

**Note****10**

INTRODUCTION TO POETICS-3

At the time of the introduction of the padas of Alankarshastra, the flourishing factors kavyatma-Rasa, The Gunas, Alamkaras, Ritis, etc., are worth mentioning. In this lesson, we will read the nature of Gunas, the nature of the Vrittis, the nature of the Ritis, the nature of the Alamkara and the distinction of the Alamkaras. At the time of the description of the Alamkaras, some of the useful Alamkaras have been mentioned in this lesson. In that context, the nature of the Chhandas and the differences of the Chhandas are also described.



OBJECTIVE

After studying this lesson, you will be able to:

- know the Guna-swaroopa and Guna-bheda;
- know the writing style and difference among different writing styles (Riti-swaroop and Riti-bheda);
- know the figure of speech (Alamkar) and difference among different Alamkars;
- know the characteristics of some useful Alamkars;
- know the nature of verse and the differences of verse.
- know the characteristics of some meters (Chhanda).A

10.1 NATURE OF GUNAS

The Gunas, Alamkaras are meant for the flourishing of Ritikavya. It has been said by the Drapanakar-

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“उत्कर्षहेतवः प्रोक्ता गुणालंकाररीतयः”।

The Gunas in poetry are like bravery, Alamkaras are like Katak-Kundal, the Riti (writing styles) are avayava-sansthan (Body parts). Like the body, they are the makers of the soul rasa of literal poetry. That is why these are also for the flourishing of poetry.

Guna are similar to bravery. That is, there are Gunas are like bravery etc. for the elevation of the soul. In the same way, in poetry, the dharmadhuryaadi rasavyanjak verse of the predominant rasa has the useful Guna of poetry. That is why in the text Darpana - “रसस्यांगित्वमाप्तस्य धर्माः शौर्यादयो यथागुणाः”।

There are three types of Guna- Madhurya, Auja and Prasada

A. Madhurya Guna-

“चित्तद्रवीभावमयो ह्लादौमाधुर्यमुच्यते॥”

Such an ecstasy has a special melodious quality, in which the conscience becomes quick in the quick form of the heart of the poetry lover (Sarihdaya). This Guna is visible in the poems of Valmiki Kalidas etc. In Sambhogasringar, in Karunashringar, in Vipralambhashringar and in Shantashringar, it is visible in abundance. Ref, Dakaradi Shruti, free from bitter varnas, with the last varna of that class, composition without suffix and small samasa, melodious composition is the means of expression of this Gunas. like-

अनंगमंगलभुवस्तदपांगस्य भंगयः।

जनयन्तिमुहूर्धनामन्तः सन्तापसन्ततीम्॥ इति।

Here in the first part, from the last letter located in the line, the gakar of that line including belching, and in the second part, with the last varna negation located in the line, the conflict of that line is the reason for the expression of the melody.

B. Auja Guna

‘ओजश्चित्तस्य विस्ताररूपंदीप्तत्वमुच्यते।’ इति।

Through the Saridya, at the time of Veerdairasvaad, the radiance as an extension of the mind, contrary to the feeling of liquidity, is radiated. In the Veerbibhatsaraudras, there is an excess of this Rasa respectively. This Rasa is properly expressed through Shrutikatu characters, through long words, through aspirated letters.

चंचद्भुजभ्रमितचण्डगदाभिघात-

संचूर्णितोरुयुगलस्य सुयोधनस्य।

स्तयानावनद्धघनशोणितशोणपाणि-

रुत्तंसयिष्यति कचांस्तवदेविभीमः॥

Here, due to the inclusion of Shrutiktuvarno, Nchdbhu, etc., there is a right expression of Ojaguna from the great samasik pada and sattva.

C. Prasad Guna-

‘चित्तंव्याप्नोति यः क्षिप्रं शुष्केन्धनमिवानलः।
स प्रसादः समस्तेषुरसेषुरचनासुचः॥’ इति।

Just as fire burns dry fuel quickly, similarly the quality which pervades the mind quickly is called Prasad. This prasad is in all the rasas and compositions. The word prasad, which is understood to mean by syllable, is the reason for the expression of Rasa.

Example like-

सूचीमुखेनसकृदेवकृतद्रणस्त्वं
मुक्ताकलापलुठसिस्तनयोः प्रियायाः।

बाणैः स्मरस्य शतशोविनिकृत्तमर्मा
स्वप्नेऽपितांकथमहं न विलोकयामि॥

This is how the Gunas are described.

**INTEXT QUESTION - 10.1**

1. Who are there for the flourishing of poetry?
2. How is poetry beneficial to poetry?
3. What is the nature of the attribute?
4. How many differences are there of qualities, and what are they?
5. What are the characteristics of melody?
6. What is the purpose of the expression of melody?
7. The melody is present in kinnars?
8. An example of a melody?
9. What is the symptom of Oja?
10. What is the purpose of the expression of Oz?
11. Ojaguna is predominant in which one?
12. An example of Ojaguna?
13. What are the characteristics of Prasad?
14. What is the purpose of the expression of Prasad?

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15. An example of Prasad?

10.2 RITI (STYLE)

The ritual component is similar to the institution, has already been propounded. Now what is called riti, it has been said in the mirror- “पदसंघटनारीतिरंगसंस्थाविशेषवत् उपकर्त्रीरसादीनाम्।”

The organization of the organs in the body in the same way as the word meaning is done by the incorporation of Mdhurya etc. Gunas in the body of poetry with meaning, it is the nourishment of Rasa through tradition. And that ritual is of four types - Vaidarbhi, Gaudi, Panchali and Lati according to the mirror. There is no Lati with the meaning of acoustics, there is no purpose of Lati. Yet here, the mirror artist has given a general introduction to all the four.

