

SANSKRIT POETICS
IN
THE POST MODERN SCENARIO

(FESTSCHRIFT PRESENTED TO DR. C.M. NEELAKANDHAN)

Dharmaraj Adat



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Relishment in Sanskrit Aesthetics

V.R.Muralidharan

Rasa is the most important concept in Sanskrit criticism and it is central to all types of literary discourse. Bharata, in the sixth chapter of *Nāṭyaśāstra*, has stressed the importance of *rasa* while discussing its nature. *Na hi rasādṛṭe kaścidarthaḥ pravartate.*¹ According to him, among the eleven items of *nāṭya*, *rasa* stands in the first. *Rasa* has also influenced the theories of dance and the visual arts as well. As a critical term, *rasa* is multifaceted and it presents problems of translation. However in its most basic sense, it means “aesthetic relish”. *Rasa* is both the realizable quality inherent in an artistic work and the realizable experience of the reader or spectator. This paper is a brief note on *rasa* or aesthetic experience formulated by Bharata in his *Nāṭyaśāstra*. The experience of *rasa* is of course subjective, but Bharata and his early commentators like Bhaṭṭalollaṭa and Śrīsaṅkuka explained it in an objective manner. They focused on the nature and process of the origination of *rasa* while Bhaṭṭanāyaka and Abhinavagupta focused on the readers’ or spectators’ experience of *rasa* to a great extent.

Although *rasa* was discussed purely as an aesthetic concept by Bharata it has through the centuries, been absorbed into theological and philosophical discussions and consequently become applied with the language of the metaphysical cults. Thus Bhaṭṭanāyaka, who wrote under the inspiration of Pūrvamīmāṃsā, Sāṃkhya and Vedānta, besides Kasmiri Śaivism, had attempted to spiritualize or subjectise the aesthetic experience as something *enjoyable* (*bhukti*) and Abhinavagupta further described it as a blissful state of mind in the psychological state. Both of them consider it as the enjoyment of Brahman (*brahmāsvādasahodara*²). That is why Bhaṭṭanāyaka uses the terms like *bhāvanā*, *satva*, *rajaḥ*, *tamaḥ* and *brahmāsvādasahodara*.

9

Aesthetic Significance and Expressiveness of Dramatic Art

Reeja B. Kavanal

Natyasastra is considered as the first treatise that deals with poetics in Indian tradition. According to Bharata rasa is the soul of any literature and it is the aesthetic objective of dramatic representation. Bharata deals with certain important elements in poetry like alamkaras, gunas, etc but they are clearly subservient to the principle aim of generating rasa in a work. Bhamaha considers poetic embellishments as the soul of poetry. According to him rasa is reduced to rasavat one of many literary figures. Udbhata and Rudrata highlights this school of thought. Rudrata is considerably influenced by the rasa doctrine, it is for him more or less extraneous. But he has very little to say about its theoretical implications and importance. Daṇḍin was highly influenced by Bhamaha and put forward the theory of guna for good writing. Vamana posed and systematically established riti as the soul of a kavya. Kuntaka established Vakrokti as the central principle of his poetic theory. Ananda-varadhana concentrates on Dhvani and proclaims that dhvani is the soul of poetry. Auchitya is emphasized by Kshemendra. Mahimabhaṭṭa stresses on Anumana for the appreciation of poetry.

Bharata is primarily concerned about the production of Rasa on the stage. Without rasa the meaning and elements of a poem or drama will not function (*Nāṭyaśāstra*. VI. Prose following verse 31) The continuity of poetic process is illustrated most aptly in *Nāṭyaśāstra* (*Nāṭyaśāstra* VI.38). Bharata speak of drama as an ideal representation of world's bhāvas (lokavṛttānukaraṇam nāṭyam) to provide entertainment. Along with instruction he also declared the object of the playwright. To achieve this he utilized themes of

Selection of Words in Creative Writing—Some Important Indian Views

T. Mini

Selection of 'words' for poetic creation is given much importance by Indian Poeticians. Selective usage of words has importance in poetry to convey the intended meaning. This is made clear by Bhāmaha in the first Pariccheda of Kāvyaḷaṅkāra.

