Reflections on Creative Writing

Dr. W. K. Lele

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रम्यं जुगुप्सितम् उदारम् अथापि नीचम्
उग्रं प्रसादि गहनं विकृतं च वस्तु ।
यद्वा अपि अवस्तु कविभावकभाव्यमानं
तन्नास्ति यत्र रसभावम् उपैति लोके ॥

धनञ्जयविरचितं दशरूपकम् ४.८५

Most respectfully dedicated
to the sacred memory of
late Bhārataratna Mahāmahopādhyāya
Dr. P. V. Kane

Preface

I Iere is a collection of some of my erstwhile published essays together with lectures I had delivered from time to time during the past ten years. I have made considerable changes in the original matter before preparing the press copy.

The Contents which immediately precede the present preface will give the readers some idea of what has been dealt with in the following pages. Nevertheless, I would like to specify that my aim has been to present the ancient Indian poeticians' reflections on the following topics, comparing them with those of the western stylisticians - the poet's intellectual and practical preparations, the actual creative process, the characteristic features of 'creative writing' as qualities, flaws, styles, genres, themes, linguistic media, conventions, etc., poetic appreciation and literary schools. I have also invited the readers' attention to the ancient literary controversies. Besides, I have shown that ancient Indian creative writings answer quite satisfactorily the requirements of the rules of the transformational generative grammar as discovered by the western grammarians and also the norms of stylistics as laid down by the western stylisticians.

I strongly feel that the thinking of the ancient Indian poeticians shows a remarkable insightfulness, clarity, depth and comprehensiveness coupled with a wonderful analytical faculty. I am fully convinced that they easily outdo their western counterparts with respect to several matters.

I leave it to the discriminating readers to make a critical

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Concepts of Revision [11] The Concept of अर्थपाक [12] What does Revision Achieve? [13] Polishing: Ideal and Avoidable

1. The Making of A Poet

In the present paper I mean to study the ancient Indian अलंकारशास्त्रकारs' reflections on the topic of 'Making of a Poet'. As all of us know they have written on this subject under the head काव्यहेतु. I propose to consider this subject under the following subheads:

(1) नानातंत्रज्ञानम्, (2) लोक:, (3), अन्यकाव्यपरिचय:, (4) गुरुशुश्रूषा and (5) अभियोग:.

Let us take up these subtopics one by one.

1. नानातंत्रज्ञानम्

First we deal with the concept नानातंत्रज्ञानम्. केशवमिश्र in his अलंकारशेखर has used this term as synonymous with व्युत्पत्ति.[1] Almost all ancient Indian poeticians have advised the prospective poets to gain a knowledge of various sciences.

1.1 For example, भामह first asks them to try to know all the knowable subjects[2] and then adds : शब्दश्छन्दोभिधानार्था इतिहासाश्रयाः कथा:। लोको युक्ति: कलाश्चेति मन्तव्या काव्यगैर्द्धमी ॥९॥ शब्दाभिधेये विज्ञान...[3]

1.2 दण्डिन् calls it श्रुतं च बहु निर्मलम्[4] which his commentator रत्नश्रीज्ञान explains in these words : काव्याङ्गविद्याश्रवणं श्रुतमयं व्याकरणक्रियाकल्पछन्दोविचिति- आदि अनेक विद्याविषयत्वात्, अनेकशः प्रवृत्तत्वाद्य बहु पर्याप्तं निर्मलं परिशुद्धम्, आम्नायविशुद्ध्या सन्देहविपर्यास-विरहात्।[5]

1.3 वामन prefers to use the word विद्या as a synonym for तंत्र or शास्त्र and explains it thus : शब्दस्मृति-अभिधानकोश-छन्दोविचिति- कलाकामशास्त्र-दण्डनीतिपूर्वा विद्या:।[6]

1.4 राजशेखर devotes one full chapter called शास्त्रनिर्देशः of his काव्यमीमांसा to the discussion of this topic and includes अपौरुषेय, पौरुषेय, वैदिक and अवैदिक शास्त्रs together with 64 कलाs or उपविद्याs in the term शास्त्र[7]. During the course of the discussion of this topic he observes that nobody would be able to master completely all the sciences even if he or she lived a thousand plus years.[8]

1.5 According to क्षेमेन्द्र an obstinate bad poet keeps on composing most unintelligible poems as long as he does not diligently study various शास्त्रs[9], but once he studies the following शास्त्रs carefully and then composes poetry, the learned hail him as the emperor among poets : 'तत्र तर्कव्याकरण-भरत-चाणक्य-वात्स्यायन-भारत-रामायण-मोक्षोपाय-आत्मज्ञान-धातुवाद-रत्नपरीक्षा-वैद्यक-ज्यौतिष-धनुर्वेद-गजतुरगपुरुषलक्षण-द्यूत-इन्द्रजाल-प्रकीर्णेषु परिचयः कविसाम्राज्यव्यंजनः।'[10]

1.6 मम्मट while clarifying the meaning of the term व्युत्पत्ति in his famous कारिका 'शक्तिर्निपुणता लोकशास्त्रकाव्यादि-अवेक्षणात्', etc. names almost the same शास्त्रs as क्षेमेन्द्र does.[11]

1.7 वाग्भट the author of वाग्भटालङ्कार defines व्युत्पत्ति in the following कारिका :

शब्द-धर्मार्थकामादिशास्त्रेषु आम्नायपूर्विका ।
प्रतिपत्तिर् असामान्या व्युत्पत्तिरभिधीयते ॥[12]

वाग्भट has emphasized two points in this respect : the knowledge of various शास्त्रs should be acquired in accord with the tradition and it ought to be sound, so that it could be used without hesitation or doubt.

1.8 The शास्त्रs listed above include empirical, theoretical, positive, normative, physical, natural as well as social sciences besides fine arts. On noting this fact many questions as the following ones cross a curious reader's mind : What, after all, is the purpose of this advice? Why have the literary theorists insisted on the poet's gaining a knowledge of so many sciences? Do they not consider that the scientific

knowledge runs counter to the creative activity? How far does this knowledge help the literary artist in his writings? Have the काव्यालंकारशास्त्रकारs ever raised these questions and if so, whether they have furnished any answers to them?

Let us now consider these questions :

1.9 भामह is the first theorist to give a general answer in the following verse which goes to tell assertively that there is no word, no meaning, no way of systematic thinking or no art that is not useful to poetry. The poet's responsibility is indeed very great!

न स शब्दो न तद् वाच्यं न स न्यायो न सा कला ।
जायते यन्न काव्यांगम् अहो भारो महान् कवे: ॥[13]

He says elsewhere that a poetic composition based on sound scientific knowledge gives delight to several generations of appreciators,[14] but the one unbacked by scientific knowledge is condemned by the lovers of good literature. Moreover, such condemnation of a poet is as painful to him as death![15]

1.10 वामन happens to be the first poetician to establish a relation between sciences and poetry. While discussing the विद्या काव्यांग (the term used by भामह in the कारिका quoted above) he says : शब्दस्मृत्यादीनां तत्पूर्वकत्वं पूर्वं काव्यबन्धेषु अपेक्षणीयत्वात् ।[16]

1.11 राजशेखर reiterates this conviction along with a दृष्टान्त as under : शास्त्रपूर्वकत्वात् काव्यानां पूर्वं शास्त्रेषु अभिनिविशेत । न हि अप्रवर्तितप्रदीपास् तमसि तत्त्वार्थमार्थं अध्यक्षयन्ति ।[17]

He means to say that the scientific knowledge is a precondition for poetic compositions. So a prospective poet should first acquire scientific knowledge and then start writing poetic compositions. Scientific knowledge is like a lamp which enables you to see in the darkness. Elsewhere he observes that since imaginative literature is written in prose or composed in verse, since it is the characteristic attribute of the poets and since it is advisory in nature, it follows the

instructions of sciences.[18]

राजशेखर has also to offer some additional comments on this point. According to him, the scientific knowledge throws light from all possible angles on the real nature of the describable subject[19]; it clarifies the ways of the world;[20] and it adds to the human knowledge by revealing the concealed meaning [21]. In addition to different sciences, there are 64 कलाs or उपविद्याs which are considered to be the very livelihood of the art of poetry.[22]

1.12 क्षेमेन्द्र agrees with राजशेखर in respect of these matters and adds that a poet versed in scientific knowledge acquires the ability to describe various objects perfectly and beautifully and this ability raises his status in the assembly of the learned people.[23]

This is as far as sciences in general are concerned. Now as to the individual sciences.

1.13 First is व्याकरण, the science of grammar, that is to say, the science which lays down 'the rules in a language for changing the form of words and combining them into sentences.'[24] In this connection भामह adds that all sciences make free use of grammar; that the one who aspires to be a good poet must necessarily acquire himself adequate knowledge of grammar; that he who depends on the knowledge of others in this respect is unable to satisfy the fastidious appreciators of poetry; that the student-poet should learn from the study of grammar how to avoid the use of words as are not easily understandable, or as are ambiguous, jarring to the ear, dry-as-dust, uncultivated, meaningless, Vedic, flat, commonplace and unattractive; that he should, at the same time, learn from the study of grammar how to make use of such words as are accepted by the tradition, as are pleasing to hear, rich in meaning, fitting most harmoniously into the phonetic structure of the sentence or

verse, deviated and hence arresting. In short, a would-be poet should understand from the study of grammar the distinction between the प्रयोज्य (i.e. usable) words and the अप्रयोज्य (i.e. unusable) words, because the beauty of words and of expressions in poetry far excells all other forms of beauty.[25]

1.14 वामन observes in this connection that the knowledge of grammar enables the poet to distinguish the grammatically acceptable words from the rejectable ones.[26]

Similarly, the knowledge of prosody removes the learner-poet's doubts about the मात्राs, यतिs and other technical niceties of different metres;[27] the study of dictionary helps him to determine the correct meaning of the words in specific contexts;[28] the knowledge of the theory of fine arts as music, dance, painting and so on enables him to describe the art-objects without error or perversion;[29] the study of the science of polity acquaints him with the characteristics, activities, motives, etc. of the नायक and the प्रतिनायक[30] and the knowledge of other विद्याs also richly contributes to his literary compositions.[31]

In fine, such comprehensive, profound and tradition-based scientific knowledge enhances the thinking faculty of the poet, it makes him discriminating, it brings restraint on his speech and it turns him into a developed literary artist. The writings of such poets show signs of maturity and flawless beauty. Such beautiful poetry gives immense pleasure to its appreciators. Thus the varied scientific knowledge proves beneficial to the poet and his poetry proves beneficial to the society (हिताय सुकविः कुर्यात्[32] in केशवमिश्र's words.)

1.15 Before closing this section a small point needs to be discussed. In भामह's verse, न स शब्दो च तद्वाच्यं etc. quoted above, he has referred to the poet's responsibility which is to

be understood as the poet's responsibility as a literary artist, that is, as a responsible constituent of a cultured society. As we know, almost all the writers on अलंकारशास्त्र have defined, explained and illustrated several पददोषs, पदार्थदोषs, वाक्यदोषs, वाक्यार्थदोषs and रसदोषs. Some of the दोषs have a direct bearing on the subject under consideration as will be evident from the following discussion.

भामह, दण्डिन्, वामन, वाग्भट and others strongly feel that a good poet should treat his readers with great care and caution and should never offend them or emotionally upset them or hurt their sensitivity by using अनर्थक, अन्यार्थ, अपक्रम, अपार्थ, अप्रसिद्ध, अलक्षण, अवद्य, कर्णकटु, क्लिष्ट, गूढ, खंडित, रूढिच्युत or व्यस्तसंबद्ध words and / or expressions.[33]

Secondly, the literary artist should never tire his readers out intellectually.[34] If this ever takes place, the readers might prefer to keep themselves away from this pleasurable cultural activity.

Thirdly, the poet should scrupulously use decent diction so as to care for his readers' literary taste.[35]

Fourthly, the poet's composition should never give the readers shocks through self-contradictory descriptions.[36]

Fifthly, a poet should avoid descriptions which are opposed to the accepted conventions and customs of the society (together with the scientifically determined states or conditions of the movable and immovable world.)[37]

Lastly, a poet should desist from using words whose meanings are confined only to himself 'स्वाभिप्रायकल्पित'[38]. If a poet happens to use such words, his readers are unlikely to know what he desires to convey. Consequently, they will be deprived of the काव्यानंद.

In short, the poeticians expect that the poets use their pens with care and caution in order to protect and promote the cultural welfare of the readers.

We now turn to the next subtopic, viz., लोक.

2. लोक

This is a very comprehensive concept in the opinion of the ancient poeticians. The term लोक includes both the animate and the inanimate worlds as will be evident from the few definitions quoted below :

2.1 भामह's definition : स्थास्नुजङ्गमभेदेन लोकं तत्त्वविदो विदुः |[39]

2.2 दण्डिन् expresses the same idea in these words:

चराचराणां भूतानां प्रवृत्तिर्लोकसंज्ञिता which रत्नश्रीज्ञान explains thus : चराचराणां स्थावरजङ्गमानां भूतानां प्रवृत्तिः यथास्थिति लोक इति संज्ञिता समाख्या(ता) लोकसंज्ञिता लोके विज्ञायते |[40]

2.3 वामन's definition : लोकवृत्तं लोकः॥२॥ लोकः स्थावरजङ्गमात्मा तस्य वर्तनं वृत्तं इति|[41]

2.4 In राजशेखर's view लोक is one of the twelve काव्यार्थयोनिs[42] and the लौकिक काव्यार्थ has two main divisions, viz., प्राकृत and व्युत्पन्न. Again the व्युत्पन्न is two-fold, namely, समस्तजनजन्य and कतिपयजनजन्य and the first of these two (i.e. समस्तजनजन्य) is manifold because the countries are many in number (ततो प्रथमोऽनेकधा देशानां बहुत्वात्|)[43]

2.5 मम्मट[14], हेमचन्द्र[15] and others hold the same view about लोक as their above-named predecessors do.

2.6 Let us now try to elaborate the above concept. स्वर्ग, पृथ्वी and पाताल are the three well-known लोकs. पृथ्वी, also called भूलोक, is the abode of human beings, animals, birds and the creatures living in the water, on the earth and in the sky. In भामह's opinion काव्य depends or rests on the लोक (तत्र लोकाश्रयं काव्यम्).[46]

As a result, the activities, tendencies, characteristics, peculiarities, manners, conditions, lifestyles and life cycles of the लोकs are reflected in the काव्य. Naturally, it describes in an arresting manner small and big, poor and rich, good and bad, lucky and unlucky men and women following different professions, having varied dispositions, speaking distinct

languages and belonging to dissimilar age groups and castes. The काव्य also describes non-humans, birds, animals, creatures, etc, besides plants, flowers, rivers, mountains and so on. Thus the term लोक embraces this unlimited variety of things. धनञ्जय rightly observes in his दशरूपकम् –

रम्यं जुगुप्सितम् उदारम् अथापि नीचम्
उग्रं प्रसादि गहनं विकृतं च वस्तु ।
यद्वा अपि अवस्तु कविभावकभाव्यमानं
तन्नास्ति यन्न रसभावं उपैति लोके ॥[47]

In view of this, the poet's responsibility, as stated earlier, is really very great!

To help the poets discharge their responsibility efficiently, effectively and elegantly, the poeticians have come forward with some pieces of advice to them.

Let us try to understand them.

2.7 राजशेखर advises them to mix freely with the masses in order to get acquainted with their modes of life and manners of expressions. The mode of life, according to राजशेखर, is generally recognized as of two varieties : the cultured and the uncultured. He explains in two verses how the cultured men and women behave and how they express themselves. In two more stanzas he gives us a 'true to life description of the way of life of the uncultured men and women.' राजशेखर further classifies the लोकव्यवहार into two groups, viz, समस्तजनजन्य and कतिपयजनजन्य with a view to explaining to the poets how the people in general react and how a specified group of people react and behave. राजशेखर has also furnished the geographical peculiarities of Nepal.[48]

2.8 क्षेमेन्द्र, the author of the कविकण्ठाभरणम्, is more enthusiastic in this respect. Interestingly, he gives a hundred pieces of advice (शिक्षाणां शतं इति उक्तं)[49] a few of which could be rendered here : क्षेमेन्द्र recommends to the poets that they should gain a thorough knowledge of how the people

behave (लोकाचारपरिज्ञानम्[50]). He advises the poets to make friends with good people, to witness dramatic performances, to cultivate good literary taste by listening to कथाs and आख्यायिकाs, to watch beautiful paintings, to observe the skill of the artistes or craftsmen, to watch warrior-fights, to observe minutely the birds' nests and men's houses, to recapitulate one's own experiences, to read carefully letters and old documents, to observe closely the dispositions of birds and animals, to watch the changing conditions of the seas, rivers, hills etc., to gain a knowledge of the heavenly luminaries like the sun, the moon, the stars and so on, to acquire knowledge of all the seasons, to participate in the assemblies of the learned, to learn provincial dialects, to make a collection of rare and beautiful articles, etc, etc.[51]

2.9 रुय्यक in his साहित्यमीमांसा gives a description of ladies of several countries with their complexions, besides that of various festivals and sports related to different countries and different seasons.[52]

2.10 Similarly, वाग्भट gives long lists of countries with the rivers, plants and products peculiar to them in the commentary called अलङ्कारतिलक on his own काव्यानुशासनम्.[53]

2.11 The poeticians have realized that the animal kingdom has a very intimate relationship with the human world. The beasts, birds and other creatures have an inevitable place in human life. Some animals play a very important role in man's affairs. Flora and fauna, streams and rivers, and hills and mountains are very useful for man's existence on the earth as also for his emotional needs. In other words, Nature makes his life endurable, complete and happy. Considering this vital position of animate and inanimate things in the creative writing, the theorists have advised the poets to gain a flawless or correct knowledge of all the aspects of the लोक and then proceed to describe the

latter unerringly. A creative writer who succeeds in this exercise displays a lively interaction between his characters and the लोक.

I Here we come to the end of the consideration of लोक.

The काव्यहेतु has two main features: theoretical and practical. The former has two aspects, viz., the knowledge of different sciences (i.e. नानातंत्रज्ञान) and the knowledge of the स्थावर and जंगम worlds (i.e.लोक). We have discussed these two aspects so far. Now let us turn to the practical facet of the काव्यहेतु. This again is divided into three parts, viz., अन्यकाव्यपरिचय:, गुरुशुश्रूषा and अभियोग:. Let us, therefore, take up the first one of these for consideration.

3. अन्यकाव्यपरिचय

3.1 In this respect भामह advises the budding poet first to read carefully the compositions of other poets and then to try his hand at an independent composition of his own :

विलोक्य अन्यनिबन्धांश्च कार्य: काव्यक्रियादर: ।[54]

3.2 वामन uses the term लक्ष्यज्ञत्व for अन्यकाव्यपरिचय, considers it under the प्रकीर्ण काव्याङ्ग and explains it as under : अन्येषां काव्येषु परिचयो लक्ष्यज्ञत्वम्। ततो हि काव्यबन्धस्य व्युत्पत्तिर्भवति।[55]. लक्ष्यज्ञत्वम् means the state of knowing the literary works. This knowledge is gained by an apprentice poet by reading attentively and squarely the compositions of other poets. Sincere efforts put in by an apprentice poet in this regard help him to gain a thorough knowledge of the subject-matter of the composition, the manner and mode of its presentation, the strong and weak points of the form of literature chosen for the purpose, its overall technique with its minute characteristics, the method of description and characterization, the mode of expressing ideas and emotions and the way of using language with a view to producing the intended effect. The mature poet's लक्ष्यकाव्य stirs the young poet's imagination, suggests to him new and suitable subjects for

compositions and kindles an aspiration within him to excel his idol.

3.3 In this connection क्षेमेन्द्र gives more specific advice to the budding poet. He says:

पठेत्समस्तान् किल कालिदासकृतप्रबन्धान् इतिहासदर्शी ।
काव्याधिवासप्रथमोद्गमस्य रक्षेत् पुरस् तार्किकगन्धम् उग्रम् ॥

...

महाकवेः काव्यनवक्रियायै तदेकचित्तः परिचारकः स्यात् ।[56]

क्षेमेन्द्र expects the budding poet to be a student of history, to read Kālidāsa's one and all poems, to avoid the company of a logician, to protect the 'first bud' of poetry and to read a great poet's compositions with utmost concentration.

What क्षेमेन्द्र probably wants to suggest is that if a budding poet follows the above instructions, he would be thoroughly acquainted with both the craft and art of literary composition.

We now pass on to the second point viz., गुरुशुश्रूषा.

4. गुरुशुश्रूषा

This is a very influential objective source of gaining practical knowledge of the poetic art. गुरुशुश्रूषा means the 'worship of acquired knowledge, the worship of accumulated experience and the worship of thoughts and ideas handed down by tradition'. All ancient poeticians were initially disciples of their गुरुs and later they themselves became गुरुs of their own disciples. Some of the गुरुs had their own private पाठशालाs while many others were university teachers. We have a long and illustrious line of गुरु-शिष्यs in मुकुलभट्ट and प्रतीहारेन्दुराज, भट्टेन्दुराज and अभिनवगुप्त, भट्टतौत and अभिनवगुप्त, लक्ष्मणगुप्त and अभिनवगुप्त, सहृदय and आनन्द, शीलभद्र and नमिसाधु, राजशेखर and महीपाल, अभिनवगुप्त and क्षेमेन्द्र, क्षेमेन्द्र and उदयसिंह, क्षेमेन्द्र and लक्ष्मणादित्य and so on. According to a Kashmirian tradition, अभिनवगुप्त had 1200 disciples.[57] Some students used to go thousands of miles away from their

hometown to acquire indepth knowledge of the subject they were interested in, from a renowned गुरु. For instance, प्रतीहारेन्दुराज, originally a resident of कोंकण, had gone all the way to Kashmir to learn अलंकारशास्त्र.[58] राजशेखर had migrated from महाराष्ट्र to कनोज.[59] दण्डिन्'s commentator रत्नश्रीज्ञान left श्रीलंका, settled in मगध and worte his commentary रत्नश्री there.[60] The शिष्य used to sit at his गुरु's feet and take lessons from him. For example, भट्टेन्दुराज had himself explained the ध्वन्यालोक to अभिनवगुप्त.[61] Similarly, भट्टतौत had taught the नाट्यशास्त्र of भरत to अभिनवगुप्त.[62]

In view of this educational-cum-cultural tradition, the poeticians have advised the prospective poets to learn the poetic art directly from the काव्यगुरुs. Let us now turn to the details of the actual advice.

4.1 भामह says :

शब्दाभिधेये विज्ञाय कृत्या तद्विदुपासनाम् ।
विलोक्यान्यनिबन्धांश्च कार्यः काव्यक्रियादरः ॥[63]

Here भामह advises the apprentice poet to study grammar and semantics, to take practical instructions from a knowledgeable गुरु, to read carefully the compositions of other poets and then to try to compose independently. भामह means to suggest that a शिष्य receives valuable training of the poetic art every moment in the company of a competent गुरु.

4.2 वामन is more specific on this point as is evident from the following excerpt :

काव्योपदेशे गुरुशुश्रूषणं वृद्धसेवा ॥१४॥

काव्योपदेशे गुरवः उपदेष्टारः तेषां शुश्रूषणं वृद्धसेवा। तत काव्यविद्यायाः संक्रांतिर्भवति।[64]

वामन uses the word वृद्धसेवा for गुरुशुश्रूषा. According to him, the science of poetic art is passd from a गुरु to his शिष्य. This 'conveyance' of knowledge becomes easier because of the शिष्य's constant attendance at the गुरु's teachings.

4.3 क्षेमेन्द्र is all the more categorical in his advice which runs as under :

कुर्वीत साहित्यविदः सकाशे श्रुतार्जनं काव्यसमुद्भवाय ।
न तार्किकं केवलशाब्दिकं वा कुर्याद् गुरुं सूक्तिविकासविघ्नम् ॥[65]

क्षेमेन्द्र tells the would-be poet that he should sit beside a गुरु who knows poetics (very well) and get instructions from him to be able to compose poems. However, he should not choose a logician or a grammarian as his गुरु because both of them are detrimental to literary activities.

4.4 Here गुरु is not one who is merely a साहित्यशास्त्रज्ञ but he is one who is himself a good कवि too. He is fully aware of the difficulties and intricacies of the poetic composition. His guidance is, therefore, precise and practically useful. In his grey hair resides the knowledge of the poetic tradition, the knowledge of गुणs, दोषs, रीतिs, कविसमयs, etc. together with the knowledge of the ways and means of handling the subject matter, metres and language. He first of all makes an assessment of the potentialities of his शिष्य and then uses suitable devices or methods to develop those potentialities in accordance with the शिष्य's intellectul ability, creative aptitude, sense of propriety and literary taste (यथामति यथाशक्ति यथा औचित्यं यथारुचि).[66]

Since the art of poetry, like human language, changes, grows and develops from generation to generation, the गुरु shows the prospective कवि the past of the poetic science, acquaints him with its present and directs him to its future. The कवि-शिष्य gains knowledge from the कवि-गुरु with प्रणिपात, परिप्रश्न and सेवा and thus tries to reach the very heart of the art of poetry. This is how the power of poetic composition is passed on from गुरु to the शिष्य. (And also this is how experience-based educational culture is kept alive.)

We now pass on to the last topic, viz., अभियोग.

5. अभियोग

Poeticians have used two terms, अभियोग and अभ्यास in this respect. अभियोग means close application of one's mind to learn something or continued steady effort to achieve something. अभ्यास means repeated or continued practice.

Let us first enlist the poeticians' views about this concept.

5.1 भामह uses the term काव्यक्रिया (कार्य: काव्यक्रियादर:।[67]) which means a literary composition.

5.2 In his oft-quoted famous कारिका 'नैसर्गिकी च प्रतिभा...' etc. दण्डिन् uses the word अभियोग with अमन्द as its qualifier and रत्नश्रीज्ञान explains these two terms thus : अमन्दश्च अभियोग इति। श्रुतस्य चिन्तनं ऊहापोहमुखेन यथाम्नायं अविपरीतार्थनिश्चयनम्। निश्चितस्य च भावनं अभ्यास: आवृत्ति: स्थिरीकरणं इति द्विविधोऽभियोग: अभ्यास:। स च अमन्द: पर्याप्त: यावद् भावितत्वात्।[68] In terms of this explanation अभ्यास has two stages. The first stage means contemplation of the knowledge gained with full discussions in accordance with a view to determining the correct or true meaning. The next stage is called भावन which means stabilizing the 'determined meaning' through continued steady effort (आवृत्ति:). Establishing the correct knowledge in the mind with repeated efforts equip the apprentice poet with the power of poetic composition (श्रुतेन यत्नेन च वागुपासिता । ध्रुवं करोत्येव कमप्यनुग्रहम्).[69]

5.3 वामन expresses the concept of अभियोग in the following words : काव्यबन्ध-उद्यमोऽभियोग:॥१३॥

बन्धनं बन्ध: काव्यस्य बन्धो रचना काव्यबन्ध:। तत्र उद्यमोऽभियोग:। स कवित्वप्रकर्षं आदधाति।[70]

According to वामन, अभियोग means efforts put in to compose poetic pieces. Such efforts enable the aspirant poet to compose excellent poetry. वामन wants to suggest that sincere efforts do not go to waste; they do produce the desired result sooner or later. He has written one full अधिकरण

and named it प्रायोगिक, in which he has given so many instructions about the काव्यसमयs and the शब्दशुद्धि[71] a few of which may be summarized here : a poet should not repeat the use of the same words except those as हि, च etc.; he should avoid using खलु, इव, किल and such other words at the beginning of a stanza; he should not use a बहुव्रीहि compound to convey the meaning of a कर्मधारय compound and vice versa; likewise he should not stuff a sentence with a number of लाक्षणिक words; he should only use a विशेषण when the meaning of the विशेष्य is already expressed; he should not frequently resort to संबंधसंबंधे षष्ठी; he should use देशी words sparingly; he should desist from using देशी and लाक्षणिक words which are not freely and frequently used; ordinarily, he should not break the rules of grammar but he may take liberties with such words as have been used in secondary senses by ancient poets; similarly, words which mean 'hand', 'eye', 'breast', etc. should always be used in dual number. These are some of the important practical suggestions made by वामन to the prospective poet.

5.4 क्षेमेन्द्र also likes to give some useful directions to a budding poet. He calls them शिक्षाणां शतम्, a century of pieces of advice, a few of which have been referred to in 3.3 above and a few others are being considered here. क्षेमेन्द्र advises : he who has gained a profound knowledge of grammar and prosody should listen to the recitation of sweet and beautiful poems with untiring efforts; he should attentively listen to the folk-songs, composed and sung in the प्राकृत languages; he should show interest in the discussions organized to find new meanings in charming verses; he should aspire to make ममम्यापूर्ति; by way of practice he should try to compose a verse in a standard metre with words which may or may not express any meaning; he may also change the words of a known stanza without changing its meaning and recompose

it. क्षेमेन्द्र has actually shown how कालिदास's famous मंगलाचरणम् of रघुवंशम् could be recomposed as under :

वाण्यर्थौ इव संयुक्तौ वाण्यर्थप्रतिपत्तये ।
जगतो जनकौ वन्दे शर्वाणीशशिशेखरौ ॥[72]

5.5 वाग्भट has defined अभ्यास in the verse reproduced below :

अनारतं गुरूपान्ते यः काव्ये रचनादरः ।
तं अभ्यासं विदुस् तस्य क्रमः कोऽपि उपदिश्यते ।[73]

According to him, अभियोगिता is one of the five causes which together throw light on the meaning of poetic composition.[74] He has given a number of directions to the student poet which could be summed up as under :

An apprentice poet should compose metrically beautiful verses, without caring much for the meanings of the words used; he should thus gain proficiency in prosody; if he finds that new and pleasant ideas do not strike him because of his inexperience, he should hold discussions with the seniors; he should try to complete the meaning in the first half of the stanza and use figures of speech in the latter half; he should attempt to express one and the same thought, idea or emotion briefly and elaborately using various figures of speech; he should not make use of च and such other indeclinables at the beginning of a stanza; he may, however, feel free to begin a stanza with the words like रे, धिक्, हा, किं, न, आः etc.; he should study the कविसमयs and make their proper use; he should get to know the words approved by earlier poets and use them correctly.[75]

5.6 Lastly we take into account what हेमचन्द्र has to say on this point. He explains अभ्यास in the following words :

अभ्यासं व्याचष्टे –
काव्यविच्च शिक्षया पुनः पुनः प्रवृत्तिर् अभ्यासः ।
काव्यं कर्तुं जानन्ति विचारयन्ति वा ये ते काव्यविदः कविसहृदयाः…।
तेषां शिक्षया वक्ष्यमाणलक्षणया काव्य एव पौनःपुन्येन प्रवृत्तिर्

अभ्यासः।

अभ्याससंस्कृता हि प्रतिभा काव्यामृतकामधेनुर् भवति। यदाहुः -
'अभ्यासो हि कर्मसु कौशलं आवहति।'[76]

which means - अभ्यास means repeated exercise done in
order to improve one's skill at the instructions imparted by
the experts at poetic compositions. Those who know how to
compose poetry or those who can reflect on the poetic art are
known as काव्यविदः or कविसहृदयाः. They give certain directions
the repeated exercise of which is called अभ्यास. The genius
refined by अभ्यास produces poetry as sweet as अमृत. It is said
that practice produces skill in actions.

Although हेमचन्द्र has realized the place and importance
of अभ्यास in the process of creative writing, he does not
discuss it in the manner in which रत्नश्रीज्ञान, क्षेमेन्द्र and वाग्भट do.
Under शिक्षा he considers the popular three-fold कविसमयः, viz.,
सतोऽपि अनिबन्धः, असतोऽपि निबन्धः, and नियमः. To these he adds
the छायादि-उपमीयनम् which he has borrowed from राजशेखर.[77]
One, therefore, feels that हेमचन्द्र has not been able to do justice
to the topic. However, we can formulate a fairly good idea
about the concept of अभियोग or अभ्यास on the basis of the
detailed discussion of this point made by रत्नश्रीज्ञान, क्षेमेन्द्र and
वाग्भट.

To sum up it can be said that the अभियोग impresses upon
the apprentice poet's mind the importance of perseverance
and patience. It tells him that the साधना is to be continued
uninterruptedly and steadfastly. It makes him realize that no
success is achieved overnight; a banyan tree does not grow in
a couple of days. The अभ्यास enjoins him to strive hard, to
exert day and night and to shed his blood, as it were, to reap
the harvest of excellent poetry.

5.7 Ready aids to compositions.

Before concluding this section one more point deserves
to be noted. As we know a number of lists of some literary

items, have been drawn up by the poeticians, meant to be of use to the beginners and the seasoned poets alike. दण्डिन्, for instance, has listed as many as 66 words and expressions suggestive of साहश्य (शब्दाः साहश्यसूचिनः) and they are, according to him, agreeable to the poets (कवीनां बुद्धिसौख्यदाः।[78]). A poet could use any one of these ready to hand synonyms to suit the context, the subject matter, metre or the associative field of words. देवेश्वर has written a work called कविकल्पलता to help the intelligent people to composes verses quickly.[79] This work is divided into four स्तबकs viz.; शब्द, शेष, कथा and अर्थ which in their turn are sub-divided into 22 कुसुमs in all. Since this work is meant to be a handy handbook for poets देवेश्वर gives a series of items in the above स्तबक and कुसुमs. He begins the topic of अनुप्रास with these words : 'अथो कथादिके राजवर्णनादि-उपयोगिनः। अनुप्रासस्य सिद्ध्यर्थं शब्दान् कतिपयान् ब्रुवे॥[80] and thereafter actually gives कतिपय शब्दs for the सिद्धि of the अनुप्रास. Similarly, he provides a list of words useful for the रूपक[81] and also explains the method of समस्यापूर्ति giving a number of examples.[82]

केशवमिश्र, the author of अलंकारशेखर (who is acquainted with देवेश्वर's कविकल्पलता[83]) emulates देवेश्वर and lists a number of उपमानs to be used for describing the various limbs of men and women and furnishes the details useful for describing other related items, providing examples.[84] Such illustrative inventories must have proved very much helpful, especially to the poets having average creative ability.

6. Usefulness of the काव्यालंकारशास्त्र

After going through the above detailed discussion, an important question naturally arises in a modern reader's mind. Do the ancient Indian thinkers consider each and every student of creative writing fit to receive instructions in the काव्यालंकारशास्त्र? If not, what criterion have they put forward to select students for the purpose?

In the evolution of Sanskrit Poetics वामन is the first poetician to deal with this question at length. He has provided quite a logical and convincing answer to the above question in the following passage ;

"अधिकारिनिरूपणार्थं आह —

अरोचकिनः, सतृणाभ्यवहारिणश्च कवयः ॥१॥

इह खलु द्वये कवयः सम्भवन्ति। अरोचकिनः सतृणाभ्यवहारिणश्च इति। अरोचकि-सतृणाभ्यवहारिशब्दौ गौणार्थौ। कोऽसौ अर्थः? विवेकित्वं अविवेकित्वं च इति।

तदाह–पूर्वे शिष्याः, विवेकित्वात् ॥२॥

पूर्वे खलु अरोचकिनः, शिष्याः शासनीयाः। विवेकित्वाद् विवेचनशीलत्वात्।

नेतरे, तद्विपर्ययात् ॥३॥

इतरे सतृणाभ्यवहारिणो, न शिष्याः। तद्विपर्ययाद् अविवेचनशीलत्वात्। न च शीलं अपाकर्तुं शक्यम्।

ननु एवं न शास्त्रं सर्वानुग्राहि स्यात्, कुतस् तदुपादीयते तदाह –

न शास्त्रं अद्रव्येषु अर्थवत् ॥४॥

न खलु शास्त्रं अद्रव्येषु अविवेकिषु अर्थवत्।

निदर्शनं आह –

न कतकं पङ्कप्रसादनाय ॥५॥

न हि कतकं पयस इव पङ्कस्य प्रसादनाय प्रभवति।"[85]

वामन's above standpoint can be summarized as under:

There are two kinds of student poets- discriminating and indiscriminate. Since the poets of the former category use their judgement properly, they are teachable. But the latter category of poets do not use their judgement carefully; they are, therefore, unteachable. Generally, it is not possible to change anybody's disposition. If that is the case then (objector argues) the काव्यालंकारशास्त्र cannot be said to be equally favourable to all types of students. वामन refutes this argument saying that it is basically wrong to suppose that the काव्यालंकारशास्त्र is favourable towards all and sundry. The truth in the matter is that the said शास्त्र favours only those who

possess judicious temperament. All efforts to teach the काव्यालंकारशास्त्र to an injudicious student simply go waste. This is, in a nutshell, the representative viewpoint of the ancient literary theorists on the present topic.

To sum up :

i) Composition of good poetry is a serious and strenuous intellectual activity.

ii) It is achieved by sound theoretical knowledge and sustained practical efforts.

iii) These two together produce pleasing and lasting creative writing.

iv) The science of the art of poetry is to be taught only to the discriminating student poets.

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आस्त एव निरातङ्कं कान्तं काव्यमयं वपुः॥' *Ibid.*, p. 4.

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27. *Ibid.*

28. *Ibid.*, p. 9.

29. *Ibid.*

30. *Ibid.*, p. 30.

31. *Ibid.*

32. Footnote 1, p. 59.

33. Footnote 2, pp. 6, 21, 23, 24, 87, 154 etc.; footnote 4, pp. 5, 47,

254-55, 261, 263 etc.; footnote 6. pp. 15, 16, 26 etc.; footnote 12, pp. 22, 24, 26, 27, 28, etc.

34. Footnote 2, pp. 20, 37, 140; footnote 4, p. 47.

35. Footnote 2, p. 11; footnote 4, p. 40; footnote 6, p. 41; footnote 12, p. 25.

36. Footnote 2, pp. 12, 97; footnote 4, p. 256; footnote 6, p. 23; footnote 12, pp. 20-22.

37. Footnote 2, p. 97; footnote 4, p. 269; footnote 6, p. 27; footnote 12, p. 28.

38. Footnote 12, p. 20.

39. Footnote 2, p. 101.

40. Footnote 4, p. 269.

41. Footnote 6, p. 8.

42. Footnote 7, p. 35.

43. *Ibid.*, p. 39.

44. Footnote 11, p. 12.

45. The काव्यानुशासनम् of हेमचन्द्र with his own gloss, ed. Shivadatta and others, Second, Mumbai, Nirnayasagar Press, 1934 p. 6.

46. Footnote 2, p. 126.

47. धनञ्जयविरचितं दशरूपकम् (मावलोकम्) (Hindi edition), ed. Bholashankar Vyas, Banaras, Chowkhamba Vidya Bhavan, 1955, p. 282.

48. Footnote 7, pp. 35-41.

49. Footnote 9, p. 72.

50. *Ibid.*, p. 66.

51. *Ibid.*, pp. 66-72.

52. Vide **History of Sanskrit Poetics**, P. V. Kane, third revised edition, Delhi, Motilal Banarsidass, 1961, p. 282.

53. Vide *ibid.*, p. 296.

54. Footnote 2, p. 5.

55. Footnote 6, p. 10.

56. Footnote 9, p. 53.

57. Footnote 52, p. 241.

58. *Ibid.*, p. 205; Also,
    'विद्वद् अग्र्यान् मुकुलकाद् अधिगम्य विविध्यते।
    प्रतीहारेन्दुराजेन काव्यालंकारसंग्रहः॥३॥'
    काव्यालङ्कारसारसंग्रह of Udbhaṭa with the लघुवृत्ति of Induraja, first ed, N. D. Banhatti, Pune, B. O. R. I. 1925, p. 1.

59. Footnote 52, p. 213.

60. Footnote 4, Introduction, p. 19.

61. Footnote 52, p. 205.

62. *Ibid.*, p. 218.

63. Footnote 2, p. 5.

64. Footnote 6, pp. 10-11.

65. Footnote 9, p. 51.

66. भोजविरचितम् सरस्वनीकण्ठाभरणम्, ed. Anundoram Barooah, reprint, Gauhati, Publication Board Assam, 1969, p. 52.

67. Footnote 2, p. 5.

68. Footnote 4, p. 59.

69. *Ibid.*, pp. 59-60.

70. Footnote 6, p. 10.

71. *Ibid.*, pp. 68-94.

72. Footnote 9, pp. 51-54.

73. Footnote 12, p. 5.

74. 'मनःप्रसत्तिः प्रतिभा प्रातःकालोऽभियोगिता।
    अनेकशास्त्रदर्शित्वं इति अर्थालोकहेतवः॥' ibid., p. 9.

75. *Ibid.*, pp. 5-17.

76. Footnote 45, p. 9.

77. Footnote 7, pp. 62-78.

78. Footnote 4, pp. 85-86.

79. 'निबद्धेयं मया धीराः त्वरितश्लोकमिद्धये।' – कविकल्पलता महाकविश्रीदेवेश्वरविरचिता, ed. Ram Gopal Bhattacharya, Calcutta, Siddheshwar Press, 1895, p. 1.

80. *Ibid.*, p. 17.

81. *Ibid.*, p. 71.

82. *Ibid.*, pp. 73-82.

83. अत्र श्रीपादानुसारिकविकल्पलताकार एतावद् अधिकं आह – footnote 1, p. 51.
84. *Ibid.*, pp. 40-58.
85. Footnote 6, pp. 2-3.

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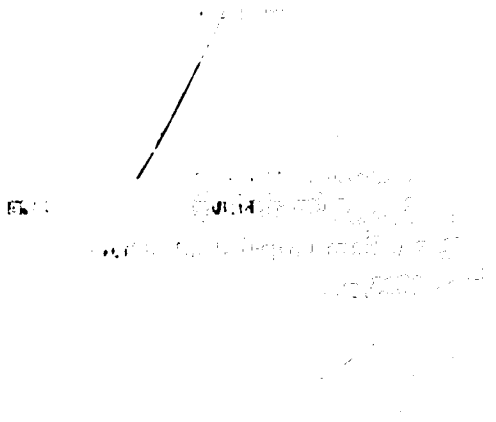
2. Ancient Literary Controversies*

1 Congenial Atmosphere

The topic, overtly modern in appearance and content, might cause the readers to raise their eyebrows. They might ask many questions : Did discussions, especially in which opposing views were expressed, ever take place in ancient days? If so, between whom? when? where? Were there adequate means of communication in those days? How did poetic compositions reach from one place to another to invite reactions, good or bad? These questions can easily be answered and doubts squarely dispelled as under:

In ancient and medieval India, the whole atmosphere was charged with literary activities. There was enthusiasm all around about poetry (i.e. creative writing in all genres), its composition, appreciation, recitation and examination. The poet used to make many copies of his composition (सिद्धं च प्रबन्धमनेकादर्शगतं कुर्यात्[1]). He used to dispatch them to the appreciators and critics living in different directions (स्व-सूक्तप्रेषणं दिक्षु...[2]). He used to discuss his own poems continually (सदा स्वकाव्यव्याख्यानम्[3]). He used to utilize the opportunities of presenting his compositions for consideration and examination by experts and if they were found to be meritorious, he would get instant fame and his reputation as a good poet would reach all the quarters (काव्यं सद्यःकवीनां च प्रमत्यहना दिशो दशा[4]). Excellent poetry became the darling of the appreciators and even that having slight beauty became an object of admiration (वचः स्वादु सतां लेह्यं लेशस्वादद्वपि कौतुकात्[5]).

Good poetry reached different corners of the country through oral recitation by children, women and the lowly-born persons (बालस्त्रीहीनजातीनां काव्यं याति मुखान्मुखम्[6]). The appreciative critics took the compositions to different places and literary centres and thus help to spread their qualitative merit (नीयन्ते भावकैर्यस्य न निबन्धा दिशो दशा[7]). Some sympathetic critics living in some other country used to praise a living poet, unfortunately neglected by critics in his own country (गीतसूक्तिरतिक्रान्ते स्तोता देशान्तरस्थिते[8]). Employed people pursuing the art of poetry used to compose poems while travelling (याप्ययानयात्रा[9]). They could be taken to be reading their poems to the co-travellers who, in their turn, must be taken to be taking them to their respective places to recite them to the others. Like men, women also used to compose poems (पुरुषवत् योषितोऽपि कवीभवेयुः।[10]). The poetesses comprised the princesses, the daughters of the ministers, courtesans, the wives of the actors and magicians (श्रूयन्ते दृश्यन्ते च राजपुत्र्यो महामात्रदुहितरो गणिकाः कौतुकिभार्याश्च शास्त्रप्रहतबुद्धयः कवयश्च[11]). If the ruling king were a poet, his subjects used to be lovers of poetry though not producers of poetry themselves (राज्ञि कवौ सर्वो लोकः कविः स्यात्[12]). The king with taste for literature used to establish Literary Organizations (राजा कविः कविसमाजं विदधीत[13]). He used to hold formal conventions for the assessment of poets, where poets composing in Sanskrit, Prākṛta, Apabhraṁśa and Paiśacī gathered and presented their compositions for evaluation and reward (राजा कविः काव्यपरीक्षायै सभां कारयेत्। तस्यां राजासनम्। तस्य चोत्तरतः संस्कृताः कवयो निविशेरन्। पूर्वेण प्राकृताः कवयः...। पश्चिमेन अपभ्रंशिनः कवयः...। दक्षिणतो भूतभाषाकवयः...।[14]) During the course of such काव्यगोष्ठीs, there used to be शास्त्रवाद, discussions on scientific matters (अन्तरान्तरा च काव्यगोष्ठीं शास्त्रवादान् अनुजानीयात्[15].) The poems presented by various poets were subjected to critical assessment during such शास्त्रवाद. On the occasion of such

literary gatherings, the distinguished poets used to be honoured by the king and their excellent compositions used to receive awards (तुष्टपुष्टाश्च अस्य सभ्या भवेयुः, स्थाने च पारितोषिकं लभेरन्। लोकोत्तरस्य काव्यस्य च यथार्हा पूजा कवेर्वा।[16]). In cosmopolitan cities the ब्रह्मसभाs used to be organized where the poets who were found to have qualified for the examination were taken out in a procession on a ब्रह्मरथ and were presented with a silk turban (महानगरेषु च काव्यशास्त्र - परीक्षार्थं ब्रह्मसभाः कारयेत्। तत्परीक्षोत्तीर्णानां ब्रह्मरथयानं पट्टबन्धश्च।[17]). उज्जयिनी was the centre of such ब्रह्मसभाs and eminent poets like कालिदास, मेण्ठ, अमर, रूप, सूर, भारवि, हरिचन्द्र, and चन्द्रगुप्त were reportedly examined and honoured there (श्रूयते च उज्जयिन्यां काव्यकारपरीक्षा-इह कालिदासमेण्ठावत्रामररूपसूरभारवयः। हरिचन्द्रचन्द्रगुप्तौ परीक्षितताविह विशालायाम्।[18]).

The above evidences are quite enough to establish beyond doubt that the poets and the critics, the creators and the appreciators, had ample opportunities to come together both physically and through communication, and exchange views on matters connected with literary compositions, their merits, demerits, style, diction, structures and all the kindred aspects. Thus there was without doubt an interaction between the creative artists and their learned critics. From this continual and sustained interaction stemmed divergent viewpoints which eventually saturated in controversies some of which helped to establish leading literary theories. The present topic, therefore, need not stir a sense of wonder coupled with doubt in the minds of the modern students of literature.

2 Subjects of Controversies

After carefully going through the works on Indian Poetics, one can draw up, as under, a list of areas of controversies relating to creative writing:

[i] Nature of creative writing; [ii] Beauty in poetry; [iii]

Causes of poetry; [iv] Themes; [v] Structural arrangement; [vi] Plagiarism; [vii] Linguistic medium; [viii] Maturity of diction; [ix] Descriptions; [x] Faults; [xi] Qualities; [xii] Figures of Speech; [xiii] Poetic conventions; [xiv] Types of Poets; [xv] Attitudes and tendencies; [xvi] Forms of literature; [xvii] Recitation of poetic compositions; [xviii] Branches of learning; [xix] Number of worlds; and [xx] Poets and Critics.

Thus since the controversies related to almost all the aspects of literary activities, it can be undeniably presumed that a lot of heated discussions must have taken place among the poets like कालिदास, भारवि, माघ and others on the one hand and the critics like कालिदास, वाक्पतिराज, श्यामदेव, मङ्गल, सुरानन्द, वामन, उद्भट, आपराजिति, द्रौहिणि, रुद्रट, अवन्तिसुन्दरी and आनंद who have been referred to by their names as also those who have been referred to by pronouns like अन्ये, अन्यै:, अपरे, केचित्, कैश्चित् and others on the other. The phenomenon of literary discussions started right from the days of भामह (500-700 A.D.) and continued down to the times of जगन्नाथ (1600-1700 A.D.). Let us attempt a brief study of the literary controversies under the above heads.

3 Nature of Creative Writing

It can be inferred from राजशेखर's exhaustive treatment of this topic that it had evoked a very explosive debate under three sub-heads, viz, truth, morality and indecency. Let us consider them one by one.

3.1 There were a few critics of literature who strongly felt that poetry describes untrue or false things and is therefore, untrustworthy. Their objection is stated by राजशेखर in the following words:

असत्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यम् इत्येके।[19]

The objectors hold that it is not advisable to produce, appreciate, and evaluate poetry. राजशेखर agrees to differ

with them. He defends poetry vehemently saying :

"न" इति यायावरीयः ।

नासत्यं नाम किञ्चन काव्ये यस्तु स्तुत्येष्वर्थवादः ।

स न परं कविकर्मणि श्रुतौ च शास्त्रे च लोके च ॥[20]

In राजशेखर's opinion, there is nothing untrue or false in poetry. The praise of the describable person or object is not at all untrue. Moreover, such descriptions are found not only in poetry but also in the Vedas, the scientific treatises and the worldly affairs alike. राजशेखर has further quoted verses from the श्रुति, the शास्त्र and the लोकव्यवहार presenting the अर्थवाद.

