

**Note****9****INTRODUCTION TO POETICS -2**

Poetry is karma that is enriched by the poet's talent. And the scripture which emerged for the analysis of that poetry is called Alankarashastra. Who is the poet, what is the talent, what are the characteristics and types of poetry, what kind of poetry is good or bad, who is the reader (Sahri daya) what is the Rasa, Gunas in poetry, Alankar use of Riti's (styles), nature of vritti are know after studying the Alankarshastra. Only the scholars of Alankarshastra are capable of excellent analysis of poetry. Among the Alankarshastra scriptures composed in the Sanskrit literary tradition for the purpose of poetry, Anandavardhana's Dhvanyalok, Jagannath's Rasgangaadhar, Mammatacharya's Kavyaprakash, Dandi's Kavyadarsh, Vishwanath's Sahityadarpan, Rajshekhar's Kavyamimansa, Appya Dixit's are very famous Texts.

The nomenclature of Alankarshastra is very ancient. At the time when it was named. Alankar was very famous Alankar. Alankar is beauty. Somebody has said that all Guna, Alankar, Ritis etc. are accepted in Alankar is Alankar. Here is the proof of that kavyam Grahya, Malankarat, has been called 'Sundarya Malankar'. Rajasekhar accepted the name Sahitya Vidya in place of this name of Alankarshastra.

This Alankarshastra scripture are very beneficial for Vedic Laukika knowledge. Vedangatva was accepted by Rajasekhara. '*Panchami Sahitya Vidya Iti Yayavariah, Sa Cha Chatasrunam Vidyanam Nishyandarupa*'.

For the introduction of some of the definitional words propounded in the Alankar Shastras, the nature of the poet, the differences of the poet, the nature of talent, the nature of reader (Sahridaya) the nature of poetry, the purpose of poetry, the nature of Gunas and its differences, the nature and its differences are described.

INTRODUCTION
TO POETICS

Note



OBJECTIVES

After reading this lesson, you will be able to:

- know the nature of the poet and its differences;
- know the nature of talent;
- know the nature of the reader (sahridaya);
- know the nature of poetry;
- know the purpose of poetry;
- know the nature and difference of vritti;
- know the nature and differences of rasa;

9.1 NATURE OF THE POET AND DISTINCTIONS OF THE POET

“अपारेकाव्यसंसारेकविरेकः प्रजापतिः।

यथास्मैरोचतेविश्वंतथेदंपरिवर्तते॥”

The poet Mahatmaya Parak Vachan of phonologist Anandavardhanacharya is well known. The poet is the creator of poetry. As he wishes to create, so he creates poetry. He is the most respected of the poetic lovers. One who writes is a poet. Kavate means narrates. What kind of description the poet does, this question arises in everyone's mind. The person present here is described with a succinct speech with his talent. With the same type of description, the poet himself enjoys and makes others feel. There are two types of talent - karyitatri and bhavayatri. vyutpatti is also expected along with talent for creating poetry. The poet's poetic composition is not as false as the sky flower, there the reality must remain. The poet describes the real meaning only from the perspective of the extraterrestrial miracle. The meaning of the word poet is generally described as a creative genius. Similarly, the poetic poet, Rajasekhara, 'Pratibhavyutpattiman Cha Kavi: Kavirityuchyate'. In the opinion of Yasak Acharya there is a revolutionary meaning.

There are three types of poets according to Kavyamimansa, Shastra Kavi, Kavya Kavi and Ubhayakavi.

A Shastrakavi- The poet who presents the classical subjects in a poetic form is a Shastra poet. From the classical subjects in the classical style, the classical poet adopts the rasa-sampad break in poetry. The scriptural poet is again divided into three types. The author of scripture, the investment of poetry in scripture and the investiture of scripture in poetry.

- B Poetry Poet-** The poet who edits the logical meaning situated in the scriptures from the utterance of Vaichitra, is a poetic poet. In the opinion of Rajasekhara, poetry is divided into eight types – Rachnakavi, Shabdakavi, Arthakavi, Alankarkavi, Uttikavi, Rasakavi, Margkavi and Shastrathkavi.
- C Ubhay Kavi-** The poet who presents the classical subject on the basis of his experience in the same way as the poet also assumes the poetic form along with the classical form.

**INTEXT QUESTION-9.1**

1. From which root does the word poet originate?
2. What is the word of the poet Mahatmaya Parak Anandavardhana?
3. By which talent does the poet create poetry?
4. What is the meaning of the word poet in the opinion of Yasak?
5. In the opinion of Rajasekhar what is required for producing poetry with talent?
6. What are the characteristics of a poet?
7. How many types of poets are there?
8. Who is the scripture poet?
9. Who is kavya Poet?
10. Who is Ubhay Kavi?

9.2 TALENT

Just like the sun is not capable of illuminating anything without the power of illumination. Similarly, without talent, a poet is not capable of creating poetry. What is the nature of talent called by Bhattaut-

‘प्रज्ञानवनवोन्मेषशालिनीप्रतिभामता।’

Talent is intelligence capable of illumination new meanings. Pratibha is a bhoot like Pragya. Bhamah says that talent is for the creation of poetry.

Acharya Vaman has said in the Kavyalankarasutra Vritti Granth

‘कवित्वबीजप्रतिभानम्।’

The seed of poetry is talent. Poetry is not complete without talent.

**INTRODUCTION TO
POETICS****Note**

INTRODUCTION
TO POETICS

Note

And if poetry comes to fruition, you will get ridicule and not fame.

In the opinion of Abhinavaguptacharya-

‘अपूर्ववस्तुनिर्माणक्षमाप्रज्ञाप्रतिभा’।

There is a capable intellect in the composition of a new subject.

In Jagannath’s opinion-

‘काव्यघटनानुकूलशब्दार्थोपस्थितिः प्रतिभा’।

The presence of words conducive to the creation of poetry to a poetic event is a talent for development according to the meaning of the word.

The characteristic of talent is stated by Rajasekhar-

‘या शब्दग्रामम् अर्थसार्थम् अलंकार-तन्त्रम् उक्तिमार्गम् अन्यदपितथाविधम् अधिहृदयंप्रतिभासयतिसाप्रतिभा।’

Pratibha is a poet’s special power.

Or other poetic elements are also manifested in the heart.

That talent, in the opinion of Rajasekhar, is of two types, Kayyatri and Bhavyatitri.

There the poet’s poetic creations have a creative talent.

Bhavyatri Pratibha is a beneficiary of the feelings of the readers (saridage) in the pursuit of poetry.

According to the rhetoricians, that talent born out of sanskar is the reason for poetry.

That’s why Bhamaha says-

‘काव्यंतुजायतेजातुकस्यचित्प्रतिभावतः।’

According to Rajasekhar, the reason for poetry is -vyutpatti and talent. Therefore it is said-

‘प्रतिभाव्युत्पत्तीमिथः समवेतेश्रेयस्यौइति यायावरीयः।’

Right-improper conscience is a vyutpatti.

