

**Note****11****TYPE OF POETIC WORK (KAVYA)**

The Sanskrit literature is like an ocean. In our Sanskrit literature, the work of the poet is reflected in many genres. But how is the work of the poet, there is no proper introduction in this matter. Somewhere only prose form, somewhere prose-verse form, or somewhere only verse form is visible. So, that arises is doubt in the mind of the reader. Therefore, in this lesson, the poetic distinction has been rendered in a simple manner for the ease of the learners. 'What type of poetry is mentioned and in which Vidha', it has been analyzed here.

**OBJECTIVES**

After Studying this lesson, you will be able to:

- know the types of poetic work;
- enjoy the perception of pleaser (Rasas) of the poetic work;
- know the objectives of the poetic distinction;
- know the reasons of the poetic distinction;
- know about Kavyakratri (Creation of Poetics);
- learn about various literature and poetic texts; and
- know the nature of drishyakavya.

11.1 INTRODUCTION

There are four basics of subjects of poetics are-Puranas, History, Jana?ruti and imagination of a poet. Those which are written on the basis of mythology, those

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mythological text(Kavya), and those which are written on historical basis, are historical text (Kavya) and those which are composed on the basis of Janashruti (public opinion), are Janashruti text(Kavya) , and those which are composed on the basis of poet's imagination are fictional poetry.

Though fiction is predominant even in Puranic poetry, yet they are considered based on the the story. And many distinctions have also been made by the critics from their re-formation of Deva Kavya-Yamak Kavya-Slesh Kavyadi distinctions.

The mythological poems include Jambativijaya of Panini, Balcharit of Vyadi, Swargarohan of Katyayan, Mahanandamaya of Patanjali, Raghuvansham and Kumarasambhava of Kalidasa, Janakiharan of Kumardas, Kiratarjuniyam of Bharavi, Harshacharita of Banabhatt, Ravanavadham of Bhattikavi, shishupaalvadham of Magha, Naishadhiyacharitam of Shriharsha.

Among the historical poems, Vakpatiraj's Gaudavadham (Godvaho), Shivaswami's Kapfanabhyudaya, Padmagupta's Navasamhasakacharit, Bilhan's Vikramankadevcharit, Kalhana's Rajatarangini, Jalhan's Sompalvijay, Hemachandra's Kumarpalacharit, Someshvara's kirtikaumudi epic, sukritkirtanam of arising, Vasavtilas of Balchandra, Nayanchandra's Hammir epic,

Surjancharita of Chandrashekhar, Achyutarajabhuday of Rajnath, Madhuravijay or Veerakamparaycharita of Gangadevi, Rampalcharit of Sandhyakaranandin, Prithvirajvijayam of Jayanak poet, Shambhukavi's Rastrodhavansh epic, Raghunathbhupavijaya of Yagyanarayana,

Sriramavarmamaharajacharita of Parameshwarashivadvija, Shankarlal's Raojirajkirtivilas, Bharatiyadeshajnabhaktacharit of Nagraj, Pratapavijayam of Mathuraprasad, Dilipadatta,

Swarajvijayam of Dwijendranath, The Govindasingh epic of Satyavrat etc. are the famous text.

Most of the prose literature appears in the original poems of Janshruti. In those Subandhu's Vasavadatta, Kadambari of Banabhatta, And Dandi's Daskumarcharit etc. are famous texts.

In this way, vrihatkatha of Gunadhyay, Someshvar's Kathasaritsagar, and Kshemendra's brihatkathamajari are also availble.

In fiction based, only short poems like Meghdoot-Ritusanhar etc. are visible.

11.2 POETRY ACCORDING TO FORM

Kavyas are different forms according to their poetic specialties. There are many forms of poetry (Kavya). Their differences are stated below. There are many genres of poetry, yet there are basically two types of poetry (Kavya) according to the nature. And that are Shrvyakavya and Drishyakavya.

11.3 SHRAVYAKAVYA

Poetry (Kavya) whose perception of pleaser (Rasasvadana) can be received from hearing from others or by reading, that Kavya is Shrvyakavya. Like-Ramayana, Mahabharata etc. There are many differences of Shrvyakavya. They are as given below:

11.3.1 Epic

The epic is written in cantos i.e. divided in many chapters. There must be more than eight cantos in it. In the epic, there is a hero with the qualities of Dhiroddatta etc. Among the Shringar, Veera, Shanta, Karuna rasas, one rasa should be main and other rasas are part of it. The origin of Kavya should be historical or words of gentle persons. The fruit of the epic is one of the four classes. Shameful subjects should not be described in the epic. Examples of epics are Raghuvansham, Kumarasambhava, etc.

11.3.2 Shastrakavya

The kavya which have been composed for the access of other classical knowledge, for the knowledge of grammar rules for use of words (Padas), are called Shastrakavya. Some of the Shastrakavya are mentioned below.

Bhattikavya of Bhattiswami, This is one of the famous Shastrakavya. It is called –
‘*hri rā; % i cU/ks ; a 'kny{k.kp{kMe^ bfrA*

his kavya is composed by Bhatti Swami. This kavya is also known by the name Ravanavadhā.