3.2 There were other thinkers who were of the opinion that the poetry preaches immorality, and therefore, it should not be composed, enjoyed and evaluated. Their viewpoint finds expression in the following words :

"असदुपदेशकत्वात्तर्हि नोपदेष्टव्यं काव्यम्" इत्यपरे।"[21]

राजशेखर does not subscribe to this view either. He argues :

"अस्त्ययमुपदेशः। किन्तु निषेध्यत्वेन न विधेयत्वेन" इति यायावरीयः।
य एवंविधा विधयः परस्त्रीषु पुंगां सम्भवन्ति तानवबुध्येतेति कवीनां भायः।
किञ्च "कविवधनायत्ता लोकयात्रा। सा घ निःश्रेयसमूलम्" इति महर्षयः।
यदाहुः -

काव्यमय्यो गिरो यावद्धरन्ति विशदा भुवि ।

तावत्सारस्वतं स्थानं कविरासाद्य मोदते ॥[22]

meaning - 'No doubt, it is advice, but it is a prohibitive rule (= a negation) and not a recommendatory one (an affirmation). The purpose of the poet is to impress upon the minds of the readers that such conduct on the part of men with respect to the wives of others is quite deplorable. The truth in the matter is that the worldly affairs are dependent upon (or governed by) the sayings of the poets. The sages hold that it is the *lokayātrā* which is at the root of the welfare of mankind. They say : As long as flawless and beautiful poetic compositions prevail, the poets will enjoy a

respectable place in the society and live happily.' The poetic tradition commands respect because it has been founded by महर्षिs like वाल्मीकि and व्यास.

3.3 "असभ्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यम्" इति च केचित्।[23]

राजशेखर's defence reads as under :

"प्रक्रमापन्नो निबन्धनीय एवायमर्थ:" इति यायावरीय:। तदिदं श्रुतौ शास्त्रे च उपलभ्यते।[24] .

According to him, such indecent ideas have got to be expressed if the context so demands. Besides, such ideas are found in the श्रुतिs (Vedas) and the scientific works as well.

राजशेखर's justification of poetry against the above threefold attack brings into focus his rational, progressive and purely literary line of thinking. He has defended the freedom of the poets and has enjoined simultaneously the protection of the cultural values on them.

3.4 Where precisely does the beauty in poetry lie, was another controversial issue in the discussion of which many critics participated. आपराजिति maintains that the subjects describable in poetry are limitless; still, whatever its subject, a poetic composition must necessarily be charming; it should never be dull or repulsive.

("अस्तु नाम नि:सीमाऽर्थसार्थ:। किन्तु रसवत एव निबन्धो युक्तो न नीरसस्य," इति आपराजिति:।[25].) राजशेखर agrees with him and adds that it is seen that a particular idea is conducive to a particular sentiment in poetry and another one is not. Really speaking, the poetic composition becomes beautiful and enjoyable not because of the ideas expressed in it, but because of the poet's diction expressing those ideas. We do experience this through both positive and negative assertions.

("आम्" इति यायावरीय:। अस्ति च अनुभूयमानो रसस्य अनुगुणो विगुणश्चार्थ:, काव्ये तु कविवचनानि रसयन्ति विरसयन्ति च नार्था:। अन्वयव्यतिरेकाभ्यां च इदम् उपलभ्यते।[26])

After quoting stanzas in support of his above viewpoint, he summarises his argument in the following verse :

'कुकविर्विवप्रलंभेऽपि रसवत्तां निरस्यति ।

अस्तु वस्तुषु मा वा भूत्कविवाचि रसः स्थितः ॥'[27]

राजशेखर means to say that a bad poet makes even the विप्रलंभशृंगार dull and unenjoyable. Therefore, the conclusion is that no matter whether the beauty exists in the subject chosen by the poet for description, it necessarily lies in his expression of that subject. But पाल्यकीर्ति, another critic, disagrees with राजशेखर on this point. He advances his objection in the following words :

"यथा तथा वाऽस्तु वस्तुनो रूपं, वक्तृप्रकृतिविशेषायत्ता तु रसवत्ता। तथा च यमर्थं रक्तः स्तौति तं विरक्तो विनिन्दति। मध्यस्थस्तु तत्रोदास्ते" इति पाल्यकीर्तिः।[28] According to पाल्यकीर्ति, howsoever be the subject selected by the poet for his composition i.e. it may or may not be charming, but the beauty lies in the peculiarities of the disposition of the poet. [That is to say, if the poet is aesthetically disposed, his composition becomes aesthetically enjoyable. If, however, he is temperamentally dry as a bone, his composition is also bound to be so.] A passionless person censures the same object which an impassioned person praises. But a neutral person remains silent (he neither praises, nor deplores).

But अवन्तिसुन्दरी, राजशेखर's learned wife and a distinguished critic, holds a different view in this matter. She argues :

"विदग्धभणितिभंगिनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्" इति अवन्तिसुन्दरी।

तदाह-वस्तुम्वभावोऽत्र कवेरतन्त्रं गुणागुणावुक्तिवशेन काव्ये ।

म्तुवन्निबध्नात्यमृतांशुमिन्दुं निन्दंस्तु दोषाकरमाह धूर्तः ॥[29]

In the opinion of अवन्तिसुन्दरी, the nature of the describable subject in literature is not always definitive. The

poet who has command of language describes and determines it. That is to say, it is the poetic expression which defines and determines the nature of the describable subject. The merits and demerits of poetry are the results of the poet's language. For instance, one who desires to praise the moon addresses it as nectar-rayed, अमृतांशु, while the one who wants to censure the moon calls it a mine of defects, दोषाकर.

Both the above views are acceptable to राजशेखर who concludes the discussion, saying : 'उभयमुपपन्नम्।'[30]

The above discussion firmly establishes one central point, namely, that the creative writing must necessarily be charming. But since the angles of looking at this subject have differed, four viewpoints have emerged : (a) the beauty lies in the describable subject, (b) it lies in the poetic expression, (c) it is there in the temperament of the poet and (d) it is governed by the intention or the mood of the poet or of the imaginary character.

3.5 Whether poetic compositions should or should not need lengthy explanations was yet one more debatable issue. भामह perhaps came across innumerable examples of discardable यमक in रामशर्मा's अच्युतोत्तरकाव्यम्. The comprehension of such a काव्य obviously required exhaustive commentary. On this unhappy phenomenon भामह comments:

काव्यान्यपि यदीमानि व्याख्यागम्यानि शास्त्रवत् ।
उत्सव: सुधियामेव हन्त दुर्मेधसो हता: ॥[31]

भामह's grievance is that if the poetic composition, 'a thing of beauty', which is meant to be enjoyed by all is so very unintelligible that one needs the help of an expository commentary to be able to understand the meanings of the verses, then the intelligent ones alone will be benefited, the ordinary ones will be deprived of the literary pleasure. Here भामह appears to be giving a reply to भट्टि who had proudly proclaimed:'व्याख्यागम्यं इदं काव्यं उत्सव: सुधियां अलम्।'

To expect the reader to depend upon a lengthy commentary for the very comprehension of the literary composition is certainly 'unliterary.'

4. Causes of Poetic Compositions

4.1 What is व्युत्पत्ति?

The different आचार्यs held different view about व्युत्पत्ति. Some scholars opined that व्युत्पत्ति means wide learning or extensive knowledge, because the poet's speech i.e. poetic composition describes many subjects; it reaches all quarters of knowledge ("बहुज्ञता व्युत्पत्तिः" इत्याचार्याः। सर्वतोदिक्का हि कविवाचः।[32]). This view is based on the presumption that as long as a poet does not know so many subjects, he will not be able to describe them correctly, effectively and elegantly. राजशेखर, however, holds that the faculty which distinguishes between the appropriate and the inappropriate is व्युत्पत्ति ("उचितानुचितविवेको व्युत्पत्तिः" इति यायावरीयः।[33]). Thus we have two divergent views on this subject.

4.2 What is superior, प्रतिभा or व्युत्पत्ति?

आनन्द, मङ्गल and राजशेखर have participated in the discussion on this topic. Among them, आनन्द is of the view that between प्रतिभा (poetic muse) and व्युत्पत्ति, the former is superior because it conceals all the faults resulting from the poet's ignorance ("प्रतिभाव्युत्पत्त्योः प्रतिभा श्रेयसी" इत्यानन्दः। सा हि कवेर् अव्युत्पत्तिकृतं दोषं अशेषम् आच्छादयति।[34]). But मङ्गल strikes a different note. He reverses the position and asserts: "व्युत्पत्तिः श्रेयसी" इति मङ्गलः। सा हि कवेर् अशक्तिकृतं दोषं अशेषं आच्छादयति।[35] i.e. of the two, व्युत्पत्ति is superior. For it hides all the flaws arising from the poet's feeble प्रतिभा (शक्ति means प्रतिभा). राजशेखर reconciles the above two views saying, "प्रतिभाव्युत्पत्ती मिथः समवेते श्रेयस्यौ" इति यायावरीयः। न खलु लावण्यलाभाद् ऋते रूपसम्पत्। ऋते रूपसम्पदो वा लावण्यलब्धिर्महते सौन्दर्याय।... प्रतिभाव्युत्पत्तिमांश्च कविः कविरित्युच्यते।[36]. In the opinion of राजशेखर the combination of प्रतिभा and व्युत्पत्ति is desirable. He elaborates saying that the complexion of the

skin does not stand out without the grace of the form. And the grace of the form without complexion does not look charming. Indeed, he who possesses both प्रतिभा and व्युत्पत्ति is called a poet [i.e. a poet who possesses both these faculties is the poet in the real sense of the term.]

4.3 What brings about a poetic composition, समाधि or अभ्यास?

This question has engaged the attention of श्यामदेव, मङ्गल and राजशेखर. Of them, श्यामदेव feels that in the matter of poetic composition, the poet's attention is of supreme importance. Concentration of mind is called समाधि. A concentrating mind 'sees' (i.e. understands clearly and understands from all angles) the objects. ("काव्यकर्मणि कवे: समाधि: परं व्याप्रियते" इति श्यामदेव:। मनस एकाग्रता समाधि:। समाहितं चित्तम् अर्थान् पश्यति। [37]). मङ्गल expresses his difference of opinion in these words: "अभ्यास" इति मङ्गल:। अविच्छेदेन शीलनम् अभ्यास:। स हि सर्वगामी सर्वत्र निरतिशयं कौशलम् आधत्ते। [38]. According to मङ्गल the practice is of prime importance. Uninterrupted practice is called अभ्यास. It is अभ्यास which reaches everything and reaches everywhere, producing unsurpassed skill.

राजशेखर differs with both श्यामदेव and मङ्गल and puts forward his independent viewpoint thus: "समाधिरान्तर: प्रयत्नो बाह्यस्त्वभ्यास:। तावुभावपि शक्तिमुद्भासयत:। सा केवलं काव्ये हेतु:" इति यायावरीय:। [39] According to राजशेखर, concentration is an internal effort, while practice is an external one. Both of them radiate शक्ति. It alone is the original cause of poetry. It is distinctively different from प्रतिभा and व्युत्पत्ति; these two are the products of शक्ति. The students of Indian poetics know very well that भामह, वामन and मम्मट firmly maintain that प्रतिभा is a MUST for all poetical compositions. राजशेखर follows रुद्रट's view in this matter.

4.4 What is the real requisite, the writing material or genius?

This has been a very interesting topic of discussion between the आचार्यs on the one hand and राजशेखर on the other. The आचार्यs hold the following view:

तस्य सम्पुटिका सफलकखटिका, समुद्गकः, सलेखनीकमषीभाजनानि ताडिपत्राणि भूर्जत्वचो वा, सलोहकण्टकानि तालदलानि, सुसम्मृष्टा भित्तयः, सततसन्निहिताः स्युः। "तद्धि काव्यविधायाः परिकरः" इत्याचार्याः।[40]

The आचार्यs maintain that a box, a piece of chalk fixed to a wooden rod, a chalk-box, pen, ink, ink-pot, palm-leaves, and well-rubbed walls should always be readily available. For, these writing materials are necessary for a poetic composition.

राजशेखर, however, thinks differently. He emphatically and very rightly states: "प्रतिभैव परिकरः"[41] i.e. No, the above materials do not constitute a prerequisite for a poetic composition. प्रतिभा, the poetic genius, is the real prerequisite. In other words, no प्रतिभा, no poetry: irrespective of the availability or otherwise of the above materials.

A poet can commit to memory poems of moderate length and reproduce them later on demand, but he certainly needs the help of the above materials for sustained and longer compositions like कथा, आख्यायिका, महाकाव्य and रूपक. In view of this, there is truth in both the above viewpoints.

5. Themes of Poetic Compositions

The debatable point in this regard is whether a poet should or should not conceive of a new subject; or whether he should merely rehash an old subject easily available in ancient texts. भामह, the most ancient extant literary critic, has given option to the poets in this matter: the poet should feel free to draw upon the available ancient sources, or may well conceive of an imaginary plot or story ("वृत्तदेवादिचरितशंसि च उत्पाद्यवस्तु च।[42]). दण्डिन् almost echoes भामह's view ('इतिहासकथोद्भूतमितरद्वा सदाश्रयम्...'[43]). It appears that during the days of राजशेखर some scholars who had minutely read the

poetic compositions produced earlier, apprehended that the old poets had almost exhausted all the subjects fit for literature. They felt convinced that there had remained no topic which had been left untouched by the old poets. They have, therefore, chosen to advise the modern poets to try to rehash the old subjects and then compose poems thereon. ("पुराणकविक्षुण्णे वर्त्मनि दुरापमस्पृष्टं वस्तु, ततश्च तदेव संस्कर्तुं प्रयतेत" इत्याचार्याः[44]).

But वाक्पतिराज disagrees with the आचार्यs and argues:

"न" इति वाक्पतिराजः ।

"आसंसारम् उदारैः कविभिः प्रतिदिनगृहीतसारोऽपि ।

अद्यापि अभिन्नमुद्रो विभाति वाचां परिस्पन्दः ॥"[45]

meaning, Although the old poets have extracted the quintessence of the describable world, even then there are still a number of subjects left which are awaiting description.

There is a third group of thinkers having a different opinion. They feel that it is necessary to read attentively the compositions of other poets in order to know which topics they have already tackled and which they have left untouched. Such a close study enables one to know as to how the same original subject is variously treated by different writers. ("तत्प्रतिभासाय च परप्रबन्धेषु अवदधीत। तदवगाहने हि तदेकयोनयोऽर्थाः पृथक् पृथक् प्रथन्ते" इत्येके।[46])

Some others strike yet a different note. They suggest that the new generation of poets should express the same old thoughts and ideas in words bearing likeness to the original ones. This transformation would be their gain ("तत्रत्यानामर्थानां छायया परिवृत्तिः फलम्" इत्यपरे।[47])

Still others think differently on this crucial issue. In their opinion, high-minded persons think alike. They put forward identical concepts. To avoid resemblance, therefore, the study of the compositions of others is necessary. ("महात्मनां हि संवादिन्यो बुद्धयः एकमेव अर्थम् उपस्थापयन्ति, तत्परित्यागाय तान्

आक्रियेत" इति च केचित्।⁴⁸)

राजशेखर pursues a different line of thinking on the present subject. He says: "न" इति यायावरीयः। सारस्वतं चक्षुर् अवाङ्-नसगोचरेण प्रणिधानेन दृष्टम् अदृष्टं च अर्थजातं स्वयं विभजति।"⁴⁹ meaning, The inward eye of a great genius (i.e. the son of Sarasvatī) makes distinction between 'ideas seen' and 'ideas unseen' on his own (i.e. unaided by any study or perusal of the compositions of others) through deep concentration which latter is beyond the reach of both speech and mind. In view of this, राजशेखर does not subscribe to the views of either of the above thinkers.

What राजशेखर tries to establish is that the 'great geniuses' do not care to know what others have seen, felt, experienced and composed. They 'see' new subjects with their 'divine sight'. They 'see' what the योगिन्s cannot see. The entire universe gets itself reflected in the mirror of the intellect of these great seer poets.'⁵⁰

6. Structural Arrangement

भामह has discussed this point while defining महाकाव्य. Very aptly he argues:

नायकं प्रागुपन्यस्य वंशवीर्यश्रुतादिभिः ।
न तस्यैव वधं ब्रूयादन्योत्कर्षाभिधित्सया ॥
यदि काव्यशरीरस्य न स व्यापितयेष्यते ।
न चाभ्युदयभाक् तस्य मुधादौ ग्रहणं स्तवे ॥⁵¹

भामह appears to be referring here to a महाकाव्य in which the poet has described all good qualities of the hero in the beginning of his composition but later shows the death of the same hero with a view to showing the rise of the hero's enemy. भामह's position is that if a poet does not want his hero to remain alive till the end of the poem and if he also does not want his hero to rise and prosper, then the praise showered on such a hero by the poet at the beginning of the composition is an exercise in futility. Since literary art (every

art for that matter) demands consistency, what भामह expects here is quite cogent and logical.

7. Plagiarism

In his exhaustive paper entitled 'Sanskrit Writers on Plagiarism,'[52] V. M. Kulkarni has presented a survey of the viewpoints held by ancient creative writers and critics on this topic. Some essential principles left out in that paper are being taken up here for consideration.

According to the आचार्यs, the stealing of one पद (an inflected word) is not to be considered a theft ("तत्र एकपदहरणं न दोषाय" इत्याचार्याः[53])

राजशेखर makes an exception to this standpoint. He says, "अन्यत्र द्वयर्थपदात्" इति यायावरीयः[54] meaning, 'In all other cases, excepting in the case of a word which carries two meanings', the theft of a पद is not a दोष. That is to say, the theft of a word carrying two meanings is not pardonable. It is verily a fault. Stealing and using such a word in one's composition is परित्याज्य.

राजशेखर maintains that one is criticized for plagiarism even after a considerable lapse of time, that is, even after one begets sons and even grandsons. But अवन्तिसुन्दरी, राजशेखर's wife feels that both the शब्दहरण (i.e. the stealing of a word) and the अर्थहरण (i.e. the stealing of a meaning) are not deplorable and should, therefore, be carried out. To substantiate her viewpoint, she advances the following arguments: "अयम् अप्रसिद्धः प्रसिद्धिमान् अहम्, अयम् अप्रतिष्ठः प्रतिष्ठावान् अहम्, अप्रक्रान्तं इदं अस्य संविधानकं प्रक्रान्तं मम, गुड्ूचीवचनोऽयं मृद्वीकावचनोऽहम्, अनाहृतभाषाविशेषोऽयम् अहम् आहृतभाषाविशेषः, प्रशान्तझगातृकम् इदं, देशान्तरितकर्तृकम् इदम्, उच्छ(त्स)न्निबन्धनमूलम् इदं, म्लेच्छितकोपनिबन्धनमूलम् इदं, इत्येवमादिभिः कारणैः शब्दहरणेऽर्थहरणे वाभिरमेत" इति अवन्तिसुन्दरी।[55]

meaning - "This (writer) is not famous, whereas I am; this one is unreputed, whereas I have built up reputation;

his plot is no more current, whereas that of me is in vogue; his expressions are unhappy' while mine are as sweet as grapes; he has not mastered any particular language, whereas I have; the composer of this poem is dead, while the composer of this poem lives in another country, the original source of this poem is now lost - because of all these causes one should pay attention to the stealing of a word as well as that of a meaning.'

Thus अवन्तिसुन्दरी appears to have deeply reflected on this problem from all possible angles.

8. Linguistic Medium

The ancient literary theorists have held a very catholic view in regard to the languages of creative writing. They have recognised प्राकृत, अपभ्रंश, पैशाची and other regional languages, along with संस्कृत as media of expression of creative writing. But which one of these different languages should a poet select for his composition was a problem which generated some debate. In this respect, the आचार्यs hold the following view:

"कविः प्रथमम् आत्मानम् एव कल्पयेत्; कियान्मे संस्कार:, क्व भाषाविषये शक्तोऽस्मि, किंरुचिर्लोक: परिवृढो वा, कीदृश गोष्ठ्यां विनीत:, काव्य वा चेत संसज्जत इति बुद्ध्वा भाषाविशेषम् आश्रयेत" इत्याचार्या:।[56]

According to the आचार्यs, the poet should first take into account his own संस्कार, his ability to use language, the taste of the people or of the patron, the traditional training he has received, and the liking of the listeners or readers. After having considered these aspects, he should decide upon the language to be used for his composition.

राजशेखर holds a different view which is expressed in these words: "एकदेशकवेरियं नियमतंत्रणा, स्वतंत्रस्य पुनरेकभाषावत्सर्वा अपि भाषा: स्यु:" इति यायावरीय:।[57] In राजशेखर's opinion, the above rule laid down by the आचार्यs applies to that poet who only lives in one province (such a poet knows well the language of

his domicile), but the poet who is free i.e. who moves from one province to another should feel free to use either one provincial language or all languages (which he knows well or in which poems are composed). As it is observed that poets living in different provinces use different languages for creative writing. This discussion helps us to know that there were a number of poets who had acquired command of different languages and could, therefore, use those languages for their compositions with equal ease and felicity. Besides, different parts of the country were agog with intense literary activities in ancient days.

9. Maturity of Diction

There has been a very long discussion on this subject among the आचार्यs, मंगल, वामनीयs, अवन्तिसुन्दरी and राजशेखर. Their viewpoints about the maturity or perfectness of diction, काव्यपाक, can briefly be stated as under:

9.1 आचार्यs : The steadiness of mind in the placement of पद is पाक [पदनिवेशनिष्कम्पता।][58]. The poet keeps on removing and using words as long as his mind remains in an oscillated state. But once his mind becomes steady, the process of removing and trying words ceases. The result is the fixation of words in their chosen places.

9.2 मंगल's view: "परिणामः" इति मङ्गलः। "सुपां तिङां च श्रवः यैषा व्युत्पत्तिः" इति मंगलः।[59]

meaning: Perfection of the inflected words is called पाक. This consists in the knowledge of nouns, pronouns and verbs, gained by constant hearing. This kind of knowledge is also called व्युत्पत्ति.

9.3 वामनीयs' view: "आग्रहपरिग्रहादपि पदस्थैर्यपर्यवसायसु तस्मात्पदानां परिवृत्तिवैमुख्यं पाकः" इति वामनीयाः।[60] According to this view, the poet goes on changing the words, till finally a stage comes when the words themselves become unwilling to accept any further change. This stage is known as पाक.

9.4 अवन्तिसुन्दरी's view: अवन्तिसुन्दरी outrightly rejects वामनीयः' above view saying that the unwillingness to change, परिवृत्तिवैमुख्य, is nothing but the inability of the poet to find still better and more appropriate word(s) ("इयम् अशक्तिर्न पुनः पाकः।"[61]). According to her, the construction of an expression carrying words and meanings appropriate to the sentiment is called पाक (रसोचितशब्दार्थसूक्तिनिबन्धनः(नं) पाकः।[62])

9.5 राजशेखर's view: पाक is conveyed by words; it is inferrable by action. Therefore, as expression, as पाक, is the position in a nutshell. This is realized by the appreciators in the heart of their hearts.

("कार्यानुमेयतया यत्तच्छब्दनिवेद्यः परं पाकोऽभिधाविषयः। तत्सहृदयप्रसिद्धिसिद्ध एव व्यवहाराङ्गमसौ" इति यायावरीयः।[63])

Thus during the discussion on this topic many principles such as mental stability, grammatical perfection, unalterability, propriety and inferability have been thrown up.

10. Descriptions

10.1 भामह does not approve of the hero's describing his own virtues. Because he feels that this is not in keeping with the conduct of a dignified gentleman (स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः।[64]) दण्डिन्, however, approves of such a description saying that there is nothing wrong in mentioning one's virtues with a little introduction (स्वगुणाविष्क्रियादोषो नात्र भूतार्थशंसतः।[65]) According to him, to state a fact is not at all objectionable.

10.2 One can with certainty infer from भामह's statements that the genre of दूतकाव्य was very favourite among those days' poets. भामह does not approve of a messenger who does not possess distinctive speech or who has no speech at all. Poets, especially दूतकविs and their supporters, must have joined issue with भामह. Consequently, heated discussion probably took place. (अयुक्तिमद् यथा दूता जलभृन्मारुतेन्दवः। तथा भ्रमर-

हारीत-चक्रवाक-शुकादयः॥ अवाचोऽव्यक्तवाचश्च दूरदेशविचारिणः। कथं दूत्यं प्रपद्येरन् इति युक्त्या न युज्यते॥[66]) Such compositions, in the opinion of भामह, are totally irrational.

10.3 According to द्रौहिणि, the subjects describable in poetic compositions are threefold, namely, दिव्य, दिव्यमानुष and मानुष[67]. राजशेखर accepts this threefold division, but adds four more categories, making the final tally of seven subjects. The additional four categories are: पातालीय, मर्त्यपातालीय, दिव्यपातालीय and दिव्यमर्त्यपातालीय[68]. Thus he has taken into account all possible permutations and combinations.

11. Faults

11.1 The असम्भव उपमादोष appears to have generated some heat among the scholars. The discussion on this topic has found place in भामह's work.[69] Some poet was found to have described 'burning torrents of water gushing forth from the sun.' This description is obviously improbable and therefore, contains the दोष called 'improbability', असम्भव. It is evident that no sane poet would ever compose such an improbable stanza (तत्र असम्भविनार्थेन कः कुर्यादुपमां कृती।[70]) भामह's opponent, therefore, holds that this दोष should not be counted as a दोष but should be ignored. He further argues that the description of excellence of something cannot be considered a दोष because such a description is considered desirable in उपमाs and उत्प्रेक्षाs. He quotes a verse which reads as under :

पुंजीभूतम् इव ध्वान्तम् एव भाति मतंगजः ।
सरः शरत्प्रसन्नांभो नभःखण्ड इवोज्झितम् ॥[71]

which means, 'This elephant looks beautiful like a mass of darkness; the pond filled with autumnal transparent water is, as it were, a piece of sky fallen down.

11.2 In भामह's work there are similar discussions on लिंगभेद[72] and अधिकत्व[73] उपमादोष.

11.3 केशवमिश्र raises a question as to whether a ग्राम्य पद (a vulgar word) should be treated as an independent दोष. After

some discussion on this point, he concludes that a ग्राम्य पद can be included in the अवाचक दोष or अश्लील दोष and therefore, need not be regarded as an independent fault.[74]

11.4 केशवमिश्र's work offers an example of a controversy over वैशेषिक गुण. He submits the controversy in the following words:

उक्तानामेव दोषाणां विषयावस्थादिभेदाद् यद् अदोषत्वं, तदेव वैशेषिको गुण इत्यर्थ : (१)। केचित्तु-

एतेषामेव दोषाणां स्थानेषु एतेषु अदोषता ।
परं नत्वस्ति गुणता पार्थक्यं अनयोर्यतः ॥

अन्ये तु–क्वचिद् अदोषतामात्रम्, क्वचिद् गुणतापि। तत्र सहृदयानामेव प्रतीतिः साक्षिणी। तदाहुः:-

अलङ्कारे गुणे दोषे रसे वा काव्यसम्पदाम् ।
प्रतीतिरेव विदुषां प्रमाणमवसीयते ॥

श्रीपादस्तु– 'रसोत्पत्ति-प्रतिबन्धकतया एव एतेषां दोषता। यत्र केनापि निमित्तेन न रसप्रतिबन्धः, तत्र अदोषत्वम् उचितम् एव इत्याह।[75]

The above passage can be explained as under:

The पददोष, वाक्यदोष and अर्थदोष sometimes become अदोष i.e. flawless. This state of theirs is called वैशेषिक गुण. This state arises from the difference in the subject, particular stage and such other factors. However, some thinkers maintain that this state of the above दोषs can at best be called अदोषता (i.e. flawlessness) but can never be called गुणता (i.e. the state of being a quality) because there is a marked difference between the two, viz., अदोषता (a negative entity) and गुणता (a positive entity). Some others feel that such वैशेषिक गुणs are sometimes merely अदोषs and sometimes गुणs too depending upon how an appreciator sees them. In literary matters like the figures of speech, the qualities, the faults, or the sentiments, the perception of the learned is considered to be the final authority. But another learned critic named श्रीपाद

holds that when these वैशेषिक गुणs hinder the appreciative enjoyment of the poetic sentiment they are दोषs. But when there is no hindrance to the रस for whatever reason, then they only are अदोषs.

12. Qualities

12.1 भामह indirectly speaks of three qualities, namely, माधुर्य, ओजस् and प्रसाद[76]. दण्डिन् enumerates ten गुणs, viz, श्लेष, प्रसाद, समता, माधुर्य, सुकुमारता, अर्थव्यक्ति, उदारत्व, ओजस्, कान्ति and समाधि as the vital principles of the वैदर्भी style and generally, their opposites as the characteristics of the गौडी style[77]. वामन has a two-tier system of गुणs viz, शब्दगुणs (also called बन्धगुणs) and अर्थगुणs. They both are ten in number with the same nomenclatures as above.[78] भोज has proposed a very elaborate system of 24 शब्दगुणs (also called बाह्यगुणs), 24 अर्थगुणs (also called अभ्यन्तरगुणs) and 24 वैशेषिकगुणs (दोषत्वेऽपि ये गुणा:)[79]. क्षेमेन्द्र prefers to have only three गुणs, namely, शब्दवैमल्य, अर्थवैमल्य and रसवैमल्य [तत्र शब्दवैमल्यम् अर्थवैमल्यं रसवैमल्यम् इति त्रय: काव्यगुणा:[80]]. केशवमिश्र suggests that there are only five शब्दगुणs, namely, संक्षिप्तत्व, उदात्तत्व, प्रसाद, उक्ति and समाधि and all other गुणs described by others can be included in these five गुणs. Also there are only four अर्थगुणs, viz., भाविकत्व, सुशब्दत्व, पर्यायोक्ति and सुधर्मिता and all the rest enumerated by other thinkers can be incorporated into these four. He has described the third variety of गुणs viz., वैशेषिक गुणs (i.e. the flawlessness of पददोषs, वाक्यदोषs and अर्थदोषs[81]). Thus it appears that with the passage of time, the questions like the number of गुणs, their nomenclatures, their divisions into शब्द, अर्थ and वैशेषिक, independent existence of some गुणs, inclusion of some in some others etc, kept the critics busy. Every succeeding generation came forth with some new ideas or suggestions, with the result that the discussion on the above topics continued to take place for many centuries.

12.2 क्षेमेन्द्र explicitly disapproves of the practice of

keeping the tally of the काव्यगुण s. He asks: काव्यस्य अलम् अलंकारै: किं मिथ्या गणितैर्गुणै:।[82]

12.3 वामन has recorded a difference of opinion about the शब्दगुण समाधि. He defines it thus: आरोह-अवरोहयो: क्रम: समाधि:।[83] Some others, however, define it differently in these words: क्रमेण आरोहणं अवरोहणं च इति केचित्।[84]

13. Figures of Speech

13.1 On going through भामह's treatment of different figures of speech, we can enlist the various debatable points as under:

Whether रूपक is internal or external; the number of अलंकार s; whether ग्राम्य अनुप्रास should be regarded as an अलंकार at all; similarly, whether लाटानुप्रास should be considered to be a figure of speech; the divisions of यमक; whether निंदोपमा and मालोपमा should be recognized as अलंकार s; likewise whether to accord recognition to हेतु, सूक्ष्म and लेश अलंकार s; the nomenclature of the figure popularly called यथासंख्य; whether to recognize the second variety of उदात्त; the relation between श्लिष्ट and रूपक.[85]

13.2 In the passage reproduced below, केशवमिश्र has referred to a number of controversial points:

केचित्तु-'अन्यदेशत्यमेव विशेषोक्ति-विभावने, अधिकरणद्वयं आदाय।' अन्ये तु-'अनयोर् एव एकेन अपरस्य अन्यथासिद्धि:, व्यतिरेकं आदाय' इति। गोवर्धनस्तु आभ्यां एव अन्यथासिध्या अन्यदेशत्वं एव निराचकार। व्यतिरेकालंकारस्तु अतिरिच्यते इत्येके।[86]

केशवमिश्र accepts all the three figures of speech, namely, अन्यदेशत्व, विशेषोक्ति and विभावना. Some others regard अन्यदेशत्व itself as विशेषोक्ति and विभावना. The third group of critics feels that either विशेषोक्ति or विभावना should be accepted. गोवर्धन denies any place to अन्यदेशत्व. Some others regard व्यतिरेक as an independent अलंकार.

14 Poetic Conventions

Both the nature and usability of the कविसमय s were being

questioned. The following extract from राजशेखर's काव्यमीमांसा contains a debate on कविसमय between the आचार्यs and राजशेखर.

अशास्त्रीयम् अलौकिकं च परंपरायातं यमर्थं उपनिबध्नन्ति कवयः सः कविसमयः।

"ननु एष दोषः। कथङ्कारं पुनरुपनिबन्धनार्हः?" इत्याचार्याः। "कविमार्गानुग्राही कथमेष दोषः?" इति यायावरीयः। "निमित्तं तर्हि वाच्यम्" इत्याचार्याः। "इदमभिधीयते" इति यायावरीयः।[87]

The आचार्यs hold that the कविसमयऽ being unscientific, unworldly and only traditionally accepted, should not be described and discussed. But according to राजशेखर, the कविसमयs guide the path of the poets and, therefore, deserve to be described.

15. Types of poets

15.1 राजशेखर has proposed many classifications of poets based on different principles. According to one such classification, there are three types of poets, viz., सारस्वत, आभ्यासिक and औपदेशिक. Of these, सारस्वत is a born poet, he doesn't need any training. The other two, however, stand in need of संस्कारs, in the opinion of राजशेखर. The आचार्यs, however, disagree with him. Their argument runs as under:

"तस्मान्नेतरौ तंत्रशेषम् अनुतिष्ठताम्। नहि प्रकृतिमधुरा द्राक्षा फाणितसंस्कारम् अपेक्षते" इत्याचार्याः।[88]

According to the आचार्यs, both सारस्वत as well as आभ्यासिक do not stand in need of any efforts through मंत्रs and तांत्रिक practices, because they are like grapes, which latter are sweet and do not need any treatment.

राजशेखर refutes the above view saying, "न"इति यायावरीयः। एकार्थं हि क्रियाद्वयं द्वैगुण्याय सम्पद्यते[89]. राजशेखर holds that the आचार्यs' contention is not valid, because if one achieves the same result through two actions, it is doubly beneficial.

15.2 As per another classification, there are three kinds of poets, viz., शास्त्रकवि, काव्यकवि and उभयकवि. श्यामदेव, one of the leading critics of राजशेखर's times, holds that the काव्यकवि is

superior to शास्त्रकवि, and उभयकवि is superior to काव्यकवि (and, of course, superior to शास्त्रकवि). राजशेखर does not subscribe to श्यामदेव's view. According to him, both शास्त्रकवि,काव्यकवि and उभयकवि are great in their own rights. Because राजहंस cannot drink moonlight, nor can चकोर separate milk from water. Everybody's specialization is determined and marked. राजशेखर's viewpoint is appealing as it seems reasonable.

16. Attitudes and Tendencies

राजशेखर has advocated four types each of the प्रवृत्ति, वृत्ति and रीति relevant to the four divisions of the country. The आचार्यs object to this fourfold division, arguing that since the provinces (or countries) are many in number how can all of them be included only in these four divisions?

("चतुष्टयी गतिर्वृत्तीनां प्रवृत्तीनां च, देशानां पुनरानन्त्यं तत्कथमिव कात्स्न्येन परिग्रह:" इत्याचार्या:।[90]) राजशेखर refutes this argument saying that though the provinces are numerous yet the poets have fancied a fourfold artificial division thereof. The entire country is generally known as चक्रवर्तिक्षेत्र which latter is composed of several small provincial units. ("अनन्तानपि हि देशान् चतुर्धा एव आकल्प्य कल्पयन्ति चक्रवर्तिक्षेत्रं सामान्येन, तदवान्तरविशेषै: पुनरनन्ता एव" इति यायावरीय:।[91]) राजशेखर seems to be thoroughly familiar with the customs and conventions followed by the poets.

17. Forms of Literature

In addition to the customary classification of 'creative writing' based on the presence or absence of metre, language used, purpose, subject-matter, length of the composition and such other criteria, some scholars, in the days of भामह, have proposed a classification of literature by reference to the style of the composition. They think that the poems composed in the वैदर्भ style are distinctly different from and superior to those composed in the गौड style. They assert that the वैदर्भ poems are better than the गौड poems even though the

latter are charming in meaning. They have cited an instance of a वैदर्भ poem titled अश्मकवंश. भामह agrees to differ with those who hold the above view. He argues that those with lesser intellect are blind followers of customs and they do not think independently. He goes on asking: What precisely distinguishes a वैदर्भ काव्य from a गौड काव्य? He adds that the people apply labels as "This is a Vaidarbha Kāvya; this is a Gauḍa Kāvya'. There is no rationale behind such labelling. The whole controversy has been expressed in the following stanzas:

वैदर्भम् अन्यदस्तीति मन्यन्ते सुधियोऽपरे ।
तदेव च किल ज्याय: सदर्थमपि नापरम् ॥
गौडीयम् इदमेतत्तु वैदर्भमिति किं पृथक् ।
गतानुगतिकन्यायान्नानाख्येयम् अमेधसाम् ॥
ननु चाश्मकवंशादि वैदर्भमिति कथ्यते ।
कामं तथास्तु प्रायेण संज्ञेच्छातो विधीयते ॥[92]

18. पाठ : Recitation of Poetic Compositions

According to रुद्रट, काकु i.e. change of the voice under different emotions such as anger, fear, grief etc, is a verbal figure of speech ("काकुर्वक्रोक्तिर्नाम शब्दालंकारोऽयम्" इति रुद्रट:[93]). In the opinion of राजशेखर, however, it is a quality of recitation ("अभिप्रायवान् पाठधर्म: काकु:। स कथं अलंकारी स्यात्" इति यायावरीय:[94])

19. विद्या : Branches of Learning

The total number of branches of knowledge also seems to be an issue on which there exists a difference of opinion. The आचार्यs maintain that the number of branches of learning is fourteen, viz., four वेदs, six वेदाङ्गs and four शास्त्रs which include पुराणs, आन्वीक्षिकी, मीमांसा and स्मृतितंत्रम्. ("तान्यामानि चतुर्दश विद्यास्थानानि, यदुत वेदाश्चत्वार:, षडङ्गानि, चत्वारि शास्त्राणि" इत्याचार्या:[95]). According to a traditional view, even if one were to live thousands of years cultivating different branches of knowledge, one would never be able to reach their end, in

view of their being infinite in number ("तदाहुः — "विद्यास्थानानां गन्तुमन्तं न शक्या। नावद्वर्षाणां योऽपि साग्रं सहस्त्रम्॥"[96]) After quoting this traditional notion about the innumerableness of the विद्याs, राजशेखर states his viewpoint, namely, that the काव्य, the quintessence of all the विद्याs, is the fifteenth branch of learning ("सकलविद्यास्थानैकायतनं पञ्चदशं काव्यं विद्यास्थानम्" इति यायावरीयः॥[97]) Some others add four more to the above-listed fourteen विद्याs and make the tally eighteen. The additional four विद्याs are वार्ता, कामसूत्रम्, शिल्पिशास्त्रम्, and दण्डनीति ("वार्ता कामसूत्रं शिल्पिशास्त्रं दण्डनीतिरिति पूर्वैः सहाष्टादश विद्यास्थानानि" इत्यपरे।[98]) Once we accept the fact that there is no end to the विद्याs, the persistence in their computation is indeed meaningless.

20. The Number of Worlds

राजशेखर has enumerated a number of divergent viewpoints as to the number of worlds. They have all been stated one after another in the passage reproduced below:

"द्यावापृथिव्यात्मकमेकं जगत्" इत्येके।..."दियंपृथिव्यौ द्वे जगती" इत्यपरे। "स्वर्गमर्त्यपातालभेदात् त्रीणि गगन्ति" इत्येके। "तान्येव भूर्भुवःस्व" इत्यन्ये।... "महर्गनस्तपःमर्त्यामर्त्यैः सह सप्त" इत्यपरे। "तानि सप्तभिर्याधुस्कन्धैः सह चतुर्दश" इति कांचित्। "तानि सप्तभिः पातालैः सह एकविंशतिः" इति कांचित्।... "सर्वं उपपन्नम्" इति यायावरीयः। अविशेषविवक्षा चेदेकयति विशेषविवक्षा तु अनेकयति।[99]. Thus according to the opinions expressed by different thinkers the number of worlds ranges from one to twenty-one. राजशेखर is of the view that all the above different computations are correct or acceptable in their own right. He clarifies that when no special mention is intended then the world is to be taken to be one in number. His explanatory solution to this issue stands to reason.

21. Poets and Critics

According to राजशेखर, the creative faculty, is of two types, viz., कारयित्री and भावयित्री. The one which helps to compose poems is कारयित्री; the other which appreciates and

criticises poetry is भावयित्री. It is this latter which recognizes कवि's efforts and understands his import. It is this latter alone which makes it possible for the poet's efforts to bear fruits. But for the भावयित्री, the tree in the form of the poetic activity would not produce fruit. However, there are आचार्यs who hold that there is no real difference between these two functions (viz., composing and criticizing), because a poet himself could be a good critic and *vice versa* ("कः पुनरनयोर्भेदो यत्कविर्भावयति भावकश्च कविः" इत्याचार्याः। तदाहुः-"प्रतिभातारतम्येन प्रतिष्ठा भुवि भूरिधा। भावकस्तु कविः प्रायो न भजत्यधमां दशाम्॥"[100]). The आचार्यs substantiate their viewpoint by quoting a traditional verse which means that people attain various degrees of eminence by virtue of the scaler difference in their creative faculty. A भावक कवि generally does not reach the lowest level of fame.

कालिदास, an eminent ancient critic, does not agree with the आचार्यs. He emphatically states that the faculty of creating is distinctly different from the faculty of appreciating because both the nature and the subject matter of these two faculties are different, as stated by some old poet in these words: "Someone is proficient in composing, whilst someone else is proficient in listening and appreciating what is composed by others. The excellent intellect of both of you surprises us. For, an assemblage of excellent qualities is not to be found in one person. One stone produces gold while another one is capable of examining it"[101]

मंगल, another critic, thinks that they i.e. the critics are of two kinds, viz., judicious and injudicious ("अरोचकिनः सतृणाभ्यवहारिणश्च"[102])

'So are poets', feel the followers of वामन. That is to say, there are some poets who are discriminating and others who are indiscriminate ("कवयोऽपि भवन्ति" इति वामनीयाः।[103])

राजशेखर makes an addition of two more types of critics,

viz., मत्सरिण:, jealous and तत्त्वाभिनिवेशिन:, ardent adherers to principles ("चतुर्द्धा" इति यायावरीय: "मत्सरिणस्तत्त्वाभिनिवेशिनश्च।[104]") Thus, in the opinion of राजशेखर there are four types of critics.

According to वामन's school of thought, those mentioned earlier are circumspect but those mentioned later are the opposite of them. ("तत्र विवेकिन: पूर्वे तद्विपरीतास्तु ततोऽनन्तरा:" इति वामनीया:।[105])

राजशेखर observes that this judiciousness to be found in the critics is either inborn or acquired through knowledge ("अरोचकिता हि तेषां नैसर्गिकी ज्ञानयोनिर्वा"।[106]). राजशेखर adds that in the beginning all the critics are indiscriminate. However, as they read a lot and ponder over what they have read, they cultivate the faculty of distinguishing good from bad. Eventually, they learn to see the reality[107] Thus it is clear that the ancient literary scientists have paid considerable attention to the problem of relative functions of poets and critics.

To sum up

* The ancient Indians earnestly felt that 'Creative Writing' did substantially enrich human culture and promote human values. Therefore, good poets were encouraged and their excellent compositions rewarded.

* Poetry was read and enjoyed by all the classes and masses of the society. Consequently, there was a gainful interaction` between the creators and appeciators of imaginative literature.

* Poets conceived and created; critics analysed and theorised. Both functioned complementarily to each other.

* From the debates and discussions between the poets and the critics stem many literary values and principles of abiding interest, such as the following ones:

* The poet preserves his freedom as an artist even as he protects cultural values.

* Imaginative descriptions are neither untrue, nor immoral nor indecent.

* Poetic beauty is multicausal, the causes being deviated expression, interesting subject-matter, poet's temperament, his intention and / or mood.

* A poem demanding a lengthy commentary is a bad composition.

* A good poet is one who possesses inborn creative faculty and who has acquired extensive knowledge.

*'Great geniuses perceive new subjects with their 'divine insight'.

* The intellect of 'great seers' holds a mirror unto the entire universe.

* Consistency is expected in excellent literary descriptions and memorable characterization.

* Theft of a word or an idea is excusable.

* Any language in use in the given society can be used to write creative literature.

* A writer at home in different languages uses them with equal ease and felicity in his literary compositions.

* Perfection of diction emanates, among other things, from mental steadiness.

* A discerning and aesthetic appreciator is the Supreme Judge of literary beauty.

* The computation of the number of names and characteristics of literary qualities, and of poetic faults will ever remain indeterminate.

* Literary conventions guide the poets properly.

* Every good poet is respectworthy in his own right; no one is superior, no one inferior.

* Branches of learning are endless; they defy a final count.

* Appreciation promotes fruition of poetic efforts.

* The faculty of composing is necessarily different from the faculty of criticizing.

* Poets are both judicious as well as injudicious; so are critics.

Notes and References:

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अहंपूर्विकया एव शब्दार्थाः पुरो धावन्ति। यत्सिद्धप्रणिधाना योगिनः पश्यन्ति, तत्र वाचा विघरन्ति कवयः इति अनन्ता महाकविषु सु(विसु)त्तयः [इति]।" - *Ibid.*, pp. 62-63.

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3. Concept of Polishing in Sanskrit Poetics*

1 Polishing = Refinement = Revision

The word polishing is derived from the verb 'to polish' which ordinarily means 'to make something smooth and shiny by rubbing'...[1] But in the science of creative writing the word 'polishing' has assumed a special or a somewhat technical meaning. In stylistics, this word means 'softening or refining in condition or bringing to a highly developed, finished or refined state.' Polishing is sometimes substituted by the word refinement, a derivative of the verb 'to refine', which means 'to improve something by making small changes to it.'[2] The word polishing has yet one more synonym in the word 'revision', which is a formation of the verb 'to revise' which means 'to change something in order to correct or improve it.'[3] Thus the notion underlying polishing is to free the manuscript of a piece of creative writing from grammatical and metrical inaccuracies, to remove whatever is coarse and aesthetically unpleasant from it and to perfect it in all other respects so that it gladdens (and possibly maddens!) the appreciators of creative writing. The present paper proposes to examine the concept of polishing in Sanskrit poetics in comparison with Western Stylistics wherever feasible.

2. Complete Flawlessness : the Ultimate Aim of Writers

Interestingly, both ancient Indian poeticians and western stylisticians rather dogmatically believe that any

literary piece ought to be completely free of imperfections. This conviction of theirs is reflected in many of their statements, a few of which have been quoted below.

भामह asserts : पदं एकं परं साधु न अर्वाचीन-निबन्धनम्।[4], meaning 'I shall prefer even a single flawless inflected word to a long poem full of faults.' This conviction of भामह has been reinforced by दण्डिन् in his following oft-quoted कारिका :

तद् अल्पम् अपि नोपेक्ष्यं काव्यं दुष्टं कथञ्चन ।
५ स्याद् वपुः सुन्दरम् अपि श्वित्रेण एकेन दुर्भगम् ॥[5]

दण्डिन् is not willing to ignore even a very small imperfection in a poem because he considers such a flaw as a leprous spot on the body of a handsome person.

केशवमिश्र very strongly advises that a poetic deficiency should be totally avoided inasmuch as it causes harm to the sentiment (or emotion) expressed in a poem. For that matter a piece of creative writing may or may not have any other quality, but it must necessarily be absolutely flawless. To quote केशवमिश्र -

दोषः सर्वात्मना त्याज्यो रसहानिकरो हि यः ।
अन्यो गुणोऽस्तु वा मास्तु महान् निर्दोषता गुणः ॥[6]

The ancient Indian poeticians maintain that a faulty poem is 'death incarnate.' भामह, for instance, equates bad poetry with death in these words : कुकवित्वं पुनः साक्षान् मृतिम् आहुर् मनीषिणः।[7] राजशेखर is completely in agreement with भामह and reiterates the above strong feeling of भामह saying, वरमकविर्न पुनः कुकविः स्यात्। कुकविता हि सोच्छ्वासं मरणम्।[8] meaning, 'It is better to be a non-poet than to be a bad poet. For, bad poetry is a living death.'