A. Vaidarbhi Ritti-

माधुर्यगुण के अभिव्यंजकवर्णों के द्वारासुकुमारबन्ध से युक्त, समासरहित, छोटे समास सहित जो रचना है वह वैदर्भी रीति है। वैसा ही दर्पण में है-

The composition which is composed by the expressive characters of Mdhuryaguna, without samasa, with small samasa, is Vaidarbhi Ritti. The same is in the Darpana-

“माधुर्यव्यंजकैर्वर्णैः रचनाललितात्मिका।
अवृत्तिरल्पवृत्तिर्वावैदर्भीरीतिरिष्यते॥” इति।

That is, there should be soft words in abundance.

It is used in rasas like sringar, karuna etc., expressed with Madhuryaguna. Example like-

लताकुंजगुंजन् मदवदलिपुंजचपलयन्
समालिङ्गकगंद्रुततरमनंगंप्रबलयन्।
मरुन्मन्दमन्दंलितमरविन्दंतरलयन्
रजोवृन्दविन्दन् किरतिमकरन्दंदिशिदिशि। इति।

B. Gaudi-

The udbhata pada scheme is gaudy with many aujaprakashak characters. Said in the darpana-

“ओजःप्रकाशकैर्वर्णैर्बन्ध आडम्बरः पुनः। समासबहुलागौडी”॥ इति।

This is used in Krodhadipradhan, Raudradirasas.

विकचकमलगन्धैरन्धयन् भृंगमालाः
सुरभितमकरन्दमन्दमावातिवातः।

प्रमदमदनमाद्यद्यौवनोऽत्रामरामा-
रमणरभसखेदस्वेदविच्छेददक्षः॥ इति।

c-five-

By additional characters of Gaudivaidarbhi's expression,

That bandha of five or six all the words is Panchali. The same is in the darpana-

“वर्णैः शेषैः पुनर्द्वयोःसमस्तपंचषपदोबन्धाः पांचालिकामता।” इति।

Example:

मधुरया मधुबोधितमाधवीसमृद्धिसमेधितमेधया।
मधुकरांगनयामुहुरुन्मदध्वनिभृतानिभृताक्षरमुज्जगे॥ इति।

d. Latika-

Latikaariti is the opinion of the darpanakar-

“लाटीतुरीतिवैदभीपांचाल्योरन्तरेस्थिता।” इति।

Example-

अयमुदयतिमुद्राभंजनः पद्मिनीनाम्
उदयगिरवनालीबालमन्दारपुष्पम्।

विरहविधुरकोकद्वन्द्वबन्धुर्विभिन्दन्
कुपितकपिकपोलक्रोडताम्रस्तमांसि॥ इति।

**INTEXT QUESTION-10.2**

1. What is the nature of Riti?
2. How many different types of Ritis are there and what are they?
3. What are the characteristics of Vaidrabhiriti?
4. Give an example of Vaidrabhiriti.
5. What are the characteristics of Gaudiriti?
6. Give an example of Gaudiriti.
7. What are the characteristics of Panchalariti?
8. Give an example of Panchaliriti.
9. What is the characteristics of Latikariti?
10. Give an example of Latikariti.



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11. Who does not believe in Latikariti?

10.3 ALAMKAR (FIGURE OF SPEECH)

Alamkara means ornaments or adornments. Like the women use ornaments to enhance their beauty, Alamkar in language are also used essentially to enhance the beauty of a poem. Alamkar is also one of them in the beauty of poetry. It is like a kataka-kundaladi. Just as only the kataka-kundaladi enhances the beauty of the body by adding to the beauty, similarly the Alamkar which enhance the beauty of poetry containing words and meanings, are stimulating the Rasa- soul of poetry. The characteristics of Alamkar in the text Darpana is-

“शब्दार्थयोरस्थिरा ये धर्माः शोभातिशायिनः।
रसादीनुपकुर्वन्तस्तेऽलंकारास्तेऽंगदादिवत्॥” इति।

That which is a means to beautify something/someone is an Alamkar. Many Vamanadis do metaphorical thinking. That Alamkar is the improver of the Laukottar beauty of the poetic body containing word and meaning. Due to the strangeness of the word meaning, there are two types of Alamkar - Shabdalamkar and Arthalamkar. Some rhetorical rhetoricians also refer to this third Shabdarthalamkar. Anuprasadi are Shabdalanakar and Upama Rupakadi are Arthalamkar. Some of them are presented below-

A. Shabdalamkar

The ornament in which the word predominates is called Shabdalanakar. Anuprasa, Yamaka, and Vakrokti have been described in the Shabdalanakars-

1. Anuprasa:-

Even if there is asymmetry of vowels, the similarity of the word is called anuprasa. Characteristics of anuprasa in Darpana is-

"Anuprasa: “अनुप्रासः शब्दसाम्यं वैषम्येऽपि स्वरस्य यत्।”

Vowels do not create strangeness. Therefore, vowel analogy has not been accepted in the characteristics. Like here is the example-

आदाय वकुलगन्धानन्धीकुर्वन् पदे पदेभ्रमरान्।
अयमेतिमन्दमन्दंकावेरीवारिपावनः पवनः॥ इति।

The similarity of consonant letters in पदे पदे में, मन्द मन्दं, पावनः पवनः etc. is anuprasa.

That anuprasa is of five types - chhakanupras, vityuprasas, srutyunprasad, antyanuprasa, and latanupras. study Sahityadarpan for details-



Note

1. Yamak Alamkar -

The frequency of a group of vowel consonants with different meanings in the same sequence with meaning is called Yamak. Vishwanath has said the same characteristics-

“सत्यर्थेपृथगर्थायाः स्वरव्यंजनसंहतेः।
क्रमेणतेनैवावृत्तिः यमकंविनिगद्यते॥” इति।

The group of vowels and consonants is somewhere meaningful, somewhere meaningless. In order to represent the same, this term- Satyarth was used in the characteristics. Here is the example-

“नवपलाश-पलाश-वनंपुरः स्फुटपराग-परागत-पंकजम्।
मृदुल-तान्त-लतान्तमलोकयत् स सुरभिसुरभिसुमनोहरैः॥ इति

In this verse, the frequency of the group of both vowel consonants, Palash-Palash, Surabhim Surbhim, is significant. Latanta-Latanta, here the first is meaningless. Parag Parag, here is the futility of the second. Thus, due to the frequency of the group of vowels and consonants in the same order, here is the Yamak Alankar

