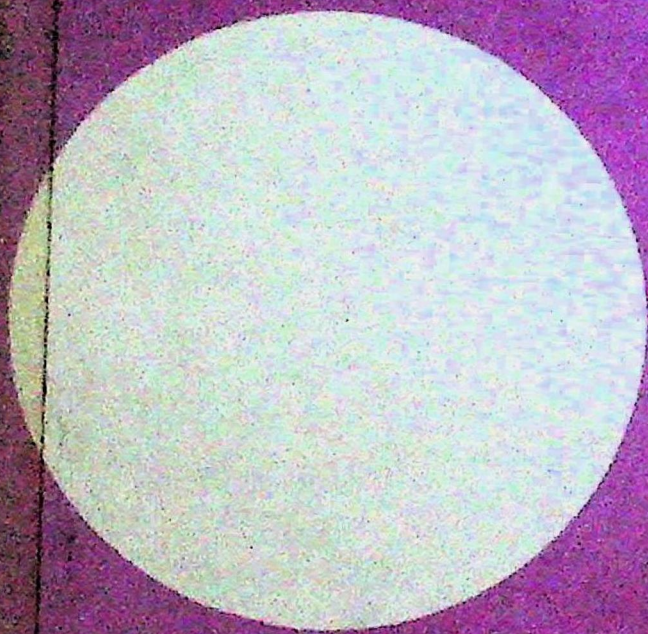


A DICTIONARY  
OF

2688

SANSKRIT  
POETICS



Nagendra



Though Indian classical literature abounds in aesthetic criticism of Sanskrit Poetry, there are very few books on Sanskrit poetics. Here is a dictionary that will be a boon to both Western and Indian scholars. Nagendra has compiled a real gem of a dictionary on major concepts and technical terms used in Sanskrit Poetics. Each entry, given both in Devanagari and Roman scripture, is, in fact, a concise, well-marshalled explanation of the theme in question. A list of contributors to the present volume has been appended. This dictionary will provide in one volume a source of everyday reference, easy to handle and consult.

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*K. V. Sarma*  
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**A DICTIONARY OF SANSKRIT POETICS**



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NAGENDRA



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RESEARCH CENTRE**

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## **Preface**

During the past five decades of my literary career which has been mainly devoted to studies in Poetics—Indian as well as Western, I have always felt that not only the Western scholars but a large number of Indian scholars also have been deprived, unfortunately, of its great wisdom treasured in the aesthetic speculations of Indian masters. This dictionary has been designed to serve as a help-book for such inquisitive scholars. An effort has been made to explain in brief almost all the major concepts and technical terms of Sanskrit Poetics and we hope that it will fulfil, at least partially, a long standing demand.

The technical terms have been given both in Devanagari and in the Roman scripts—and a list of contributors to the present volume has been appended.

In the end, I would like to thank all my colleagues who have cooperated with me in the execution of this project. I should also take this opportunity to express my sense of appreciation for Messers B.R. Publishing Corporation who have undertaken to publish the volume.

—NAGENDRA



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*abhavanmatasambandha* : redundance

[अभवन्मतसम्बन्ध]

This is a poetic defect occurring where redundant words are used (S.D. 7.7). Mammaṭa calls it *abhavanmatayoga* (K.P. 7.54), i.e., 'the failure of an intended connection', or lack of harmony between what is said and the words expressing it. Examples:

- (i) *pallavākṛti-raktoṣṭhī*, i.e., (a body) with lips red like the shape of a foliage.

Here the word 'akṛti' (shape) is redundant and is, therefore, not required at all.

- (ii) *Sadāśivam naumi pināka-paṇim*, i.e. I bow to Sadaśive who holds a bow in one of his hands.

Here the adjective 'pināka-pāṇi' is redundant as there is no reference to any warfare. Instead, another epithet 'bhakta-vaṣala' (kind to the devotees) would be more appropriate. K.B.

*abhavanmatayoga* : See ABHAVANMATASAMBANDHA

[अभवन्मतयोग]

✓ *abhidhā* : denotation, denotative capacity

[अभिधा]

The primary capacity or function of a word, used to denote its literal sense, which belongs to it by common convention. It covers the kind, the characteristics, the particular thing it denotes and its activity. In case of homonyms, it is the context that determines their denotation. Kuntaka makes denotation immensely comprehensive to include in it indication, suggestion, etc. But as a rule one capacity ends and another begins as soon as it accomplishes its function. Denotation cannot, therefore, extend itself to indication or suggestion.

S.K.

*abhidhāmūlā dhwani* : denotation-based suggestion or suggestion conveying the denotation extended to some other sense.  
[अभिधामूलाध्वनि]

Also known as *Vivakshitānyaparavācya dhwani*, it is the second of the two main types of DHWANI. Here the predominant suggested sense does not nullify the denotation; it incorporates it and directs or extends it to some wider, deeper implication. The denotation acquires its real significance through suggestion and is, therefore, subsidiary to it. When a sentiment is suggested, the process or the stages of suggestion—denotation describing the situation, its essentials and accessories—are not perceptible. The suggestion of subject-matter or a figure of speech is a perceptible process. Both represent the first type of predominantly suggestive poetry. S.K.

*abhidhāmūlā vyarjanā* : denotation-based suggestion (direct).

[अभिधामूला व्यंजना]

Only one of the denotations of a homonym can be relevant in a particular context, while the others are implied through suggestion. The relevant denotation can be fixed on the basis of association (*Hari* with the Disc = Viṣṇu), dissociation (*Hari* without the Disc = a lion), companionship (*Hari* with Arjuna = Kṛṣṇa), hostility (*Hari* against Vṛtra (a demon killed by Indra = Indra), motive (I bow to *Hari* = Viṣṇu), circumstances (Drove in a chariot with seven *Haris* = horses), a characteristic quality (*Narahari* = Nṛsiṃha who killed Hiraṇyakaśipu), juxtaposition (*Hari* and Hara = Viṣṇu), power (*Hari* protects the world = Viṣṇu), congruity (*Hari* rules over the forest = Lion), place (*Hari* in the sky = The Sun), Time (*Hari* during the day = the Sun), gender, accent, etc. But the poet's skill brings home to the reader the other denotations too, this capacity is the denotation-based suggestion which generally forms the basis of some figures of speech. S.K.

*ābhijātya* : grace, dignity.

[आभिजात्य]

(1) Dignity or Grace is a poetic quality. It is sweetly delightful to the ear and comforting to the heart by its soft touch and the natural polish of its appearance. In the Delicate manner, it gives mental as well as sensuous delight by regaling the ear and enrapturing the heart.

(2) In the Ornate or Variegated manner, dignity is a kind of rich elevation (in composition)—neither too soft nor too harsh. It is



charming on account of the profound skill manifest in the proper balance of softness and harshness.

This term does not occur in earlier texts.

S.K.

*abhilāṣa* : longing, pining.

[अभिलाष]

The first stage in a lovelorn condition. When physical love is aroused in a person at the very first sight or acquaintance, direct or indirect, it creates an acute longing for quick union.

R.G.

*abhimāna* : ego

[अभिमान]

(i) *Abhimāna* is more or less equivalent to the 'Ego'—the consciousness of the 'I' in man—the *Ahaṃkāra*.\* Bhōja regarded this consciousness as the source from which every other emotion is generated. A resultant of the experiences collected during many births, it is the man's love for his own self which is projected into his love for other objects in due course. Love, therefore, is a form of *Abhimāna*. It enables a man to experience even pain as pleasure.

(ii) *Abhimāna* is also used in another sense, viz., identification. Initially, the actor's and subsequently the spectator's identification with the dramatic character has been referred to as *Abhimāna* by Sanskrit critics, Lollata and Jagannātha, etc.

N.J.

*abhinaya* : acting, imitation.

[अभिनय]

Acting is defined in Sanskrit dramaturgy as the imitation of a situation or action. It is treated under a four-fold division, viz., *āṅgika* (physical, where the action is conveyed through movements of the body), *Vācika* (vocal or expressed through the voice or language), *āhārya* (communicative, one which is communicated through the medium of clothes, ornaments, etc.) and lastly *sātivika* (emotive, one in which the actor imitates the emotions of the hero as warranted by the situation). Thus through these four types of acting an actor imitates the situation or action of the hero (Rama, Yudhishtira, etc.) and this four-fold acting constitutes a vital part of Sanskrit stagecraft.

I.N.C.

*abhisārikā* : a variety of heroine

[अभिसारिका]

It is the eighth variety under Bharata's eight-fold classification of the heroine (NAYIKA) based on the situations she may be placed in.

Being infatuated with love, when the heroine either sends for her beloved, or herself goes to meet him at an appointed place, she is called an *abhisārikā*: "The two bracelets were raised upwards, the girdle was fastened tight, the ringing anklets were somehow quietened: thus I prepared myself to set out on love's errand unnoticed; but, O dear friend! look at this wretched moon; it has just come out at the wrong moment removing the mantle of darkness which I needed so badly. (S.D. 3.76) R.G.

*abhivyakti* : revelation. *Surai veliytidi*

[अभिव्यक्ति]

The term has been used by Abhinavagupta\* to explain the peculiar condition of the mind of the spectator in his experience of RASA. According to him, *rasa* is revealed through the VYANJANA or suggestion inherent in word and sense. Abhinava equates *abhivyakti* with *carvanā* which is the realisation of bliss freed from obstacles. According to this theory *rasa* is not the creation of anything new. On the contrary, it is the revelation of something already existing. Illustrating his point, Abhinava gupta cites the example of a jar and a lamp. The existence of a jar in darkness is revealed only in the light of a lamp. Similarly, the basic sentiment which already exists in the spectator's consciousness is revealed becomes a subject of relish when he comes in contact with the objective constituents of an aesthetic situation. N.J.

*abhivyaktivāda* : theory of revelation. *Surai veliytidi*

[अभिव्यक्तिवाद]

Abhinavagupta's theory based on the revelation (ABHIVYAKTI) of RASA.

*adbhuta* : the sentiment of astonishment. *Manu-Ka*

[अद्भुत]

It is one of the nine sentiments (RASA) enumerated in Sanskrit Poetics. Wonder or astonishment (VISMAYA) is its basic impulse. Its colour is described as yellow and its presiding deity is Gandharva. Anything that is wonderful, astonishing and supernatural constitutes its stimulating object. Stupefaction, perspiration, horripilation, hoarseness, confusion, widened eyes, etc., represent its consequents and agitation, excitement, confusion, ecstasy, attempt to guess, etc., are its accessories. R.G.

*adhika* : exceeding.

[अधिक]

A figure of speech in which either of the two, the container and the contained, has been narrated to be in excess: 'What more shall we speak of the vastness of this ocean wherein dwells *Hari*, the god Viṣṇu, unknown, after having withdrawn the worlds within his stomach. (S.D. 10.72). Here the container, the sea, has been shown *vaster* than the contained, *Hari*, the god Viṣṇu. S.D.C.

*adhikārika* : the primary plot.

[आधिकारिक]

The subject matter is of two kinds: *vastu ca dvidhā* (D.R., 1.17). The main theme is known as the principal subject (*ādhikārika*), the subordinate is known as the incidental subject (PRĀSAMGIKA). The word *adhikārī* implies authority over the main result or fruit (*phala*) and consequently *adhikārī* or the owner is the principal recipient of the same; and the story related to him is said to be *ādhikārika* (S.D., 6.43). I.N.C.

*āgamavirodhī* : see VIDYĀVIRUDDHA.

[आगमविरोधी]

*agūḍha vyangya kāvya* : unconcealed or explicit suggestion.

[अगूढ व्यंग्य काव्य]

This is the first kind of second-rate poetry having a suggestion which is too manifest or explicit to make an appeal to imagination. It resembles the denotation itself. Excellent suggestion has to be veiled or concealed, like the breasts of a charming damsel. "I am not alive" in the mouth of a living person indicates that "I am as good as dead", which in turn suggests that "The person is suffering from the agonies of living death". This suggestion is too evident to have any aesthetic appeal. S.K.

✓ *āhārya* : communicative acting.

[आहार्य]

It is one of the four major types of acting (ABHINAYA) defined in Sanskrit Dramaturgy. I.N.C.

*akāṇḍe rasa-prathana* : violation of sentimental propriety.

[अकाण्डे रसप्रथन]

It is a poetic defect caused by an untimely insertion of another

*Poruttamila curvai kōṭṭai*



sentiment. (K.P. 7.61; S.D. 7.14). For example, in *Vāṇīsaṁhāra*, Duryodhana says to his queen Bhanumati:

*Kuru ghanoru padāni śanaih śanairayi vimuñca gatim parivepinīm;  
Sutanu bāhul atopanibandhanam mama nipīḍaya gāḍhamurasthalam.*  
(V.S. 2.21)

(O lady with tight thighs, move on with a slow pace, and give up the wavering gait. O slender-bodied lady, put your arms around my neck and then forcibly press your breasts against my chest).

These words are meant to be spoken on the field of battle in Kuruksetra when the great war was going on. On such an occasion, people of high position are engrossed in talks about defending their own camp or about attacking the enemy. But Bhaṭṭa-nārāyaṇa, the author of *Veṇīsaṁhāra*, has shown Duryodhana engaged in erotic embrace with his wife, queen Bhānumati. This untimely insertion of a love-affair in the vicinity of a hostile camp is a defect. K.B.

*akāṇḍe rasa-viccheda* : abrupt interruption of sentiment.

[अकाण्डे रस-विच्छेद]

It is a poetic defect caused by sudden interruption of a sentiment (K.P. 7.61; S.D. 7.14).

Example :

*devyaḥ kaṅkaṇamocanāya militā rājanvaraḥ preṣvatām.*

(Mv. 2.50)

i.e., The Chamberlain—

The queens have assembled, your majesty, the groom is to be sent.

Here the dialogue between Rāma (son of Daśaratha) and Paraśurāma (son of Jamadagni) was marked by heroic sentiment. The reader's joy is marred by the abrupt entry of the Chamberlain who first informs king Janaka that the ladies (of the harem) have gathered together and then requests him to send the bridegroom (Rāma) for unfastening the matrimonial bracelet, a request which suits the description of a love scene.

The Chamberlain's words approved by Janaka and later acted upon by Rāma have interrupted—rather abruptly—the heroic sentiment. K.B.

*ākhyāyikā* : narrative written in prose. *Unai nadai* *til*

✓ [आख्यायिका]

It is a short story in prose. The word is derived from the root “*khjā*”, ‘to tell’, and as such story-telling is the chief feature of this form of composition. The *Ākhyāyikā* is probably an offshoot of the old *Ākhyānas* or ancient annals and is romantic in its theme. It generally deals with a historical or traditional story describing the life history and romances of the kings of India.

Bhāmaha describes it as a prose composition, divided into chapters called *ucchvāsas*, the story being narrated by the hero himself, with verses forecasting future events; and interspersed with some stories introduced by the poet himself. But, as Vāmana later on declared, it was not always necessary for the hero to relate his own story. Daṇḍin and Bhoja have also defined *Ākhāyikā* though, of course, with some difference in detail, especially regarding the divisions and the narrator. Daṇḍin considers *KATHĀ* and *ākhyāyikā* to be identical (Kav. 1.28) but later rhetoricians (Viśwanātha, etc). make a distinction between them. They regard Bāṇa’s *Harṣacarita* as an *ākhyāyikā* and *Kādambarī* as a *Kathā*. But all of them (including Ānadavardhana and Abhinavagupta), however, agree that it is invariably written in prose. N.J.

*akrama* : syntactical irregularity. *AK Kramam*

[अक्रम]

This poetic defect is caused by syntactical irregularity or by absence of order (K.P. 7.55; S.D. 7.7). Bhāmaha (*Kāvya-lankāra* (i) 4.20), Daṇḍin K.A. 3.144) and Vāmana (K.V. II. 2.22), however, name it is *apakrama*.

For example:

*Samaya eva karoti balābalam praṇigadantaḥ itīva śarīriṇam;*  
*Śaradi hansaravaḥ parūṣīkṛtasvaramayūramagū ramaṇiyatām.*

‘Time is the main source of strength and weakness of all living beings. The cries of the swans appear to be attractive in the season of mild winter whereas the peacock’s voice appears to be harsh.’ (S.D., after 7.8).

Here the word ‘iti’ ought to be placed after ‘balābalam’. In the example given above it occurs after ‘praṇigadantaḥ’, which is not in order syntactically.

Though there are no hard and fast rules governing word-order in Sanskrit prose and poetry, yet sometimes putting an apt word in a

particular place makes the statement more distinct and perspicuous. If it is misplaced, it is considered to be a defect. K.B.

āksepa : paralipsis.

[आक्षेप]

A figure of speech in which with a view to conveying some special meaning an apparent denial is made of what was originally intended to be said.

Example:

'I shall speak something in the interest of my friend, *i.e.* your beloved, but what shall I say to a cruel-hearted fellow like you' (S.D. 10.65).

Here the speaker intends to inform the lover that she would die of his separation, but this special or important statement has been conveyed through an apparent denial, *i.e.*, without saying anything about it. S.D.C.

alaṃkāra : poetic ornament, figure of speech.

✓ [अलंकार]

Literally it means that which beautifies an object or by which an object is beautified. According to Daṇḍin the characteristics which lend charm to a poem are called alaṃkāras or 'figures of speech' (K.A. 2.1). Daṇḍin uses the word 'alaṃkāra' in a wider sense and includes in it not only śabādalaṃkāras like alliteration (*anuprāsa*) etc., and the arthālaṃkāras like simile (*upamā*), etc., but also sentiment (*rasa*), suggested sense (*dhvani*), etc., all these being elements which constitute the charm of poetry. But later on Mammaṭa and Viśvanātha, who followed Ānandavardhana in this respect, modified the definition as follows:

Such unstable qualities of words and their meanings as add to their beauty and thus reinforce the sentiment are called figures of speech (S.D. 10.1).

It means that the figures of speech beautify, though not always, the body of poetry consisting of words and their imports, and by doing so, they ultimately enrich the sentiment, *i.e.* the soul of poetry.

The figures of speech (*alaṃkāras*) are mainly of three varieties : (i) ŚABDĀLAMKĀRA, *i.e.*, figures based on word, (ii) ARTHĀLAMKĀRA, *i.e.*, figures based on meaning, and (iii) UBHAYĀLAMKĀRA, *i.e.*, figures based on both.

*alaṃkāra-dhwani* : predominant suggestion of a figure (of speech).

[अलंकार ध्वनि]

It is the second broad variety of predominant denotation-based suggestion of perceptible sequence. The denotation may represent (1) a fact or (2) a figure. The suggestion may be through (1) an expression, (2) its sense, or (3) both. A pun (ŚLEṢA) generally suggests a simile or metaphor. A vivid description may suggest the figure 'Sublime' (UDĀTTA) or a natural description (SVABHĀVOKTI).

S.K.

*alaṃkāra-śāstra* : science of poetics.

✓ [अलंकार शास्त्र]

This is one of the oldest terms used for poetics; the earlier works in Sanskrit poetics were called *Kāvya-ālaṃkāra*, e.g., the works of Bhāmaha, Vāmana and Rudrata. These works were so named probably because *Alaṃkāras* (figures of speech) were given the most important place in their treatises. In modern times *Kāvya-śāstra* has replaced *Alaṃkāra Śāstra* as a synonym for poetics, and *Alaṃkāra-śāstra* is being used in a limited sense for a treatise dealing mainly with rhetorics or figures of speech.

N.J.

*ālaya* : indolence, lethargy.

✓ [आलस्य]

It is the seventh among thirty-three transitory feelings (VYABHICĀRĪ BHĀVAS), as enumerated by Bharata. *Ālaya* is a state of mind in which one is averse to any kind of movement or activity due to weariness, pregnancy, and the like. Its external manifestations are yawning, sitting at the same place for long, as if one is tied down to it, and so on. (S.D. III. 155)

R.G.

*amarṣa* : indignation, impatience, wrath.

✓ [अमर्ष]

It is the twenty-fifth among the thirty-three Vyabhicārī Bhāvas\*, as enumerated by Bharata. *Amarṣa* is the feeling of indignation, being a less intense degree of *Krodha*\* or anger, excited when one is censured, blamed or insulted by someone. Redness in the eyes, shaking of the head, knitting of the eyebrows, violent threatening, etc., are its external manifestations. (S.D. III. 156)

R.G.

*amatparārtha* : undesirable second intention.

[अमत्परार्थ]

This is a poetic defect noticeable where the second meaning is



opposed to the contextual meaning. (K.P. 7.55; S.D. 7.7) According to N.S., it is called bhinnārtha. (N.S. 17.90)

Example :

*Rāma-manmatha-śareṇa tāḍitā duḥsahena hṛdaye niśūcarī  
Gandhavadrudhira-candanokṣitā jīviteśavasatiṃ jagāmasā*

(K. P. 7.255; Raghu 11.20)

i.e.,

‘That female monster (named *Jāḍakā*), being hit in the heart by an unbearable arrow of Rāma’s, who is as attractive as Cupid, and thereafter being smeared with blood—red in colour and obnoxious in odour—repaired to the city of the god of life and death.’

This is the meaning suiting the context. The second meaning suggested by the words is as follows:

‘That female monster being hit by an unbearable arrow of the Cupid’s who is none else than Rāma, anointed herself with fragrant, red sandalwood-paste, and then went to the residence of the lord of her life.’

It is in the second meaning that this poetic defect, called *Amata-parārtha* or undesirable second intention is noticed, for it suggests the erotic sentiment which is not compatible with the sentiment under reference, i.e., the sentiment of disgust (*bībhatsa*). K.B.

āmukha : prologue.

✓ [आमुख]

*Āmukha* is a passage, uttered by the STHĀPAKA, that refers to the main incident of the drama by means of a paranomasia or in a figurative manner. Having observed the PŪRVARAṅGA, the producer (SŪTRADHĀRA) makes his exit and then entering immediately after him, the *sthāpaka*, the introducer of the subject-matter of the drama, who is as accomplished as the stage-manager, introduces the dramatic theme which is known as *āmukha*. In the later period of the development of Sanskrit plays the *sūtradhāra* was performing the duty of the *sthāpaka* also and *āmukha* became the part of *pūrvaraṅga*. As a matter of fact, the *āmukha* is PRASTĀVANĀ. Sometimes the *āmukha* is introduced with the help of *sutradhāra*, *naṭi* and the clown (VIDUṢAKA). I.N.C.

*anangābhīdhāna* : see ANANGA-KĪRTANA.

[अनङ्गाभिधान]

*anaṅga-kīrtana* : inorganicism, description of the irrelevant.

[अनङ्गकीर्तन]

This defect is caused by delineating a theme which is not helpful in the delineation of the sentiment concerned (S.D. 7.14). Mammāṭa refers to it as 'anaṅgābhidhāna' (K.P. 7.62).

The instance of this defect is found in Rājaśekhara's *Karpūra-mañjarī*, after the first act where the king and the queen congratulate each other on their own verses depicting vernal charm. Thereafter, two royal bards, Ratnaçaṇḍa and Kañcaṇḍa, also recite a verse each—the theme of their poetry also being the spring. On hearing them, the king ignores the verses indited by himself and by the queen.

In this context literary critics are of the view that the king's ignoring his own and his wife's verses and praising those of the bards does not in any way help in developing the main sentiment. K.B.

*ananvaya* : comparison of an object with itself or its own ideal form.

[अनन्वय]

A figure of speech in which, in one sentence, the same object has been conceived of as both, the subject (*upameya*) and the standard of comparison (*upamāna*).

Example:

With the full advent of the autumn season the lotus became as brilliant as the lotus (S.D. under 10. 26). Here the lotus has intentionally been compared to itself in order to convey the idea that nothing else can match it. S.D.C.

*anaucitya* : impropriety.

[अनौचित्य]

Although *anaucitya* or impropriety mars RASA in general, yet in comic writings it is the very essence of the principal rasa humour (HĀSYA). Normally, it forms the basis of RASĀBHĀSA. (see AUCITYA). K.B.

*anavīkṛta* : wanting in novelty, monotonous repetition.

[अनवीकृत]

Monotonous repetition of a word causes this defect of meaning (*a* = not; *navīkṛta* = made new). If the same word is used time and again in a verse, one finds the monotony irksome (K.P. 7.56, S.D. 7.9).

Example:

- (1) *Sadā Carati khe bhānuḥ sadā vahati marutaḥ,  
Sadā dhatte bhuwain sesaḥ sada dhiro'vikatthamah.*

(S.D., after 7.11)

i.e.,

'The sun always moves in the sky, the wind always blows, Sesa (the mythological serpent), always upholds the earth, and a man of fortitude is always free from bragging.'

Here the word 'sadā' (always) used four times in the verse, causes monotony. K.B.

*aṅgaja alaṅkāra*

[अंगज अलंकार]

One of the three classes into which the SĀTTVIKA ALAṂKĀRAS have been divided. This particular category refers to the physical gestures of the amorous heroine. R.G.

*aṅgātivistṛti* : dilation.

[अङ्गातिविस्तृति]

This is a poetic defect caused by excessive dilation upon a subordinate theme (K.P. 7.61; S.D. 7.15).

An example of this is the long description of the sports of celestial nymphs in 57 stanzas of the 8th Canto of *Kirātārjunīyam* by Bhāravi. K.B.

*āṅgika*: physical (acting).

✓ [आङ्गिक]

One of the four major types of acting (ABHINAYA) defined in Sanskrit dramaturgy which is performed by the movement of the body. I.N.C.

*aṅgyananusandhāna*: see AṅGYUPEKṢĀ.

[अङ्गयननुसन्धान]

*aṅgyupekṣā* : digression.

[अङ्गयुपेक्षा]

This is a poetic defect caused by the neglect of the principal factor (S.D. 7.14). In *Kāvyaaprakāśa* (7.52) it is, however, called *aṅgyanamusandhāna*.

For example :

Udayana, the hero of *Ratnavali* (a drama by Śrī Harṣa or Harṣadeva), is depicted in Act IV as engrossed in talking to Vidūṣaka about his love for Ratnāvalī (known as Sāgarikā in the play). In the meantime, the General's nephew, Vijaya Varmā, comes to the king with a message that his enemy, the chief of Kośala, had been defeated by their army. On hearing this about, Udayana forgets Ratnāvalī, and enquires about the details of his victory.

This slighting (of the queen) on the part of the hero is a defect in the eyes of literary critics. K.B.

✓ aṅka I : act.

[अङ्क]

It is thematic division of the play, in which the character and exploits of the hero are clearly manifested. An act visibly represents the doings of the hero, and is based on purposes, contrivances and sentiments of various kinds (D.R. 3.35). The incidents described in an act do not cover a long period and here the occurrences like calling from a distance, killing, fighting, revolution, sexual enjoyment, etc., are to be avoided and in which all the actors leave the stage at the end (S.D. 6.7). This is equally applicable to the practice of the classical French theatre. The exact division of a Sanskrit play into acts is a feature which distinguishes it from the Greek compositions in which division into acts was unknown. The first act is in the nature of a keynote which foreshadows the whole story. The ensuing acts carry on the business of the story to its final development. The piece closes as it began with a characteristic benediction or prayer known as BHARATA VĀKYA. A regular Nāṭaka (play) has five acts, one having ten acts is called Mahānāṭaka (D.R. 3.43). I.N.C.

aṅka II : one-act play.

[अङ्क]

An Aṅka is a one-act play. Its plot is usually well-known but it may sometimes be otherwise. The hero is a mortal or a common man—not a god or a supernatural being. The predominant sentiment is pathetic exhibited in the wailing of many women. A short play within a play is also often designated as aṅka (N.S. XVII, 138.145). It is also referred to as *utsṛstikāṅka* simply to distinguish it from the regular aṅkas. I.N.C.

*aṅkāvatāra* : continuation scene.

[अङ्कावतार]

Aṅkāvatāra is the continuation scene which is indicated by dramatic persons at the end of an act and which connects the act following, as a part of its own. The *aṅkāvatāra* comes between two acts or within an act and relates the purpose of the seed (bīja). In other words it indicates the subject-matter of the act following which thus appears as a part of the same. According to George Hass the continuation scene is evidently a continuation of the action by the same characters in a succeeding act, without any other interruption than the technical separation between the acts. A remarkable instance of the application of this device on the modern stage is to be found in a Drama by Charles Rann Kennedy, *The Servant in the Howa*, published in 1908, in which every act is thus continued in the following one.

I.N.C.

*anubhāva* : physical manifestation of sentiments.

[अनुभाव]

The physical changes consequent on the rise of an emotion, which in real life are regarded as the effects of an emotion, are called Anubhāvas in the technical jargon of Indian aesthetics. They are called Anubhāvas because they follow the basic emotion and communicate it to the characters present on the stage and to the spectators as well.

These physical changes are of two kinds: (i) voluntary, such as coquettish movements, etc., and (ii) involuntary, e.g., tremors, choked voice, etc. The involuntary ones are called the SĀTTVIKA BHĀVAS.

N. J.

*anucitārtha* : improper signification.

[अनुचितार्थ]

*Anucitārtha* is unsuitable or improper signification. What is not appropriate to the context is to be avoided. If an expression requiring dignified words is given an undignified colouring, it looks inapt and indecorous (K.P. 7.50; S.D. 7.2)

Examples:

(i) Occurring in a word—

*Tapasvibhīryā sucireṇa labhyate  
prayatnataḥ satribhīṣyate ca yā;*



*Prayānti tāmāśugatiṁ yaśasvino  
raṇāśvamedhe paśutāmupāgatāḥ.*

(K.P. 7.146)

*i.e.,*

‘The state (of emancipation) is attained by the anchorites after a long time, and those interested in sacrificial rituals desire to reach it after prolonged endeavours; but the renowned people of valour get it ere long, having accepted beasthood in an aśvamedha—like battle.

Here the expression ‘paśutā’ (beastiness) lacks in decency and dignity as it is used in relation to ‘renowned people’.

(ii) Occurring in a sentence—

*Kuvindastvam tāvatpatayasi guṇagrāmamabhito,  
Yaśo gāyantyete diśi diśi ca nagnāstava vibho;  
Sarajjyotsnā-gaura-sphuṭa vikaṭa sarvāṅgasubhagā  
Tathāpi tvatkīrtirbhramati vigatācchādanamiha.*

(K.P. 7.173).

*i.e.,*

As a ruler of the globe, you are spreading a large number of good qualities in all directions. These bards are singing your fame on all sides. Yet your reputation, which is as lustrous and attractive as the moon in autumn, is moving uncovered.

Here a king is praised but by reparsing the syntax and taking into account the ambiguity of some words one may arrive at a different meaning. On account of the use ‘kuvinda’=a weaver, guṇa=a thread, ‘paṭaysi’=preparing a cloth, ‘nagna’=naked, ‘yaso,=infamy, and ‘vigatācchādana’=destitute of clothing. The king may be metamorphosed into a weaver, thus, stripping him of all the dignity proper to a royal personage.

The author of the stanza has at the surface praised the king so that he and his favourites feel flattered; but it seems that the poet did not hold the king in high esteem for one reason or another. He has, therefore, composed the lines in such a way that at a deeper level it might be construed altogether differently. Poetry such is this is easily possible in Sanskrit on account of its richness in puns and varieties of word-formation. The poet has, thus, advantageously

resorted to this peculiar style in which he is successful by giving vent to the feelings pent up in his subconscious mind.

Since it has been consciously designed, the improper signification here is not an unconscious lapse. K.B.

*anukārya* : object of imitation.

[अनुकार्य]

The term is used for dramatic personae. Bhatta Lollata, one of the earliest commentators on Bharata's *Nāṭya-Śāstra*, created a confusion about the identity of the *Anukārya*. He was not clear whether the word *Anukārya* meant the dramatic character or the historical person. The later commentators in their discussions, however, made it clear that the word *Anukārya* refers to the dramatic character and not to the person in real life. N.J.

*anukūla* I : favourable (hero).

[अनुकूल]

One of the four varieties of the erotic hero—NĀYAKA, as mentioned by Dhanañjaya, Viśvanātha and others. *Anukūla* has been defined as one who is devoted to a single heroine and is ever faithful to her.

Example:

"I put on only simple garments, O dear friend! my necklace too is not shining; even my gait is just straight; I do not laugh excessively, nor do I exhibit any pride. Yet they are all heard saying that my beloved, even though he is exceedingly handsome, never looks at another woman. What other lady in the whole world can be as happy as I am?" (S.D. III.37) R.G.

*anukūla* II : favourable.

[अनुकूल]

A figure of speech in which that which is unfavourable turns out to be favourable. For example: 'Oh slender lady! If you are displeased, then firmly catch hold of the neck of your lover with your noose-like arms.' (S.D. under 10.64). Binding a man is generally an unfavourable act, but here it has been described as favourable.

S.D.C.

*anumāna* : inference.

[अनुमान]

A figure of speech in which something to be established (*sādhya*)

is realized in a poetical way through some indicator or reason (*sādhana*). 'The lip of young ladies is sucked because nectar resides in their speech.' Here the *sādhya* has been established through *sādhana*.

S.D.C.

*anuprāsa* : alliteration.

✓ [अनुप्रास]

It is a figure of speech in which there is repetition of the same consonantal sounds even if the vowels are different.

It is of five kinds:

(1) *Chhekānuprāsa* is a single repetition of consonants in the same order, e.g. *Ayameti mandamandam Kāverivāripāvanaḥ pavanaḥ*. (S.D. under 10.3). This breeze purified by the water of the river *Kāverī* blows gently. Here in '*Kāveri*' and '*vāri*' the two consonants 'v' and 'r' and in '*pāvana*' and '*pavana*' the three consonants 'p', 'v' and 'n' have been repeated only once. The word '*Cheka*' means cultured. This figure of speech is used by cultivated poets, i.e. poets of taste.

(2) *Vṛtṭyanuprāsa* is the single or manifold repetition of (i) a single consonant, (ii) of more than one consonant, exactly in the same order or in a reverse order, e.g. *kokila-kākalī-kalakalāḥ* (S.D. under 10.4). (sweet notes of the cuckoos). Here the letters 'k' and 'l' have been repeated more than once exactly in the same order.

(3) *Śrutyanuprāsa* is the repetition of letters which are pronounced from the same point of articulation: such as the palate, the teeth, etc., e.g. *Tāstu mahādevaya jayinīḥ, yāḥ jīvayanti dṛṣaiva manasijam* (those ladies can conquer Mahādeva who can revive cupid with their eyes). Here letters 'j' and 'y' having the same point of articulation, i.e. the palate, have been repeated.

(4) *Antyanuprāsa* is the repetition of a consonant along with the preceding vowel at the end of a word or a foot: e.g. *mandam hasantaḥ pulakaṁ vahantaḥ*, etc. (S.D. under 10.6), (smiling gently and feeling a thrill).

(5) *Lāṭānuprāsa* is the repetition of a word along with its meaning, though the difference in the meaning is noted after the realization of the purport of the complete sentence, e.g. *Smera-rājīva-nayane, nayane kiṁ nimīlite*, (S.D. under 10. 69).

(O dear, with eyes like a full-blown lotus! Why have you closed your eyes?) Here the repetition of the word *nayane* constitutes the *Lāṭānuprāsa*: the word '*nayane*' appears to be conveying the same meaning in both the positions, but while in the first position it is a vocative case, in the second it is an accusative case.

S.D.C.

*anusandhana* : realization, recollection.

[अनुसन्धान]

It is a term used in Abhinavagupta's *Abhinavbhāratī* in the context of Lollata's interpretation of Bharata's famous dictum about RASA, to explain the mental state of the actor while acting. Literally it signifies recollection or recovery or recapturing. It is used to signify the state of mind in which the actor imaginatively recaptures the mental or physical behaviour of the original character and thus identifies himself with him. N.J.

*anuṣṭup* : name of metre or a class of metres consisting of four *padas* [अनुष्टुप] of eight *varṇas* each.

This is a VARNIKA metre of semi-even (ARDHASAMA) type with eight (VARNAS) in each of its four feet (PADAS). It can also be placed under the category of MUKTAKA type in as much as it has no hard and fast rules either in respect of MATRAS or of GANAS. The fifth varṇa is short (*hrasva*) and the sixth is long (*dīrgha*) in all the four feet; and the seventh varṇa is short in the second and the fourth feet (*Pingalāsāstra* 3.23; *Suṛtta-tilaka* 1.14; *Śrutabodha* 4; *Chandaḥ Prabhākara* p. 126). The term *anuṣṭup* has two meanings: generic and specific. The former stands for all varieties of metres having eight varṇas in a foot whereas the latter indicates a particular variety named ŚLOKA. It was in this metre that Vālmīki wrote his *Rāmāyaṇa* which is considered to be the first poetic work in post-Vedic Sanskrit.

Example;

*ma niṣāda pratistham tvam  
agamaḥ śasvatīḥ samaḥ;  
yat kraurīca-mithunādekam  
avadhīḥ kāmamohitam.*

K.B.

*anuvādāyukta* : improper in attribute.

[अनुवादायुक्त]

This defect is caused by the impropriety of an attribution or, in other words, by the unsuitability of an adjunct (K.P. 7.57; S.D. 7.11).

Example :

“O moon, you are an ornament of the matted hair of the spouse of Pārvatī (viz. Śiva). You dispel the darkness of the World (after



sunset), and you also deprive lovelorn men of their lives. Do not torment me in vain.' (S.D., after 7.11).

Here a lover separated from his spouse is requesting the moon not to torture him any more. This statement is verified in the first, second and fourth quarters of the stanza. The third quarter is a sort of a filler with an adjunct. The adjunct killer of lovelorn men is not justifiable in the context. If the moon kills the lovelorn, then no lovelorn person should make a request to save him. Hence, the impropriety of attribution has made the verse defective. K.B.

*anyonya* : reciprocity

[अन्योन्य]

A figure of speech in which two things perform the same act towards each other. 'The moon becomes lustrous by night and the night by the moon.' (*rajanyā śobhate candraścandreṇāpi niśīthinī*). (S. D. 10, 73 a, vṛ.). Here the night and the moon have been described as adding to each other's beauty. S.D.C.

*apadasthapada* : see ASTHĀNASTHAPĀDA.

[अपदस्थपद]

*apadasthasamāsa* : see ASTHANASTHASAMĀSA.

[अपदस्थसमास]

✓ *apahasita* : silly or unprovoked laughter.

[अपहसित]

Bharata in *Nāṭya Śāstra* has divided mirth or humour (HĀSYA) into three categories: (i) the excellent (*uttama*), (ii) medium (*madhyama*), and (iii) base (*adhama*). *Apahasita* is the first of the two types of the *adhama hāsyā*, the second one being *ATIHASITA* which transcends even *apahāsyā* in its physical manifestations and crudeness. Indulged in by persons of low birth and culture, it shakes the whole body and causes tears to appear in the eyes. No attempt is made to restrain it. N.J.

✓ *apahnuti* : concealment.

[अपह्नुति]

A figure of speech in which the standard of comparison (*upamāna*) is highlighted after denying or concealing the object of comparison (*upameya*). 'This is not the sky but the ocean. These are not the stars, but the fragments of fresh foam'. (*Nedam nabhoman-ḍalamamburāśirṇaitāśca tārūḥ navaphenabhaṅgāḥ*). (S.D. after 10, 39a).



Here after denying the objects of comparison, *i.e.* the 'sky' and the 'stars', the standard of comparison, *viz.* the 'ocean' and 'fragments of foam' have respectively been highlighted.

S.D.C.

*Apakrama* : see AKRAMA and DUSKRAMA.

[अपक्रम]

*aparāṅga-vyaṅgya-kāvya* : poetry with subservient suggestion.

[अपराङ्ग व्यंग्य काव्य]

The second type of second-rate poetry wherein the suggested emotions, subject-matter or figure is subservient to some other predominant factor. A lady lamenting for her husband remembers, the sexual pleasure enjoyed with him, thus making eros subservient to pathos. Most varieties of expression which are suggestive of emotion are of this kind.

S.K.

*apasmāra* : epilepsy.

[अपस्मार]

The twenty-second among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. Apasmāra or epilepsy is a mental disease characterized by excess of suffering due to separation, or the excess of any other kind of grief, or even the excess of the feelings of fear or disgust, or caused by the evil influence of the planets (R.G.I.) Falling to the ground, trembling, sweating, frothing at the mouth, etc. are the symptoms of this disease (S.D. III. 153). R.G.

*aprameyā* : see BHUJAṅGA-PRAYĀTA.

[अप्रमेया]

*aprastutaprasāṁsā* : indirect description.

[अप्रस्तुतप्रशंसा]

A figure of speech in which a reference is made to 'aprastuta' *i.e.* to an item which is not the subject-matter in order to convey the 'prastuta' or the subject-matter proper. It is of five kinds: (i) when a particular is understood by a general instance, (ii) a general by a particular, (iii) a cause by an effect, (iv) an effect by a cause, and (v) one thing by another similar to it.

Example :

"Balarāma says to Lord Kṛṣṇa after being insulted by Śiśupāla, "The dust, that rises over the head, when trampled under one's feet,

is better than the human being who rests content even when insulted.”  
(*Padāhatam Yadutthāya mūrdhānamadhirohati svasthādeva—pamānepi dehinsstadvaram rajah*). (S.D. 10, 60a vr.).

Here the word ‘human being’ has been used generally for all mankind in place of ourselves’, denoting something particular.

S.D.C.

*apratītartha* : not clearly intelligible.

[अप्रतीतार्थ]

A poetic defect, which occurs when a writer uses such expressions as are current in some particular branch of learning. The word ‘āśaya’, for instance, generally means in Sanskrit “purpose or intention” (vide *Amara kośa*, 3.2.20) or a spot or a place as in ‘*Jalāśaya*’—a reservoir of water. If somebody uses this word in the sense in which Pātanjali, the author of *Yoga-sūtra*, used it, then the usage becomes a poetic fault. This blemish can, therefore, be termed as ‘unintelligibility’ (K.P. 7.5; S.D. 7.2). Vāmana, however, terms it as ‘gūḍhārtha’ (K.V. III 1. 13).

According to Rudraṭa, however, the term ‘apratīta’ means the use of a word which, etymologically signifies a sense but not a particular object, e.g., the word ‘himahā’ means ‘the destroyer of ice or snow’. The word conveys a meaning, but does not indicate whether it is the sun or the fire or something else (*Kāvya-lankāra*, VI, 11-12, vi 11-12).

K.B.

*aprayukta* : unusual or unconventional usage.

[अप्रयुक्त]

Use of an unconventional word is *aprayukta* (K.P. 7.50; S.D. 7.2).

Example:

(i) Occurring in a word

*Yathāyam dāruṇācārah sarvadaiva vibhāvyate  
tathā manye daivatosya piśāco rākṣasothavā.*

(K.P. 7.143).

i.e.,

‘This man is always seen performing offensive acts. It seems to me that his adorable deity is either an imp or a goblin.’

Here the centre of interest is the word ‘daivataḥ’ which can be

used both in masculine and neuter genders (vide *Amara-kośa* 1.1.9), yet has never been used by any poet of eminence in masculine gender. Here the use of 'daivata' in masculine gender is considered to be a poetic deviation.

(ii) Occurring in a sentence

*sa rātu vo duścyavano bhāvukānām paramparām  
anedamūkatādyaiśca dyatu doṣairasammatān.*

(K.P. 7. 172)

'May that Duścyavana (Indra) bestow upon you a series of blessings and destroy your enemies by giving them ailments such as deafness and dumbness!'

Here the words 'Duścyavana' for Indra, 'Bhāvika' for blessing and 'Anedamūka' for deaf and dumb are unusual.

Vāmana in his *Kavyāṅkārāsutravṛtti* (2.2.21) has stated that this defect is due to māyā (i.e. jugglery of words) and adds that the instances of it are very scanty. K.B.

*apuṣṭa* : not feeding or assisting the meaning: superficial, irrelevant.

[अपुष्ट]

'Apuṣṭa' is one of the defects of sense or meaning caused by the use of irrelevant words or phrases (K P. 7.55; S.D. 79).

(i) *ati-vitata-gagana-saraṇi-parimukta-viśrāmanandah  
marudullāsitasaurabha-kamalākara-hāsakṛd ravirjayati.*

(K.P. 7.256)

i.e.,

'Victorious is the sun. He opens the lotuses whose fragrance is wafted by the air. He has foregone all rest and repose during his journey through the azure vault of heaven which is exceedingly extensive.'

Here some words such as 'ati-vitata' are not relevant, for even if they are not used, the idea is quite clear. K.B.

✓ *Ārabhaṭi-vṛtti* : the fierce mode.

[आरभट्टी वृत्ति]

The fierce mode adopted by the vehement hero consists of magic, conjuration, conflict, rage, frenzy, etc. It has four specters: (a) withdrawal (*samkṣipti*): withdrawal of previous hero and substitution

of another, (b) conflict (*samphēṭa*): encounter between angry or excited persons; (c) production of something (*Vastuthāpana*) through magic, and (d) Tumultuous disturbance (*avāpata*) consisting of sudden entries and exits, indicating flight out of terror.

The fierce mode has its origin in the *Atharva Veda*.

S.K.

*ārambha* : Initial incident.

[आरम्भ]

*Ārambha* is the first stage of action. This beginning of action indicates mere eagerness to obtain the more important result. (*Daśa Rupaka* 1.29).

According to Viśwanātha, it is the eagerness for the achievement of the principal object of the action. The eagerness is in fact followed by showing determination and some sort of effort. This, in fact, constitutes the beginning of the first act. *Arambha* pertains to that part of the plot which is connected either with the hero or the heroine or some other principal characters. It is analogous to the 'initial incident' of the action propounded in western Dramaturgy.

I.N.C.

*ardhāntaraikapada* : displacement.

[अर्धान्तरैकपद]

This poetic defect is caused where the sentence of the first half is completed by the word placed in the second half. (S.D. 7.6). Mammata, however, terms it *ardhantaraikaircaka* (K.P. 7.54).