The ancient Indian poeticians' contention is that a literary artist must aim at removing all flaws from a piece of writing and making it a perfectly beautiful work of art. The western stylisticians also hold the same view. Hough, for instance, says, "Secondly, and above all, he uses language

with an aesthetic intention; he strives to create beauty with words, as a painter does with colours or a musician with sounds."[9] Vallins also speaks of a writer's instinct for the aesthetic quality, saying, " With this instinct [the instinct for language], however, goes another - the instinct for the aesthetic quality of the sentence and the paragraph."[10] The western thinkers, while welcoming the aesthetically good writing, disapprove of its opposite, namely, the bad writing. For example, while defining bad writing, Chadburn says : "...and by bad prose I mean what is affected, or redundant, or straggly, or confused, or illogical. Then if the student keeps clear of these things, and of pedantry, he will be on the way to writing well."[11] M. Boulton blames bad novelists (and all bad writers for that matter) for never showing 'enough feeling for words.'[12] Boulton M., Brandreth G., Cogan L., Cohan B. B., Isaac C., Kreuzer J. R., Maugham W. S., Morrison K., Quiller-Couch A. and a host of other thinkers regard ungrammaticalness, unintelligibility, repetition, padding, euphemism, clichés, verbiage and jargon as the traits of bad writing, no doubt, and they do disapprove of bad writing, no doubt, but it should be especially noted that none of them has condemned bad writing (=कुकवित्वम्) as vehemently and as bitterly as the ancient Indian thinkers have done. This reality leads us to infer that the 'Goal of Creative Writing', which the ancient Indian poeticians have kept before their eyes is loftier than that of their western counterparts.

Thus far we have taken into account the reason why polishing is considered desirable. Now let us consider the various stages of the actual process of polishing.

3. The First Draft

Polishing presupposes some kind of written matter. It is on this matter that the polishing is carried out. This

primary matter is called the first draft. Both eastern and western thinkers have expressed their views about this first draft. राजशेखर advises the poets to write the first draft in the second one eighth part of the day.[13] He expects that a poet should get up at daybreak, say, at 5 o'clock in the morning. Then during the first three-hour period he should offer सन्ध्यावन्दना, recite the सारस्वतसूक्त (=pray to the Goddess Sarasvatī) and diligently study the principal and subsidiary शास्त्रs.[14] Thereafter and before taking a bath and midday meal, the poet should write the first draft of his composition, i.e. between 8 and 11 am. Among the western stylisticians, P. Hogrefe advises the writers to 'write the first draft (of your story) at a single sitting if possible',[15] without, however, specifying the time suitable for this activity.

As to the mental state in which the first draft is made राजशेखर says : रसावेशतः काव्यं विरचयतो न च विवेक्त्री दृष्टिः...।[16] meaning, 'The mental eye of the poet composing under excitement of sentiment cannot exercise discriminating judgement'. As a result, the poet is likely to make errors like, using ungrammatical forms of words, making use of words whose meanings are doubtful, breaking consistency of meanings, disregarding the poetic conventions, using यमकs injurious to the describable sentiment(s), violating the rules relating to the sciences of music, dance, drama, painting and other fine arts, making faults in उपमाs and so on. These errors eventually defile the beauty of poetry. The writer's excitement during the actual composition results in his inattention to many things as described above. This inattention on the part of the writer is responsible for turning even a merit into a demerit.[17]

The western stylisticians have also accounted for the imperfection of the writer's first draft in more or less the same words as used by the Sanskrit poeticians. According to

S. Ives, the writer's "...first draft is rather like a road under construction. A reader, like a motorist, would have to go slow and watch for obstructions."[18] Thus the first draft has been likened to an uneven road by Ives. Interestingly, Marjorie Boulton, like राजशेखर, attributes the imperfections in the writer's first draft to his inward excitement. She observes : "The poet may find that in the excitement of composition he has wrenched an accent unnaturally or committed some inaccuracy of fact; he may become doubtful of the strict meaning of a word, or its accentuation..."[19] C. Brooks and R. P. Warren have pointed out in the words reproduced below that even eminent writers are liable to make such mistakes :

"It is, however, our great variety of movable modifiers that most often leads us into this kind of blundering. We write, for example :

"Being lazy by nature and because I am clumsy, I have never liked tennis.

"Such violations of parallelism easily creep into *first drafts* - even into the first drafts of a good writer."[20]

Thus it is clear that there is a unanimity of opinion among the eastern and western thinkers over two points, namely, (i) the first draft is generally made under an excited mental state and (ii) it is, therefore, liable to be imperfect.

The western stylisticians have, however, made one fundamentally important point which does not find place in any work on Indian poetics. In the opinion of the former group of theorists, we human beings are, by nature, incapable of speaking or writing anything worthwhile without revision. Summer Ives aptly notes : "...Hardly anyone consistently writes good sentences without revision."[21] A. H. Gardiner also holds the same view. He says, "It is ... a true and lamentable fact that, in ultimate

analysis, one cannot speak about anything without altering it to some extent."[22] This point, then, is a definitive contribution of the western thinkers.

4. Unanimity on the Necessity of Revision

Since the first draft, as stated above, is invariably imperfect, it cannot be passed on to the readers as it is. It needs to be revised. On this point, there is a complete agreement between the eastern and western thinkers, as will be evident from following discussion :

राजशेखर assigns a reason for revision, saying: तस्माद् अनुपरीक्षेता[23] meaning (a poet cannot exercise his judgement properly and fully in the rush of composition) therefore he should look over a manuscript again. Brooks and Warren are of the firm opinion that 'Careful rewriting is the answer'[24] (to the removal of blunders). Similar is the advice given by Pearl Hogrefe who says : "If you and your readers are not completely satisfied, rewrite the whole story or at least the weaker sections. Unless you are semiprofessional you will be doing very well to get a good story in two or even three or four writings."[25] Marjorie Boulton observes : "However, if we look at a manuscript left by any well-known poet, we shall nearly always find that the poet has made many erasures and alterations before arriving at the final version. This process of polishing is very important."[26]

5. Hour or Mood Fit for Revision

The point very closely connected with the necessity of revision is the hour or mood suitable for it. राजशेखर recommends the fourth याम (= one-eighth part of a day) of the day as an ideal hour for this purpose. He states : चतुर्थ एकाकिन: परिमितपरिषदो वा पूर्वाह्णभागविहितस्य काव्यस्य परीक्षा[27] meaning, "The poet should either sit alone or in the midst of a few friends and knowers of the art and craft of poetry to examine the poetic piece composed in the third याम of the

day'. What राजशेखर intends to suggest is that if a poet carries out the work of looking over the first draft carefully all by himself, he is likely to miss or overlook some errors. Besides, in that circumstance he stands to be deprived of the expert suggestions that his literary friends are likely to offer. Although the poet's sitting all alone for carrying out polishing is thus disadvantageous in some respects, it is, at the same time, advantageous in one respect, in that he can concentrate on the first draft as there would be none to disturb him. According to राजशेखर, there is another option open to the poet for conducting this activity. He can sit with a few knowledgeable friends of his for the purpose. But while doing so he should see to it that he is not crowded out by his friends, admirers or advisors because in that case suggestions and counter-suggestions for the improvement of the first draft might start pouring in large numbers, might confuse the poet and eventually might make the task of revision almost impossible. If this happens, the very purpose of polishing would be defeated. Keeping all this situation in view राजशेखर has very guardedly used the word परिमितपरिषदो in the passage reproduced above.

The reason why राजशेखर has preferred the चतुर्थ याम (i.e. from 2 to 5 pm.) for the work of revision can easily be guessed. According to the daily routine of a poet (कविचर्या[28]) as proposed by राजशेखर, the poet is supposed to make the first draft of the composition in the third याम of the day, to be followed by his midday meal and rest and thereafter he should sit at his desk for the revision of the first draft in a very composed state of mind. The western Pearl Hogrefe also offers almost the same kind of advice in this regard. She suggests : "After your work has cooled, read it critically. Read it aloud. Prune unessential words."[29] However, the eastern thinkers are more specific in this connection than

their western counterparts.

6. Modes of Revision

Before a poet sets out to polish the first draft of a composition, he is naturally expected to decide upon the appropriate mode/modes of polishing. But the ancient Indian poeticians are surprisingly silent on this point surprisingly because when they can conceive of a state or stage as हृदयकविः (यो हृदय एव कवते निह्नुते च स हृदयकविः।[30]) they really are capable of conceiving yet another subtle notion, namely, the notion of revision carried out inwardly. But they haven't done it. As against this, the western thinkers have conceived of two modes of polishing - polishing carried out in mind and polishing carried out on paper. In this context, Herbert Read has quoted Gibbon who writes : "It has always been my practice to cast a long paragraph in a single mould, to try it by my ear, to deposit it in my memory, but to suspend the action of the pen till I have given the last polish to my work".[31] Graham Hough is very precise on this point when he says : "Most writing involves a process of revision, conducted either on paper or in the mind before anything is written down."[32] After finalizing the mode of revision, the actual act of revising the first draft begins. What process do the creative writers follow to perform revision? The answers provided by the two groups of thinkers will be considered now.

7. Process of Revision

राजशेखर has proposed a fourfold process as under :

अधिकस्य त्यागो, न्यूनस्य पूरणम्, अन्यथास्थितस्य परिवर्तनम्, प्रम्रृतस्य अनुसन्धानं च।[33] meaning - "To drop the extra, to supply the needed, to change the one used in a wrong place and to recollect and use the one totally forgotten'. With a little imaginative thinking, we can suggest the details of the above four processes of revision as under :

7.1 अधिकस्य त्यागः

7.1.1 The पददोषs - अनर्थकम् (=पादपूरणमात्रार्थम्),अपुष्टार्थम् (=तुच्छाभिधेयम्), क्लिष्टम् (=दूरे यस्य अर्थसंवित्तिः), नेयार्थ (=स्वसंकेतप्रक्लृप्तार्थ), अप्रयोजकम् (=अविशेषविधायकम्) +

7.1.2 वाक्यदोषs - पुनरुक्तिमत् (=पदं पदार्थश्च अभिन्नौ), वाक्यगर्भितम् (=वाक्यान्तरसगर्भम्), अधिकोपमम् (=अधिक-उपमानविशेषणम्) +

7.1.3 वाक्यार्थदोषs - व्यर्थम् (=गतार्थम्, निष्प्रयोजकम्), एकार्थम् (=उक्तयभिन्नार्थम्), परुषम् (=अत्यर्थं, क्रूरार्थम्), अधिकोपमम् (अधिकोपमानम्)[34] - all these contain some element which is superfluous and therefore discardable. Besides the above ones, the व्यायतता (unduly and unreasonably long composition) which has been criticized by भामह in 'कुर्वन्ति काव्यम् अपरे व्यायताभीप्सया यथा।[35] can also be considered under the present head.

7.2 न्यूनस्य पूरणम्

The पददोष-देश्य (=अव्युत्पत्तिमत्) + वाक्यदोषs - न्यूनोपमम् (=न्यूनं उपमानविशेषणम्), अशर्गिरम् (=क्रियापदविहीनम्) + अर्थदोषs - अपार्थम् (=समुदायार्थशून्यम्), हीनोपमम् (=हीनोपमानम्) and निरलङ्कारम्[36] (=अलङ्कारहीनम्) are the cases of deficiency which is required to be made good. In his कविकण्ठाभरणम्, क्षेमेन्द्र has mentioned two दोषs namely, व्यंगनाराहित्य (absence of suggestion) and प्रमादशून्यता[37] (lack of clarity) which can be grouped here

7.3 अन्यथास्थितस्य परिवर्तनम्

It can be a very large section, the list of cases being quite long.

7.3.1 The पददोषs - असाधु पदम् (=शब्दशास्त्रविरुद्धम्), अप्रयुक्तम् (=कविभिर् न प्रयुज्यते), कष्टम् (= श्रुतेः असुखदम्), अन्यार्थम् (=रूढिच्युतम्), असमर्थम् (=असंगतपदम्), अप्रतीतम् (= शास्त्रे एव प्रसिद्धम्), गूढार्थम् (=अप्रसिद्धार्थप्रयोगम्), सन्दिग्धम् (=अनिश्चयकृत्), विरुद्धम् (=विपरीतार्थप्रकल्पनम्), and ग्राम्यम् (=अश्लीलम् or अमङ्गलम् or घृणावत्) ।

7.3.2 वाक्यदोषs - शब्दहीनं वाक्यम् (=अपशब्दवत्), क्रमभ्रष्टम् (=अक्रमम्), व्याकीर्णम् (=विभक्तीनां असंगतिः), संकीर्णम्

(=वाक्यान्तरपदैर् मिश्रम्), अपदम् (=विभिन्नप्रकृतिस्थादि - पदयुक्तियुक्तम्), भिन्नलिङ्गम् (=भिन्नलिङ्गोपमावत्), भिन्नवचनम् (=भिन्नवचनोपमावत्), भग्नच्छन्दम् (=छन्दोभङ्गवत्), भग्नयतिम् (=अस्थाने विरतियुक्तम्), अरीतिमत् (=गुणानां विपर्ययः) +

7.3.3 वाक्यार्थदोष - सन्दिग्धार्थः (=ससंशयः), अपक्रमः (=क्रमभ्रष्टः), खिन्नः (=अनिर्व्यूढः), अतिमात्रः (=सर्वलोकातीतार्थः), विरसः (=अप्रस्तुतरसः), असदृशोपमः (=अत्युल्योपमानः), अश्लीलः (=अश्लीलार्थप्रतीतिमान्), प्रत्यक्ष-अनुमान-आगम-विरुद्धः[3] - all these are cases of अन्यथास्थित i.e. wrongly placed and therefore deserve to be changed suitably.

Besides the above, the अनवस्थितपाक[39] as mentioned by राजशेखर, असंवादार्थसंगति and विरोधरसव्यक्ति[40] as suggested by क्षेमेन्द्र, the poetic conventions enumerated by हेमचन्द्र[41] and the यमकs used in the sentiments of शृंगार and करुण as rejected by रुद्रट[42] are all instances in point.

7.4 प्रस्मृतस्य अनुसन्धानम्

The वाक्यदोष विसन्धि (=विरूपसन्धि as well as विसंहिता) and the वाक्यार्थदोष अप्रसिद्धोपम (=अप्रसिद्धोपमान)[43] are the two cases which belong to this group.

This is Indian thinking on the present subject. Turning to the western thinking, we find Brooks and Warren telling us : "And in our writing, and especially in our rewriting we need to see that we have avoided irritating monotony of sentence length or of sentence structure."[44] Pearl Hogrefe advises to 'Prune unessential words,'[45] without explaining how to identify such words. While discussing this point at some length Summer Ives makes these observations : "In this process, he may revise his original structures to fit the final pattern. For example, he may reduce an adverbial clause to a prepositional phrase, or expand a phrase to a clause. He may reduce an adjectival phrase to a modifying participle, or add a subject that will make a modifying verb into a finite verb. The possibilities are limited only by the resources of the

language and the exigencies of the design..."[46] Elsewhere she adds in this connection : "A writer like a builder, must smooth out the bumps and fill in the holes. The final version seems to be effortless because the verbal impediments have been removed and the mental gaps have been bridged."[47] About the revision conducted by a poet, Marjorie Boulton writes : "During the polishing, the poet is usually dealing with individual words; he may exclude a word because its sound echoes or clashes with the sound of another where such an effect is not wanted."[48] Again she specifies : "The words that can most easily be altered in polishing a poem are adjectives and adverbs."[49]

It is interesting and instructive to note that the western literary theorists have practically the same notions as their Indian counterparts. But one remarkable characteristic of the Indian thinking is that it is very brief yet inclusive and it is easier to remember because of its aphoristic expression.

8. Law of Revision

The ancient Indian thinkers have literally provided us with a law (सूत्र) of revision. The revision, according to them, shouldn't be carried out interminably, but it should be done up to a limit, at which it should be stopped. It is वामन (circa 800 AD.) who first lays down this law while discussing the concept of अवेक्षण in his काव्यालंकारसूत्राणि. But if we survey the evolution of Sanskrit poetics through भरत to वामन we feel convinced that वामन has taken a cue for the framing of the above law from भामह's verse quoted below :

"एतद् ग्राह्यं सुरभि कुसुमं ग्राम्यम् एतन् निधेयम्
धत्ते शोभां विरचितम् इदं स्थानम् अस्यैतद् अस्य ।
मालाकारो रचयति यथा साधु विज्ञाय मालाम्
योज्यं काव्येषु अवहितधिया तद्वद् एवाभिधानम् ॥"[50]

meaning - 'Just as a garland-maker makes a garland after getting to know pretty well that this (particular)

fragrant flower is acceptable (i.e. worth interweaving), whereas this another one, being wild, is discardable; this (one), on being strung, would look attractive; this is the (most) appropriate place of this another flower, (or this is the right place of this one and this is the right place of that another one) so also the poet should first examine the words attentively from different angles and then use them in his poems'.

भामह wants to suggest in the above stanza that the initial tentative choice and the final firm use of words in a literary composition are subject to rigorous examination. The poet takes into account the sounds, meanings, forms, kinds and association of the words that initially come to his mind and rejects those that are not suitable and uses the most appropriate ones in their right places and thus makes his final selection. The words so selected come to stay. This process of trying, removing and using the words continues until the poet feels sure that the words he has finally chosen do convey his intended meaning and therefore need no more changes.

It is now easier to understand वामन's law of revision against the above background. वामन lays down this law in the following words:

"पदाधानोद्धरणं अवेक्षणम् ॥१५॥
पदस्य आधानं न्यासः, उद्धरणं अपसारणम्। तयोः खलु अवेक्षणम् ।
अत्र श्लोकौ -
आधानोद्धरणे तावद् यावद् दोलायते मनः ।
पदस्य स्थापिते स्थैर्ये हन्त सिद्धा सरस्वती ॥
यत्पदानि त्यजन्ति एव परिवृत्तिसहिष्णुताम् ।
तं शब्दन्यासनिष्णाताः शब्दपाकं प्रचक्षते ॥"[51]

meaning - "The using and removing of a word is called अवेक्षण. आधानं means using a word (in a composition), उद्धरणं means removing a word (from a composition). अवेक्षणं means

the examination of these two processes. There are two verses in connection with this subject :

"As long as the poet's mind is in an oscillating condition (that is, it cannot firmly decide whether a certain word or a word-string is or is not appropriate), the act of using and removing the words continues. But once the exactly right word or phrasing is selected and used, the poet delightedly - feels that the goddess Sarasvatī is pleased with him, as it were. During this process of trying and erasing the words, a moment comes when as if the words themselves start saying : Enough is enough. We will no more tolerate any change. Such a state is called the perfection or maturity of words by the poets who are skilled at organizing the words."

To explain the above : the poet's 'mental eye' remains oscillating in and out as long as it is unable to determine whether a particular word or expression is अधिक, न्यून, अन्यथास्थित or प्रमृत. But once the poet ensures that the word he has used and/or selected is neither अधिक, nor न्यून, nor अन्यथास्थित and nor प्रमृत but is 'the word' he most wanted to use, his irresolution comes to an end. Once a word or expression gets finally selected with an appropriate place for it, it gets firmly rooted there. Then as if, it loses its elasticity or tendency to change. In this manner when all the words in a composition occupy their respective proper places, the composition is said to be verbally perfect. This position is precisely the same as the concept of 'most juste' as advocated by the western stylisticians. For example, M. Boulton informs us : "but most polishing is probably done in search for the mot juste, the most exact and effective word possible in the context."[52]

9. Extension of the Concept of पाक by राजशेखर

We have seen above that वामन has talked about the concept of पाक (perfection or maturity of diction). राजशेखर

has not only pursued the पाक concept in his काव्यमीमांसा but has also elaborated it, lending it one more dimension. We prefer to quote hereunder only the most relevant passages from the काव्यमीमांसा to point to राजशेखर's novel views on the present subject.

"...इति अवन्तिसुन्दरी। यद् एकस्मिन् वस्तुनि महाकवीनां अनेकोऽपि पाठः परिपाकवान् भवति। तस्माद् रसोचितशब्दार्थसूक्तिनिबन्धनः(नं) पाकः।...

"स च कविग्रामस्य काव्यं अभ्यस्यतो नवधा भवति। तत्र... पिचुमन्दपाकम् ... बदरपाकम् ... मृद्वीकापाकम् ... वार्ताकपाकम् ... तिन्तिडीकपाकम् ... सहकारपाकम् ... क्रमुकपाकम् ... त्रपुसपाकम् ... नालिकेरपाकम् इति। तेषां त्रिषु अपि त्रिकेषु पाकाः प्रथमे त्याज्याः। ... मध्यमाः संस्कार्याः। ...शेषा ग्राह्याः। ...अनवस्थितपाकं पुनः कपित्थपाकं आमनन्ति। तत्र पलालधूननेन अन्नकणलाभवत् सुभाषितलाभः।

" सम्यग् अभ्यस्यतः काव्यं नवधा परिपच्यते ।
हानोपादानसूत्रेण विभजेत् तद् हि बुद्धिमान् ॥
अयं अत्रैव शिष्याणां दर्शितस् त्रिविधो विधिः ।
किन्तु वि(त्रि)विधमं अप्येतत् त्रिजगति अस्य वर्तते ॥"[53]

meaning - 'According to अवन्तिसुन्दरी (राजशेखर's wife), great poets are capable of expressing one and the same subject in different turns of expressions, all equally perfect. Therefore, perfection or maturity means a verbal expression in which the words and their meanings are suitable to the describable sentiment. Such maturity is of nine varieties. They are divided into three triads (or sets) comprising three varieties each, of which one is acceptable, another one medium and the third one discardable. Accordingly, the मृद्वीका (grape), सहकार (mango) and नालिकेर (coconut) are the acceptable varieties; बदर (jujube fruit), तिन्तिडीक (tamarind) and त्रपुस (cucumber) are the middling ones and the पिचुमंद (निंब), वार्ताक (egg plant fruit) and क्रमुक (betelnut) are the discardable ones. A poem totally devoid of maturity has the taste of a fruit of the wood-apple tree. Just as shaking up of husk does not yield foodgrains so also a composition

without maturity (never) gives the pleasure of a charming expression.

'So an intelligent person should make use of the law of revision and classify poetry into nine categories. Although operation of three types has been shown here, there exist various types in the world of creative writing.'

The above passage makes it abundantly clear that वामन's views on the subject have been handed down to राजशेखर by the former's followers (वामनीयस).

10 क्षेमेन्द्र and the Concept of Revision

During the course of his 'a hundred - piece advice' to the student - poet(s)[54] क्षेमेन्द्र refers to the concept of अवेक्षण in the following words:

आधानोद्धरणप्रज्ञा कृतसंशोधनं मुहुः ।[55]

Here क्षेमेन्द्र has advised the poet to carry out the revision of a poetic composition over and over again (until, of course, he makes sure that the words and expressions he has finally chosen for use completely and precisely convey his intended meaning).

So far we have considered the concept of शब्दपाक expressed by the ancient theorists in so many words. We now propose to consider the concept of अर्थपाक suggested by them.

11. The Concept of अर्थपाक

As shown above, वामन has discussed शब्दपाक and राजशेखर वाक्यपाक. Now since every शब्द expresses some meaning or the other and since every अर्थ (meaning) is expressed through some word (or words) or the other, it is quite fit and proper to conceive of the notion of शब्दार्थपाक. Likewise, it is in the fitness of the things to formulate the notion of वाक्यार्थपाक. In fine, the conception of the notion of अर्थपाक is fully justified. In fact, it has actually been upheld by गोपेन्द्रत्रिपुरहरभूपाल, the commentator of वामन's काव्यालंकारसूत्राणि when he categorically

says : इत्थं अर्थपाकोऽपि समर्थनीयः।[56]. Keeping this in view, the वाक्यार्थदोषs have also been listed under 7.3.3 and 7.4 above.

We now turn to an interesting point related to the present topic.

12. What does Revision Achieve?

The revision is conducted to achieve perfection - perfection of diction, शब्दपाक and perfection of meaning, अर्थपाक, as explained above. The revision makes the composition free of all imperfections. राजशेखर has clearly said so in these words : इति अहीनम्।[57]. This complete flawlessness is held by केशवमिश्र (see section 2 above) and the other poeticians as the great quality of any good piece of creative writing. In other words, the four-part revision as proposed by राजशेखर, if attentively conducted, makes a qualitative improvement in a literary composition. This is, in a nut-shell, the view of the eastern scholars.

Among the western stylisticians, Brooks and Warren[58] are of the view that the revision avoids irritating monotony of sentence length or of sentence structure. In this connection Morgan observes : "Revising is a conscious and careful attempt to make your writing good."[59] In the opinion of Summer Ives[60], the revision removes verbal impediments and bridges mental gaps. B. B. Cohen holds that "in some cases the changes an author made in the text of his work can provide insight into meaning and technique."[61] Graham Hough has to offer some thought-provoking comments on the present topic. He writes:

"The organic unity of a work of literature is not something ready-made; it is not an entire and perfect chrysolite found lying about in nature; it is something achieved. This organic whole may be arrived at in a variety of ways... Most writing involves a process of revision, conducted either on paper or in the mind before anything is

written down. There is some evidence that different writers look on this revising process in very different lights; some see it as the progressively more accurate embodiment of a preconceived meaning; some see it as a continual change and modification of meaning itself. In either case it is best for the critic to look at the matter prospectively."[62]

Although both eastern and western groups of literary theorists are unanimous in holding that the polishing does bring about an improvement in the text of a manuscript both in diction and meaning, the latter group of theorists have to offer a few penetrating notional details which are absent in the former group's thinking.

Before concluding the present paper, it is necessary to consider one more important point concerning the concept of polishing.

13. Polishing : Ideal and Avoidable

Western thinkers only have paid attention to this point. Polishing frees creative writing of all faults and enhances its aesthetic value, no doubt. Nevertheless, some form of polishing is, according to the western stylisticians, undesirable. Hence the need to consider this point.

Pearl Hogrefe disapproves of tinkering and proposes revisualization. She advises : "If your work needs much revising, do not be satisfied with mechanical tinkering. Revisualize until it becomes an imagined experience. Then rewrite."[63] She has reiterated this piece of advice while discussing the story writing in these words : "But if you are doing much revision, revisualize and let the story grow from within you as you rewrite it. Avoid a mere detached tinkering."[64] What Steichen says about one of Matisse's greatest paintings in the words reproduced below also applies wholly and aptly to any piece of creative writing :

"I remember one of Matisse's greatest paintings, called

The Dance... I saw the effort and turmoil and the changes and changes that he made. It was gradual, almost as gradual as the development of the baby that's under a woman's apron. And then came the final burst of passion. Within a few days he changed the whole painting; the figures became brilliant vermilion, the background a deep Prussian blue. It was a moment of exaltation - a child being born! A work of art being born!"[65]

The polishing brings about this miracle. Revision then earnestly and masterly conducted, transforms the first draft into a perfect, fresh, pulsating and glowing piece of art.

Conclusions

* Both eastern and western thinkers have advocated good writing and condemned bad writing.

* The eastern thinkers' notion of the 'Goal of Creative Writing' is relatively loftier than that of the western thinkers.

* The concept of polishing also called revision or refinement is acceptable to both groups of thinkers.

* Polishing means to free the first draft of a creative piece of writing of all flaws and faults, to make it perfect aesthetically and to turn it into a pleasurable work of art.

* The Indian poeticians have recommended a specific hour of the day as an ideal hour for writing the first draft.

* The rush of writing and the consequential inattention during the actual process of writing are the two factors which are responsible for the imperfection of the first draft.

* The western stylisticians have ascribed this imperfection to man's natural inability to speak or write anything without revising. This subtle point is absent in the eastern thinking.

* The easterners have specified time and mental state fit for polishing, the westerners have only specified mental state.

* The western theorists have proposed two modes of revision, inward and outward. The concept of revision within mind is not found in the eastern thinking.

* राजशेखर has put forward four processes of revision. The western thinking is wanting in this subtlety and brevity.

* भामह (500-700 A.D.) inspired वामन (800A.D.) to lay down the Law of Revision, अवेक्षण.

* Both groups of thinkers have insisted upon the search for the 'mot juste' (=most accurate or precise) in polishing.

* The concept of maturity of diction, शब्दपाक can well be extended to the concept of meaning, maturity of अर्थपाक.

* Western thinkers have provided us with some significant details about qualitative improvement. This is lacking in the eastern thinking.

* Westerners have advanced two more important concepts, namely, (a) the avoidable and ideal polishing and (b) polishing tantamounts to the transformation of the first draft into a throbbing piece of beauty. These concepts constitute the westerners' admirable notional contribution to the subject of polishing.

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4. Transformational Operations and कालिदास's मालविकाग्निमित्रम्*

1 'Transformational Operations' are those linguistic processes which are used for converting a basic sentence into a surface sentence in accordance with certain fixed rules. To clarify this, let us take a basic sentence and consider its transforms :

Basic sentence : I know it (or that) : अहं तत् जाने।

Transform (i) Do I know that? किं अहं तत् जाने ?

(ii) I do not know that : अहं तत् न जाने।

(iii) I don't know that : अहं तन्न जाने।

(iv) That I don't know : तन्न जानेऽहम्।

1.1 Of the above, the basic sentence is a positive sentence, the like of which the grammar of a language always assumes. Transform (i) is an interrogative sentence, which is a structural variant, showing the change of the word-order. Transform (ii), a negative sentence, brings about a change into the polarity of the basic sentence. It "gives a new dimension of depth to the original positive sentence."[1] Transform (iii) works on 'do' and 'not' of transform (ii) and joins them, dropping 'o' in 'not'. This is called 'a contracted transformation'[2]. Transform (iv) removes the final 'that' in transform (iii) and places it in the initial position in the transform. This process is called 'inversion'.[3]

1.2 अहं तत् जाने।, the basic sentence is known as the deep structure. It gives the meaning of the sentence. Each of its transforms is known as the surface structure, and 'is close to physical reality in that it concretely specifies the syntactic

structure for spoken or written communication'.[4] It is further noticeable in the above transforms that all the surface structures are related to the deep structure. The above transforms show that the Sanskrit sentences also undergo the same transformation-types as the English ones do. Both the English and Sanskrit transformations clearly appear to operate on the constituents of the respective basic sentences. The Sanskrit transforms have generated the same 'kind' of sentences as their original English counterparts have done. These facts lead us to state tentatively that insofar as the transformational generative operations are concerned, whatever is applicable to the English sentences also seems to be applicable to the Sanskrit sentences.

1.3 The basic sentence - अहं तत् जाने। makes a statment of fact. Transform (i) किं अहं तत् जाने? works a change on it, raising a doubt about it. Transform (ii) अहं तत् न जाने। negates the fact contained in the basic sentence. But transform (iii) अहं तम्र जाने। is both succinct and assertive. And the last transform तम्र जानेऽहम्। focuses the reader's attention on 'that' तत् and makes him all alert. Thus the last transform has raised the basic sentence "from a commonplace statement to a memorable expression."[5] This process then fulfills the fundamental and inevitable need of the 'Creative Writing', namely, that the creative writing must be charming both 'in form and in content.' In view of this, the western transformational generative grammarians propose that all the transforma-tional processes have a direct bearing on the concept of 'style', although these processes suck their life blood directly from the language we daily use.

2. Number of Operations

2.1 There seems to be some difference of opinion among the western grammarians as to the total number of operations that are performed during these processes. For

instance, Jacobs and Rosenbaum propose : "There seem to be at least three different kinds of elementary transformations which can be used in the formulation of a particular transformation :

1. *Adjunction*. 2. *Substitution*. 3. *Deletion*.

Within these transformation types there are probably sub-types."[6]

2.2 Ohmann is of the opinion that "there are four possibilities : *addition, deletion, reordering* and *combination*."[7]

2.3 Bach on the other hand, holds that "a rule of grammar may perform any of the following operations :

deletion, replacement, expansion, reduction, addition, permutation''.[8]

2.4 Omitting the common operation - terms, we can draw up a list of ten transformational operations, in their alphabetical order, as under:

(i) *Addition*, (ii) *Adjunction*, (iii) *Combination*, (iv) *Deletion*, (v) *Expansion*, (vi) *Permutation*, (vii) *Reduction*, (viii) *Reordering*, (ix) *Replacement* and (x) *Substitution*.

Since all the above operations are also noticeable in Sanskrit transforms, as stated in (1.2) above, it is proposed to study hereunder कालिदास's मालविकाग्निमित्रम्, with reference to the above ten operations, one by one.

3. Addition

Under this head, the transformational generative grammarians consider the phonetically deviant forms, verbals expressive of time, plurality of subjects, nouns, adjectives, adverbs, numbers, etc. Let us examine मालविकाग्निमित्रम् from this point of view :

3.1 Vowel-addition

भर्तृ रूपे। (कालिदास-ग्रन्थावली[9] [काग्र] p. 394) Here भर्तुः > भर्तृ.

3.2 Indeclinables

ततस्ततः। (काग्र 330, 418-420); इत इतो भवन्तौ। (ibid., 337); इत

इतो भवती। (ibid., 338); अलं अलं परिच्छेदेन। (ibid., 353); इत इतो भयान्। (ibid., 361); इत इतो देवः। (ibid., 385,390); अलं अलं उपचारयंत्रणया (ibid., 386); इत इतो भट्टिनी। (ibid., 400); हा धिक्। हा धिक्। (ibid., 402); आश्चर्यम्। आश्चर्यम्। (ibid., 406) साधु रे पिङ्गलवानर साधु। (ibid); इत इतौ भवत्यौ। (ibid., 416)

3.3 Number (Plural in place of singular or dual)

आर्यमिश्राः प्रमाणम्। (काग्र; 328); *तद्विधानां* असुलभत्वात्। (ibid., 332); अरिक्तपाणिना *अस्माद्दृशजनेन* तत्रभवती देवी द्रष्टव्या। (ibid., 357); तस्माद् *अस्मत्प्रवेशयोग्योऽयमवसरः।* (ibid., 385); जयसेनायास्तावद् *अस्मद्रहस्य* विदितं कुरु। (ibid.); एहि *निवारयाम* एनम्। (ibid., 397) (Here निवारयाम is used in place of निवारयावः।); *सत्कारणां ईद्दृशानां* अशोकः। (ibid., 415); *अस्माद्दृशं* परिजनं उज्झित्वा। (ibid., 418); त्वच्छासनं प्रति अनुत्तरा *वयम्* (ibid., 428)

The constituents printed in italics in the above excerpts denote plurality of number.

3.4 Plurality of Nouns

भगिन्या देव्या उपायनं प्रेषिता। (काग्र 333); जयतु देवो भर्ता। (ibid., 390)

3.5 Plurality of Pronouns

...यः स्वयं कृत्तिवासाः।...यः पुरस्ताद् यतीनाम्। (काग्र 327); देवानां इदं... रुद्रेण इदं... (ibid., 332); यद् यत् प्रयोगविषये... तत् तद् विशेषकरणात्। (ibid., 332); सोऽहममुना हरदत्तेन...। (ibid., 338); दृष्ट्वा या एषा। (ibid., 339); ननु तव साक्षाद् अयं अहं अनन्यसाधारणो दासः। (ibid., 396).

3.6 Plurality of verbs : (Repetition of the Same Verbal)

जयतु जयतु देवः। (काग्र 353); अविध अविध। (ibid., 354); पूरय पूरय। (ibid., 377); जयतु जयतु भर्ता। (ibid., 382, 389); परित्रायतां परित्रायतां भवान्। (ibid., 386); अविधा अविधा। (ibid., 402); न भेतव्यम्। न भेतव्यम्। (ibid., 402); एतु एतु देवः। (ibid., 413); जयतु जयतु भर्तृदारिका। (ibid., 417).

3.7 Adjectival Plurality

इदं शिल्पिसकाशाद् आनीतं नाममुद्रासनाथम् अङ्गुलीयकम्। (काग्र 329); देवानाम् इदम् आमनन्ति मुनयः कान्तं क्रतुं चाक्षुषम्। (ibid., 332); त्रैगुण्योद्भवम् अत्र लोकचरितं नानारसं दृश्यते। (ibid., 332);

उभौ अभिनयाचार्यौ परस्परजयैषिणौ।

त्वां द्रष्टुमुघतौ साक्षाद् भावौ इव शरीरिणौ॥ (ibid., 337);

एषा नातिपरिष्कृतवेषा उत्सुकवदना एकाकिनी मार्लविका अदूरे वर्तते। (ibid., 363);

भर्तुः खलु एतानि प्रणयमृदुलानि अक्षराणि वक्त्रान्तरितानि। (ibid., 372);

एष उपारूढरागः उपभोगक्षमः पुरतस्ते वर्तते। (ibid., 373);

अनेन... मुखरनूपुराराविणा नवाम्बुरुहकोमलेन चरणेन सम्भावितः। (ibid., 375);

एषा कुसुमावचयव्यग्रहस्ता सख्यास्ते इरावत्याः परिचारिका चन्द्रिका। (ibid., 392);

वैदिशस्थं पुत्रं आयुष्मन्तं अग्निमित्रम्। (ibid., 324).

Of the above adjectives, नाममुद्रासनाथं, नातिपरिष्कृतवेषा, एकाकिनी, नवाम्बुरुहकोमलेन, वैदिशस्थं and आयुष्मन्तं are called non-action adjectives while परस्परजयैषिणौ, उघतौ, उत्सुकवदना, उपारूढरागः, उपभोगक्षमः, मुखरनूपुराराविणा and कुसुमावचयव्यग्रहस्ता are called action-adjectives.[10]

3.8 Additional word (Italicized words hereunder are additional ones)

यावद् असौ आत्मानं दर्शयामि। (काग्र p. 331); *यावद्* अस्या आर्यपरितोषनिवेदनेन उत्साहं वर्धयामि। (ibid., 333); चरणौ पुनर्न *मम* प्रसरतः। (ibid., 368)

3.9 Additional sentence expressing clarificatory, explanatory or supplementary idea or meaning:

3.9.1 राजा – (आत्मगतम्) अहो! सर्वासु अवस्थासु चारुता शोभां पुष्यति। *तथा हि* –

वामं सन्धिस्तिमितवलयं न्यस्य हस्तं नितम्बे...। (ibid., 350)

3.9.2 राजा – वयस्य! अव्याजसुन्दरीं तां ललितविधानेन योजयता।
परिकल्पितो विधात्रा बाणः कामस्य विषदिग्धः॥ (काग्र 354)
किंबहुना सखे! चिन्तयितव्योऽस्मि ते।(ibid., 355)

3.9.3 राजा – सखे! अवस्थान्तरमुपारूढा अत्रभवती। *तथाहि* – (ibid., 364)

In the above passages, the words तथाहि and किंबहुना begin

the expressions of additional meanings.

Thus, we come across a number of instances of the 'addition' operation in the मालविकाग्निमित्रम्. Let us now turn to the next operation, adjunction.

4. Adjunction

Under this head are considered the contracted forms of words, the amalgamation of vowels and consonants or vowels and vowels and the fusion of many meanings in one and same word or word-string.

4.1 Such Coalitions as जगदपि (= जगत् + अपि) (काग्र 327), नाभिमानः (ibid.), वृत्तिमीशः (ibid.), अयमस्मि (ibid., 328), प्रबन्धानतिक्रम्य (ibid., 328), पुराणमित्येव (ibid.), नवमित्यवद्यम् (ibid.), प्रथमगृहीतामाज्ञां (ibid.), आज्ञप्तास्मि (ibid., 329), मालविकेति (ibid.), पतितास्मि (ibid.), प्रस्थितासि (ibid., 330), असंनिहितापि (ibid.) and such others are very common in Sanskrit.

4.2 Fusion of more than one meanings in the same word:

4.2.1 धारिणीभूतधारिण्योर्भव भर्ता शरच्छतम्। (काग्र 339);

4.2.2 ननु समानेऽपि ज्ञानवृद्धभावे वयोऽधिकत्वाद् गणदासः पुरस्कारमर्हति। (ibid., 347)

4.2.3 बकुलावलिका – एष उपारूढरागः उपभोगक्षमः पुरतस्ते वर्तते।
मालविका – (सहर्षम्) किं भर्ता। (ibid., 373);

4.2.4 इरावती – अशोकः कुसुमं न दर्शयति। अयं पुनः पुष्यति एव। (ibid., 377);

4.2.5 इरावती – इयमपि हताशा त्वां एव अनुसरति। (ibid., 379) also means इयमपि रशना त्वां ताडयितुं अभ्युद्यताऽस्ति।

4.2.6 तस्मिन् अशोकस्तबककारणात् प्रसारिते दक्षिणहस्ते कोटरनिर्गतेन सर्परूपेण कालेन दष्टोऽस्मि। (ibid., 379) (Here the word कालेन means 'by the black' (serpent) and also 'by death');

4.2.7 विदूषकः:- कृतप्रसादो। (ibid., 380) means 'You have earned favour' and also 'You have received punishment'.

That is to say, all expressions containing श्लेष (i.e. pun) are treated as instances of adjunction.

Now let us move on to the next operation.

5. Combination

This operation takes into account compound words, joining of the sentences with conjunctions, togetherness of phrases and clauses, etc. A number of examples of this operation are reproduced below:

5.1 Compound words

Since the Sanskrit language is rich in compound words, it is quite natural that one comes across a plenty of compound words as under in the present play:

कान्तासंमिश्रदेहो (काग्र 327), ग्रथितवस्तु (ibid., 328), वसंन्तोत्सवे (ibid.), प्रथितयशसां (ibid.),वर्तमानकवे: (ibid.), विवेकविश्रान्तं (ibid.), परप्रत्ययनेयबुद्धि: (ibid.), प्रथमगृहीतां (ibid.), सेवादक्ष: (ibid.), अचिरप्रवृत्तोपदेशं (ibid., 329), आभरणहस्ता (ibid.), प्रत्यग्रवर्णरागां (ibid., 330), लोकचरितं (ibid., 332), आकृतिविशेषप्रत्ययात् (ibid., 333), दीर्घिकावलोकनगवाक्षगता (ibid., 333), आर्यपरिपोषनिवेदनेन (ibid.), तन्त्रकारवचनम् (ibid., 335), सर्वाङ्गसौष्ठवाभिव्यक्तये (ibid., 345), नेपथ्यगृहगतायाः (ibid., 348), सर्वान्तःपुरयनिताव्यापारप्रतिनिवृत्तहृदयस्य (ibid., 355), समुद्रगृहालिन्दशयित (ibid., 399), दुर्लभदर्शना (ibid., 421), etc.

5.2 Joining words, sentences, etc with conjunctions :

5.2.1 पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम्। (काग्र 328);

5.2.2 प्रकृत्यमित्र: प्रतिकूलकारी च मे वैदर्भ:। (ibid., 335);

5.2.3 दत्तप्रयोगश्चास्मि देवेन देव्या च परिगृहीत:। (ibid., 338)

5.2.4 तद् अत्रभवान् इमं मां च, शास्त्रे प्रयोगे च, विमृशतु। (ibid.);

5.2.5 किमत्र वाग्व्यवहारेण? कथं वा देवी मन्यते? (ibid., 340);

5.2.6 उपस्थितं नयनमधु सन्निहितमक्षिकं च। (ibid., 348);

5.2.7 कथं इदानीं आत्मानं मोचयेयम्? अथवा एतदेव मे मृत्युमण्डनं भविष्यति। (ibid., 366);

5.2.8 अशोक: कुसुमं न दर्शयति अयं पुन: पुष्यति एव। (ibid., 377);

5.2.9 जानीहि तावत् क वा देवी धारिणी कथं वा सरुजचरणत्वाद् विनोद्यत इति। (ibid., 382)

5.3 Joining sentences without conjunctions :

5.3.1 श्लिष्टा क्रिया कस्यचिदात्मसंस्था। सङ्क्रान्तिरन्यस्य विशेषयुक्ता॥ (काग्र 341);

5.3.2 मुक्तसाध्वसा सत्त्वस्था भव। (ibid., 348);

5.3.3 वत्से ! एहि गच्छाव इदानीम्। (ibid., 352);

5.3.4 बकुलावलिके !... एहि निवारयाम एनम्। (ibid., 397);

5.3.5 गच्छ अनुतिष्ठ आत्मनो नियोगम्। (ibid., 410);

5.3.6 यदि वक्तव्यं कथ्यताम्। (ibid., 421).

In 5.3.2 and 5.3.5 above the omission of च (i.e. joining the constituents of the respective sentences without the use of च) is very obvious. But in the last of the above passages (which should normally have read as यदि चेत् किमपि वक्तव्यं तर्हि कथ्यताम्। both चेत् and तर्हि (or its equivalent as ततः, तदा or तत्) have been left out.

5.4 Togetherness of phrases or clauses i.e. putting many phrases or clauses together. For instance :

5.4.1 उपचारानन्तरं एकासनोपविष्टेन भर्त्रा चित्रगताया देव्याः परिजनमध्यगतां आसन्नचरां तां दृष्ट्वा देवी पृष्टा। (काग्र 330)

5.4.2 इदानीमेव पश्चाङ्गाभिनयमुपदिश्य मया विश्रम्यताम् इत्यभिहिता दीर्घिकावलोकनगवाक्षगता प्रवातं आसेवमाना तिष्ठति। (ibid., 333)

With this we now pass on to Deletion.

6. Deletion

Dropping of a prefix or a suffix, keeping the sentence incomplete by omitting a word or two which can easily be understood, eliminating a word, word-string or sentence in imperative and interrogative sentences, are the prominent processes of this operation. Examples are as under :

6.1 Dropping of a विसर्ग (places of विसर्गलोप are italicized) :

स वस्तामसीं (काग्र 327), *देव्या* इव धारिण्याः (ibid., 328), *स* जनो (ibid., 330), *एष* नाट्याचार्यः (ibid., 331), *इत* आस्यताम् (ibid., 336), *गच्छाव* इदानीं (ibid., 352), *पर्युत्सुका* एव वयम् (ibid., 353), *इत* इतो देवाः (ibid., 385), *भर्तृ* रूपे (ibid., 394), *तादृश* एव *अन्यसङ्क्रान्तहृदय* आर्यपुत्रः (ibid., 400) etc. etc.

6.2 Cutting off the augment of the Aorist

6.2.1 राजा - मा कातरो भू:। (काग्र 388) (Here, as we all know, the actual aorist formation is अभू:, of which 'अ' is dropped).

6.2.2 राजा - मा भैषी: गौतम। (ibid., 388)

6.3 Omitting a word which is easily inferrable :

In the following expressions words as अस्ति, वर्तते, भवति, भवता, जना: etc. are not actually used but they are so obvious that an attentive reader can provide them wherever necessary -

सत्यम् (काग्र 342), यस्यागम: केवलजीविकायै (ibid.), तं ज्ञानपण्यं वणिजं वदन्ति (ibid.), अचिरोपनीता ते शिष्या (ibid.), विजयी भवतु। (ibid., 345), यदि राजकार्येषु ईदृशी उपायनिपुणता आर्यपुत्रस्य तत: शोभनं भवेत्। (ibid.), भक्ताऽप्यहम् (ibid., 355), निसर्गनिपुणा: स्त्रिय:। (ibid., 360), भवतु इदानीम् (ibid., 373), एष उपारूढराग उपभोगक्षम: पुरतस्ते वर्तते। (ibid., 373). (Here the words अशोकशाखावलम्बी पल्लवगुच्छ: are omitted.).

6.4 Ellipsis (= the leaving out of a word or words from a sentence when the meaning can be understood without it / them) in an imperative sentence -

मा तावत् (काग्र 328), विवेकविश्रान्तिर्माभहितम् (ibid.), पश्य (ibid., 328, 396), शृणु (ibid., 330), तद् दण्डचक्रं आज्ञापय (ibid., 335), गौतम, चिन्तय तावद् उपायम् (ibid.), प्रयोगसिद्धिं पृच्छ (ibid., 336), देव, श्रूयताम् (ibid., 337), तिष्ठ तावत् (ibid., 338, 352), श्रूयतां अवसरप्राप्तं इदम् (ibid., 342), वद इदानीं यत्ते मनसि वर्तते (ibid., 351), विसृज माम् (ibid., 357), उपविश (ibid., 366), उत्तिष्ठ (ibid., 373), देव्या:... नियोगमनुतिष्ठ। (ibid.), etc.

6.5 Leaving out of a word or a complete sentence in a dialogue or a question - answer. (Left out expressions are shown in the brackets below):

6.5.1 राजा - किं प्रतिपद्यते वैदर्भ: ?

अमात्य: - देव, आत्मविनाशम्। (काग्र 334) (वैदर्भ: आत्मविनाशम् प्रतिपद्यते।)

6.5.2 राजा - इदमेव निमित्तमुपादाय समुद्घोज्यतां सेनापति:।

अमात्य: - तथा। (ibid., 335) (इदमेव निमित्तमुपादाय सेनापतिं

समुद्योजयामि।)

6.5.3 राजा - ननु स्वांगसौष्ठवाभिनयम् उभयोर्दृष्टवती भगवती।

परि - अथ किम्? (ibid., 341) (स्वांगसौष्ठवाभिनयम् उभयोर्दृष्टवती अहम्।)

It should be noted here that in conversations or dialogues such omissions are quite normal.

We now take up the consideration of Expansion.