एतद् ग्राह्यं सुरभिकुसुमं ग्राम्यमेतन्निधेयं
धत्तेशोभां विरचितमिदं स्थानमस्यैतदस्य
मालाकारो रचयति यथा साधुविज्ञाय मालां
योज्यं काव्येष्ववहितधिया तद्वतेवाभिधानम्

This idea of selective usage of words is held high by the later poeticians also. Vāmana, Ānandavardhana, Kuntaka also have something to add to this view. This paper attempt to study the views of these four poeticians on this topic.

Bhāmaha compares the poet to Mālākāra-Garland maker. Mālā which is made by different attractive flowers arranged in a beautiful style makes the viewer happy and also the creator. While making it Malakara considers the quality of each flower and selects some. The arrangement of flowers in the garland is also of importance. Place for each flower is decided by the garland maker carefully. In a similar way the position of each selected word is to be decided by the poet. The size of garland and such factors are also decided by the garland maker while he makes the garland. In similar way careful selection of words use of them in proper place are to be done by poet also. This is an advice given by Bhāmaha to Poets. He gives much importance to the Ukti or usage of words by the poet.

Rasābhāsa in Indian Poetics

Ambika K. R.

Rasa, the poetic pleasure means taste or relish, and it was introduced by Bharata into the field of dramatic criticism to denote the complex of aesthetic enjoyment. It is one of those words in Sanskrit whose precise significance is as indefinite as its usage is wide spread. According to Abhinavagupta, *rasa* as a supramundane (alaukika) experience, quite distinct from ordinary modes of knowledge (p.10, *Sanskrit Criticism*, V.K.Chari). In the vedic literature *rasa* means taste, sweet, sap or essence. The term *rasa* is used in the ancient Indian literature as:

पावमानीयो अध्येत्तृषिभिः संभृतं रसम् । (ऋक् 1X/67/32)

यो वः शिवतमो रसः । (ऋक् X/9/2)

रसो वै मधुः । (Śat.Brāh. VI/IV/3 7)

प्राणो वा अङ्गानां रसः । (Bṛh.Up.1/3/19)

पुरुषस्य वाग्रसः । (Chā. Up.1/1/2)

रसो वै सः । (Tait.Up.2/7/1)

But the division of *rasa* is not found in vedic literature or in early Upaniṣads. Bharata mentions only eight *rasas*. After a long time Haripāladeva, the author of *Saṅgītasudhākara* accepts thirteen *rasas*, the eight of Bharata, *śānta*, *vātsalya*, *sambhoga*, *Vipralambha* and *brāhma*.

Ānandavardhana accepted *dhvani* as an indispensable element of poetry. In this context he represented *rasa* as one of the form of *dhvanikāvya*. By the word *rasa*, ācāryas like Ānandavardhana and his followers mean *rasādi* the eight elements; *rasa* (sentiment), *bhāva* (emotion), *rasābhāsa* (semblance of

Kālidāsa's Musing on Gāndharvavivāha in Śākuntala

K.V. Ajith Kumar

Kālidāsa has mentioned three types of marriages in his works. In *Kumārasambhava*, he spoke of a typical Indian wedding of the present day. He has also described a svayamvara type of marriage in *Raghuvamśa*. In *Śākuntala* he has mentioned the Gāndharva type of marriage. In this paper an attempt is made to analyse Gāndharva type of marriage in *Śākuntala* and tried to find out the thought of Kālidāsa on it.

In the third act of *Śākuntala* Kālidāsa mentioned the Gāndharva form of marriage. It can be noticed that the hero of the play King Duṣyanta has been highly aggressive in his approach of love to heroine *Śākuntala*. Thereupon Śākuntala says—

पौरव रक्षाविनयम्। मदनसंतप्तापि न खल्वात्मनः प्रभवामि।¹

King of Puru's race, keep to decorum though smitten with love, I am not master of myself (so that I can dispose of my person as I like)

Duṣyanta has then replied to it—

भीरु अलं गुरुजनभयेन। दृष्ट्वा ते विदितधर्मा तत्रभान्न तत्र दोषं ग्रहीष्यति कुलपतिः।
अपिच—

