aesthetics', which is erroneous. But 'Poetics' and 'Aesthetics' do converge at a point i.e. the point of aesthetic experience which is a category of Poetics. This aesthetic experience has been called *Rasa* in Indian Poetics and catharsis in Aristotelean Poetics.

In India, the tradition of Poetics is rooted in the *Vedas* – the oldest surviving body of literature. *Rigveda* (10.71) talks about the creation of *Vāk* (speech), the basis of all literature. When men of wisdom create verses after winnowing words, men of equal sensibility recognize the meaning.” (10.71.2) Vedic literature views *Kavi* (poet) as a *drashtā* (seer), “who discovered in his heart, through contemplation, the bond between Eternal and transitory.” (10.129.4) The *Upanishads* regard '*Brahman*' (the Supreme Reality) as "*Raso vai Sah*". *Bhagavad Gita* talks about the phenomenal beauty as the manifestation of the beauty of the Supreme Lord. The different systems of Indian philosophy viz. *Chārvāka*, Buddhist, Jain, *Nyāya*, *Yoga*, *Sāṅkhya*, *Vaiśeṣika*, *Purvamīmāṃsā* and *Vedānta* – all attempt at elucidating the Supreme Reality in their own manner, as do the further *āchāryas* like Shankarāchārya, Ramanujāchārya, Madhavāchārya, Nimbārkaachārya and Vallabhāchārya. Bharata's *Natyāśāstra* talks about *Rasa* as the essence of aesthetic experience. Later theorists like Bhāmaha, Dandi, Vāmana, Kuntaka, Ānandvardhana, Abhinavgupta, Kshemendra, Rājśekhara, Mammata, Jagannātha etc. talked about meaning and essence of literature through different theories like *Dhvani*, *Vakrokti*, *Alamkāra*, *Riti*, *Guna* and *Auchitya* schools and built the whole well-framed corpus of Indian Poetics in Sanskrit.

But the last millennium saw the rise of *Bhāshā* literatures (literatures in modern Indian languages). Tamil was branched into Telugu, Kannada etc while the *Apabhramśas* became independent languages like Bangla, Oriya, Sindhi, Punjabi, Gujarati, etc. in the north. “In any case, all *Bhāshās* had become literary languages by the end of the 15<sup>th</sup> century,” states Prof Devy. The emergence of *Bhāshā* literatures coincided with invasion of Islamic rulers who brought with them Arabic and Persian. Literary and critical endeavours in all these languages



became a part of India. The 19<sup>th</sup> century saw the rise of English education followed by Indian English literature and criticism. The second half of the 20<sup>th</sup> century saw newer discourses like Dalit discourse, feminist discourse, nativist discourse, tribal literature, oral and folk tradition etc.

Thus, in the 21<sup>st</sup> century, use of the term ‘Indian Poetics’ is ambiguous, misleading and irrelevant, if it only refers to Sanskrit theories like *Rasa*, *Dhvani* etc. and ignores these critical traditions in the different parts of the country. In the opinion of Prof. A K Singh, the problem lies in the very nomenclature of the term Indian Poetics, “... for there is nothing called Indian poetics, as there is no language called ‘Indian’. Sanskrit and Tamil may lay claim to it, but ‘Indian’ is a denominative term having regional, cultural and political/constitutional connotations.” (*Revisiting Literature, Criticism and Aesthetics in India* 228)

The Indian critical tradition or ‘Indian Poetics’ by the end of the 20<sup>th</sup> century was nothing but a generic term for the conglomerate of poetics/aesthetics of so many modern Indian languages, Indian dialects, oral narrative traditions and subaltern discourses. This clarification is very significant for any student of Indian Poetics.

### Check your Progress-I

Read the above section and answer the following questions in about 100 words:-

1) How are the terms ‘Aesthetics’ and ‘Poetics’ different? Where do they converge?

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2) How would you define the term ‘Indian Poetics’ in the present context?

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3) Do you think the origin of Indian Poetics can be traced back to the Vedic period? Justify.

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## 4.2 Colonization of Indian Psyche

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Prof. G. N. Devy in his work *After Amnesia: Tradition and Change in Indian Literary Criticism* written during the end of the 20<sup>th</sup> century, where he writes of “the violent intrusion of alien literary pressure”:

The most damaging effect of this phenomenon has been a cultural amnesia, which makes the average Indian intellectual incapable of tracing his tradition backward and beyond the mid 19<sup>th</sup> century... In the Indian context it assumes a special seriousness because here this situation cripples sensibility cultivated through long-standing and rich literary traditions.