7. Expansion

To expand the subject, to expand the predicate, to construct many simple sentences to express the meaning of a long-winding or complex sentence, to use a simile, to make literary allusions, and to quote an authority are the prominent features of this operation. Let us consider them one by one :

7.1 Expansion of the Subject

7.1.1 द्वारे नियुक्तपुरुषानुमतप्रवेशः।

सिंहासनान्तिकचरेण सहोपसर्पन्। (काग्र 337);

7.1.2 अन्योन्यकलहप्रिययोः मत्तहस्तिनोः एकतरस्मिन्। (ibid., 341);

7.1.3 अतःपरम् अहं मन्दभागिनी कथयिष्यामि। (ibid., 418)

7.2 Expansion of the Predicate

7.2.1 तत् तद् विशेषकरणात् प्रत्युपदिशतीव मे बाला। (ibid., 332);

7.2.2 सोऽहम् अधुना हरदत्तेन प्रधानपुरुषसमक्षं 'नायं मे पदरजसापि तुल्य' इत्यधिक्षिप्तः। (ibid., 338)

7.3 Use of Similes

कालिदास is known for his masterful use of similes. The following ones, for example, are very appropriate and pleasing :

7.3.1 अनेनाङ्गुलीयकेन उद्भिन्नकिरणकेसरेण कुसुमित इव ते अग्रहस्तः प्रतिभाति। (काग्र 329);

7.3.2 अचिराधिष्ठितराज्यः शत्रुः प्रकृतिषु अरूढमूलत्वात् ।
नवसंरोपणशिथिलस्तरुरिव सुकरः समुद्धर्तुम् ॥ (ibid., 335);

7.3.3 मन्दोऽपि अमन्दतामेति संसर्गेण विपश्चितः ।
पङ्क्तिच्छिदः फलस्येव निकषेणाविलं पयः ॥ (ibid., 350);

7.3.4 असमग्रलक्ष्यकेसरम् उच्छ्वसद् इव पङ्कजं दृष्टम् । (ibid., 352);

7.3.5 दरिद्र इव आतुरो वैद्येन औषधं दीयमानं इच्छसि । (ibid., 353);

7.3.6 सर्वैर् उस्रैः समग्रैस् त्वमिव नृपगुणैर् दीप्यते सप्तसप्तिः। (ibid.);

7.3.7 दृढं विपणिकन्दुरिव मे उदराभ्यन्तरं दह्यते। (ibid., 355);

7.3.8 किन्तु मेघावलीनिरुद्धा ज्योत्स्नेव पराधीनदर्शना तत्रभवती मालविका। (ibid.);

7.3.9 भवानपि सूनापरिसरचर इव गृध्र आमिषलोलुपो भीरुकश्च। (ibid.);

7.3.10 मालविकापि एषु दिवसेषु अनुभूतमुक्तेव मालतीमाला म्लाना लक्ष्यते। (ibid., 357);

7.3.11 अरुणशतपत्रमिव शोभते ते चरणः। (ibid., 371);

7.3.12 अहो नवनीतकल्पहृदय आर्यपुत्रः। (ibid., 376);

7.3.13 एष द्वारोद्देशे समुद्रगृहस्य विपणिगत इव बलीवर्द आर्यगौतमः। (ibid., 401);

7.3.14 बिसिनीपत्रगतं सलिलमिव वेपते मे हृदयम्। (ibid., 414).

We now move on to the next operation, namely, permutation.

8. Permutation

Under this head are considered balanced or parallel wordstrings or sentence-structures, which belong to two kinds, viz., expressive of like meanings and expressive of opposite meanings. Let us consider them in that order.

8.1 Parallel constructions with like meanings

8.1.1 देवी – प्रभवति आचार्यः शिष्यजनस्य। (काग्र 344)

Again a while later

देवी – प्रभवति प्रभुरात्मनः परिजनस्य। (ibid.)

The above two sentences are exactly alike in that they have the same number of words each, have similar word-order and also have like meanings.

8.1.2 उभे – जयतु भर्ता। जयतु भट्टिनी। (ibid., 417)

8.2 Parallel constructions with opposite meanings

8.2.1 गणदासः - भगवति! यथादृष्टम् अभिधीयतां गुणो वा दोषो वा इति। (काग्र. 350) Here the pair - गुणो वा दोषो वा have the same number of constituents and similar word-order but their meanings are opposite. The same features are noticeable in the following passages:

विदूषकः - भवति! जीवेयं वा न वा। (ibid., 389);

राजाः - दुःखायते च हृदयं सुखमश्रुते च। (ibid., 412).

The next transformational operation to be considered is reduction.

9. Reduction

The objective of this operation is to reduce the number of words or word-strings and to express the intended meaning in the briefest possible way. This is achieved with the help of nominal verbs, repetitive verbs, च्वि formations, desiderative nouns, indeclinables expressing the meaning of a sentence, compressed sentence-structure, etc. Let us deal with them one by one.

9.1 Nominal Verbs (the formations are italicized).

9.1.1 मया नाम शुष्कघनगर्जिते अन्तरिक्षे जलपानमिच्छता *चातकायितम्*। (ibid., 352);

9.1.2 मदो मां *विकारयति*। (ibid., 369);

9.1.3 आसीन एव *निद्रायते*। (ibid., 401);

9.1.4 सर्वकालमित एव ... साम्प्रतं माल्विकां *स्वप्नायते*। (ibid., 401);

9.1.5 *दुःखायते* च हृदयम्। (ibid., 412).

9.2 Frequentative Verb (the verbal is italicized).

विदूषकः - कथं न भेष्यामि, *सिमसिमायन्ति* मेऽङ्गानि। (ibid., 388)

9.3 च्वि formations (the relevant words are italicized)

9.3.1 (*वशीकृतः* किल ... विदर्भनाथः।) (ibid., 410);

9.3.2 ... *परिजनश्रोपायनीकृत्य*(ibid.);

9.3.3 ...प्रसूनलक्ष्मीं *प्रत्यक्षीकर्तुं* इति। (ibid.);

9.3.4 यः स भर्त्ता ...*वशीकृत्य* बन्धनान्मोचितः कुमारो...। (ibid., 418);

9.3.5 प्रत्यक्षीकरोतु एनं देवः। (ibid., 423)

9.4 Desiderative form (form is italicized)

बिन्दुक्षेपान् *पिपासुः* परिसरति शिखी भ्रान्तिमद् वारियन्त्रम्। (ibid., 353)

9.5 An indeclinable expressing the meaning of a sentence.

9.5.1 स्वागतं देव्यै। (काग्र 339) = I extend a welcome to the queen.

9.5.2 स्वस्ति भवते। (ibid., 354) = Your ladyship, may it be well with you! (or I felicitate you!)

9.5.3 सखि, स्वागतं ते। (ibid., 356, 366) = Dear friend, I welcome you.

9.5.4 सुष्ठु। (ibid., 385) = It's exceedingly well or It's excellent.

9.5.5 हा धिक्! हा धिक्! (ibid., 387) = Fie, oh, fie!

9.5.6 नमस्ते। (ibid., 393) I salute you.

9.5.7 भगवति! नमस्ते। (ibid., 419) Revered lady, I salute you.

9.5.8 स्वस्ति भवतीभ्याम्। (ibid.) Your ladyships, I felicitate you.

9.5.9 स्वस्ति। (ibid., 424) May it be well.

9.6 Compressed Sentence-Structure

9.6.1 आर्य, वन्दे। (काग्र 332) — Honoured Sir, I salute you.

9.6.2 भद्रे, चिरंजीव। (ibid.) = Madam, may you live long.

9.6.3 युज्यते। (ibid., 358, 398) = It's absolutely proper.

9.6.4 ..भवन्तमिव विलोभयितुकामया...। (ibid., 361) by one desirous of enticing you.

9.6.5 अथवा प्रवातं एतत्स्थानम्। (ibid., 370) = Or this place is exposed to stormy wind.

9.6.6 परिव्राजिकां प्रणम्य उपविश्य च। (ibid., 386) = Having saluted Her Holiness and having sat.

9.6.7 भगवती अभिवादये। (ibid., 415) =I salute you, respected ladies.

9.6.8 अवस्थापयितुकामोऽस्मि। (ibid., 422) I am desirous of

establishing.

Having thus cleared 'Reduction' we propose to turn to the next operation, namely, reordering.

10. Reordering

'If one is true, the other is true too', is the guiding principle of this operation. Since the Sanskrit language is rich in inflexions, the mode of arranging words in sentences is not a point of great importance. However, this does not mean that a total arbitrariness is allowed. In certain cases it is necessary to arrange words in a sentence in a specified manner. Similarly, in some other cases, certain arrangement of words different from the usual or normal one is necessary for stylistic purposes. It is this twofold ordering of words that is dealt with under this operation.

10.1 To begin a sentence with अस्ति

10.1.1 अस्ति देव्या वर्णावरो भ्राता वीरसेनो नाम। (काग्र 333);

10.1.2 अस्ति अत्र उपायः। (ibid., 384);

10.1.3 अस्ति खलु लोकप्रवादः आगामि सुखं दुःखं वा हृदयसमवस्था कथयतीति। (ibid., 416)

10.2 To begin a sentence with an indeclinable

10.2.1 दिष्ट्या कोपव्याजेन देव्या परित्रातो भवान्। (काग्र 343);

10.2.2 प्रायः समानविद्याः परस्परयशःपुरोभागाः। (ibid., 345);

10.2.3 ननु समानेऽपि ज्ञानवृद्धभावे वयोऽधिकत्वाद् गणदासः पुरस्कारं अर्हति। (ibid., 347);

10.2.4 सम्प्रति शिथिलसमाधिं मन्ये येनेयं आलिखिता। (ibid., 348);

10.2.5 दिष्ट्या परीक्षकाराधनेन आर्यो वर्धते। (ibid., 351);

10.2.6 ननु दर्शितोपदेशा ते शिष्या। (ibid., 352);

10.2.7 ननु पर्युत्सुका एव वयम्। (ibid., 353);

10.2.8 ननु संनिहितं बीजपूरकम्। (ibid., 357);

10.2.9 तथापि, यतिष्ये। (ibid., 359);

10.2.10 अपि स्मरेदसावस्मदभ्यर्थनाम्। (ibid., 365);

10.2.11 दिष्ट्या न गर्वितासि। (ibid., 370);

10.2.12 हन्त सिद्धो मे दर्पः। (ibid.)

10.2.13 सर्वथा भर्तुरङ्गपरिवर्तिनी भव। (ibid., 371);

10.2.14 दिष्ट्या अनेन अविनयेन अप्रसन्ना गतैषा। (ibid., 380);

10.2.15 दिष्ट्या वचनीयान्मुक्तास्मि। (ibid., 390);

10.2.16 ननु कलभेन यूथपतेरनुकृतम्। (ibid., 425)

10.3 To place the interrogative indeclinable at the beginning of a sentence

10.3.1 अपि उपदेशग्रहणे नातिक्लिश्नाति वः शिष्या मालविका। (काग्र 332);

10.3.2 अपि सुखस्ते उद्यानव्यापारः। (ibid., 356);

10.3.3 कुतः विभवः स्निग्धस्य सखीजनस्य इमं वृत्तान्तं आख्यातुम्। (ibid., 362);

10.3.4 अपि सुखं सख्याः। (ibid., 366);

10.3.5 अपि सत्य एष लोकवादः। (ibid., 367);

10.3.6 अपि रोचते ते रागरेखाविलासः। (ibid., 370);

10.3.7 अपि श्रुतं भवता। (ibid., 374);

10.3.8 कथं न भेष्यामि। (ibid., 380);

10.3.9 ननु मत्संपर्कमुपलभ्य। (ibid., 383);

10.3.10 अपि सह्या वेदना। (ibid., 386);

10.3.11 कुत्र न खलु देर्वी भवेत्। (ibid., 408);

10.3.12 ननु तत्रैव देर्वी तिष्ठति। (ibid., 413);

10.3.13 कथं राजदारिकेयम्। (ibid., 418);

10.3.14 किं नु खलु साम्प्रतं भर्ता भणति। (ibid., 421).

10.4 Reversing the subject-predicate position

10.4.1 आकृतिविशेषेषु आदरः पदं करोति। (काग्र 333);

10.4.2 न केवलं रूपे शिल्पेऽपि अद्वितीया मार्लविका। (ibid., 354);

10.4.3 अदक्षिण इव भर्ता मे प्रतिभाति यः सर्वं देर्वीजनं उज्झित्वा एकस्या मुखे बद्धलक्ष्यः। (ibid., 395).

10.5 Inversion for stylistic effects

10.5.1 पुराणमित्येव न साधु सर्वम्। (काग्र 328);

10.5.2 स्थाने खलु सज्जति दृष्टिः। (ibid., 329)

10.5.3 सदृशं खलु बालभावस्य। (ibid., 331)

10.5.4 अतिक्रामन्तीमिव इरावतीं पश्यामि। (ibid., 332)

10.5.5 संदेशं इदानीं श्रोतुमिच्छामि। (ibid., 334)

10.5.6 अयमेव प्रथमं परिवादकर:। (ibid., 338)

10.5.7 समर्थं प्रतिज्ञातम्। (ibid.)

10.5.8 यस्योभयं साधु स शिक्षकाणाम्। (ibid., 341)

10.5.9 विरम निरर्थकाद् आरम्भात्। (ibid., 342)

10.5.10 अचिरोपनीता ते शिष्या। (ibid.)

10.5.11 अहो अविनय आर्यपुत्रस्य। (ibid., 346)

10.5.12 बलीय: किल साभिलाष: तस्यां भर्ता। (ibid., 357)

10.5.13 अधिकार: खलु तव। (ibid., 358)

10.5.14 महती खलु अस्या: सम्भावना। (ibid., 369)

10.5.15 स्थाने खलु कातरं मे हृदयम्। (ibid.)

10.5.16 मन्त्रयितव्यमेव मन्त्रितं मया। (ibid., 371)

10.5.17 गुणेषु अभिनिवेशिन: भर्तुरपि। (ibid.)

10.5.18 स्थाने प्राणा: कामिनां दूत्यधीना:। (ibid., 372)

10.5.19 स्थाने खलु शङ्कितं मे हृदयम्। (ibid., 373)

10.5.20 युज्यते देवी अत्र मानयितव्या। (ibid., 376)

10.5.21 अविश्वसनीया: पुरुषा:। (ibid., 377)

10.5.22 अघ अस्ति मे विशेष:। (ibid., 386)

10.5.23 स्थाने खलु प्रसवमन्थरोऽयमभूत्। (ibid., 414)

10.5.24 अतिक्रान्तं खलु तत्रभवती कथयति। (ibid., 420)

10.5.25 महत् खलु कृच्छ्रं अनुभूतं भगवत्या। (ibid., 421)

कालिदास means to put emphasis on the meaning of the first word in each of the above sentences and therefore each sentence is fronted with that 'leading' word.

Now we turn to the next operation, namely, replacement.

11. Replacement

Use of a synonym, use of a word-string having a similar meaning, proposing an equation between two equal meanings, are the features of this operation. Let us consider them one by one.

11.1 Synonymy

11.1.1 विवेकविश्रान्तं (काग्र 328) = विवेकशून्यम्

11.1.2 कुतस्त्न इदानीमियं धीरता (ibid., 329), धीरता means

धृष्टता.

11.1.3 शास्त्रदृष्टं (ibid., 335) = शास्त्रसम्मतं or शास्त्रोक्तम्.

11.1.4 यस्यागमः (ibid., 342), here आगमः means ज्ञानम्.

11.1.5 गणदासः - एकमनाः श्रोतुमर्हति देवः। (ibid., 347), here एकमनाः=अवहितः

राजा - बहुमानाद् अवहितोऽस्मि।

11.1.6 विदूषकः - खलु अस्याः प्रतिच्छन्दात् परिहीयते मधुरता। (ibid., 348) राजा - (अपवार्य) वयस्य, चित्रगतायां अस्यां कान्तिविसंवादिशङ्कि मे हृदयम्।, here प्रतिच्छन्द means चित्रम्.

11.2 Equations

11.2.1 दाक्षिण्यं नाम बिंबोष्ठि! बैंबिकानां कुलव्रतम्। (ibid., 399);

= Chivalry is the family-vow of the gallant lovers.

11.2.2 प्रेष्यभावेन नामेयं देवीशब्दक्षमा सती।

स्नानीयवस्त्रक्रियया पत्रोर्णं वा उपयुज्यते॥ (ibid., 421).

This virtuous woman fit to be addressed as 'Your Ladyship' has been treated like a maid. This is as good as using a costly silken garment as a bath-towel.

We now pass on to the next transformational operation.

12 Substitution

This is a multi-dimensional and multi-formal process. It displays the use of one word or expression for the other without insistence on synonymy, use of a rhetorical question, use of a negative sentence, the superimposition of the functions of one on the other. Let us consider these characteristic features one by one.

12.1. One for the other

12.1.1 देवी आलोकयन्ती तिष्ठति। (काग्र 330) instead of देवी आलोकयन्ती अतिष्ठत्।; चित्रगताया देव्याः। (ibid.) in the place of चित्रे आलिखितायाः देव्याः।; एनां अनूनवस्तुकां सम्भावयामि। (ibid., 333) for एनां उत्तरद्रव्यां सम्भावयामि।;

12.1.2 परि - सर्वाङ्गसौष्ठवाभिव्यक्तये विरलनेपथ्ययो पात्रयोः प्रवेशोऽस्तु। आचार्यौ - न इदम् आवयोर् उपदेश्यम्। (ibid., 345) for इदं आवयोर् अभिमतं एव।

12.1.3 का प्रतिपत्तिः   अत्र। (ibid., 377) instead of अत्र किं कर्तव्यम्?; जह्लाबलं एव। (ibid.) instead of पलायनं एव।

12.2 The following expressions of 'indirection' also fall under this category :

अवितथं (काग्र 335) for सत्यम्   ; अचिरेण (ibid., 336) for शीघ्रम् ; नातिपरिष्कृतवेषा (ibid., 363) for साधारणवेषदधाना; दक्षिणेतरं   नयनं (ibid., 414) for वामं नयनम्।

12.3 To this class also belong the passages reproduced below which show a change of gender and / or person.

12.3.1 स जनो देव्या पार्श्वगतः चित्रे दृष्टः। (काग्र 330), here स जनो for मालविका।; कुतो देव्या तत् पात्रं आनीतम्। (ibid., 332), here also पात्रं stands for मालविका.

12.3.2 जनम् इमम् अनुरक्तं (ibid., 349), here the king refers to himself in third person.

12.3.3 : विपुलं नितम्बदेशे, मध्ये क्षामं, समुन्नतं कुचयोः ।

अत्यायतं नयनयोर्मम जीवितम् एतद् आयाति ॥ (ibid., 364)

This whole stanza in neuter gender stands for मालविका.

12.3.4 न मया विज्ञातम् ईदृशं विनोदवस्तु आर्यपुत्रेण उपलब्धं इति। (ibid., 378). Here also विनोदवस्तु in neuter stands for मालविका in feminine.

12.3.5 परि – युवयोः स्नेहेन परवानयं जनः। (ibid., 430). Here परिव्राजिका refers to herself in third person.

12.4 The passive constructions as the following ones are also instances in point.

12.4.1 अभिहितोऽस्मि परिषदा... मालविकाग्निमित्रम् नाम नाटकम् प्रयोक्तव्यमिति। (काग्र 328);

12.4.2 तदारभ्यतां सङ्गीतकम्। (ibid.)

12.4.3 आज्ञप्तास्मि देव्या धारिण्या। (ibid., 329);

12.4.4 सा कथं भर्त्रा दृष्टा। (ibid., 330); भर्त्रा... देवी पृष्टा। (ibid.);

12.4.5 ततः कुमार्या वसुलक्ष्म्या आख्यातम्। (ibid., 331); मालविका.. रक्ष्यते। (ibid.);

12.4.6 भाविकमुपदिश्यते मया तस्यै। (ibid., 332); स भर्त्रा... स्थापितः। (ibid., 333);

12.4.7 मया सुतीर्थादभिनयविद्या शिक्षिता। (ibid., 338);

12.4.8 श्रुतं आर्याभ्यां भगवत्या वचनम्। (ibid., 341);

12.4.9 परित्यक्तोऽस्म्यहं त्वया। (ibid., 343); अनुज्ञातं देव्या। (ibid., 344);

12.4.10 न खलु मया प्रयुक्तमिदम्। (ibid., 345);

12.4.11 मालविकावृत्तान्तज्ञानाय मया प्रेषितः। (ibid., 382).

12.5 Rhetorical question

This is a question that has an implied answer. For example,

12.5.1 कालिदासस्य क्रियायां कथं बहुमानः? (काग्र 328) 'कथमपि न' is the implied answer here.

12.5.2 किमत्र वाग्व्यवहारेण? (ibid., 340);

12.5.3 अन्योन्यकलहप्रिययोः मत्तहस्तिनोः एकतरस्मिन्निर्जिते कुतः उपशमः। (ibid., 341);

12.5.4 मुग्धे! भ्रमरसंपातो भविष्यर्तीति वसन्तावतारसर्वस्वं किं न चूतप्रसवोऽवतंसितव्यः? (ibid., 372);

12.5.5 परिव्राजिका - माधवसेनसचिवं ममाग्रजं सुमतिमयगच्छ? राजा - उपर्लक्षतः। ततस्ततः। (ibid., 419);

12.5.6 राजा - किमतः परमपि प्रियमस्ति? (ibid., 430).

12.6 Negative sentences

Negative sentences not only help to describe things, they also help to clarify ideas. For instance :

12.6.1 न चापि काव्यं नवमित्यवद्यम्। (काग्र 328) 'Not that a poem is censureworthy (or bad) merely because it is new.' In other words even a new poem could be praiseworthy. But this latter positive sentence is not as clear and as emphatic as the original negative sentence is. Since the negative sentence is 'stronger' and more effective, it is stylistically preferable.

12.6.2 न पुनरस्माकं नाट्यं प्रति मिथ्यागौरवम्। (ibid., 332);

12.6.3 न च न परिचितो न चापि अरम्यः। (ibid., 337) = Not that the royal greatness is not known or not charming.

(compare-नासौ न काम्यो न च वेद सम्यग् द्रष्टुं न सा भिन्नरुचिर्हि लोकः। - रघुवंशम् 6.30. It is rightly said that two negatives make an emphatic affirmative.)

12.6.4 न परिहीयते प्रतिवादिनो गणदासः। (ibid., 338) = गणदास is not inferior to his competitor हरदत्त. In other words, गणदास is quite a match for हरदत्त.

12.6.5 न मां समानविद्यतः परिभवनीयं अवगन्तुं अर्हसि। (ibid., 340);

12.6.6 नैतन्न्याय्यम्। (ibid., 343) = एतद् अन्याय्यं अस्ति।

12.6.7 न हि विजयप्रत्यर्थिनी अहमार्यस्य। (ibid., 345);

12.6.8 न खलु अस्याः प्रतिच्छन्दात् परिहीयते मधुरता। (ibid., 348);

12.6.9 मालविका - प्रिया खलु अहं तव।

बकुलावलिका - न केवलं मम। (ibid., 371);

12.6.10 न शोभते प्रणयिजने निरपेक्षिता। (ibid., 379).

12.7 Superimposition of the function of one on another.

12.7.1 भाग्यास्तमयमिवाक्ष्णोर्हृदयस्य महोत्सवावसानमिव।

द्वारपिधानमिव धृतेर्मन्ये तस्यास्तिरस्करिणीम्॥ (काग्र 353)

In this stanza, the end of the good luck of the eyes, the conclusion of the festival of the heart, the closing of the door of the fortitude are all instances of superimposition.

12.7.2 सर्वान्तःपुरवनिताव्यापारप्रतिनिवृत्तहृदयस्य ।

सा वामलोचना मे स्नेहस्य एकायनीभूता ॥ (ibid., 355)

means "That beautiful-eyed one has become the sole object of my affection.'

In the foregoing paragraphs we have considered transformational operations in relation to the text of the play, मालविकाग्निमित्रम्, at length and in depth.

To sum up -

These operations are necessary for conveying various 'myths' or shades of meaning, effectively and efficiently. The western grammarians have proposed a transformational generative grammar to explain these operations, in all ten in number. The analysis of the मालविकाग्निमित्रम् carried out above

in the light of these operations, now emboldens us to confirm the tentative statement made earlier in section (3) above, that whatever is applicable to the English sentences is also applicable to the Sanskrit ones insofar as the types of operations on constituent structures are concerned, although two distinctive cultural groups of people speak these two distinctive languages. This phenomenon need not be wondered at because a language is a social institution and the expressional needs of different societies, be they ancient or modern, be they eastern or western, are almost similar. This reality has been ably and aptly described by Darby-shire in the words quoted below : .

"... The kinds of things that we want to say are the kinds of things that our society demands, positively, negatively or with assumed neutrality, that we should say. Therefore our society has made for us institutionalized and semi-institutionalized ways of saying whatever we think should be said. We also have to acknowledge a need to embellish the basic forms with modification which helps us to define and clarify, to particularize and to make specific..."[10]

Notes and References

1. Darbyshire, A. E., **A Grammar of Style**, London, Andre Deutsch, 1971, p. 86.
2. Jacobs, R. A. and P. S. Rosenbaum, **English Transformational Grammar**, Waltham, Blaisdell Publishing Company, 1968, p. 21.
3. "Turning round the order of words so as to give special emphasis to one word or group" - Boulton, M., **The Anatomy of Prose**, third impression, London, Routledge and Kegan Paul Ltd, 1962, p. 158.
4. Footnote 2, p. 21.
5. Bowden, Edwin T. **An Introduction To Prose Style**, New

York, Rinehart and Company, Inc., 1956, p. 24.

6. Footnote 2, p. 26.

7. Ohmann, R., 'Generative Grammars and the Concept of Literary Style', **Readings in Applied Transformational Grammar** ed. M. Lester, New York, Holt, Rinehart and Winston, Inc., 1970, p. 135.

8. Bach, E., **An Introduction to Transformational Grammars,** New York, Holt, Rinehart and Winston, Inc., 1964, p. 70.

9. कालिदास-ग्रन्थावली [काग्र] ed. Rewa Prasad Dwivedi, revised second edition, Varanasi, Banaras Hindu University, 1986. Page numbers of this edition have been referred to throughout the present paper.

10. Fotnote 1, p. 86.

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5. Fundamentals of Creative Writing*

The present paper proposes to consider at length the ancient Indian literary scientists' reflections on 'Poetry as an art' as the central theme and the following subtopics very closely related to it : purposes of poetry, faculty required for creative writing, a poet's characteristics, structure of a poetic composition, qualities and faults of writing, good and bad poetry, poetry and poetics, literature and the world, poetic conventions, poet's personal experience, linguistic mediums of literature, subjects of poetry, characterization, composition and its destruction, appreciation and the appreciator, characteristics of a critic, and schools of literary thoughts. Let us take these topics up one by one.

1. Poetry as an Art

Poetry is not an object to be found in nature; it's a product of man's mental faculties. As भामह has chosen to put it, a poet is like a garland-maker, who puts in efforts to 'string' appropriate words together to produce a poem.

(मालाकारो रचयति यथा साधु विज्ञाय मालाम्। योज्यं काव्येषु अवहितधिया तद्वदेवाभिधानम्।[1]). To him, संसृष्टि, the co-existence of many figures of speech, seems like an intentionally strung रत्नमाला (रचिता रत्नमालेव सा चैवमुदिता यथा[2]). For such purposeful compositions, क्षेमेन्द्र recommends two types of efforts, namely, दिव्य (divine) and पौरुष (human).[3] The resultant of these diligent efforts is either an expression possessing qualities and figures of speech (गुणवद् अलंकृतं च वाक्यमेव काव्यम्।)[4] or a delightful play (आनन्दनिस्यन्दिषु रूपकेषु...।)[5] or a

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Lecture Delivered to the participants of the Refresher Course at the University of Poona on 18.5.1990

beautiful fiction based on the रामायण, महाभारत, पुराणs, बृहत्कथा, etc. told through an arresting and appropriate narrative[6], thrilling the reader's mind with what केशवमिश्र prefers to call सुखविशेष [काव्यं रसादिमद् वाक्यं श्रुतं सुखविशेषकृत्[7]]. Since this is not a worldly pleasure, it is regarded as a special type of pleasure, exalted in nature. It is ecstasy. This stems from the strikingness of verbal expression and the strikingness of meaning which both form the quintessence or the very lifeblood of such type of human creations. [औचित्यस्य चमत्कारकारिणः चारुचर्वणे।[8]] Thus poetry, like painting, music, etc., is a pleasure-giving art.

2. Purposes of Poetry

The creative writing, besides giving uncommon (अलौकिक) and unmixed (निर्मिश्र) pleasure, fulfills some other functions as well. For instance, भामह is of the opinion that a good poem gives its readers proficiency in the four goals of human life and fine arts in addition to pleasure and fame (धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च। प्रीतिं करोति कीर्तिं च साधुकाव्य निबन्धनम्॥[9]). वामन upholding this view says : काव्यं सदृष्टादृष्टार्थम्, प्रीतिकीर्तिहेतुत्वात्॥५॥ काव्यं सत् चारु दृष्टप्रयोजनम्, प्रीतिहेतुत्वात्। अदृष्टप्रयोजनम्, कीर्तिहेतुत्वात्।[10] The pleasure one derives either by composing or by enjoying (=the reading of) a good poem is quite perceptible; it is felt as such. The fame which a poet comes to is mostly not perceptible because it generally comes to him only after his death. [गीतसूक्तिर् अतिक्रान्ते स्तोता देशान्तरस्थिते। प्रत्यक्षे तु कवौ लोकः सावज्ञः सुमहत्यपि॥[11]] The poet's creation is beneficial to the people in general [प्रजासु हितकाम्यया प्रजापतिः (काव्यपुरुषं) काव्यविद्याप्रवर्तनायै प्रायुङ्क्त।[12]]. श्रीपाद describes हित herein referred to as "लाभः पूजा ख्यातिर्धर्मः कामः मोक्षश्च। इष्टानिष्टप्राप्तित्यागौ ज्ञानं फलानि काव्यस्य।" as pointed out by केशवमिश्र[13]. The producer of poetry is the gainer of this हित, while the appreciator of poetry is the receiver of धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च coupled with प्रीति (= काव्यानन्द).

3. Faculty of Creative Writing

It is a common experience that everyone does not and cannot write poetry. One must possess some uncommon faculty to do this. About the nature and functioning of this faculty, different opinions have been held by ancient poeticians. For example, केशवमिश्र calls it शक्ति and regards it to be 'religious merit' [शक्तिः पुण्यविशेषः।[14]]. दण्डिन् thinks that it is born with the poet [नैसर्गिकी च प्रतिभा...।[15]]. वामन holds that it is acquired through the संस्कारs of several previous births and that it is at the root of poetic creations. [प्रतिभानं कवित्वबीजं जन्मान्तरागतसंस्कारविशेषः कश्चित्। यस्माद् बीजं विना काव्यं न निष्पद्यते।[16]] राजशेखर pursues a different line of thinking. According to him, it is only शक्ति that produces poetry. Both constant practice and concentration quicken this शक्ति which unfolds in the form of प्रतिभा and व्युत्पत्ति. राजशेखर continues to say that the words, the meanings, the figures of speech, and such other charming features flash into the mind of one who possesses this extraordinary faculty. To such a blessed person, the entire world is within the range of his sight. Such a genius sees with his 'inward eye' what is not existent or not visible to our eyes. Consequently, great geniuses can (and they actually do) describe the other countries, their residents, etc without actually going over there. This प्रतिभा is twofold, one helpful to the poet and the other helpful to the appreciator. The former is called कारयित्री, which again is considered threefold: (i) acquired through the संस्कार of the previous births, (ii) acquired through the संस्कार of the present birth and (iii) resulting from मंत्रोपदेश and तंत्रसाधना[17]. क्षेमेन्द्र holds almost identical views. According to him, even if one is not born with the 'faculty to create', one can acquire that faculty through दिव्य and पौरुष efforts, referred to in 1 above. He adds that the meritorious ones acquire the कवित्व through the divine efforts, those who are intellectually

brilliant acquire it through a few human efforts and those who are mediocres have to put in sustained and great efforts to achieve it. [इति ततसुकृतानां प्राक्तनानां विपाके। भवति शुभमतीनां मन्त्रसिद्धं कवित्वम्। तदनु पुरुषयत्नैर् धीमतां अभ्युदेति। स्फुरति जडधियां श्रीशारदा साधनेन॥[18]]

Thus in the opinion of the ancient thinkers the creative writing needs the creative faculty, either inborn or achieved through divine or human efforts. राजशेखर has described the extraordinariness of the epic poets' creative faculty in glowing words. We shall have occasion to refer to that point at an appropriate place later.

4. Poet and his Characteristics

The ancient poeticians have to say a lot of things about the 'poet', his qualities, kinds, the peculiarities of his creations, the best poetry and kindred topics. राजशेखर defines the term कवि in these words : प्रतिभा-व्युत्पत्तिमान् च कविः कविर् इति उच्यते।[19], that is, a person possessing both प्रतिभा (creative faculty) and व्युत्पत्ति (the faculty to discriminate between appropriate and inappropriate) [उचितानुचितविवेको व्युत्पत्तिः।[20]] is called a कवि. He attributes the appellation कवि to an ancient Indian tradition. He informs us that an ancient 'seer' named उशनस् was himself a poet. He brought up काव्यपुरुष, the son of the goddess सरस्वती. From that time onwards, the people started addressing उशसन् as कवि and since then the people began to use the word कवि in a secondary sense. [ततः प्रभृति उशनसं सन्तः कविर् इति आचक्षते। तद् उपचाराच् च कवयः कवयः इति लोकयात्रा।[21]]

As the संस्कारs get growing and multiplying, the poetic creation becomes increasingly charming. [यथा यथा अभियोगश्च संस्कारश्च भवेत्कवेः। तथा तथा निबन्धानां तारतम्येन रम्यता॥[22]]. Thus the संस्कारs play a very vital role in the development of a poet's creative faculty. A good poet always aims at composing absolutely flawless poetry [सर्वथा पदमपि एकं न निगाद्यं

अवधवत्।[23]; तद् अल्पमपि नोपेक्ष्यं काव्यं दुष्टं कथंचन।[24] and expresses decent, exalted and beautiful meanings |अलंकारवद् अग्राम्यं अर्थ्यं न्याय्यं अनाकुलम्।[25]|. He describes new topics, expresses new ideas[26] and brings in strikingness in his expressions[27]. He describes various countries, their products, different seasons, etc. very meticulously so as not to make any mistake about them[28] and feels quite free to draw upon the महाभारत of व्यास, the भुवनोपजीव्य कवि[29]. As केशवमिश्र has put it, the कवि fashions a unique new world which is capable of negating, transforming and rehashing the existing world. [30] Thus what the poet creates transcends the world we live in. Such creation earns him fame and he commands respect which gods command.[31] Nevertheless excellent and altogether flawless poetic composition is a very rare phenomenon as asserted by भामह (काव्यं तु जायते जातु कस्यचित् प्रतिभावतः।[32]) and राजशेखर[33]. It is precisely because of this reason that those who are capable of composing loose stanzas are to be found in large numbers, but those who can compose excellent, sustained and narrative poetry are very rare, hardly one or two |मुक्तके कवयोऽनन्ताः सन्त्रते कवयः शतम्। महाप्रबन्धे तु कविरेको द्वौ दुर्लभाम्त्रयः।।[34]|

5. Kinds of Poets

Among hundreds of works on Sanskrit poetics spanning over twelve centuries it is only the काव्यमीमांसा by राजशेखर which has paid great attention to the topic of various classifications of poets. राजशेखर has dealt with this subject in the fourth, fifth, eleventh and twelfth chapters of his work, listing in all 32 kinds of poets. The different principles governing this comprehensive classification and the kinds of poets belonging to each category can be plotted out as under:

5.1 The governing principle : प्रतिभा.

Kinds of poets : सारस्वतः, आभ्यासिकः, औपदेशिकः. Of these

three, the सारस्वत is superior to the rest. His creative faculty is activated by the संस्कारs of several previous births. He is always and in all respects independent; he is capable of composing short and long poems at will, and his every composition is invariably beautiful. Generally, one finds in him an amalgamation of three factors which promote poetic compositions, namely, a sharp intellect, a profound knowledge of different branches of learning and a creative faculty.[35]

5.2 The governing principle : प्रतिभा + व्युत्पत्ति

Kinds of poets: शास्त्रकवि, काव्यकवि and उभयकवि.

In the opinion of राजशेखर each kind of the above poets is great in his own right. Each one excells in his own field. The scientific knowledge is helpful to poetry and a poetic touch makes a scientific subject relishable. Thus the functions of the शास्त्रकवि and काव्यकवि are complementary to each other. Since the उभयकवि combines in himself both the faculties, namely, शास्त्रत्व and काव्यत्व, he is in a way superior to the other two.[36]

After having established the superiority of उभयकवि, राजशेखर passes on to the sub-classification of शास्त्रकवि and काव्यकवि. The sub-classes proposed by him are as under.

5.2.1 Sub-kinds of शास्त्रकवि : यः शास्त्रं विधत्ते, यश्च शास्त्रे काव्यं संविधत्ते, योऽपि काव्ये शास्त्रार्थं निधत्ते।[37]

5.2.2 Sub-kinds of काव्यकवि : रचनाकविः, शब्दकविः, अर्थकविः, अलङ्कारकविः, उक्तिकविः, रसकविः, मार्गकविः and शास्त्रार्थकविः[38].

Thus we have three subtypes of शास्त्रकवि and eight subtypes of काव्यकवि. But the sub-classification doesn't end here. Of the above, the शब्दकवि category has three more internal sub-categories in नामकवि, आख्यातकवि and नामाख्यातकवि. Similarly, the अलङ्कारकवि has two sub-varieties, namely, अर्थालंकारकवि and शब्दालंकारकवि.[39]

These terms need to be explained. There is a

strikingness in the composition of a रचनाकवि. A नामकवि makes use of a particular type of nouns; an आख्यातकवि's composition abounds in verb forms, while a नामाख्यातकवि attaches equal importance to नामs and आख्यातs. An अर्थकवि gives weightage to thoughts, emotions or ideas and considers the figures of speech as secondary. A मार्गकवि pays special attention to the manners of expression as वैदर्भ, गौड, etc. A शास्त्रार्थकवि describes the scientific subjects like योग, मीमांसा, etc. In the opinion of राजशेखर, the lowest category of poet is he whose poetry shows two or three characteristics of the above, viz., रचना, शब्द, etc.; the middling poet is he whose composition displays five characteristics and the महाकवि is he whose poetry puts forward all the above characteristics [एषां द्वित्रैर्गुणैः कनीयान्, पञ्चकैर्मध्यमः, सर्वगुणयोगी महाकविः।[40]]

We now turn to the next criterion of classification.

5.3 The governing principle : अवस्था of the कवि

राजशेखर thinks that there are ten अवस्था (states or conditions) of a poet and in accordance with them there are ten kinds of poets as under :

काव्यविद्याम्नातकः, हृदयकविः, अन्यापदेशी, सेविता, घटमानः, महाकविः, कविराजः, आवेशिकः, अविच्छेदी, सम्भामयिता च।[41]

Of these, seven belong to the बुद्धिमान् and आहार्यबुद्धि types of poets and three belong to the औपदेशिक type of poets. Let us try to understand the above kinds of poets one by one.

An apprentice poet who lives in a गुरुकुल to learn and master the art of poetry is known as विद्यास्नातक poet. He who does compose a poem, but does not recite it publicly but recites it to himself in his own mind is called a हृदयकवि. (यो हृदय एव कवते निह्नुते च स हृदयकविः।[42]). He who is unsure of himself and afraid of his critics' comments and who recites his own poems saying that they are somebody else's is called an अन्यापदेशी कवि. A सेविता कवि's composition is based on the sentiment or emotion expressed by his predecessor. He who

composes flawless but short poems and doesn't attempt longer compositions is known as a घटमानकवि. A महाकवि is skilled at both prose and poetry. A poet who has command of all languages including संस्कृत, प्राकृत and others, who can compose prose, poetry and/or prose-mixed poetry with equal ease and who is able to express any sentiment or emotion with utmost intensity is called कविराज and such poets are very very rare in this world. यस्तु तत्र तत्र भाषाविशेषे तेषु तेषु प्रबन्धेषु तस्मिन् तस्मिंश्च रसे स्वतंत्रः सः कविराजः। ते यदि जगत्यपि कतिपये।[43] The seven states (or conditions) described above belong to the बुद्धिमान् and आहार्यबुद्धि kinds of poets. The three states to be described now belong to the औपदेशिक कवि. An आवेशिक poet is one who feels inspired to compose a poem by virtue of his मंत्रोपदेश. He who composes at will is called an अविच्छेदी कवि. Lastly, he who is capable of transferring the goddess Sarasvatī to himself is known as संक्रामयिता.

We now pass on to the next type of classification based on moral values.

5.4 The governing principle : शब्दार्थहरण (borrowing of words and meanings).

राजशेखर begins the discussion of this type with an appropriate observation of the practical life saying :

नास्त्यचौरः कविजनो नास्त्यचौरो वणिग्जनः ।
नन्दति विना वाच्यं यो जानाति निगूहितुम् ॥[44]

which means that there is no poet who is not a thief, just as there is no trader who is not a thief. In other words, every poet, like every trader, is a thief, that is, a borrower. He who knows how to conceal his theft lives merrily (i.e. lives without being censured). How insightful राजशेखर's comment is! By reference to this 'principle' राजशेखर has the following types of poets : उत्पादकः (who composes with the strength of his own creative faculty), परिवर्तकः (who describes the meanings or ideas of other poets in his own words), आच्छादकः

(who makes the readers feel that the ideas he is describing are his own while in reality they are somebody else's), संवर्गक: (whose poetry is composed of bits of others assembled together) and महाकवि (who 'sees' new meanings in the words and meanings of old poets and who is capable of independent composition.)[45] Of the above, the उत्पादक and महाकवि are original poets, whereas the परिवर्तक, आच्छादक and संवर्गक are borrowers!

In the end we turn to the last type of classification of poets.

5.5 The governing principle : लौकिकत्व and अलौकिकत्व

राजशेखर has included भ्रामक, चुम्बक, कर्षक and द्रावक in the लौकिक कविs while चिन्तामणि alone constitutes the अलौकिक type. These terms mean as under :

5.5.1 भ्रामक - A poet who makes his readers feel that it is only he who has realized the extraordinariness of a subject and who throws them into confusion by describing such a subject, is called a भ्रामक कवि.

5.5.2 चुम्बक - A poet who borrows the ideas of other कवि or कविs and interweaves them in his composition is called a चुम्बक कवि.

5.5.3 कर्षक कवि - A poet who makes use of the ideas of some other poet in his own composition in a striking manner is known as a कर्षक कवि.

5.5.4 द्रावक कवि - A poet who transforms somebody else's ideas in such a way that they seem to be his and who uses them skilfully in his own composition is called a द्रावक कवि.

The above four are लौकिक कविs[46].

5.5.5 The चिन्तामणि कवि is totally different from the above four. राजशेखर defines him thus :

चिन्तासमं यस्य रसैकसूतिर् उदेति चित्राकृतिर् अर्थसार्थः ।
अदृष्टपूर्वो निपुणैः पुराणैः कविः स चिन्तामणिर् अद्वितीयः ॥[47]

meaning - 'His mind swells with sentiments or emotions the moment he starts reflecting on a subject;

numerous new ideas begin to strike him and he 'sees' such meanings as were never known to his predecessors. All ideas, all thoughts and all subjects in the composition of a चिन्तामणि कवि are outright new. They don't have a root elsewhere. That is why his composition is called अयोनि [तस्य च अयोनिर् अर्थ:|[48]]

It should be noted here that the group of परिवर्तक, आच्छादक and संवर्गक is a group of plagiarists. So also that of भ्रामक, चुम्बक, कर्षक and द्रावक. But these two groups of plagiarists are different from each other. Similarly, the महाकवि mentioned under 5.2.2 is different from that referred to at 5-3 and the चिन्तामणि कवि described at 5.5.5 is different from and superior to both the above महाकविs.

From राजशेखर's elaborate classification presented above we can conclude that the medieval Indian literary theorists have tried to classify the poets from different angles; that they have formed firm opinions in regard to this subject; that राजशेखर has not only compiled these scattered opinions in his काव्यमीमांसा but has also thought over them independently and expressed his views clearly and firmly but politely; that most of his views are balanced and hence acceptable; and that राजशेखर's classification forms a novel feature of ancient Indian thinking on creative writing.

5.6 Types of Poets suggested by भामह, राजशेखर and क्षेमेन्द्र

5.6.1 In the following passages भामह has mentioned three kinds of poets, namely, सत्कवि, अकवि and कुकवि: -

रहिता सत्कवित्वेन कीदृशी वाग्विदग्धता ।[49]

नाकवित्वमधर्माय व्याधये दण्डनाय वा ।

कुकवित्वं पुनः साक्षान् मृतिं आहुर् मनीषिणः ॥[50]

Thus we have a good poet, a non-poet and a bad poet in भामह's reasoning.

5.6.2 राजशेखर concurs with भामह in condemning कुकवित्व in the same words as used by him (वरम् अकविर्न पुनः कुकविः स्यात्।

कुकविता हि सोच्छ्वासं मरणम्।[51]) According to him, it is better to be a non-poet than to be a bad poet. Because the state of being a bad poet is a living death.

5.6.3 क्षेमेन्द्र has introduced his theory of चमत्कृति, strikingness, in the following words : नहि चमत्कारविरहितस्य कवे: कवित्वं, काव्यस्य वा काव्यत्वम्।[52] meaning- 'He who cannot bring in strikingness in his poetry is not a poet and a poem that has no strikingness in it is not a poem.' Thus by implication he speaks of a कवि and an अकवि (i.e. a poet and a non-poet).

The other three categories, namely, उत्तम (excellent), मध्यम (middling) and अधम (low) based on the qualitative scale have been accepted generally by all poeticians.

5.7 Women Poets

The sphere of literature was not the monopoly of the men; women were not precluded from composing poetry, in ancient India. Taking cognizance of this state of affairs राजशेखर argues : 'पुरुषवत् योषितोऽपि कवीभवेयु:। संस्कारो हि आत्मनि समवैति, न स्त्रैणं पौरुषं वा विभागम् अपेक्षते। श्रूयन्ते दृश्यन्ते च राजपुत्र्यो महामात्रदुहितरो गणिका: कौतुकिभार्याश्च शास्त्रप्रहतबुद्धय: कवयश्च।'[53] meaning- 'Like men women also can become poets. The instructions in various branches of learning and their impact on individual's soul are not concerned with the two sexes. Moreover, a number of princesses, daughters of ministers, courtesans, wives of actors and magicians are heard of and seen around, as much proficient in various scientific disciplines as in the art and craft of poetry.' राजशेखर's use of the word दृश्यन्ते in the above passage goes to establish that such poetesses were actually living in his time. He has praised प्रभुदेवी, विकटनितंबा, विजयांका, शीलाभट्टारिका and सुभद्रा, the five 'gifted' ladies in his works.

5.8 Employed Persons as Poets

While dealing with the 'manner of composition', राजशेखर has described the दत्तावसर कवि in the following words:

य: सेवादिकं अविरुन्धान: कवते स दत्तावसर:। तस्य क्षतिपये काला:। निशायास्तुरीयो यामार्ध:। स हि सारस्वतो मुहूर्त:। भोजनान्त:। सौहित्यं हि स्वास्थ्यं उपस्थापयति। व्यवायोपरम:। यद् आर्त्तिविनिवृत्तिर् एकं एकाग्रतायतनम्। याप्ययानयात्रा। विषयान्तरविनिवृत्तं हि चित्तं यत्र यत्र प्रणिधीयते तत्र तत्र गुडूचीलागं लगति। यदा यदा च आत्मन: क्षणिकतां मन्यते स स काव्यकरणकाल:।[54] The gist of this passage is that an employed person might have aptitude for poetic composition but because of the restrictions of his employment he is not free to compose whenever and wherever he likes to do so. As a result, he can compose only at the specific hours of the day, e.g., the dead night (when the whole world is fast asleep), the hour after dinner (when he is feeling satiated), the hour after sexual enjoyment or rest (when his mind is at rest) or during journey to work (when his mind is free of domestic worries). In short, this type of poet can indulge in creative activity as and when he finds a little leisure.

5.9 Field of Literature Open to All

The field of literature was open not only to male and female poets but to anyone and everyone (irrespective of his caste, creed, religion or age,) who possessed the ability to create beauty with words. The following details will bear out this statement.

Of the ऋषिs, वसिष्ठ was born of a वेश्या (courtesan), नारद of a दासी (maid), व्यास of a कैवर्ती (fisherwoman), विश्वामित्र of a क्षत्रिय woman, ऋष्यशृंग of a woman named मृगी belonging to a particular class, अगस्त्य of a prostitute and कुशिक of a शूद्र woman.[55] They practised penance, became ऋषिs and achieved fame as great poets. The गाथाs collected in the गाहासत्तसई of हालसातवाहन were composed by geniuses belonging to the various strata of the society - right from the king down to an ordinary farmer.[56] In the same सातवाहन's regime, the traders, shipowners and tourists used to write

fictions during the course of their voyages (or journeys)[57]. A poet named दिवाकर, a मातंग by caste, was a court poet of king Harsha (606-646 A.D.) and was glorified as a महान् कवि (a great poet) by राजशेखर[58]. The अपभ्रंश literature of the non-Jainas includes literary compositions by the Brahmins, Muslims and Bauddhas.[59] राजशेखर informs us in this connection that the children, women and persons belonging to low castes used to take excellent poetic compositions to the different corners of the country through oral tradition.[60] Traders and workmen who obviously belonged to different castes, creeds, religious faiths, provinces and agegroups, used to compose poems while going to work and recite them to the fellow-travellers.[61]

Thus the 'Indian Kāvya Literature' was a creation of poets of different castes, religions, professions, agegroups, genders and regions. It never belonged to a particular class, वर्ण or sect. In other words it was the poetry of the people, by the people and for the people. Besides being secular in nature, it had actually practised the democratic values of equality, liberty and fraternity.

We now pass on to the next point.

6. Structure of Creative Writing

The ancient poeticians have laid down detailed structural plans or designs of different types of compositions, e.g., सर्गबन्ध (i.e. a महाकाव्य), आख्यायिका (a narrative of poet's own life), कथा (a fiction), दशरूपक (ten kinds of plays), उपरूपक (smaller plays), मुक्तक (a single meaningful verse), कुल्क, कोष, संघात (collections of verses), etc. Besides these general patterns of arrangement of different genres of literature, the literary theorists have provided some specific guidelines which are being considered here.