1. Vakrokti- The characteristic of Vakrokti alamkar , Vishwanath has given in Sahityadarpana-

“अन्यस्यान्यार्थकंवाक्यमन्यथा योजयेत् यदि।
अन्यः श्लेषेणकाक्वा वा सावक्रोक्तिस्ततो द्विधा॥” इति।

Where another listener, listening to the meaning of a sentence of someone else, narrates the meaning other than through Slesha or Kaku, then it is an alamkara called Vakrokti. The different guttural sound is called Kaku. That Vakrokti is generally of two types with the distinction of Slesh Vakrokti and Kaku Vakrokti. Its example is like-

“के यूयं, स्थल एव सम्प्रतिवयम्, प्रश्नोविशेषाश्रयः,
किंब्रूतेविहगः, स वा फणिपतिर्यत्रस्ति सुप्तोहरिः।

वामा यूयमहोविडम्बरसिकः कीदृक् स्मरोवर्तते।
येनास्मासुविवेकशून्यमनसः पुंस्वेव योषिद्भ्रमः॥” इति।

Here the speaker asked 'Ke Yuyum'. Then the listener conceived the word 'K' in its water meaning. Then it says - we are still in on the land. The first speaker again says - the question is fo'ks"kijd (special). That is, the question is person based. The listener assumes the meaning of Vih from the slesh and takes the meaning of Vih as Vihag (Bird) and Shesh as Nagaraj (King of serpants) and says - Tell me if it is the right bird or Phanipati on whom Vishnu sleeps. In this way, the listener has conceived here from the other meaning of the speaker's other purported sentence, hence here alamkar is Vakrokti. Generally three alamkaras are presented.

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B. Arthalankar- The alamkara which is derived from Arthavachitriya is Arthalankar. The Upama, Roopak, Utpreksha, Dristanta, Samasokti etc. Arthalamkaras are presented here for entering into the Arthalankars.

1. Upma - The mother of analogous alamkaras in the Arthalamkara is Upama. Characteristics of Upama in Sahityadarpana is-

“साम्यंवाच्यमवैधर्म्यंवाक्यैवउपमा द्वयोः।” इति।

The analogy of two substances in a sentence, without any vaidharmya, is called Upama. Through which analogy assumes, where analogy of which that is called Upamana. There is an analogy in the mouth, so the mouth is Upameya.

Here the Roopaka alamkara is prohibited by the use (Upadana) of the word Vachyam. Because there is satire in the Roopaka. Similarly, Vyatireka is removed through Avaidharmya pada. The reason is that in Keval Vyatirek, sadharmya along with Vaidhyamya is also considered. Upamayapamaya is negated by the use of the Vakyaikya. Because there are two sentences in Upameyopamaya. Use of duyoh pada, There is a negation of Ananvaya, there by only one similar statement.

Purnopama and Lutopama are the two distinctions of this alamkara. In which Upama, there are Upameya, Upamana, sadrishyavachaka are, that is called purnopama. example of full Puranopama-

वागर्थाविवसम्प्रक्तौवागर्थप्रतिपळये।

जगतः पितरौवन्देपार्वतीपरमेश्वरौ॥ इति।

Here Vagarthou is Upamana, ParvatiParameshwarau is Upameya, Eva is the analogous word, Sampraktattva is a common dharma, hence it is Purnopama.

In which upama, among upamana, upameya, sadharana dharma, and sadrishyavachak word, one of the four, two or three is not accepted, that is called Luptopma. Here is an example like-

मुखमिन्दुर्यथापाणिः पल्लवेन समः प्रिये।

वाचः सुधा इवोष्ठस्तेबिम्बतुल्योमनोऽश्मवत्॥ इति।

Here, due to the use of Ananad, komala, Madhur, kathin and sadharanadharmavachak words in order, here is Luptopama. And its divisions are many in distinction of srauti-arthi.

1. Roopaka- Prikritgopana is roopaka alamkara. In Sahityadarpana-

“रूपकं रूपितारोपाद्विषयेनिरपह्ववे।” इति।

Prikritgopana is called roopak. The impeccable description of sadrishyata of upaman



Note

in the subject without negation Upameya is called roopaka i.e. in roopaka alamkara, the distinction of Upamana Upameya is propounded. The face is like the moon is Upama and , the face is the moon is roopaka. Here is an example like-

पान्तु वो जलदश्यामाः शार्गंज्याघातकर्कशाः।
त्रैलोक्यमण्डपस्तम्भाश्चत्वारोहरिबाहवः॥ इति।

प्रकृत प्रस्तुत की अप्रस्तुत के रूप में सम्भावना करने को उत्प्रेक्षा कहते हैं। मन्ये, शंके, ध्रुवं, प्रायः, इवइत्यादिउत्प्रेक्षा वाचक होते हैं। उसका उदाहरण है जैसे-

Here त्रैलोक्यम् हरिबाहवः these are two upameya. The मण्डपस्तम्भ, these two are upamana. Here = त्रैलोक्य पे मण्डप, हरिबाहवः is स्तम्भ, due to the description of distinction, here is roopak alamkar. And that roopaka is of three types- Paramparita, Nirang and Sanga.

1. **Utpreksha-** Utpreksha alamkara is based on possibilities. in the sahyadarpana-

“भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना।” इति।

The possibility of presenting nature in the form of unpresentation is called utreksha. मन्ये, शंके, ध्रुवं, प्रायः, इव etc. are the indicative word for utpreksha.