(10-11)

Colonial encounter with India and the resultant ill-effects of introduction of English education are well-known now. It was not just a clash between two civilizations and cultures, But an attempt by the colonizer to legitimize the conversion of the natives, in every sense for controlling them. William Wilberforce, a member of the House of Commons, is said to have told in his speech in 1813 in the British Parliament that:

“We are to enlighten and inform the minds of the subject of our East Indian Empire... by enlightening the minds of the natives, we should root out their errors, without provoking their prejudices.... the principles of the Hindus are so good, their morals are so pure and better than our own, as we are told by more than one gentleman, that to attempt to communicate to them our religion and our modality is, to say the least, a superfluous, perhaps a mysterious attempt.” (quoted in Avadhesh Kumar Singh *Discourse of Resistance in the Colonial Period 19-20*)

Colonialism was thus a cultural project of control that included certain investigative modalities - the procedures by which appropriate knowledge is gathered, its ordering and classification is done and then it is transformed into workable forms (like reports, statistics, histories, gazetteers etc.) for the English convenience. Thus, the English education produced such knowledge and knowledgeable minds which were best suited for administrative purposes. This produced several generations of intellectual brains who were totally disjuncted from Indian knowledge systems, Indian Poetics being one of them.

The intellectual consequences of such cultural imperialism are still reflected in Indian academia decades after the Independence. Prof. Kapil

Kapoor, in his *Literary Theory: Indian Conceptual Framework*, makes the following observations:

- The relationship between Indian and Western scholars has been restricted to a one-way receiver-donor relationship generating a certain subordination of mind which is evident in almost mechanical adoption and application of critical theoretical models of the West.
- The Indian scholar has become an uncritical receiver because he has not been provided access to the alternative indigenous system of thinking from where he can personally and actively evaluate both Indian and western systems and models of thought and knowledge.
- The research taking place in our universities has also been limited to applying Western models for frameworks and western literary theory in particular to Indian regional data without thinking about their applicability and relevance.
- Indian systems of ideas are selected for research for their pertinence to some Western system.

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### **4.3 INDIAN POETICS AS A MEANS OF DECOLONIZATION**

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The introduction of English literature in India, as K R S Iyengar observed, has less to do with the glories of the English canon and rather more with definite course of hegemonic incorporation. Prof. Singh, in his article titled “Decolonization in India”, considers decanonization as a means to initiate decolonization. The colonization of Indian psyche had become possible by ruling out the Indian knowledge tradition and replacing it by Western writers and theorists - a sort of canonization. In Indian syllabi, the canonization still remains because our syllabi are still Anglo-centric, not allowing even 15 to 20% space in the English literary departments for the study of Indian authors or critics or theorists.

Today when India as a nation is taking huge strides in the global scenario, the course content of literary theory in English would find place for Greek critics like Plato, Aristotle and Longinus, Roman critics like Cicero and Horace, English critics like Sidney, Johnson and Dryden, Germans like Goethe, Schiller, Althusser, Hegel, Marx, Nietzsche, Russians like Schlovsky, French critics like Saussure, Derrida, Barthes, Levi-Strauss, Foucault and American New Critics and Raymond Williams, Terry Eagleton, etc. Contemporary Indian critical academia appears to be highly influenced by the Western models of criticism, failing to consider the fact that the emergence of these theories was a result of the socio-political and cultural tumults/turmoil faced by the West. Saussure, who can be considered the ‘Father of Critical Theory’ as it exists today in the West, was a Professor of Sanskrit in Vienna. As a result, it is fashionable among students/teachers/researchers of literature in India to thoughtlessly cite Foucault, Lacan or Derrida while they find it

difficult even to pronounce names like Abhinavgupta, Kuntaka, Ramchandra Shukla (Hindi), Anandshankar Dhruv (Gujarati), Mohitlal Majumdar (Bengali), T N Sreekantaiyah (Kannada) or Joseph Mundeswari (Malayalam). In the departments of other Indian languages like Gujarati, Hindi and Sanskrit, the Western theorists have occupied a place of eminence but we have failed to recognise our own tradition and take it at a global level. When critics in the West, especially in America, are quickly recognizing and reviving the classical Sanskrit traditions, Indian academia is largely seen to be dumping our rich critical traditions out of our ignorance and cultural inferiority complex created by colonial forces.