There are twenty-two cantos in poetry in which 1329 verses are present. The purpose of the creation of this kavya is to explain the knowledge of Sanskrit grammar with humor. This purpose is also fulfilled.

Bhattabhima's Ravanaarjunyam

It is considered one of the famous Shastrakavya. The description of the verses from the Ashtadhyayi Sutra path is explained in this Kavya. In his text 'Suvratilakam',

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Kshemendra mentions Ravanaarjunyam along with Bhattikavya for the example of Shastrakavya.

Since Kshemendra refers to Ravanaarjunyam as Shastrakavya in his Suvratilaka, the time of Bhattabhima, the progenitor of Ravanaarjunyam, is proved to be before the eleventh century.

प्रत्यक्षमात्र प्रमाण के प्रतिकवि ने यह उक्ति अत्यन्त सरलता और सरसता से कही

Vasudeva's Vasudevijayam

Kerala-born Vasudev's poem called Vasudevijayam is incomplete. Was made incompletely by Vasudeva, which was completed by Narayana, a resident of Kerala, for the creation of Dhatukavya in three cantos (sargas). Based on the difference in the use of roots (Dhatus), Kansavadhvritta is described here. Its time is uncertain.

Kumarpalcharitam of Hemachandra.

This poem is also a Shastrakavya described in the specific episode of historical kavya, because in it, Sanskrit grammar rules are explained in 20 cantos, and; Prakrit grammar rules are also explained in eight cantos.

Chiranjeevbhattacharya's Vidyavanmodataranginikavyam.

Chiranjeevbhattacharya, a scholar born in a Bengal before the nineteenth century, composed this kavya in a rhetorical way to render the entire philosophy. This book is heartwarming due to Saras Pad Vinyasa. Regarding the Pratyaksha Pramana, the poet writes- “ भवादृशेदूसविदेशमागतेचरन्तुवैधाव्यविधानमंगनाः।” इति।

11.3.3 Devakavya

Just as the Shastrakavya were composed by eminent scholars on the basis of the classical elements, similarly the kavya composed primarily to sing the glory of the Gods are called Devakavyas. Kavya like Magha, Kumarasambhadi seem to have been composed for performance of poetic excellence and not to describe the glory of the Gods. That's why they are not Devakavya. Devotion has the predominance of the glory of God in Devakavya. Here some poetic works of that type have been introduced below-

Sr. no.	Devkavya	Writer	Subject described
1	Bhikshatanakavyam	Utprekshavallabhgokulnath	Here Shiva has been depicted in the form of a monk by the Shringarika method.

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2	Shivlilarnavah	Neelkanth Dixit:	Here in 22 sargas, 64 famous leelas of Surendranathsivas are described
3	Haricritchintamani:	Jayadratha	Here the glory of Shiva is described. Here, Anushupa chhanda.
4	Harivilasakavyam	Lolimbraje:	Here a beautiful description of the balaleelas of Shri Krishna has been given.
5	Yadavbhaydayam	Vedantdeshek:	Here the life story and glory of Shri Krishna is described.

11.3.4 Khanda Kavya

In the epic (Mahakavya), the entire life of only one or more than one heroine or Heroes is depicted. In Khandkavya, only his one parameter is portrayed. Because of this, Khandkavya is actually short poetic work. Because in Mahakavya, where the totality of life is spread, there is only one aspect of life in Khandkavya. The Khandakavya is smaller in size than the wide-sized epic (Mahakavya).

Mainly four types of Khandkavya- Shrngarika, Dharmika, Naitika, Sangrahik . Shrngarika is also have two types-Geeti and Prastuti. There is glorification in Dharmika kavya. The third- Naitika kavya is ethical (it is called didactic), and the metaphorical form. Fourth one-Sangrahika is have tow types- The collection of words of wisdom (Subhashita) and Glossary (Shabdkosh). Somewhere we can see the mixture of all.

Origin of Khandkavya - Although in the Laukika literature, Khandakavya was inaugurated by Kalidas, yet it proves to be the oldest from him. The form of Khandkavya is also available in Rigveda etc. The expression of the delightful meaning is called poetic work (Kavya). Collection of sentences is called poetic work (Kavya) if such type of sentences expression of the delightful meaning. In the Rigveda etc., such verses certainly have poetic quality and we can consider these as poetic work (Kavya. Such as Ushas Sukta, Vipashashutdri Sukta, Sudasvijaya Sukta and Bhumi Sukta etc.

Hansaraja considers the Khandkavya to be of five types: Suktamaya, Bhaktirasamaya, historical, metaphorical (Roopka) and Sankirna. Among them only Suktamaya is available in Vedas such as Ushasa sukata, Bhaktirasamaya in Upanishadas and texts of Buddhist thought of Philosophy, Historical in description of Nature in Ramayana and Mahabharata, Metaphorical in the poetry where metaphors (Roopakas) are presented and Sankirna in the poetry based on Shringara rasa, as Meghadootam of Kalidas.