According to Mammatacharya, the practice, talent, vyutpatti are the reason for this poetry.

The tendency in the creation or study of poetry is practice. That’s why he said-

शक्तिर्निपुणतालोकशास्त्राद्यवेक्षणात्।

काव्यज्ञशिक्षयाऽभ्यासः इतिहेतुस्तदुद्भवे॥

In the opinion of Rudratacharya also-

‘प्रतिभाव्युत्पत्त्याभ्यासाः काव्यहेतुः।’

In the opinion of dandi-

नैसर्गिकी च प्रतिभाश्रुतं च बहुनिर्मलम्।
अमन्दश्चाभियोगोऽस्याः कारणंकाव्यसम्पदः॥

but-

‘अव्युत्पत्तिकृतोदोषः शक्त्यासंनियतेकवेः।
यत्त्वशक्तिकृतस्तस्य स झटित्यवभासते॥’

It is known from the analysis of the opinion of Anandavardhanacharya that the power of talent is the basic reason of poetry. And for the creation of poetry, it is only appropriate to consider its helpful of vyutpatti and practice.



INTEXT QUESTION-9.2

1. What is talent in the view of Bhattaut?
2. What is talent in the opinion of Abhinavaguptacharya?
3. What are the characteristics of genius in Jagannath’s view?
4. What are the characteristics of talent in the opinion of Rajasekhar?
5. How many types of talent are there in the opinion of Rajasekhar?
6. What is vyutpatti?
7. What is practice called?
8. According to Mammata, how many reasons are there for poetry?
9. Actually what is the reason for poetry?

9.3 SAHRIDAYA (READER)

A reader with a heart like a poet is called a lover of poetry.

Poetry of the poet attains prestige only when that poetry enthralls the hearts of sahridaya. Sahridaya is also important like a poet. Therefore Abhinavagupta says in the beginning of Lochan-

‘सरस्वत्यास्तत्त्वंकविसहृदयाख्यं विजयते।’

The poetic form of the Vagdevi body has two parts, the poet and the saridaya. There



Note

INTRODUCTION TO POETICS



Note

the poet is Prakhyavan, that is a karyitri talented. Saridaya is upakhyawan, that is Bhavayitri talented. It is the Bhavayitri talent that influences the labor and intention of the poet. Poet's work becomes meaningful only through other talents. Otherwise the poet's work is of opposite result. And this type of Bhavayitri talented saridaya is the only taster of poetry composed by the poet.

By Abhinavagupta, the form of this type of saridaya has been said in Lochan-

येषांकाव्यानुशीलनाभ्यासवशाद् विशदीभूतेमनोमुकुरेवर्णनीयविषयतन्मयीभवनयोग्यताते
एव हृदयसंवादभाजः सहृदयाः।'

Those whose mind is always engrossed in poetic poems are always saridaya. While listening to the poetry created by the poet, the saridaya becomes engrossed in the same rasa as the poet. The poet worships freedom from poetic composition to poetic Rasa. But listening to the poet's description, the saridaya relishes that poetry. The names of saridaya are sentimental, rasik, bhavak, sacheta etc.



INTEXT QUESTION-9.3

1. What are the characteristics of saridaya?
2. What are the two elements of Saraswati?
3. How talented is Saridaya?
4. How many names of saridaya are there?

9.4 POETRY

The word poetic is derived by the 'Gunavachan brahmandibhyah karma cha' Poetry is the action produced by the poet's Karyitri talent.

What are the characteristics of that poetry, many features of poetry have been said by the rhetoricians. As in Agnipuran-

‘संक्षेपाद् वाक्यमिष्टार्थव्यवच्छिन्नापदावली।
काव्यंस्फुरदलंकारगुणवद्दोषवर्जितम्॥

That is, the phrase that reveals the desired meaning is poetry. The Ishta meaning is 'extremely miraculous lokatottar joyful meaning'. Poetry is the same type of systematic verse group. In which alankar appears which is faultless and contains guna.

That's what Dandi said-

‘शरीरंतावदिष्टार्थव्यवच्छिन्नापदावली।’

According to Anandavardhanacharya-

‘सहृदयहृदयाह्लादिशब्दार्थमयत्वमेवकाव्य लक्षणम्’ इति।

The words and meanings that make the hearts of Saridaya happy, that is poetry.

The poetic feature in Bhama’s opinion is-

‘शब्दार्थौसहितौकाव्यम्।’

Poetry is combined with the word and meaning together with the extraterrestrial miracle factor quality.

In the opinion of Vamana-

काव्यंग्राह्यमलंकारात्।

This poetic word is a word containing guna and alankar.

In the opinion of rhetorician Bhoj-

‘निर्दोषगुणवत्काव्यमलंकारैरलंकृतम्।

Poetry is a sentence decorated with rhetoric with faultless quality.

Acharyammatta-

‘तददोषौ शब्दार्थौसगुणावनलंककृतीपुनः क्वापि।’

The words and meanings of poetry are everywhere, full of rethoric and devoid of rhetoric.

In Jagannath’s Rasgangadharam -

‘रमणीयार्थप्रतिपादकः शब्दः काव्यम्।’

Poetry is the only word that conveys a delightful meaning. Pleasure means extraterrestrial joy. The father of the extraterrestrial joy is delightful. The word that renders the meaning of the extraterrestrial Ananda Janak is poetry.

Vishwanath Kavi Raj has said in Kavyadarpan-

‘वाक्यंरसात्मकंकाव्यम्।’

A sentence containing rasa is poetry.

What is the type of sentence Vishwanath has said-

‘वाक्यंस्याद्योगताकांक्षासत्तियुक्तः पदोच्चयः।’



Note

INTRODUCTION
TO POETICS

Note

The group of words of the same type is a sentence, in which the group of words is yogyata, akanksha and asakti.

What is referred to pada here?

‘वर्णाः पदप्रयोगार्हानन्वितैकार्थबोधकाः।’

The absence of hindrance in the interrelationship of substances is ability (YOGYATA). The absence of a hindrance in the Anvaya bodha of the meaning of the rendering of the term through the Abmidha-yritri of the substances is YOGYATA. For example, Krishnan agaram Yati.

But Vahnina irrigation cannot be capable of watering fire in such a mutual relationship. The sentence lacks yogyata because of the constraint.

There is aspiration (AKANKSHA) after the padas. That’s why gauah ashvah purush this are not sentence.

Asatti (ASAKTTI) is the absence of hindrances present in the meaning of padas. Ten devdutt: The pronunciation of this verse after a long time does not make a sentence due to lack of association with it.

Similarly, some rhetoricians like Bhamaha mammata etc., consider the poetics with the predominance of word and meaning, Dandi, Jagannath and Kaviraj said poetic features with the predominance of words. There, according to the intellect, the characteristics have been accepted. Because all the symptoms have their own characteristics.

And that poetry is of two types with the distinction of acoustic poetry and meritorious satire. Then there are two types of it with the distinction of visual and audio. Similarly, for more knowledge about its differences, see Sahityadarpan etc.