6.1 भामह insists that there ought to be consistency or harmony in a महाकाव्य (an epic poem) from its beginning to

the end. The hero of the poem should be shown living till the last word of the composition. Moreover, he should be shown to have gradually prospered through the course of the narrative:

नायकं प्राग् उपन्यस्य वंशवीर्यश्रुतादिभिः ।
न तस्यैव वधं ब्रूयाद् अन्योत्कर्षाभिधित्सया ॥
यदि काव्यशरीरस्य न स व्यापितयेष्यते ।
न च अभ्युदयभाक्तस्य मुधादौ ग्रहणं स्तवे ॥[62]

6.2 In the verse quoted below राजशेखर is considering the structural beauty of creative writing:

न च व्युत्क्रमदोषोऽस्ति कवेर् अर्थपथस्पृशः ।
तथा कथा कापि भवेद् व्युत्क्रमो भूषणं यथा ॥[63]

meaning, 'If the poet feels that a change in the logical order of events is very much necessary in view of the requirements of the plot, he should unhesitatingly bring about that change. Because eventually such a reversion of order is not only justifiable but it also adds to the charm of the narration.'

6.3 क्षेमेन्द्र has theoretically and illustratively shown that औचित्य i.e. propriety or appropriateness resides in as many as twenty-seven aspects of poetry, viz., पद, वाक्य, प्रबंधार्थ, etc. After completing the enumeration of these 27 aspects he observes: एतेषु पदप्रभृतिषु स्थानेषु मर्मसु इव काव्यस्य सकलशरीरव्यापि जीवितं औचित्यं स्फुटत्वेन स्फुरद् अवभासते॥[64]

meaning, "The word, sentence, etc. are the vital parts of the body of poetry. All of them together constitute the body, the structure, of poetry. The propriety is discernible in all these vital parts, i.e., in the entire structure of the poetry, because it happens to be the very life-force of those parts. Further, it is a pulsating principle distinctively perceptible'. Secondly, since पद, वाक्य, etc. go into the making of the body of poetry, they are all interrelated and interacting. Thus the propriety or impropriety of पद affects the propriety or impropriety of

वाक्य and other काव्यांगs directly and affects the whole body of poetry indirectly. This goes to show that the ancient thinkers have had some concrete notion of 'structural beauty'.

7. काव्य and गुणालङ्कारs

The relationship between the काव्य on the one hand and the गुणs and अलङ्कारs on the other has been discussed by many theoreticians.

7.1 काव्य and गुणs

7.1.1 वामन is the first rhetorician to distinguish between गुण and अलंकार. His position is that the गुणs (literary properties) like प्रसाद, श्लेष, माधुर्य, etc. produce beauty in poetry [काव्यशोभायाः कर्तारो धर्मा गुणाः।[65]]. They bring about beauty in poetry independently of any other characteristic [ओजः-प्रसादादीनां तु केवलानां अस्ति काव्यशोभाकरत्वं इति।[66]]. In view of this they are the invariable properties of creative writing; there would be no charmingness without them. (पूर्वे गुणा नित्याः। तैर् विना काव्यशोभा-अनुपपत्तेः।)[67] What वामन purports to say is that creative writing must necessarily possess the properties like compactness, clarity, unity, sweetness, delicacy of expression, transparency, etc. The creative writing is so called because of these properties. They are intrinsic characteristics of good writing; they are central and integral, whereas the अलंकारs, figures of speech, are external. The गुणs are the producers of poetic beauty, while the अलंकारs are the enhancers of beauty so produced. To put it in वामन's words : 'तदतिशयहेतवस्तु अलंकाराः। कैवल्येन तेषां अकाव्यशोभाकरत्वात्। ओजःप्रसादादीनां तु केवलानां अस्ति काव्यशोभाकरत्वं इति।'[68] Consequently, the अलंकारs are अनित्य or variable properties. That is to say, they may or may not be there in a poetic composition.

7.1.2 केशवमिश्र almost reiterates वामन's above thinking in the following verses :

अलंकृतम् अपि श्रव्यं न काव्यं गुणवर्जितम् ।
गुणयोगस्ततो मुख्यो गुणालंकारयोगयोः ॥

अलंकारसहस्त्रै: किं गुणो यदि न विद्यते ।
विक्रीयन्ते न घण्टाभि: गाव: क्षीरविवर्जिता: ।[69]
In fine, the existence of the गुण॰ in a काव्य is a MUST.

7.2 काव्य and अलंकारs

The literary theoreticians appear to be holding divergent views on the place of अलंकारs in poetry. We have got ourselves acquainted with the views of वामन and केशवमिश्र in 7.1 above. Let us now turn to other poeticians.

7.2.1 भामह stresses the importance of the figures of speech in poetry throughout his work. He is of the opinion that the figures of speech lend charm to the speech of those who know the secret of meaning.

He says : अनेन वागर्थविदां अलंकृता। विभाति नारीव विदग्धमण्डना॥[70] He emphatically states at three places[71] in his work that unusual, striking or deviant words and meanings verily make the creative writing charming. He goes a step further and calls the कविs as वक्रवाक् [वक्रवाचां कवीनां ये प्रयोगं प्रति साधव:।[72]]. वक्रवाक् कविs are those who are proficient in using striking or deviant expressions and also proficient in expressing striking or deviant ideas.

7.2.2 राजशेखर elevates the position of the अलंकारs saying that they help one understand the वेदs thoroughly and therefore they should be considered the seventh वेदाङ्ग[73].

7.2.3 क्षेमेन्द्र, the staunch upholder of the औचित्य theory, rhetorically asks :

काव्यस्य अलम् अलंकारै: किं मिथ्या गणितैर्गुणै: ।
यस्य जीवितम् औचित्यं विचिन्त्य अपि न दृश्यते ॥[74]

He is convinced that there is no point in keeping the tally of the अलंकारs and गुणs of a poem which is devoid of औचित्य, propriety, (which is) the 'essence' or 'soul' of poetry. He continues to describe the irrelevance of the अलंकारs saying, अलंकारास्तु तु अलंकारा गुणा एव गुणा: सदा। औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम्।[75] meaning, The figures of

speech are only embellishments (i.e. they are like external devices of decoration); they are and will ever remain so. But औचित्य is the invariable, constant and imperishable principle of poetry.

7.2.4 We have seen earlier (in 7.1) that केशवमिश्र regards the association of the गुणs as principal and that of the अलंकारs as relatively secondary. Evidently, he considers गुणs to be more important than the अलंकारs. But the same poetician takes a different stand at another place in his work. There he tends to think that the figures of speech lend to poetry a charmingness that is unique and such as cannot be described in so many words [गुणवत्यपि निर्दोषे अलंकारैः काव्यराजनि। जायते   अन्यैव सुषमा रत्नालंकरणैर् इव।[76]]. This viewpoint of केशवमिश्र is somewhat baffling.

Thus we find that the poeticians hold different views on the present subject. But in this striking diversity there is also a striking unity in that all the theorists maintain that 'the language poets use' has in all cases some strikingness, some unusualness or some deviance.

8. Bad Poets and Bad Poetry

Consideration of this topic by the ancient theorists is a natural corollary of the consideration of the topic of good poets and good poetry. The poeticians have discussed this topic by reference to some basic principles. Let us take up their views one by one.

8.1 भामह is of the firm opinion that even a single, flawless charming word is preferable to a long but badly written composition.[77] Such a composition, he feels, brings disgrace to the composer. Such a poet is branded as a कुकवि, a bad poet, and this stigma is noting less than death. भामह voices this strong feeling in these words : कुकवित्वं पुनः साक्षान् मृतिं आहुर् मनीषिणः।[78]

8.2 राजशेखर, a later poetician, echoes the same feeling

while discussing the discardable पाक्. He says : वरं अकवित्वं पुनः कुकविः स्यात्। कुकविता हि सोच्छ्वासं मरणम्।[79] It is precisely because of the ancient thinkers' disgust for bad poetry that they hold वाक्चौर्य (which is responsible for the condemnation of a poem) and मूल्यक्रय (purchase of a poem by payment of its price) as despicable. राजशेखर's original statements in this connection run as follows :

पुंसः कालातिपातेन चौर्यं अन्यद् विशीर्यते ।
अपि पुत्रेषु पौत्रेषु वाक्चौर्यं च न शीर्यति ॥[80]

meaning, 'A man's stigma of theft withers with the passage of time, but that of a literary theft doesn't decay even after he begets sons and grandsons.'

Also, मूल्यक्रयोऽपि हरणं एव। वरं अप्राप्तिः यशसो न पुनर् दुर्यशः।[81]

meaning, 'Purchasing a poem by paying its price is verily a theft. Not to establish a reputation is better than to bring oneself into disrepute.'

8.3 केशवमिश्र thinks that a bad poetic composition does not please the appreciator just as properly cooked food is tasteless if unmixed with salt[82]. He maintains in this very vein that since a fault does harm to a poetic sentiment it should be avoided at all costs. A poem may or may not possess any other quality, but it must necessarily possess the great quality of complete flawlessness (दोषः सर्वात्मना त्याज्यः रसहानिकरो हि सः। अन्यो गुणोऽस्तु वा मा अस्तु महान् निर्दोषता गुणः।)[83] It is in keeping with this guiding principle - the principle of absolute flawlessness - that केशवमिश्र advises the young or would-be poets that they shouldn't let even a small flaw remain in their compositions merely because they find a similar one in a distinguished poet's literary piece. He verbalizes this valuable piece of advice in this way :

अनौचिती च महान् रसदोषः। सा च -
भवानीशङ्करादीनां पित्रोर्वा केलिवर्णनम् ।
अत्युक्तिर्वा नभःसाम्यं स्तनादावित्यनौचिती ॥

इत्यनेन उक्ता अस्ति। यद्यपि कुमारसम्भवे कालिदासेन वर्णितम्, तथापि अर्वाचीनैर् न कर्तव्यम्। नहि गजादीनां औदर्यं तेजो वटकाष्ठं अशितं पचति इति अस्मदादीनां अपि औदर्येण तेजसा तथा भवितव्यं इति न्यायात्।[84]

Thus the ancient Indian poeticians have well-reasoned, and highly idealistic outlook on this subject.

9. Poetry and Poetics : Inter-relations

Works like अभिज्ञानशाकुन्तलम्, मृच्छकटिकम्, रत्नावली, etc. are known as लक्ष्यग्रन्थs and those like काव्यालङ्कार, ध्वन्यालोक, रसगङ्गाधर, etc. are called लक्षणग्रन्थs. The latter are based on a deep, analytical and appreciative study of the former. The latter aim at describing, defining and discussing the salient features, good and bad characteristics, structural arrangement, etc. of the former. Thus there is a natural interaction between the लक्ष्यग्रन्थ (poetic composition) and लक्षणग्रन्थs (the works on poetics). The poetic compositions provide numerous examples to reflect upon and the works on poetics furnish the contemporary and future poets with literary rules, conventions, doctrines and theories. Thus there is a two-way traffic between poetry and poetics. Let us now see what the ancient literary theorists have to say on this point.

9.1 Study of Earlier Works on Poetics

It has been the practice of all the poeticians to closely study the works of their predecessors and to read minutely and appreciatively the poetic compositions of the past and the present poets. For instance, भामह observes : बहुविधकृतीं दृष्ट्वा अन्येषां स्वयं परितर्क्य च[85]. Again while concluding his text he mentions : अवलोक्य मतानि सत्कवीनाम्। अवगम्य स्वधिया च काव्यलक्ष्म॥[86]. Thus he has indulged in both the activities namely, reading earlier poetry and studying earlier poetics attentively and critically.

In this respect दण्डिन् acknowledges the debt of his predecessors in clearcut words saying : पूर्वशास्त्राणि संहृत्य प्रयोगान्

उपलक्ष्य च। यथा सामर्थ्यं अस्माभिः क्रियते काव्यलक्षणम्[87]. The science of poetics had presumably attained a very high status in ancient India. That is why a मुनि like शौद्धोदनि felt like composing a सूत्रग्रन्थ on poetics, as mentioned by केशवमिश्र [अलंकारविद्यासूत्रकारो भगवान् शौद्धोदनिः परमकारुणिकः स्वशास्त्रे प्रवर्तयिष्यन् प्रथमं काव्यस्वरूपं आह -[88]]

9.2 Poet Poeticians

Almost all the poeticians were themselves poets. For instance, भामह notes : स्वयं कृतैर् एव निदर्शनैर् इयम्। मया प्रक्लृप्ता खलु वागलंकृतिः[89] Thus the illustrative verses in his work are his own. (Of course, there are a couple of verses which are others' compositions). दण्डिन् was an established poet. All the illustrative examples are his own. (There is some doubt about the authorship of a verse or two in his काव्यलक्षणम्.) उद्भट, the author of the काव्यालङ्कारसारसङ्ग्रह, has quoted verses from his own epic poem titled कुमारसम्भवम् to explain the various figures of speech. वामन has chosen to mix his illustrative examples with those of others, the latter being many in number.[90] आनन्दवर्धन was both a great poetician and a great poet. He has quoted a large number of his own compositions in his ध्वन्यालोक. So was क्षेमेन्द्र, who had about forty works to his credit. Remarkably, he has quoted verses from his own works to exemplify the tenfold strikingness, दशविधः चमत्कार:[91] Thus all the poeticians were both preachers of the principles of poetics and practitioners of the poetic compositions.

9.3 Purposes of काव्यशास्त्र

भामह has written his work, काव्यालङ्कार, to enlighten the readers on the aspects of poetics, like गुण, दोष, वक्रता, अलङ्कार, etc. (न दूषणाय अलम् उदाहृतो विधिर्न च अभिमानेन किमु प्रतीतये।)[92] According to वामन, one comes to know the exact nature of the दोष, गुण and अलंकारs by understanding the काव्यालंकारशास्त्र. Also he who knows this शास्त्र can avoid the दोषs, flaws and can

make appropriate use of गुणs and अलंकारs.[93] This ability helps him avoid disgrace and earn fame. In view of this, वामन advises the great poets to secure the favour of the काव्यालंकारशास्त्र.[94] The literary thinkers who had preceded राजशेखर had expressed their views on poetics at great length. राजशेखर has explained them briefly in his काव्यमीमांसा for the benefit of the poets.[95] केशवमिश्र who lived a few centuries later also speaks about the benefit to the poets in this कारिकाः ग्रन्थाः काव्यकृतां हिताय विहिता ये सप्त पूर्वं मया।[96]

क्षेमेन्द्र has added one more point to his predecessors' thinking on the present subject. He says he has written the कविकण्ठाभरणम्, the abridged knowledge-book, in order to advise the poet-disciples and to acquaint the learned with (some) special features of the science of poetics.[97]

Thus the poets' compositions furnished the poeticians with abundant material for the formulation of norms and theories, while the works of the poeticians instructed the practitioners of poetry - both the beginners as well as the established ones - in making their compositions flawless as also in devising newer and newer ways and means of beautifying their creative works. In this manner both helped each other and achieved each other's growth and development.

10 काव्य and शास्त्र : Mutual Relationship

A thorough knowledge of various disciplines of learning goes into the 'Making of a Poet' as shown at great length in the first essay in this collection. A few points which have not been discussed there are being taken up for consideration here.

10.1 Description of शास्त्र in काव्य

There are some topics of तर्कशास्त्र (logic), for instance, which are required to be described in a काव्य. Although the प्रतिज्ञा in the तर्कशास्त्र is different from that in the काव्य, still the

हेतु and दृष्टान्त are nearly identical. The काव्यहेतु, like a शास्त्रहेतु, is also characterized by three elements, namely, पक्षसत्त्व, सपक्षसत्त्व and विपक्षव्यावृत्तत्व as stated by भामह in हेतुस्त्रिलक्षमैव मतः काव्येषु अपि सुमेधसाम्।[98]. This fact also applies to the काव्यदृष्टान्त[99]. The concept of काव्यप्रतिज्ञा with its various kinds, namely, धर्ममूलक, काममूलक, अर्थमूलक and कोपमूलक[100] is based on the प्रतिज्ञा obtained in the न्यायशास्त्र. The प्रतिज्ञा as is obtained in the शास्त्रs has been changed a little to suit the requirements of a काव्य, because there is a basic difference between शास्त्र and काव्य. The former (i.e. शास्त्र) aims at determining principles whereas the latter (i.e. काव्य) is dependent upon the world, its ways, nature and activities. (तत्र लोकाश्रयं काव्यं आगमास्तत्त्वदर्शिनः॥[101]) The काव्य is not completely like the शास्त्र but at the same time it is not completely unlike the शास्त्र. It has always got to remain and move within two boundaries, namely, the शास्त्र on the one hand and the लोक on the other. It cannot disregard either. To make the position clear it can be said that न्यायशास्त्र, व्याकरणशास्त्र, etc. are शास्त्रगर्भ काव्यs (versified compositions discussing the tenets of scientific subjects) while शाकुन्तलम्, रघुवंशम्, etc. are कलाश्रय काव्यs (creative literary compositions) and the two types are distinctive [कलाशास्त्राश्रयं चेति चतुर्धा भिघते पुनः।[102]]. Thus all शास्त्रs are connected with काव्य in some way or the other, but the न्यायशास्त्र and व्याकरणशास्त्र in particular are directly related to काव्य. The place of न्यायशास्त्र in poetry has been explained above. About the importance of grammar to a poet भामह says : नापारयित्वा दुर्गाधं अमुं व्याकरणार्णवम्। शब्दरत्नं स्वयंगम्यं अलं कर्तुं अयं जनः।[103] Besides, व्याकरणशास्त्र is a neutral science, it doesn't interfere with other sciences. In fact, it provides help to other sciences.[104] Obviously, therefore, it is helpful to the कवि too.

10.2 Accuracy in Poetic Descriptions

A poet who has studied various शास्त्रs is generally unlikely to err. For instance, a poet who has minutely

studied the देश and कालs will not normally make mistakes in describing different countries, the mountains, rivers the products therein, the six seasons and the fruits and flowers that grow in them. In राजशेखर's words, 'देशं कालं च विभजमान: कविर्न अर्थदर्शनदिदिशि दरिद्राति।[105]

10.3 Benefits of शास्त्रज्ञान

According to क्षेमेन्द्र a कवि gets two benefits from the शास्त्रज्ञान. The first benefit to the poet is that if he has gained a sound knowledge of the शास्त्रs he becomes fearless and is able to face any audience with full confidence [विबुधसदसि पृष्ट:... क्लिष्टधीर्वेत्ति वक्तुम्।[106]]. Such a कवि in the end attains the title कविसम्राट्, the poet emperor [तत्र तर्कव्याकरणभरतचाणक्य... घूतेन्द्रजालप्रकीर्णेषु परिचय: कविसाम्राज्यव्यंजन:।[107]]. राजशेखर takes the benefit of the शास्त्रs to the कविs into account and suggests that some discussion on the शास्त्रs should be made even during the course of a काव्यगोष्ठी because such a discussion serves as a stimulant [अन्तरा अन्तरा च काव्यगोष्ठीं शास्त्रवादान् अनुजानीयात्। मधु अपि न अनवदंशं स्वदते।[108]]. Thus there exists a very close bond between काव्यव्यवहार (literary activities) and शास्त्रव्यवहार (scientific activities).

11. काव्य and लोक

The लोक concept comprises both animate and inanimate or movable and immovable worlds. This comprehensive concept has been elaborately explained under section 2 of the first essay in this collection. Some points which have remained to be considered there are being dealt with here.

11.1 Faithfulness to the Real World

Since the काव्य is लोकाश्रय (vide 10.1 above) it describes the animate and inanimate world around us creatively; it draws heavily upon the experience, conduct and activities of the world, both human and non-human. The poet cannot take undue liberties with the real world. Though poetry is not just a photograph of the real world, yet it cannot be

unfaithful to it either. For example, if a poet describes that the foam coming out of the mouths of the running horses filled the entire surrounding area,[109] every reader will reject this description because nobody ever experiences such an impossible phenomenon in the actual world.

11.2 नाटक and लोक

Some kinds of दशरूपक॑ are predominantly लोकसंश्रय. A प्रकरण, for instance, of which the मृच्छकटिकम् is the best example is heavily लोकसंश्रय. Its plot ought to be imaginary as laid down by धनंजय in 'अथ प्रकरणे वृत्तं उत्पाद्यं लोकसंश्रयम्। अमात्य-विप्र-वणिजां एकं कुर्याद्ध नायकम्॥'[110] The hero of a प्रकरण is never a king or a prince, but an ordinary man in the society like चारुदत्त, for instance.

Moreover, a playwright has to describe the language, dress and conduct appropriate to the country to which the particular character(s) belongs (belong). To be able to do so faithfully, the dramatist has got to study the 'ways of the world' |देशभाषाक्रियावेषलक्षणाः स्युः प्रवृत्तयः। लोकाद् एव अवगम्य एता यथौचित्यं प्रयोजयेत्।[111]|

11.3 Errors Exempted

भामह has sounded a note of caution and that too quite rightly, that since the आगमs, the sciences, aim at finding out truths and since the काव्यs follow the business of the animate and inanimate world around us, we come across in poetry many descriptions which are factually untrue. For example, some unknown poet has described that the sky is black like a sword [while actually the sky has no colour], this sound travels long [theoretically the sound is-actionless;], the water of the rivers always remains at the same level [this is untrue because the water-level increases during the floods]. But such untrue descriptions are acceptable in poetry.[112]

In view of the above, the poet has always to be on his guard. He has got to respect the लोक and abide by the norms

of its व्यवहार.

11.4 Self-experience and Observation of the लोक

To be able to remain within the above limits in order to create verbal beauty, the poet himself has to gain the knowledge of various subjects. भामह has advised the would-be poets that they shouldn't depend upon the knowledge of others. Because according to him, they who depend on others and compose poetry do not satisfy the learned.

Besides, such a कवि is branded as an imitator. It is worthwhile to quote भामह's original passage in this connection:

तस्य च अधिगमे यत्नः कार्यः काव्यं विधित्सता ।
परप्रत्ययतो यत्तु क्रियते तेन का रतिः ॥
न अप्रत्ययशब्दा वाग् आविभाति मुदे सताम् ।
परेण धृतमुक्ता इव सरसा कुसुमावली ॥
मुख्यस् तावद् अयं न्यायो यत्त्वशक्त्या प्रवर्तते ।
अन्यसारम्यता नाम सन्ति अन्योक्तानुवादिनः ॥[113]

क्षेमेन्द्र advises the student poet to acquire firsthand knowledge of the various worldly activities. He has listed a hundred items (which he calls शिक्षाणां शतं[114]) of which the relevant ones are as under : नाट्काभिनयप्रेक्षा (watching the actual stage-performances); विवेकशक्तिः (cultivating discriminating faculty); सहवासः कविवरैः (remaining in the company of eminent poets); सुजनैर्मैत्री (making friends with gentlemen); लोकाचारपरिज्ञानं (gaining a thorough knowledge of the ways of the world); विविक्ताख्यायिकारसः (cultivating interest in fictions and autobiographies); चारुचित्रनिरीक्षणम् (seeing beautiful pictures); शिल्पिनां कौशल्प्रेक्षा (closely observing the skill of artisans); वीरयुद्धावलोकनम् (watching the warrior-fights); शोकप्रलापश्रवणम् (listening to the lamentation of the bereaved people); श्मशानारण्यदर्शनम् (viewing cemeteries or graveyards and forests); नीडायतनसेवनम् (inspecting the birds' nests and mens' houses); आलोकः पत्रलेख्यादौ (reading intently letters,

inscriptions on stone, etc.); गोष्ठीप्रहसनज्ञता (practising to deliver humorous speeches in the assembly of the learned); प्रेक्षा प्राणिस्वभावानाम् (observing the natural tendencies of animals); समुद्राद्रिस्थितीक्षणम् (watching the various states of seas, mountains, etc); रवीन्दुताराकलनं (gaining astronomical know-ledge about the sun, the moon, the stars, etc); सर्वर्तुपरिभावनम् (getting acquainted with the changing phases of different seasons); जनसङ्घाभिगमनम् (participating in social gatherings); देशभाषोपजीवनम् (making use of provincial dialects); यज्ञसभाविद्यागृहस्थितिः (making a study of the conditions of sacrificial congregations and places of learning, as schools, universities, etc); परश्लाघानुभाषणम् (taking part in the praise of others); वैरमत्सरवर्जनम् (not having in mind enmity and jealousy towards anyone); व्युत्पत्त्यै सर्वशिष्यता (showing willingness to be a disciple/pupil of anyone and everyone for promoting knowledge).[115]

If a poet follows all the above pieces of advice sincerely, his would surely become a 'genuine voice' and not sound 'an echo'

12 कविसमयs

In addition to the acquistion of नानातंत्रज्ञान and लोकव्यवहारज्ञान the ancient Indian poet was required to gain an indepth knowledge of कविसमयs, poetic conventions. राजशेखर has discussed this subject in detail in the fourteenth, fifteenth and sixteenth chapters of his काव्यमीमांसा, furnishing appropriate illustrative examples and referring to all the controversial points. Let us try to understand the full import of this concept and its usefulness to the poet in his creative activity.

12.1 Definition and Origin of the कविसमयs

राजशेखर's definition of the कविसमय reads as under : अशास्त्रीयं अलौकिकं च परम्परायातं यं अर्थं उपनिबध्नन्ति कवयः स कविसमयः।[116] meaning, 'When poets describe an unscientific,

but traditional idea which is not current in the world, they are said to be describing a कविसमय, a poetic convention'. This very definition tells us that the concept of कविसमयs is a poets' invention.

In the opinion of the आचार्यs the कविसमय is a दोष, a fault because it describes unscientific and non-existent things; it shouldn't be put to use in poetry. But राजशेखर counters this objection saying that the कविसमय obliges the poets in their manner of describing various subjects and therefore it is not a fault. He then traces the origin of the कविसमय pointing out that the ancient scholars studied the वेदs and different braches of knowledge, visited several countries and islands and observed certain phenomena. Thereafter they described in their compositions whatever they had read and whatever they had experienced during the course of their wandering. Later with the passage of time those old conditions underwent considerable changes but the poetic descriptions continued to be made in the same old fashion. This is called कविसमय, the tradition. This word came into vogue because of the ignorance of the original कविसमय and the concentration on the usages.[117]

Some of these conventions are old and traditional; some others are introduced by some cunning people to serve their own interest.

This कविसमय is threefold : स्वर्गीय, भौम and पातालीय, that is heavenly, earthly and belonging to the lower world respectively. Of these, the भौम is the principal one as compared to the other two. The subjects of the भौम कविसमय are many in number. However, broadly speaking it is fourfold, viz., relating to जाति, द्रव्य, गुण and क्रिया. Again each of these four categories has three sub-types, namely, असतो निबन्धनम् (description of a non-existent thing), सतोऽपि अनिबन्धनम् (non-description of an existent thing), and नियमतः

(description of a thing as a rule). The scheme of कविसमयs can be tabulated as under :

कविसमयs [118]

```
                    ┌──────────────┼──────────────┐
                स्वर्गीय          भौम          पातालीय
          ┌────┬───┼────┐  ┌────┬───┼────┐  ┌────┬───┼────┐
        जाति द्रव्य गुण क्रिया जाति द्रव्य गुण क्रिया जाति द्रव्य गुण क्रिया
```

जाति (of स्वर्गीय, भौम and पातालीय)

```
          ┌──────┼──────────────────┬──────────────┐
     असतो निबन्धनम्   सतोऽपि अनिबन्धनम्      नियमतः
```

द्रव्य (of स्वर्गीय, भौम and पातालीय)

```
          ┌──────┼──────────────────┬──────────────┐
     असतो निबन्धनम्   सतोऽपि अनिबन्धनम्      नियमतः
```

गुण (of स्वर्गीय, भौम and पातालीय)

```
          ┌──────┼──────────────────┬──────────────┐
     असतो निबन्धनम्   सतोऽपि अनिबन्धनम्      नियमतः
```

क्रिया (of स्वर्गीय, भौम and पातालीय)

```
          ┌──────┼──────────────────┬──────────────┐
     असतो निबन्धनम्   सतोऽपि अनिबन्धनम्      नियमतः
```
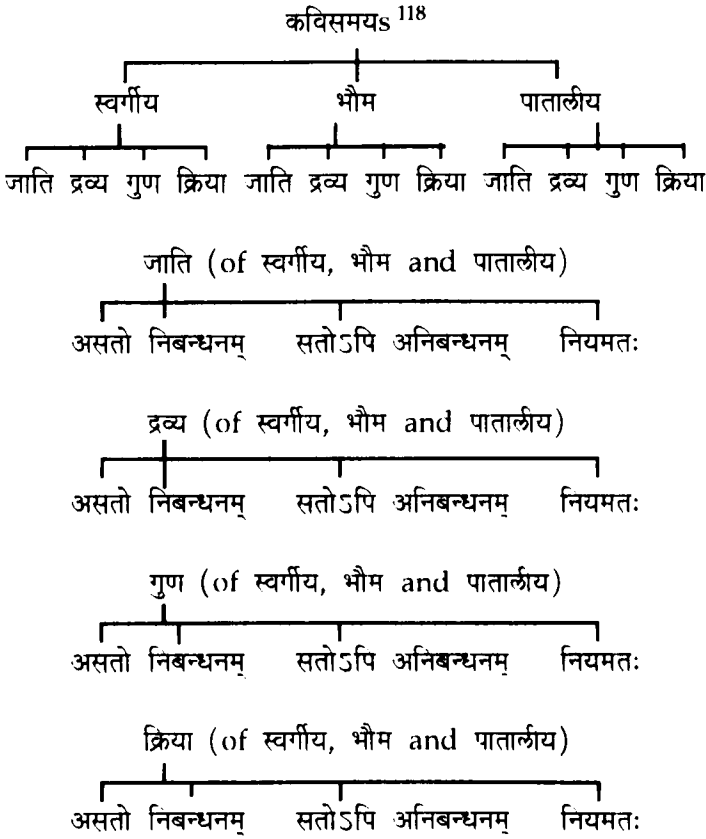
The above table makes it clear that the creative writing is a 'contrived writing'. It is considered to be an art. It follows the real world to a certain extent no doubt, but it has also its own imaginary world, which is non-existent in the real world. Thus the creative writing is real and imaginary at the same time. This state of affairs justifies the writings like कविकल्पलता, काव्यकल्पकता and the like, which provide the poets with inventories of stock expressions, descriptions, ready-made उपमावाचकs, etc. One more detail to be noted in this

context is that the कविसमयs relating to this world have extensive applications and are, therefore, more important.

12.2 The कविसमय in Conflict with the Real World

The ancient theorists have raised three important questions concerning the present topic. Let us take them up one by one.

The first question is : If there is a conflict between the कविसमय and the actual world, what is to be accepted and followed?

केशवमिश्र's answer to this question is that the कविप्रसिद्धि or कविसमय is more important and therefore it is to be followed (यत्र तु लोकस्य कवेश्च प्रसिद्ध्योर् विरोधः तत्र कविप्रसिद्धिर् एव बलीयसी इति[119]). राजशेखर expresses the same view but in different words. He says : 'वस्तुवृत्तिर् अतन्त्रं, कविसमयः प्रमाणम्' इति यायावरीयः।[120] meaning, "The behavioural pattern of the object is unrestrained (i.e. not being the object of the rule under consideration). In such cases the कविसमय is the authority (i.e. the कविसमय is to be accepted and followed)'. He reiterates the same view elsewhere saying, देशेषु पदार्थानां व्यत्यासो दृश्यते स्वरूपस्य। तत्र तथा बध्नीयात् कविबद्धं इह प्रमाणं नः।[121] i.e. 'Even if the contrariety of the objects is seen in different countries (in reality), it shouldn't be described in that manner. The description should follow the कविसमय in that respect.'

What both राजशेखर and केशवमिश्र want to convey is that when the actual worldly position is at variance with the imaginary one, the latter supported by the कविसमयs is to be accepted. The practices of the poets should carry weight; they should be treated as प्रमाण (= true or accurate notion). For instance, following the poetic convention, the poets describe that fame is white in colour and easterly winds blow in the rainy season. Now in the real world fame dosen't have any colour. Similarly, the geographers tell us that in the rainy season it is the westerly winds that blow and not the easterly

ones.[122] But what happens in the actual world is not to be described in poetry.

12.3 How come we understand poetry if it is false?

What a poet describes in accordance with a कविसमय is not sometimes found in the real world. This means it is false. If this is so, how is it that we understand and enjoy poetry? This question has been answered by केशवमिश्र thus : वाक्यान्तरापेक्षया काव्ये सामग्रीवैलक्षण्यात्। अन्यथा-प्रतीतिवैलक्षण्य-अनुपपत्ते:।[123] In a poetic passage based on a कविसमय there undoubtedly is a contrariety in what 'is' and what 'is described' (=what 'is not'). In spite of this variance, we do understand poetry. What is the reason for this phenomenon? The answer is that the apparatus (e.g. आकांक्षा, योग्यता, संनिधि, etc.) used for and required in the understanding of an ordinary (or worldly) sentence is different and that used for and required in the understanding of a poetic passage is different. Since different apparatuses are used to get to the meaning in the above two cases, the results obtained are naturally different. In the case of an ordinary sentence, the result is comprehension or simple understanding whereas in the case of a poetic sentence, passage or verse, the result is pleasing appreciation. This is what केशवमिश्र calls प्रतीतिवैलक्षण्य.

12.4 How is it that the क्रमभंग is not considered a दोष in the कविसमयs? We find sometimes that a poet has described all the seasons in a composition either sequentially or otherwise. If a poet doesn't observe the natural order (क्रम) of the seasons he is said to have blundered. But in the कविसमयs, such faults of description are often noticeable and still they are not regarded as faults? Why? राजशेखर answers this question in his passage quoted below :

न च व्युत्क्रमदोषोऽस्ति कवेर् अर्थपथम्पृशः ।
तथा कथा कापि भवेद् व्युत्क्रमो भूषणं यथा ॥[124]

meaning, "The reversion of the natural order of the

seasons is not a flaw when the poet's intention is to describe the events, incidents, etc. in a plot of a poetic composition. A writer should so skilfully narrate a story that a व्युत्क्रमदोष would seem like a भूषण (= a virtue).'

To sum up : the world of poetry is different from the real world; sometimes it is at variance with the real world. The world of creative writing has its own laws ; they are to be observed by the writer and understood both by the appreciator and the critic.

13. Language(s) of Creative Writing

Let us now consider the ancient theorists' views about the medium(s) of the poet's expression. First, the fundamental points.

13.1 Human Language

According to राजशेखर the human speech has two main forms, namely, शास्त्र and काव्य (इह हि वाङ्मयं उभयथा शास्त्रं काव्यं च।[125]) A scientific treatise is verbalized in human speech, so also a poetical composition. In his opinion, काव्य or creative writing is only a part of the vast expanse of human speech. (इयं सा काव्यमीमांसा मीमांसा यत्र वाग्मये।[126]). That is to say, काव्य is one of the innumerable activities humans indulge in with the help of their speech. भामह has also to contribute to this point. According to him, the languages human beings speak are numerous and the words in them expressive of infinite meanings are also numerous. In view of this nobody can do a final count of them with all their peculiarities (नानाभाषाविषयिणां अपर्यन्तार्थवर्तिनाम्। इयत्ता केन वा अमीषां विशेषाद् अवधार्यते॥)[127]

13.2 Language(s) Admissible for Poetic Compositions

Of the several human languages, भामह considers संस्कृत, प्राकृत and अपभ्रंश to be fit for poetic compositions.[128] दण्डिन् is more liberal and perhaps realistic in this respect. He gives recognition to संस्कृत, प्राकृत, अपभ्रंश and मिश्र as the mediums of poetic expressions. He includes तद्भव, तत्सम, देशी, सौरसेनी, गौडी,

लाटी and such other languages in the main प्राकृत category. The dialects spoken by the milkmen, the people belonging to the other castes and tribes are called अपभ्रंश in literature.[129] In the opinion of रुद्रट, there are six main literary languages. They are प्राकृत, संस्कृत, मागधी, पैशाची, सूरसनी and manifold अपभ्रंश.[130] Besides these रुद्रट has a very elaborate scheme of भाषाश्लेष which has two main varieties, namely, (i) the same sentence which can be read as having been written in different languages and yielding different meanings-all intended by the poet[131] and (ii) the same meaning is expressed in different languages.[132] Of these again, (i) has 15 subvarieties and (ii) has as many as 57 subvarieties.[133] Importantly, रुद्रट has composed verses to illustrate many of these subvarieties. राजशेखर has referred to these five languages : संस्कृतं मुखं, प्राकृतं बाहुः, जघनं अपभ्रंशः, पैशाचं पादौ and उरो मिश्रम्।[134] These details make it abundantly clear that the ancient poet enjoyed complete freedom to use any language or dialect he wished. In fact, राजशेखर has advised the poet saying : किं च संस्कृतयत् सर्वासु अपि भाषासु यथासामर्थ्यं यथारुचि यथाकौतुकं च अवहितः स्यात्। शब्दार्थयोश्च अभिधान-अभिधेय-व्यापारप्रगुणतां अवबुध्येत।[135] meaning, 'A poet may compose in all the languages as in Sanskrit, taking into account his ability, aptitude (taste) and interest. But he must thoroughly learn the interaction between the words and their meanings.' A कविराज, a great poet, says राजशेखर elsewhere[136] could actually make use of different languages to compose different works. Of course, such great poets were indeed few and far between.

13.3 Preferential Language Use by Provincial Poets

राजशेखर has pointed to the provincial poets' tendency in this matter. According to his observation, they tended to use particular languages. For instance, the poets belonging to the गौड territory (=the whole tract of the country lying between Banaras and the Bay of Bengal[137]) had a special interest in

संस्कृत, those belonging to the लाटदेश (southern Gujarat including खान्देश now in Maharashtra[138]) loved प्राकृत and hated संस्कृत, those belonging to Marwar (the present राजस्थान) were fond of अपभ्रंश, the भादानकs preferred ठक्क, those living in अवन्ती, परियात्रा, and दशपुर (उज्जैन, मन्दसोर and the surrounding region) had fondness for पैशाची and those living in मध्यप्रदेश (the country bounded by the river सरस्वती in कुरुक्षेत्र, अलाहाबाद, the Himalayas and the Vindhyas[139]) showed interest in all the languages.[140]

13.4 Self-assessment for Use of Language

The आचार्यs have chosen to strike a different note in this context. They feel that a poet should first make his own assessment; he should try to know his own संस्कारs and find out for himself the language he is proficient in as also the taste of the people; he should estimate the nature of his training, and the people's inclination. After having considered all these things carefully he should decide on the use of a particular language.[141] But राजशेखर dosen't subscribe to this view. He is of the opinion that the above restrictions are applicable to a poet who is proficient only in one language. But a poet who is not controlled by other people or things can freely make use of a particular language or all languages. (i.e. he can choose any language he likes).[142]

It is worthwhile to note an interesting point in this connection. राजशेखर informs us that an ancient Indian poet used to have male servants who were proficient in अपभ्रंश language; his maids had deep attachment to अपभ्रंश and मागध languages, the ladies in the harem knew प्राकृत and संस्कृत, and finally his friends possessed a knowledge of all languages. Besides, his writer (or scribe) was skilled at all the languages.[143] It is no wonder that a poet living in such a multilingual atmosphere could select any language for his composition(s). In a play different characters made use of

different languages for their dialogues, e.g. the kings, Brahmins, etc. used to speak संस्कृत, ordinary women शौरसेनी and मागधी, very lowly born characters पैशाची and मागधी and still more lowly born characters used to speak the dialects of their respective regions. The reversion of the use of language was admissible in the case of a highly born person.[144]

Thus the Indian Kāvya Literature could be written in any language or dialect of the country. There was no restriction whatever on the poet's use of language. There were a few gifted creative writers who could wield their pen in any language of their choice. In fine the Sanskrit poetics laid down rules and theories for the **All India Creative Writing** in the real sense of the term.

Just as a poet could choose any language for his composition so also he could choose any subject for his creative writing. We now take up the consideration of this topic.

14. Subjects fit for Imaginative Literature

14.1 No Restriction on the Selection of the Subject

भामह has made it clear in the following stanza that any experience in life can become a subject-matter of writing.

न स शब्दः न तद् वाच्यं न स न्यायो न सा कला ।
जायते यन्न काव्याङ्गं अहो भारो महान् कवेः ॥[145]

meaning, 'Every word, every meaning (=the object or concept the word stands for), every science (theoretical treatise) and every art (like साहित्य, सङ्गीत, चित्र etc.) can (by right) become a part of poetry. That is to say, it can become the subject of description in the creative writing. Thus the responsibility of the poet is very great!' In other words, anything under the blue sky can form the subject-matter of imaginative literature.

धनंजय reiterates the same view but more specifically when he says :

रम्यं जुगुप्सितम् उदारम् अथापि नीचम् ।
उग्रं प्रसादि गहनं विकृतं च वस्तु ।
यद्वाप्यवस्तु कविभावकभाव्यमानम् ।
तन्नास्ति यन्न रसभावम् उपैति लोके ॥[146]

meaning, 'In this world there is no object whether charming or ugly, noble or vile (=mean), frightful or pleasing, mysterious or strange (= extra-ordinary) which dosen't become relishable when it assumes the form of a poet's expression.' In fine, a poet can write on anything and everything that he feels is worth describing.

14.2 Sources of Subjects : No dearth of Subjects.

राजशेखर has pointed out that a poet can very freely draw upon the वेदs, स्मृतिs, the रामायण, महाभारत, पुराण's, the philosophical systems like न्याय, मीमांसा, सांख्य, वैशेषिक, बौद्ध, चार्वाक, जैन, शैवसिद्धान्त, पांचरात्र, the sciences like अर्थशास्त्र, नाट्यशास्त्र, कामशास्त्र, the subjects like प्राकृतलौकिक, व्युत्पन्नलौकिक, कविमनीषानिर्मित (imagined by the poet), the practical sciences like हस्तिशिक्षीय, रत्नपरीक्षाशास्त्र, धनुर्वेद, योगशास्त्र, and so on.[147] In other words, the entire world - both real and imaginary - is, as it were, always knocking at the poet's door seeking entry into his composition.

On going through the above list of subjects open to the poet to try his hand at, some आचार्यs seem to have felt that the old poets have exhausted all possible subjects and therefore a new poet should only reshape or refashion the old subjects in his own poetic diction. वाक्पतिराज dosen't subscribe to this view and enters into something like a शास्त्रार्थ with the आचार्यs in the passage reproduced below :

"पुराणकविक्षुण्णे वर्त्मनि दुरापं अस्पृष्टं वस्तु, ततश्च तदेव संस्कर्तुं प्रयतेत," इति आचार्याः। 'न' इति वाक्पतिराजः।

"आसंसारं उदारैः कविभिः प्रतिदिनगृहीतसारोऽपि ।
अद्यापि अभिन्नमुद्रो विभाति वाचां परिस्पन्दः ॥"

"तत्प्रतिभासाय च परप्रबन्धेषु अवदधीत। तदवगाहने हि

तदेकयोनयोऽर्थाः पृथक्-पृथक् प्रथन्ते" इत्येके। "तत्रत्यानां अर्थानां छायया परिवृत्तिः फलम्" इत्यपरे। "महात्मनां हि संवादिन्यो बुद्धय एकमेव अर्थं उपस्थापयन्ति, तत्परित्यागाय तान् आद्रियेत" इति च केचित्। "न" इति यायावरीयः। सारस्वतं चक्षुर् अवाङ्गनसगोचरेण प्रणिधानेन दृष्टं अदृष्टं च अर्थजातं स्वयं विभजति।[148]

The gist of the above passage can be rendered into English as follows : The ancient poets have exhausted all the subjects. A modern poet should, therefore, only rehash, reshuffle or transform the old subjects. This position of the आचार्यs is not acceptable to वाक्पतिराज who holds that there are still so many subjects left untouched and they can be used for poetic composition by a modern writer. In order to be able to know what has been touched upon by the earlier writers, one must need to read the compositions of others. This is the viewpoint of some thinkers. राजशेखर disagrees with them and asserts that the 'inward eye' of a genius is quite capable of distinguishing between the described and the underscribed just by deep concentration. In view of this, there is still enough of scope to find new subjects. That is to say, there is no dearth of suitable subjects for poetic compositions.

14.3 Classification of Subjects

भामह, the oldest Indian poetician whose work, the काव्यालंकार, which has come down to us in full has proposed a fourfold classification based on the subject-matter in the following verse :

वृत्तदेवादिचरितशंसि चोत्पाद्यवस्तु च ।
कलाशास्त्राश्रयं चेति चतुर्धा भिद्यते पुनः ॥[149]

meaning, (i) 'Again the compositions describing the life stories or the prominent and important events in the lives of gods and such other highly venerable men and women, (ii) the narrative poetry the subject-matter of which has been conceived by the poet with his imaginative faculty, (iii)

compositions dealing with the terminology, rules, principles, theories and traditions of fine arts as music, painting, sculpture, etc. and (iv) works on scientific subjects as logic, mathematics, medicine, etc. are the four classes of poetry.

Of the above four categories, the last two being scientific in nature do not belong to 'creative writing'[150]. The first of the above four is प्रख्यात and the second one is उत्पाघ. To these two categories धनंजय has added मिश्र and defines the three as follows:

प्रख्यात-उत्पाघ-मिश्रत्व-भेदात् त्रेधापि तत् त्रिधा ॥
प्रख्यातं इतिहासादेर्, उत्पाघं कविकल्पितम् ॥
मिश्रं च संकरात् ताभ्यां दिव्यमर्त्यादिभेदतः ।[151]

The मिश्र category of these three, is a mixture of historical or traditional mixed with that fashioned or fancied by the poet. Again, it has three subvarieties, namely, दिव्य, (related to gods and goddesses), मर्त्य (related to humans) and दिव्यादिव्य (related to gods and humans at the same time). Let us try to understand this classification by reference to the दशकरूपकम्. The plot of the भाण is कविकल्पित, that of डिम is रामायणाश्रय (i.e. based on the रामायण), that of व्यायोग is based on इतिहास (means रामायण । महाभारत), that of समवकार is पौराणिक (i.e. based on the stories in the पुराणs), that of उत्सृष्टिकांक is मिश्र (i.e. its narrative is no doubt based on the इतिहास but the playwright has the freedom to make some changes in the already available narrative and to add to it something of his own) and the same is the case with ईहामृग.[152]

In short, an ancient Indian creative writer had the liberty to write on any subject, whether old or his own, with the only condition that it should give instant and unmixed delight to its appreciators.

15 Characters in Literature

The characters in ancient Indian literature represented all classes, creeds, castes, communities, ages and socio-

economic strata of the then society. The characters belonged to all walks of life, all vocations and professions. The following details will bear out the truth of the above statements.

15.1 राजशेखर has pointed out that the काव्यs describe दिव्य, दिव्यमानुष, मानुष, पाताळीय, मर्त्यपाताळीय, दिव्यपाताळीय and दिव्यमर्त्यपाताळीय beings[153]. These include, heavenly, heavenly-cum-earthly, earthly (=humans), those belonging to the lower world, earthly-cum-lower worldly, heavenly-cum-lower worldly and heavenly-cum-earthly-cum-lower worldly. This seven-fold classification exhausts all possible types of creatures.

15.2 दशरूपक has described the various characters which are found in the ten types of रूपक, play. They are विट (the companion of a prince or dissolute young man, or a courtesan in a play), विदूषक (a jester), नायक (a king, prince, merchant, etc.), प्रतिनायक (villain), स्वकीया (one's wife), अन्या (somebody else's wife), साधारणस्त्री (a harlot), दासी (a maid), सखी (a friend), कारू: (a washerwoman), धात्रेयी (a fostersister), प्रतिवेशिका (a neighbour's wife), लिङ्गिनी (a female ascetic), शिल्पिनी (a painter's wife; from दासी to शिल्पिनी are all helpers or associates of the नायिका); ऋत्विक्, पुरोहित, तपस्वी, ब्रह्मज्ञानी, मित्र, युवराज, अरण्यवासी, सामन्त, सैनिक, नपुंसक, किरात, मूक, वामनमूर्ति (dwarf), म्लेच्छ, आभीर and शकार as the assistants of the नायक; धूर्त, देवता, गंधर्व and प्राकृत नर (ordinary men).[154]

Thus the range of characters in ancient literature was so very wide and varied that it embraced all the sections and cross-sections of the contemporary society.

16. Composition : Its Production and Destruction

Ancient poeticians feel that a good composition, especially that of a beginner, doesn't come into being spontaneously or at a single stroke. It has got to undergo a few stages or processes, the first of them being अभियोग. Different poeticians have explained this term differently. Let

us try to understand their views.

16.1 अभियोग : In his oft-quoted famous कारिका 'नैसर्गिकी च प्रतिभा श्रुतं च बहुनिर्मलम्। अमन्दश्च अभियोगोऽस्याः कारणं काव्यसम्पदः॥[155], दण्डिन् has used the term अभियोग with the word अमन्द as its qualifier. His commentator रत्नश्रीज्ञान has explained these two terms as follows :

अमन्दश्च अभियोग इति। श्रुतस्य चिन्तनं ऊहापोहमुखेन यथाम्नायं अविपरीतार्थनिश्चयनम्।[156] In terms of this explanation अभियोग has two stages. The first of them is to ponder over the knowledge gained with full discussions in accordance with one's school or tradition in order to determine the correct or true meaning. The next stage called भावना means to stabilize the 'determined meaning' through a continued steady effort (आवृत्ति). Establishing the correct knowledge in the mind with repeated efforts equip the apprentice poet with the power of poetic composition |श्रुतेन यत्नेन च वागुपासिता। ध्रुवं करोत्येव कमप्यनुग्रहम्॥[157]| This explanation shows that रत्नश्रीज्ञान has gone into the innermost workings of a poet's mind.