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11.3.5 Yamaka Kavya

Just as Shastrakavya and Devkavya are established in separate classes, similarly Yamakakavya and Shaleshkavya are also deserve a separate class. First let's look at Yamakakavya and then we will read the Shaleshkavya.

Yamaka appears in many different writings, riti texts etc. Dandi has described Yamaka in detail in his text-Kavyadarsha. Dandi's Dwisandhan text is also consider a similar type.

Ghatkharpar's Yamaka kavya

The real name of Ghatkharpar is not known.

आलम्ब्य चाम्बुतृषितः करकोशपेयंभावानुरद्रवनितासुरतैः शपेयम्।
जीयेय येनकविना यमकेनतेनतस्मैवहेयमुदकं घटखर्परिण॥

This Yamaka kavya is completed in only 22 verses. Those who believe the author of this kavya is Kalidas, are confused. There are eight commentaries on this text. Its date of creation cannot be determined.

Kichakavadhakavayam of Nitivarmana

Its author appears to be a poet from ancient India. There are five cantos, and 177 verses here. The miracle of Yamak in the first four cantos is heart-winning.

Vasudeva's Nalodayakavyam

Nalodaya poetry composed by Kerala countryman Vasudev is famous among the Yamaka poems. Here 217 verses are contained in four cantos. The poet also composed a full of Yamaka poem called 'Yudhishtiravijayodaya'. The time of Vasudevakula is considered in the tenth century, contemporary of Shekharvarma. The Yamaka of Nalodayakavya is very beautiful. Example-

“योजनिनागोपीतश्चचार योवल्लवांगनागोपीतः।
भूर्येनागोपीतः कंसारेद्वेषमेव योनागोपीतः॥”

11.3.5 Shalesha Kavya

'Ramcharitam' by Sandhyakaranandi

This Sandhyakaranandi is the son of Pinakinandin and the grandson of Prajapati Nandin in Pundravardhana in Vangadesh (Bengal). Its fulfillment was fixed by the poets in the time of Rajamadan Pal, born at the end of the eleventh century. Here in poetry, Rampal, born in Palvansh and Lord Rama has been described in full of Shlesha. Poetry is a great tool to know about the medieval history of Vangadesh (Bengal).

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Dhananjay's RaghavPandaviyam

The time of this poet is considered to be 1123-1140 century. Here in 18 cantos, the story of Ramayana, Mahabharata has been written very cleverly.

There are other poems like this-

Text	Writer	Time
Raghavpandaviyam	Kavirajmadhavbhatta	Twelfth century
Raghavanaishadhiyam	Hardattasuri:	Eighteenth century
Parvatirukminiyam	Vidyamadhav	Middle of the twelfth century
Yadavraghaviyam	Venkatadwari	sSventeenth century
Raghavpandavayadviyam	Chidambarakavi	1586-1714 AD
Ramakrishnavilomkavyam	Daivjnyasurya	Early 16th century



INTEXT QUESTION-11.1

1. What is an example of historical poetry?
2. What type of poetry is Panini's Jambavativijay?
3. How many cantos must be there in the epic?
4. What type of poetry is Bhattikavya?
5. By whom was Ravanarjuniya created?
6. Give one example of Yamaka poetry?
7. What type of poetry is the Ramcharit of Sandhyakaranand?
8. What is the composition period of Yadavraghaviya poetry?

11.4 DRISHYAKAVAYA (POETIC-VISUAL POETRY)

The poetry which is relished by the acting of poetry and by listening to the conversation of the characters, is called poetic visual poetry. Like Abhijnanashakuntalam. There are two types of visual poetry- Allegory (Roopaka) and sub-allegory (uproopaka).

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11.4.1 Allegory (Roopaka)

When the poet imagines for the performance of poetry through his talent, then it is called poetic allegory. There are ten types of allegory. They will be listed below respectively. Like other literature in the world of Sanskrit literature, allegorical literature is also rich. It has a special tradition of its own. From the point of view of popularity, allegorical literature has the first place in poetry. It has only three parts - Natya, Nritya, Nritta.

It is proved from the Vedas that they were in existence even before the Vedic age. In Rigveda, Usha is depicted as a dancer-

“अधि पेशांसिवपतेनृतूरिवापोर्णते वक्ष उम्नेववर्जहम्।

ज्योतिर्विश्वस्मैभुवनाय कृण्वतीगावो न ब्रजंव्युषाआवर्तमः”॥ (ऋ.1।92।4)

In this theatrical element, the main narrative is also seen like in Pururvorvshi Sukta, in Yamayami Sukta and in Indendrani Drishakapi dialogues. In Katyayana Srautsutra, there is also a context of acting on the occasion of Sompan. Such as- ‘अपोर्णतेदीक्षितः षिरः’ (ऋ 7.8.25). In the Yajurveda, only the mention of dance and Sutashailusha etc. is visible.

‘नृत्ताय सूतंगीताय शैलूषं (30।6)।

शब्दायाडम्बराघातमहसेवीणावादं (30।19)।

नमयि पुंश्वलूहसाय कारिं (30।20)।

In the same way, Natyabeej sown in the Vedic period appears to have spread properly in the Ramayana period. There is also a mention of the union of the Nata dancers. As-

‘नटनर्तकसंघानांगायकानां च गायताम्।

यतः कर्णसुखा वाचः शुश्रावजनताततः॥”

In the Mahabharata and Ramayana, two plays named Kauber and Rambhabhisar appear. There is a theatrical performance of Bhadrakhya Nat in the context of Vasudeva Yagya in Harivamsa.