INTEXT QUESTION-9.4

1. What is the word and what is the suffix in the word poetry?
2. What is the formula for the utterance of the poetic word?
3. What are the characteristic of poetry in Agnipuran?
4. What are the poetic feature stated by Dandi?
5. What are the poetic feature said by Bhamah?
6. What are the poetic feature said by Anandavardhana?
7. What are the poetic feature said by Jagannath?

8. What are the poetic feature of Mammata?
9. What are the poetic feature of Vishwanath?
10. What are the Sentence Characteristics in the opinion of Sahitya Darpankar?
11. What are the Pad Lakshna according to Sahitya darpankar?
12. What are Akanksha (AKANKSHA)?
13. What are the eligibility (YOGYATA)?
14. What is Asakti?

9.5 POETRY PURPOSE

The saying

प्रयोजनमनुद्दिष्य न मन्दोऽपि प्रवर्तते

What is the purpose in the creation of this type of poetry, this question comes in everyone's mind. There poetic rhetorician said the many purposes of poetry. There is the opinion of Mammatacharya writer of Kavyaprakash-

‘काव्यं यशसेऽर्थकृतेव्यवहारविदेशिवेतरक्षतये।
सद्यः परनिर्वृतयेकान्तासम्मिततयोपदेशयुजे॥’

There is poetry for fame, for wealth for knowing the behavior, for the destruction of bad luck, for attaining the ultimate bliss immediately and for preaching like Kanta. Poetry generates fame, gives wealth and gives behavior knowledge. Worship of Lord Narayana through poetry destroys the evil. By listening to poetry, Brahmanand Sahodar generates rasa.

Poetry is preachy like Kanta. Vedas are PRABHUSAMMIT. They speak truth like God and preach Dharma. But poetry is like kanta. The act in the husband by the sweet voice like Kavita, that is, the wife, generates the conscience of inaction. In the same way, poetry generates the doable and not doable conscience through sardonic style ‘one should behave like Rama and not like Ravana’.

In this way Vishwanath says-

‘चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि।
काव्यादेव यतस्तेनतत्स्वरूपं निरूप्यते।

The name of Chaturvarga is Dharma, Artha, Kama, Moksha. The believers of Lord Narayana attain dharma through words and poetry like ‘Ekah Shabdah Samyaggyaah Suprayukah Swargeloke Kaamdug Bhavati’. As the author named Dhavak got a lot

INTRODUCTION TO POETICS



Note

INTRODUCTION
TO POETICS

Note

of money from the making of Ratnavali play in the name of Shri Harsha. One can get kama by wealth. Moksha is attained by virtue arising from poetry. And in the words of salvation, the derivation factor is poetry. In this way Chaturvarga can be attained through poetry.

Similarly Bhamaha has said-

‘धर्मार्थकाममोक्षेषुवैचक्षण्यं कलासुच।
करोत्तिकीर्तिप्रीतिं च साधुकाव्यनिषेवणम्॥’

Chaturvarga Phal is attained through the Vedas and Shastras through monotony, through poetry, this is the specialty of poetry. Because everyone wants the disease to be destroyed by sweet medicines than by bitter medicines.

Poetry is an excellent cause for virtuous means. Similarly Vyasa has said in the Agni Purana-

‘नरत्वंदुर्लभं लोके विद्या तत्र सुदुर्लभा।
कवित्वं दुर्लभं लोके शक्तिस्तत्र सुदुर्लभा॥’

From this type of review it comes that Purusharth realization and Rasaswad are the two main purposes of poetry. In the middle of realization and rasaswad, rasaswad is the main purpose of poetry.

Mahimbhatt has said-

‘काव्येरसयितासर्वो न बोद्धा न नियोगभाक्।’



INTEXT QUESTION-9.5

1. What is the purpose of poetry in the opinion of Mammatacharya?
2. What is the purpose of poetry in Vishwanath's view?
3. How does poetry destroy evil?
4. What does poetry do in the opinion of Bhamahacharya?
5. In Agnipuran what has been said about poetry?
6. What are the two purposes of poetry?
7. What is the main purpose of poetry and what is its proof.

9.6 VRITTI

Words are exponents and meanings are pratipadya. There are three types of words –

Vachak, Lakshana and Vyanjak. The meaning of the word is also of three types - vachya hakshys and sarcasm. The vyapar with which the word conveys meaning is vyapar-vritti Vritti Shakti has also been treated by Vishwanath. That word power (shabda shakti) is of three types – Abhidha, Lakshna and Vyanjana.

Vishwanath has said in the Karika-

‘वाच्योऽभिधयाबोध्यो लक्ष्यो लक्षणयामतः।

व्यंग्योऽव्यंजनयाताः स्युस्तिम्नः शब्दस्य शक्तयः॥

In this way, the interpretation of speech is called Abhidha, Lakshana is the interpretation of Lakshya and vyanjana is used for sarcasm (vyangarth).

9.6.1 Abhidha Shabd Shakti

The first of the exponentiation powers of the word is Abhidha, which renders the meaning.

Characteristics of Abhidha Vishwanath says-

‘तत्र संकेतितार्थस्य बोधनादग्रिमाभिधा।’

There, in the middle of the three powers, the indication of the indicated meaning is the desire, the first is the Abhidha from the statement with the understanding of the meaning of that subject. Indicated, that is, indicated subject.

What is the sign, Gadadharbhattacharya says.

Which explains the meaning of the words. This meaning should be understood from this word. The act of making sense of the sign meaning is vritti.

Similarly, the sign is a natural vyapara, it is the opinion of the Mimamskas. From the sign itself, the fixed oratorical relationship between the word and the substance proves. The word fire is not understood for the time form only with the spoken-reader relationship with sattva etc. Similarly, the general indicated meaning of the name can be read or main meaning.

What is the remedy for that signal, the question arises. There is a famous instrument of the sign –

शक्तिग्रहं व्याकरणोपमानकोशाप्तवाक्याद् व्यवहारतश्च।

वाक्यस्य शेषाद्विवृतेर्वदन्तिसान्निध्यतः सिद्धपदस्य वृद्धाः॥

There, the examples of sign have been presented in sequence through grammar-

- Example of syntax from grammar - pachakah. Here the Pach root, "Kartari nvul" gives a sense of the Pak Kartari sign of the word Pachak.