गान्धर्वेण विवाहेन बह्व्यो राजर्षिकन्यकाः।

श्रूयन्ते परिणीतास्ताः पितृभिश्चाभिनन्दिताः।²

O timid one, away with your fears of the elders. On knowing this, the revered patriarch who knows the holy law, will not find

Discourse of Bhāvanā—Indian Methodology

K.A. Ravindran

Indian methodology of interpretation is very unique. It starts from the Vedic period and is continuing even today. The Prakṛti-Vikṛtipāthas of different Vedas and the later texts like Brāhmaṇas, Āraṇyakas, Upaniṣads and Vedāṅgas are different modes of Vedic interpretations. The Puranic treatises also were treated through this process. The commentaries helped the reader to understand the original text and its contents in a much more easier manner. The different aspects of various branches of knowledge like philosophy, history, linguistics, social science and culture embedded in the ancient treatises were exposed to the world of knowledge through this process which paved the way for further studies in the respective fields. Thus the science of interpretation caused for the widening and furthering of the knowledge systems and ideas embedded in the early texts. Some individual concepts such as Rasa, Dhvani, Vakrokti etc. were also subjected to serious discussions. The concept of *bhāvanā* also has undergone serious discussion in various philosophical systems of India. This paper is an attempt on the discourse on *bhāvanā* based on Indian methodology.

The very term *bhāvanā* is used in several branches of knowledge in Sanskrit in divergent senses. Of the six orthodox systems of Indian philosophy, the Nyāya - Vaiśeṣika and Pūrvamīmāṃsā schools have dealt with this subject. In the field of grammar and aesthetics also this concept has prominent significance. For the grammarians, it is *dhātvartha* (भावो भावना उत्पादना, भावः कर्म क्रिया धात्वर्थ इत्यनर्थान्तरम्)¹. To the logicians, it is a *vyāpāra* (भावनाख्यः संस्कारः, आत्मनो गुणः)². According to Pūrvamīmāṃsā philosophy, it is a *vyāpāra* in the form of an instinct, an urge to do something (प्रेरणा-आख्यातार्थभावना)³. It is

Socio Religious Movements and New Developments in Sanskrit Aesthetics in the Later Medieval Period

Ambika K.G.

Sanskrit Literary criticism has undergone great changes in its history. The literary criticism before Ānandavardhana has given emphasis on the linguistic aspects or the creative writings where as it has attained the terrain of aesthetics in Abhinavagupta. It was Ānandavardhana and Abhinavagupta who caused a paradigmatic shift in the history of Sanskrit literary criticism. The ideas and theories propounded by Abhinavagupta remained unquestionable until the later medieval period when the Bhakti movement made deep rooted impact in all walks of life and thoughts. As a result, the waves of Bhakti cult effected a serious change in the realm of Sanskrit literary criticism also. Thus Bhakti has been elevated as the important principle in literary world. This paper tries to analyse the engagements between Bhakti movement and literary criticism in Sanskrit.

The movement in which Bhakti was adopted as a main aspect of literary criticism is known as Neo Rasa school. The propounders of Neo-Rasa school created a sensation in the field of aesthetics with the help of spiritual movements. They created a country wide sensation with the help of spiritual movements. They composed songs, poems, dramas and all sorts of the contemporary literature to transmit their new ideology from heart to heart. Some of the prominent poets of the school are Jayadeva, Rūpa Gosvāmin, Madhusūdanasarasvati, Kavikarṇapūra, Jñānesvara, Keśavadāsa, Kavindra Madhusidana etc.

Bhaṭṭanāyaka a Prominent Critic on Rasasūtra

L. Sudharmany

Introduction

Bharata's Nāṭyaśāstra is the first eponymous work of Dramaturgy that is available to us at present. The process of realisation of Rasa is given in Bharata's aphorism, vibhāvānubhāva vyabhicāri samyogāt rasaniṣpattiḥ' in the sixth chapter of Nāṭyaśāstra & Rasa is born out of the combination of vibhāvas, Anubhāvas and vyabhicāribhāvas. The different theories starting with the different explanations are based on the two words samyoga and niṣpatti. These four interpretations designed as utpattivāda, anumitivāda, bhuktivāda and abhivyaktivāda were put forward by Bhaṭṭalollaṭa, Śrīśaṅkuka, Bhaṭṭanāyaka and Abhinava Gupta respectively. Out of these the abhivyaktivāda of Abhinava Gupta was the most comprehensive and thought out, and in later years got established as the norm. My opinion is among the other critics, Bhaṭṭanāyaka's views were more acceptable and important. Bhaṭṭanāyaka is the first and foremost commentator who refers to the particular term sādharmaṇikaraṇa.