The mention of Rangshala in Vinaya Pitaka appears in the story of Chullavagga. Patanjali Mahabhashya also mentions two plays Kansavadh, Balivadh. From the Shunga period, the Natya era appears to be trending. There are different opinions among the scholars regarding the origin of Sanskrit drama literature. According to theme, the tendency to imitate is the basis of drama. The tendency to imitate is the top most of all human tendencies. Especially in children, this tendency is more specific than in adults. This tendency is followed by acting and in the origin of drama, respectively. Firstly, this tendency is clearly visible in Veer Puja. In the memory of the brave men who went to



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heaven, mass festivals are organized from time to time to show respect to them. They are defined only by the word 'society'. In the same way, revered heroic characters are imitated in the society by their efficient acting. Ramlila and Krishnalila are an example of this. There, the tendency to present the changes of nature from the tangible was also helpful in the origin of the theatrical art. Puttlika (Puppet) dance also had a great contribution here. Festivals like hoisting of the flag, etc. are also cooperative in the origin of drama. In fact, the origin of drama is due to the natural imitation of man. Acharya Bharata directs the origin of Natya for other reasons. According to him, in the first world of Tretayuga in the Vaivastamanvantara, he prayed to Indradi Pitamah to compose the Vedas for all the Varnas, for his teachings, who were overwhelmed by happiness in rural religion. The text from the Rigveda, the song from the sama, the acting from the Yajurveda, the rasa from the Atharva, composed the Natyaveda related to the Upaveda. And then Bharatmuni asked Brahma to use it. In the beginning, on the occasion of Indradhwaj, Nandi was used for the first time. Parameshwara Praneeth performed the first act of a samavakar named Amritmanthan. And then Brahma created the second dimurdah called Tripurdah. Although in Bharat's opinion, mythology is more joyful than reality, yet it proves that Indradhwajotsav is the first motivator of the play. The expectation of the Chhayanataka of Koan mahodya is also commendable, because that opinion is actually said with the opinion of Natyacharya Bharata. Amritmanthan and Tripuradahveer are special texts of the worship tradition.

नाटयस्य प्रयोजनंहिलोकरंजनपूर्वकं धर्मार्थकामशिक्षणम्। उक्तमेव- 'त्रिवर्गसाधननाटयम्'।

Public entertainment is the basic aim of drama. As Dhananjaya says -

‘आनन्दनिः स्यन्दिषु रूपकेषुव्युत्पत्तिमात्रं फलमल्पबुद्धिः’

In sorrow, in labor, in mourning and in time for the ascetic, this play will be born of rest. As said by Kalidas in Malavikagnimitra-

‘देवानामिदमामनन्तिमुनयः शान्तंक्रतुं चाक्षुष।
रुद्रेणेदमुमाकरव्यतिकरे स्वांगेविभक्तं द्विधा।
त्रैगुणयोद्धवमत्र लोकचरितनानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाऽप्येकसमाराधनम्॥’ इति (14)

The imitation of the stage/condition (Avastha) is Natya and it is the shelter of rasa. There is emotion dependent is Nritya and rhythmic dependent is Nritya. There are ten types of Natya from the distinction of- object (Vastu), leader (Neta), and Rasa: Drama (Natak), Episode (Prakarana), Bhana, Vyayoga, Samavakara, Dima, Ehamriga, Anka, Vithi, Scenic (Prahasana).

There are two types of narrative -Adhikarika and Prasangika. And it is again of two

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types with the distinction of famous and fictional. Leaders are of four types- Dhirodatta, Dhiroddhat, Dhiralalit, Dhirprashant. Rasas are eight - Shringar, Veer(Heroic), Karuna (compassionate), Adbhut (wonderful), Hasya (humorous), Bhayanaka (terrible), Vibhatsa (loathsome), Raudra (furious). Some also confirm the Shantaras in the drama. In the opinion of Ramchandra, it is also possible to confirm it by imitation . Imitation is the life of theatre. It is of four types - Vaachika-Angika-Aharya-Sattvika.

Types of Allegory (Roopaka)

There are ten types of allegory;

“नाटकमथप्रकरणंभाणव्यायोगसमवकारडिमाः।

ईहामृगांकवीथ्यः प्रहसनमिति रूपकाणिदश॥” इति।

1. **Drama-** In the idea of how Indian dramas originated, one should first look at the views of western scholars. There 'Ridgeway' consider the origin of Indian dramas from Veerpuja. In his opinion, the trend of drama started in India as a result of honoring the heavenly brave people. Ramlila and Krishnalila are the result of similar sentiments.

Dr. Keith consider the birth of plays by transforming natural changes into tangible form. In the play called Kansavadha specified in the Mahabhashya, Krishnapaksha is Rakt-mukhi and Kansapaksha is shyammukhi. There they want to show the victory of Vasant over Hemant. Krishnavijaya is a symbol of light against nature's wrath.