INTRODUCTION TO POETICS



Note

INTRODUCTION TO POETICS



Note

- b) Example of signage from Upamana- Gosadrasho Gavayah. It is similar to a cow by the appearance of a cow with the likeness of a cow, that's why the word 'gavay' is signaled.
- c) Vishnu sign of the words Narayan etc. is taken from the 'Vishnurnarayanah Krishnah' Amarakosha.
- d) 'Ayam ashwashabdvachyaah' by this statement the child takes the sign 'This animal makes sense of the word horse'.
- e) Behavior indicated like - the middle aged were asked to bring a cow by the old age. Then the middle aged brings the cow. Seeing the tendency to bring that cow, Sasnaadi of Balwakya knows the meaning of bringing the body. Then tie the cow and tie it the middle aged. Similarly, the child Avopodvapa (Anvaya, Vyatirek) bears this sign in the Sasnadi meaning of the word Gao.
- f) Taking cues from the remainder of the sentence, such as hearing 'Yavamayishcharurbhavati', the favorite part or use of the word Yava in the long span is such a doubt. There-

“वसन्तेसर्वशस्यानांजायतेपत्रशातनम्।

मेदमानाश्चतिष्ठन्ति यवाः कणिशशालिनः॥”

इस प्रकारविध्यर्थ आकांक्षा के प्रवर्त होने से वाक्यशेष के द्वारादीर्घशूकमें यव शब्द का संकेत ग्रहण होता है।

- छ) विवृतिर्नाम विवरणम्। विवरण से शक्ति का ग्रहण जैसे- 'हरिः वासुदेवः।' यहाँ अश्वादि अनेक अर्थ से हरि शब्द का अर्थ क्या इस संशय में वासुदेव ऐसे विवरण से हरि शब्द का वासुदेव में संकेत ग्रहण होता है।
- ज) सिद्ध पद के सान्निध्य से संकेत ग्रहण जैसे- 'इहप्रभिन्नकमलोदरे मधूनि मधुकरः पिबति।' मधुकर शब्द का भ्रमर अथवा मधुमक्खी अर्थ इस संशय में कमन पद के सान्निध्य से मधुकर शब्द का भ्रमर रूप में संकेत ग्रहण होता है। और वह संकेत जातिगुण द्रव्य और क्रिया में ग्रहण किया जाता है।

दर्पणकार कहते हैं-

“संकेतो गृह्यते जातौ गुणद्रव्यक्रियादिषु।”

9.6.2 लक्षणा का स्वरूप

लक्षणा लक्ष्यार्थ की प्रतिपादिका होती है।

What is its form



Note

Vishwanath says-

‘मुख्यार्थबाधेतद्युक्तो ययान्योऽर्थः प्रतीयते।

रूढेः प्रयोजनाद्वासौ लक्षणा शक्तिरर्पिता॥’

मुख्यार्थ बाध में अर्थात् अभिधा प्रतिपादित अर्थ के बोध में रूढ़ि अथवा प्रयोजन से जिस वृत्ति के द्वारा उस कहे गए मुख्य अर्थ से सम्बन्धित अन्य अर्थ की प्रतीत होती है। वह शब्द में आरोपित वृत्ति लक्षण है। कहा गया है प्रयोजन से अथवा रूढ़ि (प्रसिद्धि) से मुख्यार्थ का बोध होता है।

यह लक्षण रूढ़ि मूला और प्रयोजन मूला के भेद से दो प्रकार की है। वहाँ रूढ़ि का अर्थ प्रसिद्धि है। रूढ़ि मूला जैसे-कलिंग साहसिक। यहाँ साहस का धर्म चेतन में ही सम्भव होता है। अचेतन में कलिंग नामक देश विशेष में सम्भव नहीं होता है। कलिंग शब्द का मुख्य अर्थ बाधित है। तब प्रसिद्धि से कलिंग शब्द कलिंग देशवासी इस अर्थ में लक्षणा का प्रतिपादन करते हैं। उससे कलिंग देश के निवासी साहसी हैं यह अर्थ सम्भव होता है।

प्रयोजन मूला लक्षणा का उदाहरण जैसे ‘गङ्गाया घोषः।’ यहाँ गङ्गा शब्द का मुख्य अर्थ है जल प्रवाह विशेष। वहाँ घोष का होना असम्भव ही है। गंगा शब्द का जल प्रवाह रूप मुख्यार्थ का बोध है। वह बाधित गंगा शब्द वक्ता के तात्पर्य सिद्धि में जल प्रवाह से युक्त तीर रूपी अर्थ के लिए लक्षणा से बोधन होता है। गंगा में शीतलता और पावनता आदि धर्म घोष में भी हैं ऐसा प्रयोजन है और दो प्रकार की लक्षणा पुनः उपादान लक्षणा और लक्षण लक्षणा के भेद से दो प्रकार की है। वहाँ उपादान लक्षणा का लक्षण है-

‘‘मुख्यार्थस्येतराक्षेपोवाक्यार्थेऽन्वयसिद्धये।

स्यादात्मनोऽप्युपादानादेशोपादानलक्षणा॥’’

जिस लक्षणा वृत्ति के द्वारा वाक्यार्थ में अन्वय सिद्धि के लिए जहाँ मुख्य अर्थ अन्य अर्थ का आक्षेप कराता है, मुख्यार्थ का भी ग्रहण होता है वह उपादान लक्षणा है। उसका उदाहरण है जैसे-श्वेतो धावति। श्वेत शब्द के गुण वाचकत्व से उसके दौड़ने की क्रिया के अनन्वय से मुख्य अर्थ का बाध होता है। तब उपादान लक्षणा श्वेत शब्द का श्वेत वर्ण विशेष अश्व के अर्थ का ग्रहण करती है। फिर श्वेत अश्व की और दौड़ने की क्रिया में अन्वय सिद्ध होता है।

लक्षण लक्षणा का लक्षण-

‘‘अर्पणंस्वस्य वाक्यार्थेपरस्यान्वयसिद्धये।

उपलक्षणहेतुत्वादेशा लक्षण लक्षणा॥’’

जिस लक्षणा वृत्ति के द्वारा वाक्यार्थ में दूसरे मुख्य अर्थ से भिन्न की अन्वय सिद्धि में अपने मुख्य अर्थ को त्याग देता है वह लक्षण लक्षणा है। उसका उदाहरण गङ्गाया घोषः है। वहाँ गंगा पद जल प्रवाह रूपी अर्थ के लिए अपने स्वरूप के समर्पण से वहाँ उपलक्षण लक्षणा है। इस प्रकार से ही लक्षणा के सारोपा साध्य वसाना इत्यादि अनेक आवान्तर प्रकार सम्भव हैं।

INTRODUCTION
TO POETICS

Note

9.6.3 व्यंजना का स्वरूप

व्यंजना व्यंग्यार्थ की प्रतिपादिका होती है। उसका क्या स्वरूप है?