Bharata's Nāṭyaśāstra and Its commentators

Rasa as a dramaturgic concept is first met with in Nāṭyaśāstra the manual of theatre arts of Bharatamuni. The realisation of rasa results from the union of vibhāvas, anubhāvas and vyabhicāribhāvas.

From Abhinavabhāratī, the commentary of Abhinavagupta, it is evident that the famous rasasutra of Bharata was variously interpreted later writers in the light of the philosophies they believed in. Much of the controversy revolved round the words 'samyoga' and 'niṣpatti'. The three most famous

Indian Feudalism and the Concept of Kāvya

Dharmaraj Adat

The importance of literature and art in the life of society is growing day by day. Our day-to-day life is broadly invaded and penetrated by various theories about art and literature as well as by multifarious works of art.¹

The word aesthetics comes from the Greek word 'aisthetikos' which means sensibility, the ability to perceive through senses. But now it is "the science that tries to make clear the laws and principles of beauty".²

When we try to clarify the laws and principles of beauty we must remember primarily the laws governing man's aesthetic perception of the world. For, he is the pivot of all activities.

"Man's aesthetic perception of the real world is a broader sphere of activity than art itself. It involves not only artistic creativity but also other manifestations of man's aesthetic relationship with reality. Yet at the same time it presupposes a far-reaching and active influences exerted by art on various spheres of material and cultural life, the participation of art in the process of transforming the real world".³ Because it is a form of man's mighty irresistible conquest of knowledge and of his revolutionary activity.

To provide a consistent and scientific explanation of the laws of artistic creativity, the specific feature of that creativity and its relation to other social phenomena, we have to analyze them historically. Then only can we pinpoint the specific features of artistic creativity, the aesthetic needs, artistic tastes and attitudes peculiar to each historical epoch. It helps us to understand the dialectics of the transition from the artistic culture of one socio-economic formation to that of another. It also enables us to look into the world of

Poetic Intention as a Metaphor

Dileepkumar, K. V.

Was the Indian Literary criticism an author centered one? Anyone can quote famous sayings like *nānṛṣi kavirityuktam* or *kavirēkaprajāpati* and open a discussion on *kavi vivakṣa*, ie., poetic intention, and jump into positive conclusions about the dominance of the author-centric thinking. But a thorough analysis leads us to think otherwise.

These statements actually do not project the author as an omniscient and omnipotent being. At the same time we cannot deny that there were discussions on the qualities of the poet, significance of his genius etc. But, the idea of authorship was of neither prime importance, nor its meanings welldeveloped then as it was in the late 19th and 20th centuries. Of course, the importance of the reader/spectator was emphasized during the classical period in Sanskrit, as evidenced in the vibrant stanzas of Kalidasa: “*purāṇamityēva na sādhu sarvaṃ*” and “*āparitōṣādviduṣāṃ*”. Here we may bestow special attention on two aspects:

- (1) the ability of judgment on the part of the reader/spectator,
- (2) the relation of the author with the reader/spectator.

Around 8th c. A.D, in *Bhavabhūti*, we can see a longing for a potential reader/spectator. “*utpaśyatē mamatukopi samānadharmāḥ*”. Here the adjective ‘*samānadharmāḥ*’ needs special mention. It denotes the similarity of aesthetic sensibility between the reader/spectator and the author. It is well accepted that the author must be a well trained person, well informed and competent. The reader also has to acquire proper training in literary appreciation.