ज्ञानमौनं क्षमा शद्रौत्यागे श्लाघाविपर्ययः।

गुणागुणानुबन्धित्वात् तस्य सप्रसवाइव॥ इति।

1. दृष्टान्त-दृष्टान्त अलंकार तो समर्थ्य समर्थक भावमूलक अलंकार है। साहित्य दर्पण में दृष्टान्त अलंकार का लक्षण कहा है-

“दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिबिम्बनम्॥” इति।

जहाँ दोवाक्यों के मध्य में धर्मसहितसमानधर्मविशिष्टवस्तु के सामान्य धर्म के प्रतिबिम्बन को प्रतिबिम्बभाव से वर्णनहोताहैवह दृष्टान्त अलंकार है।सादृश्य के अवधानगम्य होने को प्रतिबिम्बन कहते हैं।

Among the qualities presented here, there is an utpreksha alamkar with the possibility of prasavatva. There are vachya, pratiyamana are types of utpreksha.

1. **Drishtanta-** drishtanta alamkara is 'samathya-samarthaka-bhavamoolaka. In sahyita Darpana-

“दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिबिम्बनम्॥” इति।

Where in the middle of two sentences, the reflection of the common dharma of the same dharma-specific object with dharma is described with a sense of reflection, that is drishtanta alamkara.

“अविदितगुणापिसत्कविभणितिः कर्णेषुवमति मधुधारां।
अनधिगतपरिमलापिहिहरतिदृशंमालतीमाला॥” इति।

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Note

यहाँ समानता से ही सामान्य धर्म में बिम्ब प्रतिबिम्ब भाव होता है यह दृष्टान्तअलंकार का लक्षण है।

2. **समासोक्ति-** कविराज विश्वनाथ ने साहित्य दर्पण नामक ग्रन्थ में समासोक्ति अलंकार के लक्षण को कहा है-

"Despite not knowing the qualities of a good poet's utterance, it seems sweet in the ears".

The support of this sentence, despite the fact that "the smell of Maltimala takes away the sight", is a supporter of the sentence. In both the sentences, Vamana and Haran are two common dharmas. Here, due to the equality, Bimb-pratibimba-bhava are in common dharmas.

2. **Samsokti-** Kaviraj Vishwanath has described in the text Sahityadarpan-

“समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः।

व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः॥” इति।

When the behaviour of another is ascribed to the subject of description, from a sameness of (i) action, (ii) sex or gender, or (iii) attribute, that is Sam?sokti alamkara. Where through the equal karyalinga or visheshana, unpresented subjects in presented subject is described, is called samasokti alamkara. Here is an example like-

“असमाप्तजिगीषस्य स्त्रीचिन्ता का मनस्विनः।

अनाक्रम्य जगत् कृत्स्नोसन्ध्यां भजतेरविः॥” इति।

One whose desire to win has not been fulfilled, how is it possible for a wise man to have sambhog like that, this is the first sentence. Here the hero and heroine are presented. And the meaning of the second sentence is that the sun does not reach the whole world by evening. In this verse, there is a communion of Surya in the hero and Sandhya in the heroine. Here the imposition has a gender equivalence reason. There is an imposition of the behavior of the hero in the sun and the behavior of the sun in the hero because of the male gender, and similar to the female gender in the evening and heroine.

In this way five Arthalankalars are described in general.



INTEXT QUESTION 10.3

1. What are the characteristics of figure of speech (Alamkara)?
2. How many types of alamkara are there?
3. What is the characteristic of anuprasas?

4. How many types are there of anuprasa and which are?
5. What is the characteristic of yamaka?
6. What is an example of a yamak?
7. Satyarthe- why is this in the characteristic of Yamak?
8. What is the symptom of a vakrokti?
9. How many types are there of vakrokti?
10. What is the mother of analogical alamkara?
11. What is the characteristic of analogy?
12. How many types and what are the analogies?
13. What is Anchatushtaya in Poornopaama?
14. What is the characteristic of roopaka?
15. How many types are there of roopaka and from what?
16. What are the characteristics of utpreksha alamkara?
17. What is the sign of the drishtanta?
18. What is an example of a drishanta?
19. What is the meaning of pratibimbana?
20. What are the characteristics of samasokti?

10.4 CHHANDA (METER)

Knowledge of chhanda is essential for the pursuit of poetry. And the development of chhanda is first reflected in the Vedas. Without the knowledge of chhanda, one cannot pronounce the Veda mantras well. Therefore, for the benefit of the Vedas, chhandas are this Vedangapad. In Aitareya Aranyak- ^ekuoku~ ikideZH;% Nkn;frNUnkafbfNUn%A^^ According to the great grammarian Panini, chhanda is derivates from the root chhanda. That which is engraved in chhanda is a chhandashastra. The first text of this chhandashastra is Pingalchandsutra composed by Pingal Maharishi.

- A. Poetry devison** - Only verses are of four stages. And that vritta is of two types-Jatipadya and vrittapadya.

“पद्यंचतुष्पदीतच्चवृळंजातिरिति द्विधा।
वृळमक्षरसंख्यातंजातिर्मात्राकृताभवेत्॥” इति।

**Note**

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Note

Letters are counted in Vrittapada and matra is counted in Jatichand. There are three types of matras. And they are the one matra, the dual matra and the triad matra. There is one matra of harsva, two matra of deergha and three matra of plut.

There are three types of vritta, samavritta, semi-samavritta and odd vritta. The vritta in which all four steps have the same number of letters in guru-laghu sequence is a samavritta. Examples are Indravajra, Malini, Vasanttilaka etc.