विश्वनाथ कहते हैं-

“विरतास्वभिधाद्यासु ययार्थोबोध्यतेपरः।
सावृत्तिर्व्यजना नाम शब्दस्यार्थादिकस्य च॥”

“शब्द बुद्धि कर्मणाविरम्य व्यापारभावः” इस मत से अभिधा लक्षणा आदि वृत्तियों में अपने-अपने अर्थ को प्रतिपादित करके जिस शक्ति के द्वारा दूसरे वाच्यार्थ लक्ष्यार्थ से भिन्न अर्थ का बोध होता है वह वृत्ति शब्द के अर्थ के प्रकृति और प्रत्ययादि में व्यंजन कहलाती है। इस प्रकार व्यंजना अभिधा लक्षणा आदि सकल वृत्तियों से अतिरिक्त आलंकारिक प्रपंच में सुप्रसिद्ध कोई नवीन वृत्ति है।

जैसे उदाहरण-गतोऽस्तमर्कः। यहाँ खेलते हुए बालक के प्रतिपिता कहता है घर जाओ यह अर्थ व्यंजना से ज्ञात होता है। और वह व्यंग्यार्थ ध्वनि प्रतीय मान अर्थ से भी व्यवहृत होती है।

इस प्रकार के अनुभव सिद्ध अर्थ के प्रतिपादन के लिए ही व्यंजनावृत्ति है। उस वृत्ति का आविर्भाव आनन्द वर्धनाचार्य के ध्वन्यालोक नामक ग्रन्थ में प्रथम दिखाई देता है। और वह वृत्ति-अभिधामूला और लक्षणा मूला के भेद से दो प्रकार की है। वहाँ अभिधामूला का लक्षण है-

‘अनेकार्थस्य शब्दस्य संयोगाद्यैर्नियन्त्रिते।
एकत्रार्थेऽन्यधीहेतुर्व्यजनासाभिधाश्रया॥’

अभिधा के संयोग से शब्द के संयोगादि से एक अर्थ के नियन्त्रण में अन्य अर्थ के ज्ञान की हेतु व्यंजना अभिधा मूला होती है।

संयोगादि पद से यहाँ विप्रयोगादि पदों का ग्रहण करते हैं। कौन शक्ति नियामक संयोगादि है इस कारिका में कहा है-

संयोगोविप्रयोगश्चसाहचर्यविरोधिता।
अर्थः प्रकरणांलिंगं शब्दस्यान्यस्य सन्निधिः॥
सामर्थ्यमौचितीदेशोकालोव्यक्तिः स्वरादयः।
शब्दार्थस्यानवच्छेदेविशेषस्मृतिहेतवः॥

शब्द के अर्थ का अनवच्छेद होने पर संयोगादि उसके नियामक होते हैं। संयोगादि के क्रम से उदाहरणों को प्रस्तुत किया गया है।

क. संयोग का उदाहरण-सशंखचक्रोहरिः। हरि शब्द विष्णु यम आदि अनेक अर्थों का वाचक है। परन्तु यहाँ शंख चक्र के सम्बन्ध से हरि शब्द विष्णु अर्थ में वर्णित है।

ख. विप्रयोगे अशंखचक्रोहरिः। हरि शब्द के अनेक अर्थ के वाचकत्वमें भी शंख चक्र सहित का ही एव वियोग से हरि शब्द विष्णु अर्थ को कहता है।

ग. साहचर्य का उदाहरण भी मार्जुनौ। “अर्जुनः ककुभेपार्थेकार्तवीर्यमयूरयोः” इत्यादिकोष से



Note

- अर्जुन शब्द का पार्थ अथवा कार्तवीर्य अर्जुन इत्यादि अर्थ के सन्देह में भीम के साहचर्य से अर्जुन पार्थ है।
- घ. विरोधिता कर्ण अर्जुन का उदाहरण। यहाँ भी अर्जुन शब्द के अनेक अर्थ का कर्ण से विरोधी पद साहचर्य से पार्थ अर्थ का बोध होता है।
- ङ. प्रयोजन को अर्थ कहते हैं। अर्थेभवच्छिन्देस्थाणुवन्देइतिउदाहरणम्। स्थाणु शब्द का शिव, पत्थर, खण्ड आदि अनेक वाचक के संसारोच्छेद रूप प्रयोजन बल से शंकर अर्थ में प्रयुक्त है।
- च. प्रकरण में उदाहरण होता है सर्वजानातिदेवः। यहाँ देव पद से सुर, नृप के सन्देह में राज प्रकरण से देव शब्द राजा परक है।
- छ. धर्म का नाम लिंग है। यहाँ उदाहरण है कुपितोमकरध्वजः। मकरध्वज शब्द का कामदेव समुद्रवाचक के कोप रूपप्राणि धर्म से लिंग से कामदेव के अर्थ में प्रयुक्त है।
- ज. अन्य शब्द सन्निधि का देवः पुरारिः उदाहरण है। पुरारि शब्द खल और महादेव अर्थ में है। यहाँ देव पद के सान्निध्य से पुरारि शब्द का महादेव अर्थ से बोध होता है।
- झ. सामर्थ्य का उदाहरण है मधुनामत्तः पिकः। मधु शब्द मद्य अर्थ में और वसन्त अर्थ में प्रयुक्त है। वहाँ कोयल के मद की प्रसिद्धि से सामर्थ्य से मधु शब्द वसन्त वाचक है।
- ञ. औचित्य का उदाहरण यातु वो दयितामुखम्। मुख शब्द के अनेक अर्थों के यहाँ औचित्य से सामुख्य अर्थमेंप्रयुक्तहै।
- ट. स्थान को देश कहते हैं। यहाँ उदाहरण विभाति गगनेचन्द्रः इति। चन्द्र शब्द के इन्द्र, कपूर और शशि अर्थ है। यहाँ गगन रूपदेश से चन्द्र शब्द शशि का ही बोध होता है।
- ठ. काल का उदाहरण-निशिचित्रभानुः। चित्र भानु सूर्य अथवा अग्नि है इस सन्देह में निशाकाल से चित्र भानु शब्द का अग्नि अर्थ में बोध होता है।
- ड. लिंग का अर्थ व्यक्ति है। उसका उदाहरण भातिरथांगम् है। रथांग शब्द चक्र परक और चक्र वाक पक्षी परक है। यहाँ नपुंसकलिंग से रथांग शब्द का चक्र का ग्रहण होता है। इसी प्रकार स्वरादि शब्दार्थ के नियामक होते हैं।

अभिधामूला का उदाहरण है-

दुर्गालङ्घितविग्रहोमनसिजंसम्मीलयश्चेतसा।
प्रोद्यद्राजकलोगृहीतगरिमाविश्वग्वृतोभोगिभिः।
नक्षत्रेशकृतेक्षणोगिरिगुरौगाढां मतिं धारयन्
गामाक्रम्य विभूतिभूषिततनूराजत्युमावल्लभः॥

यहाँ उमा के पति शिव अथवा उमा नाम की राज महिषी के स्वामी भानुदेव राजा है इस सन्देह में प्रकरण से अभिधा के द्वारा उमा वल्लभ शब्द का उमा नाम की राज महिषी के पति स्वामी भानुदेव राजा का अर्थ आता है। वहाँ से अभिधा मूला व्यंजना से गौरी के पति शिव इस अर्थ को स्वीकार करते हैं। एवम् उमा नामक राज महिषी के पति भानुदेव गौरी के पति शिव के

INTRODUCTION
TO POETICS

Note

समान प्रतीत होते हैं।

लक्षणामूलाव्यंजना का उदाहरण-

‘लक्षणोपास्यते यस्य कृतेतत्तुप्रयोजनम्।

यया प्रत्यायतेसास्याद् व्यंजना लक्षणाश्रया॥’