Dr. Pishel said the origin of plays from Puttilaka dance - has supported its origin with the word Sutrayasthapakadi, which is prevalent in plays. The facilitator makes the puppet dance with the thread, and the administrator protects in place. All these words used in puppet dance, now used in plays. The origin of drama is said to be from such Puttilaka dance.

Some western scholars consider the pole dance as the basis for the origin of Indian drama. This happens in May in cold western countries. In that month, women and men used to dance by raising the flag. From this premise the drama originated.

Indian scholars told the origin of dramas to the hymns located in the Vedas. In the Rigveda, there are many main narrations, such as Yamayamisukta, Sarmapanisamvad, Urvashipururavasvad Sukta, etc.

The German scholar Dr. Schröder is also of the same view. Dr. Hertl also approves the idea of shri Shrodar. The second scholar Vindish, Oldenvarga, Pishel maintains that the dialogue hymns were first prose verses. The verse is superfluous. The prose part is lost by mere description. A mixture of prose-verse is now seen in the play, yet

it is similar to this type of dialogue. These scholars have presented the Shunah-Shepopakhyan of Aitareyabrahmin and the Urvashipururava anecdote of Shatapathabrahman here.

Regarding the origin of the name of the play, according to Bharata the Indian opinion has been specified below-

‘महेन्द्रप्रमुखैर्देवैरुक्तः किलपितामहः।

क्रीडनीयकमिच्छामोदृश्यंश्रव्यं च यद्भवेत्॥’ इति।

It is known from this verse that the four-faced Brahma created the drama for the pleasure of the Gods. ‘नाटकं ख्यातवृत्तस्यात्,’ this is considered by the ancient sects, modern believes that fictional is also drama.

The difference between Rupak drama, from ancient times, that the famous narratives (Stories) are presented in the Drama whereas fictional narratives (Stories) are presented in the Rupak. The creation of rupaka in ancient Sanskrit literature was also done with great effort. Some famous rupakas are displayed here

Sr. No.	Allegory (Rupak)	Writer
1	Multimadhavam	Bhavabhuti
2	Mrichhakatikam	Shudraka:
3	Mallikamarutam	Udanda
4	Kaumudimitranandam	Jainacharya Hemachandrasya shishya Ramchandra:
5	Prabuddharouhineyam	Virambhadra:
6	Printedkumudchandram	A Jain poet named Yashchandra

Prabodh Chandrodaya-Chaitanyachandrodaya-Jeevanand-Vidyaparinay etc. are a fictional drama. their characters, being imagined by the poet, are also described with famous expressions.

- 2. Prakarana (Episode)-** Dhirprashant is the hero in the prakarana. The heroine is either female from the best clan or courtesan. Shringar is associated rasa. The prakarana is pentagonal. An example of a prakarana is Mrichhakatikam.
- 3. Bhana -** The place of Bhana in Sanskrit literature from ancient point of view is

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also as prestigious as drama. The character of the sly hero, one episode, being the main rasa is hasya (humorous), but the description of good fortune and bravery leads to Shringar and Veer (heroic) rasa, and have Bharti Vritti. Bhana is created for the attainment of fame. As it is said-

‘वररुचिरीश्वरदत्तः श्यामिलकः शुद्रकश्चत्वारः।
एतेभाणान् बभणुः का शक्तिः कालिदासस्य॥’

Among the Bhana texts are the Ubhayasarika of Vararuchi, Padmaprabhritakam of Shudrak, the dhurtavidsamvad of Ishvaradatta, Padataditakam of Shyamilaka, Shringarbhushanam of Vamanabhataban, Shringartilakam of Ramabhadradikshit, Vasanttilakam of Varadacharya, Shardatilaka of Shankarakavi, Shrngarsarvasvam of Nallakavi, Rasasadanbhana of Yuvaraj, Leelamadhukar mentioned in Sahityadarpana are famous Bhana texts.

4. **Vyayoga-** The rupak called Vyayoga is not rare even in Sanskrit literature. In Vyayog, there is a famous Narrative (Story), lack of female character, more male characters, absence of Garbhavimarsha sandhi, Kaishiki Vritti and eminent hero. Hasya (Humor), Shringar rasa are different rasa than Shanta rasa.

Among the Vyayoga texts, in the second half of the twelfth century, the Vatsaraja poet's Kiratarjuniya Vyayoga, Bhasa's Madhyayam Vyayoga, Prahladanadev's Parthaparakram, Kanchanarya's Dhananjayvijay, Ramachandra's Nirbhayabhima Vyayoga, Vishwanath's Saugandhikaharanam etc are famous texts.

5. **Samavakara-** In Samvakar, there is a famous narrative (Story) dependent on Devasura, 12 Nayak, Vedic Gayatri etc. Chhanda, Veer (heroic) is the dominant rasa. There is a lot of rasa in Samvakar. The literature of this distinction is meager, such as Samudramanthanam of Vatsaraj.