Thus, it is the need of the hour that the theorists and poetics in Indian English and other regional languages should be prescribed, taught and read, because these critics have been exposed to their own traditions and at the same time responded to developments in the field of critical and literary theory. For example, Namvar Singh in Hindi, Suresh Joshi in Gujarati or Bhalchandra Nemade in Marathi have all responded to Postmodernism in English but keeping in mind the Indian context. The exclusion of native Indian critical traditions would mean their deliberate rejection without examining them. It would also mean deeming Indian critical tradition as static and frozen. The suitable path is to allow a mutual interaction and illumination between the contemporary Western and Indian critical traditions so that a contemporary young Indian mind can judge both by their merits and demerits.

To suggest a few, Ramchandra Shukla, Hazari Prasad Dwivedi, Ramvilas Sharma etc in Hindi, Umashankar Joshi, Suresh Joshi, Anandshankar Dhruv and R V Pathak in Gujarati, B S Mardhekar and Nemade in Marathi, Tagore and Shankho Ghosh in Bengali - any of these would have matched the contemporary English critics well if they had been translated into English and read.

### **Check Your Progress-II**

#### **I. Match the items in column A with those in column B:**

<b>A</b>	<b>B</b>
(1) Ramchandra Shukla, Namwar Singh	(a) Ganesh Devy
(2) Anandshankar Dhruv, Suresh Joshi	(b) a cultural project of control
(3) Decanonization	(c) Marathi critics
(4) Colonization	(d) House of Commons
(5) William Wilburforce	(e) leads to decolonization
(6) Cultural Amnesia	(f) Hindi critics
(7) B S Mardhekar, Bhalchandra Nemade	(g) Gujarati critics

**II. Does intellectual imperialism still prevail in the Indian academic world, especially in higher education? How can Indian Poetics be a means of decolonizing the Indian mind? Think upon the issue and write a critical response in about 200 words:**

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#### **4.4 IS INDIAN POETICS A FROZEN TRADITION?**

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Indian critical tradition is a continuous and cumulative tradition of thinkers, texts and conceptual structures in different areas of human thought. Pandit Bhagavat Shastri uses the metaphor of *Gangā* for it:

The Indian critical tradition flows like the sacred river *Gangā* after its origin (*āvirbhāva*) and many tributaries join on its way and get merged into it (*antarbhāva*). The *antarbhāva* leads to disappearance (*lopa*). The river, if there comes a mountain or any other intervention in its way, goes ahead after deflection. Some distributaries go out of it as branches and that may appear as the re-emergence (*pradurbhāva*) of what was submerged. This process of submergence of some and re-emergence of some other goes on continuously... (*Revisiting* 419)

Although it is believed that nothing significant happened in Indian poetics and that there has been a complete void in the field after the 17th century i.e. post-Jagannath period, this is not completely true. Dynamic communities like India would not allow their thought systems to die easily. Especially an oral tradition-based culture like India has certain inbuilt mechanisms for the recovery of knowledge. Kapil Kapoor in his article “Indian Knowledge Systems: Nature, Philosophy and Character”, counts seven renewal mechanisms that keep the Indian poetical tradition alive even today. Some of them are: Commentary, Adaptations, Popular Exposition, Recreation, etc. *Bhāshya / tikā* (commentary) on original knowledge texts (e.g. Patanjali’s *Mahābhāshya*, Shankaracharya’s *bhāshyas* on *Upanishads*, etc.) ensures the availability of the text, the ability to understand it and the contemporary relevance of the text. In the twentieth century, Sri Aurobindo has written commentaries on *Vedas* and *Upanishads*. The second renewal mechanism is Translation - all major classical poetical texts were translated in the 20th century into English and many Indian languages. Popular exposition is reaching the texts

through *kathā*, *pravachanas* etc. to the masses. Adaptation would mean changing the mode of presentation of a text, for instance, a series based on *Mahābhārata* or *Rāmāyana*. Recreation would mean taking the text as a source and creating a new work out of it. For example, many of Bhāsa's plays were based on *Mahābhārata*. In each case, there is a source text; there are primary texts, *samgraha* texts, recensions and a long line of commentators through which the tradition lives on. This is how, for instance, the *Upanishads* and *Darshana* texts are still alive.