A vritta whose first step is equal to the third step, the fourth step is equal to the second step, is a semi-vritta. Examples are Pushpitagra, Sundari, Malbharini, etc. The vritta in which all four phase fractions are distinct is called a odd-vritta. Udgata, Saurabh, etc. are examples here. the same is mentioned in chandomanjari-

“समं समचतुष्पादं भवत्यर्धसमंपुनः॥
आदिस्तृतीयवद् यस्य पादस्तुर्यो द्वितीयवत्
भिन्नचिह्नचतुष्पादं विषमंपरिकीर्तितम्॥” इति।

B. Gana:- The Gana which is present in the Samvritchand are the letters Gana. They are, Yagana, Ragana, Sagan, Tagan, Jagan, Bhagan, Ngan, Gagan, Lagana. These are the beneficiary gana of samavritta. In these, the Gana which starts from Magan till Ngan are made up of three letters. Gagan and Lagana are one letter specific. Here the letter is a sign of the word vowel. In Chhandamanjari-

“मस्त्रिगुरुस्त्रिलघुश्चनकारोभादिगुरुः पुनरादिलघुर्यः।
जोगुरुमध्यगतोरलमध्यः सोऽन्तगुरुः कथितोऽन्तलघुस्तः॥
गुरुरेकोगकारस्तुलकारोलघुरेककः।” इति।

Magan is the Triguru. The Gana in which there are three swarvarna gurus is Magan. Before coincidence, the vowel letters is known as guru. Nakara is trilaghu. The Gana in which three vowels are laghu is Ngan. Adiguru means the Gana in which the initial vowels are Guru and others are laghu, that is Bhagan. Adilghu means the Gana in which only the first letter is a laghu, that is Yagan. GuruMadhyagat means the middle varna in Jagan is Guru Sanganak and others are laghu. In Ragana the middle varna is Laghusangnak. The last varna in Sagan is Guru and other laghu characters. The last varna in Tagan is Laghu Sangnak. There is a Gakar in the Guru, that is, there is one Guruvarna in the Gagana. Decimal symbols are given below-



Note

Name of Gana	characteristics	symbols
Magana	Triguru	SSS
Nagana	Trilaghu	lll
Bhagana	Adiguru	Sll
Yagana	adilaghu	lSS
Jagana	Gurumadhyagata	lSl
Ragana	Lamadhya	SIS
Sagana	Antaguru	llS
Tagana	Antalaghu	SSl
Gagana	Gurureka	S
Lagana	Laghureka	l

The useful gana of the Matravritta are five - Sarvaguru, Antguru, Madhyaguru, Adiguru and Sarvalaghu. The same is mentioned in chandomanjari

‘‘ज्ञेयाः सर्वान्तमध्यादिगुरवोऽत्र चतुष्कलाः।
गणाश्चतुर्लघूपेताः पंचार्यादिषुसंस्थिताः॥’’ इति।

These ganas are Chaturshkala. Chaturshkala is four matrik. Where there are four matras, it is Gana Chaturmatraka. The Gana in which all the Varnas are Gurus is Sarvaguru. The Gana in which there is a middle varna guru is a madhyaguru. And the other two are laghu varna. The Gana in which the Adi Varna is the Guru is Adiguru, and the other two Varnas are laghu. The Gana in which all the letters are laghu is Sarvalaghu. It is to be noted here that the matravritta has Chaturmatrik Ganas. Therefore four matras are essential in each gana. Here is the table for convenience-

गण	चिह्न	मात्रा
सर्वगुरु	SS	चतस्रः
अन्तगुरु	llS	चतस्रः
मध्यगुरु	lSl	चतस्रः
आदिगुरु	Sll	चतस्रः
सर्वलघु	ll ll	चतस्रः

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मात्रा तीन प्रकार की होती है- एक मात्रा, द्विमात्रा, त्रिमात्रा। वहाँ एकमात्रिक ह्रस्ववर्ण, द्विमात्रिक दीर्घऔर त्रिमात्रिक प्लुतहै।वैसे ही कहा है-

Matras are of three types - single matra, dual matra, and triad matra. There are the single matrika is Hrsvavarna, the dual matrika is deergha, and the triplet matrika is plut. Also mentioned-

“एकमात्रोभवेद् ह्रस्वो द्विमात्रोदीर्घउच्यते।
त्रिमात्रस्तुप्लुतोज्ञेयोव्यंजनं चार्धमात्रकम्॥” इति।

C. **Laghuguru system** - What are the Guru Varna, which are the laghu characters, this doubt arises in everyone's mind. The solution for this in chandomanjari is-

“सानुस्वारश्चदीर्घश्चविसर्गी च गुरुर्भवेत्।
वर्णः संयोगपूर्वश्चतथापादान्तगोऽपिवा॥” इति।

Anusvara vowel consisting of anusvara is gurusangnak. As Grama ko jata hai (one goes to the village), here is the anuswar is after the akar of post makar. That's why that akar is a guru with anuswar. That anuswar is sub-symptom of avasana. From that avasan, consonant becomes laghu-guru. Similarly, Visarga is the combined vowel guru. Just as word Ram, here before the Visarga Makarottara Akar Guru. Similarly, before the combined varna, the varna is the guru. Like rakta (blood), here, before the combined varna, the varna is rak?tar akarguru. From the laghu varna option located at the end of the chhanda, the guru and guru varna are laghu according to the purpose.

D. **Yati-** Yati is important in chhanda. Yeti is the resting place of the tongue. It can be called break. By Gangadas Kaviraj he said-

“यतिर्जिह्वेष्टविश्रामस्थानंकविभिरुच्यते।
साविच्छेदविरामाद्यैः पदैर्वाच्यानिजेच्छया॥” इति।

Yeti is not everywhere in the chhanda. Yeti is a miracle at the end of the chhanda. If yati is the middle of the chhanda, it destroy the mirecle. It is yatipadanta and padamadhya. As in Vashasthavila chhanda, yati is padanta.

न तज्जलं यक् सुचारुपंकजं/
न पंकजंतद् यदलीनषट्पदम्॥ इति।
पादमध्या यतिः यथामालिनीच्छन्दसि-
सरसिजमनुविद्धं/शैवलेनापिरम्यं/
मलिनमपिहिमांशोः/लक्ष्म लक्ष्मींतनोति॥ इति।

Here, ‘ननमयययुतेयंमालिनीभोगिलोकैः’ With the sign of the chhanda, like a yeti in the padanta, in the middle of the padanta, it is beyond the eighth letter.

The vritta is of three types with the distinction of vritaasama, ardhhasama and vishamasama. There are again 26 different types of samavrita. The introduction of some vrittasamas is given below.