वामन takes the term अभियोग to mean 'efforts put in to compose poetic pieces. Such efforts enable the aspirant poet to compose excellent poetry' |काव्यबन्ध-उद्यमोऽभियोगः॥१३॥ बन्धनं बन्धः, काव्यस्य बन्धो रचना काव्यबन्धः। तत्र उद्यमोऽभियोगः। स हि कवित्वप्रकर्ष आदधाति।[158]| He desires to suggest that sincere efforts produce the desired result sooner or later, but they never go to waste.

In the opinion of क्षेमेन्द्र, the अभियोग enables a poet to separate गुण from दोष[159] This view appears to go nearer the first stage of अभियोग as explained by रत्नश्रीज्ञान.

16.2 Actual Attempt at a Composition

क्षेमेन्द्र has advised a poet in the making to try to compose a verse, like the one quoted below, which carries no meaning:

आनन्दमन्दोहपदारविन्दकुन्देन्दुकन्दोदितबिन्दुवृन्दम् ।
इन्दिन्दिरान्दोलितमन्दमन्दनिष्यन्दनन्दन्मकरन्दवन्धम् ॥[160]

These words severally do convey meanings but collectively they don't form a meaningful sentence as such. However, they fit in well with the requirements of the chosen metre. Such efforts help a novice to gain confidence in meaningful composition.

16.3 पदपरावृत्ति - The next stage is to change the words of an existing stanza or passage of somebody else without changing its meaning. For example the verse :

धर्मक्षेत्रे कुरुक्षेत्रे समवेता युयुत्सवः ।
मामकाः पाण्डवाश्चैव किमकुर्वत सञ्जय ॥ भगवद्गीता1.1

can be changed to

धर्मभूमौ कुरुक्षेत्रे योधिनः समुपस्थिताः ।
स्वीयाश्च पाण्डुपुत्राश्च किमकुर्वत सञ्जय ॥

In the latter verse the meaning of the original verse has been retained. The only change that has been brought about is that a few words in the original have been replaced by their synonyms in the परावृत्ति (of course, with a change of word order in the second पाद i.e. समवेताः युयुत्सवः have been changed to योधिनः समुपस्थिताः). In fine, this tantamounts to an exercise in 'synoymising' (if we are permitted to coin such a word!).

As the poet's experience gets richer and richer, he becomes more confident and gradually his compositions grow more and more charming! राजशेखर has actually verbalized this phenomenon as follows :

यथा यथा अभियोगश्च संस्कारश्च भवेत्कवे: ।
तथा तथा निबन्धानां तारतम्येन रम्यता ॥[161]

16.4 काव्यमातरः Stimuli to Write Poetry

According to राजशेखर, the following factors serve as sources of inspiration to a poet :

सुजनोपजीव्यकविसन्निधिः, देशवार्ता, विदग्धवादो, लोकयात्रा, विद्वद्गोष्ठ्यश्च काव्यमातरः पुरातनकविनिबन्धाश्च ॥[162] meaning, "The association of a poet who is waited upon by the learned; the

news of political, social, cultural, literary, etc. events or happenings in the country; the scholars' seminars or symposia; the worldly affairs taking place around; the discussions of the learned experts, and an attentive reading of the literary works of the ancient writers - these things inspire an apprentice (as also an established) poet to compose poetry.' That is to say, the indulgence in the above activities gives birth to new ideas and/or new subjects suitable for fresh compositions. That is why राजशेखर likes to call them मातर:, mothers. He supplements this conviction with his verse quoted below :

स्वास्थ्यं प्रतिभा अभ्यासो भक्तिर् विद्वत्कथा बहुश्रुतता ।
स्मृतिदार्ढ्यं अनिर्वेदश्च मातर: अष्टौ कवित्वस्य ॥[163]

meaning, 'Good health, genius (=imaginative faculty), practice, regard for the respectable, the discussions of the learned people, wide knowledge of various branches of learning, a strong memory and enthusiasm - these eight factors mother (care for) a poet's creative faculty. (i.e. these factors act like a loving mother who cares for her children).' This shows how squarely राजशेखर has considered this point.

16.5 The state of the poet's mind at the time of composition

Again it is क्षेमेन्द्र who has paid attention to this topic. He has verbalized his thinking in the verse reproduced below :

काव्यक्रियेच्छा-अङ्कुरमूलभूमिं अन्विष्य विश्रान्तिलवेन मोक्ष: ।
अन्यावधाने मदनस्य मोक्ष: तृतीयबीजे सकलेऽस्ति मोक्ष: ॥[164]

meaning, 'When a poet slightly attentively makes a search for the fundamental source of the intense desire to compose poetry, his speech becomes independent. Subsequently, when he concentrates his mind (obviously on the creative activity) his desire for sexual gratification totally ends. And when he makes his concentration still more intense, he gets the highest delight.' In other words, at the

time of actual composition of a literary work, the writer's mind should be full of delight and nothing else but delight.

16.6 Factors responsible for destruction of poetic compositions.

The last point and a very interesting one for that matter, to be considered under this subhead is the one dealt with by राजशेखर in the following passage :

सिद्धं च प्रबन्धं अनेकादर्शगतं कुर्यात्। यद् इत्थं कथयन्ति -
"निक्षेपो विक्रयो दानं देशत्यागोऽल्पजीविता ।
त्रुटिको वह्निर् अम्भश्च प्रबन्धोच्छेदहेतवः ॥
दारिद्र्यं व्यसनासक्तिर् अवज्ञा मन्दभाग्यता ।
दुष्टे द्विष्टे च विश्वासः पञ्च काव्यमहापदः ॥" [इति]

पुनः समापयिष्यामि, पुनः संस्करिष्यामि, सुहृद्भिः विवेचयिष्यामि इति कर्तुर् आकुलता राष्ट्रोपप्लवश्च प्रबन्धविनाशकारणानि।[165]

meaning, 'Once a poet gives a final shape and form to his poetic composition (after 'polishing' it), he should make several fair copies of it. Because it is said (in this connection) that depositing the composition with somebody (say, a poet's friend, relative or wellwisher), selling it away to somebody, giving it away as a gift, or donation, leaving the country for ever, having a short life-span, the composition being torn or being burnt in a fire or being washed away in water (say, in floods) - these factors cause the destruction of the composition.

The poet's poverty, his addiction to vices, contempt or disrespect (shown to him by others), misfortune (=not getting the expected name and fame though he very much deserves it), trust put in a wicked person or trust put in an enemy - these are the five calamities that can befall a poet and a poem too.

"I shall finish it later, I shall revise or polish it once again, I shall discuss its qualities and faults with my friends - these three procrastinations of the poet together with the fall

of the kingdom constitute the causes for the destruction of a piece of literature."

While listing the प्रबंधविनाशकारणानि, as above, राजशेखर has taken into account the poet's carelessness, helplessness, misjudgement of human nature, misfortune, greed for money, ignorance of the fickleness of human mind and procrastinating attitude. राजशेखर has also paid attention at the natural calamities together with the hardships resulting from man's negligent disposition and the uncharitable attitude the people show sometimes in certain cases. In short, राजशेखर's thinking on this topic is not only startlingly deep but it also embraces all conceivable possibilities of the above matter.

17 Understanding and Appreciating Poetry

All creative writing is produced both for the classes as well as the masses. Secondly, its readers are expected not only to read and understand it, but also to derive pleasure from it. It is, therefore, necessary that it is written in such a language as is easily understood by all, including the learned and ordinary men and women. Taking this point in the right spirit, भामह insists that a literary piece shouldn't be too pedantic, it should be अनतिव्याख्येय.[166] He goes on to add in this context that if the poetic compositions are understandable only with the help of scholarly commentaries, then the scholars only will benefit from them and the commoners will stand to be deprived of their charm and pleasure. [काव्यानि अपि यदीमानि व्याख्यागम्यानि शास्त्रवत्। उत्सव: सुधियां एव हन्त दुर्मेधसो हता:॥[167]] In the same vein he advises the poets that the यमकs should contain quickly intelligible and happily pronounceable words, so that the readers don't find it difficult to read and understand such यमकs.[168]

धनंजय makes another point. According to him, the

language of the characters in a play should be true to the country they have been shown to belong to. The incredibility in this respect is likely to vitiate the appreciation of the audience (or the readers).[169]

केशवमिश्र has focussed the readers' attention on the fact that the scholars are divided on the issue of the वैशेषिकगुणs. Some of them feel that the अदोषता of certain दोषs under certain conditions is only a case of अदोषत्व and not that of गुणत्व. However, some other scholars are of the view that sometimes those certain दोषs are only अदोषs and sometimes also गुणs. In view of this, केशवमिश्र suggests that the only way to resolve this controversy is to appeal to the सहृदयs, the appreciators, whose opinion should be considered authoritative, because they are the final judges in such matters. |तत्र सहृदयानां एव प्रतीतिः साक्षिणी। तदाहुः - अलंकारे गुणे दोषे रसे वा काव्यसम्पदाम्। प्रतीतिरेव विदुषां प्रमाणं अवसीयते॥[170]|

केशवमिश्र elsewhere observes that the रसिकs are not happy with a नीरस, dull or uninteresting, composition. [...नीरसं काव्यं न स्याद् रसिकतुष्टये॥[171]|

In fine, the opinion of a learned and discriminating सहृदय is counted and honoured in the province of poetry and poetry, whether in prose or in verse, is composed to give delight to such सहृदय रसिकs.

18 Kinds of Critics

In the whole range of works on Sanskrit poetics, it is only the काव्यमीमांसा which discusses this topic in detail and at great length. The relevant portions of the discussion are being reproduced below :

"भावकस्य उपकुर्वाणा भावयित्री। सा हि कवे: श्रमं अभिप्रायं च भावयति। तया खलु फलितः कवेर् व्यापारतरुः। अन्यथा सः अवकेशी स्यात्। 'कः पुनर् अनयोर् भेदो यत्कविर्भावयति भावकश्च कविः" इत्याचार्याः। तदाहु: -

"प्रतिभातारतम्येन प्रतिष्ठा भुवि भूरिधा ।

भावकस्तु कविः प्रायो न भजति अधमां दशाम् ।"

"न" इति कालिदासः। पृथग् एव हि कवित्वाद् भावकत्वं, भावकत्वाच् च कवित्वम्। स्वरूपभेदाद् विषयभेदाच् चा...

"ते च द्विधा। अरोचकिनः, सतृणाभ्यवहारिणश्च" इति मङ्गलः।... "चतुर्द्धा" इति यायावरीयः "मत्सरिणः तत्त्वाभिनिवेशिनश्च"। "तत्र विवेकिनः पूर्वे तद्विपरीतास् तु ततोऽनन्तराः" इति वामनीयाः। "अरोचकिता हि तेषां नैसर्गिकी ज्ञानयोनिर्वा।... सतृणाभ्यवहारिता सर्वसाधारणी। ...मत्सरिणस्तु प्रतिभातं अपि न प्रतिभातं, परगुणेषु वाचंयमत्वात्।...तत्त्वाभिनिवेशी तु मध्येसहस्रं यदि एकः।...

काव्येन किं कवेस्तस्य तन्मनोमात्रवृत्तिना ।
नीयन्ते भावकैर् यस्य न निबन्धा दिशो दश ॥...
वाग्भावको भवेत् कश्चित् कश्चिद् हृदयभावकः ।
सात्त्विकैर् आङ्गिकैः कश्चिद् अनुभावैश्च भावकः ॥
गुणादानपरः कश्चिद् दोषहानपरोऽपरः ।
गुणदोषाहृतित्यागपरः कश्चन भावकः ॥...[172]

Since राजशेखर's discussion is very important it is felt advisable to give hereunder the summary of the above original text.

The mental faculty which helps a person to understand, appreciate and evaluate a poetic composition is called भावयित्री प्रतिभा. It is the faculty which a critic possesses. He can assess the poet's efforts and understand his import with the help of this faculty. It is because of this faculty the tree in the form of a poet's composition bears fruit. Otherwise it remains barren. Now the question arises as to what is the difference between a poet and a critic? The आचार्यs are of the opinion that there is no difference.

A person has a reputation in this world because of his प्रतिभा. It is seen that poet-critic dosen't bring himself into disrepute. In this way there is no difference between a poet and a critic.

But कालिदास rejects this view saying that a critic is

different from a poet and a poet from a critic. It is so because their natures and subjects are different. That is to say, poet creates a work of verbal beauty, the critic appreciates and evaluates it. Secondly, the subject matter of the poet is शब्द and अर्थ in a combined form, whereas that of the critic is the appreciation of the काव्य, composed by a poet.

In this connection somebody has said that someone can write poetry while someone else can understand (and appreciate) it. But it is indeed surprising that a critic possesses both these faculties. Generally, a cluster of several excellent qualities is not found in one and the same place.

The critics are of two types, is the opinion of some other scholars. These two types are अरोचकी (discriminating) and सतृणाभ्यवहारी (indiscriminate). राजशेखर adds two more categories, namely, मत्सरी (jealous) and तत्त्वाभिनिवेशी (deeply attached to one's principles.) According to वामन, the अरोचकी is a thoughtful person, सतृणाभ्यवहारी is a thoughtless person. In the opinion of राजशेखर, the अरोचकि's thoughtfulness is of two kinds, namely, inborn or natural and arising out of knowledge.

The अरोचकी critics don't like to give up their thoughtfulness.

Now a person who dosen't possess प्रतिभा cannot differentiate between the गुणs and दोषs. Only a discriminating intellectual can produce sweetness and contemplate on the efforts put in by the poet. Once the doubts are dispelled, a person is blessed with happiness.

A critic who is jealous refuses to 'feel' what he has actually 'felt'. He prevents his speech from praising the good qualities of the others. A nonjealous knowledgeable critic is extremely difficult to come by.

In this world you will hardly find a critic who can

distinguish गुणs and दोषs and is also himself a good poet. In case you come across one by a stroke of luck, he would not be non-jealous. A तत्त्वाभिनिवेशी critic may be one among thousands.

A fortunate scholar very rarely comes across a thinking critic who can explain the verbal structures in a poetical composition, who derives pleasure by reading good poetry, who relishes the sentiment(s) expressed in a literary piece and who can find out the import of the poet. Othewise a poet generally feels dejected for want of a discerning critic.

A critic is a poet's master, minister, friend, disciple and preceptor - in fact, everything.

What is the use of such a composition which only remains in the poet's mind and which is not taken to every part of the country? Such a poet is poet only in name.

It is likely that scores of literary compositions in book form are lying in every house but you will find hardly a couple of compositions which are engraved on the minds of appreciative critics.

A critic can see some faults even in good poetry - the faults which even the Creator of the universe cannot see.

Some critic discusses the verbal structures in the composition, somebody else examines the workings of the poet's mind, and someone else makes an assessment of the external manifestations of सात्त्विक and such other भावs.

Some critic considers qualities, somebody else reflects on the दोषs, faults, while some critic ignores the दोषs and takes into consideration and appreciates only गुणs.

Although the determined purpose of all the critics is common (i.e. to appreciate and evaluate a literary composition), the approach of each of them seems to be strangely different. This leads us to conclude that the reason for men's pleasure is (always) uncommon.

19. Publicity of Good Poetry

As stated above, according to राजशेखर, a critic helps to spread the name and fame of a good poet. Besides critics many other agencies also contribute to this cultural cause. To quote राजशेखर :

वच: स्वादु सतां लेह्यं लेशस्वादु अपि कौतुकात् ।
बालस्त्रीहीनजातीनां काव्यं याति मुखान्मुखम् ॥
कार्यावसरसज्ञानां परिव्राजां महीभुजाम् ।
काव्यं सद्य:कवीनां च भ्रमति अह्ना दिशो दश ॥
पितुर् गुरोर् नरेन्द्रस्य सुत-शिष्य-पदातय: ।
अविविच्य एव काव्यानि स्तुवन्ति च पठन्ति च ॥"[173]

meaning, सहृदय रसिकस take delight in enjoying good poetry. Even slightly good poetry is taken admiringly from place to place through mouth publicity by the children, women and lowly-born people. The poetry of those people who are prepared to compose something proper to the occasion, that of the ascetics or mendicants, that of the kings, and that of instant poets goes about the ten directions. A son indiscriminately praises and recites his father's poems, a disciple his preceptor's and the footsoldiers their king's.

20 Appraisal of Poets and their Poetry

Ancient and medieval people, especially kings, had devised a scheme for appraising the attainment of the poets and the literary worth of their compositions. राजशेखर has described this scheme in the following words:

राजा कविसमाजं विदधीत। राजनि कवौ सर्वो लोक: कवि: स्यात्। स काव्यपरीक्षायै सभां कारयेत्।... तस्य च उत्तरत: संस्कृता: कवयो निविशेरन्।... पूर्वेण प्राकृता: कवय:...। पश्चिमेन अपभ्रंशिन: कवय:... दक्षिणतो भूतभाषाकवय:...।... लोकोत्तरस्य काव्यस्य च यथार्हा पूजा कवेर्वा।... महानगरेषु च काव्यशास्त्रपरीक्षार्थं ब्रह्मसभा: कारयेत्। तत्परीक्षोत्तीर्णानां ब्रह्मरथयानां पट्टबन्धश्च। श्रूयते च उज्जयिन्यां काव्यकारपरीक्षा।[174] meaning, The king used to organize conferences of poets. If a king himself happened to be a poet,

he would inspire his subjects to compose and appreciate poetry. (Thus the subjects also would become lovers of poetry.). The kings used to hold (special) conferences for the assessment of poetry. (In such conferences) those poets who wrote in संस्कृत sat towards the north of the (exam) hall, those who wrote in प्राकृत, अपभ्रंश and भूतभाषा (i.e. पैशाची) occupied seats towards the east, west and south respectively. Outstanding compositions or the poets were honoured in accordance with their merits. In cosmopolitan cities conventions of scholars were organized in order to examine the poetic compositions and scientific treatises (or the treatises on the science of poetry). Those who passed such examinations were taken out in procession in a chariot and were given a silk turban. It is heard that the examination of the producers of poetry was conducted at उज्जयिनी.

The above details invite our attention to a number of aspects of the literary culture of ancient and medieval India. It is interesting to note that not only the kings but also the commoners were ardent lovers of literature, that the literary compositions in different languages were treated on equal footing, that there existed a practice of honouring extra-ordinary compositions and that उज्जयिनी was the centre of literary cultural activities.

21. Literary Schools

We now turn to the last point to be considered in the present essay. राजशेखर has named as many as five schools of thought in his काव्यमीमांसा. They are : आचार्याः, औद्भटाः, औशनसाः, बाईंस्पत्याः and वामनीयाः. From these mentions it is clear that some leading thinker of each of these schools had advocated some important principle or doctrine which arrested the attention of other thinkers who chose to gather round their inspiring leader. Thus groups of like-minded thinkers came to be formed. They were named after their original leading

thinker. Each group defined, interpreted and promoted literary concepts, norms and notions in a manner different from the other groups. Thus came into existence these distinctive schools. It is worthwhile to get to know the viewpoints of the above schools.

21.1 आचार्याः

Their assertions scattered throughout the काव्यमीमांसा[175] can be brought together as under :

One who possesses the natural faculty to create verbal beauty dosen't stand in need of 'polishing' or 'refining rites'. व्युत्पत्ति means knowledge of many subjects. Steadiness of the words used in a composition is called the maturity of diction (शब्दपाक). The meaning of the sentence depends on the verb used in it. In view of this, when we find that there are many verbs in a sentence we have to understand that there are as many sentences. There is no point in advising the poets on ब्राह्म or पारमेश्वर वाक्य - style. The sources of the theme of poetry include the वेदs, स्मृतिs, the रामायण, the महाभारत, the पुराणs, the Vedic and non-Vedic systems of Indian philosophy, the शैव and पांचरात्र सिद्धान्तs, the अर्थशास्त्र, नाट्यशास्त्र and कामशास्त्र, stories or narratives imagined by the poets, हस्तिशिक्षा, रत्नपरीक्षाशास्त्र, धनुर्वेद, योग, etc. Blackboard, chalksticks, a box holding chalksticks, inkpot, pen, the ताड leaves, and walls with polished surfaces constitute the writing materials of the science of literature, साहित्यविद्या. Before selecting a particular language for a poetic composition, the poet should take into account his own ability, aptitude, proficiency in the language(s) he has developed, the taste of the people and the language(s) which delight the रसिकs. Plagiarism of one word is not blameworthy. If a पाद (quarter) of a श्लोक (stanza) yields mutually opposite meanings, then the theft (हरण) of such a पाद should not be considered an instance of plagiarism. But the theft of an expression (i.e. idea, thought, notion) is

certainly a fault. There is no subject in this world which has not been dealt with by the ancient poets. In view of this, the modern poets should describe those old subjects just making changes in them here and there. If the कविसमय is unscientific and unworldly, then it is a flaw. How come it is considered describable?

21.2 औदुभटा:those belonging to the school of उदुभट

Denotation or the literal power of a word is threefold : inflectional, related to the expressive power and a combination of these two. This view relates to grammar. Another which relates to the poetry proper is like this : The subjects of poetic compositions are limitless and there is no doubt about it. But even these infinite subjects belong to two categories, namely, (i) which is verbalized neatly after careful thinking, and (ii) which pleases spontaneously (i.e. it dosen't demand deep thinking from the reader). On the former category are based the शास्त्र⁵ (i.e. the scientific works) and on the latter, the काव्य (i.e. the poetic compositions).[176]

21.3 औशनसा: The disciples of शुक्राचार्य are of the opinion that the science of politics is the only विद्या ("दण्डनीतिर् एव एका विद्या" इति औशनसा:।[177])

21.4 बार्हस्पत्या: (those belonging to the school of बृहस्पति)

The sciences are only two, namely, वार्ता and दण्डनीति ("वार्ता दण्डनीतिर्द्वे विद्ये" इति बार्हस्पत्या:।[178] meaning, वार्ता which includes agriculture (कृषि), animal husbandry (गोप्रभृतिप्राणिरक्षा), trade (वाणिज्य) and कुसीद (moneylending business) together with the science of politics (दण्डनीति).

21.5 वामनीया:those belonging to school of वामन

Some मङ्गल holds that the भावकs are of two kinds, namely, अरोचकिन: and सतृणाभ्यवहारिण:[179] After mentioning this राजशेखर informs us that the poets are also of two kinds according to the school of वामन ("कवयोऽपि भवन्ति" इति वामनीया:।[180]) From these statements many inferences can be drawn, e.g. मङ्गल

who preceded or was contemporaneous with राजशेखर was a literary figure of note; he had proposed a twofold classification of critics; राजशेखर had known about this classification; that reminded him of a similar classification of poets proposed by वामन and the reflections on classification of poets and critics were identical, both in number and nomenclatures.

Again in connection with the discussion on the concept of पाक, राजशेखर quotes the verse आवापोद्धरणे तावद्[181] etc. which appears in वामन's काव्यालंकारसूत्राणि with a variant (आधानोद्धरणे तावद् etc.[182]) under the head अवेक्षण काव्याङ्ग and then notes down as under: "आग्रहपरिग्रहादपि पदस्थैर्यपर्यवसायसु तस्मात् पदानां परिवृत्तिवैमुख्यं पाकः" इति वामनीयाः।[183] meaning, The resistance put up by words to any further change is called पाक, the maturity of diction.

To sum up :

The whole atmosphere in ancient and medieval India was charged with intense, sustained and glorious literary activities. The art of poetry was devotedly cultivated. The poet gained the extraordinary faculty of creating verbal beauty either through divine or human efforts. A good poet threw up new ideas and used the language in a striking manner and created a unique and beautiful world. This world had to follow the rules of the शास्त्रs, the conventions of the worldly conduct and the poetical traditions conceived by the poets. Consequently, the poetry could neither fully follow the शास्त्रs and लोकव्यवहार, nor could it fully ignore or defy either. It had to be in tune with the actual world as well as the imaginary world of its own fashioning at one and the same time. It had, therefore, to be read, studied, taught, examined and criticized with a great responsibility and caution.

The poet's personal experiences and acquired

knowledge did go into the making of his compositions, with the result, the latter turned out to be 'genuine voices' and were seldom 'mere echoes.' The poet enjoyed a complete freedom to pen his compositions in any language and/or dialect he found himself proficient in. Also, whosoever had an aptitude for using language creatively was heartily welcomed to the field of creative writing. Similarly, a poet could choose any subject or theme for his composition. As a result, he felt no dearth of 'raw materials' for the finished products. Thus the ancient Indian creative writing was Indian in form, secular in spirit and universal in appeal.

Notes and References

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2. *Ibid.*, p. 84.
3. अथ इदानीं अकवे: कवित्वशक्तिर् उपदिश्यते। प्रथमं तावद् दिव्य: प्रयत्न:, तत: पौरुष:। - महाकविक्षेमेन्द्रकृत कविकण्ठाभरण, ed. W. K. Lele, first, Varanasi, Motilal Banarsidass, 1967, p. 45.
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6. इत्यादि अशेषं इह वस्तुभेदजातं रामायणादि च विभाव्य बृहत्कथां च। आसुत्रयेत् तदनु नेतृरसानुगुण्यात् चित्रां कथां उचितघारुवच: प्रपंचै:॥ - *Ibid.*, p. 71.
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11. Footnote 4, p. 51.

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17. 'सा केवलं काव्ये हेतुः... विप्रसृतिश्च सा प्रतिभाव्युत्पत्तिभ्याम्।... शक्तश्च प्रतिभाति शक्तश्च व्युत्पद्यते। या शब्दग्रामं अर्थसार्थं अलंकारतंत्रं उक्तिमार्गं अन्यदपि तथाविधं अधिहृदयं प्रतिभासयति सा प्रतिभा। अप्रतिभस्य पदार्थसार्थः परोक्ष इव। प्रतिभावतः पुनर् अपश्यतोऽपि प्रत्यक्ष इव। किञ्च न महाकवयोऽपि देशद्वीपान्तरकथापुरुषादिदर्शनेन तत्रत्यां व्यवहृतिं निबध्नन्ति स्म।... सा च कारयित्री भावयित्री। कवेर् उपकुर्वाणा कारयित्री। साऽपि त्रिविधा सहजा आहार्या औपदेशिकी च।- footnote 4, p. 11-12.

18. Footnote 3, p. 56.

19. Footnote 4, p. 17.

20. *Ibid.,* p. 16.

21. *Ibid.,* pp. 6-7.

22. *Ibid.,* p. 54.

23. Footnote 1, p. 6.

24. Footnote 15, p. 5.

25. Footnote 1, p. 18.

26. किन्तु अस्ति यद् वचसि वस्तु नवं सदुक्ति। - footnote 4, p. 78.

27. सुकविर् अतिशयार्थी वाक्यमत्कारलोभाद्।
अभिसरति मनोज्ञे वस्तुशब्दार्थसार्थे॥ - footnote 3, p. 75.

28. Footnote 4, p. 112.

29. भुवनोपजीव्यः यथा भगवान् व्यासः। तथा च उक्तम् -
इदं कविवरैः सर्वैर् आख्यानं उपजीव्यते।

उदयं प्रेप्सुभिर् भृत्यैर् अभिजात इवेश्वरः॥ - footnote 3, p. 63.

30. कवीनां घटना अन्यैव धराधरविलक्षणा।
अकर्तुं अन्यथाकर्तुं कर्तुं या क्षमते जगत्॥ - footnote 7, p. 58.

31. उपेयुषां अपि दिवं सन्निबन्धविधायिनाम्।
आस्त एव निरातङ्कं कान्तं काव्यमयं वपुः॥
रुणद्धि रोदसी चास्य यावत् कीर्तिर् अनश्वरी।
तावत् किल अयं अध्यास्ते सुकृती वैबुधं पदम्॥ - footnote 1, p. 4.

32. *Ibid.*

33. एकस्य तिष्ठति कवेर् गृह एव काव्यम्
अन्यस्य गच्छति सुहृद्भवनानि यावत्।
न्यस्यद्विदग्धवदनेषु पदानि शश्वत्
कस्यापि संचरति विश्वकुतूहलीव॥ - footnote 4, p. 13.

34. *Ibid.*, p. 54.

35. *Ibid.*, pp. 12-13.

36. *Ibid.*, p. 17.

37. *Ibid.*

38. *Ibid.*

39. *Ibid.*, pp. 17-18.

40. *Ibid.*, p. 19.

41. *Ibid.*

42. *Ibid.*

43. *Ibid.*

44. *Ibid.*, p. 61.

45. *Ibid.*, p. 62.

46. *Ibid.*, pp. 64-65.

47. *Ibid.*, p. 65.

48. *Ibid.*

49. Footnote 1, p. 2.

50. *Ibid.*, p. 6.

51. Footnote 4, p. 21.

52. Footnote 3, p. 76.

53. Footnote 4, p. 53.

54. *Ibid.*

55. 'तस्मात् जातिर्न कारणम्। वेश्यागर्भसमुत्पन्नो वसिष्ठश्च महामुनिः। दासीगर्भसमुत्पन्नो नारदश्च महामुनिः। कैवर्त्तीगर्भसमुत्पन्नो व्यासश्चैव महामुनिः। क्षत्रियागर्भसमुत्पन्नो विश्वामित्रो महामुनिः। मृगीगर्भसमुत्पन्नो ऋष्यशृंगो महामुनिः। कुम्भाद्वैव समुत्पन्नो अगस्त्यश्चैव महामुनिः। शूद्रीगर्भसमुत्पन्नो कुशिकश्च महामुनिः। तपसा ब्राह्मणो भूयात् तस्मात् जातिर्न कारणम्।'- रुद्रनारायण घोष वर्मा, चित्तविनोदिनी अथवा पद्यकुसुममाला ed. Badarinath Shastri, first, Prayag, Allahabad Law Journal Press, samvat 1995 (=1938 A. D.), p. 185.

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60. Footnote 4, p. 51.

61. *Ibid.*, p. 53.

62. Footnote 1, p. 12.

63. Footnote 4, p. 112.

64. Footnote 8, p. 13.

65. Footnote 10, p. 29.

66. *Ibid.*

67. *Ibid.*, p. 30.

68. *Ibid.*, p. 29.

69. Footnote 7, p. 21.

70. Footnote 1, p. 86.

71. वक्राभिधेयशब्दोक्तिर् इष्टा वाचां अलंकृतिः। (Ibid., p. 19); सैषा सर्वैव वक्रोक्तिर् अनयार्थो विभाव्यते। (Ibid., p. 62) and वाचां वक्रार्थशब्दोक्तिर् अलंकाराय कल्पते। (*Ibid.*, p. 141).

72. *Ibid.*, p. 154.
73. उपकारकत्वाद् अलंकारः सप्तमम् इति यायावरीयः। ऋते च तत्स्वरूपपरिज्ञानाद् वेदार्थ-अनवगतेः। - footnote 4, p. 3.
74. Footnote 8, p. 11.
75. *Ibid.*
76. Footnote 7, p. 29.
77. पदं एकं परं साधु नार्वाचीननिबन्धनम्। - footnote 1, p. 139.
78. *Ibid.*, p. 6.
79. Footnote 4, p. 21.
80. *Ibid.*, p. 57.
81. *Ibid.*, p. 61.
82. साधुपाकेऽपि अनास्वाद्यं भोज्यं निर्लवणं यथा।
तथैव नीरसं काव्यं न स्याद् रसिकतुष्टये॥ - footnote 7, p. 75.
83. *Ibid.*, p. 14.
84. *Ibid.*, pp. 88-89.
85. Footnote 1, p. 142.
86. *Ibid.*, p. 173.
87. Footnote 15, p.1.
88. Footnote 7, p. 2.
89. Footnote 1, p. 66.
90. एभिर् निदर्शनैः स्वीयैः परकीयैश्च पुष्कलैः। - footnote 10, p. 68.
91. Footnote 3, pp. 78-85.
92. Footnote 1, p. 106.
93. ते दोषगुणालंकारहानादाने शास्त्राद् अस्मात्। शास्त्रतो हि ज्ञात्वा दोषान् जह्यात्, गुणालंकारान् च आददीत। - footnote 10, p.2.
94. तस्मात् कीर्तिं उपादातुं अकीर्तिं च व्यपोहितुम्।
काव्यालंकारशास्त्रार्थः प्रसाद्यः कविपुंगवैः॥ - *Ibid.*
95. यायावरीयः संक्षिप्य मुनीनां मतविस्तरम्।
व्याकरोत् काव्यमीमांसां कविभ्यो राजशेखरः॥ - footnote 4, p. 2.
96. Footnote 7, p. 1.
97. शिष्याणां उपदेशाय विशेषाय विपश्चिताम्।
अयं सरस्वतीसारः क्षेमेन्द्रेण प्रदर्श्यते॥ - footnote 3, p. 43.
98. Footnote 1, p. 132.

99. उक्तस्य अर्थस्य दृष्टान्तः प्रतिबिम्बनिदर्शनम्। - *Ibid.*, p. 137.

100. *Ibid.*, p. 128-129.

101. *Ibid.*, p. 126.

102. *Ibid.*, p. 10.

103. *Ibid.*, p. 143.

104. विद्यानां सततं अपाश्रयोऽपरासाम्।
तासु उक्तान्न च विरुणद्धि कांश्चिद् अर्थान्॥ - *Ibid.*, p. 172.

105. Footnote 4, p. 89.

106. Footnote 3, p. 98.

107. *Ibid.*, p. 99.

108. Footnote 4, p. 55.

109. धावतां सैन्यवाहानां फेनवारि मुखच्युतम्।
चकार जानुदघ्नापान् प्रतिदिक्षुखं अध्वनः॥ - footnote 1, p. 101.

110. Footnote 5, p. 164.

111. *Ibid.*, p. 140.

112. असिसंकाशं आकाशं, शब्दो दुरनुपात्ययम्।
तदेव वापीसिन्धूनां अहो स्थेमा महार्चिषः।
रूपादीनां यथा द्रव्यं आश्रयो नश्यति इति च॥ - footnote 1, p.127.

113. *Ibid.*, p. 144.

114. Footnote 3, p. 72.

115. *Ibid.*, pp. 64-69.

116. Footnote 4, p. 78.

117. पूर्वे हि विद्वांसः सहस्रशाखं साङ्गं च वेदं अवगाह्य, शास्त्राणि च अवबुध्य,
देशान्तराणि द्वीपान्तराणि च परिभ्रम्य, यान् अर्थान् उपलभ्य प्रणीतवन्तः तेषां
देशकालान्तरवशेन अन्यथात्वेऽपि तथात्वेन उपनिबन्धो यः स कविसमयः।
कविसमयशब्दश्च अयं मूलं अपश्यद्भिः प्रयोगमात्रदर्शिभिः प्रयुक्तो रूढश्च।- *Ibid.*

118. *Ibid.*, p. 79.

119. Footnote 7, p. 20.

120. Footnote 4, p. 99.

121. *Ibid.*, p. 111.

122. *Ibid.*, p. 99.

123. Footnote 7, p. 20.

124. Footnote 4, p. 112.

125. *Ibid.*, p. 11.

126. *Ibid.*, p. 9.

127. Footnote 1, p. 153.

128. *Ibid.*, p. 9.

129. Footnote 15, p. 23-25.

130. श्रीमद्रुद्रटप्रणीतः काव्यालंकारः, ed. Durgaprasad and L. S. Panashikar, third, Mumbai, Nirnayasagar Press, 1928, p. 13.

131. यस्मिन् उद्धार्यन्ते सुव्यक्त-विविक्त-भिन्नभाषाणि।
वाक्यानि यावदर्थं भाषाश्लेषः स विज्ञेयः॥ *Ibid.*, p. 39.

132. वाक्ये यत्र एकस्मिन् अनेकभाषानिबन्धनं क्रियते।
अयं अपरो विद्वद्भिर् भाषाश्लेषोऽत्र विज्ञेयः॥ - *Ibid.*, p. 43.

133. For the computation of these 57 subvarieties, see *Ibid.*, pp. 44-45.

134. Footnote 4, p. 6.

135. *Ibid.*, p. 48.

136. यस्तु तत्र तत्र भाषाविशेषे तेषु तेषु प्रबन्धेषु तस्मिन् तस्मिन् च रसे स्वतंत्र स कविराजः। ते यदि जगत्यपि कतिपये। - *Ibid.*, p. 19.

137. *Ibid.*, Appendix I, p. 290.

138. *Ibid.*, p. 306.

139. *Ibid.*, p. 301.

140. *Ibid.*, p. 51.

141. "कविः प्रथमं आत्मानं एव कल्पयेत्, कियान् मे संस्कारः। क भाषाविषये शक्तोऽस्मि, किंरुचिर्लोकः परिवृढो वा, कीदृशि गोष्ठ्यां विनीतः, क अस्य वा चेतः संसजत इति बुद्धा भाषाविशेषं आश्रयेत" इत्याचार्याः। - *Ibid.*, pp. 50-51.

142. "एकदेशकवेर् इयं नियमतन्त्रणा, स्वतन्त्रस्य पुनर् एकभाषावत् सर्वा अपि भाषाः स्युः" इति यायावरीयः। - *Ibid*; p. 51.

143. "अपभ्रंशभाषाप्रवणः परिचारकवर्गः, समागधभाषा-अभिनिवेशिन्यः परिचारिकाः। प्राकृत-संस्कृत-भाषाविद आन्तःपुरिकाः, मित्राणि च अस्य सर्वभाषाविन्दि भवेयुः।... सर्वभाषाकुशलः... लेखकः स्यात्। *Ibid.*, p. 50.

144. Footnote 5, p. 140.

145. Footnote 1, p. 108.

146. Footnote 5, p. 282.

147. Footnote 4, p. 35.

148. *Ibid.*, p. 62.

149. Footnote 1, p. 10.

150. For a discussion on this subject the readers are referred to **Bhāmaha's Kāvyālaṅkāra A Stylistical and Methodological Study** by W. K. Lele, first, Pune, Mansanman Prakashan, 26 August 1999, pp. 94-95.

151. Footnote 5, p. 11.

152. *Ibid.*, pp. 168-175.

153. Footnote 4, p. 42.

154. Footnote 5, pp. 73-142.

155. Footnote 15, p. 58.

156. *Ibid.*, p. 59.

157. *Ibid.*, pp. 59-60.

158. Footnote 10, p. 10.

159. काव्यैकपात्रविलसद्गुणदोषदुग्धपायःसमूहपृथगुद्धरणे विदग्धाः।
जानन्ति कर्तुं अभियुक्ततया विभागं चन्द्रावदातमतयः कविराजहंसाः॥ - footnote 3, p. 87.

160. *Ibid.*, p. 54.

161. Footnote 4, p. 54.

162. *Ibid.*, p. 49.

163. *Ibid.*

164. Footnote 3, p. 49.

165. Footnote 4, p. 53. ,

166. "(सर्गबन्धो महाकाव्यं)... अनतिव्याख्या इयम्...॥" - footnote 1, p.11.

167. *Ibid.*, p. 37.

168. प्रतीतशब्दं.. सुश्लिष्टपदसन्धि च।
प्रसादि स्वभिधानं च यमकं कृतिनां मतम्॥ - *Ibid.*, p. 37.

169. देशभाषाक्रियावेषलक्षणाः:... यथौचित्यं प्रयोजयेत्॥ - footnote 5, p. 140.

170. Footnote 7, p. 24.

171. *Ibid;* p. 75.

172. Footnote 4, pp. 13-15.

173. *Ibid.*, p. 50.

174. *Ibid.*, p. 55.

175. *Ibid.*, pp. 13, 16, 20, 23, 30, 35, 50, 51, 56, 58, 61, 62, 78.

176. *Ibid.*, pp. 22, 44.

177. *Ibid.*, p. 4.

178. *Ibid.*

179. *Ibid.*, p. 14.

180. *Ibid.*

181. *Ibid.*, p. 20.

182. Footnote 10, p. 11.

183. Footnote 4, p. 20.

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6. A Stylistic Study of अभिज्ञानशाकुन्तलम्*

1 Creative Writing and Stylistic Devices

"Writing", as observed by Chadburn, "is perfected talking".[1] The creative writing is a special form of writing. It is almost a universal experience that this special form of writing invariably gives the reader a special kind of pleasure or सुखविशेष, to put it in केशवमिश्र's words.[2] The creative writer achieves this pleasant effect by using the most effective and efficient linguistic resources known as stylistic devices. They are functional in that they "delineate fine points of meaning"[3]. These devices constitute the integral elements of the human language and can be found in each rich and developed language. For example, कालिदास describes इन्दुमती's rejection of अङ्गराज saying, 'नासौ न काम्यो न च वेद सम्यग्ग्रष्टुं न सा भिन्नरुचिर्हि लोकः।' [रघुवंशम्6/30] meaning, 'Not that अङ्गराज was not handsome or not that she (इन्दुमती) didn't know how to discriminate between acceptable and rejectable. People have different tastes'. Here कालिदास has very skilfully used the stylistic device called 'negative' and provided a very convincing reason for इन्दुमती's rejection of अङ्गराज. Western writers on stylistics like Morrison,[4] Bowden,[5] Ullmann[6], Hough[7], Boulton[8], Kreuzer & Cogan[9], have discussed a large number of such devices. After reviewing the different views on this subject Nowottny[10] has concluded that 'devices are numerous.' Hough subscribes to her opinion saying, "Stylistic devices are almost innumerable."[11] The present paper aims at discussing only a few of them, namely, (i) And,

(ii) Choice of Words, (iii) Deviation, (iv) Incomplete Sentence, (v) Inversion, (vi) Negative, (vii) Parallelism, (viii) Repetition, (ix) Rhetorical question, and (x) Synonym with reference to कालिदास's masterpiece the, 'अभिज्ञानशाकुन्तलम्'.

2 And

And, as we know, is "an uninflected linguistic form that joins together sentences, clauses, phrases or words."[12] It is "used as a function word to indicate connection or addition especially of items within the same class or type... and to express logical modifications, consequence, antithesis or supplementary explanation."[13] The Sanskrit equivalents of 'and' are अथ, अन्यच्च, अपरं च, अपि, च, तथा, पुनः and वा. Let us now examine how कालिदास has used this conjunction in the अभिज्ञानशाकुन्तलम्[14]. In the following pages the play has been referred to with the abbreviation AS and thereafter only the page number of the printed text has been mentioned.

2.1 मातलिः – दिष्ट्या धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन च आयुष्मान् वर्धते। (AS 189)

meaning, 'I congratulate the long-lived one on his union with his lawful wife and the sight of his son's face.' मातलि wants to congratulate दुष्यन्त on two favourable or pleasing happenings. The first is that the king दुष्यन्त has been reunited with his wife and the consequential second happening is that the king meets his son after a lapse of many years. Thus the conjunction च has brought two happy events together.

2.2 On knowing that a wild elephant is rushing towards the आश्रम, शकुंतला and her friends get frightened and start returning to their hut. Since, however, शकुन्तला has fallen in love with दुष्यन्त, she is somewhat reluctant to come back to the hut. She, therefore, advances a couple of excuses saying :

अनसूये, अभिनवकुशसूच्या परिक्षतं मे चरणम्। कुरबकशाखापरिलग्नं च वल्कलम्। (AS 29)

meaning, 'My foot is deeply pricked by the point of a

young कुश blade and my barkgarment is stuck fast to a कुरबक branch.' शकुन्तला wants to stay behind to be able to catch sight of दुष्यन्त. The above 'च' has helped her in this 'sweet longing'!

2.3 When शकुन्तला sets out for her husband's home काश्यप, her father, advises her thus :

अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे
विभवगुरुभिः कृत्यैस् तस्य प्रतिक्षणं आकुला ।
तनयम् अचिरात् प्राची इव अर्कं प्रसूय च पावनं
मम विरहजां न त्वं वत्से शुचं गणयिष्यसि ॥ (AS 97)

meaning, 'Stationed in the honourable position of the housewife of a husband of noble birth; engrossed every moment in his affairs grand by reason of his wealth and having soon given birth to a holy son, like the east (giving birth to) the sun, you will not, oh! daughter feel the sadness arising out of separation from me.'

The च used here tries to suggest that शकुन्तला would not even know at what pace she has passed through these stages, namely, becoming a house-wife, discharging her duties as a queen, busying herself with numerous daily tasks and giving birth to a son. कालिदास has admirably compressed these events spanning a few months into a single stanza with the help of a single च.

2.4 While preventing दुष्यन्त from hunting the deer वैखानस says :

क्व बत हरिणकानां जीवितं च अतिलोलं
क्व च निशितनिपाता वज्रसाराः शरास्ते।(AS 7)

meaning, 'Where alas! is the extremely frail life of the poor deer and where your arrows of sharp descent (and) of admantine strength?'

Here the two चs have closed up entities possessing opposite qualities.

2.5 सानुमती's following dialogue is a typical example of 'च'.

सानुमती says : मेनकासंबंधेन शरीरभूता मे शकुन्तला। तया च दुहितृनिमित्तं आदिष्टपूर्वा अस्मि। (AS 132)

meaning, "Through my relation with मेनका, शकुन्तला has become my very self. And I have already been asked by her (i.e. मेनका) to do something for the sake of her daughter.'

Here the description of शकुन्तला's becoming सानुमती's body is a statement of consequence and the reference to मेनका's आदेश to सानुमती is a statement of supplementary explanation. Thus the 'च' used here has brought these two things together.

The text of the play has as many as ninety examples of appropriate use of 'च'.

We now turn to the next stylistic device, viz., the choice of words.

3. Choice of Words

Choice of words is also called diction or vocabulary. To every good poet are available thousands and thousands of words in his language to be used in his composition(s). They include denotative, connotative, synonymous, ordinary, peculiar, etc. words. The writer has to pay attention to their special usages, their interrelations and associative fields. Thus a good writer has got to choose and use the mot juste (= the most appropriate) words keeping in mind their many kinds, peculiarities and the governing principles. In view of this his command of language is judged by reference to the exactness in his use of words.

Of the different kinds of words, the nouns, adjectives, verbs and adverbs are the four kinds which are called functional words because they are very useful to a creative writer. But it is observed that sometimes even pronouns play an important role in making writing meaningful. In other words, a creative writer's diction has to fulfill all demands of 'what, where, when why, how and who'.[15] Let us

now take up the above kinds of words, namely, nouns, pronouns, adjectives, verbs and adverbs, for consideration.

3.1 Nouns

3.1.1 Although the सेनापति, General, shows a lot of enthusiasm for hunting, दुष्यन्त the king, wants it to be discontinued. He, therefore, orders the सेनापति and his men to stop hunting and take rest. While receiving these orders the सेनापति says :

सेनापतिः - यत् प्रभविष्णवे रोचते। (AS 37)

meaning, 'As it please Your Majesty.'

The noun प्रभविष्णुः used here is meaningful in that it conveys the inner feelings of the सेनापति. He wants to tell the king : 'You are all powerful. You are the Lord of the kingdom, including humans and animals. It is, therefore, up to you to decide whether to continue hunting or stop it.' Although कालिदास has used the word राजा and its synonyms like पार्थिव, प्रभु, नृप, षष्ठांशवृत्ति, क्षितिप, etc in the play, he hasn't chosen any of them here but has selected the most appropriate above one keeping in mind the fact that all creative writing is context-bound and the context is a word-generated phenomenon.

3.1.2 दुष्यन्त tells विदूषक that he is deeply in love with शकुन्तला who is an extra-ordinarily beautiful woman. On hearing this praise of शकुन्तला the विदूषक, the most practical-minded person, asks the king :

'अथ भवन्तं अनुतरेण कीदृशस् तस्या दृष्टिरागः। (AS 42)

meaning, 'Well, what was the feeling (shown) by her eyes towards you, Sir?'

विदूषक who knows the ways of the world and especially the way a woman behaves, wants to know from the king whether शकुन्तला cast a loving glance at him. A woman, in general, is taciturn by nature; she is polite and doesn't like to express her innermost feelings openly. She chooses to

express her mind through her glances. विदूषक's above question is based on this universal experience. In view of this, the word दृष्टिराग: (love expressed through a glance) used by कालिदास is so exact that it cannot be substituted.

3.2 Pronouns

Although a pronoun is "a word used in place of a noun or noun phrase"[16], it sometimes plays a very important role in a sentence. Let us review a couple of examples in the play.

3.2.1 काश्यप is about to advise शकुन्तला as to how she should conduct herself at the royal palace. But he prefixes his actual advice saying, 'सा त्वं इतः पतिकुलं प्राप्य' (AS 96) meaning, 'You (literally she) having gone to your husband's home from here.' The सा used here is suggestive of the following workings of काश्यप's mind : Oh, शकुन्तला, you were brought over here by me after you were abandoned by मेनका, your mother. I brought you up in this आश्रम. I loved you, my daughter, so intensely that the people admiringly started calling you 'my breath'. I practised penance at the सोमतीर्थ to ward off your evil. Although you were not born of me, still I am feeling profoundly upset at the prospect of your departure. But since you have become the wife of a distinguished king by dint of your good deeds, I am feeling extremely happy as well. As a loving daughter-in-law you should serve your elders after reaching your husband's home (शुश्रूषस्व गुरून्... etc. etc.)

Thus the poet has filled the pronoun सा with so many tender feelings of काश्यप.

3.2.2 On getting reunited with the king, शकुन्तला happens to see the golden ring on his finger. At the sight of that ring a thousand and one memories of the past begin to surge up inside her and she says :

शकुन्तला – (नाममुद्रां दृष्ट्वा) आर्यपुत्र, एतत् तद् अङ्गुलीयकम्। (AS 188)

meaning, (seeing the signet ring), 'My noble lord, this is that ring.'