जिस प्रयोजन के लिए लक्षणा का आश्रय लिया जाता है उस प्रयोजन का जो बोध कराती है वह लक्षणा मूला व्यंजन होती है।

जैसे गंगा या घोषः यहाँ गंगा शब्द का गंगा के तीर में प्रयोजन लक्षणा है। एवं लक्षणा विरत है। लक्षणा का शीतलता और पवित्रता का आधिक्य प्रयोजन होता है। वह प्रयोजन व्यंजना का बोध कराता है। वह व्यंजना लक्षणा मूला व्यंजना होती है।

यहाँ से भी शाब्दी आर्थी इत्यादि व्यंजना के अनेक प्रकार होते हैं।



IN-TEXT QUESTION-9.6

1. How many types of words and what are they?
2. How many types of meanings are there and what are they?
3. What is Vritti
4. How many differences are there of Vritti and what are they?
5. What is Abhidha characteristic?
6. What is ‘sanket’ in the opinion of Gadadhara?
7. Where is the ‘sanket’ taken?
8. What is the form of Lakshana?
9. What is the example of rudhimoola lakshana?
10. What is an example of prayojanamula lakshana?
11. What is upadana lakshana?
12. What is lakshana lakshana ?
13. What is the example of upadan lakshna?
14. What is lakshana example?
15. What is the form of vyanjana?
16. How many types of vyanjana are there in general, which they are?
17. Describe shabda shakti recited verse?

9.7 रस स्वरूप

काव्य का परम प्रयोजन रसास्वाद है। और वह रस क्या है यह प्रश्न उत्पन्न होता है। इसके उत्तर में कहा गया है- 'रस्यतेआस्वाद्यतेइतिरसः।' अर्थात् काव्य नाट्यादि कलाओं में परम आस्वादित रस है। यह रस ही काव्य की आत्मा के रूप में प्रतिष्ठित है। इसके उन्मेष के लिए ही कवि चेष्टा करते हैं। और सहृदय इस प्रकार के काव्य अध्ययन से ही आस्वादन करते हैं। 'न हिरसादृतेकश्चिदर्थः प्रवर्तते' भरत मुनि ने रस को काव्य की आत्मा के रूप में प्रतिष्ठापित किया है।

उस रस का स्वरूप पूरक सूत्र इस प्रकार है- 'विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः।' विभाव, अनुभाव, व्यभिचारी भाव के संयोग से रस की निष्पत्ति होती है।

विभाव क्या है इस प्रश्न के उत्तर में विभाव का स्वरूपनिर्दिष्ट किया जा रहा है। लोकोत्तर से सहृदयों के हृदय में आस्वाद योग्य रति आदि स्थायी भाव को करते हैं जिनसे वह राम कृष्ण आदि काव्य में निवेशित होकर विभाव होते हैं। दर्पण में विभाव का लक्षण है-

रत्याद्युद्बोधकाः लोकेविभावाः काव्यनाटययोः।

अनुभाव क्या है-विभावादि गत चेष्टा अनुभाव है। उसका लक्षण दर्पण में कहा है-

उद्बुद्धं कारणैः स्वैः स्वैर्बहिर्भावांप्रकाशयन्।

लोके यः कार्यरूपः सोऽनुभावः काव्यनाटययोः॥

व्यभिचारी भाव क्या है। निर्वेदादि प्रभृति व्यभिचारी भाव है। रति आदि स्थायी भाव स्थिर रूप से है निर्वेदादिरति आदि भाव से उद्भूत होते हैं और उन्हीं में तिरोहित होते हैं वे व्यभिचारी भाव होते हैं। व्यभिचारी भाव है-निर्वेद, आवेग, दैन्य, श्रम, मद, जडता, औग्रय, मोह, विबोध, स्वप्न, अपस्मार, गर्व, मरण, अलसता, अमर्ष, निद्रा, वहित्थ, औतसुक्य, उन्माद, शंका, स्मृति, मति, व्याधि, त्रास, लज्जा, हर्ष, असूया, विषाद, धृति, चपलता, ग्लानि, चिन्ता और वितर्क। विभाव अनुभाव व्यभिचारी भावों के संयुक्त होने पर स्थायी भाव रसत्व को प्राप्त करता है यह सूत्र का आशय है। रति शोकादि भाव रस प्राप्ति में पहले से ही स्थित रहते हैं। इसलिए संसार में रति शोकादि भाव स्थायी भाव कहलाते हैं। स्थायी भाव नौ है वे इस प्रकार हैं-

'रतिर्हासश्च शोकश्चक्रोधोत्साहौभयंतथा।

जुगुप्साविस्मयश्चेत्थमष्टौप्रोक्ताः शमोऽपिच॥'

रस स्वरूप के व्याख्यान अवसर पर चारों वाद सम्यक् रूप से प्राप्त होते हैं। वे इस प्रकार हैं- 'रसः उत्पद्यते' भट्टलोल्लट का उत्पत्तिवाद, 'रसः अनुमीयते' श्री शंकुक का अनुमित्तिवाद, 'रसः भुज्यते' भट्टनायक का भुक्तिवाद, 'रसः अभिव्यक्ति वाद। इन वादों में अभिनव गुप्त का अभिव्यक्तिवाद ही विद्वानों के द्वारा सिद्धान्त रूप से स्वीकृत है।

एवं रस सूत्र में अभिव्यक्तिवाद के अनुसार निष्पत्ति जिसका अभिव्यक्ति अर्थ है। और इस प्रकार सूत्र अर्थ होता है- विभाव के अनुभाव के और व्यभिचारी भाव के संयोग से स्थायी भाव रस के स्वरूप को प्राप्त करता है। इसलिए अभिव्यक्तिवाद के समर्थक विश्वनाथ कविराज ने कहा है-

INTRODUCTION TO
POETICS

Note

INTRODUCTION
TO POETICS

Note

“विभावेनानुभावेनव्यक्तः संचारिणातथा।
रसतामेतिरत्यादिः स्थायिभावः सचेतसाम्॥”

वस्तुतः रस का आस्वादन में प्रयोग नहीं होता। क्योंकि आस्वाद ही रस है। इसलिए अभिनव गुप्त कहते हैं- ‘रसाः प्रतीयन्ते इति तुओदनंपचतिइतिवद् व्यवहारः’ इति। रस के स्वरूप का निरूपण, आस्वादन के प्रकार को दर्पण कार के द्वारा प्रस्तुत किया गया है-

‘सत्वोद्रेकादखण्डस्वप्रकाशानन्दचिन्मयः।

वेद्यान्तरस्पर्शशून्योब्रह्मास्वादसहोदरः।

लोकोत्तरचमत्कारप्राणः कैश्चित्प्रमातृभिः

स्वाकारवदभिकत्वेनायमास्वाद्यतेरसः॥’