Example:

*indurvibhāti Karpūragaurairdhalayan karaiḥ,  
jaganmā kuru tanvaṅgi mānaṁ pādānate priye.*

(S.D. 7.6)

i.e.,

'O lady of slender form, the moon is shining and whitening the globe with her beams which are as white as camphor. Do not show anger or annoyance towards the lover who is bowing down at your feet.'

Here the word 'jagat' (globe) in the second quarter has its proper place in the first one.

K.B.

*ardhāntaraikavācaka* : see ARDHĀNTARAIKAPADA.

[अर्धान्तरैकवाचक]

*ardhasama* : see ANUṢṬUPA.

[अर्द्धसम]

✓ *arthacitra* : Variegated meaning or striking import meaning.

[अर्थचित्र]

Non-suggestive poetry representing a striking idea conveyed through denotation constitutes this variety which is generally illustrated in single verses. These fit well into the grand pattern of a longer narrative and lend an added charm to it. Most of the Sanskrit aphoristic sayings (*Subhāṣitas*) and many other figures of speech belong to this variety. S.K.

✓ *arthālaṅkara* : figures based on meaning. *Perulay*

[अर्थालंकार]

One of the three main varieties of ALAMKARA or figure of speech. Here the poetic charm lies in the import or the meaning of a sentence. In an *arthālaṅkāra*, the charm does not vanish even if a word or a set of words is replaced by their synonyms. Examples: simile (*upamā*), metaphor (*rupaka*), etc. S.D.C.

✓ *arthāntaranyāsa* : corroboration. *Venupponni val...*

[अर्थान्तरन्यास]

A figure of speech in which there is corroboration either through similarity or dissimilarity of a general statement by a particular one and vice versa, and of the effect by the cause and vice versa. For example—"Hanuman crossed the ocean. What is impossible for the high-spirited people" (*Hanumānābhimatarad duṣkaram Kiṃ mahātmanām*). (C.A. 5.68). Here a particular statement has been corroborated by a general one through similarity. S.D.C.

*arthāntarasamkramita-vācya-dhvani* : indication based predominant, suggestion, with the denotation transformed into a different sense.

The first variety of indication based predominant suggestion wherein the incompatible primary denotation is construed as indicative of some different but related sense. The denotation is not desired to be accepted, but is deliberately used to indicate a secondary sense, the purpose underlying being the predominant suggestion. In "go to hell", 'hell' and the living person to whom the sentence is addressed are incompatible. But it is construed to indicate the impiety, filth and



suffering one is said to experience in hell. The intention is to suggest that the person addressed is a filthy, impious sinner destined to suffer in the end. Thus only one word in the whole sentence is suggestive and the basis of suggestion is a purposeful indication. S.K.

*arthapatti* : necessary conclusion.

[अर्थपत्ति]

A figure of speech in which one thing is concluded from another. e.g., 'Even iron, when strongly heated, becomes soft. How can men be different? (*abhitaptamayopi mārddavam bhajate kaiva kathā śarīriṇām*). (S.D. after 10.83), there it is concluded that men, whose bodies are not as hard as iron, melt definitely under afflictions.

S.D.C.

*arthaprakṛti* : Causation

[अर्थप्रकृति]

*Arthaprakṛti* implies the cause which serves the main purpose of the Drama. It is known as an element of the plot. The drama is taken to be a big tree and its purpose or end the fruit. Therefore, *Arthaprakṛti* is the cause, element of ingredient which helps to achieve the end. Every plot has five causes or elements.

These five elements of the plot, are BĪJA, BINDU, PATĀKĀ, PRAKARĪ and KĀRYA. Having them as the basis the five stages of the plot grow one after another ultimately realizing its fruit. The job of the *sandhis* is to effect synthesis among these elements and the dramatic stages. Therefore, the plot should contain five elements corresponding to the five Dramatic stages of the action which is again divided into five junctures. The junctures are the structural divisions of the drama, which correspond with the elements of the plot and the stages in the hero's realization of his purpose. I.N.C.

*arthasleṣa* : see ŚLEṢA.

[अर्थश्लेष]

*arthavyakti* : expressiveness, explicitness of meaning.

✓ [अर्थव्यक्ति]

Bharata regards expressiveness as a natural realistic description of activity in well-known predicates or the capacity to make the content intelligible simultaneously with the hearing of the word. Vāmana defines (a) Verbal expressiveness as the capacity to carry home an idea without the slightest delay; and (b) explicitness of sense : a quick and clear manifestation of the nature of things.

Dandīn describes it as freedom from farfetchedness.

S.K.

*ārthī vyanjanā* : sense-based suggestion

[आर्थी व्यंजना]

After the comprehension of the denotation of an expression, the reader is incited to read between the lines, as it were, for some different, broader or deeper implication which is conveyed to him by way of suggestion. In this search one is guided by his knowledge of the speaker, the listener, the context of the sentence, proximity of words, purport, occasion, place, time emphasis or innotation, gesture, etc. The sentence "The sun has set", for example, in the mouth of a sage would suggest 'the time for evening prayer', to a cowherd 'milking time', in the context of a war 'time for temporary half cessation of hostilities', with a bee hovering on a sun lotus, it would suggest 'the bee may get entrapped', etc.

S.K.

*āryā* : a variety of metre.

[आर्या]

This is a MĀTRIKA metre of the uneven type with twelve MĀTRĀS in the first and the third quarters, eighteen in the second quarter, and fifteen in the fourth. There is no caesura within the same quarter. It has been termed as Gāhā (Gāthā) in *Prākṛta-paṅgalam*, according to which the first hemistich has thirty mātrās and the second one, twenty-seven. (N.S. 16.170-171; D.S. 4.14) *Prākṛta-paṅgalam* 1.57; C.P., p. 99) There are five kinds of Aryas viz., *Pathyā*, *Vipulā*, *Capalā*, *mukhacapalā* and *jaghana-capalā* (N.S. 16.153; V.R. 2.3-7).

Govardhana composed seven hundred verses in this metre. The anthology is called *Āryā saptaśatī*. The following is an example from *Bhāsa's Svapnavāsavadattam* :

*Udayanavendu-savarṇā-vāsavadattābalaubalasya tvām,  
Padmāvatīrṇa-pūrṇau vasantakarmrau bhujau pātām.*

(1.1).  
K.B.

*asaṅgati* : incongruity, disconnection.

[असंगति]

A figure of speech in which there is an obvious violation of the relation between cause and effect.

Example :

'She is after all a woman, but weak we have grown': *sā strū*

*vayaṁ kātarāḥ* (S.D., after 10.69). Generally to grow weak is the nature of women, but here in her separation the lover (a man) has grown weak. S.D.C.

*asamlakṣhyakrama dhvani* : The predominant denotation-based suggestion with imperceptible sequence.  
[असंलक्ष्यक्रम ध्वनि]

It is the highest type of predominantly suggestive poetry. This (second) variety of denotation-based suggestion consists essentially of sentiment, and is also known as *rasa dhvāni*. The reader comprehends the suggested sentiment almost simultaneously with the denotation, viz., characters and circumstances (*vibhāvas*), consequent effects (*anubhāvas*) and accessory sensations (*vyabhicārī bhāvas*). In the *Uttararāmacaritam*, for instance, Sītā and Rāma, their remarks, the background of the Pañcavaṭī forest, their gesticulations, etc., combine to suggest the sentiment of love in separation instantaneously. Besides pure sentiments, pseudo sentiments, mere subsidiary feelings not fully developed into sentiments, etc., also fall under this category. None of these can be denoted or indicated. S.K.

*aślīla* : indecorous.

[अश्लील]

*Aślīla* is profane or indecorous. An expression which implies or suggest an obscene object is considered as such. This poetic blemish is three-fold: being the cause of (i) bashfulness, (ii) disgust, or (iii) inauspicious reaction in the mind of the reader or the listener (K.P. 7.50; S.D. 7.2; K.V. II 14).

Examples:

(i) Occurring in a word—

*dr̥ptarivijaye rājan sādhanam̐ sumahattava.*

i.e.,

‘O king, great is your organ in conquering the proud enemies.’

Here the use of the word *sādhanam̐* (resources) is not in good taste on account of its phallic associations.

(ii) Occurring in a part of a word—

*atipelavamatiparimitavarṇaṁ laghutaramudāharati śathah;  
paramārthataḥ sa hṛdayaṁ vahati punaḥ kālakūṭaghaṭamiva.*

(K P. 7.203)

i.e.,

‘A villain speaks slowly, softly and briefly, though actually his heart seems to be full of venom.’

Here the use of ‘pela’ in ‘pelava’ is vulgar as the expression is used for a testicle in the dialect of Lāṭa province.

(iii) Occurring in a sentence—

*bhūpaterupasarpantī kampanā vāmalocanā  
tattat praharaṇotsāhavaṭī mohanamādadhau.*

i.e.,

‘The advancing army of the king with soldiers who had slanting eyes and who were infused with courage to use their missiles suppressed (the forces of the enemy).’

Here the words ‘upasarpantī’, ‘praharaṇa’ and ‘mohana’ are not indicative of good taste. On account of these words, the verse can be construed by the listener like this :

A lady of beautiful eyes, shrugging and shuddering while making advances, was bold in erotic sport. She made the king fall in love with her,

(iv) Occurring in meaning—

*hantumeva pravṛttasya stabdhasya vivaraīṣiṇaḥ  
yathāśu jāyate pāto na tathā punarunnatiḥ*

i.e.,

‘He who is bent upon striking and is seeking for holes does not rise up again as soon as he falls down’.

Here the second sense implies organs of sex, both male and female, the mention of which is indecent. K.B.

*asphuṭavyaṅgya* : obscure or not quite evident suggestion.

[अस्फुट व्यंग्य]

This is the fourth type of second-rate poetry in which one has to exert his mind in order to comprehend the underlying suggestion.

The effort and consequent delay mars its charm. Though necessarily veiled, the suggestion should manifest itself promptly and easily as in—"I experience intense craving during separation and fear of separation during union: neither way do I have any pleasure." Here the suggestion "to arrange for a quick union free from fear of separation" is too obscure to be comprehended easily. S.K.

✓ *aśru* : tears, flow of tears.

[अश्रु]

The seventh and the most universal of natural physical sensations. A sudden outburst of excessive wrath, grief or ecstasy causes a gushing outflow of tears from the eyes. R.G.

*asthānasthapada* : transposition.

[अस्थानस्थपद]

This poetic defect occurs due to transposition of a word or words (S.D. 7.8). Mammaṭa, however, calls it *apadasthapada* (K.P. 7.54).

Example:

*priyeṇa saṅgrathya vipakṣasannidhāvupāhitam vakṣasi,*  
*pivarastane;*  
*sragam na kācidvijahau jalāvilām vasanti hi premṇi*  
*guṇā na vastuṣu.*  
 (K.P. 7.237)

i.e.,

'None of the ladies took off her wet garland which prepared and placed, by the lover on her plump breasts in the presence of his co-wives. Value lies in love, not in objects: i.e. it is the love which is valuable and not the objects.'

Here the letters 'na' in the third quarter should come after 'kācit'. In its present form, it is transposed. K.B.

*asthānastha samāsa* : misplaced compound.

[अस्थानस्थ समास]

This defect arises when a writer uses a compound out of place in his composition (S.D. 7 B). In *Kāvyaaprakāśa* (7.54) it is called *apadastha samāsa*.



Example:

*adyāpi-stana-śaila-durga-viṣame sīmantinīnām hṛdi  
sthātum vañcchatī mārā eṣa dhigiti krodhādivālohitaḥ;  
prodyan duratara-prasūrita-karaḥ karṣatyasau taikṣaṇāt  
phullat-kairava-koṣa-nissaradaliśreṇī kṛpāṇam śaśī.*

(K.P. 7.238; S.D. after 7.8)

i.e.,

“Even now this pride intends to stay on in the ladies, hearts which are inaccessible on account of the fortification raised by their hill-like breasts: lie upon me—“exclaiming thus, the rising moon, red with wrath, as it were, instantaneously stretching forth his hand is drawing a sword in the shape of the stream of black bees coming out of the blooming water-tiles’.

Here more compounds (in the first and second feet) would have been appropriate to the occasion in the speech of the indignant moon but they are conspicuous by their paucity.

Instead, a very long compound has been used by the poet in his own statement, which is not wanted. It is absolutely a misplaced compound. K.B.

*asundara vyaṅgya* : charmless suggestion.

[असुन्दर व्यंग्य]

In eighth and last kind of second-rate poetry wherein the suggested meaning has no explicit charm or appeal. Example: “there were horripilations on her limbs to have the rustle of the leaves.” The expressed denotation is much more charming than the suggestion of the lover’s entry into the creeper-grove. S.K.

✓ *asūyā* : envy, jealousy.

[असूया]

The fourth among the thirty-three VYABHICĀRĪ BHĀVAS, enumerated by Bharata. *Asūyā* or envy is the state of intolerance for another’s merits and prosperity, due to one’s arrogance. Proclaiming another’s faults, frowning, showing contempt, expressing anger through wrathful gestures, etc. are the external manifestations of this mental state. (S.D.III. 166) R.G.

*atadguṇa* : that which does not assume the quality of another.

[अतद्गुण]

A figure of speech in which one thing does not assume the

quality of another, though there is a reason for it. Thus, Oh beautiful one, though you are of fair (white) complexion, yet you have smeared my heart with red colour, i.e. attracted it towards yourself.' (*dhavalosi yadyapi sundar tathāpi tvayā mama rañjitaṃ hṛdayam.*) (K.P. 10. 565). Here the heart of the lover is represented as not assuming the quality (i.e., whiteness) of the fair complexioned beloved; it has rather become red. S.D.C.

✓ *atīhasita* : excessive laughter.  
[अतिहसित]

The second of the two types of the *adhama hāsyā* (the base or vulgar type of laugh), the first one being *APAHASITA*. It is a roaring laugh, the meanest type of laughter indulged in by ruffians. The whole body is rudely shaken into distorted movements and a loud noise accompanies the laugh. It is beyond the control of the laughing person and indicates absence of culture and decorum. R.G.

✓ *atiśayokti* : hyperbole.  
[अतिशयोक्ति]

A figure of speech in which the identity of the object of comparison (*upameya*) with the standard of comparison (*upamāna*) is taken to be an established fact. This figure of speech has five varieties: (i) negation of difference in the case of difference; (ii) difference in a case where is no difference; (iii) negation of relation in the case of relation; (iv) relation in a case there is no relation; and (v) reversed order of cause and effect. An example of the fourth variety where relation in case of non-relation is established: 'If a pair of blue lotuses be attached to the lunar orb, then it can be compared to her face with beautiful eyes.' (*yadi syānmaṇḍale saktamindorindivaradvayam, tadopamīyate tasyā vadanam cāru-locanam*) (S.D. after 10.47). Though no relation is possible between the lunar orb and lotuses, yet here it has been fancied by means of a supposition indicator by the word 'if'.

S.D.C.

*atyantatiraskṛtavācya dhvani* : indication-based predominant suggestion  
[अत्यन्ततिरस्कृतवाच्य ध्वनि] . tion utterly regardless of denotation.

The second variety of indication-based predominant suggestion where the primary denotation has to be entirely discarded, being contrary or irrelevant to the context. The word is then construed as indicative of just the opposite sense. It is a sort of ironical expres-

sion. "I am *thankful* to you" when addressed to a wrong-doer is most irrelevant and is construed as indicating hatred or hostility. S.K.

*auchitya* I : propriety.

✓ [औचित्य]

What befits a particular thing is proper, and the state of being proper is Propriety or *auchitya*. It is the very life of poetry endowed with RASA. It is means of lending charm poetry. In fact, it can be called the very soul of RASA. Nothing mars the aesthetic sentiment, as *Anauchitya* or Impropropriety does. ALAMKĀRA (Embellishment; A Figure of Speech) serves as a real embellishment of poetry if applied at the proper place; GUNAS are qualities in the real sense when they are not divested of propriety.

✓ (*Auchitya*, as the very life of poetry, pervades every component of poetic composition: the word and the meaning, parts of speech, sentence, discourse, etc. According to Prof. S.Kuppuswami, all the poetic elements like DHVNI (Suggestion), Rasa, Anumiti (Inference) Guna (merit), *Alamkāra* (figure of speech), RITI (Style or Diction) and VAKROKTI (Deviation) are governed by *auchitya*. N.J.

*auchitya* II : propriety

[औचित्य]

*Propriety* consists of an appropriateness or fitness of words and ideas. Kuntaka accepts it as an essential quality. Ānandavardhana was the first to insist on all other factors being appropriate in relation to sentiment. Kṣemendra elaborated it in all its aspects. It does not occur among the earlier ten qualities. Kuntaka relates it to sentiment as its guiding factor. (1) It is the life-breath of a narrative composition wherein the magnanimity of the nature of things is appropriately manifested in a perfectly clear manner. (2) The intended denotation is veiled under the charm of maturity in the depiction of an object through strikingly significant expression. N.J.

*audārya* : generosity, magnanimity.

[औदार्य]

One of the twenty SĀTTVIKA ALAMKĀRAS of the Heroine, as enumerated by Bharata, and the last among the seven AYATNAJA ALAMKĀRAS i.e. natural graces. It consists in polite and courteous behaviour at all times (D.R.II. 36). III.: "Even when my offence is quite manifest, she does not utter any harsh words, nor does she express her anger in any other way: she only looks at her female friend with tearful eyes." R.G.

*autsukya* : impatience.

✓[औत्सुक्य]

The twentieth among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Autsukya* is the feeling of impatience in respect of attaining the desired gain or advantage without the slightest loss of time. It is occasioned by the absence of what is desired: flurry, anxiety, etc. are its external manifestations (R.G.I) R.G.

*avācaka* : imprecision.

[अवाचक]

*Avācaka* is a poetic defect found where the literal sense is inexpressive or inadequate or unidiomatic (K.P. 7.50; S.D. 7.3). It may occur in a word, in a part of word or in a sentence.

Examples:

(i) Occurring in a word —

*gīteṣu karṇamādatte* (S.D. 7, 3)

Here the sense to be conveyed is that he or she listens to the songs. The idea could have been well expressed by saying, 'He or she gives ear to the songs!' But the expression has been rendered faulty by putting the idea thus: 'He or she takes ear to the songs'. The root *dā* with the prefix *ā* means, to take and not to give. Hence the defect.

(ii) Occurring in a part of a word—

*cāpācāryastripuravijayī kārtikevo vijeyaḥ*  
*śāstravyastah sadanamudadhīrbhūriyaṁ hantakārah*

(K.P. 7.202)

i.e.,

(Ravana says to Paraśurāma), 'Lord Śiva, the conqueror of the three cities, has taught you archery. (His son) Kārtikeya is to be defeated by you'.

Here the use of 'Vijeya' in place of 'vijita' is inexpressive. Kārtikeya has already been defeated by Paraśurāma. The past participle '*ita*' should, therefore, have been used instead of the affix '*yat*' which indicates an act to be done in future.

(iii) Occurring in a sentence—

*prābhrabhrād viṣṇudhāmāpya viṣamāsvaḥ karotyayam;*  
*nidrām sahasraparṇānānī palāyana parāyaṇam.*

(K.P. 7.174).



i.e.,

'The sun (whose chariot is drawn by a team of horses odd in number) having reached the sky (known as the abode of Viṣṇu) looking beautiful with clouds is dispelling the sleep of the lotuses (which are considered to have a thousand petals each).

Here the words 'prābhrabhrāt', 'viṣṇuchāma', 'viṣamāśva', 'nidrā' and 'parṇa' have been used in the sense of 'shining with clouds', 'sky', 'sun', 'closing', and 'petal' respectively; but they do not denote these objects in common parlance. Hence their use is defective. K.B.

✓ *avahasitam* : a broad laugh while ridiculing somebody.

[अवहसितम्]

It is indulged in by people of lesser culture and is accompanied by louder noise and shaking of the shoulders and head. It indicated that the queer actions, appearance or dress, etc. of a character are ridiculous, on which account people are making fun of him. R.G.

✓ *avahitthā* : dissimulation.

[अवहित्या]

The twenty-sixth among the thirty-three VYABHICĀRĪ BHĀVAS. as enumerated by Bharata. *Avahitthā* is a state of mind in which one makes a voluntary attempt to dissemble the expression of joy and similar other feelings, due to fear, dignity, modesty, etc. The state is externally manifested by engaging oneself in some other work, or in talking about something quite different, or in looking astray, or in engaging oneself in an activity not connected with the feeling which is to be concealed (S.D. 3. 158). R.G.

*āvantikā-rīti* : the Āvanti style or RĪTI.

[आवन्तिका रीति]

The fifth style added by Bhoja to the traditional list, the *Āvantikā* falls midway between the VAIDARBHĪ and the PĀÑCĀLĪ. Like the *Pāñchālī*, it is sweet and delicate, but possesses a few other qualities in addition. S.K.

✓ *āvega* : agitation.

[आवेग]

The sixteenth among the thirty-three VYABHICĀRĪ BHĀVAS (transient feelings), as enumerated by Bharata. *Āvega* is a confused and agitated state of mind, accompanied by some quick reflex action, and resulting from the sudden and unexpected appearance of something desirable or undesirable. When such a state is caused by some



joyful happening, it manifests itself in contraction of the body; when it is caused by some public calamity, it is manifested in relaxed limbs; when the cause is fire, one is distressed because of smoke, etc.; when the royal army has to retreat, one prepares one's weapons and the elephants in haste; when one has suddenly to face a wild or excited elephant, the state is manifested in paralysis and trembling, etc.; when there is a strong gale, one is afflicted because of dust, etc.; when the state of *Āvega* is occasioned by something desirable, it results in joy, and when it is occasioned by something undesirable, it results in distress. (S.D.III. 143-44) R.G.

*avimṣṭa-vidheyāṁśa* : transposed predicate.

[अविमृष्टविधेयांश]

It is that poetic defect which occurs when the predicable sense (to be specially conveyed to the reader or listener) is not given due consideration. In other words, it is non-discrimination of the predicate: *a*=not, *vimṣṭa*=considered, *vidheyāṁśa*=that part of the statement which is contained in the predicate. (K.P. 7. 51; S.D. 7.3). Mahima Bhaṭṭa, however, calls it *vidheyāvimarśa* (V.V. after 2.2).

Examples :

(i) Occurring in a compound word—

*srastāṁ nitambādavaropayantī  
punaḥ punaḥ kesaradāmakāñcīm.  
nyāsikṛtāṁ sthānavidā smareṇa  
dvitīyamaurvīmīva kārmukasya.*

(K.P. 7. 160)

i.e.,

Pārvatī was putting on a girdle made of mauliśh flowers. As it was sliding down her waist, she repeatedly tried to fix it. It looked like another string of the bow of Cupid who is conversant with the correct position of objects (of ornamentation).

Here the word 'dvitīya' (another) is predicate, and hence it needs a stress which is lost in the given verse owing to the 'tatpuruṣa' compound. The correct sentence would have read:

*maurvīm dvitīyāmīva kārmukasya.*

K.B.

*ayatnaja alamkāra* : natural, spontaneous, caused without effort.

[अयत्नज अलंकार]

One of the three classes into which the SĀTTVIKA ALAMKĀRAS have been divided. They, in a natural manner, enhance the beauty and attraction of the heroine. R.G.

*bhagnaprakrama* : inconsistency.

[भग्नप्रक्रम]

This poetic defect is caused by violation of the uniformity of expression (K.P. 7.55; S.D. 7.7).

Example:

*nāthe niśāyā niyaterniyogādastaṅgate hanta niśāpi yātā.*

i.e.,

'The lord of the night (moon) set, alas, the night also passed away following the mandate of destiny.'

Here the root 'gam' is used for the setting of the moon and the root 'yā' for the night's end. This is violation of the uniformity of expression. The Correct expression would be—

*nāthe niśāyā niyaterniyogādastaṅgate hanta gatā niśāpi.*

Such violation may occur not only in the expression of a verbal root as shown above, but in the use of a prefix, a suffix, a pronoun, a case, and a number also. K.B.

*bhāṇa* : monodrama.

✓ [भाण]

The *bhāṇa*, according to technical definition, is a monologue in one act. In this only a single actor appears who narrates dramatically a variety of occurrences as happening either to himself or to others. He uses the monologue (*ākāśabhāṣita*) and pretends to see and hear others. Love, war, fraud, intrigue are appropriate topics and the narrator acts, speaks, asks questions and answers on behalf of the imaginary persons. The erotic and heroic sentiments are appropriately expressed. The language must be polished, and music and singing should precede and close the performance. It is clear that the *bhāṇa* has developed from the pantomime or the musical dance, and this explains why *lāsyā* (a kind of dance accompanied with singing and instrumental music) is employed in it. It is not impossible that

ventriloquism was used to give effect to the imaginary dialogue, as the art was not unknown in India. I.N.C.

*bhāikā* : a comic one act play.

[भाणिका]

The *bhāṇika* is a comic piece in one act. The heroine belongs to a higher and the hero to a lower order. According to the Avaloka on the *Daśarūpaka*: *bhāṇī* is a kind of musical dance (Avaloka on *Daśanīpaka* 8.p.2). I.N.C

✓ *bharatavākya* : The benedictory verse or verses of a play said to be in honour of Bharata, the founder of Indian amaturgy; the epilogue of a play.

*Bharatavākya* generally consisted of a benedictory verse after the happy re-union at the end of the play. The happy end (a rule in Sanskrit plays) brought about joy to the hero and others, and then the most elderly person present in the last scene of the play asked the hero in an almost routine phrase, "What further joys shall I confer on you?" The hero having attained all that he desired had no further personal pleasures to ask for, and so the elderly person would utter a general benediction for peace for the king and the country and the good of mankind and the world. This was a set epilogue for a play which this ended on a happy note for everybody. R.D.

✓ *bhāratī vṛtti* : the eloquent mode.

[भारती वृत्ति]

The Eloquent mode of the magnanimous hero is peculiar to a *Nāṭaka*. Mainly in Sanskrit, it is adopted by males and has four varieties: (a) *Prarocanā* Laudation for arousing expectancy through praise; (b) *Vīthī*: adopted in the *Vīthi* type of play, it is a gay mode indicating eros mixed with other sentiments. It begins with an abrupt dialogue (*Udghāṭyaka*); (c) The *Prahasana*: adopted in the *Prahasana* or farce, it resembles the mode of a *Bhāa*, consisting of song, dance, recitation with or without dance, etc; and (d) *āmukha* or introduction is a device of introducing the writer, the theme, etc. at the beginning of a drama. This eloquent mode is used by renowned actors and is derived from the *Rg Veda*. S.K.

*bhāva* I : a single undeveloped emotion

✓ [भाव]

unvarcikkam

It is suggested without perceptible delay and is relishable. Hence it is grouped with sentiment. But the *Alaṅkāra* school generally

included it under figures of speech. It is primarily three-fold: (i) an accessory sensation or feeling, predominantly suggested; (ii) a basic impulse that is aroused, but not fully developed into the corresponding sentiment; (iii) devotion to gods, kings, elders preceptors, sages, etc. Later rhetoricians regard the third variety as the sentiment of devotion, the highest of all sentiments. (cf. Madhusūdana-Sarasvatī and Rūpgosvāmin). N.J.

*bhāva* II : gesture or expression of sentiment.

[भाव]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the first among the three Aṅgaja Alamkāras. It has been defined as 'the first touch of erotic emotion in a mind which had no such experience in the past' (S.D. III. 93). 111.: "It is the same spring season, the same Malaya breeze; and the maiden is also the same; but she looks as if she is now quite different". As is evident, the maiden is having her first experience of the erotic feeling. This is *bhāva*. R.G.

*bhāvābhāsa* : illusion of a emotion—pseudo-emotion.

[भावाभास]

An emotion or feeling which is inappropriate in a particular context. The feeling of detachment (*nirveda*) arising in the heart of a lover, or of fear (*trāsa*) in the heart of a warlike hero are illustrations pseudo-emotion. Viśvanātha regards it as belonging to the class of sentiments. It characterizes a particular verse or a group of verses, but occupies a subordinate position in the scheme of the whole composition. N.J.

*bhāvakatva* : universalization.

[भावकत्व]

Bhattanāyaka in his exposition of Bharata's famous *rasa-sūtra* has maintained that the poetic language has three powers: (1) *abhidhā*, (2) *bhāvakatva* or *bhāvanā*, and (3) *Bhoga* or *bhogīkaraṇā*. The first is the power of denotation and the second the power of universalization. The core of Bhattanayaka's doctrine is his concept of universalization, which is his most significant contribution to Indian aesthetics. This power frees the aesthetic object from all its mundane concomitants and thus presents it in a universalized form. Abhinavagupta has criticized Bhattanāyaka's theory and argued that assumption of this additional power in the poetic language is unnecessary, for its purpose is served by the two other commonly accepted powers of language, namely, LAKŚANĀ and VYANJANĀ. N.J.



*bhāvaśabalata* : chain of emotions, mixture of feelings.

[भावशबलता]

It occurs when different accessory sensations or feelings arising in quick succession. This cycle is highly relishable in a particular verse or group of verses or a passage. It helps in turn to bring out the fascinating appeal of the sentiment concerned. N.J.

*bhāvasandhi* : conjunction or conflict of feelings.

[भावसन्धि]

It occurs when two mutually contradictory accessory feelings are described through suggestion as being aroused and pacified by each other. They should be predominantly appealing and quickly grasped and should ultimately fit themselves into the desired pattern. N.J.

*bhāvaśānti* : pacification or calming down of feeling.

[भावशान्ति]

It occurs when an accessory feeling already aroused is described, through suggestion, as calming down all by itself, or being calmed down by another feeling or situation. This pacification or calming down is predominantly appealing in a particular verse, group of verses or prose passage, and ultimately takes its proper place in the sentiment scheme of the whole composition. N.J.

*bhāvavaicitrya vakratā* : striking deviation of roots or verbs.

[भाववैचित्र्य वक्रता]

In this variety of Vakratā or deviating speech an act yet to be accomplished is described as already accomplished, thus bringing out in a striking manner, the efficacy of the circumstances leading to or responsible for that accomplishment. S.K.

*bhāvika* : vision.

[भ.विक]

A figure of speech in which some striking object, either of the past or of the future, appears as one before the eyes. 'I look at your eyes which were once smeared with collyrium, and along with it I perceive your person to be adorned with the profusion of ornaments (in future)'. (*āsīdañjanamatreti paśpāmi tava locane, bhāvibhūṣaṇa-sambhārām sākṣāt kurve tavākṛtim*). S.D. after 10. 94-a. Here both the collyrium (a past object), and the profusion of ornaments (the future object), have been mentioned as if they are simultaneously present before the eyes. S.D.C.



*bhāvodaya* : rise of a feeling, the suggestion of an accessory feeling [भावोदय] being predominantly aroused.

The feeling not being an important basic impulse cannot and is not developed into a fullfledged sentiment. Its rise is meant to deepen the effect of another major sentiment, but it seems to characterize only a particular verse or group of verses. N.J.

*bhaya* : fear, terror. *Accam.*

✓ [भय]

It is one of the eight or nine basic emotions. This inborn instinct latent in all minds, is aroused at the sight of beasts such as tigers and lions that cause extreme disaster. It may also be aroused on noticing a disastrous calamity of a terrific power. It is the basic instinct in the BHAYĀNAKA RASA, the sentiment of terror. N.J.

✓ *bhayānaka* : the sentiment of terror, one of the eight or nine sentiments in poetry. *Accession*

Its basic urge fright or terror (BHAYA) and its cause or object is anything that is terrific or fearful. Ladies and low-class male characters are proper subjects of the terrific. Its colour is dark. Palour, hoarseness, swoon, perspiration, horripilation, trembling, glancing away, etc., are its consequents. Disgust, agitation, unconsciousness, piteousness, distress, fatigue, suspicion, confusion, death, etc., are its accessories. Generally it does not form the principal sentiment in a longer composition. It serves as subservient to the sentiments of pathos, heroism, and ferocity and is opposed to love, humour, and quietude. N.J.

*bhinnārtha* : see AMATAPARĀRTHA and GRĀMYA.

[भिन्नार्थ]

*bhinnavṛtta* : see HATAVṚTTA.

[भिन्नवृत्त]

*bhoga/bhukti* : enjoyment. *Sarvai*

[भोग/भुक्ति]

Bhaṭṭanāyaka has used this term to explain the term *niśapatti* or consummation used by Bharata in his *rasa-sūtra*. *Rasa* or the aesthetic experience is not a perception, but a feeling of intense enjoyment caused by the last of the three powers attributed to poetic

language Bhaṭṭanāyaka. *Bhoga* is the enjoyment by the subject of the art-object which is universalised in the creative process. Based on this assumption, Bhaṭṭanāyaka's theory has been described as *bhuktivāda* or the theory of enjoyment by some later scholars. N.J.

*bhojakatva* : the power leading to enjoyment.

[भोजकत्व]

Among the three powers of poetic language defined by Bhaṭṭanāyaka the third and the last is *bhogīkaraṇa* which has been called *Bhojakatva* as well. It is, according to him, the power which throws the two qualities inherent in the nature of the percipient, namely, the '*rajas*' or attachment and the '*tamas*' or darkness of mind into the background and brings *sattva* i.e. purity of mind to the fore-front. It enables the subject to attain the state of perfect bliss resulting from the contemplation of the aesthetic object, which is universalized in the process.

Abhinavagupta argues that like BHĀVAKATTVA, the conception of this third power on the poetic language is unnecessary. R.G.

*bhrāntimāna* : misconception.

[भ्रान्तिमान]

A figure of speech seen where one thing is taken for another owing to misconception.

Example :

In the moonlight the cowherdresses place their pails under the udder of the cows taking the moonlight for milk.' (*candrikāyām gopikāḥ dugdhadhiyā gavāmadhaḥ kumbhān vidadhate*. Here the error, obviously, is due to the similarity between the pale moonlight and milk. S.D.C.

*bhujaṅga prapāṭa* : a variety of the VARṆIKA metre.

[भुजङ्गप्रपात]

This is a *varṇika* metre of the even type having twelve varṇas in each of its four feet. The arrangement of the GAṆAS in it is simple inasmuch as it accommodates only a set of four *ya-gaṇa*. Its symbolic notion is ISS, ISS, ISS, ISS. The pause occurs unvariably at the end of each foot (*Piṅgala-sūtra* 6.37; *Prākṛta-paṅgalam* 2.216; *Chandānuśāsana* 2.170; *Nṛtta-ratnākara* 3.55; *Śrutabodha* 22 *Chandamañjarī* 2.118; *Chandaṇ-prabhakara* p. 146). Bharata has, however, termed this metre as *Aprameya* (N.S. 16.55).

Example :

na te kācidanyā samā dṛśyate strī  
guarṛyā dvitīyā tṛtīyāpi cāsmiṇ;  
mameyaṇi matirlokamālokyā sarvaṇi  
jagatyaprameyāsi sṛṣṭā vidhātṛ. (N.S. 16.56)  
K.B.

*bhuktivāda* : the theory of enjoyment.

[भुक्तिवाद]

See under BHOGA.

*bibboka* : affectation of indifference towards a beloved abject through  
[बिबोक्] pride.

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the eighth among the SVABHĀVAJA ALAMKĀRAS. Showing indifference or disrespect towards one that is loved or desired due to haughtiness and pride is *bibboka* (D.R. 2.41).  
III. : "She began to converse with her *sakhī* (friend) standing by her side, as if not listening to what the hero was saying". R.G.

*bībhatsa* : the sentiment of disgust or abhorrence, one of the eight or  
[बीभत्स] nine sentiments in poetry.

Disgust (*jugupsa*) is its basic urge and its colour is supposed to be blue. *Mahākala* presides over it. Stink, blood, flesh, fat, etc. constitute its causes. Insects hovering over or fallen into the above represent its excitants. Its consequents are spitting or vomiting, turning away in disgust or closing down one's eyes, etc. Unconsciousness, distress, sickness, fatigue, death, etc. form its accessories. It always occupies a subordinate place, playing second fiddle to terror, ferocity, pathos, or quietude. It is contrary to the sentiments of love and heroism. N.J.

*bīja* : embryonic cause.

[बीज]

The *bīja* is the first cause or element from which the action arises. It is like a seed germinating and expanding in manifold ways as the action proceeds (*Duśarupaka* 1.25). According to *Sāhitya Darpaṇa* what is at first mentioned in brief but subsequently undergoes various developments and thus constitutes the primary cause of the ultimate object of the drama is said to be *bīja*. *Bīja* acts as a base for *Ārambha*, the first stage of the action. I.N.C.

*bindu* : the second of the five elements of plot.

[बिन्दु]

The *Bindu*, which literally means a drop, is the second element in the plot. Like a drop of oil in water, it quickly diffuses itself and thus supplies important elements in the development of the plot. Contrary to *Bīja* (which is the source of the principal incident), it is the unintentional development of some secondary incident, which furnishes a clue to the main event. *Bindu* is that which preserves the continuity of the main story of the Drama when it is disrupted by incidental topics (S.D. VI). It acts like a base for *Prayatna* or effort, the second stage of the action. I.N.C.

*bodhaka* : indication.

[बोधक]

One of the additions made by Keśava the twenty Sāttvika Alankāras\* of the heroine. It has been accepted by quite a good number of succeeding Hindi writers on classification of heroes and heroines. (*nāyaka-nāyikā-bheda*). It consists in the clear indication of time and place of assignation by the heroine to the hero, or *vice versa*, through bodily movements and other signs, in a way that others present may not know of their secret love adventures (R.P. VI. 54-56).

R.G.

*brahmāswādasahodara* : akin to the realization of the Supreme Being.

[ब्रह्मास्वादसहोदर]

Bhattanāyaka was perhaps the first scholar to use this term to emphasize the unique supersensuous nature of the aesthetic experience. The state of consciousness at the time of aesthetic experience transcends the limited "I"; the subject is completely absorbed in the object and the whole reality surrounding him disappears from his vision. The same thing occurs *mutatis mutandis* in a mystical experience; in this sense aesthetic experience is similar to mystical experience, yet they are not identical, and that is why former is qualified by the term *sahodara* (real brother or very akin).

N.J.

*cakita* : confused.

[चकित]

One of the eight SĀTTVIKA ALANKĀRAS added by Viśvanātha to the class of SVABHĀVAJA. To be afraid and confused, for one reason or the other, in the presence of the hero is Cakita (S.D. 3. 110). III.: "While she was enjoying a bath in the pool along with the hero, a passing fish struck her thigh; the fair-limbed lady



felt extremely agitated. The ladies feel nervous in sports even without a cause; not to say when the cause is there". R.G.

✓ *Campū* : a mixed composition in prose and verse.

[चम्पू]

*Campū* is a composition employing the mixed medium of prose and verse. According to Bhoja, a *Campū* is similar to an AKHYĀ-YIKĀ in its general form. N.J.

*Caḍa-vṛṣṭi-prapāta* : see DĀNḌAKA.

[चण्डवृष्टिप्रपात]

✓ *Capalata* : fickleness of mind. *Wavering*

[चपलता]

The fourteenth among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Capalatā* is an unsteady state of mind due to envy, repugnance, passionate attachment, and the like. In this state of mind, one would threaten others, speak harsh words, or would behave wantonly (S.D. 3.169). R.G.

*Chanda* : metre. *Varyatam*

[छन्द]

*Chanda* stands for metre. To be more precise, the word *Chanda* is *chandās* according to Sanskrit grammarians who derive it from the root 'cadi' meaning 'to please'. A *Chanda* pleases the person who recites it as well as him who listens to the recitation. It is an acknowledged fact that a theme presented in a metrical form is more appealing than that presented in matter-of-fact prose. Yāska, however, is of the opinion that *chanda* is derived from *Chadi*—to cover (Nirukta 7.12). The Vedic metres are said to have protected the deities from sins and death (A.A. 2.1.6; C.U. 1.42)

A *Chanda* may be either VARṆIKA or MĀTRIKA. The *Varṇika* metres are called Vṛtta; the *mātrika*, measure is also known as *Jati*. Composition of poetry in a *varṇika* metre is based upon the calculation of GANAS (triado of symbols) and that in a *mātrika* metre on the calculation of MĀTRĀS. A metre may, again, be either of an even (*suma*) type, or of semi-even (*ardhasama*) type or an uneven (*viṣama*) type.

Metre is held to be of divine origin as is evident from a R̥gvedic verse: *Chandāmsi jajnire tasmāt* (X 90.9). Moreover, the sanctity of Vedic literature has evoked spontaneous veneration from the Indian mind which has personified the Veda with *Chandas* as his feet and



*śikṣa* (orthography), *Kalpa* (Sacerdotal books), *Vyākaraṇa* (Grammar), *Nirukta* (exegesis) and *Jyotiṣa* (Astronomy-cum-Astrology) as his nose, hands, mouth, ears and eyes respectively. (*Pāṇinīya Śikṣā* 41). The concept of metre being the feet of the Vedas establishes the basic importance of prosody. Just as a person cannot walk without his feet, similarly a poetic idea cannot develop without prosody. Thus, on account of its importance, its study is recommended along with other branches of learning (M.U.I.1.5).

As regards the number of metres, Vairūpa sadhri, a Ṛgvedic seer, says: *Kaśchandsām yogam āveda dhīraḥ* (RV X.114.9) i.e., 'who can know the aggregate of all the metres'? The reply seems to be in the negative as is corroborated by Bharata (N.S. 15.50).

*Chandas* are mainly divided into two groups—(a) Vedic and (b) the Classical.

The principal metres employed in poetry of the Vedas are seven, viz., *Gāyatrī*, *Uṣṇik*, *Anuṣṭupa*, *bṛhatī*, *Pañkti*, *Triṣṭupa* and *Jagatī* consisting, respectively, of six, seven, eight, nine, ten, eleven and twelve *varṇas* in a quarter. In classical literature the number rose up to twenty-six types of VARNIKA metres and thirty-two types of MĀTRIKA metres. K.B.

*Chandaḥ-śāstra* : prosody.

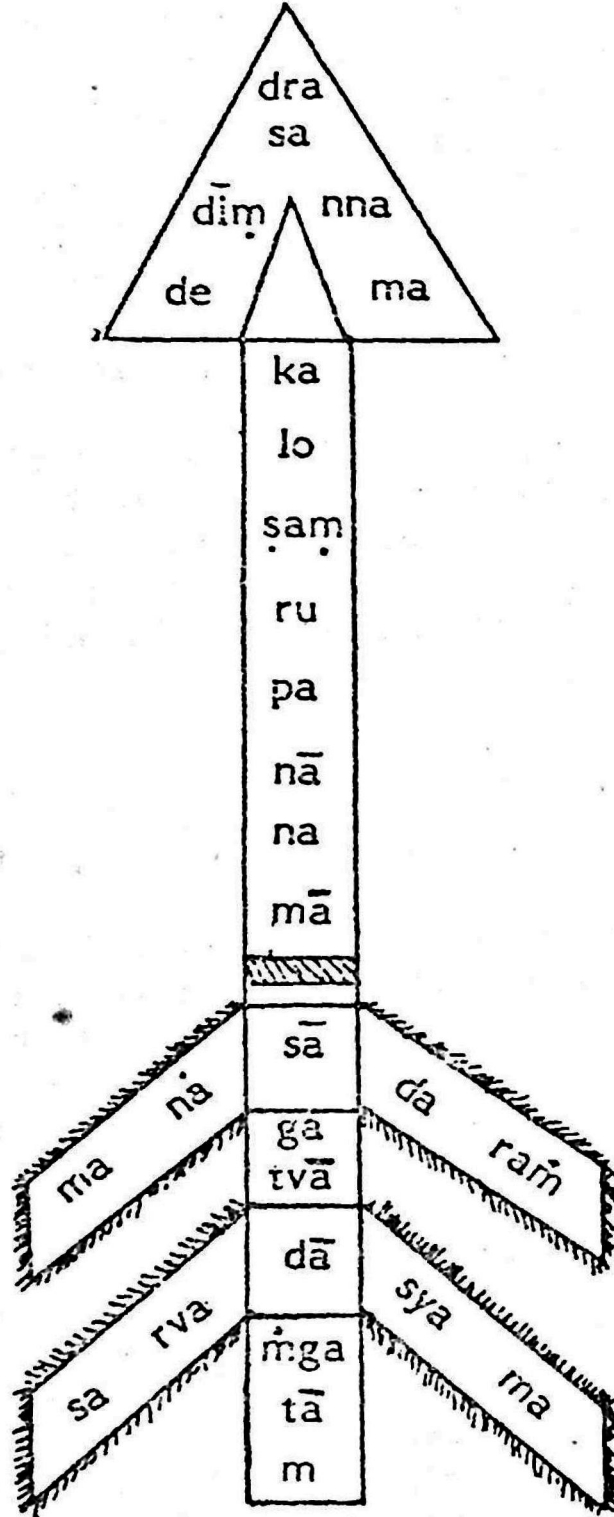
[छन्दःशास्त्र]

There are stray references to *Chandas* even in the *Ṛgeveda* (90.9: X 114.9) and it is very probable that the study of metrics had its beginnings in the hoary past. The earliest extant work on prosody is *Chandaḥ-sūtram* by Ācārya Piṅgala who cites several authors, viz., Krauṣṭiki (3.29), Yāska (3.30), Tāṇḍī (3.36), Saitava (5.18; 7.10), Kāśyapa (7.9) and Māṇḍavya (7.35) who had already worked on this branch of learning.

*Śruta-bodha*, attributed to Kālidāsa, *Suṃttatīlaka* by Kṣemendra, *Vṛtta-ratnakara* by Kedārabhaṭṭa and *Chando-manjari* by Gangādāsa, are some of the well-known books on prosody in Sanskrit. *Prākṛta-paṅgalam* deals with various metres in Prakṛta and Apabrahṃsa.

The topics discussed in books on prosody are (a) division of metres on MĀTRĀS and VARNAS, (b) possible number of metres based on permutation of *mātrās* and *Varṇas*, (c) even (*sama*) semi-even (*ardhasama*) and uneven (*viṣama*) kinds of metres, (d) metric nomenclature, and (e) illustrations of various metres in literary vogue.

K.B.