Here the pronoun तद् (=that) is charged with deep sorrow. As if शकुन्तला is saying to herself : "This is that ring which you had put on my finger; this is that ring which unfortunately slipped from my finger while I was taking a bath and fell into the सोमतीर्थ; consequently, I could not produce it when I badly needed it in order to convince you of my identity; this is that ring which caused our separation and made both of us extremely unhappy; this is that ring which I don't trust, let it remain on your finger.' Thus the तद् (तद्) in the above passage is so profoundly moving!

3.3 Adjectives

An adjective, also known as a modifier, is 'a word that indicates a quality of the person or thing referred to by a noun.'[17]

With this definition in the background let us turn to the play under consideration.

3.3.1 राजा - स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियां अवलोकयामि। (AS 61)

meaning, 'Rightly, indeed, do I watch my beloved with eyes that have forgotten winking.'

Here the modifier विस्मृतनिमेषेण properly describes the king's infatuated state of mind.

3.3.2 अनसूया - ...तथा शपत्वा चटुल-उत्कुल्ल-दुर्वारया गत्या प्रतिनिवृत्तः। (AS 75)

meaning, 'Having cursed in that manner he turned back with a gait quick, impetuous and difficult to be checked.'

The three adjectives (चटुल, उत्कुल्ल and दुर्वार) used here go well with both दुर्वास's gait as well as his temperament.

Thus कालिदास uses epithets to further action, interest and / or meaning.

3.4 Verbs

A verb "brings a sentence to life"[18] and is therefore, regarded as "the very heart of the sentence"[19] Let us now see how successfully कालिदास makes use of verbs.

3.4.1 दुष्यन्त talks of imprisoning the bee in the picture of शकुन्तला he has drawn. On observing this crazy behaviour of the king, विदूषक makes him aware of the fact that the bee is not real but it is a bee in the picture. Thereupon the king sorrowfully says:

राजा - स्मृतिकारिणा त्वया पुनरपि चित्रीकृता कान्ता। (AS 155)

meaning, 'By reviving my recollection you have again turned my beloved into a picture.'

Here the verbal चित्रीकृता delineates दुष्यन्त's deep distress. He feels he has enclosed real शकुन्तला in a picture.

3.4.2 On seeing सर्वदमन dragging forcibly a lion's cub, दुष्यन्त begins to feel affection for सर्वदमन and says:

राजा - नूनं अनपत्यता मां वत्सलयति। (AS 177)

meaning, 'Verily childlessness is making me affectionate.'

As a matter of fact, the king is really not childless. सर्वदमन was born of him. But the king hasn't so far known this truth. Therefore he considers himself अनपत्य. Since सर्वदमन is दुष्यन्त's own son, the latter naturally starts feeling love for the former. Unluckily he dosen't know why he has begun to love सर्वदमन. The verb वत्सलयति moves the सहृदय रसिक who knows the truth in the matter and therefore his eyes get filled with tears. Such is the power of that appropriate verb.

3.5 Adverbs

Since an adverb is capable of modifying a number of sentence elements, it is sometimes called "the key word in the sentence."[20] Let us now study how कालिदास has handled this important device.

3.5.1 On realizing his mistake in repudiating शकुन्तला, दुष्यन्त grows repentent and pensive. While describing this

repentance कञ्चुकी says:

कञ्चुकी –

दाक्षिण्येन ददाति वाचम् उचितां अन्तःपुरेभ्यो यदा

गोत्रेषु स्खलितस् तदा भवति च व्रीडाविलक्षः चिरम्॥ (AS 137)

meaning, 'And when out of politeness he (tries) to address suitably the ladies in his harem, then he blunders in their names and (consequently) remains embarrassed with shame for a long time.'

The word विलक्षः correctly describes दुष्यन्त's state of mind.

3.5.2 दुष्यन्त asks चतुरिका to fetch the box of brushes. Accordingly, when she is on her way back the queen वसुमती seizes the box forcibly from चतुरिका. She describes this incident saying,

चतुरिका – स मे हस्ताद् अन्तरा तरलिकाद्वितीयया देव्या वसुमत्या अहमेव आर्यपुत्रस्य उपनेष्यामि इति सबलात्कारं गृहीतः। (AS 156)

meaning, 'That was on the way forcibly seized from my hand by Queen वसुमती, who was accompanied by तरलिका, saying, 'I shall myself take it to my noble Lord.'

The word सबलात्कारं used in the above dialogue describes appropriately how uncontrollably वसुमती was filled with rage.

The above passages make it clear that कालिदास used to make a very discerning choice of words.

We now pass on to the next stylistic device, namely, Deviation.

4. Deviation

To deviate means "to turn aside especially from a norm."[21] A norm is the average performance or a standard pattern deeprooted in our sense of language. Since the literary writer uses language creatively "style is always a devation from the norm."[22] Let us try to find the deviations in the शाकुन्तलम्.

4.1 दुष्यन्त who has already fallen in love at first sight with

शकुन्तला confidently feels that she also entertains the same feeling towards him. He verbalizes his confidence thus :

राजा - कर्णं ददाति अभिमुखं मयि भाषमाणे। (AS 27)

meaning, 'While I am speaking she lends her ear facing me.' Here the poet has used the word अभिमुखं in relation to the word कर्णं, which is unusual. Hence a deviation.

4.2 During the course of his description of the hunting expedition विदूषक says : अद्यापि तस्य तां एव चिन्तयतोऽक्ष्णोः प्रभातं आसीत्। (AS 31)

meaning , "The dawn broke upon his eyes while he was thinking of that very damsel even upto now.'

Here the normal expressions should have been 'the dawn broke and the king felt it.' But कालिदास has deliberately brought two incongruous language-elements, namely, अक्ष्णोः and प्रभातं together and given the readers a feeling of strangeness.

4.3 The king decides to send विदूषक to the capital along with the retinue. विदूषक comments on this descision saying, 'तेन हि युवराजोऽस्मि इदानीं संवृत्तः।' (AS 49)

meaning, "Then indeed, I have now become the Young Prince.' This is as good as saying, 'I have now become another person,' which is 'turning aside from the standard pattern.'

4.4 शकुन्तला who is preparing to leave for the king's capital is very sorry at the prospect of her separation from her dear ones for ever. अनसुया wanting to console her says, 'एषा अपि प्रियेण विना गमयति रजनीं विषाददीर्घतराम्।' (AS 95) meaning, "Even she (the female चक्रवाक), without her lover, passes the night longer through distress."

As a matter of fact, it is the female चक्रवाक who is in distress, and not the night. कालिदास has transferred चक्रवाकी's distress to the रजनी, night. This description gives rise to a चमत्कृति which delights the सहृदय रसिक.

4.5 The king regrets that he is unable to improve शकुन्तला's picture completely (and thus indirectly admits his inadequate skill at painting). सानुमती compliments the king on this frank admissions saying, 'सदृशं एतत् पश्चात्तापगुरो: अनवलेपस्य च।' (AS 149) meaning, "This is in keeping with the affection, (grown) intense through repentence and absence of vanity.'

Here the repentence is felt or experienced by the king. A bodyless feeling like affection can never feel this repentence. But कालिदास has caused the king's affection to 'feel' repentence. This personification is a remarkable case of deviation.

Thus कालिदास did make shifts from the established pattern of language to produce literary beauty.

The next stylistic device to be examined is incomplete sentence.

5. Incomplete Sentence

Incomplete sentence is a characteristic feature of both spoken as well as written language. While speaking we tend to leave some sentences incomplete without running the risk of being partly understood or totally misunderstood, because we feel assured that the hearer would infer the 'unsaid' from what has actually been 'said'. Since the creative writer is a watchful observer of the aforesaid human habit, he deliberately omits certain words from the written discourse, especially dialogues in a play, and leaves them to the imaginative understanding of his readers. This intentional omission achieves economy of language on the one hand and invites an active participation of the appreciative reader in the creative process on the other. Besides, it makes the dialogue seem more realistic. Examining the अभिज्ञानशाकुन्तलम् from this point of view, we notice that the poet has left the following sentences incomplete. The words omitted are provided in the brackets

below.

5.1 बलवदपि शिक्षितानां आत्मनि अप्रत्ययं चेतः। (AS 2) |भवति|

5.2 न केवलं तातनियोग एव। (AS 11) |अस्ति|

5.3 किन्तु यादृशी इतिहासनिबन्धेषु कामयमानानां अवस्था श्रूयते...। (AS 55) |वर्णिता after अवस्था|

5.4 राजा – (सहर्षम्) श्रुतं श्रोतव्यम्। (AS 58)

Instead of writing a flat and ineffective sentence like 'मया श्रुतं यत् श्रोतव्यं अस्ति।' कालिदास has written the above compact sentence thereby certainly displaying a high degree of propriety and literary charm.

5.5 शीघ्रं इति सुकरम्। (AS 59) |वर्तते|

5.6 अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः। (AS 70) [भवन्ति]

5.7 प्रियंवदा – अग्निशरणं प्रविष्टस्य शरीरं विना छन्दोमय्या वाण्या। (AS 81)

This is a typical example of the present device. After using all the omitted words the above sentence, in its full form, will read thus : अग्निशरणं प्रविष्टस्य तातकाश्यपस्य शरीरं विना छन्दोमय्या वाण्या वृत्तान्तः सूचितः। But since the sentence is प्रियंवदा's reply to अनसूया's query, i.e. since it forms a part of the conversation between the two girls and since 'incomplete sentences is one of the many[23] natural characteristics of conversation,' कालिदास has done the right thing in leaving प्रियंवदा's above utterance incomplete.

5.8 रम्याणि वीक्ष्य...। (AS 103) |वस्तूनि either before or after रम्याणि|

5.9 रम्यं द्रेष्टि...। (AS 137) |वस्तु after रम्यं|

The above passages lead us to conclude that कालिदास knew well what to write and what to omit in order to make the writing effective.

6. Inversion

Inversion means "turning round the normal order of words so as to give special emphasis to one word or words."[24] Such inversion effected with plan and with

purpose raises "the sentence from commonplace statement to a memorable expression".[25] For example, 'Never shall we see his like again' is undoubtedly far more arresting than 'We shall never see his like again.' In this background let us consider a few cases of inversion in the present play. In the passages reproduced below the words representing 'inversion' are printed in bold type.

6.1 सूत्रधारः – **आपरितोषाद्** विदुषां न साधु मन्ये प्रयोगविज्ञानम्। (AS 2)

meaning, 'I do not consider my knowledge of stage performance sound until it gives satisfaction to the learned'. Here the word आपरितोषाद् is rightly fronted.

6.2 वैखानसः – **आर्तत्राणाय** वः शस्त्रं न प्रहर्तुं अनागसि। (AS 7)

meaning, 'Your weapon is for the protection of the distressed (and) not to strike the innocent.' कालिदास has used the word आर्तत्राणाय in the beginning of the sentence in order to give emphasis to it.

6.3 राजा – **मन्दौत्सुक्योऽस्मि** नगरगमनं प्रति। (AS 290)

meaning, 'My eagerness to go to the city has (since) dwindled.'

6.4 राजा – **मन्दोत्साहः** कृतोऽस्मि मृगयापवादिना माढव्येन। (AS 36)

meaning, 'My enthusiasm has been dulled by माढव्य who reproaches the chase.'

कालिदास wants to emphasize the words मन्दौत्सुक्यो and मन्दोत्साहः in the above two sentences respectively and has, therefore, begun the sentences with these words.

6.5 शकुन्तला ⁄– **आर्ये, अस्ति** मे विशेषः। (AS 69)

meaning, 'Respectable lady, there is (some) improvement in me.' शकुन्तला wants to confirm that her pain has lessened. In other words she wants to put emphasis on the positive verb अस्ति. It, therefore, deserves the first place in the above sentence.

6.6 प्रियंवदा – **तस्मिन्** बहु एतद् अपि। (AS 75)

meaning, 'With respect to him even this is much.'

अनसूया reports to प्रियंवदा that she has been successful in persuading the quick-tempered sage दुर्वासस् in showing compassion. Learning this प्रियंवदा makes the above comment suggesting that even this much also was never expected of दुर्वासस्. His showing compassion is something beyond expectation. Hence प्रियंवदा begins her sentence with the word तस्मिन्.

Thus कालिदास knew well how to steer an emphatic word into its proper position.

We now take up Negative, the next stylistic device, for consideration.

7. Negative

It is a matter of common experience that sometimes a positive (i.e. an affirmative) statement either doesn't appeal to the hearer, or dosen't appear to be convincing or doesn't produce the desired effect on the hearer's mind but a negative statement used instead does. Nay, it is felt to be inevitable, both contextually and psychologically. Let us now see how कालिदास has made use of this device in the play under consideration.

7.1 While describing the speed at which the horses of his chariot are running, the king says :

राजा - न मे दूरे किंचित् क्षणमपि न पार्श्वे रथजवात्। (AS 6)

meaning, 'Owing to the speed of the chariot, even for a moment nothing remains at a distance from me, nor by my side.' Here a positive sentence like 'everything remains near to me because of the speed of the chariot' would be completely flat. In other words, the negative sentence, as above, has no substitute in the present context.

7.2 The विदूषक wants to know from the king whether शकुन्तला also responded to the king's feeling of love through her body language. The king replies to the विदूषक in a verse

the last line of which reads thus: न विवृतो मदनो न च संवृत:॥ (AS 42) meaning, 'She neither fully revealed her love nor fully concealed it.'

The king has aptly described शकुन्तला's somewhat perplexed state of mind. She can neither express her love openly because of her natural modesty nor can she completely prevent her natural love from being expressed. Thus the negative constrution is here psychologically inevitable.

7.3 अनसूया and प्रियंवदा keep on asking शकुन्तला the reason for her distress and the consequential emaciation. They also try to convince her that the distress when shared with affectionate people becomes bearable. The king who is overhearing this conversation between शकुन्तला's friends makes the following observation:

नेयं न वक्ष्यति मनोगतं आधिहेतुम्। (AS 57)

meaning, 'It cannot be that this girl will not speak out the cause for her anguish.'

The repetition of the negative in this utterance firmly ensures that शकुन्तला will definitely open up with what is distressing her. कालिदास has shown here his realization of the strength of a 'negative.'

7.4 During his advice to शकुन्तला the sage काश्यप says that although he lives in the forest he is familiar with the ways of the world (वनौकसोऽपि सन्तो लौकिकज्ञा वयम्। AS 96). Upon this शाङ्र्गरव generalizes 'न खलु धीमतां कश्चिद् अविषयो नाम।' (ibid.) meaning, "There is, indeed, nothing that is unintelligible to the wise.'

If कालिदास had used a positive sentence like धीमतां खलु सर्व: विषय: गम्य: एव, it would not have been as forceful as the present negative sentence is.

7.5 गौतमी removes the veil form शकुन्तला's face in order that the king recognizes her as his wife. But the king दुष्यन्त

dosen't remember to have married her. He looks at her minutely but still finds himself in a confused state and recites the verse इदं उपनतं एव... the last line of which reads as under:

न खलु सपदि भोक्तुं नैव शक्नोमि हातुम्। (AS 114)

meaning, 'I am indeed neither able, immediately to enjoy nor to abandon it (i.e. the beautiful form of शकुन्तला)'

कालिदास wants to describe दुष्यन्त's indecision or irresolution. His split-mind can be appropriately delineated only in the above negative expression.

कालिदास thus knew well when to use negatives and how to reap rich dividends from them.

We now turn to the next stylistic device.

8. Parallelism

This is a structural device used for expressing the language-units like words, phrases, clauses, sentences, etc. carrying like or opposite meanings, in parallel constructions. The creative writer making use of this device, as if, wants to say 'this series is to be especially noticed' or 'this series is to be read on a high level of consideration.'[26] Let us now study how कालिदास has used this device.

8.1 When the king दुष्यन्त suddenly appears in the penance grove where शकुन्तला and her friends are standing, all of them feel impressed by his dignified personality. Out of curiosity अनसूया asks him questions about his name, parentage, the country to which he belongs and so on. The king is caught in a fix because he dosen't want to reveal his identity. So he says to himself:

(आत्मगतम्) कथं इदानीं आत्मानं निवेदयामि कथं वा आत्मापहारं करोमि। (AS 20)

meaning, (to himself) 'How shall I disclose myself now? Or how shall I make concealment of myself?'

Here the king is faced with two opposite options, namely, to tell who he is or not to tell. These two opposite

workings of his mind are balanced against each other through the above parallel structure of which कथं इदानीं आत्मानं निवेदयामि and कथं वा आत्मापहारं करोमि are two members, both equal in importance and function.

8.2 At the request of गौतम and नारद, the king दुष्यन्त decides to extend his stay in the hermitage to protect it from the demons' attack. But he receives about the same time the queen mother's command to be present in the capital for a religious rite. He is thus caught between two obligatory functions and says:

इतस्तपस्विकार्यम्। इतो गुरुजनाज्ञा। द्वयमपि अनतिक्रमणीयम्। (AS 48) meaning, 'On this side (is) the duty towards the hermits; on the other side (is) the command of the mother. And both are inviolable.' Here कालिदास's दुष्यन्त rightly makes use of a parallel construction (with इतस्तपस्विकार्यम् and इतो गुरुजनाज्ञा as its mutually balancing members) for the expression of two equally important and equally weighty considerations.

8.3 The fisherman explains to the police officers step by step in detail how he comes by the royal ring set with a gem in the belly of a fish. He further clarifies that he has been arrested by them while trying to sell that ring in the market. After submitting this account of the acquisition of the ring he prays to the police officers saying : मारयत वा मुञ्चत वा। (AS 128) meaning, 'Kill me or release me.'

The fisherman feels more hopeless and less hopeful about his life at the hands of the police officers. In his prayer two meaning-units are mutually opposite, namely, killing and saving, but both are equally weighty. Therefore, they have found an expression in a natural, parallel construction. Thus कालिदास made use of this device with care and taste. With this we pass on to the next stylistic device, namely, repetition.

9. Repetition

Even in our ordinary daily life we do say or state again i.e. we repeat, very often, either spontaneously or deliberately. In other words, this device is an inseparable element of human speech-act. The creative writer, therefore, follows the dictate of his commonsense : "If the word needs repeating, repeat it."[27] Even संस्कृत poeticians have considered पुनरुक्त to be a गुण under certain special circumstances.[28] Let us now turn to कालिदास's work.

9.1 नटी – तथा (गायति)

ईषद् ईषच्चुंबितानि भ्रमरैः सुकुमारकेसरशिखानि ।

अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ॥ (AS 3)

meaning, 'Compassionate women use the शिरीष flowers as earornaments - the flowers which are only gently kissed by the bees and the tips of whose filaments are very delicate.'

The poet has, as if, suggested here through the repetition of ईषत् that the bees are also as compassionate as the women are!

9.2 वैखानसः – (हस्तमुद्घृम्य) राजन्, आश्रममृगोऽयं न हन्तव्यः न हन्तव्यः।

न खलु न खलु बाणः संनिपात्योऽयमस्मिन्। (AS 6)

meaning, (raising his hand), 'King, this deer belongs to the hermitage (and therefore), it should not be killed, should not be killed.

'Not indeed, not indeed, should this arrow (of yours) be made to hit this deer...'

The repetition in this passage gives vent to वैखानस's psychological compulsion.

9.3 राजा – अवसरोऽयमात्मानं प्रकाशयितुम्। न भेतव्यं न भेतव्यम्। (AS 17) meaning, 'Here is the (proper) moment to disclose myself. Don't be scared, don't be scared.'

The repetition here conveys a confirmed assurance.

9.4 विदूषकः – ...अयं मृगोऽयं वराहोऽयं शार्दूल इति मध्याह्नेऽपि .. आहिण्ड्यते अटवीतोऽटवीम्...। (AS 30)

meaning, 'Here is a deer', 'Here is a boar', 'Here is a tiger' - thus (saying), even at midday I am required to wander from forest to forest.'

Here the repetition of अयं, besides being rhythmic and picturesque, presents a harassed but helpless विदूषक in a lively condition.

9.5 राजा - कुतोऽयं गात्रोपघातः।

विदूषकः - कुतः किल स्वयं अक्षिणी आकुलीकृत्य अश्रुकारणं पृच्छसि। (AS 33)

meaning, 'King - How did you break your limb?

Vidūṣaka - Why indeed do you ask the cause for tears after having troubled the eyes yourself?'

Here विदूषक repeats the first word spoken by the king to express his annoyance.

9.6 राजा - वयस्य,
स्वप्नो नु माया नु मतिभ्रमो नु
क्लिष्टं नु तावत्फलमेव पुण्यम्।
असंनिवृत्त्यै तदतीतमेते
मनोरथा नाम तटप्रपाताः॥ (AS 145)

meaning, 'Was it a dream, or an illusion, or a delusion of the mind, or merit exhausted with only that much fruit? That is gone way, never to come back. These hopes are, indeed, the falls from precipices.'

Here the repetition of नु is significant in that it forms a four-part series with स्वप्नो नु, माया नु, मतिभ्रमो नु and क्लिष्टं नु as its elements. Besides, it expresses the king's momentary emotional oscillations.

9.7 राजा - किमनेन संततिरस्ति नास्ति इति।
येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना ।
स स पापाद् ऋते तासां दुष्यन्त इति घुष्यताम् ॥ (AS 159)

meaning, 'What does it matter if one has or hasn't got progeny?

'Let it be proclaimed that दुष्यन्त will be the loving

relative of each and every member of (all) such people, except the sinners, who have been separated from their close relatives.'

The above passages undoubtedly establish that कालिदास had used this stylistic device quite dexterously in the present play.

The next stylistic device to be considered is the rhetorical question.

10. Rhetorical Question

This device is also called a dramatic question. "A question that assumes its own answer," is Marjorie Boulton's[29] definition of this device. Morrison's definition is almost identical. He says, 'Rhetorical questions have an implied answer.'[30] This device is two-sided in that, "A positive question sometimes functions as a negative statement. Conversely, a negative question... represents a positive statement."[31] This seems to be a favourite device with कालिदास since we come across about sixty examples of its use in the present play. Let us consider a few of them.

10.1 The king is convinced that शकुन्तला looks more attractive even in the barkgarment. So he asks himself : किमिव हि मधुराणां मण्डनं नाकृतीनाम्। (AS 13), meaning, 'What, indeed, is possibly not an embellishment to lovely forms?' The positive answer to this question is मधुराणां आकृतीनां सर्वमेव खलु मण्डनम्।

10.2 During his conversation with अनसूया and प्रियंवदा the king दुष्यन्त learns that शकुन्तला is verily the daughter of a nymph named मेनका. He finds that this piece of information corroborates with शकुन्तला's superhuman beauty and therefore asks : मानुषीषु कथं वा स्याद् अस्य रूपस्य सम्भवः। (AS 22) meaning, 'How could such an extra-ordinary lovely woman be born of a mortal female?' The implied answer to this question is 'Never can such an extra-ordinary lovely woman be born of a mortal female.'

10.3 The king deputes the विदूषक to perform some religious rites at the capital. On getting orders to this effect from the king the विदूषक tells him : न खलु मां रक्षोभीरुकं गणयसि। (AS 48) meaning, 'Don't consider me to be afraid of the demons.' Thereupon the king smilingly says : भो महाब्राह्मण। कथं एतद् भवति संभाव्यते। (ibid.) meaning, 'O great Brahmin, how is this possible in your honour?' The plain answer to this question is 'This is not possible in your honour.' But the king's intention is to ridicule the विदूषक and he actually wants to say : This is absolutely possible in your case!

10.4 Here is a very interesting example of a three-part series of rhetorical question.

अनसूया – ...सागरं उज्झित्वा कुत्र वा महानदी अवतरति।

प्रियंवदा – क इदानीं सहकारं अन्तरेण अतिमुक्तलतां पल्लवितां सहते।

राजा – किं अत्र चित्रं यदि विशाखे शशाङ्कलेखां अनुवर्तेते। (AS 59)

meaning, अनसूया - 'Where else possibly can a great river enter except the sea?' प्रियंवदा - 'Who now, except the mango tree, deserves the Atimukta-creeper in foliage?' राजा - 'What wonder if the twin stars Viśākhā follow the lunar digit?' The answer to these questions are (i) nowhere else, (ii) nobody else and (iii) no wonder, respectively.

These questions are asked in the background of शकुन्तला's two friends' realization of her deep love for दुष्यन्त. The very fact that three successive rhertorical questions have struck कालिदास's mind goes to indicate that he is really capable (क्षम) of producing (निर्माण) an uncommon thing of beauty (अपूर्व वस्तु).

10.5 When the two maids, परभृतिका and मधुकरिका, ask कञ्चुकी why the king has prohibited the spring festival, the latter replies saying, बहुलीभूतं एतत् किं न कथ्यते। (AS 137) meaning, "This is widely known. Why should it not be told?' Here the implied answer is : (Since everybody already knows the reason) it should be told without any hesitation or

fear.

10.6 दुष्यन्त feels that the news of his reunion with his wife might not have reached इन्द्र. So he asks मातलि. राजा - मातले, न खलु विदितोऽयं आखण्डलेन वृत्तान्तः स्यात्। (AS 189)

meaning, 'Matali, this account might not be known to Indra'. मातलि replies saying, किं ईश्वराणां परोक्षम्। (Ibid.) meaning, 'What is out of sight or unknown to the Gods?' Here obviously the answer is ईश्वराणां किमपि परोक्षं नास्ति।

Even the ordinary men and women use this linguistic device in their non-literary discourse to elicit the desired reaction from the hearer. Thus this device is very much there in the very nature of human language. कालिदास understood this truth and used this device to answer the demand of the context.

Let us now turn to the last stylistic device, namely, synonym.

11. Synonym

"Synonyms are words of like significance in the main, but with a certain unlikeness as well."[32] Since there is an unlikeness in such words they cannot be used completely interchangeably. Even then synonymy is an invaluable linguistic resource available to the creative writer. This resource is used with two purposes, namely, (i) to express the same idea with a synonym or an equivalent expression, and (ii) to equate two concepts i.e. 'a noticeable arrangement or conjoining of linguistic elements (as words),[33] (as that in Liberty is freedom.)' Since the Sanskrit language, as any other rich and developed language, abounds in synonyms of the above first category, they are not being considered below, but only those synonyms belonging to the second category are being considered with reference to the play.

11.1 राजा - अहो चेष्टाप्रतिरूपिका कामिजनमनोवृत्तिः। (AS 24) meaning, 'Oh! the activity of a lover's mind is an exact image

of his physical movement.' (I lere, activity   movement)

11.2 काश्यप: - वामा: कुलस्याधय:। (AS 96)
meaning, 'Those young ladies who do not serve their elders, etc. are a curse to their family.' or 'Lovely young ladies who serve their elders, etc. are the support of their family.' (I lere, ladies = curse, or ladies = support).

11.3 काश्यप:... - अर्थो हि कन्या परकीय एव। (AS 100)
meaning, 'A daughter is but (=only) another's property.'
(Here, daughter = property).

11.4 शार्ङ्गरव: - शकुन्तला मूर्तिमती च सत्क्रिया। (AS 111)
meaning, 'And शकुन्तला is goodness incarnate.' (Here शकुन्तला = goodness)

11.5 शकुन्तला - पावक: खलु वचनोपन्यास:। (AS 112)
meaning, 'Alas! the meaning of his speech is fire!' (I lere, meaning = fire).

Indeed, कालिदास used this linguistic resource quit insightfully.

To sum up

From the foregoing discussion it follows that

(i) कालिदास, the profound knower of the subtle interplay of the verbal elements of the Sanskrit (and Prākṛta) languages, possessed thorough knowledge of the stylistic devices which were defined and discussed by the western scholars several centuries later.

(ii) I Ie used them readily and competently.

(iii) A stylistic study of कालिदास's complete works, if undertaken and accomplished, might help to sharpen and enrich our appreciation of the poet, besides helping us to determine some variant readings.

(iv) The curious scholars may profitably take up the stylistic study of other Sanskrit and Prākṛta creative writers.

(v) A stylistic study supported by frequency charts might prove a valuable help in fixing the authorship of ancient works.

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9. Footnote 3, pp. 199-219.

10. Nowottny, Winifred, **The Language Poets Use**, fifth impression, London, The Athlone Press, 1975, p. 24.

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12. **Webster's New Collegiate Dictionary**, Springfield, Massachusetts, G. & C. Merriam Company, 1975, p. 239.

13. *Ibid.*, p. 43.

14. कालिदासविरचितम् अभिज्ञानशाकुन्तलम्, ed. A. B. Gajendrgadkar, fifth, Surat, The Popular Book Store, 1951.

15. An interesting stanza composed by Rudyard Kipling

[1865-1936] reads as under :

I have six honest serving men,

They taught me all I ever know,

Their names are what and where and when,

And why and how and who.

16. **Oxford Advanced Learner's Dictionary of Current English**, ed. A. S. Hornby and others, fifth, Oxford, Oxford University Press, 1996, p. 928.

17. *Ibid.*, p. 15.

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19. *Ibid.*, p. 295.

20. Brooks, Cleanth and Robert Penn Warren, **Fundamentals of Good Writing**, fourth impression, London, Dennis Dobson, 1968, p. 228.

21. Footnote 12, p. 311.

22. Darbyshire, A. E., **A Grammar of Style**, London, Andre Deutsch, 1971, p. 98.

23. Crystal, David & Derek Davy, **Investigating English Style**, fifth impression, London, Longman Group United, 1976, pp. 95-121.

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25. Footnote 5, p. 24.

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28. cf. अनुकम्पादि-अतिशयो यदि कश्चिद् विवक्ष्यते।
न दोषः पुनरुक्तोऽपि प्रत्युत इयम् अलंकृतिः॥ –
दण्डिकृतं काव्यादर्शापराभिधम् काव्यलक्षणम्, ed. A. L. Thakur and Upendra Jha, Darbhanga, Mithila Institute of Post-Graduate Studies and Research in Sanskrit Learning, 1957, p. 258.

Also, न विशेषश्चेद् एकार्थं दुष्टम्॥१२॥
न गतार्थं दुष्टम्, विशेषश्चेत् प्रतिपाद्यः स्यात्‌।-
पण्डितवरवामनविरचितानि काव्यालंकारसूत्राणि स्वीयवृत्तिसमेतानि, ed.
Narayan Ram Acharya, fourth, Mumbai, Nirnayasagar
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30. Footnote 4, p. 68.
31. Turner, G. W., **Stylistics**, reprinted, England, Penguin
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7. Indian Poetics in comparison with Western Stylistics*

1 Introduction

By Indian Poetics I mean what is popularly known as Sanskrit Poetics. In the present paper I propose to consider Indian Poetics vis-a-vis Western Stylistics. My consideration of western stylistics is confined only to the works written in English because I am not familiar with French, German and other foreign languages in which a number of books have been written on the present subject. Besides, many modern works related to the subject are mathematics-oriented, presenting the analysis of the language - elements in the form of algebraic equations. Such books are plainly beyond my comprehension. I have, therefore, drawn heavily upon the works written by Bab, Boulton, Bowden, Brooks, Cohen, Collins, Crystal, Darbyshire, Dobreé, Enkvist, Fowler, Freeman, Herzberg, Hogrefe, Hough, Ives, Kreuzer, Love, Morgan, Morrison, Murry, Nowttny, Read, Turner, Vallins, Warner and Warren who have discussed at length and with illustrations the problem of style in creative writing.

2. 'The Language Poets Use'

It is obvious that literature is 'made of' language. In any piece of creative writing, we notice nothing less and nothing more than language-units. Where the writing is meant to be recited and heard, what we experience is 'ear language'; where it is meant to be read and understood, what we experience is 'eye language'. Whatever the form, the literature is through and through a manifestation of human

speech. Though this is true and though this applies to the literature written in all the languages, yet it is necessary to consider why the ancient poeticians have felt it necessary to think on this issue in detail, and whether their thinking is echoed in western stylistics.

2.1 दण्डिन् asserts that all the worldly transactions of human beings are carried out with the help of human language -

इह शिष्टानुशिष्टानां शिष्टानाम् अपि सर्वथा।
वाचाम् एव प्रसादेन लोकयात्रा प्रवर्तते॥
इदम् अन्धंतमः कृत्स्नं जायेत भुवनत्रयम्।
यदि शब्दाह्वयं ज्योतिर् आसंसारान् न दीप्यते॥[1]

meaning, 'Everyone of us, whether a शिष्ट like पाणिनि, whether an अनुशिष्ट like the पाणिनीय or whether a शिष्ट i.e. an ordinary person, is entirely dependent on the language for the (very) existence in this world. The whole world would be engulfed in darkness if the language didn't spread its light'.

Although the human speech as such is one, its countrywise varieties are literally numerous. भामह says :

नानाभाषाविषयियणां अपर्यन्तार्थवर्तिनाम्।
इयत्ता केन वाऽमीषां विशेषाद् अवधार्यते॥[2]

meaning, 'Who can make a final count of these words, with their peculiarities, used in various languages and expressing infinite meanings?'

The western stylisticians hold similar views. For example, Turner says : 'Language is infinitely rich and variable, is the salient truth in stylistic study.'[3]

2.2 राजशेखर says : इह हि वाङ्मयम् उभयथा शास्त्रं काव्यं च।[4] meaning, 'Every human language has two major (function-based) types, namely, science and poetry.' In the opinion of भामह, poetry is a rare phenomenon and only a genius can rarely compose excellent poetry :

काव्यं तु जायते जातु कस्यचित् प्रतिभावतः।[5]

Bowden thinks quite alike. He says :

'Writing at its best, of course, is more than a skilled craft; it is one of the fine arts in which many can reach competency but only a few excel.'[6]

2.3 भामह notes a peculiarity of such outstanding compositions, saying :

उपेयुषाम् अपि दिवं सन्निबन्धविधायिनाम्।
आस्त एव निरातंकं कान्तं काव्यमयं वपु:॥[7]

meaning, 'Such an extraordinary composition gives name and fame to its composer and this name and fame remains intact even after his death.'

दण्डिन् reiterates the same notion thus :

आदिराजयशोबिम्बम् आदर्शं प्राप्य वाङ्मयम्।
तेषाम् असन्निधानेऽपि न स्वयं पश्य नश्यति॥[8]

meaning, 'The successful deeds of the ancient kings get reflected in the mirror of literature which doesn't get destroyed even when the kings cease to exist.'

Vallins, the western stylistician, verbalizes the above notion thus : 'What is memorably written defies the onset of Time.'[9]

2.4 Such 'timeless' creative writing is required to be absolutely flawless as even small flaw can bring discredit on the poet. दण्डिन् and राजशेखर put forward this conviction in very strong words as under :

2.4.1 सर्वथा पदमपि एकं न निगाद्यं अवद्यवत्।
कुकवित्वं पुनः साक्षान् मृतिम् आहुर् मनीषिणः॥[10]

2.4.2 तद् अल्पमपि नोपेक्ष्यं काव्यं दुष्टं कथञ्चन।
स्याद् वपुः सुन्दरमपि श्वित्रेण एकेन दुर्भगम्॥[11]

2.4.3 वरं अकविर्न पुनः कुकविः स्यात्। कुकविता हि सोच्छ्वासं मरणम्॥[12]

This strong condemnation of bad poetry is not echoed in western stylistics.

2.5 On the one hand, excellent poetry is expected to be

completely flawless and on the other hand it is required to be charming. Now flawlessness is a negative quality, whereas charmingness is a positive one. वामन expresses this bilateralness of the poetic beauty in the following words:

काव्यं ग्राह्मम् अलंकारात्। सौन्दर्यम् अलंकारः। स दोषगुणालंकारहानादानाभ्याम्।[13]

M. Boulton is in agreement with वामन. She says:

'Figure is an essential of poetry. Prose can be devoid of figures, poetry can't'[14]

Indian literary theorists cannot subscribe to Boulton's position that prose can be devoid of figures, because they define काव्य as गद्य and पद्य[15], they have conceived of three varieties of गद्यकाव्य, namely, वृत्तगन्धि, चूर्ण and उत्कलिकाप्रायम्[16] and lastly, the Indian Kāvya Literature abounds in figurative prose works.

2.6 In the opinion of Indian poeticians flawless and figurative creative writing comprises a togetherness of words and meanings. The concept शब्दार्थौ सहितौ काव्यम् is acceptable to all of them.

Herbert Read puts forward the same notion in these words:

'In poetry the words are a becoming, they develop in the mind with the development of the thought. The thought is the word and both thought and the word are poetry.'[17]

2.7 The ancient Indian poeticians, without any exception, expect that these शब्दार्थs (=poetry) should have striking words and striking meanings. भामह the most ancient extant literary theorist states this principle in the following words and all the later writers uphold it:

युक्तं वक्रस्वभावोक्त्या सर्वम् एव एतद् इष्यते॥[18]

Ian Mukarovsky has taken exactly the same position as pointed out by Freeman who says:

'Poetic language is the result of intentional violation of

the norm of the standard, according to Ian Mukarovsky.'[19]

2.8 This वक्रता (= violation of the norm) is obtained not with the use of superlative words or hyperbolic expressions but by using striking expressions. भामह verbalizes this concept in the following कारिका :

न नितान्तादिमात्रेण जायते चारुता गिराम्।
वक्राभिधेयशब्दोक्तिर् इष्टा वाचाम् अलंकृति:॥[20]

Leach shows his complete agreement with the above concept in the passage reproduced below :

'Literature is distinguished from other varieties of linguistic activity above all by the number and the importance of the deviant features it contains... The literary writer's object, after all, is to transcend the limitations of ordinary language, and this is the real sense in which he can be said to use language creatively.'[21]

2.9 Consequently, the poets whose 'expressions' are striking have to discriminate between usable and unusable words. भामह advises :

वक्रवाचां कवीनां ये प्रयोगं प्रति साधव:।
प्रयोक्तुं ये न युक्ताश्च तद्विवेकोऽयम् उच्यते॥[22]

To quote Leach again :

'A literary artist makes a voluntary and conscious use of language ... Secondly and above all, ... he uses language with an aesthetic sense, he creates beauty with words...'[23]

2.10 To create such beauty with words, the poet makes use not only of the acceptable words but also of the discardable ones. भामह puts this idea in these words :

यथा तद्वद् असाधीय: साधीयश्च प्रयोजयेत्॥[24]

भामह suggests that this effect can be achieved by taking into account the association of words (संनिवेशविशेष) and the beauty of the describable theme (आश्रयसौन्दर्य). In other words, even the words which are considered rejectable or bad can be turned into good ones. Nowottny feels exactly likewise. She

says :

'We must remember that there are actually no good or bad words, there are only words in good or bad places.'[25]

2.11 Such strikingness of language produces beautiful poetry which in its turn gives intense and peculiar pleasure to its appreciators. भामह, मम्मट and केशवमिश्र describe this phenomenon in the words quoted below :

भामह - वाचां वक्रार्थशब्दोक्तिर् अलंकाराय कल्पते।[26]

मम्मट - काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये।
सद्यः परनिर्वृततये कान्तासंमिततयोपदेशयुजे॥[27]

केशवमिश्र - काव्यं रसादिमद्वाक्यं श्रुतं सुखविशेषकृत्॥[28]

Boulton conveys the same idea saying,

'Literature gives us delight. We begin to wonder what is the cause of our delight.'[29]

We have considered above the language, as a whole, of the creative writing. Quite close to this broad topic is the topic of the choice of words. Let us now turn to it.

3. Choice of Words

In the essay entitled 'Concept of Polishing in Sanskrit Poetics' printed elsewhere in this very collection, भामह's famous कारिका, namely, एतद्ग्राह्यं सुरभि कुसुमं etc. etc. has been quoted in full, rendered into English and explained in detail. It has been shown there that भामह has compared a poet to a garland-maker and has pointed out how they both work quite alike. Instead of repeating the discussion contained in the essay ˏreferred to above, we only jot down the points relevant to the present topic for ready reference :

3.1 According to भामह, the poet has to be attentive while selecting words useful to his composition. He should apply various criteria to decide the ग्राह्यता (acceptability) and अग्राह्यता (rejectability) of words. He should determine whether a word will look good on being used, whether a word will look beautiful if used skilfully at a particular place in a poem

and whether a word will be suitable for a particular subject.

Thus the concept of choice of words which is the basis of the entire 'stylistics' came to be stated in Indian Poetics between 500 and 700 AD. i.e. a thousand years before the western stylisticians verbalized it. Let us now try to get to know what they have to say in the matter.

3.2 Ronald Gillespie says :

'It is this exactitude of expression which is the constant concern of the good writer. For the writer is weaving a texture of words, and words have great individuality in their power to carry different weights in different contexts. What matters - and it is almost all that does matter - is the fitness of each word for the job it has to do.'[30]

The commonness of the notion of 'weaving' in both भामह's and Gillespie's thinking is remarkable.

3.3 Boulton observes :

'Choice of words is governed by meaning, sound, associations and appropriateness of the context.'[31] 'Choice of words is indeed the whole art of writing poetry.'[32]

3.4 Brooks and Warren are of the opinion that "The choice of words is naturally important for all writing.'[33]

They add in this connection that "The particular effect which we desire to produce governs the choice of words.'[34] A good writer chooses 'words in relation to other words, general subject, intention and attitude to the reader.'[35]

3.5 Bowden observes that 'Exact choice is a matter of experience, observation and training.'[36]

Thus we find that there is a very close resemblance between the eastern and western thinking on this point.

Quite allied to the above topic is the topic of maturity of diction. Let us now attempt a comparative study of it.

4. Maturity of Diction or Expression

This topic has also been considered at length in the

essay referred to above. The summary of that discussion is given hereunder for ready reference.

4.1 The choice of words demands its repeated review. In view of the conditions, considerations and criteria mentioned in 3 above, the poet keeps on trying and removing the words until he find the 'right' words. Once he finds them, his mind stops oscillating. Once it steadies the words get stabilized and fixed. This stage is marked by the unchangeability of both words and their meanings. This is called शब्दार्थपाक, maturity of diction or to be precise, maturity of expression. (The concept of अर्थपाक which is a sequel to the concept of शब्दपाक has already been explained in the essay referred to earlier). Now let us turn to the western thinking on this point.

4.2 Vallins' views go very close to those of the ancient Indian thinkers. He says :

"The writer's thought seeks an expression in language that is worthy of it and most aptly represents it. His search for language is ardous and that is why he has to make changes in the words till he finds an appropriate expression."[37]

4.3 In R. Gillespie's opinion the ultimate selection of the most appropriate verbal expression is governed by the mental working of the poet. He observes :

"The quest for the *mot juste*, then, is perpetual for the good writer... Indeed, it becomes so much a matter of second nature, that he is conscious of his search only when he has temporarily failed to find the word he needs. and that failure will keep him awake until he succeeds."[38]

This startling similarity in the views of two groups of thinkers is quite natural because the highly complex process of judging the 'rightness' of the word(s) and the eventual fixation of the *mot juste* is conceived and / or experienced in

the same manner by both of them.

We now turn to an unusual but interesting topic.

5. 'Verse-smelling' Prose : वृत्तगन्धि गद्य

5.1 The poeticians like वामन and others have classified the गद्य i.e. the prose literature into three categories, namely, वृत्तगन्धि, चूर्ण and उत्कलिकाप्राय.[39] Of these, the वृत्तगन्धि has been defined and explained as under:

पद्यभागवद् वृत्तगन्धि॥

पद्यस्य भागाः पद्यभागाः तद्वद् वृत्तगन्धि।

यथा - 'पाताल-तालु-तल-वासिषु दानवेषु' इति।

अत्र हि वसन्ततिलकाख्यस्य वृत्तस्य भागः प्रत्यभिज्ञायते।[40]

meaning, 'The prose which has (= is composed of) parts of a verse is called vṛttagandhi (= which smells of a metre). For example, 'Among the demons inhabiting the innermost recesses of the lower world.' In this passage we recognize a part (= one fourth part of a verse) of the metre called वसन्ततिलका (whose scheme of gaṇa is त, भ, ज, ज, ग, ग (with the यति after the eighth letter)[41]. The ancient Indian poeticians give recognition to this type of prose as a variety of creative writing.

5.2 Turning to the western stylisticians we find that Boulton disapproves of such prose. She says :

'Indeed, metrical lines and rhymes are considered a fault in prose style.'[42]

5.3 Love and Payne point out that

'N. Frye calls such prose as Euphuism - a form of prose in which all the rhetorical devices of verse rhyme, alliteration,/ assonance, and a half-metrical balancing of phrases and clauses are employed.'[43]

The above authors further inform us that 'a normal prose writer eliminates these features.' In other words, creative writers look at such prose with disapproval.

If we compare the eastern and western thinking on this

point we come to the conclusion that Love and Payne have presented detailed features of the वृत्तगन्धि prose. These details are absent in वामन's relatively brief treatment of the topic. While the Indian scholars look at such prose approvingly, the western ones look at it disapprovingly. In principle (and even in practice) there is no harm in having such 'verse-smelling' prose passages sporadically in the creative writing. Besides, such prose is in tune with the Sanskrit - Prākṛta writings which are predominantly versified.

6. Unitary Compositions and Their Beauty

Somewhat related to the above topic is the consideration of the single or unitary compositions and their beauty.

6.1 वामन proposes two main categories of काव्य both गद्यरूप & पद्यरूप.

तदनिबन्धं निबद्धं च॥

तद् इदं गद्यपद्यरूपं काव्यम् अनिबद्धं निबद्धं च।...

क्रमसिद्धिसु तयो: स्रगुत्तंसयत्॥

तयोर् इति अनिबद्धं निबद्धं च परामृश्यते। क्रमेण सिद्धि: क्रमसिद्धि:। अनिबद्धसिद्धौ निबद्धसिद्धि: स्रग्-उत्तंसयत्। यथा स्रजि मालायां सिद्धायां उत्तंस: शेखर: सिध्यति।

केचिद् अनिबद्ध एव पर्यवसिता:, तद् दूषणार्थ आह -

न अनिबद्धं चकास्ति एकतेज:परमाणुवत्।

न खलु अनिबद्धं काव्यं चकास्ति दीप्यते। यथा एकतेज:परमाणुर् इति।

अत्र श्लोक: -

'असंकलितरूपाणां काव्यानां नास्ति चारुता।

न प्रत्येकं प्रकाशन्ते तैजसा: परमाणव:॥' इति[44]

meaning, 'Again, poetry (i.e. literature) is of two kinds, unconnected and connected. Both prose and verse have these two 'formal' varieties. A poet can accomplish these compositions step by step = sequentially. This accomplishment is comparable to the work of a florist. He

first accomplishes skill in weaving a garland out of flowers. After acquiring this skill he tries to make a crest (i.e. a crown of flowers) and gradually acquires skill at that too. Similarly, a poet composes unitary or single stanzas in the beginning. After he gains proficiency in that type of composition, he turns his attention to composing connected or longer poems. In other words the skill in composing a single stanza, an अनिबद्ध काव्य, leads to the skill in composing a series of interconnected stanzas (a निबद्ध काव्य, e.g. a महाकाव्य). Some thinkers hold that all poetic beauty resides only in unconnected poems. वामन (doesn't subscribe to this view and) argues that this view is not correct because just as a single spark of fire doesn't shine that brightly so also a single stanza doesn't produce beauty. A traditional verse tells us that there is no beauty in unconnected or uncompiled poems. Little fire-sparks do not severally glow brightly.'

Let us try to analyze and understand the above discussion. That literature has two formal varities, namely, single units and a series of such single units, is quite an acceptable position because we do come across such compositions in plenty. These two varieties exist both in prose and verse. A single paragraph describing an event, an incident, the mood of a character, an interesting sight, etc. represent the unconnected prose literature (i.e. अनिबद्ध गद्य काव्य). Similarly, a single stanza relating an experience, narrating an incident, describing a scene, verbalizing a thought, etc. embodies the unconnected versified literature (i.e. अनिबद्ध पद्य काव्य). Since both these types of compositions are smaller in size and scope, it is easier for the writer to gain command of their technique. After a writer begins to write these compositions with ease and felicity, he starts trying his hand at the extended forms of these compositions. These are निबद्ध गद्य काव्य and निबद्ध पद्य काव्य respectively, whose

techniques are considerably complex. The writer has to put in sustained, studied and sincere efforts to master these techniques. It has to be remembered that an अनिबद्ध गद्य or पद्य and a निबद्ध गद्य or पद्य belong to different literary genres altogether. And therefore, the proficiency in the former genre enables the writer to acquire proficiency in the latter genre, as assumed by वामन, is not reasonable.

Before taking up the next point for consideration, it is absolutely necessary to assert here that both अनिबद्ध गद्य and अनिबद्ध पद्य are beautiful in their own right.