बाहरी विषयों से चित्त वृत्तियों को हटाने वाला कोई अन्तःकरण का धर्म सत्व कहलाता है। उसके उद्रेक से एक अखण्ड आनन्दस्वरूप, अन्य जाने हुए पदार्थों के स्पर्श से रहित, आनन्दमय ब्रह्म के साक्षात्कार के समान, लोकोत्तर चमत्कार है जिसका वह रस अपने आकार के सामान अभिन्न रूप से किसी सहृदय के द्वारा आस्वादन करता है।

जिन सब भावनाओं का संसार में अनुभव किया जाता है उन सबका ही काव्य में लोकोत्तर अनुभव होता है। इसका कारण साधारणीकरण होता है। विभाव अनुभाव आदि में सहृदयों का मन जैसे-जैसे प्रवर्तत होता है वैसे-वैसे तन्मयता बढ़ती है। तब रज तम से अभिभूत होकर बाहरी चित्त वृत्तियों से विमुख होकर सत्व का प्रकाशन होता है। तब देश काला दिसम्पूर्ण लौकिक उपाधि सम्बन्धों का नाश कर सहृदय उत्पन्न होते हैं। तब विभावादि साधारण निर्विशेष होते हैं। यह व्यापार ही साधारणीकरण है। तब साधारणीकरण के लिए विभावादि के द्वारा व्यक्त स्थायी भाव रस के स्वरूप को प्राप्त करता है। पण्डित राजजगन्नाथ ने ‘रत्याद्यवच्छिन्नाभगनावरणाचिदेवरस’ भिन्न मत को पुष्ट किया है। उनके मत की यहाँ आलोचना नहीं की गई है।

फिर से कितने रस होते हैं प्रश्न पर स्थायी भाव के नौ होने से नौ रस होते हैं उत्तर प्राप्त होता है। और वे-

‘शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः।

बीभत्सोऽदुतइत्यष्टौ शान्तोऽपिनवमोरसः॥’

उन रसों के स्थायी भावों, वर्णों और देवों की तालिका नीचे दी गई है-

क्रम	रस	स्थायीभाव	देवता	वर्ण
1.	शृङ्गार	रति	विष्णु	श्याम
2.	हास्य	हास	प्रथमगण	श्वेत
3.	करुण	शोक	यम	कपोत
4.	रौद्र	क्रोध	रुद्र	रक्त

INTRODUCTION TO POETICS -2

5.	वीर	उत्साह	महेन्द्र	हेमवर्ण
6.	भयानक	भय	काल	कृष्ण
7.	वीभत्स	जुगुप्सा	महाकाल	नील
8.	अद्भुत	विस्मय	गन्धर्व	पीत
9.	शान्त	शम	नारायण	अतिधवलवर्ण



INTEXT QUESTION-9.7

1. What is Rasa Sutra?
2. What are the four discussions of rasa?
3. What are the characteristics of Vibhava?
4. What is the symptom of Anubhava?
5. What are the characteristics of vyabhicharibhav?
6. Whose argument about rasa is superior to all?
7. What is the meaning of Rasasutra in the opinion of Abhinavagupta?
8. What is the shlok of Ras expression said in darpana?
9. Write Rasaswad Karika?
10. From which work are Vibhavadi specialised?
11. What is the characteristic of permanence?
12. How many permanent expressions are there?
13. What is the Rasa according to Jagannath?
14. How many rasas?
15. Who is the deity of shringar -hasya -karuna rasas?
16. What is the color of shringar -hasya -karuna rasas?
17. Who is the deity of Raudraveerbhayankarson?
18. What are the characters of Raudraveerbhayankaras?
19. Bibhatsa- adbhut-shant- Who is the deity of the rasas?
20. What are the colors of bibhatsa-adbhut-shant?

Module - 2

INTRODUCTION TO POETICS



Note

INTRODUCTION TO POETICS



Note



SUMMARY

Alankarshastra was created for poetic benefactors for the expedient processing of poetry. Alankarshastra is the mirror of poetry.

The true knowledge of poetry comes only through the study of poetry from the path stated in the Alankarshastra.

Alankarshastra composed in the Sanskrit literature tradition for poetic pursuits includes Anandavardhana's dhavnyalok, Jagannath's Rasgangadhara, Mammatacharya's Kavyaprakasha, Dandi's Kavyadarsha, Vishwanath's Virajkrit sahyadarpana, Rajshekhar's Kavyandadimanshikrit, the most famous book, Kuvaladimanshikrit, etc.



TERMINAL EXERCISE

1. Describe the nature of poet and types of poet?
2. Describe the nature of talent?
3. Describe the opinions about the reason for the origin of poetry?
4. Describe the nature of saridaya?
5. Describe the nature of poetry?
6. Describe the character of the sentence?
7. Describe the characteristics of akansha, yogyata and ashakti?
8. Describe the purposes of poetry?
9. Propound a Vritti for rendering nature of Vritti?
10. Render Abhidha?
11. Describe lakshana?
12. Describe the remedies of sanketgraha?
13. Describe word power shabda shaktiyon?
14. Describe vyanjana?
15. Describe the rasa form?
16. Criticize Rassutra?
17. Describe how many types of rasa are there?

**Note**

18. From which root is the word poet derived?
(a) ka-ku dhatu (b) kavru dhatu (c) kav dhatu.
19. Which is not kavibhed
(a) Scripture poet (b) Smritikavi
(c) Poetry poet (d) Ubhayakavi.
20. Who is having kavyitri Telent
(a) poet (b) heartfelt
(c) hero (d) pronouncer.
21. What is prakhya
(a) actionary talent (b) feasible participatory
(c) etymology (d) practice.
22. What is the ultimate purpose of poetry?
(a) success (b) effort (realization)
(c) taste (d) practical knowledge.
23. Gangayan Ghosh: What is the symptom here?
(a) Roodimla (b) puryojnmula
(c) Upadanamula

**ANSWERS TO IN TEXT QUESTIONS****9.1**

1. Kavra
2. "Aparekavyasansarekvirekah Prajapatih.
Yathasmarochtevisvantthedamparivartate.
3. Karyitri pratibha
4. Krantdarshi
5. Vyutpatti with pratibha
6. Containing karyitri pritibha.

INTRODUCTION TO POETICS



Note

7. There are three types of poets – Shastrakavi, Kavyakavi and Ubhaykavi.
8. The poet who presents the classical subjects in a poetic form is a Shastrakavi.
9. He is a poetic poet who edits the meaning of the logic in the scriptures from the poetic Vaichitrya.
10. The poet who presents the classical subjects on the basis of his experience as if adopts the poetic form along with the classical form, he is an ambivalent.

9.2

1. In the opinion of Bhattauta - 'Pragyanvanvanmeshalini Pratibhamata'.
2. In the opinion of Abhinavaguptacharya - 'Apoorva object creation, pragna-pratibha'.
3. The symptom of talent in Jagannath's opinion is- 'Poetry Ghatna-Koolabdarthopasthith: Pratibha'.
4. In the opinion of Rajasekhara, 'Ya Shabdagramam Arthasartham Alankartantram Ukthimargam Anyadapitatha Vidham Adihrydayampratibhasayatisapratibha.'
5. In the opinion of Rajasekhar, there are two types of talents - Karyatri and Bhavyatitri.
6. Derivative is the name of the conscience of right and wrong.
7. Exercise Name Continuing
8. In Mammata's opinion, talent practice and vyutpatti
9. In fact, the reason for poetry is talent.