✓ *cintā* I : the ninth among the thirty-three VYABHICĀRI BHĀVAS [चिन्ता] as enumerated by Bharata.

*Cintā* is the state of painful reflection aroused by the non-attainment of the desired object. Externally it is manifested in vacant looks sighs, etc., (S D. 3.171) R.G.

*Cintā* II : pondering, worry or anxiety. — do —

[चिन्ता]

The second stage in lovelorn condition. The person who has fallen in love begins to search for means of quick union and worries about its possibilities. One also worries about the obstacles in the path of union and the means to overcome them. R.G.

*citra* : shape

[चित्र]

An ornament arising from the arrangement of letters which are placed in such a way that either (i) they form an arrow, sword, lotus, drum, wheel, disc, plough, etc., or (ii) they can be read vertically, horizontally, crosswise, or even in reverse order giving the same or different meaning. An example of the 'arrow figure': (*mānaṇāparuṣam lokadevīm sarasā sannama, manasā sādaram gatvā sarvā dāsyamaṅgatām*) (Oh placid and devoted one, you always bow to the goddess of the (three) worlds whole-heartedly (with respect and servitude, and) pacify her wrath (with worship and entreaty).

Letters of the above verse can be arranged from the figure of an arrow:

*Citrakāvya* : picture-poetry, variegated poetry

✓ [चित्रकाव्य]

The lowest kind of poetic composition, void of the charm of suggestion, but embellished with figures of speech. Bhāmaha describes it as a dexterous use of expression and includes in it even a natural description SVABHĀVOKTI, void of suggestiveness but vivid, picturesque and life-like. In a longer composition, such ornate verses may serve to enhance the effect of a sentiment. But in themselves, they, being void of suggestion, strike the reader as a dry, complicated, expression or description. They have their own strikingness and a measure of aesthetic charm. If the word or sound is more striking, it is Verbal Variegation. If the sense makes greater appeal, it is variegation of sense. They are not mutually exclusive. All figures of speech belong to these two categories. S.K.

*Cittavid-uti* : see DRUTI.

[चित्तविद्रुति]

*cūlikā* : intimation scene

[चूलिका]

*Cūlikā* is an intimation scene. A male figure in a theatrical company, who gives an explanation of an event stationing himself behind the curtain, is known as *Cūlika* (*Daśarūpaka*, 1.119). It consists of voices behind the curtain relating various facts. I.N.C.

*dainya* : miserable state

[दैन्य]

It is the eight among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata: a disposition of the mind which makes one speak disparagingly about one's ownself. Such a disposition is occasioned when one is in distress, or when one is subdued with the pangs of poverty, or when, having committed a crime, one feels guilty and repentant. (R.G. I) R.G.

*dakṣiṇa* : courteous, impartial (lover).

[दक्षिण]

One of the four varieties of the erotic hero, as mentioned by Dhanañjaya, Viśvanātha and others. *Dakṣiṇa*, according to Dhanañjaya, is one who, even though now attached to another woman, continues to behave affectionately his previous love (D.R.II.7). Viśvanātha defines him as one who makes love to a number of women and is devoted to all of them equally (S.D.III 35). R.G.

*dānavīra* : sentiment of charitable heroism.

[दानवीर]

It is best illustrated in Paraśurāma who gave away the whole earth to Brahmins. It is developed from the basic impulse of enthusiasm for charity (Dānotsāha). Recipients of charity are its objects. Extreme generosity, sublimity and magnanimity are its excitants. Its consequent is manifested in the generosity or giving away all of one's possessions. Ecstasy, courage, etc. are its accessories. N.J.

*daṇḍaka* : a variety of Varṇika metre.

[दण्डक]

Metres containing more than twenty-six syllabus in a quarter are called DAṆḌAKA. Piṅgala has defined a *caṇḍaprayāta Daṇḍaka* of twenty seven varṇas as consisting of two *nagaṇas* followed by seven *ragaṇas* (C.S. 7.33). Bhaṭṭa Kedāra and Gaṅgādāsa term it as *Caṇḍa-vṛṣṭi-prapāta* (V.R. 3. 1; C.M. 2.1). Its symbolic notation is III, III, SIS, SIS, SIS, SIS, SIS, SIS, SIS.

Example:

iha hi bhavati daṇḍakaranyadeśe sthitiḥ puṇyabhājām munīnām  
manahāriṇī  
tridaśavijayivīryadrpyaddaśagrīvalakṣmīvirāmeṇa rāmeṇa saṃsevite;  
Janaka-yajana-bhūmisambhūta-simantini sīma-sīta-  
padasparśapūtaśrame  
bhuvana-namita-pāda-padmābhidhānāmbikātīrthayātrā  
gatanekasiddhākule.

A Daṇḍaka consisting of two *nagaṇas* followed by eight *ragaṇas* is called *aṇṇa*. If two *nagaṇas* are followed by nine *rāgaṇas* it becomes *aṇṇava*. If ten *ragaṇas* are preceded by two *nagaṇas*, it is *vyāla*. *Jīmūta* has two *nagaṇas* and eleven *ragaṇas*. Two *nagaṇas* and twelve *ragaṇas* make it *līlākara*. *Uddāma* has two *nagaṇas* and thirteen *ragaṇas*. Fourteen *ragaṇas* preceded by a couple of *nagaṇas* give it the name of *śaṅkha*.

The general term for all such names is *pracita* or *pracitaka* (C. S. 7.36; V.R. 3,1, 2; C.M. 2.2.) K.B.

*dayāvīra* : the sentiment of compassionate heroism.

[दयावीर]

The zeal to lay down one's life in order to relieve the suffering of others. It is best illustrated in the words of Jīmūtavāhana—

Blood still oozes out of my arteries.  
Flesh yet exists on my body,  
I find you are not satiated yet,  
Why then, Oh Garuḍa, have you stopped eating? N.J.

*dhairya* : self-control, fortitude.

[धैर्य]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the fifth among the seven AYATNAJA ALAMKĀRAS. Self-control or a state of mind free from inconstancy and boastfulness is Dhairya (D.R.II. 37). III.: "Let the full moon blaze in the sky with all her fury; let Cupid scorch me as he likes, separated as I am from my lover; the worst that they can do is to kill me; I am not afraid of death; I have no love for my life." R.G.

*dharmavīra* : sentiment of righteous heroism.

[धर्मवीर]

It is best illustrated in Yudhiṣṭhira who accepted the challenge to gamble though it was forbidden, just because a king is not allowed



to refuse it. His words define this sentiment at its best:

“Kingdom, richness, body,  
brothers, sons or wife,  
whatever in this world  
doth belong to me  
is ever ready for surrender  
to a king's duty.”

R G.

*dhīralalita* : the hero or *nāyaka* of a poetic composition who is firm  
✓ [धीरललित] and brave, but romantic in his disposition.

One of the four varieties of the NĀYAKA or the principal character of a drama. He is brave and firm, but romantic by nature.

According to Dhanañjaya, he is free from all cares, devoted to the fine arts, gay and jolly, and gentle by temperament. King Udayana of the play *Ratnāvalī* has been cited as an example (D.R.II.3). R.G.

*dhīraprasānta* : the hero of a drama or epic who is firm and calm.  
✓ [धीर प्रशान्त]

One of the four varieties of the NĀYAKA as the principal character of a drama. He is brave and firm, but also of cool temperament. He is supposed to possess all the general characteristics of the hero, viz., generosity, contentment of having done his duty, high descent, grace, ardour of youth and physical grace, competence, popularity, brilliance, shrewdness and virtuous conduct. Mādhava of the play *Māltī Mādhava* has been cited as an example. (S.D. III. 30 & 34). R.G.

*dhīrodātta* : the hero of a play or narrative poem who is brave, firm  
✓ [धीरोदात्त] and noble.

One of the four varieties of the NĀYAKA as the principal character of a drama. He is brave and firm, and also dignified and generous. According to Viśvanātha, he would never indulge in self-praise, would forgive even his adversaries, is gifted with the quality of deep discernment, is not carried away by emotions but is steady by nature, would maintain decorum though he is full of self-esteem, and would never give up his vow. Rāma of the *Rāmāyaṇa* has been cited as examples (S.D. III. 32). R.G.

*dhīroddhata* : a hero who is brave but haughty.

✓ [धीरोद्धत]

One of the four varieties of the NĀYAKA the principal character of a drama. He is brave but haughty. According to Viśvanātha, he is deceitful, unsteady, full of egotism and arrogance, and addicted to self-praise. Bhīmasena of the *Mahābhārata* has been cited as an example (S.D. III. 33). R.G.

*dhṛṣṭa* : an erotic hero who is rude and insolent.

[धृष्ट]

One of the four varieties of the erotic *Nāyaka*, as mentioned by Dhanañjaya, Viśvanātha and others. *Dhṛṣṭa* has been defined as one who is not afraid even when he has done an offence, who is unashamed even when he is reproached, and continues to speak lies even when his fault is manifest. Ill.: Such a hero narrates his own doings to a friend, "Her face was red with anger; intending to kiss her I approached her; she hit me with her foot; but catching hold of the foot, I only laughed; the maiden then knit her eyebrows and shed tears in utter helplessness. It is still pleasant to remember the anger of that beautiful damsel". (S.D. 3.36). R.G.

*dhṛti* : self-command, contentment.

Dhṛti

✓ [धृति]

The twelfth among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Dhṛti* is the feeling of contentment springing from the attainment of the knowledge of Truth, or the desired object, or power; it is attended by a feeling of complete satisfaction, delightful utterances, a sweet smile, and clear understanding, etc. (S.D. 3.168 & D.R. IV. 12) R.G.

*dhvani* : the suggested sense.

Dhvanī

✓ [ध्वनि]

The suggested sense blossoms, as it were, out of the primary denotation or secondary indication. The concept is based on the Vedantic idea of *spṛṣṭa*, the manifestation of something inherent in the eternal; it denotes a mysterious entity, a sort of hypostatization of sound through which speech is manifested in the form of a letter, a word or a sentence. It was accepted by Ānandavardhana in the context of a prominent or predominant suggestion, an aesthetically effective implication of sentiment, subject-matter or a figure of speech which constitute the very soul of excellent poetry. Poetry possessing these is also called DHVANI KĀVYA. S.K.

*dhvani-kāvya* : suggestive poetry or literature.

✓ [ध्वनि काव्य]

*Dhoni Kāvya*

A composition wherein the suggested content is the most prominent, appealing and forceful. The denotation or indication is relegated to the background as a mere tool or embellishment of poetic expression. It is of five types, the classification being based on the predominant suggestion: (1) denotation or denotation-based: (a) through perceptible stages of (i) an idea or subject-matter and (ii) a figure of speech; (b) instantaneously, (iii) of sentiment; (2) indication-based suggestion: (a) inclusive of the denotation transferred into some better sense, (b) utterly regardless of denotation.

S.K.

✓ *dima* : horror-play.

[डिम]

*Dima* is a kind of RŪPAKA, the subject of which must be well-known. It is changed with gloom and is limited to the representation of terrific events, such as portents, incantations, sieges and battles. There are four acts and sixteen heroes consisting of demons, demi-gods or Deities. It contains all the sentiments except the comic and erotic, though the principal sentiment is *Roudra*. According to the commentary on the *Daśarūpaka*, the name *dima* is equivalent to *saṁghāta* (injury), in as much the heroes always come to blows among themselves (*Daśarūpaka* III. 57-60 a).

I N.C

✓ *dīpaka* : illuminator.

[दीपक]

*Dīpaka*

A figure of speech in which both direct and indirect objects are related to each other through some common attribute. For example: 'A chaste wife as well as a firm disposition follows man even in his re-birth'. (*sati ca yōṣita prakṛtiṣca niścalā pumāmsamabhyeti bhavanāntareṣvapi*) (S.D. 10, 42, vr.). Here both the unchanging nature, the direct object, *i.e.* the object of description, and the chaste wife, an indirect object, have been related to each other by means of a common attribute, *i.e.* following man in his re-birth.

S.D.C.

*dīpti* : extreme loveliness of the heroine.

[दीप्ति]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the third among the seven AYATNAJA ALAMKĀRAS. A higher degree of KĀNTI, or the natural loveliness of the heroine at its highest, is *dīpti* (S.D. III. 96). III.: "O beautiful lady! your face is radiating lustre all around; the

darkness of the night has vanished. Pray, go home. Why should you disturb those Abhisārikās,\* covered all over with dark clothes and ornaments etc. who are going to the rendezvous to meet their lover in the pitch-black night, by shedding light on them and thereby disclosing their secret love?"

R.G.

*dohā* : a variety of *mātrika* metre

[दोहा]

This is a MĀTRIKA metre of the semieven (*ardhasama*) type, with thirteen mātrās' in the first and the third quarters and eleven in the second and the fourth. There is no pause within a quarter. The rhyme occurs in the second and the fourth quarters (p.p. 1.78; C.P. p. 82) *Dohā* has, however, been termed as 'Dohaḍikā' (C.M. 5.31).

*Dohā* has been one of the most favourite metres in Hindi poetry. Such celebrated poets as Tulasīdāsa, and Bihārī have employed it copiously. It enjoys approximately the same position in Hindi as the *śloka* (*onuṣṭupa*) in Sanskrit.

K.B.

*doṣa* : poetic defect.

✓[दोष]

It is derived from the root *duṣ* meaning to sully, defile or disfigure. When the principal meaning—and that is sentiment—is suppressed, the poem becomes defective (K.P. 7.49; S.D. 7.1).

*Doṣa* or defect is of five kinds according as it occurs in:

- (i) a word,
- (ii) a part of a word,
- (iii) a sentence,
- (iv) sense or meaning, and
- (v) sentiment.

Originally it had a ten-fold classifications, but with the passage of time the number rose to seventy-six. The historical development of the concept of poetic defect is summarised below :

Bharata enumerated ten defects (N.T. 17.87), and so did Daṇḍin (*Kāvyaḍarśa* 3, 125-126). Prior to Daṇḍin Bhāmaha in his *Kāvyaḍalāṅkara* had catalogued these defects in this manner: six in I, 37; seven in II. 39-64 and eleven in IV. 1,2.

Vāmana enumerated twenty defects: five pertaining to words; five with reference to the meaning of words: three relating to sentences; and seven applicable to the sense of the sentences (K.V. 2.1.4; 2.1.10; 2.2.1; and 2.2.9).

Anandavardhana points out that fundamentally all poetic flaws pertain directly to *rasa* and hinder its realisation.



Bhoja divided poetic defects into three sections, of word, sentence, and meaning of the sentence, each consisting of sixteen defects, the total number being forty-eight (V. Raghavan's thesis on S.P. pp. 235, 236, 239).

Mahimabhaṭṭa in his *Vyaktiviveka* defines a poetic defect as impropriety, which pertains to words and to their meanings. According to him, the defect in the use of a word is external, whereas that in its meaning is internal. Both are said to hinder the enjoyment of sentiments.

Mamaṭa admitted that there were in all seventy-three defects: sixteen pertaining to words and their parts; twenty-one with reference to sentences, twenty-three relating to the sense or meaning and thirteen applicable to sentiments (K.P. 7.50-52; 7.53-55, 7.55-57, and 7.60-62).

Viśvanātha has discussed seventy-six poetic defects: sixteen pertaining to words and their parts, twenty-three with reference to sentences, twenty-three relating to the sense or meaning; and fourteen applicable to sentiments (S.D. 7.2-4; 7.5-8; 7.9.11; and 7.12-15).

According to Bhāmaha and Daṇḍin even a slight defect should not be allowed to go unheeded in a poem (*Kāvyaalaṅkāra* I. 1.12 and *Kāvyaadarśa* 1.7); but Viśvanātha, realising the difficulty of writers in composing poetry without any blamish whatsoever, maintained that it is exceedingly unlikely to write absolutely faultless poetry.

*sarvatha nirdoṣasyaikantamasmbhavat* (S.D. 1.2)

K.B.

*dr̥ṣtānta* : exemplification.

[दृष्टान्त]

A figure of speech in which the reflection of the following three requisites of a simile (*upamā*) out of four conveyed in two different sentences: (i) the subject of comparison (*upameya*), (ii) the standard of comparison (*upamāna*), (iii) and the common property (*sāmānya dharma*).

*Example:*

'When that fawn-eyed lady sees you, her affliction due to passion vanishes. Fading of water-lilies is noticed only when the moon is beyond vision.'

Here in the second sentence the idea corresponds with the one expressed in the first sentence.

S.D.C.

*dr̥śya-kavya* : see under KĀVYA-BHEDA

[दृश्य काव्य]



*drutavilambita* : a variety of *varṇika* metre.

[द्रुतविलम्बित]

A VARNIKA metre of the even type with twelve letters in each of its four feet. Its metrical arrangement of GANAS being *nagaṇa bhagaṇa*, *bhagaṇa* and *ragaṇa*; its symbolic notation is III, SII, SII, SIs. There is no pause within a foot. The *Nāṭya-śāstra* has, however, called this metre *hariṇaplutā* whereas *Prākṛta-paṇḍit* has termed it as *sundarī* (P.S 6.30; N.S. 16.51; P.P. 3139, S.B. 23; S.T. 1.27; V.R. 3.50; C.M. 2.129; C.P. p. 153, CMa I, 37).

*Examples:*

- (i) *sukha-parasya harerubhayaṁ kṛtam*  
*tridivamuddhṛta-danava-kaṇṭakam;*  
*tava śarairadhunā nata-parvabhīḥ*  
*puruṣa-kesariṇaśca purā nakhaiḥ.*

(*Abhijnāna-śākuntalam* 7.3)

*druti* : dissolving, melting.

[द्रुति]

*Druti* or '*Cittavidruti*' is the melting condition of the heart when one is overpowered by emotion. It is the inherent quality of MĀDHURYA GUṆA and occurs in the realization of SRĀṅGĀRA and KARUṆA *rasas*.

R.G.

*durmallikā* : comedy of intrigue.

[दुर्मल्लिका]

The *durmallikā* is a comic intrigue in four acts, in each of which the friends of the hero and himself successively lead the action.

I.N.C.

*duṣkrama* : improper order.

[दुष्क्रम]

This defect of meaning is caused by the impropriety of order of objects in a statement (K.P. 7.55; S.D. 7.9). A few other rhetoricians, however, call it a phase *apakrama* (Kavayl. I. 4.20; Kav. 3.144; K.V. II. 2.22)

- (i) *bhūpāla-ratna-nirdainya pradāna-prathitosava;*  
*viśrāṇaya turaṅgaṁ me mātāṅgaṁ vā madālasam.*

i.e.,

'O jewel among kings, you are renowned for bestowing affluence

(on the needy). Give me a horse, or an elephant intoxicated with.'

Here the order of the objects—a horse and an elephant—is not correct. The elephant should have been mentioned prior to the horse.

K.B.

*dūtī* : a female messenger of the heroine, a go-between.

✓[दूती]

The messenger should be as cunning and readywitted as the hero's companions. She may be a female friend, a maid-servant, a labourer, a foster-sister, a neighbour, a female ascetic, a craft woman or the heroine herself.

S.K.

*ekārtha* : see PUNARUKTA.

[ऐकार्थ]

*ekavalī* : a necklace.

[ऐकावली]

A figure of speech in which each succeeding thing is affirmed or denied as an attribute of each preceding thing. Example of the first variety: This lake is teeming with full-blown lotuses; the lotuses are in contact with bees; the bees are humming and their humming gives rise to passion. (*saro vikaṣitāmbhojamambhojam bhr̥ṅgasam̐gatam, bhr̥ṅgāḥ yatra sasam̐gītāḥ sam̐gītam sasm̐arodayam*). (S.D. after 10.78). Here the lotuses are the attribute of the lake, the bees of the lotuses, the humming of the bees, and the passion of the humming. S.D.C.

✓*gadya* : prose.

श [गद्य]

Literature has been divided into PADYA (verse) and *gadya* (prose) by Sanskrit scholars according to the form it assumes. A work which is not composed in regulated, rhythmical units is called *gadya*. Vāmana, who regards prose as the touchstone of poetic skill, has classified *gadya* into three styles: (a) *Vṛittagandhī*, (b) *Cūrṇa* and (c) *Utkalikāprāya*. He defines these as follows:

*Vṛittagandhī* : Literally means 'that which has the fragrance of verse.' It is a kind of prose style which is interspersed with pieces of verse or which is rhythmical like verse.

*Cūrṇa* : A prose style which is free from long compounds and contains beautiful phrases.

*Utkalikāprāyā* : A prose composition replete with compound words and hard letters is called *utkalikāprāya*. It is the converse of *cūrṇa*.

N.J.

*gaṇa* : a triad of symbols.

[गण]

A 'gaṇa' is a triad of symbols for notation in metres. It is eight-fold and has the following names and symbols:

1. Magaṇa	SSI	2. Nagaṇa	III
3. Bhagaṇa	SII	4. Yagaṇa	ISS
5. Lagaṇa	ISI	6. Ragaṇa	SIS
7. Sagaṇa	IIS	8. Tagaṇa	SSI

Here S stands for long sound and I stands for short sound (C.S. 1.1-8; N.S. 15.83-84; P.P. 1.33;).

Bharata considered these eight triads to be of divine origin (N. S. 15.84) and some treatises on prosody have assigned a deity to each of them (vide sītārāma's commentary on 'Śrutabodha 3). It is maintained that the use of *magaṇa*, *yagaṇa*, *bhagaṇa* and *nagaṇa* presided over by *Prithvī* (Earth), *Varuna* (Water), *Candra* (Moon) and *Svarga* (Heaven) respectively. A poetic composition beginning with these triads yields monetary gain, prosperity, fame and happiness. The rest of *ganas*, viz., *ragaṇa*, *tagaṇa*, *jagaṇa* and *sagaṇa* have *Agni* (fire) *Akāsha* (sky), *Surya* (the Sun) and *vāyu* (wind) as their deities and their use is not recommended at the beginning of a poem, for they are supposed to indicate death, disappointment or failure, apprehension and change of place respectively.

(Sītārāma's commentary on Śrutabodha 3).

The following statement, however, is an exception to the above rule:

The mention of some Divine epithet or of an auspicious object at the very outset of a poem nullifies the malevolent effect of an omenous triad. A *jagaṇa*, for instance, is not considered auspicious with which to start a poem, but *Māgha* and *Bharāvi* started their works in *Vamśastha* metre having a *jagaṇa* for its first triad. Both these poets of great eminence, therefore, used the word 'śriyaḥ' (Śrī-Goddess of Wealth, in genitive case) as the initial word to ward off the evil influence of the *jagaṇa*. K.B.

*garbha* : Development containing suspense.

[गर्भ]

*Garbha* is the third juncture which is known as Development because herein is centralised the main action of the drama or in other words it is here that the seed (*bīja*) attains visible development though giving way apparently to impediments yet in reality adhering to the

*Valanci*

original intention of attaining the aim. According to *Daśarūpaka*, *garbha* is searching after the seed (BĪJA) which is seen and lost by turns (1.57). In it meets the third stage of action i.e. *prāptyasū*, the prospect of success and PATĀKĀ, the secondary episode in the plot, which if extensive sometimes extend beyond *garbha* up to the last *saṁdhi*. The twelve sub-divisions of the development are: misstatement, indication, supposition, exaggeration, progress, propitiation, deduction, quarrel, out-witting, dismay, consternation and revelation. Misstatement (*abhūtāharaṇa*) is a deceptive statement. Indication (*mārga*) is pointing out one's real purpose. Supposition (*rūpa*) is a statement involving conjecture. Exaggeration (*udāharaṇa*) is an overstatement suggestive of excellence. Progress (*Krama*) is the realization of what one is thinking earnestly about. Propitiation (*saṁgraha*) is what is effected by conciliation.

Deduction (*anumāna*) is inference from some characteristic sign. Quarrel (*toṭaka*) is an angry speech. Out-witting (*adhibala*) is a secret intention to cheat. Dismay (*udvega*) is fear caused by an enemy. Consternation (*saṁbhrāma*) is fear and trembling. Revelation (*āksepa*) is the revelation of the secret of the central theme, i.e., it is the unfolding of the seed (*bīja*) in the Development (*garbha*). (See SANDHI).

I.N.C.

*garbhāṅka* : a play within a play.

[गर्भाङ्क]

An act that is inserted within an act is called *garbhāṅka*. It consists of *raṅgadvāra* (see PŪRVARĀṆGA), ĀMUKHA and in it abides the BĪJA, i.e., the nucleus of a new drama, an act of which is incorporated within the act of the main drama. For example, in the *Bāla-Rāmāyaṇa* drama *Kaṇṇukī* says to *Rāvaṇa* that a drama entitled *Sitā-Swayaṁvaraṇam*, which is to be heard with many ears and to be seen with many eyes has been composed, as it were, for you. (S.D. 6, 8). *Garbhāṅka* is backed by some motive, i.e., it serves some important purpose in relation to the main drama. An example of *garbhāṅka* can be found in the *Hamlet* of Shakespeare.

I.N.C.

*garbhita* : parenthesis.

[गर्भित]

This is a poetic defect caused by the use of a parenthesis in a sentence. (K.P. 7.54; S.D. 7.8).

Examples:

- (i) *parāpakāra-niratairdurjanaiḥ saha saṅgatiḥ:  
vadāmi bhavatastattvaṁ na vidheyā kathaṇcana.* (K.P. 7.240).



.e.,

'Friendship with vicious people engrossed in doing malevolent deeds towards others—I tell you the truth—should never be entered into.

Here the third quarter of the verse '*vadāmi bhavatastattvam*' is parenthetically placed, which does not sound good. K.B.

✓ *garva* : pride.

[गर्व]

The eighteenth among the thirty-three VYABHICĀRI BHĀVAS, as enumerated by Bharata. *Garva* is the feeling of pride, which one has for his radiant personality, riches, high attainments in the field of knowledge, noble lineage, etc. Showing disrespect, coquettish display of one's person, immodest behaviour, and such other acts constitute its external manifestations. (S.D.III.154) R.G.

*gauḍa mārṅa* : manner of the gauḍas, eastern style, farceful style.

[गौड मार्ग]

Rejected by Bhāmaha but accepted by Daṇḍin, the manner of the Eastern Gauḍas is distinguished by numerous compounds and verbasity, alliteration and fieriness. It is described as a grotesque or coarse manner—different from natural expression, and aims at showing off versatility. S.K.

✓ *gauḍī* : Gauḍa or eastern style.

[गौडी]

It is almost the opposite of VAIDARBHĪ RĪTĪ (style) except, for three common qualities of expressiveness, sublimity, and balance. It is compact, pedantic, uneven, harsh, complex, abounding in exaggeration and alliteration (Daṇḍin), yet it is desirable for some sentiments, e.g. valour, ferocity, etc. Vāmana attributes only force (ojas) and brilliance (*kānti*) or fury to this style. To him it is not very desirable. The Gauḍas are fond of exaggeration, verbosity and blatant alliteration. Rudraṭa describes it as having compounds of any number of words. Bāṇa and Bhavabhūti were fond of Gauḍī style. S.K.

*gaunī lakṣṇā* : secondary or metaphorical indication.

[गौणी लक्षणा]

The secondary indicated sense bears the relationship of semblance to the primary denotated sense. It provides scope for figures based on resemblance or similarity. As semblance is not an innate or primary relationship, it is regarded as secondary indication. S.K.

✓ *glāni* : excessive exhaustion, languar.

[ग्लानि]

The second among the thirty-three VYABHICĀRI BHĀVAS\*, as enumerated by Bharata. *Glāni* is the feeling of utter exhaustion due to coition, exertion, mental worry, pangs of hunger and thirst, or the like. Externally it is manifested in trembling, loss of will to work, etc. (S.D.III.170) R.G.

*goṣṭhī* : a minor type of one-act play or *uparūpaka*.

[गोष्ठी]

It has all the characteristics of a general play (*nāṭaka*) except those specified below. This one-act play consists of nine or ten male and five or six female characters. The expanse of action being limited, there is no scope for GARBHA and VIMARŚA types of constructions (*Sandhis*). *Goṣṭhī* has KAISIKĪ VṚTTI and *śṛīgāra* (erotic) as the dominant *rasa*. The dialogues do not have elevated (*udātta*) words. *Raivatamadanikā* has been cited as an example of this type of one-act play. These liberal specifications prescribed for this type of play leave enough margin for the imagination of the dramatists. R.D.

✓ *grāmya* : vulgar.

[ग्राम्य]

*Grāmya* is a poetic defect based on Vulgarism. The cultured people do not use indecent words which are in vogue in the parlance of the riff-raff (K.V. II.1.7; Kavya (ii) 7.17; K.P. 7.51; S.D. 7.2). Bharata, however, calls it as *bhinnārtha* (N.S. 17.89).

Examples:

(i) Occurring in a word—

*rākā-vibhāvarī-kānti-saṅkrānta-dvuti te mukham;  
tapanīya śilā-śobhā-kaṭiśca harate manaḥ.*

i.e.,

‘Your face which is radiant as a night illumined by the full moon and your waist whose splendour is like that of a slab of gold, entices my mind.

Here the usage, ‘kaṭi’ in the sense of ‘hips’ is considered to be vulgar in Sanskrit.

(ii) Occurring in a sentence—

*tāmbūla-bhṛta-gallo-yaṁ bhallaṁ Jalpati manuṣaḥ;  
karoti khādnāṁ pānāṁ sadaiva tu yathā tathā.* (K.P. 7.180)

guna

61

i.e.,

'This man always manages anyhow to eat and drink; but with betel-leaves kept within cheeks, he speaks nicely'.

Here the words 'galla' and 'bhalla' indicate vulgarity.

(iii) Occurring in meaning—

*svapiti yavadayaṁ mikāṭe janah  
svapimi tāvadahaṁ kimapaiti te;  
īdayi sāmpratamāhara kūrparam  
tvaritamūrumudañcaya kuñcitam.*

i.e.,

(A lady speaks to a lover)

'Until this man is asleep, I (also pretend to) sleep. What do you lose (if I act like this)? Therefore, (you also) place your elbow (beneath your head) and spread out your contracted things (to show that you are also sleeping).'

Here a lady is depicted as pretending to be asleep and asking her lover to do the same with a view to deluding another man (probably her husband who is awake. The expression is very vulgar. K.B.

*gūḍhārtha* : see (i) APRATĪTĪRTHA and (ii) NEYĀRTHA

[गूढार्थ]

*guṇa* : quality.

[गुण]

(*Guṇas* are desirable characteristics or excellences in a poetic composition which lend it a peculiar aesthetic charm. Bharata regards them as embellishments—the opposite of defects.) Bhāmaha mentions only three qualities without discussing their relation to RĪTI or style, for he rejects the classification of style. (Daṇḍin regards them as embellishments, while Pratihārendurāja and Vāmana distinguish them from figures of speech thus—qualities produce aesthetic charm to figures too; poetry can exist without figures, but not without qualities.)

Actually Vāmana was the first to attach considerable importance to qualities which are the distinguishing marks of the styles that constitute the soul of poetry. His list and definitions are somewhat different from those of Bharata and he divides each of the ten into those (1) pertaining to word or sound and (2) pertaining to sense. The former refers to the quality of the combination of letters or words, the latter to the significance underlying the comprehension of sense. Some,

however, overlap and make it desirable to accept only three. The ten qualities accepted by Vāmana are: strength or force, clarity, smoothness, evenness, balance, sweetness, delicacy, grace or richness, explicitness and delightfulness. They are defined differently with reference to word or sound and sense.

Ānandavardhana has recognized only three GUNAS, or qualities. These are: sweetness (MĀDHURYA), force (OJAS) and clarity (PRASĀDA). He rejects some of the other *gunas* as mere negations of defects, and includes the remaining one's in the above three. Instead of relating them to style, he connects them with the mental state produced by the manifestation of a particular sentiment, viz., melting, expansion and equilibrium. Thus they are directly connected with sentiment which is the soul of poetry.

Kuntaka accepts only six qualities of poetic expression; sweetness, perspicuity, beauty, dignity, propriety and richness. His concept of qualities is guided by his own concept of the modes or styles (*mārga*) of expression which are only two: the gentle and the variegated determined by the aptitude, genius, versatility and constant practice of a poet. Sweetness, perspicuity, beauty and dignity, according to him, belong to both the modes gentle as well as variegated. But these qualities denote different characteristics with reference to each. Propriety and richness are common to the two modes. A mixture of these six leads to an intermediate kind of style. The provincial or qualitative classification and nomenclature of styles is thus not acceptable to him.

Thus poeticians differ with regard to actual number of *gunas*. Bharata mentions ten, Bhāmaha as well as Ānandavardhana three, Vāmana twenty, Kuntaka six and Bhoja twenty-four. Some of them are positive excellence, others are mere negations of defects. Ānandavardhana bases them on the mental condition of the reader during the experience of a sentiment. S.K.

*gunakathana* : praise, talking about the virtues of the loved one.

[गुणकथन]

The fourth stage in lovelorn condition. Since mere recollection does not provide sufficient solace, one praises the beloved person to oneself or to one's friends and relatives. R.G.

*gunābhūta vyangya* : poetry with secondary or subordinate suggestion.

[गुणीभूत व्यंग्य (काव्य)]

It is poetry of middling qualities which is not void of suggestion, yet the suggested content is not predominant in the composition. It



may be on the same level as the expressed denotation or subordinate to it; it may be too manifest or unveiled or obscure; its predominance may be dubious; it may be void of aesthetic charm; the suggestion may be derived from external factors like intonation or it may be that of a fact or subject-matter or figure of speech but void of sentiment. These varieties are not mutually exclusive nor are they exclusive of other types of meaning. A few of these may enhance the aesthetic appeal of the predominant suggestion, e.g., the subsidiary suggestion of secondary feelings, such as fear, valour, etc., enhances the depth of 'ferocity'. S.K

*hallīśa* : one of the eighteen *uparūpakas*, i.e., minor dramatic compositions.

[हल्लीश]

The *Hallīśa* is a play full of erotics of singing and dancing etc. It has one act represented by one male and eight or ten female performers. The ballets of Europe may be compared to it. INC

*hariṇaplutā* : see DRUTAVILAMBITA

[हरिणप्लुता]

*harṣa* : feeling of joy.

[हर्ष]

The fifteenth among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Harṣa* is the feeling of joy resulting from the attainment of the desired object. It is externally manifested in tears (of joy), stammering, etc. (S.D.III.165) R.G.

*hāsa* : laughter, merriment.

[हास]

The basic urge of the sentiment of humour (*Hāsya Rasa*). It causes the mind to expand and is the result of a distortion of speech, face, dress, etc. The distortion may be natural or intentionally affected. Inconsistency, self-contradiction, queer behaviour, etc. are the main excitants of laughter which is described as eight-fold, according to the degree of freedom with which it occurs. Humour, wit, irony, satire, ridicule, etc. are some of its varieties. R.G.

*hasita* I : free laugh.

[हसित]

A polished but free manner of expressing appreciation of humour, with eyes slightly wider and teeth partly visible through the gap between lips. It indicates the superior culture of noble characters. R.G.

*hasita* II : spontaneous laughter.

[हसित]

One of the eight SATTVIKA ALAMKĀRAS added by Viśva-nātha to the category of Svabhāvaja alamkārad. A spontaneous laugh springing from one's rising youth is *hasita* (S.D.III.109). Ill.: "Since the beautiful slim lady has laughed without any reason, it is proved that Cupid now reigns over her heart." R.G.

*hāsyā* : the sentiment of humour.

[हास्य]

Its basic instinct is to laugh and merriment. Its excitants are distortion of speech, queer actions, dress, appearance, etc. Its stimulating object is a humorous character, clown or jester. It is white in colour and has Pramatha for its presiding deity. Sleep, illness, ridicule, etc., constitute its accessories. Its consequents are: smile, winking, etc. It is of three types: (i) superior or the laugh of noble characters, (ii) medioere or the laugh of ordinary persons, and (iii) of low quality, i.e., the laugh of mean or vulgar characters. The first type of people indulge in a suppressed or evident smile; the second in sweet-sounding laugh, soft or loud and the last category of people express it in the form of guffaw or a roaring laugh. R.G.

*hatavṛtta* : discordant unrythmical

[हतवृत्त]

*Hatavṛtta* refers to unrythmical composition. This is of three kinds:

- (i) Sometimes a metrical composition does not sound well, even though it accords with the prescribed rules of prosody.
- (ii) A verse becomes unrythmical, if an improper metre is used in the description of a particular sentiment.
- (iii) A short syllable appearing at the end of a foot of a verse renders it flappy (K.P. 7.53; S.D. 7.5) Bharata, however, terms it *Visama* (N.S.17.92) Bhāmaha, Daṇḍin and Vāmana call it *bhinnavṛtta*.

Examples:

*hanta satatametasya hrdayam bhinte manobhavaḥ kupitaḥ*

(S.D. 7.8).

i.e.,

Alas! furious cupid is incessantly piercing the heart of this lady. The reading of this line does not sound pleasing.

(b) *ayi mayi mānni mā kuru mānam.*

(S.D. 7.8).

i.e.,

O lady, do not show annoyance to me. This is spoken by a male lover to his lady-love. The metre used here is suited to express the sentiment of mirth and laughter, and not the sentiment of love and affection. K.B.

*hāva* I : any feminine conquettish gesture.

[हाव]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the second among the three *Āṅgaja Alamkāras*. When desire for union is betrayed by the movements of the eyebrows and the eyes, it is *Hāva* (S.D.III.94). Ill. "The sidelong glances of the maiden do disclose that she is no longer an innocent child." *Hāva* being a developed stage of *Bhāva*\*, its external manifestations are more concrete.

*hāva* II : a name for all SVABHĀVAJA ALAMKĀRAS.

[हाव]

It is a general name given to the ten (or more) *Svabhāvaja Alamkāras* by Bhānudatta, and, following him, by a host of Hindi writers. R.G.

*helā* : amorous sport or dalliance.

[हेला]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the third among the three *Āṅgaja Alamkāras*. When the external manifestation of the inner desire is very clear, it is *Helā* (S.D.III.95). Ill. : "Quickly moving her eyeballs she invited Kṛṣṇa smilingly to come once again to play *Holī* with her." *Helā* is the still more developed stage of *Hāva*\*; in fact, it is *Hāva* itself in its developed form (D.R.II.34). R.G.

*hetu* : cause.

[हेतु]

A figure of speech found where a cause is identified with an effect. For example: 'That damsel is the subjugation of the minds of youths. (*sā tu yuvajanamanso vaśīkaraṇam.*) (S.D. after 3.96.). Here the heroine, who is the cause of subjugation of the minds of youths, has been described as the subjugation itself of the minds of young men. S.D.C.

*hrdaya samvāda* : emotive correspondence.

[हृदय-सम्वाद]

The term has been used by Abhinavagupta in his analysis of the response of a cultured spectator to the aesthetic situation. According to him in such a situation the cultured spectator does not look upon the dramatic characters with a feeling of indifference. On the other hand, there is a correspondence, i.e., a kind of identification, with the situation. Through this emotional identification, he relishes the objective situation on a subjective plane. N.J.

✓ *īhāmṛga* : a kind of drama consisting of four acts.

[ईहामृग]

*īhāmṛga* is a kind of RŪPAKA in which the subject-matter is partly historical and partly imaginary. It is divided into four acts. The hero and his opponent may either be human or divine. They should be renowned men of brave but vehement nature. The opponent of the hero commits misdeeds. He is after the heroine, who is divine, but his semblance of love ends in disappointment though not in death. There are scenes of wrath but the characters are prevented from dashing into battle under some pretext or the other. The name *īhāmṛga* implies that the hero hankers after the heroine who is as difficult to be obtained as a gazelle. I.N.C

*indravajrā* : a variety of varnika metre.

[इन्द्रवज्रा]

A VARNIKA metre of the even type with eleven letters in each of its feet. Its metrical arrangement of GANAS being *ta-gaṇa*, *ta-gaṇa* and *ja-gaṇa* followed by two long sounds. The symbolic notation is SS1, SS1, 1S1, SS. The caesura is at the end of each foot alone, though the reader may find it convenient to pause at the fifth letter within a quarter (N.S. 16.31, P.S. 6.15; P.P. 2. 114: *Śrutabodha* 14; S.T. 1.18; V.R.3.30; C.M. 2.71; C.P. page 137 C.Ma. 1.29).

Example:

- (i) *artho hi kanyā parakīya eva  
tāmudya sampreṣya parigrohituḥ;  
jāto mamāyam viśadaḥ prakāmam  
pratyarpitanyāsa ivāntarātmā.*

(*Abhijnana-śākuntalam* 4.22)

K.B.



*īrṣyā-māna* : annoyance caused by jealousy

[ईर्ष्या-मान]

It happens in the part of the heroine alone. The jealousy aroused in a proud heroine on coming to know that her lover has been frequenting another woman enrages her to the point of keeping away from him. The infidelity may be actually witnessed or inferred from three types of evidence: remarks in a dream as in *Svapnavāsavadattam*; *Utsvapnāyita* or indications of actual sexual intercourse, e.g. marks of teeth or nails, a strange but fresh aroma etc; or mixing up of names. This jealous pride could be overcome by consolation, mediation of a friend, disregard, change of topic or apologies. R.G.

*jaḍatā* I : stupor, regarded as one of the thirty-three subordinate feelings (vyabhicārī (*bhāvas*)).

✓[जडता]

The seventeenth among the thirty-three Vyabhicārī Bhāvas\*, as enumerated by Bharata. Jaḍata or stupor is a static state of mind, as opposed to Capalatā, implying incapacity for action; it is caused by seeing or hearing something agreeable or disagreeable. Gazing with unwinking eyes, remaining silent, etc. are the external manifestations of this state. (D.R.IV.13) R.G.

*jaḍatā* II : swoon, unconsciousness.

[जडता]

The ninth stage in lovelorn condition. The person falls unconscious due to overwhelming passion combined with mental agitation caused by disappointment. R.G.

*jāti* : a variety of *mātrika* metre.

[जाति]

A MĀTRIKA metre, i.e., a metre with a defined permutation of 'MĀTRĀS' is called *jāti* (*kāvyādersā* I.11; C.M. 1.4). It differs from a VṚTTA in that a *Vṛtta* is a *varṇika* metre. Each *jāti* has four feet as has a *vṛtta*.

A 'jāti', like a 'vṛtta', may be either of even (*sama*) type or of semi-even (*ardhasama*) type or of uneven (*viṣama*) type. All the four quarters are uniform in an even (*sama*) type *jāti*; a *jāti* of semi-even has two hemistichs adjusted in a different scheme; and a *jāti* of uneven (*viṣama*) type shows variations of schemes in its four quarters (N.S. 15.40; C.Su 5.2; V.R. 1.13-16; C.M. 1.5, 6). K.B.

✓ *jugupsā* . abhorrence, disgust, hatred

[जुगुप्सा]

*Jugupsā* is a basic instinct underlying the BĪBHATSA *rasa*, the sentiment of disgust, the nauseous or hideous. It is aroused by the nauseating sight of loathsome actions, objects or vices and results in a queer mental repulsion. R.G.

*kaiśikī vṛtti* : the gay mode.

✓ [कैशिकी वृत्ति]

The gay mode of the light-hearted hero is expressive of love through song, dance, coquetry, etc. It has four aspects: pleasantries (*narma*), outburst of love (*narma-sphūṛjā*), disclosure of love (*narma-sphoṭa*), and development of love (*narma-Garbha*) within. A pleasantry is clever jesting through fun, love or fear, meant for conciliating the sweet-heart. Fun may be based on words, costume or action. Love may convey desire for enjoyment or jealousy, thus it is eighteen-fold. Outburst of love at first sight begins happily but ends in fear. Disclosure of love involves moderate emotion indicated through sly expressions. Development of love is manifested in the coming up of the hidden hero for fulfilment.

The gay mode has its origin in the *Sāma Veda*.

S.K.

*kākvākṣipta vyañgya* : suggestion through intonation.

[काक्वाक्षिप्त व्यंग्य]

Seventh type of second-rate poetry, such as an ironical or sarcastic expression which is construed in a sense directly opposite to its denotation on account of the intonation of the speaker. When Bhīma says with an angry accent, "If I don't drink Duśśāsana's blood, shatter Duryodhana's thigh to pieces, may your king make truce with them", it is the intonation alone that suggests his intention to fight. The intonation is but an external means of suggestion. S.K.

*Kalahāntarītā* : a variety of *nāyika* who is separated from her lover [कलहान्तरिता] consequent upon a quarrel with him.

The fourth variety under Bharata's eightfold classification of the heroine based on the situations she may be placed in. *Kalahāntarītā* is one who, having repulsed out of indignation her guilty lover, who had tried his best to appease her is filled with remorse after the latter has already left. Ill.: "I paid no heed to his entreaties; I did not even look at the necklace presented by him, I turned a deaf ear to

the sane advice given by my dear friend who wished well of us; before he left, he even fell at my feet. Alas! what a fool am I that I did not clasp him to my neck detaining him with my hands". (S.D.III.82)

R.G.

*Kālavaicitrya vakratā* : striking variety of tense or time, deviation  
[कालवैचित्र्य वक्रता] based on 'tense'.

This particular variety of poetic-deviation is of two kinds: (a) An appropriate tense is made subservient in a particular context, (b) skilfully used tenses indicate a strikingly delightful sequence of happenings, sometimes inclusive of probable future happenings too. The sequence or mutual order of activities so implied lends additional charm to a poetic expression.

S.K.

*Kāmadaśa* : lovelorn condition.

[कामदशा]

It is of ten kinds or phases. It represents the pining of a love-lorn person for union with the loved one. The ten kinds or phases suggest the growing intensity of feeling: *abhliāṣa* i.e. longing; *cintā* i.e. worry or anxiety; *smṛti* i.e. recollection, remembering the love person and his virtues, pondering about him; *guṇakathana* i.e. describing or talking of his virtues; *udvega* i.e. dejection, agitation lamentation, wailing or incoherent talk; *unmāda* i.e. hysteria, infatuation; *vyādhi* i.e. illness; *jaḍatā* or unconsciousness, swoon *mṛti* i.e. death which is averted or which is followed by revival through supernatural power, otherwise, it would turn into the pathetic sentiment.