6. **Dima-** Raudra rasa is predominant, famous narrative (Story), four episode (Anka), sixteen lofty heroes, containing different rasas other than Shanta (calm), Hasya (humorous), Shringara rasa, Other vrittis than Kaishiki is called Dima. And its example is Tripuradah. It is also told-

‘इदं त्रिपुरदाहेतु लक्षणं ब्रह्मणोदितम्।
ततस्त्रिपुरदाहश्च डिमसंज्ञः प्रयोजितः॥’

The examples are 'Krishnavijaya' of Venkantavarya, 'Manmathonmathanam' of Ramakavi.

7. **Ihamriga -** Ihamriga consists of famous narrative and fiction, four episode (Anka), three-sandhis, conflict based story. Although the ancient text titled 'Veervijay, Rukminiharan' is not available, yet an example of it is found in the book of

Rukminiparinay. The Kusumshekharavijaya text mentioned in Sahityadarpana is not available.

8. **Veethi-** The rupaka called Veethi is similar to bhana, Single episode (Anka), different rasa from Shringara, and Kaishiki vritti. 'Madhaviveethi' is an example of it.
9. **Anka-** Narrative (Story) is based on Puran or History. Karuna rasa is main rasa. speech war in absence of actual war, etc. are expected in the story. An example of this is Sharmishthayayati. An example of Bhaskarkavi's text named Unmttaraghavan is found in the book, but its time of creation is not found.
10. **Prahasana-** There is a lot of respect for the great useful literature in the society of Hasya rasa. Even before the Prahasana text has not been written in abundance. Still there are many texts in Sanskrit literature. In Prahasana, there are sandhi like Bhana, fiction story, absence of Vishakambhakapraveshaka, main rasa is Hasya. .

The oldest text of this type is Mattvilas. Its author was Mahendra Vikramvarmatha, the son of Singh Vishnuvarma of Pallavanresh.

11.4.2 Sub-allegory (Upupakam)

Sub-allegory is like allegory. There are eighteen types of sub-allegory. Examples of their types are written below.

1. Natika-Ratnavali.
2. Trotakam-Vikramorvshiyam.
3. Seminar-Raivatmadanika.
4. Sattakam - Karpoormanjari.
5. Natyarasakam - Narmavati.
6. Prasthanakam - Shringaratilakam.
7. Ullapyam-Devimahadevam.
8. Kavyam - yadavodayam.
9. Prekhanam-Walibadham.
10. Rasakam-menakahitam.
11. Sanlapakam - Mayakapalikam.

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12. Srigaditam-Kridarasatalam.
13. Shilpakam - Kanakavatimadhavam.
14. Vilasika- Not available
15. Durmalika-Bindumati.
16. Prakaranila - Not available
17. Hallish-Keliraivatakam.
18. Bhanika-Kamdatta.

11.5 THE ANTIQUITY OF THE DRISHYAKAVYA (VISUAL POETIC WORK)

The emergence of Drishyakavya in Sanskrit literature took place in the ancient period itself. The existence of Drishyakavya in the Vedic age is attested. It appears from the Rigvedic hymns that it was also that time. The description of Kriyamana's acting at the time of Somvikraya suggests the existence of instant Drishyakavya. The achievement of the word Shailush in the Samhita Brahmana texts also attests to the existence of visual poetry in the Vedic age. The Yamayamisamvada and Sarmapani Samvada in Rigveda to know the existence of the plays of that time.

Evidence of the existence of visual poems is available in the Ramayana period. In the Ramayana, there is a mention of visible poetic organs like Shailush, Nata-dancer etc. The idols of Kathak group are found in the idols received from Sanchi place, in which the acting is illuminated by their efforts. There is a mention of the acting of Ramcharit in the Harivamsa part of Mahabharata. The origin of the visual poetic work is proved by these evidences.

These two sutras appear in Panini's Ashtadhyayi- 'पाराषर्यषिलालिभ्याभिक्षुनटसूत्रयोः' 4/3/110 'कर्मन्दकृषाष्वादिनिः' Therefore, it is proved that there were sutras for the education of nuts at that time. There was a lot of publicity for the education and acting of nuts.

Patanjali also reveals the harmony of acting of that time in Mahabhashya. 'ये तावदेते षोभनिकानामैतेप्रत्यक्षं कंसं घातयन्ति, प्रत्यक्षं च बलिंबन्धयन्ति' said so. Kansa-Vadh and Bali-Vadh Abhinayak are described there.

It is written in the Kamasutra of Vatsyayana in the second century - 'पक्षस्य मासस्य वा प्रज्ञातेऽहनिसरस्वत्याभवनेनियुक्तानानित्यंसमाजः। कुषीलवाष्वागन्तवः प्रेक्षकमेषांदद्युः' Vatsyayan has said that acting is a means of entertainment for the citizens.

**INTEXT QUESTION 11.2**

1. Where is Ushadevi depicted as a dancer?
2. Maltimadhav is composed by?
3. What is the name of the play composed by Shudraka?
4. Give an example of Bhana text?
5. Write one example of trotaka?
6. Where does the Kamadatta text find its inflection in the sub-allegory (Upupakas)?
7. How many different types of allegory (Rupak) are there?
8. How many types are there in the sub-allegory (Upaupaka)?
9. Sattaka is type of which poetic work?