1. **Indravajra-** There are 11 syllables in the Trishtup chhanda. One of its types is Indravajra. Its symptom is - “स्यादिन्द्रवज्रा यदितौजगौ गः” इति। The chhanda in which there are two Tagans, Jagan and two Gurus in each pada, that chhanda is Indravajra. Here in the padanta, there is Yeti. Its example is like-

ॐ ॐ | ॐ ॐ | ॐ ॐ ॐ ॐ

गोष्ठेगि-रिं-सव्य-करेण धृत्वा/

रुष्टेन्द्रवज्राहतिमुक्तवृष्टौ।/

योगोकुलंगोपकुलंचसुस्थं/

चक्रे स नो रक्षतुचक्रपाणिः॥इति

In the four stages of this chhanda, there are respectively two Tagans, one Jagan and two Guru Varnas. Here all is yeti at the end of the stage. That is why it is not mentioned in the lakshana of the chhanda.

2. **Upendravajra-** This is a type of Trishtup chhanda. The characteristic of Upendravajra chhand is in chhandomanjari- “उपेन्द्रवज्राप्रथमंलघौसा” (“Upendravajrapratham langhausa”). The first syllable of Indravajra chhand is being laghu to Upendravajra chhand. Thus the first gana of Indravajra is Tagana. Its first letter is being laghu to Guru Jagan in the middle. And the chhanda which has Jagan, Tagan, Jagan and two Guru Varnas in each step is called Upendravajra Chhand. Here too there is a Yeti in Padanta. Its example is like-

| ॐ | ॐ ॐ | ॐ | ॐ ॐ

उपेन्द्र-वज्रादि-मणिच्छ-टाभिः/

विभूषणानांछुरितं वपुस्ते।/

स्मरामिगोपीभिरुपास्यमानं/

सुरद्रुमूलेमणिमण्डपस्थम्॥ इति।

In the shloka presented here, each step is respectively Jagan, Tagan, Jagan and two Guru Varnas. And the lakshana of Upendravajra chhand is relevant here.

3. **Rathoddhata-** this is the type of the trishtubh chhanda. Its lakshana is in chandomanjari - “रात्परैर्नरलगैरथोद्धता” (Ratparinaral gairthodhata). The chhanda

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in which each step is followed by Ragana, Ngan, Ragana, Laghu and Guru. Here is the Yeti at the end of the pada. An example of this chhanda is-

SISl || Sl S l S/

एवमाश्रमविरुद्धवृळिना/

संयमः किमतिजन्मतस्त्वया/

सळवसंश्रयसुखोहि दुष्यते/

कृष्णसर्पशिशुनेवचन्दनः॥इति।

4. **वंशस्थविलम्**-बारह अक्षरवालेजगतीछन्द का एक प्रकार वंशस्थविलम् है। उसका लक्षणछन्दोमंजरीमेंहै-“वदन्तिवंशस्थविलंजतौजरौ” इति।जिसछन्द के प्रत्येकचरण मे क्रम से जगण, तगण, जगणऔररगणहोतेहैवहवंशस्थविलम् है। यहाँ भीपादान्तमें यति है। इस छन्द का उदाहरणहै-

In each of the steps of Prakrit Shloka, there are Ragana, Ngan, Ragana, Laghuvarna and Guruvarna respectively. In this way the lakshana of this chhanda is proved.

4. **Vanshasthivilam-** A variant of the twelve syllable Jagati chhanda is Vanshasthivilam. Its lakshana is in the chhandomanjari - “वदन्तिवंशस्थविलंजतौजरौ” इति। ("Vadantivanshasthivilanjataujarau"). The chhanda, in which each step is followed by Jagana, Tagana, Jagana and Ragan, is Vanshasthivilam. Here too there is a Yeti in the padas. An example of this chhanda is-

l S l S S l l S l S l S/

अयं स तेतिष्ठतिसंगमोत्सुको/

विशंकसेभीरु यतोऽवधीरणाम/

लभेत वा प्रार्थयिता न वा श्रियं/

श्रियादुरापः कथमीप्सितोभवेत्॥इति।

In each step of the shloka, there is a sequence of Jagana, Tagana, Jagana and Ragana, where the lakshana of Vanshasthivilam is proved.

5. **Vasanttilaka-** A variant of the fourteen-syllable Sharkaya is Vasanttilaka. Its name is Vasanttilaka. Its lakshana is in the Chhandomanjari - ^{^^Ks;aolUrfrydarHkktkxkS x%^^A} ("Gyyanvsanttilakantabhajajagou Gah"). Tabhaja Tagana, Bhagana, Jagan, Jagau-Jagan, Guruvarna Ga: Guruvarna. A chhand in which the tagans, bhagans, two jagans and two gurus are in order, is Vasanttilaka. Its yati occurs at the end of the pada. Its example is-

ॐ ॐ | ॐ | ॥ ॐ | | ॐ | ॐ ॐ/

फुल्लं-व-सन्तति-लकंति-लकं-व-नाल्याः/

लीलापरंपिककुलं कलमत्र रौति।/

वात्येषपुष्पसुरभिर्मलयाद्रिवातो/

यातोहरिः स मधुराविधिनाहताः स्मः।।/इति।

In each of its phases, there are sequentially Tagan, Bhagan, two Jagan and two Guru Varnas. Therefore, there is a chhanda of Vasanttilaka.

6. **Malini-** Atishakari chhanda with fifteen letters is a type of Malini chhanda. The characteristic of Malini chhanda is - “ननमयययुतेयंमालिनीभोगिलोकैः” "(Namayayutayammalini Bhogilokaiah)". This is Malininamayayuta. That is, the chhand in which there are two nagans, maganas and two yagnas in sequence in each step, that is Malini chhand. Bhogi is the realization of number eight and lok number seven. Thus a yeti on the first eighth letter of each step, then a yeti on the seventh letter at the end of the phase. Here the Yeti takes place in the middle of the phase. Example of this is-

॥ | ॥ ॥ ॐ ॐ ॐ | ॐ ॐ | ॐ ॐ

सरसिजमनुविद्धं शैवलेनापिरम्यं

मलिनमपिहिमांशोर्लक्ष्म लक्ष्मींतनोति।

इयमधिकमनोज्ञावल्कलेनापितन्वी

किमिवहि मधुराणामण्डनंनकृतीनाम्।।इति।

In each of its steps, there are two ganas, two ganas and two yagnas from the sequence. In this way the lakshana of Malini Chand is proved. In this way some of the samavrittis are presented here.