An अनिबद्ध पद्य काव्य is called a मुक्तक. रत्नश्रीज्ञान defines it as एकः श्लोकः समाप्तार्थः स्वतंत्रः श्लोकान्तरनिरपेक्षः इति मुक्तकम्, न तु निबद्धं इति सर्गबन्धेन [वैषम्यं] बन्धेऽनिबन्धनात्।[45] So a मुक्तक is a single stanza self-sufficient in meaning and independent in every respect. राजशेखर tells us that there are five types of मुक्तक, namely (a) शुद्ध (without any story), (b) चित्र (elaborate), (c) कथोत्थ (telling a story), (d) संविधानकभूः (combining four factors, viz., क्रम, कौटिल्य, अनुत्क्षणत्य and उपपत्ति) and (e) आख्यानकयान् (having an imaginary tale)[46]. There are literally thousands of मुक्तकs both in संस्कृत and प्राकृत languages in ancient Indian literature. There collections, e.g. सुभाषितरत्नसंदोहः, सुभाषितरत्ननिधिः, सदुक्तिकर्णामृतम्, सूक्तिमुक्तावली, शार्ङ्गधरपद्धतिः, सुभाषितावलिः, etc. are very famous. मुक्तक was a very popular form of poetic composition. मुक्तकs of not only संस्कृत poets like अमरुक, उत्प्रेक्षावल्लभ, भर्तृहरि, मयूर, विद्यासुन्दर, सुखलाल, हरिदेवमिश्र and others are praised but those of the प्राकृत poets like हालसातवाहन (the compiler of गाहासत्तसई), जयवल्लभ, समयसुन्दरगणि, लक्ष्मण, जिनेश्वरसूरि and others are also held in high esteem. In fact, some unknown poet has gone to the extent of saying that a single मुक्तक by अमरुक is more beautiful than a hundred longer poems. (This praise is rather hyperbolic.) आनन्दवर्धन glorifies अमरुक's मुक्तकs saying, 'यथा हि अमरुकस्य कवेर् मुक्तकाः शृङ्गाररसस्यन्दिनः प्रबन्धायमाना प्रसिद्धा एव।'[47] meaning,

The poet अमरुक's मुक्तक compositions are quite well-known to be full of the sentiment of love and resembling connected or longer literary compositions. What आनन्दवर्धन wants to convey is that although अमरुक's मुक्तक's are very small in size yet they are filled with sentiments as larger composition as महाकाव्य, etc. are. हेमचन्द्र also describes अमरुक's short compositions as रसस्यन्दिनः।[48]

Form the foregoing discussion it is quite clear that अनिबद्ध पद्य काव्य is definitely beautiful. In view of this, वामन's view that असंकलितरूपाणां काव्यानां नास्ति चारुता is not tenable at all. वामन has blundered in denouncing the असंकलित काव्यs.

Unfortunately his opponents have also blundered in asserting that the poetic beauty ends in the अनिबद्ध compositions. In other words, such compositions are the be-all and end-all of poetic beauty. This is extolling the अनिबद्ध poetry beyond the reasonable limit. For if we take वामन's opponents' view to be true, we will have to answer the question as to why the appreciators have been reading and hearing the निबद्धकाव्यs like कथा, महाकाव्य, etc. and enjoying them? Also, why have the spectators been watching the dramatic performances and deriving pleasure out of them for the last several centuries? This actual experience of the past several generations cannot be denied or questioned. Thus वामन's opponents' viewpoint is not true to the actual experience of the past several centuries and therefore, it cannot be accepted.

6.2 From amongst the western stylisticians Boulton has provided a very short, succinct and to the point answer to both वामन and his opponents. She rightly advises :

'The reader should resist the temptation to think that either largeness or smallness is a proof of merit."[49]

There can be no better refutation of the Indian thinkers' viewpoints. We now take up the next point for

consideration.

7. कथा, महाकाव्य, etc. in relation to the दशरूपकs

After speaking very approvingly of the दशरूपकs [सन्दर्भेषु दशरूपकं श्रेयः॥३०॥ संदर्भेषु प्रबन्धेषु दशरूपकं नाटकादि श्रेयः।... तद्धि चित्रं चित्रपटवद्विशेषसाकल्यात्॥३१॥[50]] वामन makes somewhat unusual statements as follows :

'ततोऽन्यभेदक्लृप्तिः॥३२॥

ततो दशरूपकाद् अन्येषां भेदानां क्लृप्तिः कल्पनम् इति। दशरूपकस्य एव हि इदं सर्वं विलसितम्, यद्य कथा-आख्यायिके महाकाव्यम् इति। तल्लक्षणं च न अतीव हृदयंगमम् इति उपेक्षितम् अस्माभिः। तद् अन्यतो ग्राह्यम्।'[51]

meaning, 'The conception of the other forms of literature emanates from it. 'It' means the ten kinds of play. The conception of the other forms of literature flows from the दशरूपकs. For the कथा (fiction), आख्यायिका (a story of one's life), महाकाव्य (an epic poem) - all this is only the manifestation of the ten kinds of play. Since the definitions of these forms of creative writing are not very interesting, we have ignored (not presented) them. They can be obtained from other work (s)."

In the above passage वामन has made two points which deserve critical consideration. They are (a) The literary genres like कथा, आख्यायिका and महाकाव्य proceed from the दशरूपकs and (b) The definitions of the former are uninteresting. Let us take up these points one by one.

7.1 कथा & other forms originate from the दशरूपकs

भामह and दण्डिन्, the two main predecessors of वामन, have defined and discussed the महाकाव्य, आख्यायिका and कथा independently of the दशरूपक[52]. Both these theorists consider these forms of literature as श्रव्य (=to be read and heard) and the नाटक as अभिनेयार्थ[53] (i.e. to be presented by action on the stage) or as प्रेक्ष्य[54] (i.e. to be watched in a theatre). Thus वामन's predecessors do not consider कथा, आख्यायिका and महाकाव्य to

be caused by the दशरूपकs.

7.2 The stories of जातकमाला, शूद्रककथा, पंचतंत्रम्, मालती, वासवदत्ता, दशकुमारचरितम्, कादंबरी and a host of other कथा compositions are totally imaginary (i.e. not based on any play). The epics written in the pre-वामन period present the same picture. They have their कथावस्तुs proceeding from the biography of Gautam the Buddha or the रामायण, the महाभारत and the पुराणs. None of the authors of these works seems to have imitated any form of the दशकरूपकs.

7.3 The plays written by भास, कालिदास, अश्वघोष, शूद्रक, विशाखदत्त, भट्टनारायण, हर्ष, चन्द्रगोमिन्, भवभूति, यशोवर्मदेव, मुरारि and others who preceded वामन have chosen to have either imaginary (=invented) plots for their plays or to draw upon the three traditional sources, viz., the रामायण, महाभारत and पुराणs for the themes of their dramas. Thus almost all the creative writers have वाल्मीकि, व्यास and the compilers of the पुराणs together with the author of the बृहत्कथा (viz., गुणाढ्य) as their ideals. Thus the forms of literature like कथा, आख्यायिका and महाकाव्य have their own shape and form; they have not borrowed any features from the drama. On the contrary, the dramatic literature seems to have grown "a good deal more lyric and epic, thus approaching that kind of poetry which is to be found in the mahākāvyas."[55]

The Prākṛta literature comprising the कथाs, चरितs and महाकाव्यs do not tell a different story. They have also emulated the traditional triad referred to above.

Thus the कथा, आख्यायिका and महाकाव्य, whether in संस्कृत or in प्राकृत, never looked to the दशरूपकs for their own 'coming into being'. They had their own techniques quite independent of the dramatic literature. In view of this factual position, वामन's theory that the कथा आख्यायिका and महाकाव्य have originated from the दशरूपकम् connot be accepted.

7.4 Vallins, a western stylistician, however, thinks differently on this issue. He says :

'We come, then, to the novel; and since the novel is a translation of the drama from the stage to the book, from the spectator and listener to the reader, the dramatist and the novelist observe certain common principles in the recording of the conversation of their characters ... The play is attuned to the ear, the novel is conveyed through the medium of the eye.'[56]

This thinking seems to be fallacious in that (a) the novel and the drama are two completely different forms of literature, (b) a lot of the verbal matter of a novel is required to be dropped, refashioned, rearranged and rewritten before it is turned into a drama, (c) the styles of the recording of the conversation of the characters in these two genres are different and (d) the play is addressed to the ear and the eye (i.e. the organ used for seeing) whereas the novel is addressed to the 'mind's eye' of the reader.

With these comments we pass on to the next item to be considered.

8. Names of the रीतिs

रीति means a style or a manner of writing. It has synonyms in पद्धति:, प्रस्थानम्, मार्ग: and वर्त्मन्[57]. दण्डिन् has defined and discussed with illustrations two मार्गs, viz., वैदर्भ and गौड at length.[58] वामन proposes three रीतिs, namely, वैदर्भी गौडीया and पाञ्चाली[59]. रुद्रट who has भंगि: and विच्छित्ति: as the पर्याय (i.e. synonyms) of the term रीति accepts four रीतिs, namely, पाञ्चाली, लाटीया, गौडीया and वैदर्भी[60]. भोज has enumerated six रीतिs. They are : वैदर्भी, पाञ्चाली, गौडीया, आवन्तिका, लाटीया and मागधी[61]. केशवमिश्र accpets only three रीतिs, viz., गौडी, वैदर्भी and मागधी[62]

The above रीतिs outwardly seem to have been named after the countries, perhaps of their origin or prevalence. The question arises whether the रीतिs have been named after the

countries or there is some other reason for naming them in that manner.

8.1 Names of the Countries

8.1.1 While explaining दण्डिन्'s कारिकाs रत्नश्रीज्ञान clarifies that वैदर्भ मार्ग means the रीति of the दाक्षिणात्यs (वैदर्भैर् दाक्षिणात्यै:[63]) and गौड or गौडीय मार्ग means the रीति of the पौरस्त्यs (गौडीयै: पौरस्त्यै:)[64].

8.1.2 In his own वृत्ति on the सूत्र, सा त्रिधा - वैदर्भी गौडीया पाञ्चाली च इति॥९॥, वामन himself asks a question whether the nomenclatures of the रीतिs have anything to do with the names of the countries and himself gives an answer as follows:

किं पुनर्देशवशाद् द्रव्यवद् गुणोत्पत्ति: काव्यानां, येन अयं देशविशेषव्यपदेश:? नैवम्। यद् आह -

विदर्भादिषु दृष्टत्वात् तत्समाख्या॥९०।

विदर्भ-गौड-पाञ्चालेषु देशेषु तत्रत्यै: कविभिर् यथास्वरूपम् उपलब्धत्वात् तद्देशसमाख्या। न पुनर्देशै: किंचिद् उपक्रियते काव्यानाम्।[65]

meaning, "Do the qualities of style in poetry emanate from different countries, like so many material products - that they should derive their names from the names of the countries? It is not so; because -

"The styles are found to be in use in the विदर्भ and other countries and so they bear the names of those countries. The poets belonging to the countries like विदर्भ, गौड and पांचाल use these styles in their proper form and therefore the styles have come to receive these nomenclatures. The countries as such do not affect the poetic compositions."

What वामन desires to convey is that the soil, rainfall, climate, etc. of a particular area or province are conducive to some natural crops or products and therefore, those crops or products are named after those areas or provinces (e.g. the oranges of Nagpur, the grapes of Nashik, the apples of Kashmir, the alphonso mangoes of Devgad, etc.). Such,

however, is not the case with poetry. Poetry is not like a material substance and therefore not affected by the environmental conditions of any province or country. But we find that literary compositions having specific qualities abound in a particular geographical area and therefore, they assume the names of such areas.

8.1.3 While commenting on रुद्रट's सूत्र listing the names of the रीतिs, his commentator, नमिसाधु, observes : पाञ्चाली इति।... नामत इति अनेन नाममात्रं एतद् इति कथयति। न पुनः पञ्चालेषु भवा इत्यादि व्युत्पत्तितः। अतिप्रसङ्गात्।[66] Thus नमिसाधु does not approve of the etymologies of the names of the रीतिs like 'originating in the country of पंचाल', or 'originating in the province of विदर्भ, etc. In other words, according to him, the nomenclatures of the रीतिs have not been caused by the names of the countries.

8.1.4 केशवमिश्र while enumerating the three रीतिs says : तत्-तद् रसोपकारिण्यः तद्-तद्-देशसमुद्भवाः।[67] meaning, '(the three रीतिs) help to develop, the respective sentiments and originate in the respective countries.' Thus केशवमिश्र connects the names of the रीतिs with those of the countries of their birth or inception.

Thus the रीतिs in Indian poetics have assumed their names of the countries of their origin or the countries of their prevalence.

8.1.5 Among the western stylisticians, Darbyshire established a connection between the styles and the habitats, saying, `

"It is useful and important to know that certain styles flourish only in certain habitats and perhaps that they would wither and die if they were removed from them."[68]

Thus there is a difference of attitude to this point between the two groups of thinkers. The eastern thinking appears to be more rational and therefore, convincing.

9. गुणs = Qualities of Creative Writing

The concept of रीति is closely linked with the concept of गुणs. For, as वामन has put it, ओज:प्रसाद-श्लेषसमता समाधिमाधुर्यसौकुमार्य-उदारता-अर्थव्यक्ति-कान्तयो बन्धगुणा:।[69] meaning, 'ओजस्, प्रसाद, श्लेष, समता, समाधि, माधुर्य, सौकुमार्य, उदारता, अर्थव्यक्ति and कान्ति are the qualities of the composition of words.' We now, therefore, take up the गुणs for a comparative consideration. First we deal with the शब्दगुणs.

9.1 अर्थव्यक्ति शब्दगुण

9.1.1 वामन defines this literary quality in these words : अर्थव्यक्तिहेतुत्वं अर्थव्यक्ति:।।२३।। यत्र झटिति अर्थप्रतिपत्तिहेतुत्वं स गुणोऽर्थव्यक्तिर् इति।[70] meaning, "The quality responsible for the instant comprehension of the meaning is called अर्थव्यक्ति. That is to say, the verbal quality which enables the reader to understand the meaning of the literary composition immediately on reading (or hearing or simultaneously hearing and watching) it is known as अर्थव्यक्ति. This quality helps the appreciator of a kāvya to comprehend its meaning without the aid of any explanation or commentary. In other words, there is a one-to-one correspondence between what is 'written' and what is intended 'to be conveyed' thereby. वामन quotes a traditional verse as under which defines the present 'quality' :

पश्चाद् इव गतिर्वाच: पुरस्ताद् इव वस्तुन:।
यत्र अर्थव्यक्तिहेतुत्वात् सोऽर्थव्यक्ति: स्मृतो गुण:।।[71]

meaning, 'Where the meaning precedes and the words (expressive of that meaning) follow it, you have the quality अर्थव्यक्ति, explicitness.'

9.1.2 Morrison, the western stylistician, has expressed 'explicitness' in these words :

'The meaning should choose the word and not the word the meaning.'[72]

The eastern thinking appears to be more insightful and

poetic.

9.2 कान्ति शब्दगुण

9.2.1 वामन's discussion of this गुण reads as under :

औज्ज्वल्यं कान्ति:॥२४॥

बन्धस्य उज्ज्वलत्वं नाम यद् असौ कान्तिर् इति। तद् अभावे पुराणच्छाया इति उच्यते।[73]

meaning, 'Brilliancy is called कान्ति. It is freshness of the style; in its absence the composition resembles a worn out one'

Just as brilliant colours lend charm to a picture so also brilliant (i.e. fresh, new or imaginatively arranged) words make a literary piece look new and arresting.

The traditional verse about this quality tells us that a poet's composition without this quality is like an old faded painting (पुराणचित्रस्थानीयं तेन वंध्यं कवेर्वच:।[74]).

9.2.2 Brooks and Warren have given the following piece of advice to the writers in this connection :

'A writer should avoid dead, stereotyped, worn out, overused words.'[75]

The above eastern thought is expressed in more readable words.

9.3 श्लेष शब्दगुण

9.3.1 वामन's definition and explanation of this गुण are as under :

मसृणत्वं श्लेष:॥१०॥

मसृणत्वं नाम यस्मिन् सति बहूनि अपि पदानि एकवद् भासन्ते।[76]

meaning, 'श्लेष means coalescence. When a number of words come together in such a way that they appear to form a single word, we have this quality.' For example, भ्रमरीमञ्जुगीतय: i.e. the sweet humming of the bees. In this expression the three words भ्रमरी, मञ्जु and गीतय: seem to be completely united. It looks as if they are a single word.

This semblance is called श्लेष. The traditional श्लोक about

this quality clarifies the nature of this quality as under :

यत्र एकपदवद् भावः पदानां भूयसां अपि।

अनालक्षितसंधीनां स श्लेषः परमो गुणः॥[77]

meaning, 'You have श्लेष, a great quality of poetry, when the euphonic junction or coalition between or among several words is not noticeable.'

9.3.2 The western concept, described as under by Brooks and Warren, is somewhat different :

'There should be coherence in writing... the elements must stick together to develop into a subject... There should be intrinsic continuity, one sentence related to another... one paragraph to another paragraph... and all these to the whole subject.'[78]

We now turn to the next गुण.

9.4 संक्षिप्तत्वम् or संक्षेपः शब्दगुण

9.4.1 केशवमिश्र considers this quality and defines it as under :

स्वल्पाक्षरेण भूयोऽर्थकथनम् - संक्षेपः।[79]

meaning, "To express a very large or great meaning in a few words.' संक्षिप्तत्व or संक्षेप means brevity. It is considered a desirable feature of any piece of good writing, whether creative or ordinary.

9.4.2 Boulton rightly advises :

'Both a prose writer and a poet should convey his meaning in as few words as possible.'[80]

9.4.3 Gillespie goes a step further and says : 'Very often the most effective way is the shortest.'[81]

We pass on to the next शब्दगुण.

9.5 समता शब्दगुण = uniformity of style.

9.5.1 वामन defines and explains this quality in his सूत्र and वृत्ति reproduced below.

मार्गभेदः समता।

मार्गस्य अभेदो मार्गभेदः समता। येन मार्गेण उपक्रमस् तस्य अत्याग

इत्यर्थः। श्लोके प्रबन्धे च इति।[82]

meaning, 'समता means uniformity of style. To continue to write in the same style from the beginning to the end of a stanza and/or a longer literary composition.'

In other words, if a poet starts a sentence or a stanza in the active voice he should finish it in the same voice; he shouldn't give it up in the middle and switch over to the passive voice.

Similarly, he should use one and the same रीति (e.g. वैदर्भी, गौडी, पांचाली, etc.) throughout a literary composition. The traditional श्लोक states :

प्रतिपादं प्रतिश्लोकं एकमार्गपरिग्रहः।
दुर्बन्धो दुर्विभावश्च समता इति मतो गुणः॥[83]

It is to be noted that it is difficult to write compositions with a uniform style throughout (दुर्बन्धः). Besides, it is equally difficult to find or to have a feel of समता in a composition (दुर्विभावः).

Now look at what the western stylisticians say in the matter.

9.5.2 Warner advises :

'Within reasonable limits, keep the same style.'[84]

9.5.3 Brooks and Warren observe : 'A good piece of writing has unity.. The composition must be one thing, and not a hodge-podge.'[85]

This finishes the discussion of शब्दगुणs. Now is the turn of the अर्थगुणs.

9.6 ओजस् अर्थगुण vigorousness

9.6.1 According to वामन, 'अर्थस्य प्रौढिर् ओजः॥२॥ अर्थस्य अभिधेयस्य प्रौढिः प्रौढत्वम् ओजः।'[86] meaning, "The vigorousness of meaning is called ओजस् अर्थगुण i.e. the quality of meaning.' This is fivefold, namely,

पदार्थे वाक्यवचनं वाक्यार्थे च पदाभिधा।
प्रौढिर्व्याससमासौ च साभिप्रायत्वं अस्य च॥[87]

meaning, '(a) To use a sentence to convey the meaning of a single word, (b) to use a word to express the meaning of a sentence, (c) to express the meaning elaborately, (d) to express the meaning briefly and (e) to express the meaning with 'some purpose in mind.'

वामन has proposed various turns of expression to convey an idea. These different structures try to achieve many qualities, like economy, grace, intelligence, insightfulness and beauty or strikingness. The example given by वामन to illustrate the व्यास kind of प्रौढि is worth quoting here.

अयं नानाकारो भवति सुखदु:खव्यतिकर:
सुखं वा दु:खं वा भवति न भवत्येव च तत:।
पुनस्तस्माद् ऊर्ध्वं भवति सुखदु:खं किमपि तत्
पुनस्तस्माद् ऊर्ध्वं भवति न च दु:खं न च सुखम्॥[88]

meaning, 'Pleasure and pain are variously connected with each other. For instance, you don't feel pleasure but do feel pain; you don't feel pain, but do feel pleasure; you feel pleasure and pain too and lastly you feel neither pleasure nor pain.'

The very conception of the above fivefold ओजस् shows वामन's brilliance.

9.6.2 The westerners' notions in this respect are very broad, general and feeble. For instance, Hough says : 'A writer has to make choice between varied lexical and syntactic resources of a particular language.'[89] In the opinion of Brooks and Warren, 'One of the minor means of emphasis is the repetition of an idea combined with a variety of expression.'[90] This observation goes nearer the third variety of वामन. Hogrefe tells us that 'Suggestion is connotation, (a hint) an implication of a second and an emotional meaning along with the literal meaning of the words.'[91]

In fine, वामन's discussion evinces his imaginative faculty.

There is no point-to-point correspondence in the thinking of the two groups.

9.7 श्लेष अर्थगुण

9.7.1 वामन's conception of this गुण, reproduced below, is peculiar and unusual : घटना श्लेष:॥४॥

क्रम-कौटिल्य-अनुल्बणत्व-उपपत्तियोगो घटना। स श्लेष:।[92]

meaning, 'Combination is श्लेष. क्रम means a sequence of actions, कौटिल्य means intelligent deeds performed as described in those actions, अनुल्बणत्व means the narration of conduct in tune with the established worldly conventions and उपपत्ति means a description of resourcefulness. The योग i.e. bringing together of these four components is घटना. That is the अर्थगुणश्लेष.' The very conception of this अर्थगुण by वामन is obviously complex but extremely interesting. He has illustrated this गुण by giving the following example :

दृष्ट्वा एकासनमंगते प्रियतमे पश्चाद् उपेत्य आदराद्
एकस्या नयने निमील्य विहितक्रीडानुबन्धच्छल:।
ईषद् वक्रितकंधर: सपुलक: प्रेमोल्लसन्मानसाम्
अन्तर्हासिलसत् कपोलफलकां धूर्तो s परां चुम्बति॥[93]

meaning, "The lover saw two girls, whom he loved, occupying the same seat. He came nearer them from behind and under the pretext of sportive dalliance, respectfully closed the eyes of one of them with his hands and bending his neck a little, the shrewd man kissed the other girl whose heart was overflowing with love and whose cheeks were blooming with suppressed smile.'

In the above stanza the lover's seeing the two girls, coming nearer them, closing the eyes of one of them, bending his neck and kissing one of the two girls are the sequential actions described by the poet. This is क्रम. His कौटिल्य lies in closing the eyes of one of the two girls and kissing the other. The अनुल्बणत्व is embodied in the lover's conduct which is quite in keeping with a cunning man's

behaviour in the real world. And lastly, the उपपत्ति consists in coming from behind, closing the eyes of one of the two girls (so that she would not see him kissing the other girl) and bending his neck (to be able to kiss the other girl). The coming of these four constituents together has given the readers a pleasurable 'thing of beauty'.

वामन's above concept is simply unique and has, of course, no parallel in the western stylistics.

9.8 समाधि अर्थगुण

वामन introduces this subject with the सूत्र and the वृत्ति on it as under :

अर्थदृष्टिः समाधिः॥६॥

अर्थस्य दर्शनं दृष्टिः, समाधानकारणत्वात् समाधिः।[94]

meaning, 'Comprehension of the meaning is called समाधि. समाधान, deep concentration, is the cause and अर्थस्य दर्शनं, the comprehension of the meaning, is the effect or resultant.'

The whole concept of this अर्थगुण is very elaborate and therefore, it is advisable to present it in a tabular form as under :
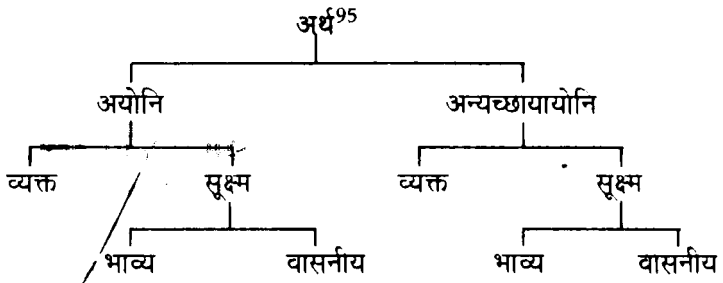
Now to explain the above table :

The अर्थ, the meaning, is of two kinds, अयोनि and अन्यच्छायायोनि. Of them, अयोनि means which is realized by no other cause, i.e. which is realized by deep concentration. The अन्यच्छायायोनि अर्थ is one which is caused by the meaning of somebody else's composition. Thus, अयोनि is independent of

anything else, whereas the अन्यच्छायायोनि is dependent on something else. अर्थ, the meaning, is again classified in two categories, viz., व्यक्त and सूक्ष्म. Of these the व्यक्त is manifest or easily intelligible. The सूक्ष्म is subtle i.e. not easily intelligible. Again, सूक्ष्म is classified in two groups, namely, भाव्य and वासनीय. Of them the भाव्य is one that is realized even at a superficial glance. The सूक्ष्म is one that is realized by concentration for a long time.

वामन's reflective faculty has thrown up the above multi-tier system of literary meaning which is absent in the western stylistics.

With this we conclude the discussion of गुणs. We now take up the discussion of their opposites, the दोषs.

10. दोषs Faults of Poetry

दोषs are poetic flaws or faults. According to some poeticians the दोषs are the opposites of the गुणs, while according to some others they have an independent existence of their own. In any case, the दोषs are to be avoided. We only consider a few prominent flaws.

10.1 अपक्रम Violation of the order or sequence

10.1.1 वामन defines this दोष in this sūtra : क्रमहीनार्थं अपक्रमम्।।[96]

When the order of reference or mention is violated or reversed this fault takes place. For instance, कीर्तिप्रतापौ भवतः सूर्याचन्द्रमसोः समौ।[97] Here कीर्ति, the fame, is comparable with the चन्द्र, the moon and प्रताप, the valour, with the सूर्य, the sun. The poet, therefore, ought to have used the words चन्द्र and सूर्य in this order. But he has disturbed this order.

10.1.2 The western stylisticians have reflected deeply on this topic. According to Boulton, 'Slovenliness is the one real crime for any writer.'[98]

10.1.3 Nowottny explains why a logical ordering is necessary in writing. She says : "The proper and desirable

word order 'controls the order in which impressions are received by the reader.' If the order is distorted, the order of impressions received is also distorted.'[99]

Thus the westerners' treatment of this topic is more explanatory and reasonable.

10.2 अयुक्तिमत् दोष Illogicality

10.2.1 भामह has discussed this fault at length. Several दूतकाव्यs had come to be written in the pre-Bhāmaha period in which the cloud, moon, air, bee, etc. were made to carry the lover's message to his beloved. Among such kāvyas the मेघदूतम्, पवनदूतम् and others had gained popularity. भामह finds अयुक्तिमत् fault in such compositions arguing that the cloud, wind, etc. are non-human entities, that they have no 'speech', as the humans have and that their utterances cannot be understood by human beings. |अयाचोऽव्यक्तवाचश्च दूरदेशविचारिणः। कथं दूत्यं प्रपद्येरन् इति युक्ता न युज्यते॥[100]|. Therefore, such descriptions do not stand to reason.

But भामह's objection and the criticism of the दूतकाव्यs in general is quite against the tradition of the 'Indian Kāvya Literature.' For scores of दूतकाव्यs had been written before भामह's period, in संस्कृत and प्राकृत languages. The literary tradition had upheld such a practice. Besides, a lover totally ignores the distinction between animate and inanimate messengers. In short, one should look at such poetry with a sensitive mind and aesthetic viewpoint. भामह's adverse criticism against the दूतकाव्य is unpoetic in spirit.

10.2.2 Although what Isaac tells us in the passage reproduced below has no bearing on the point at issue, yet it explains the characteristics of the language of animals and birds and therefore worth going through :

"Animals and birds are also able to communicate their passion of hunger, fear and the like. But these are instinct-bound and not reason-bound... Other animals have only

signalling system of various kinds, but man's language is a highly complicated means of communication... The language of animals and birds is stimulus-bound and has no creative aspect.'[101]

We now pass on to the एकार्थ दोष

10.3 एकार्थ दोष: Repetition of the word and/or meaning

This fault is also known by its synonyms, पुनरुक्त or पुनरुक्ति. दण्डिन्'s definition of this दोष is crystal clear. It reads as under :

अविशेषेण पूर्वोक्तं यदि भूयोऽपि कीर्त्यते।
अर्थतः शब्दतो वापि तद् एकार्थं मतं यथा॥[102]

This is a representative definition which all poeticians accept and unanimously think that a writer who uses the same word again or expresses the same meaning again without any specific reason or purpose in mind is considered to have committed the fault called एकार्थ or पुनरुक्ति. But when the writer is desirous of expressing the feelings like fear, grief, joy, dismay, etc. he can use the same word. दण्डिन्'s commentator रत्नश्रीज्ञान observes :

'विस्मये च विषादे च कोपे दैन्ये च वारणे। प्रसादे चैव हर्षे च पदमेकं द्विरुच्यते॥'[103] In respect of this exception to the above rule all poeticians including भामह, श्रीपाद and others are in agreement with each other.

वामन has deeply reflected on this topic and has laid down that the repetition of the meaning becomes a virtue in six special conditions as under :

10.3.1 In the expression धनुर्ज्यॉध्वनौ[104] (= the twanging of the bowstring of the bow), the word धनुः is पुनरुक्त because its meaning stands conveyed by the word ज्या. But धनुः is deliberately repeated to convey the idea that the arrow is mounted on the bow. Thus this repetition completes the meaning. This is called the operation of accretion.

10.3.2 In the expressions कर्णावतंस, श्रवणकुंडल, शिरःशेखर[105]

(=the ornament of the ear; earring; the head-ornament), the words कर्ण, श्रवण and शिर: are repetitive. They are intentionally repeated to convey the sense of संनिधि = nearness (e.g. the ornament near to the ear). Such a repetition is called 'fugue' = repetition of a word or phrase in different rhythmical and sense contexts.[106] Here वामन has considered what is called the 'specification of meaning' or the 'location of the subject.'

10.3.3 In the expression मुक्ताहार[107] (= the necklace of pearls), the word मुक्ता is actually redundant inasmuch as its meaning is conveyed by the word हार. But the word मुक्ता is used to convey the sense of purity of the pearls (शुद्धानां अन्यरत्नै: अमिश्रितानां हारो मुक्ताहार:।[108]). Here the word मुक्ता tells us the 'quality of the meaning.' In other words, वामन hereby gives recognition to the conviction that "the art of writing is largely the art of qualification."[109]

10.3.4 In the expression पुष्पमाला[110] (a garland of flowers), the word पुष्प is needless in that its sense stands conveyed by the word माला. But the writer wants to tell us that the माला is of उत्कृष्ट (best or excellent) flowers and therefore uses the word पुष्प. This word clarifies the 'scale of importance' of the flower-garland.

In the words of Brooks and Warren, 'Emphasis makes the scale of importance of the elements clear to the reader.'[111]

10.3.5 In the expression करिकलभ[112] (= the young one of an elephant), the constituent करि is unnecessary because its meaning is coveyed by the word कलभ = a baby elephant. But the poet uses the word करि to show that the कलभ is like a करि, a grown-up elephant. Thus the repetitive करि which achieves this similitude expresses 'a special quality of meaning' and in Hogrefe's words 'makes the poem vivid and interprets the object described.'[113]

10.3.6 In the sentence जगाद मधुरां वाचं विशदाक्षरशालिनीम्।[114]

(=He spoke sweet words containing clear-sounding letters), the meaning of the word वाचं already stands conveyed by the word जगाद and therefore वाचं is repetitive. But the poet wants to express माधुर्य (sweetness) and वर्णवैशद्य (the syllabic distinctness) of the speech.

Brooks and Warren say : 'a good writer makes a clear use of nouns to give his effect,'[115] and Read observes : 'such an essential and appropriate use is a characteristic of mature style.'[116]

वामन, however, restricts all the above repetitive uses only to the expressions which are already prevalent among the writers. In other words, a new writer should not attempt to coin new repetitive uses of this type and spoil his writing. वामन clearly advises :

तद् इदं प्रयुक्तेषु॥ तद् इदं उक्तं प्रयुक्तेषु, न अप्रयुक्तेषु। नहि भवति-
यथा 'श्रवणकुण्डलम्' इति, तथा 'नितम्बकाश्री' इत्यपि।...[117]

वामन has presented this topic very methodically and insightfully providing appropriate examples to throw light on the discussion. The westerners' thoughts occasionally quoted above do not have that depth.

10.4 संदिग्ध or ससंशय दोष = Doubt

This दोष occurs when the words meant to convey some definite meaning express doubt in the hearer's or reader's mind [निर्णयार्थं प्रयुक्तानि संशयं जनयन्ति चेत्। वचांसि दोष एव असौ ससंशय इति स्मृत:।[118]] For instance, the sentence स महात्मा भाग्यवशान् महापदं उपागत:। may mean "The great soul fortunately rose to a high position' and may also mean 'Unfortunately the great man met with miseries' in the absence of the knowledge of the context.

According to the Sanskrit grammar, the following elements determine the precise meanings of the words:

संयोगो विप्रयोगश्च साहचर्यं विरोधिता।
अर्थ: प्रकरणं लिङ्गं शब्दस्य अन्यस्य संनिधि:।

सामर्थ्यं औचिती देशः कालो व्यक्तिः स्वरादयः।
शब्दार्थस्य अनवच्छेदे विशेषस्मृतिहेतवः॥

Of these, प्रकरण means the context. Since we do not know the context of the above sentence (स महात्मा etc) we are in doubt about its meaning.

The western stylisticians do realize the importance of context as a meaning determiner. For example,

10.4.1 Bowden says : 'Meaning, in fact, is always dependent upon the context.'[119]

10.4.2 Enkvist and others have enumerated the following features of contextual levels: Textual, Phonetic, Phonemic, Morphemic, Syntactic, Lexical, Extra-textual, Situation, and Environment.[120]

Thus there is a complete agreement on this point between the Sanskrit poeticians and the western stylisticians.

We now turn to the next fault.

10.5 समाप्तपुनरात्तकम् दोष

10.5.1 मम्मट, केशवमिश्र and others have discussed this दोष. केशवमिश्र defines this दोष thus: समाप्तौ   प्रधानवाक्यार्थबोधे   जाते पुनरुपात्तम्।[121] meaning, "To state again the meaning of the principal sentence after having completely stated it.' In other words, a poet should say what he wants to say at one go. He should not take up that theme again for description. Because such an act shows his slovenliness.

10.5.2 Ives holds the same view and says:

"The writer should say all he wishes to say on a particular topic while he is dealing with that topic. He should not add further discussion of a topic once he has left it.'[122]

This finishes the discussion of some important literary flaws. We now pass on to the next topic, namely, उपमा, simile.

11. उपमा Simile

11.1 Although the Indian poeticians have conceived, in

all, about 120 figures of speech the most important, popular and oft-used is उपमा. वामन considers उपमा to be the root of all अर्थालंकारs, the figures of meaning. |संप्रति अर्थालंकाराणां प्रस्ताव:, तन्मूलं च उपमा इति सैव विचार्यते-[123]]

Among the western stylisticians Vallins observes : 'Simile is the starting-place or origin of metaphor.'[124] Thus Vallins restricts the relationship of the simile to metaphor, whereas वामन extends it to other अर्थालंकारs also (though this relationship with some of the अर्थालंकारs is doubtful).

11.2 The Definition of उपमा

11.2.1 भामह defines उपमा as under:

विरुद्धेन उपमानेन देशकालक्रियादिभिः। उपमेयस्य यत्साम्यं गुणलेशेन सोपमा॥[125] meaning, 'An उपमा, a simile, occurs when a slight qualitative similarity of the उपमेय (the subject of comparison) with the उपमान (the standard of comparison, a different entity) is described in the matter of place, time, action etc. Thus the similarity between the उपमेय and उपमान is only partial; it is not total.

11.2.2 Surprisingly, Kreuzer and Cogan's definition is almost the same.

It reads like this : 'A simile expresses comparison between two unlike things which have one or more points in common.'[126]

But by using the words देश, काल, क्रिया, etc. भामह has made the definition more specific.

11.3 The सारूप्य is not total

In a simile there is सारूप्य, similarity, between the उपमेय and उपमान, no doubt. But this सारूप्य is only partial, it is never total, as stated by भामह – सर्वं सर्वेण सारूप्यं नास्ति भावस्य कस्यचित्।[127] meaning, 'In two positive entities there never exists total similarity.' For example, in मुखं कमलं इव, मुख (the उपमेय) and कमल (the उपमान) are not totally similar; there is no point-to-point similarity. There does exist similarity between

the two (in that both are beautiful) to a certain extent, but beyond that they are dissimilar.

This important principle does not find a distinct echo in the western stylistics.

11.4 Where does the सारूप्य lie?

11.4.1 Having stated clearly that as a matter of fact the moon (with which a beautiful lady's face is compared) and the beautiful lady's face are poles apart [अखण्डमण्डलः केन्दुः क्व कान्ता-आननम् अद्युति। यत्किञ्चित्कान्तिसामान्याच् छशिना एव उपमीयते॥[128]]. Still, on the basis of the slight loveliness between the two the face is compared to the moon. In other words, this 'slight loveliness' is felt or perceived by the poet; thus the उपमा is in the poet's 'mind's eye'.

11.4.2 Chadburn says exactly the same thing. He asserts : "The resemblance is in the writer's mind, not in the nature of the things compared."[129]

11.5 Purposes or Uses of Simile

11.5.1 वामन enumerates three purposes or functions of a simile as : स्तुतिनिन्दातत्त्वाख्यानेषु॥ स्तुतौ निन्दायां तत्त्वाख्याने च अस्याः प्रयोगः।[130] meaning, 'A simile is used for (a) praising (e.g. An affectionate wife is like nectar), (b) for censuring (e.g. A wife without good qualities is like poison) and (c) for describing the real nature of a thing (e.g. the रोहिणी star has the shape of a cart).'

11.5.2 Brooks and Warren think differently. They lay down three purposes of a simile : (a) To inform the reader about one of the two items compared/contrasted, (b) To inform the reader about both the items compared/contrasted, and (c) To inform the reader about some general principle.[131]

Obviously, the Indian thinking is better and more methodical than the western one.

11.6 उपमा : लौकिकी and कल्पिता

11.6.1 वामन has classified उपमा in two categories, लौकिकी and कल्पिता. 'मुखं कमलं इव' is a लौकिकी उपमा because of the scantiness of the common qualities (गुणलेशतः साम्यम् उपमा।[132]) वामन defines and explains the कल्पिता उपमा thus :

गुणबाहुल्यतश्च कल्पिता॥२॥

गुणानां बाहुल्यं गुणबाहुल्यम्, ततो उपमानोपमेययोः साम्यात् कल्पितोपमा। कविभिः कल्पितत्वात् कल्पिता। पूर्वा तु लौकिकी। ननु कल्पितायाः लोकप्रसिद्धि-अभावात् कथं उनमानोपमेयनियमः? गुणबाहुल्यस्य उत्कर्ष-अपकर्ष-कल्पनाभ्याम्। तद्यथा – ...सद्यो मुण्डितमत्तहूणचिबुकप्रस्पर्धि नारङ्गकम्।...[133]

The gist of the above passage is : The उपमा is called कल्पिता because of the abundance of common qualities. It is imagined that the common qualities between the उपमेय and उपमान are in plenty. Further, such an abundance of qualities is imagined or conceived by the poet and therefore, it is called कल्पिता. The one stated earlier (मुखं कमलं इव) is लौकिकी i.e. worldly, of everyday life or popular. That is to say, it is not imagined by a genius. Now the लौकिकी is popular or known to the people, whereas the कल्पिता is not known to the people. In that case how does the rule of उपमान and उपमेय apply to it? वामन's answer to this question is that the multitude of the qualities of a कल्पित उपमान is superior to that of an उपमेय. For example, "The orange looks like the recently shaven chin of the intoxicated Hūṇa.'

11.6.2 Now let us turn to the western thinking on the point. Literal comparison (John is like Henry) and Figurative comparison (Music is like the sound of a waterfall) are the two categories of comparison mentioned by Hogrefe.[134]

Vallins clarifies : Difference between common conversational simile and literary simile is only one of degree.'[135]

Obviously, वामन shows a deeper penetration in

differentiating a worldly simile from an imaginary or fancied one.

11.7 उपमादोषs The Faults of a Simile

11.7.1 The Indian theorists have considered seven उपमादोषs, namely, हीनत्व (inferiority of the उपमान), अधिकत्व (excessive superiority of the उपमान), लिङ्गभेद (disparity of gender), वचनभेद (disparity of number), असादृश्य (non-similitude), असंभव (impossibility or incongruity) and विपर्यय (contrariety).

11.7.2 Hogrefe lists only four faults of comparison, namely, lack of connection, farfetchedness, triteness, too obviousness.[136]

Evidently the eastern thinking is more systematic and comprehensive.

11.8 असादृश्य and उपमा

वामन has very elaborately discussed this point, the summary of which can be given as under : असादृश्य उपमादोष occurs when the similarity of qualities intended to be expressed is not fully realized. For example, प्रथामि काव्यशशिनं वित्तार्थरश्मिमू i.e. 'I am going to compose the moon of poetry with its meaning spreading like the moon's rays.' In this example, the similarity between the moon and poetry is not understandable. Therefore, उपमाs based on such असादृश्य are considered faulty. वामन lays down a broad principle, namely, असादृश्यहता हि उपमा, तन्निष्ठाश्च कवयः॥[137] meaning, 'A simile is destroyed by dissimilarity and such similes bring the poets into disrepute.'

There is no parallel thought on this topic in the western stylistics.

11.9 उपमा and औचित्य Simile and Propriety

11.9.1 क्षेमेन्द्र has considered twenty-seven cases of application of औचित्य, propriety, in his औचित्यविचारचर्चा. The propriety of figures of speech is one of them. While

discussing that topic he reproduces श्रीहर्ष's श्लोक, 'विश्रान्तविग्रहकथो... वत्सेश्वरः कुसुमचाप इव अभ्युपैति।'[138] and comments as follows : 'अत्र वत्सेश्वरस्य कुसुमचापेन उपमा शृंगार-अवसर-सरस-चारुतरतां औचित्येन कामपि चेतश्चमत्कारिणीं आविष्करोति।' meaning, 'Here (i.e. in the last line of the above stanza) the king of the वत्सदेश has been compared to the God of Love. This simile, appropriate to the sentiment of love, fills our mind with poetical charm.'

11.9.2 Among the westerners Bowden says : 'A comparison should serve an organic purpose, should contribute to the expression of thought.'[139]

क्षेमेन्द्र's observation is specific. Besides, he has correlated the simile with sentiments. This aspect is absent in Bowden's above statement.

11.10 उपमाबोधक s or साहश्यव्यंजक s

The similarity between the उपमेय and उपमान is suggested by certain linguistic elements, words and expressions. दण्डिन् is fully aware of this fact and therefore provides a list of as many as sixty-six such उपमाबोधक s or साहश्यव्यंजक s which include indeclinable particles, affixes, irregular forms, suffixes, varbal forms like स्पर्धते, sentences like तस्य मुष्णाति सौभाग्यम्,etc[140]. At the end of the list he clarifies that these साहश्यव्यंजक s impart practical knowledge to the poets. This inventory shows दण्डिन्'s subtle and comprehensive thinking in addition to his indepth study of the ancient works on poetics and literary compositions.

Obviously, such inventories are not to be found in the western works on stylistics.

We now take up for consideration the last topic of the present essay.

12. Subjects of Kāvya Literature

12.1 भामह the first Indian stylistician declares :

न स शब्दो न तद् वाच्यं न स न्यायो न सा कला।

जायते यत्र काव्याङ्गं अहो भारो महान् कवेः॥[141]

meaning, "There is no word, no meaning, no logical reasoning, (and) no art that does not form a constituent of poetry. In view of this, the poet's responsibility is very great!'

भामह wants to suggest that a poet is free to choose any human experience - intellectual, emotional or aesthetic - for his composition.

12.2 धनंजय concludes his दशरूपकम् with the following stanza :

रम्यं जुगुप्सितम् उदारम् अथापि नीचम्
उग्रं प्रसादि गहनं विकृतं च वस्तु।
यद् वापि अवस्तु कविभावकभाव्यमानं
तन्नास्ति यत्र रसभावम् उपैति लोके॥[142]

meaning, ' In this world there is no object (describable in poetry) or a non-object (unworthy of poetic description), either beautiful or disgusting, noble or mean, fierce or pleasant, painful or disfigured that does not develop into a sentiment on being conceived by a poet.'

In other words whatever be the subject it turns into poetic gold on being touched (i.e. dealt with) by the poet's pen. Thus धनंजय also does not place any restrictions on the poet's choice of subject for his composition. Anything and everything can be made the theme of creative writing.

12.3 Hudson also expresses the same notion when he says : "There is hardly any experience in life which may not be made a theme or subject of literature. Since experiences are varied, subjects are, naturally, also equally varied."[143]

To sum up

भामह made a very sagacious use of the literary theoretical materials made available to him by his predecessors. He deeply reflected upon the problem of the language of 'creative writing' and came to the conclusion that 'the language poets use' adhered to the norms of the

लोकव्यवहार, शास्त्र and the कविसमय, at one and the same time. He had realized that strikingness was the hall mark of literary language and that its secret lay in three 'E's , namely, efficiency, effectiveness and elegance. The दोषविचार (i.e. the discussion of the poetic faults) represented the efficiency of language, the गुणविवेचन (the consideration of the poetic qualities) embodied the effectiveness and the अलंकारविमर्श (the treatment of the figures of speech) symbolized the elegance. His observation that even the discardable linguistic elements could be successfully harnessed to produce poetic beauty, made a significant contribution to the field of stylistics. He was fully aware of the concept of the 'selection of words' which is considered the central notion of style-study. Thus भामह had forestated many of the basic concepts of stylistics which were later propounded by the twentieth century western stylisticians. वामन reinforced many of भामह's concepts and also enriched the stylistic thought by his insightful, fine and novel ideas. राजशेखर competently finished the task which भामह had begun and which वामन had advanced. Thus by about 900 AD. the Indian stylistics, quite fairly comparable with the 20th century western theoretical stylistics, assumed a nicely developed form and shape.

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With specialization in the areas of Ancient Indian Literary Theory, Methodology of Ancient Theoretico - Scientific Works, Transformational Grammar and Sanskrit Language and Western Stylistics, Prof. Waman Keshav Lele served as professor and head of the Department of Marathi at Banaras Hindu University until his retirement in May of 1993.

Prof. Lele was born in Mumbai, India, on 29 May, 1933. After completing the high school courses through the SSCE Board in 1950 in first division, he earned the B.A. of the University of Bombay with first class honours in 1954 and the M.A. with first class in 1956. He was the winner of the N. C. Kelkar Gold Medal for standing first in his subject of specialization at the M.A. exam. Later research earned him the Ph. D. from the University of Poona in 1970.

During his professional career which he began in 1957, Prof. Lele has written over 125 research papers and articles as well as 19 scholarly and 7 popular books, the most prominent being : Aucitya - Siddhānta āṇi Aucityavicāracarcā (1966), Bhāratīya Kāvyaśāstrācī Utkrānti (1970), Kāvya, Śāstra va Saṁskṛti (1976), Vicāra aura Vivecana (1979), The Doctrine of the Tantrayuktis (1981), Kāvyasūtrasaṁhitā (1981), Lalitalekhana va Śaiḷī (1984), Jñāneśvarī cā Śāstrīya Abhyāsa (1986), Bhāṣā, Sāhitya va Śāstra Kāhī Vicāra (1991), Śaiḷī śāstrajña Bhāmaha (1995) and Śākuntala Śaiḷī śāstrīya Abhyāsa (1997), Vākyakośa (2001).

His works have received 19 prizes and awards including the Govt. of Maharashtra, Best Book on Criticism & Aesthetics Award in 1968, 1971 and 1987, the 'N. C. Kelkar' Best Thesis Prize and the 'Y. V. Paranjape' Best thesis Prize of the University of Poona (1969), The Dadoba Pandurang Tarkhadkar Prize of the Bombay University in 1970 & 1976, the Platinum Jubilee Special Prize of the Maharashtra Granthottejak Saṁsthā in 1971, the National Award for original standard work at the University level from the Govt. of India (1981), the Saint Jñānadeva Award of the University of Poona in 1988, the 'Sauharda Sammāna' of Uttar Pradesh Hindi Saṁsthāna (1991), Prof. R. S. Joag Criticism Prize of the Maharashtra Sahitya Parishad (1995-96) and Pandit Rajaramshastri Natekar Gaurav Award from the Jñānaprabodhinī (Pune) in 1997.

In the seven essays herein published the author has considered the 'Reflections on Creative Writing' from the viewpoints of eastern poeticians and western stylisticians and reached the following conclusions :

- The poet, it was believed, created a new and beautiful world.
- Excellent poetry was considered a work of beauty giving the appreciators a 'special pleasure.'
- The art of poetry was devotedly cultivated with intense intellectual and practical efforts in ancient and medieval India.
- Almost every literary work used to undergo rigorous qualitative revision.
- Strikingness was considered the hallmark of the language of literature. The secret of this strikingness lay in efficiency, effectivenes and elegance.
- Whosoever could use language creatively was welcomed to the field of creative writing.
- The 'Indian Kāvya Literature' was a high level artistic activity of the people, by the people and for the people.
- The creative writing which was defined, discussed and illustrated by Sanskrit poeticians was Indian in form, secular in spirit and universal in appeal.
- In ancient India excellent poetry and poets used to be honoured at public functions.
- Literary compositions were read and appreciatively enjoyed by all the classes and masses of the society.
- Ancient Indian creative writings did satisfactorily answer the requirements of the rules of the transformational generative grammar and also the norms of stylistics - both disciplines discovered by the western literary theorists in the twentieth century.
- Indian Stylistics had come to assume a fully developed form by 900 AD.