Again, the poetical tradition in India has seen several critical turns or *deflections* in the last five centuries, especially after Pandit Jagannath. The first deflection is the *Bhakti* period (15th century) which saw the *lokbhāshākarana* of Indian poetics i.e. the critical ideas from Sanskrit branching out into the regional languages and dialects, reaching common people even through creative works by Mira, Kabir, Nanak, Eknath, Namdev, Narsinh Mehta etc. The second deflection (1650-1850) was marked by the prosodic rendition of the tradition in the Indian languages. An example of this in Gujarati is Dalpat's *Pingalsāstra*. The third deflection (1850-1900) in the 19th century saw the rise of prose and consequently, critical discourse now began to be written in regional languages in prose. Critics like Anandshankar Dhruv and R V Pathak in Gujarati may be cited as examples here. The fourth deflection happened in the 20th century, Indian poetics saw English translation of many classical texts (viz. Manmohan Ghosh's translation of *Natyaśāstra*) and histories and critical works on Indian Poetics being written in English by scholars like S K De, P V Kane, V Raghavan, Krishna Chaitanya, K Krishnamoorthy, Kunjunni Raja, V K Chari, Kapil Kapoor, etc.

### Check Your Progress-III

**I. Do you think the metaphor of a flowing river is correct for Indian poetical tradition? Or is it a static, frozen tradition? Explain in your own words.**

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### II. Read the above section and fill in the gaps:

- The word *bhshya* / *tikā* means \_\_\_\_\_.
- Texts like *Rāmāyana* and *Mahābhārata* have still been preserved with common people through \_\_\_\_\_ renewal mechanism.

- c) The *lokbhāshākarana* of Indian poetics happened in the \_\_\_\_\_ century.
- d) Critical discourse began to be written in regional languages in prose in the \_\_\_\_\_ century.
- e) The river metaphor for Indian Poetics has been given by \_\_\_\_\_.

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#### 4. 5 RETHINKING POETICS IN INDIA IN THE PRESENT CONTEXT

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While thinking of poetics in India in the present context, two points are significant. First, to understand the holistic picture of poetics in India today, i.e. it is not just a body of ancient theories of the past, but a dynamic tradition that has branched into the tributaries of modern Indian languages including English. Thus, a true student of Indian Poetics has a multi-fold responsibility of becoming aware of the diverse fertile minds in various Indian critical traditions like Ramchandra Shukla, Hazari Prasad Dwivedi, Ramvilas Sharma etc. in Hindi, Umashankar Joshi, Suresh Joshi, Anandshankar Dhruv, R V Pathak, Sitanshu Yashashchandra in Gujarati, B S Mardhekar and Nemade in Marathi, Tagore, Shankho Ghosh etc. in Bengali, Hiriyanna, Ananda Coomaraswamy, K. Krishnamoorthy, Sri Aurobindo, Tagore, Krishna Rayan, etc. and similarly in other Indian languages too.

Second, there is a considerable absence of dialogue found in Indian academia between the Western poetics, classical Sanskrit poetics and the poetical traditions of modern Indian languages like Gujarati, Hindi, Bengali, Marathi. This is why Indian students are uncritical consumers of theory from the West. While the poetical framework in most of the north Indian languages is derived directly or indirectly from Sanskrit, that in South Indian languages from Tamil poetics, and that English poetics is now so much a part of India, the absence of a bilateral give and take between these critical traditions would certainly result into their perception as mutually exclusive and therefore static. The scholars mentioned above have deeply studied European-American poetics along with native poetical tradition and tried to locate their relevance in the Indian context. Thus, a comparative critical-theoretical approach to studying poetics in India is the need of the day.

A mature attempt to compare poetical theories in India with those in European, American, Arabic, Persian, Chinese or Japanese traditions can certainly open up new avenues. These traditions can be placed side-by-side, their thematic concerns, genealogy, historiography, influence upon each other and mutual reception can be considered. A few examples of this can be: comparing the *Alamkāra* tradition in Sanskrit and Tamil poetics, comparative study of the theory of *Vakrokti* and Russian Formalism, comparative study of *Riti* and Stylistics, comparing Horace's principle of decorum with Kshemendra's *Auchitya*, and many more. Besides this, the subaltern discourses in different Indian languages can

also be studied comparatively under the ambit of Indian poetics. For example, how is feminism in Gujarati different from that in Tamil or Malayalam? Or how is the Dalit discourse in Marathi different from Telugu in terms of the issues it addresses?

If these issues of the day are addressed by the study of Indian poetics, its relevance will certainly multiply in the twenty-first century.