11.6 POETIC WORK ACCORDING TO GENRE

The above mentioned poetic distinctions have been said from the point of view of the nature of poetry. According to the style again there are three types of poetry. Prose, Poetry and Champukavya.

11.7 PROSE

Like poetry literature in Sanskrit, prose literature is also flourishing. The use of prose was abundant even in the Vedic period. A large amount of prose is found in the Samhita texts. The prose plurality of Atharvaveda is superb.

In the scientific texts like Ayurveda, Jyotish etc., from the name of the authors towards verse, although the quantity of prose is less than that of verse, yet the prose part is also found in Charakas etc.

The verse text gives a feeling of happiness to the readers. The verse set in the grove is interesting and appropriate by the shelter of the rhythm.

Examples from the development sequence of Sanskrit prose are like- - 'ऋतं च सत्यं चाभीद्धात्तपसोऽध्यजायत, ततोरात्र्यजायत, ततः समुद्रोऽर्णवः समुद्रादर्णवादधि, संवत्सरोऽजायत, अहोरात्राणिविदधद्विश्वस्य मिषतोवशी, सूर्याचन्द्रमसौ धाता यथापूर्वमकल्पयत्, दिवं च पृथिवींचान्तरिक्षमथोस्वः. In the Dashamandala of Rigveda and in Krishna Yajurveda.

The style of this prose is similar to the style used in speech. And the word difficult is more used. Then prose is used in abundance in the Brahman texts, the Samhita is

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easily incorporated in comparison to the texts.

‘यदेतन्मण्डलंनयतितन्महदुक्थंता ऋचः स ऋचांलोकोऽथ यदेतदर्चिर्दीप्यतेतन्महाव्रतंतानिसामानि स साम्नांलोकोऽथ य एष एतस्मिन्मण्डलेपुरुषः सोऽग्निस्तानि यजूषिसंयजुषांलोकः’- In manadala brahamana texts.

After this, the use of prose is found in the Upanishads like ‘श्वेतकेतुर्ह्यारुणेय आस तं ह पितोवाच श्वेतकेतोवसब्रह्मचर्यम्, न वैसोम्यास्मत्कुलीनोऽननूच्य ब्रह्मबन्धुरिवभवति स ह द्वादशवर्षम् उपेत्य चतुर्विंशतिवर्षः सर्वान्वेदानधीत्य महामनाअनूचानमानी स्वब्ध एयाय। तं ह पितोवाच श्वेतकेतो यकुसोम्येदंमहामनाअनूचानमानीस्तब्धोऽस्युततमदेशमप्राक्ष्यः। इति। Chhandogyopanishada 6A1-2A

By reviewing the quotation of this Vedic prose, it can be learned with pleasure that the nature of the prose was gradually clear. The language of the Samhita is devoid of the grammatical features, the language characteristic of the Brahmins is more clear than that, the language of the Upanishads is grammatically balanced and clear, ample example of its gradual development is found. The first use of laukika prose was done in Nirukta like-

‘‘सर्वरसाः अनुप्राप्ताः पानीयमिति यथो एतद्विस्पष्टार्थाभवन्तीतिनैषस्थाणोरपाधो यदेनमन्धो न पश्यति, पुरुषापराधः स भवति, यथाजानपदीषुविद्यातः पुरुषविशेषो भवति, पारोवर्यवित्सुतु खलुवेदितृषुभूयोविद्यः प्रशस्योभवति।’ इति (नैषण्टुककाण्डे)

For so long, prose was not used as a poetic language, but only as a language of practice. This sequence is also found in classical prose. No attempt was made to imbibe literary miracles in classical prose. Examples of this type of prose are presented in a chronological order.

‘ये पुनः कार्याभावानिर्वृत्तौतावत्तेषां यत्नः क्रियते।तद्यथा घटेनकार्यंकरिष्यन् कुम्भकारकुलंमत्वाऽऽह---कुरु शब्दान् प्रयोक्ष्ये।’ इति(महाभाष्यस्य पश्चाह्निके)

Reading these prose shows the developed perfection of the immediate prose. In Shabaraswamy Bhashya- ‘इच्छयाऽऽत्मानमुपलभामहे, कथमिति? उपलब्धपूर्वेह्यभिप्रेतेभवतीच्छा। यथोमेरुमुत्तरेण यान्यस्मज्जातीयैः अनुपलब्धपूर्वाणि स्वादूनि वृक्षफलानि, न तानिप्रत्यस्माकमिच्छाभवति।’

The development sequence of prose that has been displayed so far can be considered as a classical prose subject or a laukika prose subject. Literary prose is first found in inscriptions. The prose style that is seen in the inscription of Rudradaman is completely mature with the qualities of auja rasa.

In prose literature, there is always a distinction of poetry called prose. This appears to be the first composition in the inscriptions of literature and literary experiment. The inscription of Rudradamna is an example written in prose style, long before the prose

TYPE OF POETIC WORK (KAVYA)

of Subandhu and Banabhatta.