Poetics, Linguistics and Creativity

T. Vasudevan

It is a well known fact that in the fields of linguistics, philosophy and literature the contributions of Sanskrit traditions are substantial. The studies made in comparative philology, with the initiative of William Jones in the 18th century through the 'discovery of Sanskrit', paved way for the development of linguistic studies in Europe and America. The new interest in linguistics was later inspired by the model of Pāṇini's Aṣṭādhyāyī which was hailed as the first book of complete grammar of a language. The modern linguists Bloomfield and Saussure knew Sanskrit grammar and they were to a certain extent benefited by the analytical insights from Pāṇini's grammar in founding the descriptive and structural linguistic concepts that they thought as 'scientific' with a basically synchronic approach, that was innovative in Europe and America at that time when diachronic studies were customary in the field of linguistics. However, the structural perception of language, preached by Bloomfield and Saussure had its own limitations in understanding the phenomena of language which functions not in a mechanical way but with inspiration and natural impulse. Language is marked by the creative quality of life. Although governed by the rules of grammar, it could go beyond the rules wherever necessary if adequately prompted by the advance in the cultural, aesthetic or material life of human beings.

Although this urge of creativity is natural to language and language users, the common fact is that people are not aware of it. As Noam Chomsky has pointed out, people are able to create infinite number of sentences conveying infinite variety of meanings by using the ordinary words and meanings and combining them in diverse ways. But they are not conscious of this because of their familiarity with language activity in the many and varied discourses of our day to day life. We speak our mother tongue as

Pratibhā – An Extra Ordinary Power in Man

Sreevidya.G

Generally, we can put “कविकर्म काव्यम्”, and Kavi is the one equipped with a unique creative power called *pratibhā*. In East or West, the poetic composition is the revelation of the emotions through the fineness of imagination. One of the modern poetics, Prof. Radhavallabh Tripathi, in his ‘*Abhinavakāvryālamkārasūtram*’ states that ‘poetry is the reproduction of the world through words’. There are as many definitions of poetry as there are poets. In what all ways we try to define poetry, it can be realized that one surprising characteristic of poetry is its ‘unwillingness to be defined’. To quote Emily Elizabeth Dickson an American poetess - “If I read a book and it makes my body so cold, no fire can warm me, I know it is poetry”. If the effect is beyond the scope of definition, how laborious it will be to present its cause.

My humble attempt is to present the concept of *pratibhā* or poetic genius, in eastern and western poetics, and how the modern science like Psychology handles this creative power of man.

It is an accepted norm in every school of thought that there is a power behind every creation and this power is called Śakti. According to Kashmiri śaivism, when a desire to create the universe arises in Lord Śiva he divides himself into the form of Śiva and Śakti. This Śakti brings *caitanya* to Śiva and he experiences this *caitanya* with the help of śakti. It is the *parā-śakti* of Śiva that unfolds into universe. *Pratibhā* is the synonym of this Śakti. Abhinavagupta pays homage to this *pratibhā* - तां वन्दे प्रतिभां शिवाम्.¹ The unique potential called

'Peruntaccan' and 'Taccante Makan'

A Revisit Based on Dhvani Theory

G. Poornima

A work or poem becomes successful when there is novelty in its expression. It is the vital force of creative literature. All the poetics starting from Bhāmaha upto Jagannāthapaṇḍita actually wanted to analyse how this novelty can be achieved or what factor does regulate the same. Among them Ānandavardhana is the first to explore the endless semantical possibilities. He proposes that even if a theme or topic is the same it attains novelty in the hands of different authors due to the touch of dhvani:

*"ato hyanyatamenāpi prakāreṇa vibhūṣitā
vānī navatvamāyāti pūrvārthānvayavyapi"*

(*Dhvanyāloka*, iv.2)

He points out 'pratibhānantyam' endlessness of imaginative capacity as an outcome of the doctrine of dhvani. He proposes that other than the primary meaning, the words of genius poets bear suggestive sense and through it they manifest their inborn imaginative capacity:

*"sarasvatī svādu tadarthavastu niṣyandamānā mahatām kavīnām
alokasāmānyamabhivyanakti parisphurantam pratibhāviṣeṣam."*

(*Dhvanyāloka*, i.6)