R.G.

*Kānti I* : brilliance, charm, grace, loveliness.

✓[कान्ति]

Bharata regards loveliness as delightful to the mind and ear like the moon. It pertains to descriptions of graceful movements and sport, which in turn lead to the manifestation of a sentiment. To Vāmana (a) brilliance is the fresh lustre of words, freedom from staleness or conventional usages. (b) Brilliance of sense requires a conspicuous manifestation of intense sentiment, an innate charm of simple expression free from exaggeration. Sentiment is thus included in brilliance. Daṇḍin defines it a delightful and loveable expression not transgressing day-to-day usage.

S.K.

*Kānti II* : additional charm caused by love.

[कान्ति]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the second among the seven AYA-

**NAJA ALAMKĀRAS.** When the natural loveliness of the heroine is further enhanced by the feeling of love, it is Kānti (D.R. II. 35). III.: "She speaks as if nectar is raining from the heavens; the splendour of her side-long glances is like a garland of full-blown blue lotus flowers". R.G.

**Kanyā :** a unmarried woman, a type of heroine.

[कन्या]

A Variety of PARAKIYĀ NĀYIKĀ, Kanyā is an unmarried woman who makes love to a person to whom she has not been married. Being still under the control of her parents, she can do so only stealthily. Nevertheless, she can later be married to the person whom she loves. Hence there is no impropriety in depicting Kanyā as the principal character of a play. Mālatī in the drama *Mālatī-Mādhava* and Sāgarikā in the play *Ratnāvalī* afford examples of Kanyā (D.R. II. 21). R.G.

**Kāraka vakratā :** striking case inversions or inversion of cases.

[कारक वक्रता]

It involves an interchange of cases. The instrumental case is used as the nominative case with an artistic design to give a queer turn to the expression which makes it peculiarly delightful. Freedom of will may be superimposed upon an insentient by applying a nominative case-ending. Example: 'My hand now moves on towards the bow once again'. S.K.

**Karaṇamālā :** garland of causes.

[करणमाला]

A figure of speech in which each preceding object is spoken of as the cause of each succeeding one 'Knowledge of the scriptures comes from the company of learned men, modesty comes from such knowledge, and affection for mankind is generated out of modesty.' (S.D. after 10.779). Here the company of learned people has been spoken of as the cause of knowledge, knowledge as the cause of modesty, and modesty as the cause of the affection for mankind.

S.D.C

✓ **Karuṇa vipralambha :** a state of separation in which the loved one passes for the time being but is ultimately revived.

[करुण विप्रलम्भ]

On the passing away of loved person the survivor losing hope of reunion suffers acute distress and grief. [The sentiment is a queer mixture of eros and pathos.] It is possible only when the person who



has passed away is, on the assurance of some supernatural power, expected to be revived or to return from the other world in the same body. If, however, the person passes for good and the reunion is not possible, it becomes pure pathos. This is the third type of separation and is best illustrated by the plight of Mahāśvetā and Kādambarī in Bāṇa's *Kādambarī*. R.G.

**Kārya** : The final element of the plot.

[कार्य]

*Kārya* is one of the five elements AKTHAPRAKṚTIS of the plot. It is the denouement or the final element. According to *Sāhitya Darpaṇa* when the drama sets on to function with its desired end in view, the final device adopted for this function is said to be *Kārya*. *Kārya* is connected with three primary objects of human life named virtue, wealth and pleasures (*Daśarūpaka* 1.24). I.N.C.

**Kāryāvasthā** : stages of action in a drama.

[कार्यविस्था]

*Kāryāvasthā* means stages of action. According to Dhanañjaya, there are five stages of the action which is undertaken by those that strive after a result : beginning (*ārambha*), effort (*yatna*), prospect of success (*praptyāśā*), certainty of success (*niyatāpti*) and attainment of the result (*phalāgama*) (D.R. 1.28). In non-classical Western dramaturgy too the action has five stages: initial incident, rising action or growth or complication, climax, crisis or turning point, falling action or resolution or denouement, and catastrophe. I.N.C.

**Kaṣṭārtha** : obscurity.

[कष्टार्थ]

This defect arises when the sense of a composition either in prose or poetry is obscure (K.P. 7.55). Viśvanātha, however, terms it as *Kaṣṭatā* (S.D. 7.9). K.B.

**Kaṣṭatā** : see KASTĀRTHA

[कष्टता]

**Kathā** : a short story.

[कथा]

*Kathā* like ĀKHYĀYIKĀ means a short story generally in prose but sometimes also in verse. Bhāmaha and Daṇḍin have discussed both *ākhyāyikā* and *Kathā* as prose compositions. According to Bhāmaha, *Kathā* is *ākhyāyikā* without verses, without divisions, and

is written in Sanskrit or Apabhramśa. In *Kathā*, someone other than the hero relates the story.

Danḍin also emphasizes that a *Kathā* could be in any language and cites *Bṛhatkathā* by way of illustration. Bhoja, however, adds that a *Kathā* could be in verse also. He gives two examples in support of his statement: *Kādambarī* and *Līlāvatī*, the former being a composition in prose and the latter in verse. Hemchandra and Śāradātānaya follow Bhoja in asserting that *Kathā* could also be in verse.

Ānandvardhana has classified *Kathā* into three types according to their scope, namely, *parikathā*, *khandakathā* and *sakalakathā*.\* *Partikathā* narrates many anecdotes to expound some basic objective of life; compared to *khandakathā* is very much limited in scope, while *sakalkathā* is larger in scope than the *parikathā*. Of these, only *parikathā* can be either in Sanskrit or in Prākṛit; the other two are always in verse, and their medium is Prākṛit. In all the three forms, the emphasis is on the narration of a story. N.J.

*Kathitapada* : see PUNARUKTA.

[कथितपद]

*Kavi-śikṣā* : the poet's training instruction in the art of poetry.

[कविशिक्षा]

This is a subject which, strictly speaking, does not directly come under poetics. The treatises written for this purpose do not deal with the theory and the topics usually connected with it. Their primary object is to instruct aspiring poets in their craft. They formulate practical rules for composing poetry, outline the subjects of poetry, point out the pitfalls to be avoided and the excellences to be attained. The origin of this tradition cannot be traced, but there exists a group of works devoted entirely to this subject, such as, *Kāvya-kalpalatā-vṛtti* of Arisimha and Amarachandra, *Kavi-kalpalatā* of Deveśvara, etc. N.J.

*Kāvya* : a minor type of play or *uparūpaka*.

[काव्य]

This is a one-act play in which HĀSYA (humour) as the constituent *rasa* pervades throughout. There is no scope in this play for the employment of *ārabhaṭī* VṚTTI, which consists of battles, murders, display of anger, magic, etc. The reason for exclusion of such a treatment is perhaps that in this type of play humour is the main constituent and the effect is likely to be marred by mad and obstinate activities. Various types of songs (viz. *Khaṇḍamātrā*, *dvipadikā* and *bhagnatāla*) are employed to add to the appeal of the play.

Further a variety of fine metres (viz. Varṇa-mātrā and Chagaṇikā) are also used for the same purpose. This suggests that the play is full of music and naturally to heighten the effect of the *rasa* viz the humorous. These verses and songs must also be very humorous. However, the first and foremost *rasa*, viz. *śṛṅgāra*, has not been completely excluded from this type of play, and it is supposed to include '*Śṛṅgārabhāṣitas* (lines of erotic dialogues) which is quite possible in view of the fact that there is no mutual conflict between the humorous (*hāsyā*) and the erotic sentiments. Both the hero and the heroine have to belong to the noble class. Since the action is completed only in one act, there is no scope for the employment of all the five devices of construction or *Sandhis*. Thus according to Sanskrit theorists it contains only the first two (viz, *mukha* and *pratimukha*) and the last (viz. *nirvahaṇa*) *saṇdhis*. *Yadavodaya* has been cited as an example of this type of *uparūpaka* or minor drama. In other respects plays of this kind partake of other characteristics of a *nāṭaka* or general play.

R.D.

*Kāvya-bheda* : classification of poetry

[काव्य भेद]

In Sanskrit Poetics poetry has been classified from several points of view. The first classification was made by Daṇḍin who divided *Kāvya* (creative literature) into *Gadya* (prose), *Padya* (verse) and *Miśra* (mixed) on the basis of the medium of composition. He further classified poetry into *Sargabanāha* (composed in cantos) which is a synonym for *Mahākāvya* (epic), *Muktaka* (stray verses), *Kulaka* (a sequence of loose verses), *Kośa* and *Sanghat* (a compilation of unconnected verses). Prose for him included *Kathā*, *Akhyayikā* and *Campū*, the first two being forms of stories and the third a mixture of verse and prose. Daṇḍin has further submitted a classification on the basis of the language employed, namely, Sanskrit, Prākṛit and Apbhṛamśa. Rudratta has expanded this list of languages to six, and added Māgadha, Piśāca and Śūrsena. Bhāmaha has also referred to more than one classifications of poetry. He initially divides poetry into prose and verse and also into Sanskrit, Prākṛit and Apbhṛamśa as did many others. On the basis of the source material of the story, he gives a new division of poetry into *Vṛittadevadīcaritaśansī* (that which narrates the life stories of gods, etc.), *Utpādyavastu* (based on an imaginary story), *Kalaśraya* (based on fine arts) and *Sāstrāśraya* (based on scriptures). Bhāmaha has further classified poetry into (i) *Sargabandha* (epic), (ii) *Abhineyārtha* (stage-play), (iii) *Kathā*, (iv) *Akhyāyikā* (stories) and (v) *Anibaddha* (unconnected verses). Vāmana has enumerated

some more varieties of prose, i.e. *Vritttagandhi* (resembling verse), *Chūrṇa* and *Ūtkalikāprāya*.

Among the later writers, however, two divisions were more popular (I) *Drśya* and *Śravya* which were based on the sense-media of appeal, and (II) (i) Excellent, (*uttama*), (ii) Medium or of secondary value, (*maddhyama*) (iii) inferior (*adhama*), which were based on suggested meaning.

1. *Based on the sense media of appeal*: It has two sub-divisions:

- ✓ (a) *Drśya Kāvya* is a form of poetry which appeals through the eye—viz., Drama, which is enacted and watched. The drama is called *Drśya*, that which is seen, only so long as it is acted. But when it is not acted and is capable of being enjoyed by the reader, it is simply *kāvya*. Bharata uses the word *kāvya* often to designate the text of the drama. That is why probably Vāmana said that among compositions, drama is at the top, for it is variegated and attractive like a picture. (See *Kāvya-bheda*).
- ✓ (b) *Śravya kāvya* is that form of poetry which appeals through the ear—e.g. the narrative, independent verses, etc. It is a form of poetry which is enjoyed through recitation or reading.

II. *On the basis of the suggested meaning*: On this basis *Kāvya* has been divided into three categories, namely. *Uttama* (excellent), *madhyama* (of secondary value,) and *adhama* (inferior) by the exponents of DHVANI school—Ānandavardhana, Mammāṭa, etc. Jagan-nātha adds another category, *Uttamottama* (*par excellence*), to these three.

- (a) *Uttama*: A poem is said to be excellent when the suggested meaning is richer than the expressed one.
- (b) *Madhyama* (of Secondary Quality): The poem, in which the literal or expressed meaning excels the suggested one in beauty, is of secondary value. This kind of word-meaning relationship is called GUNTBHUTA VYANGYA in which the suggested meaning is secondary.
- (c) *Adhama*: The inferior or the lowest kind of poetry is that which is devoid of all suggestion. It is merely a word-picture containing a literal meaning alone. It is called 'CITRA' (picture). *Citra* is devoid of suggestion, though it may possess figures of speech.

N.J.



**Kāvya-hetu** : motivations of poetry, equipment of the poet.

[काव्यहेतु]

The tradition of Sanskrit poetics generally regards three qualities as essential to the making of a poet. Mammatta in his usual compact style has summarized them as (i) creative faculty (*sakti*), (ii) proficiency (*nipuṇata*), resulting from knowledge of the ways of the world, and a study of sciences and arts, and (iii) constant practice (*abhyāsa*) under the guidance of masters. Ānandavardhana, Rājaśekhara and Panditarāja Jagannātha have used the term *Pratibha* for *Śakti* and *Vutpatti* (poetic culture) for *nipuṇatā*.

According to Bhāmaha, Daṇḍin and Vāmana, *pratibhā* is a sort of inborn creative talent or imaginative power. According to Bhaṭṭa Tota, the distinguished teacher of Abhinava, this is a sort of intuitive power, (*prajñā*), which is the fountainhead of new forms of artistic creation.

Most of the theorists have defined this creative talent as *natura* or inborn; but according to some, it can also be cultivated.

As for literary culture and practice, Rudraṭa, Hemachandra, and others have said that they sharpen and brighten the creative faculty. If a poet is endowed with creative talent, he can well-nigh conceal the defects arising from lack of literary culture and practice, but the converse is not true.

Broadly speaking, the term *pratibhā* bears close resemblance to Croce's 'Intuition'.

Although the relative importance of the creative faculty has generally been accepted in Sanskrit poetics, all the three cumulatively, and not severally, constitute the creative equipment of the poet.

Rājaśekhara extends the use of *Pratibhā* to the critic also. According to him, it is twofold: (i) *Kārayitrī* or creative faculty which resides in the poet, and (ii) *bhāvayitrī* or aesthetic sensibility which is the basic quality of the critic. N.J.

**Kāvya kī ātmā** : the soul or essence of poetry.

[काव्य की आत्मा]

The question of determining the soul or the essential element of poetry has not been debated by Sanskrit scholars as such, though in their works, they have undoubtedly indicated their preference by underlining one element or the other. On the basis of the relative importance which they have given to a particular element in literature, they have been grouped under different schools.

Broadly speaking, there are two major groups. The first consists of theorists who regard the inner context—emotive and imaginative—

as the soul of poetry, and the second includes those who look upon form, i.e. diction, figurers of speech, etc., as its essential element. The RASA & the DHVANI schools belong to the first category, while ALAMKĀRA RĪTI and VAKROKTI schools belong to the second.

Among these, the theory of *rasa* is the oldest. Bharata, who inherited the doctrine from his predecessors and built up a new system of dramaturgy, does not in specific terms raise the question of the importance of *Rasa* as such. But it is more than obvious that he makes all other elements of poetry, i.e. *lakṣana*, *guṇa*, *doṣa* and *alamkāra*, subservient to *rasa*. It appears that before Bharata, the supremacy of *rasa* was naively understood but not theoretically established.

After Bharata, however, the relative importance of *rasa* in poetry came to be recognized and stated more specifically. The author of *Agnipurāṇa* said that "though the charm of speech is a dominant factor, *Rasa* is the spirit of poetry." Rājaśekhara corroborated this view with a slight difference, for, according to him, "word and meaning are the body of poetry and *Rasa* its soul." Viśvanātha went a step further and defined poetry as "an expression pregnant with *rasa*."

The position of *rasa* in poetry became controversial with the exposition of *rīti* and *alamkāra* doctrines by Bhāmaha and Dandīn. Both of them allowed a subsidiary place to *rasa* in their scheme by including it as a kind of *alamkāra*, namely the RASAVAT. Bhāmaha compared poetry to the face of a woman which does not shine forth in full splendour without ornaments in spite of its natural beauty. Dandīn also defines the figures of speech as so many sources of poetic beauty. Among others who supported this view, the names of Udbhata, Rudraṭa, Ruyyaka and Jayadeva can be mentioned.

Vamana was probably the first scholar to have used the word *ātmā* (Soul) while determining the distinguishing attributes of poetry. He declared that *rīti*, i.e., poetic diction, is the soul of poetry. He defined *rīti* as a special arrangement or combination of words and added that this speciality lies in the use of GUNAS or poetic excellences. For him the *rasa* too was but one of the several kinds of poetic excellences, and he gave a new meaning to the word ALAMKĀRA. In the wider sense he used it as a synonym for poetic beauty in general but in the limited context he gave a subsidiary position to the figures of speech, calling them secondary attributes of poetry. On a similar pattern, Kuntaka established VAKROKTI as the soul of poetry. Like the protagonists of the *alamkāra* and *rīti* doctrines, he also incorporated all other elements in the framework of *Vakrokti*. He defined *Vakrokti* as expression which on the one hand is different from the matter-of-fact technical statements of *śāstra* and on the other

from the ordinary language of command parlance. It is a unique poetic expression resulting from a deviation in speech—or an oblique use of language. Broadly speaking, Kuntaka regards *vakrokti* as a synonym for poetic art in general which extends from the intricate use of letters to the structural beauty of long narratives.

The most important of these was the doctrine of '*dhawni* connotation' (suggestion). The propounder of this theory Ānandavardhana defined *dhawni* as a form of expression in which the suggestion is invariably more beautiful than the denotation.

According to Ānandavardhana, the beauty of a poem is always suggested rather than stated. Among the various forms of *dhawni* he has included all the elements of poetry in a proper system. But he regards RASA-DHVANI as the highest form of poetic composition. Thus *rasa* and *dhawni* gradually became inter-dependent and were for all practical purposes submerged into one.

We could also add another doctrine to the list, namely that of AUCITYA or propriety propounded by Kṣemendra. But this does not really enjoy an independent status because, in the words of Kṣemendra himself, propriety is the very essence of poetry which is based on *rasa*.

These are the five schools of poetics which struggled for centuries for the supremacy of content or form in poetry. But in reality there is more of interdependence than rivalry among these doctrines, for neither the content nor the form can stand by itself. This basic point was more than realized by the masters in the field. Their approach was more inclusive than exclusive, and their objective was more to emphasize than to deny anyone the basic elements of poetry. In the final analysis, however, *Rasa* or more appropriately RASA DHVANI won the palm & the other elements, i.e., diction & figures of speech, etc, served as effective media

N.J.

*Kāvya-kriyā-kalpa* : poetic skill.

[काव्य क्रियाकल्प]

Vātsāyana in his *Kāmasūtra* has enumerated sixty four arts. One such art is '*Kāvya-kriyā-kalpa*'. On this authority, Dr. V. Raghavan has suggested in his *Some Concepts of Alaṅkāra Śāstra* that before Daṇḍin and Bhāmaha '*Kāvya-kriyā-kalpa*' was the name of Sanskrit Poetics. P.V. Kane, however, has refuted this view and propounded that '*Kriyā-kalpa* means just the procedure by which a poem is to be composed, and not the whole theory of poetics.

N.J.



Kāvya lakṣaṇa : definition of poetry.

[काव्य-लक्षण]

Numerous definitions of poetry have been attempted from time to time by Sanskrit Theorists. These definitions have generally been influenced by the author's conception of the essence of poetry. In some cases, however, the definitions are attempts on the part of their authors to describe rather than to define. In earlier definitions, the emphasis lies on the unique relationship between the word and the meaning. Bhāmaha's is one of the earliest definitions of poetry. He defines poetry as a form of composition in which word and meaning co-exist. According to Kuntaka, poetry is a unique—charming—relationship between words and meanings set in a proper order by the imagination of the poet. Mammaṭa defines it as a composition consisting of words and meanings which are flawless, possessed of excellences and may be sometimes without (explicit) figures. Some other writers like Vāmana, Hemachandra and Vāgbhatta, etc. have enumerated more or less the same qualities of poetry. Their demand for flawlessness, however, has been subjected to considerable criticism by later scholars on the plea that it can not be a pre-requisite for any great work of art and no work can be condemned on account of a few palpable flaws. The assessment of a poetical work should be made as a whole.

There have also been scholars who lay greater emphasis on the word. The author of *Agnipurāṇa* and Daṇḍin may be cited in this context. Some critics have included Jagannātha's definition of poetry under the same category (cf. P.V. Kane, *History of Sanskrit Poetics*, p. 353). But Jagannātha lays at least equal, if not greater, emphasis on the meaning, when he defines poetry as words that express a beautiful meaning, and a beautiful meaning is that which appeals to the reader's imagination.

Viśwanātha's definition is based on what he thinks to be the essence of poetry. According to him poetry is an expression (sentence) infused with *rasa*.

Among these definitions, the one most widely accepted is Jagannātha's—probably because of his balanced emphasis on both the word and the meaning or on the expression and the essence. Other definitions either lack this balance or tend to become vague or descriptive. One aspect of poetry has been emphasized by nearly all the scholars in their definitions: they all agree that though poetry employs the standard language as its medium, it differs from the everyday spoken language qualitatively.

N.J.



*Kavyalīṅga* : poetical cause.

[काव्यलिङ्ग]

A figure of speech in which a reason is implied in a sentence or in a word. Example:—‘Oh stupid cupid! You have been conquered by me, as the three-eyed Rudra resides in my heart’ (C.A.5, 38). Here the reason for the defeat of Cupid has been ascribed to the fact that the three-eyed Rudra who burnt him to ashes resides in the heart of Pārvatī. S.D.C.

*Kāvya-prayojana* : the objectives of poetry.

[काव्य-प्रयोजन]

It has been a convention with the ancient Sanskrit writers to discuss the objectives of poetry at the beginning of their works immediately after the benedictory invocation. The convention has generally been followed both by creative writers as well as by theorists and rhetoricians.

According to Bharata, who touches upon the subject in the context of drama, creative literature is a means of achieving virtue, fame and long life. It shows benediction, enriches the intellect, and imparts instruction in the ways of life.

Bhāmaha describes good poetry as instrumental in the realization of the four aims of human life: *dharma* (virtue) *artha* (wealth), *kāma* (desire) and *mokṣa* (salvation). It also enables one to master all arts and leads to pleasure and fame.

Just as Bhāmaha was influenced by Bharata in spelling out the objectives of poetry, so also the scholars after Bhāmaha seem to have accepted his version almost as it is. Rudrata, Kuntaka and Viśvanātha more or less accepted the objectives enumerated by Bhāmaha. The author of *Agnipurāṇa* refers only to the realization of the first three aims of life and leaves out salvation (*Mokṣa*). Vāmana and Bhoja laid stress on pleasure and fame as the dual purpose of poetry, but Kuntaka and Rudrata added a few more. Rudrata proposed elimination of suffering, averting of trouble, deliverance from disease and achievement of the desired object, besides others, as the true objectives of poetry, while Kuntaka added the knowledge of the code of conduct, mental exhilaration and spiritual illumination to the list.

By the time Mammaṭa appeared on the scene, considerable groundwork had been done and he had before him a rather exhaustive list of the objectives of poetry. He studied the available material and discreetly classified the objectives under six heads:

Poetry is for achieving fame, wealth and knowledge of the code of conduct—for the removal of evil, for the attainment of instan-

taneous bliss and for imparting instruction, sugar-coating it in the detectable manner of the beloved wife.

There has been some discussion among commentators and scholars of Sanskrit, as to who is the real beneficiary, the poet or the reader. Obviously some of the achievements of poetry appear to benefit the poet directly, e.g. achievement of fame, wealth, etc. while others seem to refer to the spectator or the reader—such as knowledge of the code of conduct, attainment of instantaneous bliss, and instruction, etc. On a closer analysis, however, it is revealed that all these objectives relate to both the poet and the reader directly or indirectly.

N.J.

*Kāvya sampradāya* : schools of poetics

[काव्य सम्प्रदाय]

The principal schools in Sanskrit poetics are five. In chronological order they are RASA, ALAMKĀRA, RĪTI, DHVANI and VAKROKTI, although some scholars strongly feel that there was nothing like the so-called schools or *sampradāyas* in Sanskrit Poetics, as none of the works is exclusive and no author has claimed to belong to any particular school. A brief account of these schools and their basic doctrines is given below:

*The Rasa School*: The earliest exposition of the *rasa* theory is available in the *Nāṭyaśāstra* of Bharata. The work, however, provides ample evidence to show that there was a tradition of *rasa* even before the *Nāṭyaśāstra*. According to *Kāvya-mīmāṃsā*, the *Nāṭyaśāstra* dealt with drama (*rūpaka*) and Nandikeśvara's work with *rasas*. But no work of Nandikeśvara has come down to us, and *Nāṭyaśāstra* in its present form deals with the *rasas* as well. In fact, Bharata treats *rasa* not as an independent subject but as a part of dramaturgy. Nevertheless, Bharata has asserted in unequivocal terms that without *rasa* no performance can succeed and that the ultimate aim of a drama is to evoke *rasa* in the minds of the audience.

Writers on Poetics did not in the beginning include the treatment of *rasas* in their works. Rudraṭa is possibly the first writer to have taken up the subject in his *Kāvyaālankāra*. The relation of *rasas* to poetry was formally established by the author of *Dhvanyāloka*, and it was discussed at a great length by Abhinavagupta in *Abhinavbhārati* (a commentary on the *Nāṭyaśāstra*) and also in *locana* (a commentary on *Dhvanyāloka*). It is not that the other writers of Poetics were not cognizant of the importance of *rasa*; the exponents of the *Alamkāra* School, for instance, dealt with it as a figure of speech named *rasavat*.

Bharata did not define *rasa* in detail. He only indicated the process by which it came into being: "Out of the combination (*saṁ-yoga*) of the terminants (*vibhāva*), the consequents (*anubhāva*) and the transitory mental states (*vyabhicārin*), *rasa* is brought into being" There is a whole tradition of scholars who have tried to interpret this statement in their own ways. (see RASA NIṢPATTI).

The number of *Rasas* was originally eight corresponding to the number of permanent or dominant impulses of the human psyche: *śṅgāra*, *hāsyā*, *karuṇā*, *raudra*, *vīra*, *bhayānaka*, *bībhatsa*, and *adbhuta*. Later on a ninth, i.e. the *sānta*, *rasa* was added to this list. Attempts were made to include *bhakti* and *vātsalya* as well.

Besides Bharata, the major exponents of the theory are Abhinavagupta, Dhanañjaya, Bhoja, Śāradātanaya, and Viśwanātha, etc.

*The Alamkāra School*: The writers who attached supreme importance to *alamkāra* in the poetic pattern belong to this school, the foremost among them being Bhāmaha, Daṇḍin, Udbhata, Rudraṭa, Pratihārendurāja, etc. Bhāmaha went to the extent of saying that a *kāvya* does not look beautiful without *alamkāra* in the same way as the face of a damsel, howsoever beautiful, does not look attractive without ornaments. Jayadeva remarked that to think of poetry without *alamkāra* is to think of fire without heat.

The classification of *alamkāras* has varied from age to age. The total number of *alamkāras* enumerated by different writers in some form or the other exceeds a century. They have been divided mainly into *alamkāras* of word and *alamkāras* of meaning. Some of them however, belong to both. According to many scholars, *Upamā* (simile) is the very life and breath of the *alamkāras*.

These writers did not also ignore such elements of poetry as *rasa*, *dhwani* etc., but they included them in the framework of the *alamkāra* which to them is the essence of poetry. *Rasa* to them is a constituent of the *alamkāra* 'rasavat', and *dhwani* is woven into the texture of quite a few figures.

*The Rīti School*: Vāmana is the founder of this school, although the concept was not unknown to the earlier writers who had indirectly given it a place in their scheme. Daṇḍin calls it *mārga* and deals with it at considerable length. The later writers on *dhwani* and *alamkāra* also have given due recognition to it. It was Vāmana, however, who laid down in positive terms that *rīti* is the soul of poetry. He defined *rīti* as a special (artistic) arrangement of significant words. This speciality is based on *guṇas* or 'poetic excellences'.

Vāmana has classified *rītis* into three: *Vaidarbhī*, *gaudiyā* and *pāncālī*. The number has, however, varied with the writers. Daṇḍin,



Vāgbhatta and Rājśekhara, like Vāman, speak of three *rītis*. Rudraṭa and the author of *Agnipurāṇa* have added a fourth to the list, while Bhoja enumerates six. All the names have been derived from the regions wherein they were supposed to be prominently used.

The *Rīti* school can be said to have improved upon the *alaṃkāra* school in the sense that instead of the *alaṃkāras*, it emphasises the poetic texture. The school, however, did not have any significant followers.

*The Dhvani School* : Ānandavardhana, recognized generally as the author of *Dhvanyāloka*, is the founder of the *dhvani* theory. When he declared that *dhvani* is the soul of poetry, he used the term in an all-pervading sense. The theory was evolved mainly in relation to *Kāvya* or Poetry. The theory of *rasa* which was basically relevant to drama, did not appear to do justice to stray verses. Bharata talked of *rasa* as evolving out of the combination of certain components—which was possible only in a developed situation. Therefore, Ānandavardhana and his followers rightly argued that in an unconnected solitary verse of poetic merit, where there is scope neither for stage-presentation nor for narration, beauty really lies in suggestion rather than expression. *Rasa* also is not directly expressed but suggested. In a beautiful verse, some or most of the constituents of *rasa* are only suggested and not presented.

Two of the most outstanding exponents of this theory were Mammata and Panditrāja Jagannātha. Abhinavagupta also wrote a commentary on *Dhvanyāloka* under the title *Locana*, but he was basically a votary of the *rasa* theory which he had identified with *rasa-dhvani*. Before the theory of *dhvani* came to be generally accepted, it was subjected to severe criticism by Bhaṭṭanāyaka, Mahimabhaṭṭa and Pratihāréndurāja, etc.

*The Vakrokti School* : Kuntaka is the founder of the *Vakrokti* School. The word *Vakrokti* etymologically means a striking or deviating expression different qualitatively from the plain, matter-of-fact expression. In *alaṃkāra-śāstra*, it is generally the name of a verbal ornament, of a figure of speech consisting in an oblique or distorted use of words. Kuntaka has, however, used the word in a comprehensive sense. According to him, the use of words in poetry is essentially different qualitatively from that in ordinary speech. The range of Kuntaka's *Vakrokti* extends from the use of prefixes and suffixes to the whole structure of a plot or a narrative. As such, it becomes a synonym more or less for all forms of poetic art which is born of the poet's creative imagination. It is in this sense that Kuntaka declared *Vakrokti* to be the soul of poetry.



Some modern writers have compared Kuntaka's theory to Expressionism as propounded by Croce. The theory, however, failed to draw any followers after Kuntaka, and it was summarily dismissed as another dimension of the *Alaṃkāra*, Kśemendra propounded the theory of *aucitya* (propriety or decorum), but it was not taken very seriously, primarily because it was considered to be a mere synthesis of the other theories rather than an independent doctrine.

These in brief are the major schools which contested for the supremacy of one or the other constituent of poetic art. Gradually the differences were reconciled in the broader outlook adopted by some of the more balanced and catholic art-philosophers, and instead of contesting as rivals they joined in collaboration to evolve a cosmopolitan view of poetry. Just as the soul and the body combine to build up a living personality, so the emotive and imaginative content and the material form or the verbal texture join together to build up the Poetic Personality—the *Kāvya Puruṣa*. *Rasa* is the soul of this *Kāvya-Puruṣa*, speech or language is his body, figures of speech are his ornaments and the *rīti* or style is his physical constitution or bearing.

N.J.

*Kāvya-śarīra* : the body of a poem.

[काव्य-शरीर]

*Kāvya-śarīra* signifies the body of the poem, the body-poetic, to use a modern expression. In Sanskrit poetics, *kāvya* has often been compared to a human personality having a body and a soul. This analogy came into prominence when the question of the essence or soul of poetry was debated. The outer form of poetry consisting of words and their meaning was described as the body of poetry and *rasa* was regarded as its soil. While *Rasa* was, therefore, given the primary place, language (word and meaning) became subordinate, serving as medium.

N.J.

*Kāvyaśāstra* : poetics

[काव्यशास्त्र]

The term was not used by the earlier theorists who preferred to call their works *Kāvyaalāṃkāra*. The works of Bhāmaha, Vāmana and Rudrata are entitled *Kāvyaalāṃkāra*. Another term used for Poetics was *Śahitya*. Rājśekhara has used the word *Sāhitya-vidyā* in the sense of the science or theory of (creative) literature. Thus the term *Kāvyaśāstra* as a Sanskrit equivalent of poetics appears to have been coined later. *Kāvyaśāstra* in the modern times is an expression popularly employed for the theory of poetry as different from *Nāṭyaśāstra*, i.e. Dramatics or Dramaturgy. It grapples

mainly with problems general and particular pertaining to poetry or creative literature. Among the problems of a general nature, it deals with questions like the objectives of poetry, the causes of poetry, the definition of poetry, the soul or the essence of poetry, the nature of poetic experience, etc.. On the technical side it deals with the problems pertaining to the relationship of word and meaning, nature of poetic language, classification of poetry from different standpoints, etc.

It is, not necessary, however, that all the works on poetics should dwell on all these topics. A few works deal with most of these subjects comprehensively, e.g. *Sāhityadarpaṇa* which covers dramaturgy also. But in most of them, dramaturgy is excluded. *Kāvyaśāstra*, *Kāvyaśāstra*, *Kāvyaśāstra* and *Rasgādhara*, etc. may be cited as examples. In certain works there is an exposition of some special theory of poetry, e.g. *Dhvanyaloka*, *Vakroktijīvitam* etc. There is another class which deals mainly with dramaturgy, such as *Nāṭyaśāstra* and *Daśarūpa*.

Broadly speaking, the term *Kāvyaśāstra* is comprehensive enough to include all the aspects of literary theory. N.J.

*keli* : amorous sport.

[केलि]

The last of the eight SATTVIKA ALAMKĀRAS added by Viśvanātha to the class of SVABHAVAJA. Amorous sports of the heroine with the hero is 'keli' (S.D. III. 110). Ill.: "When the hero failed in removing the pollen of the flower from her eye by a blast of his breath, the thick-breasted damsel dashed him away with a knock of her bosom". R.G.

*khaṇḍa-kāvya* : a short narrative in verse.

[खण्डकाव्य]

It is a verse-narrative of some length. In Sanskrit poetics, no detailed definition of a Khandakāvya has been attempted. Viśvanātha defines it as a verse-composition which narrates not a complete story but only a part of it. He mentions Kālidāsa's *Meghdūta* as an example of this type of composition. N.J.

*khaṇḍita* : one of the eight principal NĀYIKĀS in Sanskrit, a betrayed woman whose husband or lover has been guilty of infidelity and who is, therefore, angry with him.

The fifth variety of the NĀYIKĀ under Bharata's eightfold classification of the heroine based on the situations she may be placed in. *Khaṇḍitā* is one who is filled with jealousy seeing that her beloved,

who has just approached her, bears on his person the marks of his union with another lady (S.D. III. 75). Ill.: The heroine says to the treacherous hero sarcastically, "your eyelids are stained with the red saliva of the chewed betel (as they have been kissed by some one), your lips are stained with the black collyrium (as you have kissed somebody's eyes), and your forehead has been decorated with the red dye meant for the feet (since you have placed your forehead on the feet of some lady). What a beautiful adornment! It is really so nice of you to have met me to-day like this". R.G.

*Khyātiviruddha* : see PRASIDDHITYĀGA

[ख्यातिविरुद्ध]

*Kilakiñcita* : amorous emotions of a mixed type in the company of a [किलकिञ्चित्] lover.

One of the twently SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the fifth among the ten SVABHĀVAJA ALAMKĀRAS. A mingling of varied emotions and actions, such as a smile, feigned weeping without tears, laughter, show of fear or anger or fatigue, all resulting from the delight which one experiences, or meeting the loved one, is what we may call Kilakiñcita (S.D. 3.101). Ill: "The beautiful lady makes a show of repulsing the hand of her lover, ensuring that he does not actually withdraw his hand, chides him with a sweet smile, and weeps, with dry eyes, even though she is quite happy". R.G.

*Kliṣṭa* : obscure, complicated.

[क्लिष्ट]

This poetic flow occurs when an idea is expressed in an obscure or roundabout manner (i.e the use of many words where as few would suffice) (K.P. 7.51; S.D. 7.3).

Examples:

(i) Occurring in a compound word—

*atri-locana-sambhūta-jyotirudgama-bhāsibhiḥ;  
sadṛśam śobhatetyarthaṁ bhūpala tava ceṣṭitam.*

i.e.,

'O king, your activity looks beautiful like water lilies.'

Here a long compound word meaning lilies is used thus: (flowers) which blossom at the rise of that luminary which was born of the eye of sage Atri.

Mythologically, the moon appeared from Atri's eye and when she rises, the water—lilies unfold their petals.

(ii) Occurring in a sentence—

*dhammillasya na Kasya prekṣya nikāmaṁ*

*kuraṅgaśāvākṣyāḥ.*

*rajyatyapūrvabandhavyutpattermānasaṁ śobhām.*

(K.P. 7.182).

i.e.,

'Whose heart is not enamoured of looking at the prettiness of the well-trimmed hair of that damsel whose eyes are as beautiful as that of a young deer?'

Here the words are so placed that the sense becomes obscure. The proper syntactical connection should be—*dhammillasya śobhām prekṣya kasya mānasaṁ na rajyati*, but in the verse under study '*dhammillasya*' occurs as the first word, while '*śobhām*' appears in the end. Similarly '*Kasya*' is placed in the first quarter, and '*mānasaṁ*' in the fourth. Hence the entire sentence has become obscure. Traditionally, this defect is known as *dūrānvaya-doṣa*. K.B.

**Krīdita** : amorous sport of a general type.

[क्रीडित]

It is an addition made by Bhoja to the twenty SĀTTVIKA ALAMKĀRAS of the heroine. It has been defined as a general sport common to childhood, adolescence, and youth. R.G.

**Kriyā varkratā** : strikingness of verb or action.

[क्रिया वक्रता]

This last variety of a striking substantive, is fivefold: i) The verb is made utterly subordinate to the subject; ii) An additional superior subject is supplied for a verb, thus bringing out the efficacy of the subject under description. "The submarine fire drinks the oceans over year; Agastya did it in a single sip"; iii) A Suitable adverb or adverbial compound is used to lend additional significance to the verb; iv) A verb is used metaphorically through semblance-based indication, implying a fantastic action; v) The grammatical accusitives and other cares are concealed by using words like "some-



thing, somehow, somewhere, etc", in their place. This lends unique charm to the whole activity. S.K.

*Krodha* : wrath, anger, enragement. *Sinam*

[क्रोध]

*Krodha* is the basic instinct underlying the RAUDRA RASA, the sentiment of furiousness or the ferocious. It is aroused by unfavourable actions or wrongs done by others and results in harshness towards the wrong-doer or the enemy. It is predominant in the *Venīsaṁhāram*. R.G.

*Kṣobha* : see PRAKṢOBHA.

[क्षोभ]

*Kulaṭā* : an adultress, an unchaste woman. *Kulaṭā*

[कुलटा]

An adultress is regarded as undesirable in the main plot. Though she is the law-fully married wife of one person, she makes love to another man. Naturally she is regarded as a fallen woman, slur on the family and is never to be associated with the main sentiment. S.K.

*Kuṭṭamita* : the affected rejection of a lover's endearments or [कुट्टमित] caresses by the heroine it is one of the graces of the heroine.

One of the twenty SĀTTVIKA ALAṂKĀRAS of the Heroine, as enumerated by Bharata, and the seventh among the ten SVABHĀVAJA ALAṂKĀRAS. When a heroine, though inwardly filled with joy at the seizure of her hair, breast or lip, etc. by her lover, pretendingly tries to ward him off by hand or head, she manifests the *Kuṭṭamita Alaṁkāra* (S.D. III. 103). Ill.. "When the hero lays his hands on her breast, she tries to repulse him verbally, but at the same time clings to him closer and closer". R.G.

*Kutūhala* : eagerness, curiosity. *Kutūhala*

[कुतूहल]

One of the eight Sāttvika Alaṁkāras added by Viśvanatha to the SVABHĀVAJA category. To be impatient to see a thing of beauty is *Kutūhala* (S.D. III. 109). Ill.: "Hearing that the wedding procession of Prince Aja was passing by, that beautiful lady suddenly withdrew her foot from the hands of the female decorator and ran to the window forthwith to have a look at the procession, thereby dripping the lac-dye all the way". R.G.

*lakṣaṇā* : indication, indicative capacity of the word.

✓ [लक्षणा]

The secondary or figurative capacity or function of a word to indicate a sense different from, yet related to, its literal sense is called *lakṣaṇā*. It operates when (i) the denotation is incompatible in a particular context, (ii) when the sense to be indicated is related to the denotation, and (iii) when such an indication is (a) sanctioned by continuous tradition, or (b) purposefully intended by the poet. While (iii a) is called Traditional Indication, (3 b) is called purposeful Indication. Indication based on the relationship of some semblance is called Metaphor, while on the basis of any other relationship, it becomes *pure-Indication*. When the name of a province is used to indicate the residents therein, it is *Traditional Pure Indication*. The phrase 'A cowherd colony on the Ganges' is used intentionally to convey the sacred and cool environments of the colony, the 'Ganges' implying not the stream but the bank of the river. It is *purposeful pure indication*. S.K.

*lakṣaṇa lakṣaṇā* : exclusive pure indication.

[लक्षण लक्षणा]

This is the second type of Pure Indication wherein the secondary indicated sense is narrower than the primarily denoted sense and hence exclusive of the same. 'A bull' denotes the genus 'bull'; but in the sacrificial bull, 'bull' indicates the animal particularly chosen for a specific purpose. Thus, instead of the genus that is denoted, the indication refers to one individual only. S.K.

*lakṣaṇāmūlā dhvani* : indication-based suggestion; predominant suggestion devoid of an intention to convey the primary denotation.

[लक्षणामूला ध्वनि]

This is the second type of predomirantly suggestive poetry. The denotation being incompatible is given up to indicate an indicated, secondary sense, and the purpose underlying such usage is suggested through this procedure. This suggestion is of two types: (i) where the denotation is transformed into some different sense; (ii) the denotation is utterly disregarded. S.K.

*lakṣaṇāmūlā Vyāñjanā* : indication-based suggestion.

[लक्षणामूला व्यञ्जना]

In a purposeful indication, the denotation does not hold good in the context and another sense related to it is conveyed through indication. A poet, however, uses indicative expression with a definite purpose, which is conveyed through suggestion. 'A hermitage on the

Ganges' cannot, for instance, be accepted in the literal sense of the Ganges viz. the stream. So it is construed as 'a hermitage on the banks of the Ganges.' When one searches for this underlying purpose, he apprehends that the sanctity, holiness and coolness of the river are through suggestion attributed to the bank and the hermitage situated on it. This suggestion of the purpose may be (i) evident, or (ii) concealed. Traditional indication has no suggestion underlying it.

S.K.

*lākṣaṇika śabda* : an indicative expression:

[लाक्षणिक शब्द]

This is a word which, being incompatible in a particular context, is interpreted as indicating a sense different from, yet connected with, its primary denotation. It may either be (i) traditional or (ii) purposeful. In the latter case, it becomes suggestive too.

S.K.

*lakṣyārtha* : indicated sense.

[लक्ष्यार्थ]

The secondary meaning purposefully or traditionally attributed to a word which is incompatible in a particular context. This sense has to be related to the denoted sense. It is suggestive also of when-ever there is a purpose behind it.

S.K.

*lalita* : graceful amorous gestures of a woman.

[ललित]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the ninth among the ten SVABHĀVAJA ALAMKĀRAS. A graceful pose or a delicate movement of limbs is *lalita* (S.D.III. 105), III.: "She walked, as if she was dancing, even without the accompaniment of music; every movement of her limbs was so lovely as if it were a particular pose in dancing." R.G.

*lāṭī rīti* : the lāṭa style of composition.

[लाटी रीति]

Not mentioned by Daṇḍin and Vāmana, the *lāṭī* style is referred to in the purāṇas and accepted by Udbhaṭa, Rudraṭa and Bhoja. Rudraṭa describes it as having compounds of five to seven words. The Purāṇas, however, maintain that it is easy-flowing and clear but void of brilliance.

S.K.

*lāvanya* : charm.

[लावण्य]

It means in the delicate style, a charm resulting from a suitable arrangement of letters and words an inherent charm of verbal arrangement.

(2) In the variegated style, it arises out of a skilful, and proportionate combination of long and short, soft and harsh syllables. Short syllables are preceded by conjuncts and *Visargas* are retained. It results in enriching of the verbal arrangement in a pithy expression.

S.K.

*laya* : rhythm.

[लय]

Laya is a rhythmic modulation. In other words, it is a vocal modulation which adds to the effect of the flow in a poem. It differs from *yati* which is just a pause (caesura) within a quarter of a stanza.

It is correct to read a verse with a pause (caesura) prescribed for it, but it is more impressive and sonorous if recited with rhythmic modulations.

K.B.

*līlā* : amorous, sport.

[लीला]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the first among the ten SVABHĀVAJA ALAMKĀRAS. Imitation of the hero in manners, dress, ornaments and speech by the heroine out of sheer love is *Līlā* (S.D. III.99). III.: "Rādhā adorned herself in Kṛṣṇa's make-up, and sat by his side; the friends could not tell who was Rādhā and who was Kṛṣṇa."

R.G.

*lingavaicitrya vakratā* : striking use of genders.

[लिङ्गवैचित्र्य वक्रता]

In this variety of a deviating expression, several methods are adopted to make the use of gender more poetic (a) different genders of homonyms are used in the same context; (b) a word that could be used in various genders is used in the feminine gender to convey the delicacy of an object (e.g. *naṭa*, *naṭam*, *naṭī*); (c) multi-gender word is used in the gender that is appropriate in a particular context, thus bringing out the finer shade's implicit in that gender (e.g. feminine gender implies soft virtues like compassion, sympathy, etc., while the feminine '*lata*' is associated with tenderness, the masculine *Vṛkṣa* suggests strength and the neuter *Vetas*' ridiculous timidity. S.K.

*lokavirodhī* : see PRASIDDHITYĀGA.

[लोकविरोधी]

*lokaviruddha* : see PRASIDDHITYĀGA.