In the description of Harishena's Prayaprasastivajayastambh-

‘सर्वपृथिवीजयजनितो दयव्याप्तनिखिलावनितलांकीर्त्तिमितस्त्रिदशपतिभवनगमनावाप्त
ललितसुखविचरणामाचक्षाणइवभुवोर्बाहुरयमुच्छ्रितः स्तम्भः।’ इति।

Thus, starting from the Vedic literature till the Prayagprashastilekh period, the developed form of prose literature appears to be present.

11.8 POETRY

Poetry in which only verses are there, is called Poetry. Here the poet describes the subject through verses. There are five epics. They are in order - Raghuvansham, Kumarasambhavam, Kiratarjuniyam, Sisupalavadham, Naishadhiyacharitam. A different examples are given below.

Harcharitchintamani by Jayadratha

The epic named Harcharitchintamani was composed by Jayadratha, born in Kashmir. This Jayadratha was the brother of the famous Alankarshastri Jayaratha of Alankarvimarsha. It is famous that both the brothers were under a king named Rajdev of 1203-1226 AD. For this reason their time is fixed at the beginning of the 13th century.

The language of Harcharitchintamani is simple, similar to the Purana text, it generates the rasa for the reader.

'Harivilasakavya' by Lolimbraj

This Lolimbraj is famous in the field of Ayurveda by the Karta of the famous Vaidyajeevan. Its Harvilas poetry is full of virtues even though it is short poetry. Its time is considered to be the eleventh century. It was a contemporary of a South Indian emperor named Harihara, a contemporary of Bhojraj. In this poem, a beautiful description of Krishna's childhood has been given.

11.9 Champu Kavya

Poetry in which there is prose, there is also poetry, that is a mixture of prose and poetry. It is called Champu. Poetic Arthagaurava, Poetry Arthagaurava and Ragamayatva both together produce more miracles in Champukavya.

Symptoms of Champu

First Acharya Dandi says- ‘गद्यपद्यमयी वाणी चम्पूरित्यभिधीयते ‘गद्यपद्यमयंकाव्यंचम्पूः’

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इति।

‘क्वचिदत्र भवेदार्याक्वचिद् वक्त्रपवक्त्रे।

आदौपद्यैर्नमस्कारः खलादेवृत्तकीर्त्तनम्॥’

In Champukavyas, the amount of prose is almost the same. No one part is more. The poet is cautious in this matter.

Development of Champukavya

Champukavya is a refined form of prose-poetry. Although a mixture of prose is found in Yajurveda. Yet it is not of Champu type. The form of Champu is not visible even in the Palijatak texts written in prose-verse. Therefore, the Jatakamala composed by Aryasuri can be called the original source of Champukavya. Harishena's Prayagprashasti can be considered as the primary use of Champu kavya. Although the Jatakamala and Harishena's Prayagprashasti are mixed form, yet Champukavya was actually received in the form of Nalchampu only in the beginning of the tenth century.

**INTEXT QUESTION 11.3**

1. What is prose?
2. What is poetry?
3. Give an example of poetry?
4. What are the characteristics of Champukavya?
5. Harvilasakavya of Lolimbraj is prose or poetry?

**SUMMARY**

In this text, some form of Sanskrit literature is displayed and the type of poetry has been described. Various types of poetry have been displayed. According to the form, two types of poetry have been displayed. That Drishyakavaya and Shrvyakavaya. Again, the differences of Shrvyakavaya like epic, Khandkavya, Shleshkavya, Yamaka kavaya etc. have been shown with examples. The Rupaka of visual poetry has described two differences in detail. The ten differences of Rupaka and the eighteen differences of Uparupak have been criticized here.

Then according to the style- Prose, Poetry and Champu kavya displayed three distinctions of poetry. In the subject of prose, about poetry and about Champukavya, the characteristics and examples have been described.

**TERMINAL EXERCISE**

1. Write the antiquity of Drishya kavya (visual poetry).
2. Give the characteristics of Champukavya with an example.
3. Describe the ten types of allegory (rupaka).
4. Name and give examples of types of sub-allegory (uprupak).
5. Write a short essay on the subject of Shastrakavya.
6. Write a short note on the subject of Devkavya.
7. Write a short essay based on epic and Khandkavya.
8. Describe the nature and example of Yamak poetry.

**ANSWERS TO INTEXT QUESTIONS****11.1**

1. Gudavahpo of Vakpatiraj
2. Mythological poetic work
3. Eight
4. Scripture Poetry
5. By Bhattabheem
6. Kichakavadha of Nitiverma
7. Shlesha kavaya
8. Seventeenth century

11.2

1. Rigveda
2. Composed by Bhavabhuti
3. Mrichhakatikam
4. Vararuchi's Abhisarika
5. Vikramorvasiyam

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6. Bhanika is internalized.
7. Ten
8. Eighteen
9. Sub-Allegory

11.3

1. Prose form poetry is prose.
2. Whose only written in verse is called poetry.
3. Kumarasambhav
4. 'Gadyapadyamayi Vani Champurityabhiyate' Itichampoolakshanam.
5. Poetry