The feasibility of Ānandavardhana's doctrine is self evident from the literary pieces which have been successfully used this semantical possibilities whether they be old, modern or post modern. Malayalam literature is rich in this respect. Dr. N.V.P. Unittiri has pointed out that the creative literature in Malayalam has successfully utilised several oriental and occidental doctrines knowingly or unknowingly. (Dr. N. V. P. Unittiri, 2001, p. 146)

The poem 'Peruntaccan' of G. Śankara Kurup and 'Taccante Makan' of

Importance of Gestures (Mudras) in the Delination of Rasa

C. Venugopalan Nair

The soul of nāṭya is divine joy or 'rasa'. If only the spectators (art lovers) are assured of this sense of joy, they will attend the dance performance. The art lovers experience unique sense of ecstasy given by the dancer. Dramas and films cannot sustain the interest of the spectators. On the other hand in a dance performance of Kathakali which give importance to the expression of rasas, spectators do not feel bored even when they watch the performance repeatedly. An art lover can experience the core of rasa or emotion from a dance programme. The Western forms of Dramas evoke emotions. However intensely the emotion is reflected, an art lover gets fed up easily. But rasa never tires a lover of art. This is the proof of the divine aspect of rasa.

Anything that comes related to nāṭya adds to the intensity of rasa, says Bharatamuni.¹ According to Bharatamuni there are four types of histrionic sangika, vāchika, aharya and sāvika. The dialogue of Characters is the means to produce visual effects on the stage. This is the reason why the Indian classical dance is called a visual art. In a dance performance angas and upāṅgas play a role which is not as important as the part of gestures shown by hands. The basic works on the science of mudrās are Nāṭyaśāstra, *Abhinayadarpaṇa* and *Hastalakṣaṇadīpikā*. These books explains mudrās in different ways. These mūlagrandhas lay stress on hand gestures. This is the significance of hand gestures in a dance programme.

The mudrās are the symbols shown by hands and fingers. The various types of symbols are represented in a dance performance using gestures of the hands. Very often both the hands and fingers are used to represent mudrās

A Study on Aesthetics of “Dhūlicitram” and Kerala Murals

Saju T.S & Seena P.C

Introduction

Dhūlicitram arouses a fantasy of rhythmic movement in the viewer's minds. As these are not intended to last long the viewer cannot go on looking at it and appreciate it whenever he wishes. So they are created in such a way that they create an instant admiration and appreciation in the viewer's mind. As the 'Dhūlicitram' is meant to remain for a short period, care is taken to create a fantasy in the mind on viewers and it is amazing that the effect it makes on them is everlasting. They linger on in their minds even after the figure is erased. It is a fantasy of colours. Extreme expertise is needed to create expressions and 'Rasas' (expressions) on the face of the figure with colour powder. This magnificent effect is the result of the talent and perfection shown in the creation of the figure. The decoration works also are extremely attractive. Through this paper the researcher trying to analyze the aesthetic concepts behind Mural painting and Dhūlicitram.

It is natural that there might be distortions of the parts in the figure as there are no well defined rules about the drawing of 'Dhoolichitram'. Amazingly these distortions become great attractions due to the careful depiction based on 'Talapramāṇas' (rules of anatomical proportions). The costumes and decoration works in the 'chitram' along with the artist's absolute colour sense make the work catching and memorable.

संस्कृतसाहित्यशास्त्रे भक्तिरसविचारः

ई० सुरेष् बाबु

सामान्यतः रसस्य काव्यशास्त्रीयं स्वरूपं भरतमुनेः नाट्यशास्त्राश्रयादेव स्वीक्रियते। यद्यपि भरतमुनेः पूर्वमपि काव्यशास्त्रपरम्परा आसीत्, तस्यां रसविवेचनं च संजातमभूदिति नाट्यशास्त्रावलोकनेन ज्ञायते। राजशेखरस्य काव्यमीमांसानुसारेण भगवता ब्रह्मणा काव्यं विषयभेदेन अष्टादशशिष्येभ्यो व्याख्यातम्, तैश्च स्वस्वविषये लक्षणग्रन्थाः विरचिताः। भरतमुनिप्रणीतं नाट्यशास्त्रं न केवलमाद्यः प्रामाणिकः काव्यशास्त्रग्रन्थः प्रत्युत भारतीयसंस्कृतेः विश्वकोशः। तत्र भरतमुनिना रूपकाणां मुख्यप्रतिपाद्यविषयो रसः एव स्वीकृतः। “तत्र रसानेव तावदभिधास्यामः। न हि रसादृते कश्चिदप्यर्थः प्रवर्तते”। एवं नाट्यशास्त्रे रसस्य स्वरूपं तथा शृङ्गारादिरसभेदाः च वर्णिताः। “विभावानुभावव्यभिचारिसंयोगात् रसनिष्पत्तिः” इति सूत्रं रसलक्षणे सर्वस्य कृते प्रमाणभूतं जातम्। तद् काव्यशास्त्रिभिः बहुधा व्याख्यातं च। रसभेदविषये ब्रह्मणः मतानुसारेणाष्टसंख्या प्रतिपादिता-