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#### 4.6 LET US SUM UP

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In this unit, we have discussed:

- Difference between ‘Indian Poetics’ and ‘Poetics in India’
- The process of decanonization and decolonization of Indian psyche through Indian poetics
- Dynamism of the Indian poetical tradition through various mechanisms
- How a comparative critical approach to Indian poetics can make it more relevant in the present time

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#### 4.7 KEY WORDS

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<b>Aesthetics</b>	a branch of Western philosophy that deals with the perception of beauty.
<b>Poetics</b>	Poetics is the theory of poetry. The corresponding Indian term for Poetics is <i>Kāvyaśāstra</i>
<b>Decolonization</b>	a reverse process of colonization
<b>Decanonization</b>	Revising the canon in a way that reverses the established authors and works
<b>Bhāshā literature and criticism</b>	literature and criticism in modern Indian languages

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## Answers

### Check your Progress-I

- 1) Aesthetics is a branch of Western philosophy that deals with the perception of beauty. Poetics is the theory of poetry. ‘Poetics’ and ‘Aesthetics’ do converge at a point i.e. the point of aesthetic experience which is a category of Poetics. This aesthetic experience has been called *Rasa* in Indian Poetics and catharsis in Aristotelian Poetics.
- 2) ‘Indian Poetics’, presently, is a generic term for the conglomerate of poetics/aesthetics of Sanskrit, many modern Indian languages, Indian dialects, oral narrative traditions and subaltern discourses.
- 3) In India, the tradition of Poetics is rooted in the *Vedas* – the oldest surviving body of literature. *Rigveda* (10.71) talks about the creation of *Vāk* (speech), the basis of all literature. When men of wisdom create verses after winnowing words, men of equal sensibility recognize the meaning.” (10.71.2) Vedic literature views *Kavi* (poet) as a *drashtā* (seer).

### Check your Progress-II

I. (1) – f (2) – g (3) – e (4) – b (5) – d (6) – a (7) – c

II. The relationship between Indian and Western scholars has been restricted to a one-way receiver-donor relationship generating a certain

subordination of mind which is evident in almost mechanical adoption and application of critical theoretical models of the West. The Indian scholar has become an uncritical receiver of these theories. Thus, it is the need of the hour that the theorists and poetics in Indian English and other regional languages should be prescribed, taught and read, because these critics have been exposed to their own traditions and at the same time responded to developments in the field of critical and literary theory.

### **Check your progress-III**

I. The Indian critical tradition flows like the sacred river *Gangā* after its origin (*āvirbhāva*) and many tributaries join on its way and get merged into it (*antarbhāva*). The *antarbhāva* leads to disappearance (*lopa*). The river, if there comes a mountain or any other intervention in its way, goes ahead after deflection. Some distributaries go out of it as branches and that may appear as the re-emergence (*pradurbhāva*) of what was submerged.

II. (a) commentary (b) Adaptation (c) 15<sup>th</sup> (d) 19<sup>th</sup> (e) Pandit Bhagvat Shastri

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યુનિવર્સિટી ગીત

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

શિક્ષણ, સંસ્કૃતિ, સદ્ભાવ, દિવ્યબોધનું ધામ  
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;  
સૌને સૌની પાંખ મળે, ને સૌને સૌનું આભ,  
દશે દિશામાં સ્મિત વહે હો દશે દિશે શુભ-લાભ.

અભણ રહી અજ્ઞાનના શાને, અંધકારને પીવો ?  
કહે બુદ્ધ આંબેડકર કહે, તું થા તારો દીવો;  
શારદીય અજવાળા પહોંચ્યાં ગુર્જર ગામે ગામ  
ધ્રુવ તારકની જેમ ઝળહળે એકલવ્યની શાન.

સરસ્વતીના મયૂર તમારે ફળિયે આવી ગહેકે  
અંધકારને હડસેલીને ઉજાસના ફૂલ મહેકે;  
બંધન નહીં કો સ્થાન સમયના જવું ન ધરથી દૂર  
ઘર આવી મા હરે શારદા દૈન્ય તિમિરના પૂર.

સંસ્કારોની સુગંધ મહેકે, મન મંદિરને ધામે  
સુખની ટપાલ પહોંચે સૌને પોતાને સરનામે;  
સમાજ કેરે દરિયે હાંકી શિક્ષણ કેરું વહાણ,  
આવો કરીયે આપણ સૌ  
ભવ્ય રાષ્ટ્ર નિર્માણ...  
દિવ્ય રાષ્ટ્ર નિર્માણ...  
ભવ્ય રાષ્ટ્ર નિર્માણ