INTEXT QUESTION - 10.4

1. Who is the pioneer of Chhandashastra?
2. What type of Vedanga is Chhandashastra?
3. What is the form of chhanda?
4. What are the divisions of poetry?
5. What is the character of a vritta?



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6. How many divisions does the vritta have?
7. What is the nature of a vritta?
8. What is the nature of a ardha-vritta?
9. What is the nature of the vishama-vritta?
10. What are the benefactors gana of chhanda?
11. What are the names of the benefactors of matra-chhanda?
12. Write the Swarupbodhikarika of Ganas?
13. Write the systematic verses of Laghuguru?
14. What is the lakshana of Yeti?
15. How many types are there of yati and what are they?
16. Where are the yati do miracles?
17. Where does Yeti destroy miracles?
18. What is the lakshana of Indravajrachand?
19. What is the lakshana of Upendra Vajrachand?
20. What is the lakshana of Rathoddhatachand?
21. What is the lakshana of heredity?
22. What is the lakshana of Vasanttilkachand?
23. What is the lakshana of Malichand?
24. Where is Yeti in Malini Chand?



SUMMARY

We have discussed on different flourishing tattvas of the poetry like- the nature and types of Gunas, the nature and types of Rasas, the nature and types of Alamkaras, the nature and types of Ritis, the nature and types of Vrittis, the nature and types of Chhandas.



TERMINAL EXERCISE

1. Describe the nature of a Guna and the their types?

2. Describe the Madhurya with an example?
3. Describe the Ojaguna with an example?
4. Describe Prasadguna with an example?
5. Describe the nature of Riti and their types?
6. Describe Vaidarbhi with an example?
7. Describe Gaudi's with an example?
8. Describe Panchali with an example?
9. Describe the example of Latika?
10. Describe the nature of Alamkar?
11. What are the lakshana of Shabdalamkar?
12. What are the lakshana of an Arthalamkar?
13. Describe anuprasa alamkara?
14. Describe the Vakrokti?
15. Describe the yamaka?
16. Describe a Upamalamkar with an example?
17. Give an example of a roopaka?
18. Give an example of utprekshalamkara?
19. Describe the example of samsukti?
20. Describe the drishtanta alamkara with an example?
21. Describe the nature and types of poetry?
22. Describe the nature and types of vritta.
23. Describe the nature of Yati?
24. Describe the Laghuguru system in verses?
25. Describe the Gunas of vritta and jati?
26. Describe the Indravajra with an example?
27. Describe the Upendravajra with an example?

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28. Describe the rathoddhta?
29. Describe the Vasantilika with an example?
30. Describe Malini with an example?
31. What are the types of Gunas?
 - A. Similar to bravery
 - B. As a avayayasansthanvishesha
 - C. Similar to Katakundal.
32. Where is the most Madhurya-
 - A. in sambhogashringar
 - B. in karunashringar
 - C. in veershringar.
33. Where is the excess of Ojgun compared to all-
 - A. Veer
 - B. Bibhatsa
 - C. Raudra
 - D. Shringar.
34. Which is not riti according to dhvanikara?
 - A. Gaudi
 - B. Panchali
 - C. Latika
 - D. Vaidarbhi.
35. How many types of roopaka are there?
 - A. One
 - B. Two
 - C. Three
 - d. Four
36. What type of vritta?
 - A. Letter and number
 - B. Sentence and number
 - C. Pada and number.



ANSWER TO INTEXT QUESTION

10.1

1. Guna, Alamkara and Riti

**Note**

2. Of Kavyatma Rasa
3. 'रसस्यागित्वमाप्तस्य धर्माः शौर्यादयो यथा।गुणाः' इति।
4. Madhurya, Auja and Prasad
5. 'चित्तद्रवीभावमयो ह्लादोमाधुर्यमुच्यते।' इति।
6. Raf, Dakaradi Shruti free from bitter varnas, with the last varna of that class, composition without suffix and small samasa, melodious composition is the means of expression of this Gunas
7. Sambhog, Karuna, Vipralambh and Shanta
8. Example-
अनंगमंगलभुवस्तदपांगस्य भंगयः।
जनयन्तिमुहूर्थनामन्तः सन्तापसन्ततीम्॥ इति।
9. "ओजश्चित्तस्य विस्ताररूपदीप्तत्वमुच्यते।" इति।
10. This Rasa is properly expressed through Shrutikatu characters, through long words, through aspirated letters.
11. Veera, Bibhatsa and Raudra
12. Example
चंचद्भुजभ्रमितचण्डगदाभिघात-
संचूर्णितोरुयुगलस्य सुयोधनस्य।
स्तयानावनद्धघनशोणितशोणपाणि-
रुत्तंसयिष्यति कचांस्तवदेविभीमः॥
13. चित्तंव्यापनोति यः क्षिप्रं शुष्केन्धनमिवानलः।
स प्रसादः समस्तेषुरसेषुरचनासुचः॥
14. The word prasad, which is understood to mean by syllable, is the reason for the expression of Rasa.
15. सूचीमुखेनसकृदेवकृतव्रणस्त्वं
मुक्ताकलापलुठसिस्तनयोः प्रियायाः।
बाणैः स्मरस्य शतशोविनिकृत्तमर्मा