शृङ्गार हास्य करुणारौद्रवीर भयानकाः

बीभत्सान्द्रुतसंज्ञो चेत्यष्टौ नाट्ये रसाः स्मृताः²

अत्रैव प्रकरणे रतिर्हासशोक क्रोधोत्साह भय जुगुप्सा विस्मयाः इत्यष्टौ स्थायीभावाः निर्वेदग्लानि शंकाऽसूयादि त्रयस्त्रिंशत् व्यभिचारिभावाः तथा स्तम्भस्वेदरोमाञ्चस्वरभंगवेपथु वैवर्ण्याश्रुप्रलयाः इत्याष्टौ सात्विकाः पृथक्तया निर्दिष्टाः तेषां भेदोभेदाश्चापि प्रतिपादिताः।

कति रसाः इति कार्ये नास्ति निर्णयः। एतद् विषयमालम्ब्य प्रारम्भत एव मतानि भिद्यन्ते। भरतमुनितः आरम्भ प्राचीनैराचार्यैः अष्टावेव रसाः स्वीकृताः। किन्तु अभिनवगुप्तः शान्तरसमपि स्वीकृत्य रसानां संख्या नव इति स्वीकरोति। एवं कालान्तरे रसानां नवत्वं साहित्यशास्त्रे रूढिमुपगतम्। तथापि काव्यशास्त्रिभिरितरेभ्यो नवभ्योऽप्यधिका रससंख्या प्रतिपादिता निरस्ताचेति क्रमः प्राचलत्। एवं शृङ्गारादिभिरष्टमी रसैः सह शान्तप्रेयो ब्राह्मसंयोगविप्रलम्भ भक्तयादयो रसाः कश्चित् संस्कृतकाव्यशास्त्रिभिः प्रतिपादिताः।

अलङ्कारशास्त्रे दोषकल्पना

जेन्सी०एम्

उपोद्घातः

काव्यशब्दः प्राचीनभारतीयव्यपदेशे साहित्यार्थकः भवति। साहित्योर्भावः इति साहित्यस्य व्युत्पत्तिः। कवेः कीर्तिधनानर्थनिवारणादिप्रयोजकं तत् हृदयस्य कृते उचितानुचितविवेकदायकं परमाह्लादप्रदं च भवति। ब्रह्मसृष्टिरिव कविसृष्टिः अपि श्रेष्ठा भवति। अपूर्णया भाषया एवं पूर्णं काव्यं विरचयन्ति कवयः। तस्मात् भाषायाः नूतनत्वं परिपाल्य दोषान् परिहर्तुं यत्नः करणीयः। सत्काव्यसम्प्रदानेच्छुः काव्यरचनानिमग्नः कविः मनः एकाग्रीकृत्य दोषनिवारणार्थमपि यतते। काव्यसम्बन्धिनां दोषाणां निरूपणं प्रायेण सर्वैः काव्यतत्त्वचिन्तकैः स्वस्वग्रन्थेषु कृतमस्ति।

अलङ्कारशास्त्रस्य विवेच्यविषयेषु दोषप्रकरणस्य महत्पूर्णं स्थानमस्ति। काव्यविघटका ये दोषाः तत्सहिता काव्यरचनायामेव प्राचीनानां प्रवृत्तिः परिदृश्यते।