[लोकविरुद्ध]



*lokottara* : transcendental or super-mundane  
[लोकोत्तर]

The scholars of Sanskrit poetics have defined the nature of RASA as extra-ordinary or unique. While enumerating the attributes of *rasa* Viswanātha has used the term *lokottara* to indicate the super-mundane nature of *rasa*. The term does not, however, suggest that *rasa* is a transcendental or mystic experience; it only emphasizes the unique nature of this experience and distinguishes it from the ordinary mundane experiences of every-day life. That is precisely why Viśwanātha and others chose to call it '*Brahmāswāda sahodara*'—akin to the realization of the Supreme Self, i.e., mystic-like but not exactly mystical. R.G.

*mada I* : feeling of pride.  
[मद]

One of the eight SĀTTVIKA ALAMKĀRAS added by Viśvanātha to the SVABHĀVAJA category. It is a feeling of pride due to one's youth, good fortune and the like (S.D.III.105). Ill.: "My husband lacks imagination; he compares my face with the moon, which has three demerits: it wanes; it is stained with dark spots; and it has poison for its brother." (Note: Since both moon and poison were born as a result of churning the ocean, they are said to be brothers. R.G.

*mada II* : intoxication.

✓ [मद]

The fifth among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Mada* or intoxication is a mixed state of confusion and delight due to drinking. When in such a state, a person of refined make-up would go to sleep, a man of average culture would laugh and sing, and a ill-bred person would hurl abuses and weep. (S.D. 3. 146-147) R.G.

*madana* : see RŪPAMĀLĀ.

[मदन]

*madhumādhavī* : see VASANTATILAKĀ

[मधुमाधवी]

✓ *mādhurya I*: sweetness, one of the three chief GUNAS or poetic  
[माधुर्य] qualities.

Bharata says that sweetness should never arouse disgust even on repetition. Abhinave insists on freedom from ambiguity or contra-

diction. Pratīhārendurāja describes it as pleasantness. Vāmana defines (a) *Verbal sweetness* as absence of compounds or composition with single separate words, that seems to ooze out honey, and (b) *Sweetness of sense* as implying variety in the expression of the same idea. Daṇḍin expects sweetness to manifest sentiment through words and sense. It should be free from vulgar expression and the arrangement of sounds should be elegant and in good taste.

Ānandavardhana has, however, completely changed the concept of *mādhurya*. According to him, it is a quality that melts the heart and exists in rising proportions in the union of lovers, in love in separation and in pathos. In the union of lovers it pleases the heart in other contexts too it causes the heart to melt in higher degrees. S.K. *mādhurya II* : exquisite beauty, attractiveness.

[माधुर्यं]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the fourth among the seven AYATNAJA ALAMKĀRAS. The attractiveness which is sustained under all conditions is *Mādhurya* (S.D. III. 97). Ill.: "The dark spots on the moon only add to her beauty; the delicate Sakuntalā though clad in bark, looks all the more charming. Anything would embellish those on whom Nature has bestowed loveliness." R.G.

*mādhurya III* : sweetness (of expression).

[माधुर्यं]

(i) In the delicate manner it implies a total absence or an extremely sparing use of compounds. It is a proper disposition of charming significant expression and an arrangement delightful to the ear. (ii) In the variegated manner it denotes the aesthetic charm that results from the compactness of an artistic structure. It is free from vulgar laxity or looseness. This compactness of diction is strikingly delightful. S.K.

*madhyā* : a variety of the amorous heroine.

[मध्या]

The second variety of the NĀYIKĀ (heroine) under the classification based on the degree of her modesty. *Madhyā* is one who exhibits some novelty at the time of coition, whose interest in the pleasures of youth has fully developed, who is in the prime of her youth, whose speech is tinged with a little audacity, and who has overcome the initial stage of bashfulness (S.D. 3.59). Ill.: "Cupid and modesty equally sway the eyes of that damsel, which are interesting to look at; they (the eyes of the lady) are being drawn to opposite sides like a husband with two wives! (J.V. 44) R.G.

*mādhyaṃ mārga* : midway or mixed manner.

[मध्यम मार्ग]

In this style delicacy and variety are mixed in suitable proportions resulting in an peculiar charm lent by natural and artistic use of word and meaning. The riches of the two modes of expression, as it were vie, with each other. S.K.

*Māgadhi rīti* : the māgadha style.

[मागधी रीति]

The sixth form of style added to the traditional four by Bhoja, the Māgadhi style (RĪTI) is described by him as an undesirably broken and defective style which should be avoided except in the speeches of lunatics or drunkards. S.K.

*mahānāṭaka* : a play with ten acts.

[महानाटक]

When a NĀṬAKA (Play) contains ten acts, it is known as *Mahānāṭaka*. *Daśarūpaka* gives the following definition: a regular *Nāṭaka* has five acts; the one with ten acts is called a *mahānāṭaka* (D.R. 3.43). I.N.C.

✓ *mahākāvya* : an epic

[महाकाव्य]

*Mahākāvya* : is a poetical work of sizeable length written mainly in narrative style. Bhāmaha was the first Sanskrit scholar who enunciated the main attributes of the epic as follows: it is a long narrative poem divided into cantos. The diction is ornate and urbane. It depicts various aspects of human life. The plot is dramatically structured. It is devoid of unnecessary details, is well-knit and impressive. Daṇḍin elaborated Bhāmaha's definition by adding a list of details in respect of its theme, characters and style.

Daṇḍin was followed by Rudrata who made a few significant changes in respect of the epic theme, etc.

The last and the most important in the series was Viśwanātha's definition which is partly a modification and partly an elaboration of Daṇḍin's definition. It is a comprehensive description in the sense that Viśwanātha has tried to incorporate all the important features stated by his predecessors and offer a definition complete in itself. According to Viśwanātha, the main features of the Epic are as follows:

*Plot* : The story of an Epic is based either on history or on a well-known legend. It abounds in descriptions of nature, such as evening and morning, night and day, seasons, mountains, forests, sea,

etc. It also depicts various aspects of social life, such as marriage, child-birth, separation, sacrifice, travel, etc. along with political events like battle, campaigns, meetings of ministers, victory, strategy, etc. In brief, the epic theme covers all the aspects of human life.

The fable of the Epic is complex in its composition comprising a number of episodes. It develops like a dramatic plot. It is divided into more than eight cantos which are neither too long nor too short.

The epic hero is either a god or a prince gifted with a noble and magnanimous character.

The basic sentiment of the Epic is either *śṅgāra* (love), *vīra* (heroism), *karuṇa* (Pathos) and *śānta* (quietitude or serenity). The epic aims at the attainment of the four objectives of life, namely, *dharma* (virtue), *artha* (Wealth), *Kāma* (desire) and *mokṣa* (salvation).

As for the style of the Epic, only some very formal details have been given by the Sanskrit authors. These have been summarized by Viśwanātha as follows :

1. The Epic should begin with blessings or benediction or with a mention of the theme.
2. It should commend virtue and condemn vice.
3. Every canto should be composed in one metre which should normally be changed at the end. There could, however, be an exception to this rule and more than one metre could be used in the same canto.
4. There should be an indication of the events to follow at the end of every canto.
5. The Epic should be named after the poet or the hero or an important character. The title of every canto should be consistent with its theme.

Although Viśwanātha's definition of the epic gained wide currency, the contribution of Kuntaka in this regard deserves special mention. He has concentrated mainly on the structure of the plot. The relationship between the main theme and the subsidiary episodes according to him ought to be organic as between the limbs and the body. The various parts of the plot should be connected in a proper sequence. It can be clearly deduced from Kuntaka's analysis that the epic was a work of art with vast dimensions and a complex plot-structure. He also emphasized the desirability of incorporating the various elements of drama in the developmet of the plot.

The concept of the epic in Sanskrit poetics can be summarized as follows :

An epic is a long narrative poem with a panoramic vision and vast dimensions. The plot is complex and has a dramatic structure;



the characters are noble and dignified. It has a noble purpose, advocates moral values in life, and is written in a style that is ornate and grand. N J.

*mālādīpaka* : serial illuminator.

[मालादीपक]

In this figure of speech several objects are, in succession, connected with the same attribute. e.g., 'When (O, King) you go to the battle the bows get arrows (fitted to them), the arrows get (hit) the heads of the enemies, they (the heads) then get down to the earth, which (the earth) achieves you, (your patronage) and you achieve fame'. (*tvayi saṁgara-samprapte dhanuṣādītāḥ, sarah, 'sarairarisiras-tenabhūstayā tvam tvayā yasaḥ.*) (S.D. after 10,77). Here several objects like bows, arrows, heads, the earth, the king and fame are connected with one another in quick succession. S D.C.

*mālinī* : a variety of varṇika metre.

[मालिनी]

(I) This is a VARṆIKA metre of the even type with fifteen *varṇās* in each of its four feet. The metrical arrangement of GAṆAS is *nagaṇa nagaṇa, magaṇa, yagaṇa* and *yagaṇa*, the symbolic notation being III, III, SSS, ISS, ISS. The pause is at the end of the eighth letter and then at the seventh. (P.S. 7.14 S.B. 31; P.P. 2.164; S.T. 1.30; V.R. 3.83; C.M. 2.20; C.P. page 178). Bharata has termed this metre as *nāudīmulhī* (N.S. 16.73).

Example:

- (i) *Sarasija-manuvidham śaivalenāpi ramyaṁ  
malinamapi himāñśorlakṣma lakṣmīm tanoti;  
ivamadhika manojnā valkalenāpi tanvī  
kimiva hi madhurānām maṇḍanaṁnākṛtīnām*

(II) The *Nāṭya-śāstra* of Bharata has recorded another *varṇika-mālinī* of the even type, with six *varṇas* in each quarter. Its characteristic feature is that only the second *varṇa* in each quarter is short, the rest being long:

*snāna-gandha-sragbhīr-vastra-bhūṣāyogaiḥ  
vyaktamevaiṣā traṁ matini prakhyātā*

(N.S. 16.6)

K.B.

*mālopanā* : garland of similes.

[मालोपमा]

A figure of speech in which one subject of comparison (*upameya*) has got a chain of standards of comparison (*upamānas*).

Example :

‘The royal fortune shines out through sound policy as a lake does with lotus flowers, the night with the moon, and a woman with her youth.’

Here the royal fortune is compared to many standards of comparison viz. lake, night, and woman. S.D.C.

*māna vipralambha* : eros in separation caused by pride and anger.

[मान विप्रलम्भः]

Ego or pride leads to anger which becomes an obstacle in union, even after the first fulfilment of love is experienced. Pride is hurt by jealousy, or often by love itself. These situations are possible only when both the persons reciprocate each other's feelings—otherwise, it is mere illusion or semblance of love. R.G.

*mandākrāntā* : a variety of *Varṇika* metre.

[मन्दाक्रान्ता]

This is a VARNIKA metre of the even (*sama*) type consisting of seventeen *varṇas* in each of its four feet. The metrical arrangement of the GANAS in it is *magana*, *bhagaṇa*, *nagaṇa*, *tagaṇa*, *tagaṇa* and then two long sounds, symbolised as SSS, Sll, Ill, SSl, SSl, SS. The caesura comes at the fourth, sixth and the seventh ‘varṇa’ (P.S. 7.19 S.T. 1.35; S.B. 10; V.R. 3.95; C.M. 2.271; C.P. page 179). Bharata has, however, termed it as *śrīdhārā*. (N.S. 16.83).

This metre is quite appropriate for the composition of lyrics in as much as the poem thus composed can be sung. Kālidāsa chose this metre for his *Meghadūtam* or ‘The Cloud messenger; Sanskrit poets generally change metres in their works, especially towards the close of a canto; but Kālidāsa seems to be so enamoured of this lyrical metre that he did not employ any other metre in *Meghadūtam*. The entire work, divided into two parts, is written in *Mandākrāntā*.

Example :

*śnānaiścūrṇaiḥ sukhasurabhirgandalepaiśca dhūpaiḥ  
puṣpaiścānyaiḥ śirasi racitairvastrayogaiśca taistaiḥ  
nānā ratnaiḥ kanaka-khacitairāṅgasambhoga samsthaiḥ  
vyaktam kānte kamala-nilayā śrīdharevāti bhāsi.* (N.S. 16.80)

K.B.

*mārga* : manner, style.

[मार्ग]

The word 'mārga' as used by Daṇḍin and others is a synonym of style. Kuntaka disagrees with them in regard to their nomenclature and classification. Bhāmaha before him rejected the regional basis of the classification of *Vaidarbha* and *gauḍa* as absurd. Such provincial distinctions are indefinite and no characteristic can be attributed exclusively to the style of a particular region. Qualitative classification into excellent, mediocre and bad too is untenable for excellent style alone appeals to the reader. The style according to Kuntaka is governed by the creative imagination, versatile genius and constant practice of the poet. Some prefer a delicate manner, others a colourfully variegated or picturesque manner while there are others who adopt a mixture of both as a golden mean. Although all the three are essentially suggestive, the variegated style is more impressive.

According to Kuntaka, all these three styles possess six essential qualities in some form or the other. S.K.

*maraṇa* : death

[मरण]

The thirty-first among the thirty-three VYABHICĀRĪ BHĀVAS as enumerated by Bharata. According to Bharata and Viśvanātha, *maraṇa* denotes death; it may be caused either by sickness or by an attack made by an enemy (N.S. VII. 85 & S.D. III. 155). According to Dhanañjaya, when *maraṇa* has a reference to the erotic sentiment, only (the resolution) to die should be indicated, and not death itself (D.R. IV. 21). Jagannātha has defined *maraṇa* as the state of swooning preceding death—sickness, etc. being the cause of this state (R.G.1). R.G.

*mati* : a state of mind characterized by self-confidence and determination. [मति]

The twenty-eighth among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Mati* is the state of mind in which one arrives at a firm decision in conformity with the rules of moral conduct. Smiling, feeling confident and satisfied, and holding one's ownself in high esteem are the external manifestations of this state of mind. (S.D. III. 163) R.G.

*mātrā* : a unit of prosodial measurement.

[मात्रा]

*Mātra* is a unit of prosodial measurement. For the purpose of composing MATRIKA metres, a short sound, viz., a,i,u,r, or a consonant with any of these vowels has one *mātrā*, whereas a long sound, viz., ā,ī,ū,ṛ,e,ai,o,au, or a consonant with any of these vowels has two *mātrās*. A short sound with an *anusvāra* (the nasal dot) or with a *visarga* (two following dots) is regarded as having two *mātrās*. A joint letter—even if it be a short one—turns the preceding short sound into a long one, and as such two *mātrās* are to be allotted to it (the preceding one). An individual consonant (i.e., a consonant without any vowel) has no *mātrā*.

Examples :

- (i) 'Kamīla' has three vowels, each with a short sound. It has, therefore, three *mātrās*.
- (ii) 'Devī' has two vowels, each with a long sound. It has, therefore, four *mātrās*.
- (iii) 'Rāma' has two vowels—one with a long sound and the other with a short one. Therefore, it has three *mātrās*.
- (iv) 'Amśa', has two vowels, wherein the first has an *anusvāra* (the nasal dot). 'Am', therefore, has two *mātrās* and 'sa', one.
- (v) 'Śivah' has two vowels, where 'śi' has one *mātrā* but 'vah' has two, because of a following '*visarga*' (two following dots).

'Matsya' has two vowels. Individually, both are short 'a'. The first short vowel, however, will be allotted two '*mātrās*', because it is preceded by a combination of 't', 's' and 'y'. K.B.

*mātrika* : one of the two major categories of metre, the other one [मात्रिक] being VARṆIKA.

*Mātrika* is that metre in which the MĀTRĀS are measured. A short sound has one *mātrā* and a long one has two. It differs from a *varṇika* metre in that it has no uniformity in the position of short and long sounds indicated by different GAṆAS. The *Mātrika* category ranges from a metre with only one *mātrā* to those which have thirty-two in a quarter. They are grouped as follows:

- (i) Candra (ii) Pākṣika (iii) Rāma (iv) Vaidika (v) Yājñika (vi) Rāgī (vii) Laukika (viii) Vāsava (ix) Aṅka (x) Daiśika (xi) Raudra



(xii) Āditya (xiii) Bhāgavata (xiv) Mānava (xv) Taithika (xvi) Saṁskārī (xvii) Mahasaṁskārī (xviii) Paurāṇika (xix) mahāpaurāṇika (xx) Mahādeśika (xxi) Trailoka (xxii) Mahāraudra (xxiii) Raudraka (xxiv) Avatārī (xxv) Mahāvatārī (xxvi) Mahābhāgawata (xxvii) Nakṣatrika (xxviii) Yaugika (xxix) Mahāyauagika (xxx) Mahātaithika (xxxi) Aśvavatārī (xxxii) Lakṣaṇikā.

Each group or class has—its own varieties.

Meters with one to six *mātrās* are not in vogue. Those consisting of more than thirty-two *mātrās* in a quarter are termed *daṇḍaka*.

A *mātrika* metre can be either of an even (*sama*) type where all the quarters have equal *mātrās* or of semi-even (*ardhasama*) type where only two quarters are uniform, or of uneven (*viṣama*) type where there is no uniformity of *mātrās* in the quarters. K.B.

*maugdhya* : amorous sport indicating innocence

[मौग्ध्य]

One of the eight SĀTTVIKA ALAMKĀRAS added by Viśva-nātha to the class of SVABHĀVAJA ALAMKĀRAS. To enquire about a known phenomenon in the presence of the hero, pretending ignorance thereof, is Maugdhya (S.D.III.107). Ill.: "O Kṛṣṇa " says Rādhā to Kṛṣṇa, who has asked her for Surata (sexual union), "I don't have Surata with me; I do not know what it is: I shall search it out; I shall ask my friend to get it for you." R.G.

*mīlita* : lost, suppressed.

[मीलित]

A figure of speech, in which some object is suppressed by means of another having the same characteristics. 'Bhārati could not notice the musk-stigma on the chest of Viṣṇu, which he got from the (musk-smeared) breasts of Lakṣmī (while embracing her), as it was concealed by his lustre resembling a blue lotus'. (S.D. after 10,89) Here the musk-stigma of dark colour is described as being suppressed by the lustre of the body of lord Viṣṇu, which is darker than the stigma itself. S.D.C.

✓ *moha* : distraction of mind.

[मोह]

The tenth among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Moha* is a distracted state of mind arising from fear, grief, excitement, or painful recollection; its external manifestations being fainting, or short of it a state of mind in which one is not able to grasp things in their proper perspective, staggering, giddiness, a temporary failure of the sight, etc. (S.D. III.150) R.G.

*moṭṭāyita* : silent, involuntary expression of affection towards an [मोढायित] absent lover.

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the sixth among the ten SVABHĀVAJA ALAMKĀRAS. It is manifested when a heroine though absorbed in the thought of her lover, poses indifference by such actions as itching her ears when there is a reference to him. (S D. III. 102). Ill.: "When you are mentioned, she begins to itch her ear, yawns, and stretches her limbs". R.G.

*mṛti* : death.

[मृति]

The tenth and the last stage in lovelorn condition. Unbearable physical and mental agony naturally leads to death. This death too is however, temporary and a revival through some miracle is expected, e.g. the case of Chandrāpīḍa in Bāṇa's *Kādambarī*. R.G.

*mugdhā* : a variety of heroine (*nāyika*) in poetic compositions.

[मुग्धा]

The first variety of the NĀYIKĀ in the second classification on the degree of her modesty. *Mugdhā* is one who has just stepped into the domain of youth and love, who shrinks from sexual union, who is gentle in her indignation, and who is extremely bashful (S.D. 3. 58). Ill.: "The youthful new bride tries to conceal herself as the groom, approaching nearer and lays his hands on her person and, out of fear and bashfulness, her face becomes as crimson red". (R.R.26)

R.G.

*Mukham* : the first juncture in a play.

[मुखम्]

The first juncture wherein originates the seed (*bīja*) of the plot of the drama, giving rise to various intentions and sentiments and it is here that the first stage of the action (*prārambha*) develops.

The twelve sub-divisions of the opening (*mukham*) are—suggestion, enlargement, establishment, allurement, resolve, success, settling, conflict of feelings, surprise, disclosure, incitement and activity (see SAMDHI). Suggestion (*upakṣepa*) is the sowing of the seed. Enlargement (*parikara*) is the growth of the seed. Establishment (*parinyāsa*) lodges it. Allurement (*vilobhana*) is the capturing of others by describing the excellence. Resolve (*yukti*) is the connection of purpose and result. Success (*prāpti*) implies acquisition of happiness. Settling (*samādhāna*) is the re-affirmation of the very seed of the drama. Conflict of

feelings (*vidhāna*) is that which causes both joy & sorrow. Surprise (*paribhāva*) causes curiosity. Disclosure (*udbheda*) is the germination of the seed of the drama. Incitement (*bheda*) is disclosing something previously hidden. Activity (*Karṇa*) is starting of the real undertaking. I.N.C

*muktaka* : a stray or independent verse.

[मुक्तक]

It is a verse which is not dependent for its meaning on what precedes or follows it and is, as such, complete in itself. Abhinava Gupta has defined *Muktaka* as a composition which is capable of providing aesthetic pleasure to its reader independently of the verses that precede and follow it. N.J.

✓ *nāndī* : benedictory verse or verses recited as a sort of prologue at the [नान्दी] beginning of a drama.

Almost all Sanskrit plays begin with the *nāndī*. The word 'nāndī' is derived from 'nanda' i.e. to please. It invokes the blessings of gods (N.S., V. 50), welcomes the audience and suggests the theme of the play (D.R. III 4a). It honours gods, Brāhmaṇas, kings (A.P. ccc xxxviii, 8-9), the chief guest, the audience and the actors (A.B. 1.219). In *Abhinava Bhāratī* Abhinava Gupta points out that it should be recited everyday the play is performed and that it can have from six to twentytwo *pādas*. The stage Manager (*sūtradhāra*) recites the *nāndī* in a tone neither high nor low (B.P. vii, LL. 19-22). It is accompanied by offerings of flowers. I.N.C.

*nāndīmukhī* : see MĀLINĪ.

[नान्दीमुखी]

*nāṭikā* : a minor type of play.

[नाटिका]

According to Sanskrit dramaturgy, a *nāṭikā* centres round a plot completely conceived and woven by the poet's imagination. This is a four-act play. The dramatis personae predominantly include women actors. The hero is a king of DHĪRALALITA type (a man of dignified nature with artistic propensities). The heroine is a lady born in a royal family who should have access to the harem of the king where she could be seen by the hero as a matter of chance. She should be adept in music, an attainment which has been suggested as another (alternative) course to attract the hero and bring him into contact with her. This goes quite well with the hero conceived with an artistic temperament. The theorists further pre-suppose that the

hero (king) should already be married. He falls in love with the heroine, but the process is conditioned by a sense of fear of the first wife—the queen. This play has KAISIKTVṚTTI and, the VIMARŚA type of *sandhi* is either conspicuous by its absence or is used only sparingly.

*Ratanavali* is a typical example :

*Nāṭika* is essentially a shorter play than the perfect play viz. *Nāṭaka*. Women in sanskrit plays have to be considered in the light of the social customs obtainable in India in that age. Bigamy, or even polygamy was a normal feature, particularly in the upper strata of society in those days. The idea of a heroine as the beloved of a married man will strike as strange to a Western observer and even to an Indian critic today, but this has to be accepted as a fact of life in the context of Sanskrit drama.

A *Nāṭika* has to conform to shorter action and gloat over certain steps of construction (*sandhis*),

R.D.

*nāṭya rāsaka* : a minor type of play or *uparūpaka*.

[नाट्य रासक]

It is a one-act play full of music and fun. While the hero is DHIRODATTA (It is a designed and noble; the *pīṭhamarda* (a witty guy who assists the hero in his undertakings) is second in importance among the dramatic personae. The heroine in this play is of VĀSA-KASAJJĀ type (one who prepares herself fully and waits to meet her lover). Hasya i.e. mirth or humour, and *Sṛṅgāra* (eros) are the constituent sentiments. The theme being limited to one act, there is no scope for the employment of all the devices of construction (*sandhis*). *Vilāsavatī* is an example of this minor kind of play.

R.D.

*nāyaka* : the hero or the principal male character. *Talaiva*

[नायक]

The term has been dealt with in two different connotations. In works on deamaturgy the term *nāyaka* stands for 'the principle character of a drama', while in works on erotics it stands for the lover. He is the object of love of the heroine, the NĀYIKĀ, who in turn is the object of love of the hero or the *nāyaka*. Bharata has mentioned four varieties as the *nāyaka* as the principal character of a drama: DHĪRODĀTTA, DHĪRALALITA, DHĪRAPRAŚĀNTA and DHĪRODDHATA (N.S. XXXIV.17). Bhānudatta has divided the erotic *Nāyaka* into three categories; PATI (husband), *upapati* (the



lover with whom the heroine has extra marital relation) and *Vaiśika* (prostitutioner—one who makes love to harlots) DHRSTA (R.M. 100-107). Some of the authors, who have dealt with dramaturgy and erotics both, have tried to synthesize the two classifications.

*nāyaka* according to Viśvanātha is one who is gifted with the following qualities: generosity, contentment of having done one's duty, high descent, grace, ardour of youth and handsome personality, competence, popularity, brilliance, intelligence and virtuous conduct (S.D. III 30). R.G.

*nāyikā* : the heroine.

✓[नायिका]

The *nāyikā* stands for 'the principal female character of a drama, or of an epic'. In erotics, however, the *nāyikā* is an amorous young lady well-versed in the art of love. The following classifications have been widely accepted:

(1) *Nāyikā* (on the basis of her social relationship with the hero): SVAKĪYĀ, PARAKĪYĀ, SĀMĀNYĀ (or *veśyā*). *Parakīyā* is either KANYĀ or UḢHĀ.

(2) *Nāyikā* (on the basis of her age, rather on the basis of the degree of her modesty or bashfulness): MUGDHĀ, MADHYĀ, PRAGALBHĀ. This classification has been generally attributed to the SVAKĪYĀ alone in the first classification.

(3) *Nāyikā* (on the basis of the situations in which she may be placed in relation to the hero): (i) Vāsakasajjā, (ii) VIRAHOTKANṢHITĀ (iii) SVĀDHĪNAPATIKĀ (iv) KALAHĀNTARITĀ (v) KHAṢḢITĀ, (vi) VIPRALABDHĀ, (vii) PROṢITABHARṢKĀ (viii) ABHĪSĀRIKĀ. This is the oldest and the most widely accepted classification; the eight varieties of the heroine are popularly known as *Aṣṭā-Nāyikās* (N.S.XXIV. 203-204). The later authors have termed these varieties as eight conditions of the heroine (D.R.II.23).

The classifications of the heroine are governed by certain conventional limitations: (1) Only the natural and normal forms of love are dealt with; the various forms of perverted sexual impulse, homosexuality and auto-eroticism, for example, have no place in the scheme. (2) The scheme deals with the love of only youthful and attractive persons. (3) While depicting the love of even grown up men and women care has to be taken to avoid infringement of the laws of social propriety; no love can be made to the wife of a relation, or of a friend, or of a learned Brāhmaṇa, or of a king. (4) While a man may be shown to love a number of women, no woman can be shown to love more than one man or to change her love from one man to another; even the

UDHĀ *parakīyā* (married woman having extra-marital relations) loves only one person, who is someone other than her husband. (5) The depiction of anything non-erotic is forbidden; a pregnant woman no longer remains a *nāyikā*, no children may be brought in (S.NNB., pp. 319-321).

According to Viśvanātha, the *nāyikā* is gifted with the same qualities as the *nāyakā*\* (S.D.III.56) Ill.: “Her complexion is so bright that even the colour of pure gold fades out in comparison; her eyes are indolent; her looks are graceful and charming; who would not sell himself for her sweet smile? As you look at her eyes from a shorter and yet shorter distance, the more and more is the hidden beauty of her eyes revealed.” (R.R.6),

N.B. The various types given above are defined under proper heads. R.G.

*neyārtha* : mixed metaphor, conceit.

[नेयार्थ]

*Neyārtha* is that poetic defect which occurs when the actual meaning of a particular expression is arrived at in a stretched and far-fetched way (K.V. II.1.12; K.P. 7.51; S.D. 7.2). In the *Nāṭya-śāstra* (17.88), however, it is called *gūḍhārtha*.

Example:

(i) Occurring in a word—

*śaratkāla-samullāsi-pūrṇimā-śarvarī-priyam  
karoti te mukham tanvi capeṭāpātanatithim*

i.e.,

‘O slender lady, your face gives a slap to the moon which is full on a *Pūrṇimā* night.’

Here the writer wants to say that the lady’s face is lovelier than the moon. But the face is said to give a slap which is by itself a chumsy expression not very easy to understand.

(ii) Occurring in a sentence—

*vastra-vaidūrya-caraṇaiḥ-kṣatasatva-rajah-parā;  
niṣkampā racitū netra-yuddham vedaya sāmpratam.*

i.e.,

‘The sun has by its rays dispelled the darkness on the earth. Now open your eyes.’

The idea has only to be guessed in four stages by an intelligent reader or listener:

(a) One has to visualise the synonyms of 'vastra-vaidūrya-caraṇaiḥ' which may be 'ambara-maṇi kiraṇaiḥ' meaning 'by the rays of the sun.'

(b) 'niṣkampa' is to be guessed as 'acalā, which is a synonym for the earth.

(c) The third in the series of *sattva*, *rajas* and *tamas* is 'tamas' and, therefore, *kṣata-satva-rajah parā* would require to be explained as '*kṣatatamaskā*' meaning 'one whose darkness has been dispelled'.

(d) 'Yuddha' has 'dvandva' as its synonym. So '*netravuddham*' is to be guessed as '*netradvandvam*' meaning 'both the eyes'. Without all this intellectual exercise, the verse will remain absolutely unintelligible.

K.B.

*nidarśanā* : illustration.

[निदर्शना]

A figure of speech in which the connection of things implies a relation of type and prototype (*bimha* and *pratibimba*) and that connection may either be possible or impossible. For instance: Kalidasa, at the very outset of his book *Raghuvamśa* before beginning to describe the Raghu dynasty, says, "Where is the solar race, and where is my meagre intellect?. Thus, out of ignorance I have been desirous of crossing the impassable ocean in a raft." (S.D. after 10,52 a). Here the description of the solar race by one possessing a poor intellect and the reference to the crossing of the ocean in a raft are unconnected but they have been brought together.

S.D.C.

*nidrā*: state of drowsiness.

✓ [निद्रा]

The twenty-first among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Nidrā* is the state of drowsiness in which the mind is shut out from external experiences. It is occasioned by fatigue, exhaustion, intoxication, etc. Yawning, closing of the eyes, breathing out, stretching and relaxing of the limbs, etc. are its external manifestations. (S.D.III.157)

R.G.

*nihatārtha* : deviant usage.

[निहतार्थं]

*Nihatārtha*, yet another poetic defect, occurs when a word having two meanings is used in its obscure sense or suppressed meaning (K.P. 7.50; S.D. 7.2).

Examples:

(i) Occurring in a word—

*Yamunā śambaram vyatānīt.*

(S.D., after 7.4)

i.e.,

The Yamuna spread out its water.

Here the word 'sambara' is used in the sense of water. The dictionary gives 'sambara' as a synonym for water (vide *Amara-Kośa* 1.10.4), but, generally speaking, this is an obscure meaning, the well-known meaning of 'sambara' being a demon of this name.

(ii) Occurring in a sentence:—

*sāyaka-sahāya-bāhormakaradhwajaniyamitakṣamādhīpateḥ  
abjarucibhāsvaraste bhātitarāmanipā ślokaḥ.*

i.e.,

'O protector of the earth, you hold a sword in your hand: it serves you as a companion. You are the master of the world gridled by the ocean. Your fame, which is as resplendent as the moon, is shining brightly.

Here the words 'sāyaka', 'makaradhvaja', 'kṣamā', 'abja' and 'śloka' have been used in the sense of sword, ocean, earth, moon, and fame respectively; but they are generally known to signify an arrow, cupid, forgiveness, a lotus and a verse.

Hence the meaning which the writer wants to convey remains concealed. K.B.

*nirhetu* : lack of motive or justification.

[निर्हेतु]

This defect of meaning is caused by a statement which lacks justification. (K.P. 7.56; S.D. 7.11). Bhamaha terms it as '*pratijñā-hetu-dṛṣṭānta-hīna*' (Kaval. 4.2). It may remotely be traced to a phase of '*nyāyādapeta*' of Bharata (*Nāṭyaśāstra* 17.92).

Example:

*grhītaṁ venasiḥ paribhawabhayānnocitampapi  
prabhāvādyasyābhūna khalu tava kaścinna viṣayaḥ;*



*parityaktaṁ tena tvamasi sutaśokāṇna tu bhayād  
vimokṣye śāstra tvāmahamapi yataḥ svasti bhavate.*

(K.P. 7.264, S.D. after 7.11)

i.e.,

‘(Aśvatthama is addressing his weapon) O weapon, my father Droṇācārya was a Bhrāhmaṇa, and a Brāhmaṇa, does not usually wield a weapon, but he took it lest he should be overcome by opponents. There was none in the opposite camp at whom you could not be hurled. Even then he gave you up, not for any fear, but on account of his grief for me, his son. I shall also abandon you. Go, I bid you good-bye. Fare you well.’

Here a mention is made as to why Droṇācārya gave up his weapon: he felt much too depressed to continue to fight after hearing the tragic news of his son’s demise. But the writer of the verse has not given any reason for which Aśvatthāmā abandoned his weapon. Hence the poetic defect is obvious. K.B.

*nirvahaṇa* : the catastrophe, the final juncture or the last stage in [निर्वहण] which the action of a play is brought to a head.

*Nirvahaṇa* is the fifth juncture, the conclusion, wherein the seed (BĪJA) which is being developed stage by stage matures into a fruit. In other words, it is the fifth and final stage of action where the object is achieved. As a matter of fact in *nirvahaṇa* the harmonious combination of all parts, is attained. *Daśarūpaka* says that *nirvahaṇa* or the conclusion is that juncture wherein the events which occurred in the opening and other junctures, which contained the seed (*bīja*) and were distributed in one order, are brought together to one end.

✓ *nirveda* : disgust, loathing indifference, a feeling that gives rise to the [निर्वेद] sentiment of quietude (ŚĀNTA). *Vānashrī*

The first among the thirty-three VYABHICĀRĪ BHĀVAS as enumerated by Bharata. *Nirveda* is a feeling of self-abasement blended with complete indifference towards worldly objects. The cause of such a feeling is either knowledge of the Truth, or a calamity, or jealousy. Anxiety, tears, paleness of the face, deep sighs and low-spirits are its external manifestations. (D.R.IV. 9) R.G.

*niścaya* : certainty.

[निश्चय]

A figure of speech in which the subject of comparison (*upameya*) is established by rejecting the standard of comparison (*upamāna*). ‘It

is a face, not a lotus; these two are eyes, not blue lotuses.' (S.D. 10, 39, v.r.). Here on account of the extreme similarity between the face and the lotus (the subject of comparison and the standard of comparison respectively), it is possible that the one may be looked upon as the other. It has, therefore, been emphatically asserted that the face is the face, and not the lotus, etc. S.D.C.

*niyatāpti* : assurance.

[नियताप्ति]

*Niyatāpti* is the fourth stage of action which means certainty of success. It is the assurance of success arising from the absence of risk. (*Daśarūpaka* 1.32).

In other words, it is the sure achievement of the result through the removal of obstacles. This stage cannot be compared with the denouement, the fourth stage of the action in western classical plays because denouement indicates a somewhat peaceful situation before the final catastrophe. After the crisis the spectators are given some respite in the form of denouement. It is a comedy then the denouement is not very different from *niyatāpti*. I.N.C.

*nyādāpeta* : see NIRHETU

[न्यायादपेत]

*nyūnapada* : ellipsis.

[न्यूनपद]

*Nyūnapada* is a poetic defect occurring on account of some deficiency in a word (K.P. 7.53; S.D. 7.5).

Example :

*Yadi mayyarpitā dṛṣṭiḥ kiṁ mamendratayā tadā.*

(S.D. after 7.8)

i.e.,

'If a glance is cast on me, then the status of Indra, the Chief of deities, has no significance for me.'

Here the first foot of the hemistich is deficient in 'tvaya' (by you), without which the significance of the lovers' narration is obscured. K.B.

✓ *Ojaśa* : force, compactness.

[ओजस]

Bharata defined *Ojaśa* or force as use of (1) many compounds

with suitable concatenations of letters, and (2) colourful words saturated with emotion and splendour, thus including the peculiarities of both sound and sense. Vāmana defines (a) *verbal force* as 'compactness of construction' resulting from conjuncts, particularly with 'r' and 'short compounds' while (b) *force of sense* consists in boldness, sophistication or dignity of content arising from the use of a phrase for a whole sentence or vice-versa.

Examples :

- (i) 'The luminary produced from the eye of Atri' for 'the moon'
- (ii) 'She winks' for 'she is human and not divine'. Dandin-bases it on long and numerous compounds and describes it as the life-breath of prose and of the Gauḍī style.

According to Ānandavardhana force inheres in such sound and sense (both) as manifest sentiments of valour and fury. They ignite, as it were, the reader's mind into a furious fieriness. Compounds may or may not be used. What is essential is the capacity to excite the reader into furiousness. S.K.

*pāda* : foot, one of the four quarters.

[पाद]

*Pāda* is derived from the root 'pad' meaning to go (N.S. 15.90). The word was first used in the sense of a quarter, in the Rgveda (x.90) with reference to God's immanence indicated by '*pādosya viṣvā bhūtāni*' i.e., all beings are His one foot; and '*padosyehābhavat punaḥ*' i.e. a foot of His was here—the other three being there, immortal in Heaven. A foot of the four-phased God, thus, meant a fourth part. And in this sense, viz., 'a fourth part' the word *pāda* is used in Sanskrit prosody. *Pāda*, thus, stands for any one of the four quarters of a verse. (C.S. 4.10; V.R. 1.12). *Carana*, too, is in vogue as its synonym: All the four quarters or feet are of equal dimension in metres of even type. In the semi-even type metres, two similar feet differ from the other two which by themselves form a similar group. As for the uneven metres, at least three metres differ from one another with regard to the number of MĀTRĀS or the position of gaṇas. K.B.

*pada-vakratā* : (artistic) deviation based on conjugational group.

[पद-वक्रता]

(1) *Upagrahāvakratā* : An Ubhayapada root is used in the more appropriate *pāda* so that it may add to the charm of expression.

(2) *Pratyayavakrata* : An additional suffix denotative of 'degree'

is applied for suggesting a striking superiority of action (e.g. Vande-tarām).

(3) *Upasargavakratā* : Prefixes and exclamations are used for the deepening the effect of a sentiment.

Examples :

Prefixes : *Viyagah su-dussaho me*

Here extra prefix 'su' adds to the effect.

exclamations : *hā, hā devi dhīrā bhava*

Here the use of 'ha, ha' heightens the effect.

More than one of these used together embellish one another, producing the variegated effect of a pen picture.

S.K.

*paddharī* : see PAJJHAṬIKĀ

[पद्धरी]

*padaparārdha varkratā* : deviation based on terminations.

[पदपरार्द्ध वक्रता]

This third variety of 'deviating speech' consists of striking suffixes. It covers all terminal parts of a word, viz case endings, endings denoting tense, number, person, voice, etc., particles, prefixes, indeclinables, prepositions or postpositions, etc. Thus it has a number of sub-varieties.

S.K.

*padapūrvārdha vakratā* : (artistic) deviation based on the substantive—

[पदपूर्वार्द्ध वक्रता] the original root word.

This second variety includes a peculiarly significant use of synonyms or homonyms, denotation, metaphorical or semblance-based indication, adjectives or adverbs, compounds or derivatives, verbs and nouns, number or gender, covert or veiled expressions, etc. Thus this broad variety consists of many sub-varieties. Not the suffix or the terminations, but the word itself to which they are applied is aesthetically significant.

S.K.

*pajjhaṭikā* : a variety of *mātrika* metre.

[पज्जटिका]

This is a MĀTRIKA metre of the even type, having sixteen MĀTRĀS wherein the letter after the first eight mātrās as well as the last letter in a quarter should have long sound. The use of ja-gana is prohibited in this metre. (C.M. 5.28; C.P. page 48).



Example :

*tarala-vataṁsā-śliṣṭaskandha, ścalutara-pajjhaṭikā-  
kaṭibandhaḥ;*

*maulicapala-śikhicandraka-vṛndaḥ kālīyaśirasi  
nanarta mukundaḥ.*

(Chando-manjarī 5.29).

In *Prākṛta-pangalam* (91,125) however, it is called *pajjhaḍiā* which has sixteen *mātrās* with a *jagaṇa* at the end of each quarter.

K.B.

*pāñcālī* : The style in vogue in Pāñchāla.

✓ [पांचाली]

The Pāñchālī, not mentioned by Daṇḍin, is, according to Vāmana, a second-rate style characterized by innate sweetness and delicacy. It is the counterpart of GAUDĪ which is forceful and brilliant. Rudraṭa admits compounds of maximum three words. The *Puraṇas* describe it as soft and sparingly metaphorical with short compounds. It is prominently clear and understandable. Vamana regards the style of the *Puraṇas* as *Pāñchālī*.

S.K.

*parakīyā* : a woman having an extra-marital love-affair. One of the [परकीया] three main kinds of heroines.

The second variety of the NĀYIKĀ under the first classification on the basis of her social relationship with the hero. *Parakīyā*, as the term implies, loves a person to whom she has not been married. If she is an unmarried girl, she is KANYĀ, but if having been married she makes love to a person other than her husband, she is ŪDHĀ (D.R. II. 20).

R.G.

*paraniṣṭha* : pertaining to another, somebody else's.

[परनिष्ठ]

A basic instinct (STHĀYĪ BHĀVA) aroused in somebody else, the character or the actor playing his role, cannot be relished by the appreciative reader or spectator, for it is not his own experience and again, arouse the will to react to the emotion aroused in others. Poetic sentiment (RASA) is relishable to everybody and is not accompanied by any will to act or react. One does not feel like responding or reacting to the sentiment of the actor when he gesticulates to express 'terror'. Evidently the basic impulse underlying a poetic sentiment is not *aroused* in the character or the actor. It is a skilfully universalized

human impulse, which, being a matter of common experience, can be relished when developed into the corresponding poetic sentiment, without any personal associations or reactions. R.G.

*parikara* : insinuator, the significant

[परिकर]

A figure of speech in which a statement is expressed with a number of significant epithets. 'Now save Duśāsana from Bhīma, Oh Karna! the king of Amga! Commander-in-chief! Slighter of Drona!, (S.D. after 10, 57). Here all the three epithets applied to Karna are significant. S.D.C.

*pariṇāma* : commutation.

[परिणाम]

A figure of speech in which what is superimposed (*upamāna* or *āropya*) serves the purpose of the object of superimposition (*upameya* or *āropita*). For example, The made a present of a smile to me, who had come from afar.' (*smitenopāyanam dūrādāgatasya kṛtam mana*) (S.D. after 10, 35). In other places, garment, ornament, etc., serve the purpose of a present or a gift, but here 'smile' has been described as such. S.D.C.

*parisamkhyā* : special kind of assertion:

[परिसंख्या]

A figure of speech in which owing to the very mention of a thing, something else similar to it is excluded. It is of four kinds: in (i, ii) the exclusion is expressed explicitly in words either with a query or without a query; in (iii and iv) the exclusion is implied either with a query or without a query. An example of the first variety: 'What is said to be the permanent ornament here? Fame and not gems.' (K.P. 10.704; S D. after 10, 82). Here the special mention of fame has been made with a query and the gem, which is rejected, is expressed in words. An example of the second variety: 'Devotion should be paid unto lord Siva and not unto prosperity.' Here special mention of lord, Siva has been made without any query and prosperity, which is rejected, is expressed in words. S.D.C.

*parivṛtti* : barter, exchange.

[परिवृत्ति]

A figure of speech in which an exchange of things that are (i) equal. (ii) lesser or (iii) greater is described. 'The fawn-eyed damsel cast upon me her arched look and thereby captured my heart. I, on my part, offered her my heart and what I got in return is but the fever

of love.' (S.D. 10,81, vr.). Here there is an exchange of two equal things in the first half of the verse and in the second, there is an exchange of a superior thing with an inferior one. S.D.C.

*paryāya* : sequence

[पर्याय]

A figure of speech which is of two kinds: (i) when the same object pervades or is made to pervade many items in succession, and (ii) when many objects pervade or are made to pervade the same item in succession. Example of the first variety: '(When the goddess Pārvati practising penance to get Mahādeva as her lord was sitting erect, it began to drizzle and the first drops of rain remained awhile on her eye-lashes, then they passed over to her lips and then on to her elevated busts, whence they dropped down to folds of her belly and after a long while reached the navel. (S.D. after 10,80, vr.) Here the drops of rain (one and the same thing) have been described as pervading many places in succession. S D.C.

*paryāya vakratā* : skilful use of synonyms.

[पर्याय वक्रता]

In this second variety of a striking substantive, out of many synoymys, the most significant synonym issued. S.K.

*paryāyokti* : circumlocution, periphrasis.

[पर्यायोक्ति]

A figure of speech in which the implied object is expressed in an indirect manner. 'O king, you have grown up grass in the houses of your enemies.' (C.A. 5.70). Here the implied meaning is that the king has conquered his enemies. S.D.C

*patākā* ; banner indicating an episode, an episodical incident.

[पताका]

Patākā, which literally means a banner, is on episode in the plot of concerning someone other than the hero. Though it is dependent on the story of the hero yet at the same time it extends beyond that. *Sahitya Darpana* quotes the story of Sugrīva and others in the drama as illustrative of Patāka in the story of Rama. The Patāka serves the purpose of the hero and as such it is sometimes extended to the last SANDHI. I.N.C.

*patākā-sthānaka* : intimation of an episodical incident.

[पताका स्थानक]

Patākāsthānaka is an episode indication within the plot. By the

mention of something extraneous a hint is given of a matter that has begun or is about to begin (*Daśarūpaka* 1.22). It is of four types. In the first, while a different topic is under consideration, some thing else of like nature is presented without any proper thinking, wherein a better achievement, by nature more delightful, occurs all of a sudden. According to Viśhwanātha there is a second type where the statement consists of words with double meanings couched up in adjectives. The third type has got a reference to the main current of the drama and it anticipates in a way the principal incident of the drama.