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Note

स्वप्नेऽपितांकथमहं न विलोकयामि॥ इति।

10.2

1. The organization of the organs in the body in the same way as the word meaning is done by the incorporation of Mdhurya etc. Gunas in the body of poetry with meaning, it is the nourishment of Rasa through tradition.
2. Vaidarbhi, Gaudi, Panchali and Lati
3. “माधुर्यव्यंजकैर्वर्णैः रचनाललितात्मिका।
अवृत्तिरल्पवृत्तिर्वावैदभीरीतिरिष्यते॥” इति।
4. लताकुंजंगुंजन् मदवदलिपुंजचपलयन्
समालिङ्गकंगद्रुततरमनंगंप्रबलयन्
मरुन्मन्दंमन्दंदलितमरविन्दंतरलयन्
रजोवृन्दंविन्दन् किरतिमकरन्दंदिशिदिशि।इति।
5. “ओजःप्रकाशकैर्वर्णैर्बन्ध आडम्बरः पुनः।समासबहुलागौडी” इति।
6. Example-
विकचकमलगन्धैरन्धयन् भृङ्गमालाः
सुरभितमकरन्दंमन्दमावातिवातः।
प्रमदमदनमाद्यघ्नौवनोद्दामरामा-
रमणरभसखेदस्वेदविच्छेददक्षः॥ इति।
7. “वर्णैः शेषैः पुनर्द्वयोः।समस्तपंचषपदोबन्धः पांचालिकामता।” इति।
8. मधुरया मधुबोधितमाधवीसमृद्धिसमेधितमेधया।
मधुकरांगनयामुहुरुन्मदध्वनिभृतानिभृताक्षरमुज्जगे॥ इति।
9. “लाटीतुरीतिर्वैदभीपांचाल्योरन्तरेस्थिता।” इति।
10. अयमुदयतिमुद्राभंजनः पद्मिनीनाम्
उदयगिरवनालीबालमन्दारपुष्पम्।
विरहविधुरकोकद्वन्द्वबन्धुर्विभिन्दन्
कुपितकपिकपोलक्रोडताम्रस्तमांसि॥ इति।



Note

11 Writer of Dhvanyaloka- Ananadavardhan

10.3

1. “शब्दार्थयोरस्थिरा ये धर्माः शोभातिशायिनः।
रसादीनुपकुर्वन्तस्तेऽलंकारास्तेऽगदादिवत्॥” इति।
2. Two types- शब्दालंकार और अर्थालंकार।
3. “अनुप्रासः शब्दसाम्यवैषम्येऽपिस्वरस्य यत्” इति।
4. Five types- छेकानुप्रास, वृळ्यनुप्रास, श्रुत्यनुप्रास, अन्त्यानुप्रास, दक लाटानुप्रास।
5. “सत्यर्थेपृथगर्थायाः स्वरव्यंजनसंहतेः।
क्रमेणतेनैवावृत्तिः यमकविनिगद्यते॥” इति।
6. “नवपलाश-पलाश-वनपुरः रुटपराग-परागत-पंकजम्।
मृदुल-तान्त-लतान्तमलोकयत् स सुरभिसुरभिसुमनोहरैः॥ इति।
7. The group of vowels and consonants is somewhere meaningful, somewhere meaningless. In order to represent the same, this term- Satyarthe was used in the characteristics.
8. “अन्यस्यान्यार्थकंवाक्यमन्यथा योजयेत् यदि।
अन्यः श्लेषेणकाक्वा वा सावक्रोक्तिस्ततो द्विधा॥” इति।
9. Two types- श्लेषवक्रोक्ति और काकुवक्रोक्ति।
10. Upama
11. “साम्यंवाच्यमवैधाम्यंवाक्यैक्य उपमा द्वयोः।” इति
12. Mainly two types- पूर्णोपमा और लुप्तोपमा।
13. उपमान, उपमेय, सादृश्यवाचक and साधारणधर्म।
14. “रूपकं रूपितारोपाद्विषयेनिरपह्ववे।” इति।
15. Three types. परम्परित, निरंग and सांग।
16. “भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना।” इति।
17. “दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिबिम्बनम्॥” इति।
18. “अविदितगुणापिसत्कविभणितिः कर्णेषुवमति मधुधाराम्।
अनधिगतपरिमलापिहिरतिदृशंमालतीमाला॥” इति।
19. प्रणिधानगम्यम्
20. “अनुप्रासः शब्दसाम्यवैषम्येऽपिस्वरस्य यत्” इति।

10.4

INTRODUCTION TO POETICS



Note

1. Pingalacharya
2. पादरूप
3. चतुष्पादात्मक
4. Two-Vritta and Jati
5. “वृत्तमक्षरसंख्यातम्।
6. Three- समवृत्त, अर्धसमवृत्त and विषमवृत्त।
7. “समं समचतुष्पादम्” इति।
8. In ardhshamavritta, first pada is similar to third pada, fourth pada is similar to second pada
9. In Vishamavritta, all four padas are different
10. Magan, Yagana, Ragana, Sagan, Tagana, Jagan, Bhagana, Nagan, Gagan, Lagan, these are ten ganas.
11. सर्वगुरु, अन्तगुरु, मध्यगुरु, आदिगुरु and सर्वलघु।
12. “मस्त्रिगुरुस्त्रिलघुश्चनकारोभादिगुरुः पुनरादिलघुर्यः।
जोगुरुमध्यगतोरलमध्यः सोऽन्तगुरुः कथितोऽन्तलघुस्तः॥
गुरुरेकोगकारस्तुलकारोलघुरेकः।” इति।
13. “सानुस्वारश्चदीर्घश्चविसर्गी च गुरुर्भवेत्।
वर्णः संयोगपूर्वश्चतथापादान्तगोऽपिवा॥” इति
14. ‘यतिर्जिह्वेष्टविरामस्थानम्’।
15. Yati is two types, middle of the pada and end of the pada
16. In end of the pada, yati generate miracle
17. Yati destroy the miracle in the middle of the pada
18. ‘स्यादिन्द्रवज्रा यदितौजगौ गः’।
19. उपेन्द्रवज्राप्रथमेलघौसा।
20. रात्परैर्नरलगैरथोद्धता।
21. वदन्तिवंशस्थविलंजतौजरौ।
22. उक्तावसन्ततिलकातभजाजगौ गः।
23. ननमयययुतेयंमालिनीभोगिलोकैः।
24. In malini chhanda, Yati is after eighth letter and then at seventh letter at the end of the pada.