काव्ये प्राथमिकं किमपि आवश्यं भवति दोषराहित्यम्। अतः भरतमुनिः दोषाणां विवरणं प्रथमतः उपन्यस्यति। काव्ये अनौचित्यस्य नामान्तरं भवति दोषः इति।

रसप्रतिबन्धकः सर्वोऽपि दोष एव

इति भाषाभूषणे ए.आर्.महोदयः दोषस्य निर्वचनं कृतवान्। ('रसक्षतिकरत्वं दोषस्य मुखमुद्रा' इति सारः।) काव्यप्रकाशे मम्मटभट्टः 'मुख्यार्थहतिः दोषः' इति उक्तः। तथा च मुख्यार्थापकर्षकत्वं दोषत्वं इति सिद्धम्। भरतमुनिः काव्ये दशदोषाः इति उपन्यस्यति। यथा-

गूढार्थमर्थान्तरमर्थहीनं भिन्नार्थमेकार्थमभिप्लुतार्थम्।

न्यायातपेतं विषमं विसन्धि शब्दच्युतं चै दश काव्यदोषाः।' इति।

काव्यप्रकाशसाहित्यदर्पणादिग्रन्थेभ्यः तद् व्याख्यानेभ्यः च दोषस्य सामान्यस्वरूपं, विशेषलक्षणं

कुन्तकमते अलङ्कारसमीक्षा

एन्० के० ललना

सारस्वततत्वस्य सौभगत्वेन आस्वादकमनसि जातं आह्लादमधिकृत्य भारतीयकाव्यशास्त्राकाराः ज्ञातवन्तः एव । संस्कृतसाहित्यसिद्धान्तानां विमर्शनेन इदमवगतं यत् अस्मिन् अलङ्कारशास्त्रे अलङ्काराणामेव प्राधान्यं दत्तवन्तः आसन् इति । ते न केवलं अलङ्कारगणनातत्पराः किन्तु तेषां आत्मसौन्दर्यं दृष्टवन्तः एव । 'हारादिवदलङ्काराः' कटककुण्डलादिवदलङ्काराः इत्याद्युक्तत्वात् अलङ्काराणां बाह्यशोभादायकत्वं संजातम् । परन्तु अलङ्कारशब्दोऽयं 'काव्यं ग्राह्यमलङ्कारात् सौन्दर्यमलङ्कारः', 'सालङ्कारस्य काव्यता इत्यादिना सर्वस्यापि काव्योत्कर्षहेतोः पदं करोत्येव । अतः 'अलङ्कृतिरलङ्कारः' इति व्यापकरूपार्थव्युत्पत्तिः स्वीकर्तव्यः एव । कुन्तकाचार्यः स्वग्रन्थे काव्यप्रयोजनरूपेण एवं प्रस्तौति-

'लोकोत्तरचमत्कारकारिवैचित्र्यसिद्धये ।

काव्यस्यायमलङ्कारः कोप्यपूर्वो विधीयते' ॥ इति ।

अनेन ज्ञातुं शक्यते यत् ग्रन्थस्यास्य अलङ्कारः इत्यभिधानम् एतादृशलङ्कारप्रतिपादनग्रन्थस्य उपचारेण दत्तं, ग्रन्थस्यास्य विशेषाभिधानं तु वक्रोक्तिजीवितमित्येव इति । तेन एवम् उक्तम् -- अलङ्कारशब्दः शरीरस्य शोभातिशयकारित्वान्मुख्यतया कटकादिषु वर्तते, तत्कारित्वसामान्यादुपचारादुपमादिषु, तद्वदेव च तत्सदृशेषु गुणादिषु तथैव च तदाभिधायिनि ग्रन्थे इति । एवं च अपूर्ववैचित्र्यसिद्धिः असामान्याह्लादोत्पादकत्वं च काव्यस्य फलम् ।

केनेदम् अपूर्व वैचित्र्यं शब्दार्थयोः सिद्धयेते? प्रमुखाचार्येण भामहेन स्वकीये काव्यालङ्कारे एवमुक्तम्--

'न नितान्तादिमात्रेण जायते चारूता गिराम् ।
वक्राभिधेयशब्दोक्तिरिष्टा वाचामलङ्कृतिः' ॥ तथा च-