*Sāhitya Darpaṇa* mentions the fourth *Patākāsthānaka* as the best of all. In this episode-indication an extraneous statement with a double meaning is made which refers to the main current of the drama. These *patākāsthānakas* may be used in all the *Sandhis* (See SANDHI). They at times indicate something good to happen in future and portend evil on other occasion. In the dramatic matter *patākāsthānakas* should be inserted carefully. I.N.C.

*patatprakarṣa* : progressive deterioration in excellence.

[पतत्प्रकर्ष]

*Patatprakarṣa* is a poetic defect which arises from the falling off in excellence of some poetic beauty. (k.p. 7.53; S.D. 7.6).

Example:

*projjvala-jvalana:jvālā-vikaṭoru-saṭācchaṭaḥ*  
*śvāsa kṣipta-kulakṣmābhṛt pātu vo nara-kesarī*

(S.D., after 7.8)

i.e.,

‘May God in the form of a man-lion protect you! Charming are His long and uprising manes which look like flames of the freely burning fire.’

Here the alliteration in ‘jvālā’, ‘jvalana’ and ‘jvālā’ is conspicuous in the first quarter; that in ‘kaṭo’, ‘saṭa’, and ‘chaṭaḥ’ in the second quarter is less obvious; that in ‘kṣipta’ and ‘kṣmābhṛt’ in the third quarter is a very ordinary one; and that in ‘nara’ and ‘kesarī’ in the fourth quarter does not evoke any appreciation.’ It is correct to observe, therefore, that the embellishment of alliteration is falling off gradually in this verse. K.B.



*pati* : husband, a variety of erotic hero. *Talaiyam,*

[पति]

One of the three varieties of the erotic NĀYAKA, as given by Bhānudatta. It corresponds to the SVAKĪYĀ, variety of the NĀYIKĀ. *Pati* or husband has been defined as one who has obtained the hand of his beloved after the performance of due religious and social ceremonies (R.M.100). R.G.

*phalāgama*: attainment of the result in a drama, realization of the [फलागम] objective. *phalāgama*

The fifth and final stage of the action is *phalāgama* which is the attainment of the result.

It is the accomplishment of the main objective of the hero. The *Nāyaka* in fact means, a person who leads the action to its desired end. The conclusion of the Western comedies and *Phalāgama* are the same. I.N.C

*Piṅgala* : prosody—a treatise on prosody—named after the first and [पिङ्गल] the greatest authority on prosody: *Piṅgala*

*Piṅgala* was the name of the author of *Chandaḥ śāstram*, the earliest extant treatise on prosody. The work divided into seven chapters is in *sutra* style and deals with both the Vedic and the classical metres. The full name of this pioneer writer as mentioned by Kedāra-Bhaṭṭa in his *Vṛtta Ratnākara* (2.4) seems to be piṅgalanāga. As *Piṅgala* was the first authority on prosody, the branch of learning dealing with metres came to be known as *Piṅgala*. Consequently, *Piṅgala* and *Chandaḥ-śāstra* are now used as synonyms.

There is a tradition—seemingly an amusing one—about *Piṅgala*. His full name being *Piṅgalanāga*, he might have belonged to the celebrated *Nāga* clan, but some people conceived him to be an incarnation of *Śeṣanāga* (the serpent god) who is known to be Lord Viṣṇu's couch. According to Indian Mythology, there has been a permanent animosity between *Garuḍa* and *Nāgas*. Once it so happened that *Garuḍa* came across *Piṅgalanāga*. The latter was afraid of the former and to appease the Lord of the Birds, *Piṅgala* diverted his attention by explaining to him the various intricacies of prosody on which he (*Piṅgalanāga*) was an authority. *Garuḍa* was fascinated at the dexterity of *Piṅgala*, who finally gave an demonstration of *bhujāṅgaprayāta* crawling like a snake and disappeared in the nearby sea. K.B.

*pīyūṣavarṣa* : a variety of *mātrika* metre.

[पीयूषवर्ष]

This is a MĀTRIKA metre of the even type, with nineteen

MĀTRĀS in each quarter of which the ultimate varṇa should be a long vowel and the penultimate a short one. The pause is after the tenth mātrā and then at the end. (C.P., p.52).

Example:

*disi nidhī pīyūṣa-varsata jhari lagā  
ramā taji nahiṇ āna hai koī sagā.  
yaha sakala saṁsāra sapane tūla hai  
sāncha nāhiṇ mīta bhārī bhūla hai.*

When the medial peuse or caesura is not considered, this metre is called *Ānandavardhaka* also.

Example:

*pāya ke nara-janma kyoṇ cete nahiṇ  
dhyana haripada-padma men dete nāhiṇ.  
ghora kaliyuga men nahiṇ kucha sāra hai  
rama kā hī nāma ka ādhāra hai.*

(C.P., page 53).

K.B.

*prabandha* : a long poetic narrative

✓ [प्रबन्ध]

The earlier name given to a sustained or continuous poetic composition as distinguished from stray verses was *nibaddha*, meaning 'strung together' Bhāmaha classified verse compositions into *anibaddha* and *nibaddha*. Vāmana followed Bhāmaha and compared the stray verses (*anibaddha*) to loose flowers and the sustained narrative (*nibaddha*) to a crown made of flower garlands. These two types were later called *muktaka* and *prabandha* respectively. *Prabandha* was further classified into MAHĀKĀVYA KHAṆDA-KAVYA and EKĀRTHA-KĀVYA. Ānandvardhana discussed some more form like Paryāya-bandh, a long narrative poem. The word *prabandha* was largely used for various types of compositions in verse including drama, but not for prose-works as a matter of convention. N.J.

*prabandha-vakratā* : artistic device used for plot-construction of a long poem as a whole :  
[प्रबन्ध-वक्रता]

This device can be effected in several ways: (a) A new sentiment is introduced suddenly into a historical or romantic narrative, regard-

less of the richness of the one in the original. This lends a fresh charm to the main sentiment flowering through the source-work in *Veṇīsaṁhāram* or *Uttararāmacaritam* wherein the basic sentiment is different from that in the *Mahābhārata* and the *Rāmāyaṇa* respectively. (b) The narrative is brought to an end with an impressive event which shows the magnanimity of the hero at its best and the consequent drab events are dropped altogether (e.g., in the *Kirātārjunīyam*). (c) A fresh sentiment is introduced, when an episode seems likely to break the thread and spoil the emotive appeal of the main narrative (e.g., in the *Śhīsupāla-vadha*). (d) A hero, in accomplishing his chief objective, is crowned simultaneously with many other achievements of equal significance (e.g., in *Nāgānandam*). (e) An additional charm is lent to the narrative by giving a striking turn to the whole narrative, its episodes or subplot, (e.g. *Abhijnānaśākuntalam, mudrārākṣasam, pratimā*, etc). (f) Narratives based on one and the same theme are presented in strikingly different manners by different poets (e.g. the various poetic works relating to the story of Rāma).

In short, great poets enhance the artistic merit of their compositions by adopting fresh devices or combining old and new techniques.

S.K.

*prabodha* : awakening.

✓ [प्रबोध]

The twenty-fourth among the thirty-three VYABHICĀRĪ BHĀVAS enumerated by Bharata. *Prabodha* or awakening is the state of regaining normal consciousness after sleep. It is accompanied by yawning, stretching and relaxing of the limbs, closing of the eyes, and looking at one's own limbs etc. (S.D. 3.151).

R.G.

*pragalbhā* : a variety of heroine—bold, mature, and well-versed in the

✓ [प्रगल्भा] art of love.

The third variety of the NĀYIKĀ under the second classification on the basis of the degree of her modesty. *Pragalbhā* is one who gets completely absorbed in the act of copulation, whose youth is at its zenith, who is perfectly conversant with all forms of love-making who is clever in making such coquettish gestures as would excite amorous sensations, who has but little bashfulness left in her. The Heroine tells her friend. "You are blessed, O my dear friend! that you are able to speak to your beloved with confidence all kinds of sweet words at the time of union. As for me, I swear that, as soon as my beloved puts his hand on the knot of my waist-band, I forget everything that happens to me thereafter". (S.D. 3.60).

R.G.

*pragalbhātā* : boldness—lack of fear and shyness.

[प्रगल्भता]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the sixth among the seven AYATNAJA ALAMKĀRAS. It consists in being bold and fearless, or in not becoming agitated (S.D. 3.97). Ill.: "The lovely damsel embraces her lover when she is embraced by him, kisses him in return when kissed, and even bites him when she is bitten. Thus she has made him her slave." R.G.

✓ *prahasana* : A one-act farce.

[प्रहसन]

The *prahasana* is a farcical or comic satire. The poet takes the plot from every-day life and surrounds it with all kinds of illusions, verbal disputes and dissensions between knaves and low-bred persons. It is a drama in one act intended to excite laughter. The story should be fictitious and the hero may be an ascetic, a Brāhmaṇa a king or a rogue. The dramatis personae consist of courtiers, menials, mendicants, knaves and harlots. (D.R. 3.58). *Prahasanas* are of three types, the pure (*śuddha*) where Brāhmaṇas or religious persons appear along with one impertinent fellow who plays the part of the hero. Besides, there are mixed (*saṅkīraṇa*) and the distorted type (*vikṛta*) of *Prahasana* where courtesans, slaves, etc., appear. *Prahasana* is characterized by exuberant gaiety and brilliant imagination, causticity and humour and the objects of satire are sensuality and hypocrisy. Unlike the Aristophanic comedy, however, it is not levelled at the many-headed mob, but in general at the sanctified and privileged orders of the community such as ascetics, Brāhmaṇas, man of rank and princes.

I.N.C.

✓ *prakaraṇa* : a species of drama with invented plot.

[प्रकरण]

It is the second species of RŪPAKA, which agrees in all respects with the *nāṭaka*, except that its general plane is not so elevated. The subject-matter is imaginary although drawn from real life of a reputable class in society. The predominant sentiment should be erotic. The hero is either a Brāhmaṇa or a merchant or a minister—self controlled and calm by nature. (*Daśa-rūpaka* 3.44). He undergoes misfortunes but does not give up pious deeds. Pleasure and wealth are his chief objects in life. The heroine may be a maiden of a respectable family or a courtesan. In some plays both types of heroines are found. Because of these varieties of the heroine, the *prakaraṇa* is of three



kinds: *Śuddha*, with the wife as heroine; *Vikṛta*, with the courtesan and *saṅkīrṇa* with both. The mixed variety abounds in rogues. By the courtesan, however, we are not to understand a female who has disregarded the precepts of virtue. She is like the Helera of the Greeks.

I.N.C

*prakaraṇikā* : a variety of NĀṬIKĀ.

[प्रकरणिका]

The *prakaraṇikā* is classed as a distinct species but it is usually considered only a variety of *Nāṭikā*. In it the heroine belongs to the same caste as the hero S.D. 6.297).

I.N.C.

*prakaraṇa-vakratā* : striking manipulation of an episode or incident.

[प्रकरण-वक्रता]

An episode or incident becomes strikingly charming through a skilful use of artistic devices.

(a) A brilliant innovation of an event with a spontaneous emotive appeal (e.g., the Kautsa episode in the *Raghuvamśa*. (b) a feat of creative imagination—e.g. the conception of Duravasā's curse in the *Abhijnāna Śākuntalam*. (c) The mutual effect and inter-relation of subsidiary incidents in a plot (e.g.) the Jṛmbhakāstra scene in the *Uttararāmacaritam*). (d) detailed poetic descriptions of interesting incidents (e.g. description of the hunting sports of Daśratha in the *Raghuvamśa* (e) A new channel, explored before, is introduced unexpectedly for a more effective flow of the main sentiment (e.g. The immattārika in the *Vikramorvaśīya*). An interesting variety of additional themes is introduced for a more appealing manifestation of the main theme. (f) In a drama some actors temporarily identify themselves with the audience or with another character thus add to the effect of the play (as in the *Bālarāmāyaṇa* Act IV). (g) A uniquely striking inversion or inconsistency is suddenly introduced into the otherwise orderly development of the plot.

S.K.

*prakarī* : an interlude or episode inserted in a drama to explain what [प्रकरी] is to follow.

An episodic incident of short duration is *prakarī* (*Daśarūpaka* 21). It is of secondary importance in which the principal characters take no part.

I.N.C.

*prakāśita-viruddha* : implied opposition.

[प्रकाशित-विरुद्ध]

This defect of meaning is caused by a detestable implication suggested by a statement. (K.P. 7.57; S.D. 7.9).

Example :

*kumāraste narādhīśa śrīyaṁ samadhigacchatu.*

(S.D., after 7.11)

i.e.

‘O king, may your son attain regal splendour!’ Here the statement implies the king’s demise, for a prince cannot obtain royalty as long as the king is alive. The implied meaning is thus evidently opposed to the spirit of the statement.

A blessing is manifest in the above quotation, but a curse opposed to blessing is implied therein—hence the defect. K.B.

*praksobha* : rebuke, ridicule, insult, sarcasm. It is also known as [प्रक्षोभ] *kṣobha*.

An embellishment in a drama, it denotes an effective expression or a remark of rebuke, insult or ridicule. It is often ironical satirical or sarcastic, e.g. *Vālin* (to *Rāma* who shot him from a hidden place):—

“Wretched ascetic, having killed from your hiding place, you have failed, not only Valin, but yourself too from the other world.” R.G.

*pralaya* : death or unconsciousness, a swoon or fainting.

[प्रलय]

The last extreme physical reaction caused by a sudden outburst of overwhelming emotion. It is the result of unbearable grief, pain, ecstasy or wrath. R.G.

*pramātā* : a person of aesthetic sensibility an enlightened spectator or [प्रमाता] reader :

*Pramātā* is an expression used in *Nyāya* system of philosophy for the knower, the subject. This subject according to *Nyāya*, is one of the four conditions of knowledge. The term was later on introduced into Poetics and became denotative of the enlightened spectator or the reader, for the aesthetic experience also implies some form of knowledge. (See SAHĀDAYA) N.J.

*praṇayanrūpa* : proud anger of love.

[प्रणय-मान]

The loving ones are aware that union has brought them limitless

ecstasy. Yet their proud love is hurt at the slightest provocation, and consequent anger keeps them away from each other. R.G.

*prāptyāśā* : expectation.

[प्रप्याशा]

*Prāptyāśā* is the prospect of success. This is the third stage of action. As the Sanskrit drama ends in harmony, it differs in its nature from the crisis, which is the third stage of action in Western dramaturgy. But here also some sort of a crisis, the fear of failure, lurks in the mind of the hero. According to Viśwanātha, by *prāptyāśā* is meant the expectation of the achievement of the desired result.

I.N.C

*prasāda* : perspicuity, Pucidity.

✓ [प्रसाद]

(1) In the delicate style perspicuity implies the capacity to make the content—sentiment or idea—manifest in a split of second and without effort. It is characterized by a paucity of compounds, use of well-known epithets, a direct association of word and sense and clear syntax.

(2) In the ornate style it denotes lucidity resulting from the use of significant words in an easy syntax. It must have a slight touch of force too. Compounds, sparingly used, should lend compactness to the diction. The sentences should be close-knit so as to facilitate comprehension.

Bharata defined clarity as a happy association of word and sense so as to enable an expert to grasp the implied content which is not expressed through denotation. (a) *Verbal clarity* according to Vamana is looseness of construction. It may become a defect, if not mixed in proper proportion with force. (b) *Explicitness of sense* is brevity of expression effected by using only the absolutely essential words.

According to Ānandavardhana it is a quality common to all sentiments, clarity or perspicuity effects a sort of expansion or equilibrium in the mind of the reader. Pratihārendurāja defines it as an unhampered manifestation of the desired sentiment. S.K.

*Prāsaṅgika* : the secondary plot.

[प्रासगिक]

*Prāsaṅgika* is the subordinate Plot. It contributes to the proper development of the ĀDHĪKĀRIKA or the main plot. The characters who are attached to the subordinate plot are also known as *Prasaṅ-*

*gika*, and their job is to lend full support to the characters working for the achievement of the main objective (*Daśarūpaka* 1.20).

I.N.C.

*prasiddhavirodhī* : see PRASIDDHI VIRUDDHA.

[प्रसिद्धविरोधी]

*prasiddhi-viruddha* : technical inconnectness.

[प्रसिद्धिविरुद्ध]

This defect of meaning is caused where a statement is opposed to the facts generally known (K.P. 7.56). Dandin calls it, *lokavirodhī* (*Kāvyaḍarśa* 3.126, 172), Vāmana *Lokaviruddha* (K.V. 2.2.23) and Viśvanātha *Khyātiviruddha* (S.D. after 7.11)

Example :

*tatascacāra samare śita-śūla-dharo hariḥ*

(S.D. after 7.11)

i.e.,

‘Then Viṣṇu (Hari) bearing a sharp trident, traversed the battle-field.’

Here Viṣṇu is represented as bearing a trident. But it is Śiva who bears a trident, and not Viṣṇu. Therefore, the statement is faulty as it contains a deviation from a well-known fact.

K.B.

*prasiddhihata* : see PRASIDDHITYĀGA.

[प्रसिद्धिहत]

*prasiddhityāga* : violation of accepted usage.

[प्रसिद्धित्याग]

*Prasiddhityāga* is a poetic defect which occurs when an expression is opposed to accepted usage (S.D. 7.8). In *Kāvyaḍarśa*, however, it is called *prasiddhihata* (K.P. 7.54).

Example:

*ghoro vārimucām ravaḥ.*

(S.D. after 7.8).



i.e.,

'The thunder of the clouds is violent.' Here the word *ravaḥ* is used to indicate clouds' thunder, whereas according to accepted usage it should be *garjanam*. K.B.

*prastāra* : permutation.

[प्रस्तार]

Prastāra is a method of calculation to find out the possible patterns of a particular type of metre. There are twenty-six types of VARṆIKA metres ranging from that having one VARṆA (in a quarter) to the one which has twenty-six varṇas in a quarter.

To know the possible patterns of any of these types one has to apply the method of permutation. To cite an example : *Pratiṣṭhā* is a type of metre consisting of four varṇas in a quarter. Here arises a query: how many patterns can be there in this type? To find out the correct number the (method of) *prastāra* is to be applied, which is as follows :

- (a) Put down four symbol for a long sound ...SSSS
- (b) Write a symbol for a short sound under the first long sound, bringing down the rest of them unchanged. ...lSSS
- (c) Again, the first long sound is to be converted into a short one, the rest (on the right side) to be brought down unchanged. All the signs towards the left (either one or more), however, are to be converted into long ones. ...SISS
- (d) The above process is to continue till all the signs become short, as is shown in the table:

IISS  
SSIS  
ISIS  
SIIS  
IIIS  
SSSI  
ISSI  
SISI  
IISI  
SSII  
ISII  
SIII  
IIII

This table of *prastāra* shows that a *pratiṣṭhā* type of metre can have sixteen patterns consisting of varying positions of short and long varṇas (V.R. 6.2,3).

Innumerable are the metrical patterns according to the system of permutation-combination. Bharata has mentioned possible patterns of metres ranging from those containing six varṇas (in each foot) to those having twenty-six varṇas in each foot. For instance, a *gāyatrī* type of metre (having six varṇas in each quarter) has sixty-four metrical patterns (N.S. 15.52) and, an *utkrīti* type of metre (with twenty-six varṇas in a quarter) has sixty-seven million one hundred and eighty thousand, eight hundred and sixty-four (N.S. 15.74,75). Adding together all these numbers of different metrical patterns, we find that they total one hundred thirty four million, two hundred seventy thousand, seven hundred and twenty-six (134270726) (N.S. 15.77,78).

The varṇika metres are divided into three sections: (a) the even (*sama*) metres such as *Candrikā* and *Praharṣiṇī* (V.R.3.74; 3.70); (b) the semieven (*ardhasama*) type metres such as *Puṣpitāgrā* and *sundarī* (V.R. 4.10; 4.13); and the uneven (*viśama*) type metres such as *Pada-catūrūrdhva* and *āpīḍa* (V.R. 5.1; 5.2). K.B.

✓ *prastāvanā* : prelude, an introductory dialogue at the beginning of a [प्रस्तावना] drama between the manager and one of the actors.

That portion of the PŪRVARĀṄGA is known as *prastāvanā* or ĀMUKHA in which the SŪTRADHĀRA holds a conversation with the *naṭī* (the main actress consort of the stage manager) or the *vidūṣaka* (the jester) hinting at the episode in progress. This conversation is couched in amazing words and is developed in such a way that it ultimately points to the theme of the play. It is a type of *āmukha* which introduces the play.

*Prastāvanā* is of five varieties. First is *udghātyaka* in which words implying one thing are taken by the character who immediately enters the stage, in quite a different sense. Second is *kathodghāta* in which the entry of the dramatic figure takes place with the repetition of the statement or with a remark about the meaning of the utterance of the *sūtradhāra*. The third variety of *prastāvanā* is *prayogūtiśaya* in which a character enters in accordance with a reference to him by the stage-manager. The fourth is *pravartaka* in which the entrance of a character is hinted at by the similarity of the nature of the season described by the *sūtradhāra*. The last is *avalagita* in which through the setting of one thing, some other thing is executed. I.N.C.

*prasthānaka* : a kind of minor play or *uparupaka*.

[प्रस्थानक]

It is a play consisting of only two acts and is quite important at least in one respect that here the hero, contrary to all the established tenets of other types of plays, is a menial servant, the heroine is a maid-servant and deputy hero (one who is second among the *dramatis personae*) has a status even lower than that of the hero. Like *nāṭya-rāsaka*, such plays are also full of fun and frolic and the action is accompanied by various kinds of music. The desired effect and the denouement are achieved after a drinking bout on the stage. In other respects this play has the characteristics of a *nāṭaka*. *Sṛīgaratilaka* has been cited as an example of this type of play. There are only two or three types of minor plays in Sanskrit, which have menials as their heroes, and this occupies an important place among them. R.D.

*pratijnāhetuḍṣṭānta* : see NIRHETU.

[प्रतिज्ञाहेतुदृष्टान्त]

*pratikūla-varṇa* : dysophony

[प्रतिकूल वर्ण]

*Pratikūla-varṇa* is a poetic defect which pertains to sentences and consists in the discord of letters. In other words, whenever a writer uses harsh syllables, there occurs this blemish. For instance, the sentiment of love expressed in harsh syllables such as 'ṭa' 'ṭha' 'ḍa' 'ḍha' mar its beauty. (K.P. 7.53, S.D. 7.5).

Example:

(Prakṛta)      *Avatṭai ullatṭai saṇṇe*  
*kahiṇṇi moṭṭāai nō parihaṭṭai;*  
*hiaṇṇa phitṭai lajjāi*  
*khuṭṭai dihiṇe sā.*

(S.D. after 7.8)

She (a lady experiencing the pangs of separation from her lover) is changing her sides on the bed; bangs her hands and feet (on the bed); indulges in superfluous actions; does not engage herself in any useful activity; her heart is breaking with bashfulness; and she is unable to control herself.

Here, harsh sounding letters spoil the beauty of the verse which otherwise depicts a pleasurable sentiment—love. K.B.

*pratikūla-vibhāvādi-grahaṇa* : heterogeneity.

[प्रतिकूलविभावादिग्रहण]

It is a defect caused by introducing heterogeneous excitants, etc. (K.P. 7.61; S.D. 7.13).

Example:

*mānam mā kuru tanvaṅgī jñātvā yauvanamasthiram*

(after 7.15)

i.e.,

‘O lady of slender form, knowing that youth is transitory, do not be angry.

Transitoriness of youth is an excitant (*vibhāva*) of the sentiment of quietistic (*śānta rasa*). Its mention in a statement pertaining to the erotic sentiment (*śṛṅgāra rasa*) is a defect. K.B.

*pratimukha* : second juncture, progression.

[प्रतिमुख]

This is the second juncture which marks the progress of the action towards the main objective. I.N.C.

*pratīpa* : the converse.

[प्रतीप]

A figure of speech in which some well-known standards of comparison (*upamāna*) are either (i) converted into the objects of comparison, (*upameya*) or (ii) declared to be useless. Examples: (i) That blue lotus resembles the complexion of your eye. (S.D. after 10,88.) (ii) When there appears that face, all talk about the moon is stopped (S.D. after 10,88 a). S.D.C.

*prativastūpama* : typical comparison.

[प्रतिवस्तूपमा]

A figure of speech noticed where the one and the same common property is expressed in different words in two sentences having an implied and not expressed, resemblance.

Example:

‘Bright is the sun, brilliant is the moon; and the mirror is very clear by nature.’ (S.D. after 10,50). Here one and the same idea has been expressed in different words, like bright, brilliant and clear, in more than one sentence in order to avoid repetition. S.D.C.



*pratyānīka* : rivalry.

[प्रत्यनीक]

This figure of speech occurs when someone unable to retaliate against his enemy does harm to somebody connected with the enemy—which ultimately contributes to the superiority of the enemy himself. For example: 'Thinking that this damsel of slender waist has thrown my waist into the background, the lion pierces the elephants' temples which resemble her pitcher-like breasts.' (S.D. after 10,87 a). The waist of the lion is considered to be very slender and the waist of beautiful lady is compared with it. Being beaten in this respect, the lion, not being able to cause any harm to his rival, i.e. the lady, has avenged himself by piercing the temples of the elephant which are compared to the breasts of the lady. But, ultimately by doing so, the superiority of the lady herself, the rival of the lion, has been established. S.D.C.

*pratyaya-vakratā* : striking use of prepositions, etc.

[प्रत्यय वक्रता]

A significant or appropriate preposition, post-position, etc. enhances the aesthetic charm to a noun or a verb to denote gender, case, tense, mood, person, voice, number, etc. It may even be an insertion of a syllable (*āgama*), e.g. 'm' in *subhagam-manyā* or *panditam-manyā*, which adds a new dimension to the expression. The striking use of a substantive also falls within this category. S.K.

*pravāsa-vipralambha* : eros-in-separation resulting from the lover's going out of station. [प्रव स विप्रलम्भ]

Either the lover or the beloved is forced to undertake a journey on account of some work, harassment to which he or she is subjected by the king or a curse. The person left behind pines for reunion and does not care to wash one's body or clothes. A separated lady braids her hair into a single plait and heaves long sighs. The departure of the loving or beloved person may have taken place in the past or just recently or may be imminent in the near future. This is the second type of eros-in-separation. R.G.

*praveśaka* : 'The introducer' an interlude acted by inferior characters.

[प्रवेशक]

*Praveśaka* is an inter act. A member of the theatrical company who apparently does not participate in the acting explains to the audience between two acts the change of scene and approach of a certain character. This indication of a change of scene does not mean that it

introduces the play. Its purpose is to acquaint the audience with events not represented on the stage, but their knowledge is essential for a proper understanding of what follows. As it is done between two acts, the use of *praveśaka* is prohibited at the beginning of the first or at the end of the last act. It is in colloquial language by persons of inferior order.

I.N.C

*prayatna* : rising action.

[प्रयत्न]

*Prayatna* is the second stage of action which is accompanied by great exertion for attaining the object (D.R. 1.30). Viśwanātha says that the effort made with eagerness for the achievement of the principal object is called *prayatna*. In Western dramaturgy it is the rising action.

I.N.C.

*prekśaka* : spectator.

[प्रेक्षक]

Bharata has defined a *Prekśaka* in his *Nāṭya-Śāstra* as one who is capable of quick emotional response, i.e. of identifying himself with the emotional situations presented through a play. He is also called a *darśaka* or a *Sāmājika*. It is synonymous with the 'Enlightened Spectator' of Western Dramatics.

N.J.

*preṅkhaṇa* : a minor type of play or *uparūpaka* (which are eighteen in [प्रेङ्खण] number).

This is a one-act play and the principal sentiment of this type of play has not been specifically prescribed, but from other specifications it appears that *Vīra* (or heroic) is one of the main rasas of this type of play. As stated above, this is a one-act play and the scope is further limited by the exclusion of the *sūtradhāra* (stage manager) who, by implication, can appear in star types of one-act plays. Further, the act cannot have even a prologue of *PRVEŚAKA* or *VISKAMBHAKA* type. This suggests that the action in this play has to be straight and concentrated and that there is no scope for diversion whatsoever. In the circumstances it is quite natural that all the junctures (*SANDHIS*) cannot be employed in this play and the dramaturgists have clearly laid down that the third and the fourth *Sandhis* viz. *garbha* and *avamarśa* or *Vimarśa* are absent in this type of play. The action has, therefore, to be developed along the times of the first two and the last *Sandhi*.

R.D.

*preyasvad* : subordination.

[प्रेयस्वद]

This figure of speech occurs when a *bhāva* (an undeveloped sentiment) becomes subordinate to a *rasa* (sentiment). 'My heart finds no rest on account of the constant remembrance of her, whose creeper-like arms get slightly loosened in encircling my neck.' (S.D. after 10, 96). Here, the *bhāva*, i.e. 'remembrance' is subsidiary or subordinate to the *vipralambha śṅgāra*, i.e. called love-in-separation. S.D.C.

*proṣṭabhartṛkā* : a variety of heroine, a woman whose husband has [प्रोषितभर्तृका] gone out of station.

The seventh variety of the NĀYIKĀ under Bharata's eightfold classification of the heroine based on the situations she may be placed in. *Proṣṭabhartṛkā* is one whose love has gone away to a distant land due to his multifarious assignments, and who, therefore, feels afflicted in separation (S.D. 3.84). R.G.

*punaḥ punaḥ rasa dīpti* : heightening of a sentiment repeatedly.

[पुनः पुनः रसदीप्ति]

This poetic defect is caused by the 'repeated and monotonous heightening' of a sentiment. (K.P. 7.61; S.D. 7.14). Examples are found in the mourning of Rati in Kalidāsa's *Kumāra-sambhavam*. K.B.

*punarukta* : tautology, tautophony.

[पुनरुक्त]

*Punarukta* is that poetic blemish which is due to tautophony, i.e., repetition of the same word in a sentence (S.D. 7.5). Bharata (N. S. 17.91) Bhamaha (*Kāvya-lankāra* 1.4. 12) and, Daṇḍin (*Kāvya-darśa* 3.135), however, call it *ekārtha*, whereas Maṃmaṭa (K.P. 7.53) calls it *kathitapada*.

Example:

*rati-līlā-śramaṇ bhinte salīlamanilo vahan.*

i.e.,

'The breeze blowing sportively is dispelling the langour caused by erotic sports.'

Here the word 'līla' is used twice. The flaw could have been avoided by the use of a synonym in either place.

The following are instances of Tautophony or repetition of a statement:

*sahasā vidadhīta ra kryānavivekaḥ paramāpadān padam;  
vṛṇate hi vimṛśyakāriṇam guṇalubadhī svayameva sampadaḥ.*  
(*Kirātārjunīyam* 2.30; S.D. after 7.11)

i.e.,

‘One should not do an act abruptly. Lack of discretion is the height of evil, fortune which is attracted by merit, itself courts a person who acts with prudence.’

Here the second hemistich is a repetition of the fact contained in the second quarter of the verse. The second quarter states: lack of discretion is the height of evil; and the second hemistich of the verse is like a negative echo of the same. As such, it is a repetition and as such a poetic defect, according to literary critics. K.B.

*punaruktavādābhāsa* : seeming tautology, appearance of repetition.

[पुनरुक्तवदाभास]

A figure of speech in which through synonyms an apparent repetition of the meaning is contrived, e.g. ‘May lord Śiva who has the snake coiling round him protect the worlds from evil.’ (*bhujamṅgakundalī Śivaḥ jaganti sadāpāyādvyaṭ.*) (S.D. after 10.2). Here the words ‘*bhujamṅga*’ and ‘*kundalin*’ meaning snake, involve repetition. But this repetition is only apparent, as here the word *kundalin* denotes the sense of ‘coiling’. Thus ‘*bhujamṅgakundalin*’ means one who has a snake coiling round him, and not one who is a snake or a snake.

S.D.C.

*puruṣa-vakratā* : a striking inversion of grammatical person.

[पुरुषवक्रता]

In this variety of inversion (*vakrata*) a seemingly inappropriate case and corresponding verb is used instead of the right one. Instead of addressing, “Please understand, your Highness,” one says, “May Her Highness please understand,” indicating the powerlessness of the helpless speaker who has, therefore, become indifferent to the listener. This inversion lends an additional significance besides effecting a variety of expression. S.K.

*pūrvarāga* : love before meeting: pre-union love.

[पूर्वराग]

*Pūrvarāga* is love between two persons which results (from some previous cause) before their meeting. It is love at the first sight or on first hearing about the valour or virtues of a person. The lovers may



see each other in person, in a picture, dream, etc. They may hear each other's praise sung by a friend, bard or messenger. *Pūrvarāga* is the peculiar mental condition of mutual longing aroused at first acquaintance, direct or indirect. A maiden alone can be its subject or object. It develops through ten different stages of longing (KĀMADAŚĀS)

R.G.

*pūrvaraṅga* : preliminaries of a drama.

[पूर्वरङ्ग]

*Pūrvaraṅga* consists of certain preliminaries for the presentation of the play. Bharata devotes one entire chapter of the *Nāṭyaśāstra* to describing the preliminaries of a play. According to him, *pūrvaraṅga* bears this name because ceremonies connected with it are performed at the beginning of the presentation of a play on the stage *Nāṭyaśāstra* v. 7) Viśwanātha in his *Sāhitya Darpaṇa* says that whatever is observed by actors just before the actual commencement of the performance in order to counteract any probable impediment as known by the name *pūrvaraṅga* (S.D. 6.10). According to Bharata, the *Pūrvaraṅga* has twenty different constituent parts. Out of these the first nine are to be performed behind the curtain like bringing in of the musical instruments, tuning of instruments, placing of singers, beginning of the rehearsal song of the chorus, etc. and the rest eleven on the stage by the *sūtradhāra* (stagi-manager) like *nāndī* (see NANDI) reciting of a praise or benediction, *raṅgadvāra* i.e. when the play begins. The *sūtradhāra* recites a new verse and bows before India's banner, *prarocana*, i.e. announcement of the contents and like-wise other things. Formerly the *Pūrvaraṅga* was not a part of the drama proper, and it was quite elaborate.

Even Bharata strikes a note of warning that there should be some limit to the dance, song and instrumental music introduced, so that the audience may not lose patience (*Nāṭyaśāstra* V. 146-148). In later Sanskrit dramas the *pūrvaraṅga* was considerably shortened and the *nāndī* and the *prastāvanā* (*prarocanā* or *āmukha*) were incorporated in the drama.

I.N.C.

*rasa* : the aesthetic experience.

[रस]

Bharata in his famous *rasasūtra* on the subject has defined the process of consummation rather than the nature of *rasa*. For the earlier writers from Bharata to Bhāmaha, *rasa* was an aesthetic situation or an aesthetic fact. Later, under the influence of Advaita philoso-

phy of the Śaivite school, Abhinavagupta imparted a subjective character to the concept and defined *rasa* as an aesthetic experience or the experience of an aesthetic situation. Before Abhinavagupta, Bhaṭṭanāyaka had also explained the nature of *rasa* in his own way: a state of composure (resting in one's own consciousness), which is pervaded by beatitude (*ānanda*) and light (*prakāśa*) and is similar to the realization (*āsvāda*) of the Supreme Brahman.

Abhinavagupta has described this state of realization of *rasa* by the *sahrdaya* (the ideal reader) in detail. According to him, the *sahrdaya* through a complete imaginative identification with the situation enjoys his own emotion which has been evoked and developed to a climax and having been liberated from the limitations of time and space. This realization is of the nature of pure bliss, is transcendental, and lasting only during the time of realization and is different from the basic emotions. He observes in Abhinavabhāratī: "Aesthetic experience consists in the realization of one's own self which is essentially blissful. It differs both from the psycho-physical experience as also from the spiritual experience of the yogins."

Many a later scholar reproduced Abhinavagupta's view on the subject with a difference in emphasis here and there, until Viśwanātha (14th century) summed up the (concept aphoristically as follows:

"*Rasa* is tasted by the select (qualified) persons in a form which is not different from its own experience. It emerges in a state of *sattva*, when the consciousness is purged of its baser impulses, is indivisible and accompanied by self-luminous beatitude. It is a state of intelligence and is free from any other form of perception or knowledge. It is akin to the blissful realization of the Supreme Self and is animated by a kind of transcendental or super-mundane imaginative pleasure." N.J.

*rasābhāsa* : illusion of sentiment.

[रसाभास]

It is the development of a sentiment with reference to an inappropriate subject or object. In the absence of propriety, it can never be as pleasurable as a genuine sentiment. For example love for the second hero or villain, for the preceptor's or a sage's wife, for many men or women, for another's lawful wife, or one-sided love, love for a prostitute or a low-born person or the love between animals, represents a mere illusion of eros. Wrath for elders, sages or preceptors is an illusion of the ferocious and ridicule of the same constitutes an illusion of humour. Valour or heroism demonstrated in killing women, low-born persons, Brāhmaṇas and elders is also an illusion of the heroic sentiment. The feeling of fear in the context of noble characters is an

illusion of the 'Terrible'. The illusion of an emotion consists in the impropriety of a particular basic impulse or accessory sensation with reference to its subject or object, e.g. shyness in a prostitute. R.G

*rasa-dhvani* : see ASAMLAKṢYAKRAMA DHVANI

[रसध्वनि]

*rāsaka* : a kind of minor drama.

[रासक]

The *rāsaka* is a comic play in one act with five characters. The hero and heroine are of elevated rank but the heroine is intelligent whereas the hero is dull fellow. The *Avaloka* and the *Daśarūpaka* says that it is a kind of ballet consisting of singing and dancing (*Avaloka* on *Daśarūpaka* 8, p. 2). I.N.C.

*rasa niṣpatti* : the consummation of *rasa*.

[रस निष्पत्ति]

To explain the relationship of various elements to *rasa* and also the process by which it comes into being. Bharata has put forth his famous *sūtra* as follows : "Out of the union/correlation of the determinants, the consequents and the transitory mental states, the *rasa* comes into being." This formula, in spite of Bharata's own explanation, is obviously so ambiguous in respect of the exact meaning of the terms '*saṃyoga*' (correlation) and '*niṣpatti*' (consummation) that it gave rise to a heated controversy among scholars for several centuries. Bharata's own explanation is that just as a beverage is prepared with various seasoned articles and herbs, so also the permanent/basic sentiment reinforced by various constituents attains the state of *rasa*. It is so called because its essence consists in its taste or relish, which is the etymological meaning of the word '*rasa*.' He further explained that *STHĀYĪ BHĀVA* or the principal sentiment is the basis of *rasa*.

The earliest scholar who interpreted Bharata's formula was Bhaṭṭa Lollaṭa, according to whom *rasa* is generated in the consciousness of the original character wherein the permanent mental state (anger, fear, etc.) is raised to the highest pitch by the combined effect of the determinants, consequents and transitory mental states. Bhaṭṭa Lollaṭa maintains that *rasa* resides primarily in the mind of the original character (whom the actor imitates on the stage) and secondarily in the actor. For him, '*niṣpatti*' means 'generation' as a result of the combined operation of the various components of an



aesthetic situation. Apparently, Bhaṭṭa Lollaṭa's theory does not directly tackle the problem as to how the spectator enjoys *rasa*.

Śaṅkuka, who wrote his treatise a little later than Lollaṭa, disagrees with this view. According to him, *rasa* is an imitated mental state. In his opinion, even the most successful imitation by the actor of the characters and their experiences is no doubt artificial and unreal, but is not realized to be so by the spectators, who forget the difference between the actors and the characters, and inferentially experience the mental states of the characters themselves. This experience, which is actually a peculiar form of inference, is, to Śaṅkuka, different from any other kind of knowledge. A horse, imitated by a painter, Hemacadra observes, hinting at Śaṅkuka's theory, seems to onlookers neither real nor false, and is nothing but an image which precedes any judgement of reality or unreality. In Śaṅkuka's view, 'niṣpatti' is an equivalent of 'anukṛiti' or 'imitation' in the context of the actor and of 'anumiti' or 'inference' in the context of the spectator. The imitation theory of Śaṅkuka was assailed by Abhinavagupta. According to him, the weak point of Śaṅkuka's theory is his premise that the aesthetic consciousness or *rasa* is nothing but the perception of an imitated mental state. The imitation theory is also clearly refuted by certain arts—dancing, for example—which obviously do not imitate anything in real life.

The third theorist who is very important in the history of the doctrine of *Rasa* is Bhaṭṭa Nāyaka (first half of the 10th century). According to him, *rasa* is not perception, it is neither creation nor manifestation.

The enjoyment of *Rasa* is made possible by three functions inherent in poetic expression, namely, (1) ABHIDHĀ or denotative power, (2) BHĀVAKATVA or universalizing power, and (3) BHOJAKATVA or BHOGA, the power which leads to enjoyment. All linguistic expressions possess the first power. It is by virtue of the second power, however, that language is elevated from ordinary speech to poetic expression. This power, called *bhāvakatva*, is attained in poetry by the inclusion of Guṇas and *alaṅkāras*, etc., and in drama through the four kinds of acting. There are two hurdles in the realisation of *rasa*: (1) the individualistic consciousness of the spectator, and (2) the effect of painful emotions which must necessarily be painful. When the second power of poetry, i.e. *bhāvakatva*, operates, these two obstacles are removed. Under the spell of the vivid representation, aided by poetry, music, etc., the spectator identifies himself with the characters and the events and loses his sense of individuality. This process of transpersonalization is called SĀDHĀRANĪKARANA.



After this, the third power, viz., *bhojakatva*, operates. This enables the SAHRDAYA to call forth the corresponding instinct implanted in his conscious or sub-conscious self and to develop it to a climax, when it is realized in the form of a kind of self-luminous bliss. Thus Bhaṭṭa Nāyaka equates *niśpatti* with the process of imaginative universalization or transpersonalization of the basic sentiment and its determinants, etc.

The main objection against Bhaṭṭanāyaka's theory is that it attributes to poetic expression two additional functions, namely, *bhāvakatva* and *bhoga*, which are not accepted by any school of grammarians or philosophers. According to the later critics, these two functions are easily covered by VYĀÑJANĀ, i.e., the power of suggestion.

Abhinavagupta rejected the two functions attributed by Bhaṭṭanāyaka to poetic expression and formulated the theory of revelation or manifestation on the basis of *Vyañjanā*. According to Abhinavagupta, the Soul is immortal, and all souls, particularly the souls of the *sahrdayas* or the responsive critics, have implanted in them certain basic impulses which, in the jargon of Poetics, are called *sthāyībhāvas*. When there is a vivid representation of the determinants, the consequents and the transitory mental states, the corresponding impulse in us is evoked, and it develops to a pitch where it is realized in the form of an overwhelming joy. Thus *rasa* is the revelation or manifestation of the inherent basic impulse, which is freed from all limitations of time and space by the magic of the poetic art.

*Niśpatti*, for Abhinavagupta, means *abhivyakti* or revelation and *sanyoga* is the relation between the suggestive or evocative power of poetry and the evoked experience. N.J.

*raśānopamā* : chain of similes.

[रश्नोपमा]

A figure of speech in which a subject of comparison (*upamaya*) becomes the standard of comparison (*upamāna*) for another. For example: 'The swan resembles the moon on account of its white colour, the beautiful damsel resembles the swan, on account of her charming gait. (S.D. 10.25). Here the swan is at first the subject of comparison, then it becomes the standard of comparison vis-a-vis the damsel. S.D.C.

*rasavād* : A figure of speech containing some sentiment

[रसवद]

It is figure of speech, in which one sentiment (*rasa*) is subsidiary to some other sentiment or subordinate to the principal one. "The Wife of Bhūriśravā, a king, who fell in the battle-field, on the sight of his mutilated hand, says: 'This is the hand which used to untie my girdle, knead my plump breasts, rub gently my navel, thighs, and hips, and loosen the knot of my underwear.' (S.D. after 10.96). Here the erotic sentiment is subsidiary to the pathetic sentiment, i.e., the description of the amorous actions of the hand heightens the main (pathetic) sentiment. S.D.C.

*rasika* : a cultivated reader, a man of taste one who can appreciate a work of art.

[रसिक]

The term *rasika* has been used by Abhinavagupta almost as a synonym for SAHĀDAYA. But Bhoja defines it with some modification. To him the word '*rasika*' did not simply mean a man capable of enjoying poetry. *Rasika* is a man of culture par excellence, a man who possesses the refinement of spirit. Bhoja regards the mind of a *rasika* as the primary seat of *rasa*. He applies the term to all cultured votaries of art : the poet, the dramatic characters, the actors as well as the spectators. He maintains that a *rasika* is as rare a phenomenon as a creative genius. Not all men have the *rasa* or *ahamkāra* or *sr̥ṅgāra* in their mental make-up. A *rasika* is presumed to have done numerous good deeds in his past lives to attain this inherent quality. R.G.

*rati* : attachment, love, physical love; The basic instinct of the erotic sentiment.

[रति]

In the broadest sense, it is a longing or desire for an object which attracts the mind. In poetics, however, it is restricted to sexual passion that forms the basic instinct (STHĀYĪ BHĀVA) of eros or the erotic sentiment (SR̥ṅGĀRA RASA). Reverential love for Gods and elders was regarded at the beginning as a *bbava*—or an undeveloped sentiment. In its sublimated form it became the basic impulse of the sentiment of devotion—*bhakti*. Physical love can be aroused in each other's company or in separation too. Hence it forms the basis of the two types of eros: eros—in Union and eros in—separation (SAMBHOGA and the famous VIPRALAMBHA *sr̥ṅgāra*). The former predominates eight comedies of Sanskrit like the *Mālavikāg-*

*nimitra* while serious dramas like the *uttararāmacaritam* are appropriate illustrations of the latter

R.G.