9.3

1. Characterisation of the lover of poetry is- 'Yeshankavyanushilnaabhyasavashad vishadibhutenomukuredenarniya vide tanmayi bhavna aptitudeate and heart dialogue bajah sahridayah.
2. The two elements of Saraswati are poet and lover of poetry.
3. Saridaya are endowed with talent.
4. The name of the savidaya are sentimental, sentimental, rasik, conscious, etc.

9.4

1. In the word poetry, there is a poetic word and a suffix myan.

2. The 'Gunavachan brahmandibhyah karma cha' is the formula for the utterance of the word poetic.
3. The characteristic of poetry in Agnipuran is-
'Short sentence Mishtharthvyvacchinnapadavali.
Kavyansfurdalankargunavaddoshvarjitam.
4. Dandi has said the characteristic of poetry –
5. Bhamaha has said the characteristic of poetry- 'Shabdarthaushitaukavyam.
6. Anandavardhana has said the characteristic of poetry -
'Sahridayahridayahladishabdarthmayatvamekavylakshanam'.
7. Jagannath has said poetically - 'Ramaniyarth Pratipadaka: Shabd: Kavyam'.
8. 'Taddoshau Shabdarthaugunaavanalankritipuna Kwapi'.
9. The poetic feature of Vishwanath is- 'Vakyanrasatkankavyam'.
10. वाक्यं स्याद्योगता कांक्षासतियुक्तः पदोच्चयः
11. In the view of the Salitya darpal the characteristic of the word is 'Varnah padamprayogarahananvitaikarthabodhka'.
12. There is aspiration after the padas.
13. Ability is the absence of hindrance in the interrelationship of word meaning
14. Absence of hindrance present in word meaning is asset.

9.5

1. Poetry purpose in the opinion of Mammatacharya is-
'Videshverekshatye, which is meant for poetry.
Sadyah parnirvritaye kantasammitatyopadeshyuje.
2. The purpose of poetry in Vishwanath's view is
Achievement of Chaturvarga fruit: Sukhadalpadhiyampi.
Kavyadeva yastenatswaroopamnirupyate.
3. Worshiping Lord Narayana through poetry destroys evil.
4. In the opinion of Bhamahacharya

**INTRODUCTION TO
POETICS****Note**

INTRODUCTION TO POETICS



Note

‘Dhararthakaamoksheshuvaikshanyunkalasuch.

Karotikirtimpreetin cha sadhukavyanishevanam’.

5. About poetry in Agnipuran it is said-

‘Naratvandurlabhallokevidya tatra sudurlabha.

Kavitavandurlabhanloke shaktistatra sudurlabha.

6. The purpose of poetry is two - purusharth realization and Rasa.

7. Poetry is the main purpose of the Rasa of all.

9.6

1. Words are of three types: reader, target and expression.

2. Artha is of three types - speech, target and satire.

3. Vocabulary has a perceptible business specialty.

4. There are three divisions of Vritti – Abhidha, Lakshna and Vyjana.

5. Characteristics of Abhidha- ‘Tatra sintittarthasya bodhnadgrimabhidha’.

6. In the opinion of Gadadhara, the sign - ‘Idampadimam arthambodhayatuiti
asmatpadad ayamarthobodvya itivecha sanketrupavrihah iti.

7. Indication is received in species, quality, matter, action etc.

8. The nature of Lakshna is - ‘Makhartha Badhetdyukto Yayanyortha: Pratyate.
Rudhe: Prajaknadvasau Lakshna Shaktirpita.

9. Kalinga is a bold example of orthodox traits.

10. Gangayan Ghosh of Purpose Moola Lakshna: Anexample.

11. The characteristic of material symptom is-

‘Chieflyarthasyetarkhepsovakyarthenvaysiddhaye.

syadatmano= pupadanadeshopadanalakshana” Iti.

12. The symptom is the symptom of the symptom.

‘Aparpanamsya’

Symptom for symptoms.

13. An example of a material trait is Shweto Dhavati.

**Note**

14. An example of a characteristic symptom is Gangayan Ghosh.
15. Euphemism is in the mirror
‘Viratasvabhidyasu yayarthobodhyateparah.
S Vrittivryanjana name shabdasyarthaadiksya c.
16. Euphemisms are generally of two types Abhidhamula, Euphoric.
17. The two dimensions of the power regulatory rendering are-
Yogaviprayogashchasacharyantivitra.
Meaning: episodeling shabdasyanyasya sannidhi.
Samathryamauchitideshokalovyakti: swaradayah.
Shabdarthasyanavachhedeviseshmritihetavah..

9.7

1. The rasasutra is- ‘Vibhavanubhavvyabhicharisayogad rasanispatih iti.
2. The four discussions of Rasa are – ‘Rasah Utpadyate’ the originism of Bhattalollat, ‘Rasah Anumiyate’ the Anumitivism of Sri Shankuka, ‘Rasah Bhujyate’ the Bhuktism of Bhattanayak, ‘Rasah Abhivyajyate’ the expressionism of Abhinavagupta.
3. Ratyadyudbodhakaah lokevibhavah kavyanatyoh.
4. Udbuddham reasonai: svaih svairbahirbhavam prakashayana.
Loke yah karrupah: sonubhavah kavyanatyoh.
5. ‘Steady present hirtyado nirvedadih Pradurabha’
6. Abhinavagupta’s expressionism regarding Rasa is superior to all.
7. In the opinion of Abhinavagupta, the meaning of the Rasasutra is-
‘Vibhavanubhavvyabhicharinaamsamyogat sthiyabhavasya rasatmana
expression: iti.
8. ‘Vibhavenubhavenyavay: transmittingand.
Rastametiratyaadi: sthayabhava: sachetsam.
9. ‘Savodrekadkhandsvaprakashanandchinmayah.
Vedantraparshashunyobrahmaaswadasahodarah.

INTRODUCTION TO POETICS



Note

- Lokottaramatkarapranah kaishchitpramatrbhiih.
Swakaravadabhintvenayamasvadyaterasah.
10. Sadharikarana.
 11. Rati shokadibhava lives in pre-stability in the realization of the Rasa. Hence the rati shokadibhava is called a permanent bhava in the world.
 12. 'Ratiharsashshkshchchchkrodhhotsahubhyantathatha.
Jugupsavismayashchethamtauprokta: Shamolpich.
 13. Bhagnavarana Rasa
 15. There are Navaras.
 16. Vishnu, Prathama, Guna, Gana, Yama.
 17. Shyam, White and Kapotvarna.
 18. Rudra, Mahendra and Kaal Devatas.
 19. Rakta Hemavarna and Krishnavarna .
 20. Mahakal, Gandharva, and Narayan.
 21. Neel, Pitta and Atidhavalvarna.