✓ *raudra* : the furious, the sentiment of ferocity. *uruddhinam*

[रोद्र]

It is developed from the basic instinct of wrath (KRODHA), is red in colour and has Rudra as its presiding deity. Its stimulating objects are the enemy and his activities, fight, blows, etc., are the excitants. Knitting of the eye-brows, biting the lower lip, raising up arms, shaking the fists, brandishing of weapons, ferocious looks, etc., are its manifestations. Grimness, agitation, infatuation, unconsciousness, etc., constitute its accessories. It is distinguished from the sentiment of martial heroism by blood-shot eyes and face. Sentiments of humour eros, terror, etc., are opposed to it.

R.G.

*rīti* : method, style, mode of expression. *Naṭi*

✓ [रीति]

Style, diction or mode of composition, regarded by Vāmana as the soul of poetry is defined as “a distinguished arrangement of words”, the distinction consisting of certain poetic qualities. Daṇḍin accepted two broad types, VAIDARBHĪ or Southern mode of poetic expression and *Gauḍi* or the Eastern mode. This nomenclature and classification was not acceptable to Bhāmaha. Vāmana and Rudraṭa added *Pāñchālī* to the list; *Agnipurāṇa* mentioned four and Bhoja six—adding *Lāṭīya* (See LAṬĪ), AVANTIĀ and MĀGADHĪ as well. The basis of classification differs with each: (1) proportion of compounds, metaphorical expression and softness of diction (The *Agnipurāṇa*); (2) use of compounds (Rudraṭa); (3) Diction, compounds qualities and figures (Bhoja); (3) Qualities (Daṇḍin and Vāmana). In short, the concept of the mode of expression incorporates, both—diction and style, Kuntaka's ‘modes’ (*mārgas*) are more comprehensive, their distinction is neither quality-based nor provincial; he classifies them according to the genius, nature and practice of the poet.

S.K.

*romāṇica* : horripilation. *mayirikkūccanidal*

✓ [रोमांच]

The third natural sensation in deep emotion. It is generally simultaneous with stupefaction. It is caused by ecstasy, surprise, fear or disgust aroused suddenly to its climax.

R.G.

*rudha śabda* : a traditional denotation.

[रुढ शब्द]

It is a word accepted as denotative of a definite sense or senses by force of long tradition of continuous usage. The denotation is purely arbitrary, and the word cannot be traced to any known original root. 'Gam, for example, means 'to go' and has been so used since time immemorial.

S.R.

*rūḍhi-vaicitrya-vakratā* : striking departure from denotation.

[रुढिवैचित्र्य वक्रता]

In this first variety of a striking substantive (a) an attribute which seems impossible with reference to the conventionally accepted denotation is indirectly conveyed; or (b) an existing attribute is interpreted as an unusual excellence. The expression may be put in the mouth of the character referring to (i) himself or herself or to (ii) somebody else. The motive is either unique vilification or excessive praise. The variety is essentially suggestive and includes indication-based or transformed-denotation-based suggestion.

S.K.

*rūpaka I* : metaphor.

[रूपक]

A figure of speech in which the subject of comparison (*upameya*) is identified with the standard of comparison (*upamāna*). Example: Is there any pair of bee-like eyes of the people which has not drunk her charming face, full of honey-like grace? The identity between the '*upameya*' and the '*upamana*' is presented as follows: As the bees drink the honey of flowers in their full bloom so do the eyes of people drink the beauty of her charming face.

*Rūpaka* is of three kinds: (i) *paramparita*, wherein the ascription of some quality to one object serves as the cause of ascription of another quality to another object: (ii) *sāṃga rūpaka*, wherein the standard of comparison is identified with the object as a whole together with its constituent parts, (iii) *ek-deśa-vivartin*, wherein identification is only partial.

S.D.C.

✓ *rūpaka* : drama.

[रूपक]

In Sanskrit poetics KĀVYA (poetry) is classified broadly as *drśya* (representational) and *śravya* (oral). Amongst these the *drśya* is presented on the stage and is, therefore, synonymous with drama. In Sanskrit, drama is the imitation of situations. It is called a show



(*rūpa*) because of the fact that it is seen. Drama is called representation (*rūpaka*) because of the assumption of various personae (*rupa*) by the actors: *rūpakam tat samāropād* (*Daśrūpaka* 1.9). Thus the Drama in Sanskrit passes by the general denomination 'rūpaka'. In the *Rasārṇavasudhākara* the term 'rūpaka' is applied to a play on the analogy of *rūpaka* or metaphor, because in a play we assume an identity between characters and the actors representing them (R.S. III. 1.5) Rūpakas have ten varieties: *Nāṭaka*, *Prakarāṇa*, *Samavakāra*, *Īhāmṛga*, *Dima*, *Vyāyoga*, *Aṅka*, *Phrahasana*, *Bhāṇa*, *vīthī*. Besides these ten varieties of the *rūpaka*, there are eighteen kinds of *uparūpakas*, the minor plays. The chief point of distinction between *rūpaka* and *uparūpaka* is that *uparūpaka* relies mainly on bodily gestures and music, which occupy a secondary position in *rūpaka*, whereas *rūpaka* requires superior and subtler kinds of acting and representation (see ABHINAYA). I N.C.

*rūpamāla* : a variety of *mātrika* metre.

[रूपमाला]

(I) This is a MĀTRIKA metre of the even (*sama*) type, with twenty-four *mātrās* in each quarter which should end in a short VARṆA (or a short sound) preceded by a long one (S1). The caesura is at the fourteenth *mātrā* and then at the end. This metre is also called *madana* (C.P. page 62).

Example:

*jātu hau vana vādiḥ gala, bāndhike bahu tantra;  
dhāmahīn kina japata kāmada, rāma nāma sumantra.*

(*Chandaḥ-prabhākara*, page 62)

(II) There is another metre of this name, which is 'Varṇika' of even (*sama*) type. Its arrangement of *Gaṇas* is *ragaṇa*, *sagaṇa*, *jagaṇa*, *jagaṇa*, *bhagaṇa* followed by a long and a short (Varṇa), the symbolic notation being S1S, 11S, 1S1, 1S1, S11, S1 (*Chandamālā* 1.57).

(III) There is still a third variety of this metre which is a *mātrika* one of the even type. Its name is *rūāmāla* (or *rūpāmāla*) and the special feature thereof is eighteen matras, where all the nine syllables have long vowels. (P.P. 2.88).

Example :

*Jaṇi ṇacce vijjū mehaṇdhāra paṇphullā ṇīpa sadde morā;  
vāantā maṇḍā sīā vāā, kaṇpaṇṭā gāā kaṇṭā ṇā ā.*

(*Prakṛta-paṇḍita* 2.89).

K.B.

✓ *śabda-citra* : verbal variegation.

[शब्दचित्र]

Generally illustrated in single verses, it constitutes a sophisticated expression for description. Many figures of speech, particularly syllabic arrangements like alliteration, rhyme and other sound patterns fall under this category. Their charm lies mainly in the repetition of certain sound at definite or indefinite intervals. Mammaṭa includes vivid and colourful pen-pictures in this variety. Words and arrangements of syllables are irreplaceable in this type of composition. Puns and figures based on the use of homonyms also belong to this group.

S.K.

✓ *śabdālamkāra* : figures based on words.

[शब्दालंकार]

One of the three main varieties of ALAMKARA or figure of speech. It is based on the word and owes its origin to the brilliance of a collocation of letters or to the striking use of a word or words. The following four figures of speech are called *śabdālamkāras*: alliteration ANUPRĀSA, replication (YAMAKA), evasive speech (VAKROKTI) and pun ŚLEṢA. The poetic beauty in these figures of speech is based solely on the word to the extent that if the particular word is replaced by its synonym, the charm vanishes. S.D.C.

*śabda śakti* : capacity of a word.

[शब्द शक्ति]

The capacity of a word to convey the sense is threefold—denotative, indicative and suggestive. A fourth capacity—to convey the purport of a sentence—was also suggested by certain theorists, but it was not finally acceptable to rhetoricians is general. They believe that words convey their sense not in isolation, but in a mutually connected manner and that one capacity cannot accomplish more than one function. S.K.

*śabda-śleṣa* : see ŚLEṢA.

[शब्द श्लेष]

*śābdī vyañjanā* : word-based/suggestion:

[शाब्दी व्यञ्जना]

The suggestion is derived directly from the word, its denotative or indicative capacity. The denotation indication does not play a significant role in conveying the suggested sense. It is two fold :

(1) *Denotation-based* : When a homonym in a particular context

denotes only one of its literal meanings and the others are only implied by suggestion.

(2) *Indication-based* : When a word incompatible in a particular context is purposefully used to convey a secondary sense; the purpose underlying this usage is conveyed through suggestion. S.K.

*sādhāraṇīkaraṇa* : the theory of universalization.

[साधारणीकरण]

The theory of *sādhāraṇīkaraṇa* was first propounded by Bhaṭṭa-nāyaka about the 9th century A.D. According to him "...the basic sentiment which is converted into *rasa* or aesthetic experience as a result of the process of universalization affected by BHĀVAKATVA is made extremely enjoyable to the reader by the third function (of the poetic language)—namely BHOJAKATVA. *Bhāvakatva* is the second function of poetic language characterized by the absence of flaws and presence of poetic qualities as well as figures of speech and is endowed with a capacity for turning the particulars of poetry into universal forms and of purging the reader or spectator of his personal idiosyncracies."

Abhinavagupta re-stated the thesis with a few modifications: "During the process of poetic experience, wherein the object ceases to be an individual and the subject does not appear to be real, the sentiment itself is freed from the limitations of time and space, i.e. as a result of the universalization of the subject and the object, the sentiment itself becomes impersonal and universal."

This process of universalization is not limited to individuals; all the spectators in the case of a play and the entire class of readers in the case of a poem, who are endowed by nature with similar sensibilities to a certain extent, join in that collective or universal experience.

In the light of this modification, a later theorist Govinda. Thakkur (15th century A.D.), one of the commentators of *Kāvya-prakāśa*, has summarized the process in the following terms:

"Bhāvakatva means universalisation. This process imparts a universal form to the particular subject and object as also to the sentiment. In the case of the former, universalization means the portrayal of individuals like Sita etc. in universal forms—as beautiful damsels, whereas in the latter, i.e. in the case of the sentiments and their external manifestations; it means freedom from particular relationships."

According to this interpretation, all the components of *rasa* viz., the object, the subject, the stimulus and the external manifestations



as also the basic sentiment along with its necessary transient feelings, undergo the process of universalization.

This theory was accepted in general by most of the critics except two—namely Viśvanātha (14th century) and Jagannātha (17th century) whose interpretations are slightly different. Normally Viśvanātha also believes in the universalization of all the components, but he has laid greater emphasis on the identification of the reader with the subject :

“There is a special function of poetry which effects the universalization of the subject and the object, etc. Under its spell the reader is able to identify himself for the time being with characters like Hanumāna who are capable of crossing the oceans. This identification with superhuman characters makes it possible for (ordinary) men also to share (imaginatively) their sentiments of valour and courage for crossing the ocean.” This question was raised by Bhattanāyaka also, but Viśvanātha has presented it in a more pointed manner.

In a different way Panditrāja Jagannātha also laid considerable emphasis on the reader's identification with the subject. In the light of his own philosophical conviction, he rejected the theory of universalization, explaining the process as an “error of feeling.” According to him, “In the first instance we acquire a primary knowledge of the subject and object etc. depicted or presented in a work of art. Then by means of the suggestive power of the poetic language we feel that Duśyanta is in love with Śakuntalā. Thereafter, our own imaginative and emotional faculties are activated and we start reflecting on the theme again and again. This is a false experience which results in a feeling of imaginative identification with Duśyanta and a consequential experience of ‘feigned love’ towards Śakuntalā.”

This argument is not essentially different from Viśwanātha's thesis except that it is clothed in the technical jargon of philosophy. In Jagannātha's favourite system of philosophy (*i.e.* the Vedānta interpreted through the *Navya Nyāya*), there is no place for a process of universalization : the theory of illusion explains the aesthetic phenomenon. But if we ignore the philosophical jargon, it would be obvious that there also the emphasis is laid on our feeling of empathy with the subject.

This theory was revived after a gap of some three centuries by the celebrated Hindi critic, Ācārya Rāmchandra Śukla. His treatment of this problem, however, is more of a re-interpretation than a sustained academic analysis. His relevant observations are that though “the poetic object is always particular and not typical” yet “unless the object of an emotion is depicted in such a way that it becomes a



common object of the same emotion for every sensitive reader, it fails to acquire in full the capacity to evoke a proper aesthetic response. This is described as the process of universalization in Indian Poetics."

He further observes that "the effect of universalization is that the image of the object created in the subject's mind evokes in every sensitive person the same emotional responses as in the subject." "The image is always particular, but it is so conceived that it evokes the same emotion in the reader as is expressed by the subject or the poet in the poem. This proves that universalization takes place in the character or in the qualities of the object."

By saying that "the subject and the object appear to be universal," he probably wants to emphasize that for some time the consciousness of the inspired reader merges with the universal consciousness.

Among the later Hindi scholars after Ācārya Rām Candra Shukla, Dr. Nagendra, another renowned Hindi critic, has made an effort quite successfully to grapple with his problem. After discussing all the problems arising out of this theory, he arrives at the following conclusion:

"The poetical situations are mere vehicles of the poet's artistic experience, which he wants to communicate." "The poetical situation", according to him, is "just a poetic symbol--an objective correlative of the poet's aesthetic experience in this behalf. The poet is able to communicate his experience in such a way as to evoke a similar experience in everybody. He is gifted with the capacity for universalization, hence it is the poet's experience which is universalized."

To the question as to how the poet universalizes his experience, he gives the following answers derived from the theories of Indian and Western thinkers : (i) Universalization is the function of Poetic language, and (ii) the ultimate basis of universalization is the all-pervading human empathy.

He sums up his arguments as follows : "Universalization is effected through emotive language; language acquires this power from the emotional content of the author's experience and the source of the affective qualities of the author's experience lies in the human empathy which is a universal phenomenon."

N.J.

*sadyahparanirvṛti* : immediate joy.

[सद्यःपरनिर्वृति]

While enumerating the purposes of poetry Mammaṭa in his *Kāvyaaprakāśh*, has mentioned *sadyahparanirvṛti* as one of them. The term is expressive of immediate (imaginative) pleasure as distinguished

from other forms of resultant or secondary attainments.

N.J.

*sādhyyvasānā lakṣaṇā* : introsusceptive indication.

[साध्यवसाना लक्षणा]

The second type of indication wherein both the objects bearing some relationship are not mentioned directly in words, as in 'Here is an ass' (When pointing at a fool). The foolish fellow is not mentioned directly by a word. So the indication of his foolishness resembling that of an ass is introsusceptive.

S.K.

*shacara-bhinna* : contrariety.

[सहचर भिन्न]

Dissimilarity of the associated or association in a statement produces this defect of meaning (K.P. 7.57; S.D. 7.10).

Example :

*sujjano durgatau magnaḥ kāmīnī galitastanī;*

*khalah pujaḥ samajyūyām tāpāya mama cetasaḥ*

(S.D., after 7.11)

i.e.,

'A gentleman reduced to straitened circumstances, a sweetheart with breasts fallen, and a rascal honoured in an assemblage deeply afflict my heart.'

Here a gentleman and a sweetheart are agreeable object but not so the rascal : he is disagreeable; hence the statement in the verse is defective.

K.B.

*sāhitya* : creative literature.

✓ [साहित्य]

*Sāhitya* in Sanskrit means literature, or creative literature to be more precise. It is used as a synonym for the Sanskrit term KĀVYA—poetry in general. The word *Sāhitya* is derived from "*sahita*" meaning 'united together'. As early as the 7th century A.D. Bhāmaha defined poetry or creative literature as "the union of the word and meaning" (*Śabdārthau sāhitau kāvyam*.) It was this phrase of Bhāmaha which later became the basis of all the discussions on the word-and-meaning relationship in poetry. It is not quite known as to when exactly the word *Sāhitya* came into existence, but by the time of Rājaśekhara it had definitely become synonymous with poetry or Poetics.

Since all creative literature is expression through language, word and meaning were regarded as the two basic components of poetry. This etymological concept, meaning simple co-existence of word and meaning, continued for a long time. But in the tenth and eleventh centuries, Kuntaka and Bhoja made efforts in their own ways to define this relationship specifically in the context of poetry. Bhoja dealt with both, i.e. the grammatical and logical relations on the one hand and the poetic relations on the other. According to him, this relation between word and meaning is of twelve kinds. The first eight he regards as the general relations and the last four as special poetic relations. According to Bhoja, poetic relations are fourfold.

Kuntaka's approach is more aesthetic. According to him, there is a unique relationship between the word and its meaning which is established by the creative genius of the poet. In poetry under the spell of the poetic genius the word and its meaning vie with each other in the creation of beauty to the extent that they are identified. The relationship between word and meaning, thus, verges on identification which marks out poetry from other forms of expression.

N.J.

*sāhitya-vidyā* : poetics, literary criticism.

[साहित्यविद्या]

It is a term used in the sense of Poetics by Rājśekhara in his *Kāvya-Mīmāṃsā*. He explains *Sāhitya* as the knowledge of word and meaning used in consonance with each other.

N.J.

*sahokti* : connected description.

[सहोक्ति]

A figure of speech in which one thing is related to another by the force of the term '*saha*' along with denoting the sense of accompaniment, provided a hyperbole be at the basis of it. Example; "Right from the beginning of the youth of this damsel both her lower lip and her lover have simultaneously attained *rāga* (redness and love respectively)." (S.D. after 10.55). Here the word *rāga* is paronomastic, meaning 'redness' and 'love', and with the use of the word '*saha*' a hyperbole has been denoted by expressing the simultaneous attainment of both redness and love.

S.D.C.

✓ *sahṛdaya* : a receptive or enlightened reader or spectator.

[सहृदय]

(Abhinavagupta defines '*sahṛdaya*' as one whose heart has been made transparent (receptive) like a mirror by constant contemplation of poetry and who is therefore able to respond spontaneously to the

emotion portrayed in a work, of art. Abhinavagupta considers the *sahṛdaya*'s mind as the primary seat of aesthetic bliss or *rasa*. Bhoja uses the term RASIKA in this context. According to him, a *rasika* is as rare a being as a creative genius. He applies the term rather comprehensively to all the cultured votaries of art, such as the poet, the actor, and the spectator.

The word *rasika* is no doubt found in Abhinavagupta as well, but *sahṛdaya* is his favourite expression. The word *rasika* is explained as one who has the innate capacity to enjoy *rasa*, But *rasa* is not defined by Abhinavagupta as it is done by Bhoja, namely, as *ahamkāra* (ego) which enables one to enjoy life, but as a blissful state of mind that has been attained by him on reading a poem or seeing a drama. In other words, it is the enjoyment of poetry and drama through empathy. This emotional state of identification with the poet or the characters on the stage is called *Gīttasamvāda* or *rasa*, and a *rasika* or *sahṛdaya* is the person who is competent for it. N.J.

*sākānśa* : Wanting a complement or correlative.

[साकान्श]

This defect of meaning is caused by the omission of an important word. While reading a verse suffering from this defect, one feels that a particular word is wanted to complete the sense. The reader has to supply that missing word before he grasps the idea contained in the verse (K.P. 7.57; S.D. 7.10).

Example :

*arthitye prakaṣṭhikṛtepi na phalaprāptih prabho pratyuta  
druhyandāśarathirviruddhacarito yuktastayā kanyayā.  
utkarṣaṁ ca parasy a manayasaorvisraṇsanam catmanah  
strīratnam ca jagatpatirdaśamukho devaḥ katham mṛṣyate  
(Mahāvīracaritam 2.9; K.P. 7.278)*

i.e.,

(Mālyavān is addressing Rāvaṇa:) Lord, you once showed your desire (to king Janaka) for Sītā, in vain, but he gave her in marriage to Rāma whose behaviour is opposed to yours. You have ten faces and you rule over the entire earth. How, then, can you bear your enemy's superiority and the loss of your own dignity and renown as also that gem among women.

Here the word 'upekṣitum' is missing after 'strīratnam', hence the statement is incomplete. The complete sentence would read 'daśa-



mukho devaḥ strīratnam upekṣitum katham mṛṣyate', meaning how can you bear the idea of giving up the gem among women?

K.B.

✓ *sama I* : tranquillity, quietude mental equilibrium.

[शम]

The basic instinct underlying the sentiment of quietude (*śānta*). It is stimulated by a sense of the transitoriness of the world, a sense of its futility. It is the preliminary condition of the mind of one who attains salvation.

R.G.

*sama II* : equal.

[सम]

A figure of speech in which a worthy object coming in contact with another equally worthy object is commended. Example : Princess Indumatī has resorted to the king Aja as 'the moon-light resorts to the moon freed from the cloud'. (S.D. after 10.71). Here the commendation of the union of moon-light with the moon with reference to that of Indumatī with Aja has been communicated.

S.D.C.

*sama III* : see ANUṢṬUPA.

[सम]

*samādhī* : balance; special kind of significane.

✓ [समाधि]

To Bharata it requires superimposition of a specially striking sense. Vāmana defines (a) *Verbal balance* as a symmetrical rhythm, balanced ascent and descent. The rhythm in the forceful style seems to ascend whereas in lucid style it seems to descend and both are intermingled skilfully in balance or *samādhī*. The mingling of force and lucidity at a special pitch produces a charming balance. (b) *balance of sense* consists in comprehension of delicate shades of sense wider and deeper than the primary denotation. Daṇḍin takes it as a kind of metaphorical expression relieving vulgar words of their vulgarity, a transferred epithet, a superimposition of action, transference of sense or a simultaneous superimposition of various qualities. To Vāmana the wider or deeper sense may be absolutely original or even borrowed from some other source, but it must result in the concentration of reader's or listener's mind.

S.K.

*samādhī II* : facilitation.

[समाधि]

A figure of speech in which an effect is mentioned as being easily brought about through the accidental operation of another thing. Example: 'When I was about to fling myself at her feet in order to remove her wounded sense of honour (*māna*), fortunately this rumbling of the cloud came to my aid by frightening my beloved and making her cling to me (S.D. after 10.86a). Here an effect, *i.e.*, the meeting of two lovers, is mentioned as being easily brought about through an accidental operation, *i.e.*, the sudden thundering of clouds.

S.D.C.

*samāhita* : suppression

[समाहित]

A figure of speech which occurs when the quelling of one sentiment (*rasa*) or incomplete sentiment (*bhāva*) serves to advance another sentiment.

Example :

'A bard eulogizing the king says: "The pride of your enemies which was repeatedly demonstrated the brandishing of swords, knitting of eye-brows and by their roars and threats has instantly disappeared on seeing you." (S.D. after 10.96). Here the quelling of the sentiment of pride in the enemies is subordinate to the feeling of attachment (*rati*) (for the king) which is the principle emotion here. S.D.C.

*sāmānya* : sameness.

[सामान्य]

A figure of speech in which something is spoken of as having become undistinguishable from something else for possessing similar qualities. Example: Women going out to meet their lovers at an appointed place, *i.e.* covered with dazzling sandal pastes, and their hair-knots set with jasmine flowers, proceed easily in the moon-light without being detected.' (S.D. after 10.90a). Here women are represented as being undistinguishable from moon-light, as both possess a common property, namely, whiteness. S.D.C.

*sāmānyā* : courtesan, prostitute.

[सामान्या]

The third variety of the NĀYIKĀ under the first classification on the basis of her social relationship with the hero. *Sāmānyā*, mean-

ing a courtesan, has been described as one who possesses self-control, who is skilled in the sixty-four arts, who is not hostile towards men devoid of all good qualities and is not enamoured of those who are endowed with virtues, who pretends to love only with a view to acquiring wealth, and who would turn out through her mother even a person otherwise quite acceptable when the latter loses his fortune (she would not turn him out herself as she hopes to get reconciled to him in case he regains his wealth). (S.D. 3. 67-69) R.G.

*samāptapunarātta* : resumption of the concluded.

[समाप्तपुनरान्त]

*Samāptapunarātta* is a poetic defect arising from the resumption of the concluded (K.P. 7.53; S.D. 7.6).

Example :

*nāśayanto ghanadhvāntaṁ tāpayanto viyoginaḥ;  
patanti saśinaḥ pādā bhāsayantaḥ kṣamāṭalam.*

i.e.,

‘Dispelling the dense darkness, and causing agony to those in separation, the rays of the moon are falling and illuminating the surface of the earth.’

Here the second sentence resumes the qualities of the moon’s rays which are concluded with the close of the first sentence.

K.B.

*samāsokti* : speech of brevity.

[समासोक्ति]

A figure of speech in which the behaviour of a thing not in reference is ascribed to the subject under reference through similarity or sameness of action, gender or attribute.

Example :

How can the highly ambitious man think of (winning) the woman when he has not yet fulfilled his desire of conquering the world? The sun does not meet the dusk before traversing the entire world.’ (S.D. after 10.57).

Here the behaviour of the lover and beloved is ascribed to the sun and the dusk on the ground that *sūrya* (sun) and *saṁdhyā* (dusk) are masculine and feminine respectively. S.D.C.

*samatā* : evenness or harmony.

✓ [समता]

Bharata defines evenness as ease of comprehension, moderate compounds, freedom from expressions which are redundant or obscure. Vāmana defines (a) Verbal evenness as harmony and consistency in sentence-structure—a proper sequence of tenses, moods, voices, etc. and (b) Evenness of sense as (i) freedom from incompatibility or incogruity, e.g. the Malaya breeze should not be associated with winter; (ii) or ease and lucidity of description as in decription of the Himālayas in the *Kumārsambhavam*. Daṇḍin regards it as absence of unevenness of syllabic structure. To Vāmana it indicates homogeneity of diction and a proper sequence of ideas. S.K.

*samavakāra* : a kind of drama.

✓ [समवकार]

*Samavakāra* is the dramatic representation of some well-known legends of gods and demons in three acts. The three acts are to present three kinds of deception, three kinds of excitements or three kinds of love. There is no individual hero; the heroes may be as many as twelve. (They can be god & demons known of the exalted type.) It contains all the sentiments with special emphasis. The first act should last for 12 *nādikas*; the second for four and the third for two, a *nādika* being equivalent to 24 minutes. This kind of drama is called *samavakāra* because various themes are scattered about in it. I.N.C.

*sambhoga sṛṅgāra* : eros-in-union.

✓ [सम्भोग शृंगार]

It has innumerable possibilities in the form of kisses, embrace, caresses, etc. It is, therefore, mentioned as a single sentiment. Its excitants are: the six seasons, the Sun and the Moon, their *rising and setting*, water-sport, drinking musical concerts, unguents, ornaments, dress, etc. in fact everything that is pure and sacred. R.G.

*śaṁkā* : apprehension.

✓ [शंका]

The third among the thirty-three VYABHICĀRĪ BHĀVAS as enumerated by Bharata. *Śaṁkā* is the feeling of apprehension called forth by the anticipation of a great misfortune. This anticipation is due to either another's cruelty or one's own misconduct. The external manifestations of this feeling comprise change of colour of the face, trembling, sinking of voice, side-looks, parching of the mouth, and the like. (S.D. III. 161). R.G.



*saṁkara* : admixture.

[सङ्कर]

A figure of speech in which a variety of figures of speech are put together in such a way that each exists interdependently of the other. This mixture is like that of milk and water. *Samkara* is of three kinds: (i) when two or more figures of speech stand in the relation of principal figure and a subordinate one, (ii) when they reside together, and (iii) when there is a doubt about them. An example of the second variety: 'The Evening (*saṁdhyā*) glows with redness (*anurāga*) and the day (*divasa*) is ever present before him. But still they are never united. Oh! mysterious are the ways of destiny. (S.D. after 10, 99).

Here the words *saṁdhyā* (evening) and *divasa* (day) on account of their genders—feminine and masculine respectively—suggest the behaviour of a beloved and a lover, especially by the skilful use of the paranomastic words '*anurāge*' and '*tatpuraḥsaraḥ* : *anurāga* meaning redness and *tatpuraḥsaraḥ* meaning before her and ever ready to act at her bidding. The meaning of the above in the second case will be the beloved is full of affection and the lover is ever ready to do her bidding; but still they are never united. (This is due to the fact that they are prevented by the circumstances from meeting each other). A figurative expression of this kind is named SAMĀSOKTI. But the above stanza is primarily an example of VIŚEṢOKTI and SAMĀSOKTI is subordinate to it. Viśeṣokti occurs where in the presence of cause, the effect is wanting. Here the causes of their union (viz; 'effect' and 'ever-ready to do her bidding') are present, yet the effect (fruit) does not follow. Thus it is an example of the second variety of *saṁkara*, as one figure of speech (i.e. *samāsokti*) is subordinate to another (i.e. *Viśeṣokti*). S.D.C.

*saṁkhyā vakratā* : striking use of number; inversion of number.

[संख्या वक्रता]

(a) The number proper in the context is substituted by another e.g., singular for dual or plural: "Cursed are we in (our) search for the real cause." Here the plural 'we' for the singular 'I' implies freedom from intimacy or feeling of diffidence. (b) Contradictory numbers are used in apposition to one another; e.g. "sciences are a unique eye" presents a singular noun as a complement to a plural subject, suggesting thereby that this single eye is more than sufficient in this world. This inversion of number effects a delightfully striking variety in the expression. S.K.

*samkīrṇa* : confused, jumbled.

[सङ्कीर्ण]

This blemish arises when words from one sentence are inserted into another and thus confuse the meaning. As it creates perplexity in the mind of the reader, it may be called 'confusion' (Kāvya-lamkāra of Rudraṭa VI. 41; K.P. 7.54; S.D. 7.8).

Examples:

- (i) *kimiti na paśyasi kopam pādagatam bahugunam  
grhāṇemam;  
nanu muṇca hṛdaya-nātham kaṇṭhe manasastamorūpam.*

Here the reader would find it difficult to get the correct meaning, because of the wrong insertion of 'kopam', 'hṛdayanātham' and 'kaṇṭhe'. The intended meaning is, however, as follows:

'Why do you not see that the lord of your heart has fallen upon your feet? He is a person of many merits. Give up your anger which is a darkness of the mind, and put your arms around his neck (in an embrace).'  
K.B.

*samlakṣyakrama-vyaṅgya-dhvani* : suggestion of perceptible sequence.

[संलक्ष्यक्रमव्यंग्य ध्वनि]

The first type of denotation based predominant suggestion where the suggestive process is perceptible in its different stages. The suggestion is comprehended as an after thought, after grasping the primary denotation. It is comparable to a reverberant note arising from the capacity of sound (word), sense, or both. The suggestion may be a figure of speech or subject-matter. Again, the primary denotation may represent either a figure or subject-matter. "The ocean resembles the ocean" is denotative of *ananvya* figure; it suggests the figure *asama* and also the fact that the ocean is unique in its depth and expanse. Denotation is suggestive by itself, through the sophistication of expression or even a character in the narrative.  
S.K.

*samlāpaka* : a kind of minor drama.

[संलापक]

The *samlāpaka* is a drama in one, three or four acts. The hero is a heretic and the subject are controversy, deceit, violence and war. It may have any sentiment except the erotic and the pathetic. I.N.C.

*sampralāpa* : lamentation, wailing, incoherent talk.

[सम्प्रलाप]

The lovelorn person, unable to bear the pangs of agitation, begins to wail aloud. In the absence of mental peace, his or her remarks often become incoherent. It is the sixth stage in the lovelorn condition.

R.G.

*samśaya* : see SANDIGDHA.

[संशय]

*samsr̥ṣṭiḥ* : combination, union.

[संसृष्टि]

A figure of speech in which a variety of figures of speech are put together in such a way that each exists independently of the other. Such a combination is like that of sesame and rice. Example: 'May the Lord (Kṛṣṇa), who is the slayer of Kāṁsa, protect us from evil. The sun is doing away with the gloom of the world with his eyes which resemble a blossomed blue lotus. (*devaḥ payādapāyānnaḥ smerendīvaralocaṇaḥ, saṁsārādhvāntavidhvam̐saham̐saḥ kaṁṣānisūdanaḥ*). (S.D. after 10, 98). Here there is 'Yamaka' in 'pāyadapāyaḥ', and *Anuprāsa* (alliteration) in 'saṁsāra', and both these figures of speech have their separate identity.

S.D.C.

*samuccaya* : conjunction, simultaneous use.

[समुच्चय]

A figure of speech in which two attributes, or two actions or one attribute and one action exist simultaneously. Example: "Oh young lady, raddish are your eyes and dark is the face of your beloved one." (S.D. after 10, 85). Here the simultaneity of two attributes (i.e. reddishness and darkness) has been mentioned.

S.D.C.

*samvidviśranti* : a state of repose in one's own consciousness.

[संविद्विश्रान्ति]

It is a term used by Abhinavagupta to denote a state of repose (*viśrānti*) of one's own consciousness (*samvit*). In aesthetic language, *viśrānti* denotes the fact of being absorbed in the aesthetic object and the feeling of joy *sui generis* which accompanies that state of consciousness.

N.J.

*samivṛti-vakratā* : a striking usage based on concealment.

[संवृतिवक्रता]

This type of a striking use of a substantive is fivefold: (a) A pronoun, etc. is used in place of a noun. Thus lending a striking significance to the whole expression; (b) a point concealed under the excuse that it cannot be adequately described is ultimately highlighted by mentioning its activity or excellence; (c) a delightful or graceful item is rendered more effective by veiling it under general expressions, e.g. "what after all did she not do?" Such words touch off some tunes in the listener's heart; (d) an idea is concealed, suggesting that it could be experienced by anyone except the speaker, e.g., "Cupid deliberated something in his heart!" (e) an object is concealed because it would be a sin to mention it by name. S.K.

*sandeha* : a figure of speech based on doubt or uncertainty regarding the standard of comparison.

[सन्देह]

A figure of speech in which an uncertainty about the standard of comparison (*upamāna*) is expressed in respect of the object of comparison (*upameya*). Here is an example: 'Is this (lady) a fresh blossom, issued forth with juice from the tree of youth; or, is the sweeping wave of the ocean of grace that has swollen on the coast?' (S.D. after 10.36 a). Here no conclusion is arrived at with regard to the standards of comparison used for the fair lady. S.D.C.

*saṁdhi* : juncture, a division or joint in a drama.

[संधि]

Saṁdhi means a juncture of connection. It connects the five KĀRYĀVASTHĀS or stages in the five ARTHAPRAKṚTIS i.e. the elements. The combination of one stage with one element gives rise to one *saṁdhi* or juncture. Thus the plot of drama has fivefold divisions due to these *saṁdhis*. The junctures are the structural divisions of the drama, which correspond with the element (*Arthaprakṛitis*) of the plot and the stages (*kāryāvasthās*) in the hero's realization of his purpose. They are five in number: the opening (*mukha*), the progression (*pratimukha*), the development (*garbha*), the pause (*avamarṣa*) and the conclusion (*nervahana*). The plot should contain five elements of action corresponding to the five dramatic stages and should be divided into five junctures. As a matter of fact, junctures do the job of harmoniously blending the elements and dramatic stages together to give the subject-matter of action a compact form for reaching its goal.



All the five *sandhis* have sub-divisions totalling sixty-four. They are the various dramatic incidents which are employed in the presentation of the dominant *rasa*. According to Viśvanātha there are six objects of the *aṅgas*. These are—composition of a desired object, astonishing the audience, expanding the plot, keeping the audience attached to the plot, suppression of what needs to be suppressed and manifestation of what deserves to be manifested. I.N.C

*sandhikaṣṭa* : harshness of euphonic combination.

[सन्धिकष्ट]

In Sanskrit every sentence is regarded as a euphonic chain or euphonic coalition of words. *Sandhi-kaṣṭa* is a poetic defect which arises when several words are rendered difficult to pronounce or are harsh to hear, thus disturbing the euphonic coalition of the sentence (S.V. II 2.8, S.D. 7.6).

Example :

*urvyasāvatra tarvāli marvante cārvavasthitih*

(S.D. after 7.8; K.P. 7.214)

i.e.,

'Thus is a land where stands a long and beautiful row of trees at the end of desert.'

Here four words have combinations which appear grotesque from the point of view of sound as well as sense *urvi+asau* 'taru+ālī', *maru+ante* and 'cāru+avasthitih'. K.B.

*sandhi-viśleṣa* : disjunction.

[सन्धि-विश्लेष]

*Sandhi-viśleṣa* is that poetic blemish which is felt in the continuous use of words where euphonic combination is not permitted by the rules of grammar (S.D. 7.6). Bharata (N.S. 17.93), Bhamaha (*Kāvya-lamkāra* 4.28), Daṇḍin (Kav. 3.159), Vāmana (K.S.V. II 2.7-8) and Rudraṭa (*Kāvya-lamkāra* 6.14), however, call it *visandhi*'.

Example:

*delite utpale etc akṣiṇī amalāṅgi te.*

(S.D. after 7.8).

i.e.,

‘O lady of pure form, these two eyes of yours are two blossoming lotuses.’

Here four places are without euphonic combination. Although the composition is grammatically correct, yet it is jarring to the ears, and as such it should be avoided.

Again, if a writer composes a verse without introducing the proper combination, even once, for the fear of violating the propriety of the metre, then also he is committing a poetic error.

Example:

*vāsavāsāmukhe bhāti induścandanabinduwat.*

(S.D. after 7.8)

i.e.,

‘On the face of the (personified) East the (full) moon is shining like a dot of sandalwood paste.’

Here a euphonic combination is to be introduced between ‘bhāti’ and ‘induḥ’. That is not done, as it would spoil the metre. As an alternative to this, the following has been suggested :

*vāsavāsāmukhe bhati candraścandanabinduvat.*

K.B.

*sandigdha-pradhanya-vyaṅgya* : suggestion of dubious predominance.

[सन्दिग्ध प्राधान्य व्यंग्य]

Another kind of second-rate poetry in which one is not sure whether the suggestion predominates over indication or denotation or vice versa. In “Hara cast his glance on the lower lip of Umā,” one is not sure whether the description is important or the suggestion of the longing for a kiss. This makes the predominance of suggestion highly dubious.

S.K.

*sandhyaślīla* : indecorous euphonic combination (*sandhi*).

[सन्ध्यश्ललि]

*Sandhyaślīla* is that poetic defect which is felt when the introduction of a euphonic combination in a couple of words renders a part of the combined form indecorous (K.S.V. II 2.8; S.D. 7.6).

Example :

*calaṇḍāmaraceṣṭitaḥ* (S.D. after 7.8)

i.e.,

‘While walking he appears to be running away out of fear.’

Here the words ‘*calan*’ and ‘*ḍāmara*’ combined together, give the sound for ‘*laṇḍā*’ which in Apabhraṃśa stands for excrement; hence its inclusion in a composition is not in good taste. S.K.

*sandigdha* : dubious, an ambiguous or doubtful meaning.

[सन्दिग्ध]

This deviation occurs when an expression suggests two different senses. (K.S.V. II 2.20; K.P. 7.51; S.D. 7.2). Bhāmaha mentions it as *sasamśaya* (*Kāvyaśālikāra* 4.17-18) and Daṇḍin as *samśaya* (*Kaavyadarsa*, 3.139).

Example:—

(i) Occurring in a word—

*ālingitastatrabhavān samparāye jayaśriyā;  
āśiḥ-paramparām vandyam karṇe kṛtvā kṛpam kuru.*  
(K.P. 7.154)

i.e.,

‘You have been victorious (literally, embraced by the diety of victory) on the battlefield. Having given ear to an adorable series of blessings, be merciful.’

Here the word ‘*vandyam*’ is faulty inasmuch as it arouses a doubt in the mind of the reader or listener. It can be construed to mean to the lady who is made capture (*vadi+in+vā+nīp*) in locative case or adorable, (*vadi+yat+tāp*) in accusative case. In the former case, the sentence will read, “be merciful to the lady captive”, and in the latter, as is translated above.

(ii) Occurring in a part of a word—

*kaśmin karmaṇi sāmāthyamasya nottapatetarām  
ayam sādhu-carastasmadāṃjalirbadhyatāmiha.*  
(K.P. 7.205)

i.e.,

‘In what deed does his capability not excel? He moves among the virtuous. Therefore, pay your homage to him.’

Here the particle 'cara' is ambiguous. By its association the word 'sādhucara' can be said to refer to

- (a) One who moves among the virtuous, and
- (b) One who led a virtuous life in the past.

Thus the particle 'cara' is rather ambiguous in the context.

(iii) occurring in a sentence—

*surālayollāsaparah prāpta-paryāpta kampanah;  
mārgaṇa-pravaṇo bhāsvad-bhūtireṣa vilokyatām.*  
(K.P. 7.178)

Here the word 'surālaya,, 'Kampana', 'mārgaṇa' and 'bhūti' can be explained respectively as abode of the gods or a wine shop, army or trembling, arrow or begging and glory or destruction. K.B.

✓ *sānta* : spiritual quietitude, serenity, calm.

[शान्त]

Bharata mentions renunciation or detachment (Nirveda) as its basic. Viśvanātha regards Sāma or freedom from *passions* as the basic *urge*. (Magnanimous and righteous persons are its rightful subjects, and the futility of transitory world is the object that stimulates it.) It is like the Moon or the jasmine flower in colour. (Its presiding diety is Nārāyaṇa.) Its excitants are sacred hermitages, holy places and rivers, attractive forests, etc. (Horripilation is its main consequent, while its accessories are detachment, ecstasy, meditation, intuitive experiences, compassion, etc.) It represents the mental attitude of one who is practicing meditation, restraint, etc. before attaining actual salvation. Hence sensations, accessories and consequents etc. are not inconsistent with it. It forms the predominant sentiment in the *Mahābhārata*. Unlike compassionate heroism, it is free from any trace of egotism. All types of heroism, save the marital, can fall when its range they are free from ego. The same can be said about the emotion of love of God, which is free from egotism. (Martial heroism, eros, ferocity and humour are contrary to it.) The eternal bliss of quietitude in salvation, cannot, however, be developed into a sentiment, for it is void of all sensations and feelings. R.G.

*sāra* : climax

[सार]

A figure of speech in which the things to be described gradually



rise in order of excellence. e.g., 'The land is the very essence of the state; the city of the state, the mansion of the city, the bed of the mansion & fair lady who is *the be-all and end-all of cupid*, is the essence of the bed (*kāvya-lamkara* of Rudraṭa 7.97; K.P. 10, 532; S.D. after 10.79 a). Here each succeeding thing has been described as being better than the preceding one. S.D.C.

*śārḍūla-vikrīḍita* : a variety of varṇika metre.

[शार्दूलविक्रीडित]

This is a VARNIKA metre of the even type consisting of nineteen varṇas in each of its four feet. The metrical arrangement of the GANAS in it is *ma-gaṇa, sa-gaṇa, ja-gaṇa, sa-gaṇa, ta-gaṇa, ta-gaṇa* and one long sound at the end. Its notation is SSS, IIS, ISI, IIS, SSI, SSI, S. The Caesura in reciting this metre falls at the twelfth letter and then at the nineteenth (N.S. 16.91-92; P.S. 7.22; *Śrutabodha* 35; V.R. 3.99; C.M. 2.319; C.P., page 189).

Examples :

(i) *yaṁ brahmā varuṇendra-rudra-ma rutaḥ stuvanti  
divyaiḥ stavaiḥ  
vedaiḥ sāmga-pada-kramopaniṣadair-gāyanti yaṁ sāmgaḥ  
dhyānāvasthita-tadgatena manasā paśyanti yaṁ yogino  
yasyāntaṁ na viduḥ surāsuragaṇā devāya tasmai namaḥ*  
(*Śrīmadbhāgavatam* XII, 13.1)  
K.B.

*sāropā lakṣaṇā* : superimponent indication.

[सारोपा लक्षणा]

The first type of *indication* where both the objects bearing mutual relationship are mentioned (in words) directly. "The fellow is an ass" indicates the fellow is as lousy and foolish as an ass," and both the similar objects are directly mentioned here. In the same context, "Here is an ass" does not mention the fellow directly. In the first illustration, the nature of an ass is superimposed upon the fellow. It is parallel to the 'metaphor' or RŪPAKA. S.K.

*sasamśaya* : see SANDIGDHA.

[संशय]

*śaṭha* : crafty, deceitful (lover), a variety of amorous hero.

[शठ]

One of the four varieties of the erotic hero, as mentioned by Dhanañjaya, Viśvanātha and others. *Śaṭha*, according to Viśvanātha, is one who, though now attached to another woman, shows only outward affection to his previous love by speaking deceitful sweet words to her. Ill.: The friend of the heroine complains to the hero, "O deceitful one! Whom shall I tell that while embracing my Lady you hastily relaxed your arms on hearing the tinkle of the girdle-gems of your another beloved. My Lady, who has been infatuated with your sweet but poisonous words, as is the mixture of honey and butter, is quite unable to understand the truth." (S.D. III.37). R.G.

*saṭṭaka* : a minor type of play or *uparūpaka*.

[सट्टक]

The most striking characteristic of *Saṭṭaka* is that it is entirely composed in the Prakṛta Language and Sanskrit is not used at all. It may be remembered here that in an ordinary Sanskrit play Prākṛta is used only for the dialogues spoken by female characters and by the inferior or lowly male characters e.g. servant and illiterate men. The acts of this play are called *Javanikā* (curtain), and VISKAMBHAKA and PRAVEŚAKA type of act prologues are completely absent. *Saṭṭaka* has the *adbhuta* (miraculous) as its principal sentiment. In all other respects there is no difference between a *Saṭṭaka* and a NAṬIKĀ. *karpūramanjari* has also been cited as an example of this type of play. R.D.

✓ *sāttvika* : acting of mental conditions or emotions.

[सात्त्विक]

One of the four major types of acting defined in Sanskrit dramaturgy. (see ABHINAYA). R.D.

*sāttvika alaṃkāra* : natural graces of the heroine.

[सात्त्विक अलंकार]

The term has been defined as 'Natural graces of the heroine in the prime of her youth' (D.R. 2.30), or as 'Amorous graceful movements of beautiful ladies' (S.K.). Bharata has enumerated twenty *Sāttvika Alaṃkāras*, dividing them into three categories—AṅGAJA (physical), SVABHĀVAJA (arising from one's disposition), and AYATNAJĀ (coming of their own accord). BHĀVA, HĀVA and HELĀ are *Aṅgaja*, LĪLĀ, VILĀSA, VICCHITI, VIBHRAMA,

KILAKINCITA, MOṬṬĀYITA, KUṬṬAMITA, BIVVOKA, LALITA and VIHṚTA Svabhāvaja; ŚOBHĀ, KANTI, DĪPTI, MĀDHURYA, DHAIRYA, PRAGALBHATĀ (or Prāgalbhya) and AUDARYA are *ayatnaja* (N.S. XXIV. 4-29). Viśvanātha has added eight more to the list of *svabhāvaja*, MADA, TAPANA, MAUGDHYA, VIKSEPA, KUTŪHALA HASITA, CAKITA and KELI (S.D. 3.91-92).

The *sāttvika alaṁkāras* have been generally attributed to women, but some of the writers have associated them with men also. According to Bhoja, *helā* and *hāva* are common to men and women (S.K.); Bhānudatta has maintained that *bivvoka*, *Vilāsa*, *vicchitti* and *vibhrama* are possible in men also (R.T. VI. 5-6); according to Viśvanātha, the three *aṅgaja* and the seven *ayatnaja* are common to both the sexes (S.D. III. 93); according to Hemacandra, all the twenty *alaṁkāras* mentioned by Bharata can be attributed to men (K.S. VII);

The *sāttvika alaṁkāras* have been very often discussed topically under the ANUBHĀVAS (or the external expressions accompanying the emotions). When these *alaṁkāras* express the inner feelings of the heroine, they can indeed be called *anubhāvas*, but when they make the heroine more attractive for the hero, they should be treated as UDDĪPANA VIBHAVAS (or the excitant cause) (S. NNB., p. 380).

R.G.

*sāttvika bhāva* : physical sensations; natural reactions of overwhelming emotion; external indications of depth of feeling.

[सात्त्विक भाव]

Unlike other sensations, *sāttvika bhāvas* arise out of only *sattva guṇa* (quality of goodness and purity) which brings peace and enlightenment to the soul. Sentiment, at its best, results in the excitement of Sattva Guṇa, and its consequent reactions appear on the body in the form of these sensations. These are eight in number and are common to all emotions. They are described, not singly, but in groups of three or more. They are—stufication (*Stambha*), perspiration (*Sueda*) horripilation (*romañc'a*), choked voice (*Suarabhāṅga*), tremour (*Vepathu*) palour, (*vatarya*), tears (*Aśru*), unconsciousness (*Pralaya*) and death (*mṛti*). Unlike other consequents ANUBHĀVAS. They arise in a state of purity of mind and hence are called *Sāttvika*,

R.G.

✓ *sāttvatīvr̥tti* : the dignified mode.

[सात्त्वती वृत्ति]

The dignified mode of a serene hero is free from lamentations and characterized by virtue, courage, self-sacrifice, compassion along

with uprightness. It has four aspects: (a) Discourse (*Samlapalaka*) or serious conversation expressive of feelings; (b) challenge (*utthāpaka*) for combat at the outset; (c) Breach of alliance due to advice, gain, fate, etc. (*saṅghaṭya*); and (d) change of action (*parivartaka*) giving up something already begun. The Dignified mode had its origin in the *Yajurveda*. S.K.

*sattvodoreka* : emergence of *sattva* (the quality of purity).

[सत्त्वोद्रेक]

The term has been used by Bhaṭṭanāyaka (as quoted by Abhinavagupta) in his analysis of the aesthetic experience. It is a state in which consciousness is purged of all lower instincts. Aside from other factors, such as the universalized presentation of the aesthetic object, etc., the emergence of *sattva guṇa* in the consciousness of the spectator is a pre-requisite to enable him to relish an aesthetic situation.

N.J.

*saubhāgya* : richness of style or composition.

[सौभाग्य]

Not included in earlier lists, *saubhāgya* means an excellence arising out of a rich and harmonious combination of all the resources available to poetic genius. It is delightful due to the full play of the poet's skill aided by his knowledge of the resources and factors contributing to an excellent composition. The poet selects carefully from among the available words and ideas and uses skilfully all the effective ingredients. Hence richness represents the life-breath of poetry, for it arouses thrilling ecstasy in appreciative hearts.

*pratyanīka* : rivalry.

S.K.

*śikharinī* : a variety of *varṇika* metre.

[शिखरिणी]

This is a VARṆIKA metre in which each foot has seventeen VARṆAS. The arrangement of the GAṆAS in it is *ya-gaṇa*, *ma-gaṇa*, *na-gaṇa*, *sa-gaṇa*, *bha-gaṇa* and one short sound followed by a long one. The notation is : ISS, SSS, III, IIS, SII, I, S. The caesura in reciting a line of a poem composed in this metre is at the 6th and the 17th varṇas (N.S. 16.79: V.R. 3.91; C.M. 2.264. The melody of this metre attracted many poets. For instance, Paṇḍitarāja Jagannātha wrote his *Gaṅgā-laharī* in *śikharinī* metre.

Example :

(i) *Samṛddham saubhāgyam sakala-vasudhāyāḥ kimapitan  
mahaiśvaram līla-janita-jagataḥ khaṇḍa-paraśoḥ*



*Śrūtinām sarvasvam sukṛtamatha mūrtam sumanasām  
sudhā-saundaryam te salilamaśivam nah śamayatu.*

(Gaṅgā-laharī 1)

K.B.

*śilpaka* : a kind of drama exhibiting magical and mystical rites.

[शिल्पक]

The *śilpaka* is in four acts. The scene is laid in a place where dead bodies are burnt. The hero is a Brahmana and the *confidant*, *pratināyaka*, is an outcast. The comic sentiment is excluded.

I.N.C.

*Śleṣa I* : smoothness, polish.

[श्लेष]

Bharata describes smoothness as a well-knit construction of mutually related words so as to convey the desired meaning without effort. Keith thinks That it possibly meant suggestivity. Vāmana defines (a) verbal smoothness as a perfect coalescence of close-knit words appearing like a single phrase. For example, "There lies in the north a king among mountains, the abode of Gods, Himalaya by name", (b) smooth sense implies a proper combination of actions falling into a perfect pattern of rising sequence along with sophistication in the description and logical presentation of famous activities. This is possible only in longer compositions, not in short sentences. In short, it is an artistic wet of congruous actions or even ideas. Daṇḍin finds smoothness in looseness due to unaspirated letters. S.K.

*śleṣa II* : pun.

[श्लेष]

*Śleṣa* is a figure of speech in which different meanings are conveyed by the same words having more than one denotation.

Example :

'All the ways and means prove to be futile if the moon or the providence is unfavourable. (*Pratikūla tāmupagate hi vidhau viphalatvameti bahusūdhantā*). (S.D. after 10.12 a). Here the word 'Vidhau' means in the case of the moon the stars or fate and 'in the case of the providence' (*vidhi*). It is also known as 'śabda-śleṣa'. S.D.C.

*śleṣa III* : paronomasia, double entendre.

[श्लेष]

A figure of speech in which more than one meaning is expressed

through words naturally bearing a single meaning. Example : 'Both the sun as well as the king named Vibhākara are brilliant, possessed as they are of excessive glory.' (*mahasā bhūyasā dīpto virājati divākaraḥ*.) Here the statement about the sun and the king both has been made through words having one meaning only, and not having more than one meaning as in the case of the figure called Pun (*śabda śieṣa*). It is also known as *artha-śleṣa*. S.D.C.

*smaraṇa* : recollection.

[स्मरण]

A figure of speech consisting in the recollection of an object on perceiving a similar object. 'On perceiving this lotus I recall her face' (S.D. after 10.27). Here the remembrance of the face on perceiving the lotus indicates a similarity between the two. S.D.C.

*smita* : noiseless smile.

[स्मित]

The most polished form of laughter with slightly widened eyes and a throbbing lower lip. It is the gentlest expression of appreciation of humour and is practised by highly cultured persons of high rank in society (see HĀSA). R.G.

*smṛti* : meditation or recollection.

[स्मृति]

The eleventh among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Smṛti* is the recollection of a past experience called forth by the perception or the idea of an associated or similar phenomenon; it is manifested in the raising of the eyebrows, and the like. (S.D.III.162) It is the third stage in love-lorn condition. R.G.

*śobha* : grace, loveliness.

[शोभा]

One of the twenty SĀTTVIKA ALAṂKĀRAS of the heroine, as enumerated by Bharata, and the first among the seven AYATNAJA ALAṂKĀRAS. It consists in the natural adornment of the limbs of the heroine due to exquisite figure, enjoyment or and youth (D.R.II.35). III.: "The female friends, who wanted to decorate Pārvatī, were stunned for a moment, for, having seen her exquisite natural beauty, they did not know how it could be further embellished with the help of toilet." R.G.

śoka : sorrow, grief.

✓ [शोक]

*Śoka* is the basic instinct of pathos (*Karuṇa Rasa*). It is aroused by the loss of a desired person or thing and results in a mental dejection or depression. Grief caused by temporary separation of lovers is excluded from this category, for it constitutes the basis of eros in separation (*Vipralambha sṛṅgāra*). It is the predominant sentiment in the *Rāmāyaṇa*. R.G.

*sragdharā* : a variety of *varṇika* metre.

[स्रग्धरा]

This is a VARNIKA metre of the even type consisting of twentyone VARNAS in each of its feet. The metrical arrangement of the GANAS in it is : *ma-gaṇa*, *ra-gaṇa*, *bha-gaṇa*, *na-gaṇa*, *ya-gaṇa*, *ya-gaṇa*, *ya-gaṇa* symbolised by the notation:—SSS, SIS, SII, III, ISS, ISS, ISS. The pause (*caesura*) in reading a line in this metre is at each seventh varṇa (P.C. 7.25; N.S. 16.97/98; *Śrutabodhe* 36; *Suṃtātīlaka* 1.37; V.R. 3.103; C.M. 2.340).

To compose a theme of grand dimension in this metre requires considerable practice and patience, but there have been persons of great technical dexterity and erudition who have chosen it for their composition. Such an instance is śrī Vinka-tanātha Deśika who, being both a poet and philosopher par excellence, wrote his magnum opus, *Tattvamuktākālāpa*, in 499 verses using no other metre than *sragdharā*. The opening stanza of this great work containing an obeisance to the Lord is offered here as an example of this meter:

*Lakṣmī-netrotpala-śrī-satataparicayādeśa saṁvardhamāno  
nābhī-nālika-rinkhan-madhukara-paṭalī-datta-hastāvalambah*

*asmāhaṁ sampadoghānavirala-tulasī-dāma-sañjata-bhūmā  
kāḷindī-kānti-hārī kalayatu vapuṣaḥ kālīmā kaitabhāreḥ*

(*Tattvamuktākālāpa* 1)

K.B.

✓ śrama : fatigue.

[श्रम]

It is the sixth among the thirty-three VYABHICĀRI BHĀVAS, as enumerated by Bharata. *Śrama* is the feeling of fatigue caused by coition, or even by exertion due to travelling, etc., and it is manifested in gasping and drowsiness. (S.D.III.146) R.G.

*śrīgadita* : a kind of minor drama.

[श्रीगदित]

*Śrīgadītā* is minor type of play in one act. The name *śrīgadītā* is assigned to it because *śrī*, the goddess of prosperity or fortune is introduced or is imitated by the heroine. It is partly recited and partly sung. The *Avaloka* on the *Daśarūpaka* says that *śrīgadītā* is a kind of mimic dance (*Avaloka* on *Daśarūpaka* 8. p.2.). I.N.C.

*śrīgāra* : eros, the erotic sentiment.

✓ [शृंगार]

*Śrīga*—peak—indicates the peak of love. *Śrīgāra* is developed with high-born characters as its subjects. The love of low-born characters is regarded as begetting an illusion of eros—*Śrīgārābhāsa*. It is tops the list of sentiments, for it is most relishable and universal. It is described as the king of sentiments. A courteous and magnanimous youth and high-born young maiden are its objects. Another person's lawful wife or a prostitute should not be the subject of love in the main plot. Its excitants are the moon, sandal-paste, humming of bees, spring, song of the cuckoo, etc. Its consequents include knitting of eye-brows, side-glances, etc. All accessories, except disaster, death, idleness and disgust, go with it. Its basic urge is physical love. (Rati) Its colour is dark and its presiding deity is Viṣṇu. It is of two kinds: eros in union and in separation. It is the main sentiment in light comedies like *kālidāsa's Mālavikāgnimitram*. The sentiments of pathos, abhorrence, ferocity, heroism and terror are opposed to it. R.G.

*śrutikaṣṭo* : see ŚRUTIKAṬU.

[श्रुतिकष्ट]

*śrutikaṣu* : discordant, unpleasant to the ear.

[श्रुतिकटु]

*Śruti-kaṣu* means unpleasant or jarring to the ears. Any syllable producing a harsh sound renders the entire word disagreeable, not to speak of more than one syllable therein. Junctured letters—especially those which are a bit uneasy to pronounce—are to be avoided in order to give comfort to the ears of listener. (K.P. 7.50. S.D. 7.2). Bhāmaha (*Kavyalām̐kara* 1.53) and Vāmana (K.S.V. II 1.6), however, describe it as 'śruti-kaṣṭa'.



## (i) Occurring in a word—

*anaṅga-maṅgala-grahā-pāṅga bhaṅgitaraṅgitaiḥ  
aliṅgitaiḥ sa tanvaṅgyā kārtārthyam labhate kadā.*

(K.P. 7.141).

Here the word 'kartarthyā' which occurs in the fourth quarter, is discordant, for it is not in harmony with the rest of the verse which describes the sentiment of love in soft-sounding words;—

## (ii) Occurring in a part of a word:

*tad gaccha siddhyai kuru devakāryamarthoyamarthāntar-  
alabhya  
apekṣate pratyayamaṅga labdhyai bījaṅkuraḥ prāgudayā-  
divāmbhaḥ.*

(K.P. 7.198).

Here 'dhyai' and 'bdhyai' are unpleasant sounds.

## (iii) Occurring in a compound word—

*sā dūre ca sudhā sāndra-taraṅgita-vilocana  
barhi-nirhādanārhyam kālaśca samupāgataḥ.*

i.e.,

'At a long distance is she whose eyes are replete, as it were, with crystallised ripples of nectar; and the season has come when the peacocks pour forth their cheerful notes.'

Here the compound word 'barhi-nirhādanārha' is not pleasant to hear.

## (iv) Occurring in a sentence:—

*sodhyaṣṭa vedāṁstridrśānayaṣṭa  
pitṛnatarpsīt samamaṁsta bandhūn.*

*vyajeṣṭa śadvargamaramṁsta nītau  
samūlaghātam nyavadhīdarīṁśca.*

(K.P. 7.170)

The whole verse is full of difficult sounds which are jarring to the ears.

K.B.

✓ *stambha* : stupor, stupefaction.

[स्तम्भ]

*Stambha* is the condition of being stunned by an overpowering emotion. It is caused by illness or a sudden outburst of emotion, and the body seems to lose its capacity for action or movement. The first natural sensation consequent upon to deep emotion. R.G.

✓ *sthāyī bhāva* : a basic instinct, a lasting or permanent emotion.

[स्थायी भाव]

The everlasting and universal basic instincts or emotions which are aroused in a person with reference to stimulating object (*ālambana Vibhāva*) in particular circumstances which serve as excitants (*uddīpana Vibhāva*) and are developed into sentiments (*varsas*), when manifested through their consequents ANUBHĀVAS and SĀTTVIKA BHĀVAS and supported by accessory feelings (VYABHICĀRĪ BHĀVAS). They are latent in the hearts of the characters, actors, readers and audiences and are developed into sentiments (*rasas*) through the poet's suggestive composition. Bharata has mentioned eight of them: physical love or attachment in sex (*rati*), laughter or merriment (HĀSA), grief or sorrow (ŚOKA) wrath or anger (KRODHA), zest, zeal or enthusiasm (UTSĀHA), fear or terror (BHAYA), abhorrence or disgust (JUGUPSA), wonder (VISMAYA). These basic instincts are said to give rise to different RASAS or sentiments in poetry, each *rasa* having its own *sthāyī bhāva*. Like the thread in a garland the basic instinct weaves together and runs through its stimulating objects and excitants, consequents and accessories along with physical sensations, and reaches its consummation as a relishable sentiment.

It is never eclipsed by any of its constituents. Some latent urges are inborn, while others sprout up at a mature age. All of them are pleasurable, when manifested through suggestive expression, in the form of poetic sentiments. Only one basic instinct is developed as the predominant sentiment in a single poetic composition while others are depicted as subordinates or subservients for promoting the principal emotion or bringing out its effect by contrast. Udbhatta, most probably, was the first poetician who underlined the independent status of *Santa Rasa* and added its basic instinct *nirveda* also to the list of the permanent instincts. Later rhetoricians added paternal love (*Vatsalya*) and devotion (*Bhakti*) to the list. R.G.

*śuddhā lakṣaṇā* : pure indication.

[शुद्धा लक्षणा]

This variety of indication is not based on semblance; it is a non-metaphorical indication. The relationship between the denotated and the indicated sense is anything, but other semblance, e.g. that between a whole and its part, container and the contained, cause and effect, etc. It is two-fold—inclusive and exclusive of the denotated or primary literary sense. It does not provide scope for any figure of speech based on semblance, it is non-metaphorical. S.K.

*sūkṣma* : subtle.

[सूक्ष्म]

A figure of speech in which some hidden or rather subtle thing, either (i) gathered from some feature of the limbs, or (ii) from gesture, is indicated by means of a clever hint. Example : 'Perceiving that *Viṭa*, i.e. the confidant of her lover, is eager to know the time of their secret meeting, the clever damsel, closed the lotus, with which she was playing, expressing her desire through her smiling eyes. (S.D. after 10.92a). Here the young lady has indicated the meeting time, the twilight, when the petals of the lotus flower are closed. S.D.C.

*sukumāra mārga* : delicate, tender or gentle manner or style of [सुकुमार मार्ग] composition.

Naturally gentle and simple, the delicate manner is free from artificial ornateness. It is a spontaneous expression illuminated by a charming sense. It consists of ever-new expressions and ideas sprouting from fertile imagination, effortlessly arousing similar experience in appreciative minds. Embellishment too endowed with delicacy and implicit aesthetic charm. It is adopted by the best of poets. It is like the earlier Vaidarbha style of the south. (see RĪTI) S.K.

*sukumāratā* : gentleness, delicacy, tenderness

✓ [सुकुमारता]

Bharata regards gentleness as smoothness through pleasant metres and conjuncts. Vāmana defines (a) Verbal delicacy as freedom from harshness, and (b) tenderness of sense as freedom from disagreeable or inauspicious words. Thus both seem to be the reverse of defects. Daṇḍin treats it as a combination of harmonious sounds, free from harshness and leading to gentleness. In the choice of diction, soft syllables should predominate. S.K.

*sundarī* : see DRUTAVILAMBITA.

[सुन्दरी]

*supta or svapna* : dreaming

[सुप्त or स्वप्न]

It is the twenty-third among the thirty-three VYABHICĀRĪ BHĀVAS as enumerated by Bharata. *Supta* or dreaming is a state of mind in which ideal images appear as percepts, and the person, who is asleep, feels that he is experiencing the realities of life and that he is actively reacting to those happenings. In this state, one is liable to experience all the emotions of real life including anger, agitation, fear, debility, pleasure and pain (S.D.III.152). Incoherent muttering has been mentioned as the only external manifestation of this state (R.G.I). R.G.

*sūtradhāra* : the thread-holder, stage manager, the principal character [सूत्रधार] who arranges the cast of characters and instructs them and takes a prominent part in the *prastāvanā* or prelude.

*Sūtradhāra* is the stage manager and can be compared with the Brechtian narrator. At the end of the *nāndī* (see NĀNDĪ) or a short prayer enters *sūtradhāra* but according to Bharata the stage-manager himself recites the *Nandi* in a tone neither high nor low. Then *sūtradhāra* introduces the play. According to *Daśrūpaka* (3.27) the stage-manager after hinting at the theme and a character goes out at the end of the induction and then begins the detailed presentation of the theme. The *sūtradhāra* is expected to be a man of no inferior qualifications and according to the works on Indian dramaturgy he is to be well-versed in literature, as narratives, plays and poetry : he should be familiar with various dialects; acquainted with the customs of different classes and the manners of various people, experienced in dramatic details, and conversant with different mechanical arts. I.N.C.

*svabhāvaja alamkāra* : a category of ALAMKĀRAS.

[स्वभावज अलंकार]

One of the three classes into which the SĀTTVIKA ALAMKĀRAS have been divided. R.G.

*svabhāvokti* : natural description.

[स्वभावोक्ति]

A figure of speech in which such actions and characteristics of an object are described as are not easily perceived by all. 'Oh wavy-



eyed lady, you are looked at by the deer with their ears standing erect.' (*Candrāloka* 5.112). This verse describes the inborn nature of the deer which look at every new thing with curiosity with their ears standing erect. S.D.C.

*svadhīnapatikā* : a woman who has full control over her husband, a variety of heroine (*nāyika*).

[स्वाधीनपतिका]

The third variety of the NĀYIKĀ under Bharata's eightfold classification of the heroine based on the situations she may be placed in. *Svādhīnapatikā* is one who feels happy because her beloved always stays by her side and is under her sole control (D.R.II.24). Ill.: "I put on only simple garments, O dear friend! my necklace too is not shining; even my gait is just straight; I do not laugh excessively, nor do I exhibit any pride. Yet they are all heard saying that my beloved, even though he is exceedingly handsome, never looks at another woman. What other lady in the whole world can be as happy as I am? (S.D.III.37). R.G.

*svaniṣṭha* : pertaining to oneself; personal.

[स्वनिष्ठ]

Any basic urge or emotion pertaining to oneself is accompanied by pain or pleasure, as the case may be and when aroused it stimulates the will to act. The relish of poetic sentiment, is pure ecstasy, devoid of any pain and free from the will to act. It is not a condition of mental agitation, but one of the complete mental equilibrium. Attainment of such a mental condition would have been impossible if a sentiment in poetry were to arouse personal emotions or reactions in the reader or spectator. Evidently the experience of poetic sentiment (*rasa*) is not personal. R.G.

*svakīyā* : a married woman devoted to her husband.

[स्वकिया]

The first variety of the NĀYIKĀ under the first classification on the basis of her social relationship with the hero. *Svakīyā* is a married woman who is devoted to her husband; she is by nature virtuous, bashful, straightforward and sincere (D.R.II.15). Ill.: "Whose only ornament is modesty, who are devoid of any longing for a man other than the husband, who never know how to behave discourteously,—blessed are those who have such wives in their homes." (S.D.III.57) R.G.

*svarabhaṅga* : choking or cracking of the voice.

✓ [स्वरभङ्ग]

Outburst of deep emotion seems to choke one's throat with tears and the voice becomes hoarse. It is the fourth natural sensation in deep sentiment. R.G.

*svaśabdavācya* : verbal signification of sentiment.

[स्वशब्दवाच्य]

This is a defect caused by the mention by name either of a sentiment (*rasa*) or of a permanent emotion or instinct or of a concomitant feeling (K.P. 7.60; S.D. 7.12).

Example :

(i) *tānudvīkṣya kurṅgāṣīm raso naḥ kopyajāyata.*

i.e.,

'Having seen that deer-eyed lady, we experienced an inexpressible joy.'

Here the use of the word 'rasa' is considered to be a defect. It could have been replaced by any of its synonyms such as 'mut', 'moḍa', 'pramoda' and 'prīti'. K.B.

*sveda* : perspiration.

✓ [स्वेद]

This is the second sensation or physical manifestation after an outburst of emotion, sexual enjoyment or fatigue. The person feels stunned for a moment and then begins to perspire profusely.

*tādātmya* : identification.

[तादात्म्य]

The term denotes a state of identification between the spectator and the dramatis personae. This process of identification implies that the psyche of the spectator is freed from all the vestiges of individuality. He is free from all his personal psyche-physical attributes and responds readily to the psycho-physical conditions of the hero till a state of complete identification is attained.

Such identification also takes place between the actor and the poetic or dramatic character. N.J.

*tadguṇa* : borrower.

[तद्गुण]

A figure of speech in which an object is represented as giving up

its own quality and assuming the quality of another excellent thing. Example: 'Balarāma spoke. after whitening the bees, which were hovering round the corners of his lotus-like face, with the (radiating) lustre of his own large teeth.' (S.D. after 10.90). Here, the bees, which are black, are represented as giving up their colour and assuming the whiteness of the shining teeth of Baladeva. S.D.C.

*tapana* : agony.

[तपन]

One of the eight SĀTTVIKA ALAMKĀRAS added by Viśvanātha to the class of SVABHĀVAJA ALAMKĀRAS. The behaviour of the separated heroine pining to meet the hero constitutes *Tapana* (S.D. 3.106). Ill.: "She heaves long sighs; she flutters on the ground; she gazes at the road by which you are expected to arrive; she weeps for long; she flings her tender, creeper-like arms hither and thither; and with the intention of meeting you even in a dream she craves for sleep; but, as ill luck would have it, she does not get it."

R.G.

*tātparya vṛtti* : purportive function.

[तात्पर्य वृत्ति]

This function or capacity of words refers to a sentence which expresses a broader sense than the mere sum-total of the constituent words. It is not accepted by the rhetoricians of the *Dhvani* school (see DHVANI) who argue that the words express their denotation along with their interrelation in a sentence. So this purportive activity is redundant. Nor can suggestion or indication be included under it, for it is but an extended denotation which rests after conveying the literal sense of the whole sentence. This activity or process depends on mutual expectancy, proximity and compatibility of constituent words.

S.K.

*trāsa* : fear.

✓[त्रास]

The penultimate among the thirty-three VYABHICĀRI BHĀVAS, as enumerated by Bharata. *Trāsa* is a disturbed state of mind occasioned by thunder, lightning, meteors, etc; it is externally manifested in trembling, etc. (S.D.III.164 & D.R.IV.16). It is a transient feeling of terror (BHAYA).

R.G.

*troṭaka* : a species of drama.

[त्रोटक]

*Troṭaka* is a type of minor play or *uparūpaka* in which the theme centred round a divine or human story. According to Sanskrit

dramaturgists, it should consist of five, seven, eight or nine acts. The *Vidūṣaka* or jester should appear in every Act of this Play. From the appearance of the gester in such plays, it is inferred that the dominant *rasa* in them could only be *śṛṅgāra* or erotic. *Vikramorvaśīya* of Kālidāsa has been cited as an example of this type of minor play which has five Acts. Another play of seven Acts, *stambhita rambham*, has been cited in the *Sahitya Darpana* as an example of this type of play. Thus only few characteristics have been illustrated which are peculiar to this type of play, and even among them some are common to other varieties of plays also. In other respects a *troṭaka* happens to be like any other full play. The limitation that it must deal with a divine or human story, or that it must have five, seven, eight or nine acts allows a lot of flexibility and is virtually no limitation at all. Thus in practice, a *troṭaka* is not quite different from a general play. Even according to the theorists, these minor plays consist of all the characteristics of a *nāṭaka* except those specially provided for separate types of minor plays.

R.G.

*tulya-prādhanya-vyangya* : suggestion of equal predominance.

[तुल्यप्राधान्य व्यंग्य]

This is the sixth variety of second-rate poetry in which the suggested sense is on the same level of dominance as denotation or indication. In "It is in your own interest to avoid insult to a Brahman; otherwise, Paraśurāma, your friend, will be in a nasty mood," the denotation is as appealing and important as the suggestion, viz "He will help (you, O Rāma) in killing the demons!"

S.K.

*tulyayogita* : equal pairing.

[तुल्ययोगिता]

It is a figure of speech where either the object direct or indirect are associated with the one and the same attribute. Example : "Everyone, after perceiving the softness of your body feels the hardness of the jasmine, moonlight and the banana leaf." Here all the three indirect objects jasmine, etc., are connected with a single attribute. i.e., hardness.

S.D.C.

*ubhayālaṃkara* : one of the three varieties of ALAṂKARA (figure of speech).

✓ [उभयालंकार]

As distinguished from the other two varieties, ŚABDĀLAṂKĀRA and ARTHĀLAṂKĀRA this is based on the beauty of both the word and its import. Only one figure of speech, viz.,



PUNARUKTAVADĀ BHĀSA comes within this category. S.D.C.

*udāratā* : sublimity, elevation, richness—

✓ [उदारता]

Bharata defines it as an elevation of subject and sentiment. Divine feelings in various shades are used to express the sentiment of Eros or Wonder. Vāmana defines (a) verbal richness as a dancing picturesqueness of style and (b) sublimity of sense as freedom from vulgarity wherein even an unavoidable vulgar concept is conveyed through a sophisticated expression. Daṇḍin regards it as a distinguished excellence of style through ornamental epithets like 'play-lotus', 'sport-lake' 'Golden bracelet', etc. S.K.

*udāṭṭa* : exaltation; superiority

[उदात्त]

This figure of speech is of two varieties: (i) where the description is made of extraordinary prosperity, (ii) when the actions of the great are represented as subordinate to the subject under reference. An example of the second variety: 'Lakṣmaṇa says to Aṁgada: "This is the forest where the lord Rāma, obeying the orders of his father, stayed and killed all the demons all alone." ' (K.P. 10, 507). Here Rāma has been represented as subordinate to the forest named Daṇḍaka, the subject in hand, i.e. the importance of the forest has been highlighted by the mention of Rāma who is said to have stayed there. A third view is also prevalent that *udāṭṭa* occurs when sentiments or figures of speech based on emotion occupy a secondary position in a composition or verse. S.D.C.

*uddharṣiṇī* : see VASANTATILAKĀ.

[उद्धर्षिणी]

*udhā* : a type of heroine under PARAKIYĀ.

[उद्धा]

Udhā is a married woman who makes love to a man other than her husband. As by her behaviour she infringes the laws of social propriety, an Udhā should not figure as the principal character in any drama or epic (D.R.II.20). This rule has been meticulously adhered to in the whole range of Saṁskṛt epic and drama. An exception is met with in the *Ujjvalanīlamanī* of Rūpa Gosvāmī, who imported the traditional Poetics into the sphere of Bhakti or devotion to Kṛṣṇa. There Kṛṣṇa, the Supreme Being, is the only Nāyaka or

Hero, and His beloveds, the Gopīs, are Nāyikās of different types. Medieval Hindi poetry has been immensely influenced by Rūpa Gosvāmī, and the depiction of the Ūḍhā Parakīyā therein is on the same lines. R.G.

*udvega* : agitation caused by separation.

[उद्वेग]

Udvega is the feeling of agitation or distress experienced in the fifth stage of lovelorn condition. Longing becomes acute and painful when no means to effect a union succeeds and when recollection of the virtues of the loved one and dwelling upon his or her achievements and merits also do not bring much solace. R.G.

✓ *ugratā* : violence, passion, anger.

[उग्रता]

The twenty-seventh among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Ugratā* denotes a state of mind which is brought forth by the infliction of some abuse or insult, and in which one becomes violent and cruel, desiring to punish the offender most severely, even with death. R.G.

*ullāpya* : a kind of minor play or *uparūpaka*.

[उल्लाप्य]

*Ullāpya* is a one-act play which has a serious and noble-minded (DHĪRODĀTTA) hero and its theme centres round a deity. It consists of four heroines and has three acts according to some dramaturgists. It has HĀSYA SRṆGĀRA and KARUNA as its principal *rasas*. The action is replete with a number of battles. This play partakes of the twenty-seven constituents described in connection with *śilpaka* type of minor play. In this play, a song is sung from behind the curtain which gradually reveals the story. *Devīmahā-devam* has been cited as an example of this type of play. In other respects it has the characteristics of a general play. R.G.

*ullekha* : presentation of the same object in different ways.

[उल्लेख]

A figure of speech in which one and the same thing is mentioned in more than one way. For example: Lord Kṛṣṇa was adored as a beloved by the milkmaids, as a child by the elders, as Nārāyana by the devotees. Here the Lord (who is one) is looked upon by different persons in different ways for different reasons." S.D.C.

*unmāda* : hysteria.

[उन्माद]

The thirtieth among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Unmāda* or hysteria is an abnormal state of mind arising from ungratified passions, or grief, or fear, or the like, and manifested in inopportune laughter, or weeping, or singing, in incoherent talking, or in similar other actions. (S.D.III.160)

R.G.

*upacāra vakratā* : striking metaphorical or secondary expression.

[उपचार वक्रता]

This third variety of striking substantive rooted in semblance-based indication includes, according to Ruyyaka, all types of DHVANI. Kuntaka defines it as a striking use of metaphorical expressions. This variety represents a supposed or fancied identification of two distinct objects on the basis of even the slightest resemblance. It is the common foundation of figures like metaphor, denial, identity, hyperbole, etc. Viśvanātha defines *Upacāra* as the failure to apprehend the difference between two absolutely distinct objects, by exaggerating the greatness of their mutual semblance. Through a metaphorical indicative expression, a common characteristic is superimposed upon a dissimilar, object under description. It comprises personification too.

S.K.

*upadāna lakṣṇā* : inclusive pure indication.

[उपादान लक्षणा]

In the first type of *pure indication* the primarily denoted sense is incorporated in the secondary or indicated sense which is wider in its scope, e.g. the sentence '*Lances* (march in indicates "*Lancers*) *bearing their lances* march in.' 'Lancers' are inclusive of the 'lances' with which they are armed.

S.K.

*upajāti* : a variety of varṇika metre.

[उपजाति]

This is a VARṆIKA metre with eleven letters in each of its feet. It has a variety of arrangements of GAṆAS inasmuch as it is a mixture of both UPENDRAVAJRĀ and INDRANAJRĀ (P.C.S. 6.17; P.P. 2.118; S.T. 1.20; Śrutabodha 16; V.R. 3.32; C.M. 2.75).

Example:

*astuttarasyām diśi devatātmā  
himālayo nāma nagādhirājaḥ;*

*pūrvāparau toyanidhī vagāhya  
sthitaḥ prthivyāiva mānadaṇḍaḥ.*

(Kumara-Sambhavam 1.1)

K.B.

*upapati* : paramour.

[उपपति]

One of the three varieties of the erotic NĀYAKA, as given by Bhānudatta. It corresponds to the PARAKĪYĀ, a variety of NĀYIKA. *Upapati* or paramour has been defined as one who, having abandoned all sense of social propriety, makes love to a woman not duly married to him (R.M. 105). R.G.

*upamā* : simile.

[उपमा]

A figure of speech in which two dissimilar objects are compared without any reference to their difference. It is of two varieties: complete simile (*pūrṇopamā*) and incomplete simile (*lūptopamā*). (i) *Pūrṇopamā*, where all the following requisites of the simile are given: (i) common property (*sāmānya dharma*), (ii) indicative word (*vāeaka śabda*), (iii) the subject of comparison (*upameya*), and (iv) the standard of comparison (*upamāna*). Her Example lower lip is sweet like *nectar*. (S.D. 10, 179, vr.) In this sentence all the four requisites of the simile are given. (2) *Lūptopamā* (*incomplete simile*), where only one, two or three of the four requisites of the simile are mentioned—and not all: e.g. The face is just like the moon. Here the common property (i.e. beauty) has not been mentioned. S.D.C.

*upameyopamā* : reciprocal comparison.

[उपमेयोपमा]

A figure of speech in which the positions of the standard of comparison (*upamāna*) and the subject of comparison (*upameya*) are changed one after the other. Example: The intellect of this king shines like his royal fortune, and the royal fortune like his intellect. (K.P. 10, 416, S.D. after 10.27 a). Here “intellect” and “fortune” are alternately compared to each other. S.D.C.

*uparūpaka* : see NĀṬIKĀ.

[उपरूपक]

*upendravarjā* : a variety of varṇika metre.

[उपेन्द्रवर्जा]

This is a VARṆIKA metre with eleven letters in each of its



quarters. The arrangement of GANAS being *jagaṇa*, *tagaṇa*, and *jagaṇa* followed by two long sounds, the symbolic notation is ISI, SSI, ISI, SS. The caesura invariably occurs at the end of each foot (N.S. 16.33; P.S. 6.16; P.P. 2.116; *śrutabodha* 15; S.T. 1.19; V.R. 3.31. C.M. 2.73).

### Examples :

(i) *jito jagatyēṣa bhava-bhramaistairgurūditam*  
*ye giriśaṇi smaranti*  
*upāsyamānaṁ kamalāśanādyairupendra-*  
*vajrayudhavari nathaiḥ*  
*(Sūrti-tīlakam, page 17).*

**K.B.**

***ūrjasvi* : spirited expression.**

[ऊर्जस्वी]

A figure of speech which occurs when either RASĀBHĀSA or BHĀVĀBHĀSA, i.e. the semblance or impropriety of one sentiment or incomplete sentiment, serves to advance another sentiment. The word 'semblance (*ābhāsa*) here means improper procedure, 'A bard eulogizing the king says: These men of a barbarous tribe cohabit with the wives of your foes, to the exclusion of their own wives who are well-versed in so many fine arts.' (*vanekhilakalāsaktāḥ parihṛtya nijasriyaḥ, tvadvairivanitāvṛnde pulindāḥ kurvate ratim*). (S.D. after 10.96). Such a description of the love of the savages for the royal ladies in the opposite camp is technically called the semblance of erotic sentiment, which is subordinate or subsidiary to the attachment (*rati*) to the king who is the poet's patron.

**S.D.C**

***utpatti* : generation.**

[उत्पत्ति]

The term has been used by Bhaṭṭa Lollaṭa in his exposition of the nature of RASA. As quoted in *Abhinava Bhārati*, of Abhinava-gupta, Bhaṭṭa Lollaṭa defines the term 'niṣpatti' as 'utpatti', i.e. generation, and maintains that in an aesthetic presentation *rasa* is generated out of the basic instinct when it is supported by various constituents—such as stimulating objects, consequents, accessories, etc. This theory has been described as *utapattivāda* or the theory of generation.

N.J.

N.J.

*utprekṣā* : poetical fancy.

[उत्प्रेक्षा]

A figure of speech in which the object of comparison (*upameya*) is imagined as if it were the standard of comparison. Example: "The face of this lady shines as if it were a second moon." Another example: 'The darkness is besmearing our limbs, as it were; the sky is raining collyrium, as it were. (S.D. after 10.45 a). Here the object of comparison is the pervasion of darkness throughout the world and its falling everywhere. The pervasion of darkness is figured as the besmearing of the body and its falling is represented as a shower of collyrium. The use of fancy in this figure of speech, as in the cases of both the examples quoted above, is supported by the use of such words as 'iva' (as if, as it were), *manye* (I feel), 'samke' (I apprehend), *dhruvam* (certainly), *prāyaḥ* (generally). etc. S.D.C.

*utsāha* : fortitude, zest.

[उत्साह]

The basic instinct underlying the four types of the heroic sentiment *vira rasa*. It is a steady, but powerful instinct which is aroused by the immediate necessity for accomplishing a task or performing a duty. It results in great enthusiasm and effort for accomplishing the desired end. It is the predominant sentiment in the canto on were (*Yuddhakāṇḍa*) of the *Rāmāyaṇa*. R.G.

*utsrṣṭikaṅka* : see AṆKA II.

[उत्सृष्टिकाङ्क]

*uttara* : reply.

[उत्तर]

A figure of speech in which (i) a question is known by guess from a statement embodying an answer, (ii) incomprehensible (not ordinarily occurring to everyone) answers are given to many questions. An example of the first variety: 'My mother-in-law is not able to see; my husband has gone away. I am young and alone, hence how can there be any shelter for you here? (S.D. 10, 83 a, vr.). From the words of the young damsel we guess at the question of the traveller, "Will you please give me a shelter for the night?" An example of the second variety: 'What is difficult to conjecture? The ways of providence. What is to be sought for? A man who appreciates merit. What is happiness? A good wife. What is difficult to control? A wicked fellow. (S.D. after 10.83 a). Here there are a number of questions and a number of respective answers which are all incomprehensible, i.e. not occurring to everyone. S.D.C.

*vācaka śabda* : denotative expression.

[वाचक शब्द]

A word used to convey its primary denotation relevant in a particular context. It becomes so denotative on account of traditionally accepted usage. S.K.

✓ *vācika* : vocal acting.

[वाचिक]

One of the four major types of acting (ABHINAYA) defined in Sanskrit dramaturgy. It is acting through speech or imitation of the original characters dialogues etc. R.D.

*vācyānabhidhāna* : ellipses.

[वाच्यानभिधान]

*Vācyānabhidhāna* is that poetic defect which occurs when there is an omission of a necessary statement (S.D. 7.7).

Example :

*tvayi nibaddharateḥ priyavādinah  
praṇaya-bhaṅga-parāṇ-mukhacetasah;  
kamaparādhalavam mama paśyasi  
tyajasi mūnini dāsajanam yataḥ.*

(K.P. 7.236).

i.e.,

‘O annoyed lady, I love you and speak to you affectionately. I am afraid of any breach of love (between you and me). What little fault do you find in me? Why do you forsake me.’

Here ‘aparādhalavam’ should have been replaced by ‘aparādhasya lavamapi.’ The word ‘api’ i.e. even which is essential here, has been omitted; thus the defect is obvious. K.B.

*vācyārtha* : denotation or primary or literal meaning of an expression.

[वाच्यार्थ]

(1) The dictionary meaning of word; (2) The denotation of a homonym which is relevant to the context. (3) The meaning attached to the word either (a) by tradition or convention, or (b) by its derivation, or (c) through a combination of both. S.K.

*vācya-sidhyaṅga-vyaṅgya* : suggestion subservient to denotation.

[वाच्यसिद्धचंग व्यंग्य]

In yet another kind of second-rate poetry suggestion helps like an instrument for bringing out the deeper and fuller significance of the denotation. The simile suggested by homonymous adjectives used in a 'SAMĀSOKTI' (compact expression) lends perfection to the latter. It may also bring out the full significance of the expressed subject matter S.K.

*vaidarbha mārga* : manner of Vidarbha, southern manner or style.

[वैदर्भ मार्ग]

The Vidarbha manner, rejected by Bhāmaha was recommended by Daṇḍin as the best for according to him it possessed all the ten qualities. It is delicate, lucid and natural. It makes a very moderate use of compounds and is sweet, smooth, and even. It corresponds to the delicate manner accepted by Kuṇṭaka. S.K.

*vaidarbhi rīti* : a kind of style.

[वैदर्भी रीति]

*Vaidarbhi*, the style peculiar to the state of Vidarbha, possesses all the ten qualities (GUNAS) which form its very life-breath. It may differ with the writer and theme and may possess a lesser number of qualities, but all the ten are suitable for it. It is free from blemishes and is sweet like the notes on a lute (Vāmana). It is pure when free from compounds and mixed when just a few compounds are used. The Purāṇa describes it as void of compounds, moderately soft, with a suitably sparing use of metaphorical expressions. It consists of a sweet and tasteful arrangement of sounds free from vulgarity. Kālidāsa was a past master in the use of this variety of style. S.K.

*vaiśika* : a variety of erotic hero.

[वैशिक]

One of the three varieties of the erotic NĀYAKA, as given by Bhānubaddha. It corresponds to the SĀMĀNYĀ (or Veśyā), a variety of NĀYIKĀ. *Vaiśika* has been defined as one who goes to one or more courtesans for enjoyment (R.M.106). R.G.

*vaivarṇya* : palour, loss of colour.

[वैवर्ण्य]

The sixth physical sensation, consequent upon sudden outburst of deep emotion. The person, particularly his face, loses all



brightness and vitality and appears ghastly pale or yellowish. It may be due to extreme dejection, intoxication, agitation, warth, or illness.

R.G.

*vakrokti* I : indirect mode of expression, evasive speech or reply, obliquity.

✓ [वक्रोक्ति]

A figure of speech in which the statement of one person purporting one thing is cleverly distorted by another to mean otherwise, either through pun or through intonation, e.g. 1. 'Who are you?' 'We are at present on the earth.' ('*ke yūyam*', '*sthala eva samprati vayam*'.) (S.D. after 10.9). Here in the query the word '*ke*', meaning 'who', has been distorted to convey a different meaning—i.e. 'in the water'—deliberately by the other party (*Ke*, the singular form of the word '*ka*' (S.D. after 10.9) meaning water in the locative case). 2. Her mind is not perturbed by the repudiation of her lover. (*Kṛtāgasah parityāgāttasyāśceto na dūyate*.) This statement, in the sense of negation made by some friend of the lady, has been converted by another friend into an affirmation, by a change of tone, conveying 'Certainly, it is perturbed' (*dūyate eva*.) S.D.C.

*Bhāmaha* regards *vakrokti* as essential to all types of poetry. He seems to identify it with exaggeration and does not accept such figures as HETU, SŪKŚMA and SVABHĀVOKTI as they are void of obliquity of expression.

Daṇḍin includes all figures, except *svabhāvokti* under *vakrokti*. Its charm is enhanced by ŚLEṢA, (pun).

Vāmana treats it as a figure of speech with predominant metaphorical indication. It is identical with suggestion regardless of denotation and based on indication. Rudraṭa's concept resembles the figure *Chekāpanhuti* (see APANHUTI) where an expression is, on the basis of intonation or pun, construed by the listener as indicating a sense quite different from the denotation, so that a suitable sarcastic retort can be made against the speaker. Abhinava describes it as a heightened form of expression different from matter—of—fact speech, Kuntaka treated it in great detail. It is a surprisingly striking expression, strange and unique in itself. It is a form of denotation different from the one useful in the sciences.

"A mode of expression with a strange turn. Its delight is beyond that of the mere excellence of word, sense, embellishment, etc. The peculiar turn assumes remarkable aesthetic merit by the poet's skill and imagination. It is essentially a deviation from current usage and extends from the smallest particles of expression, e.g.

suffix, gender, number, root, etc, to the construction of plot and the complete structure of a narrative or dramatic poem. It has, thus, innumerable varieties and even Dhvani is included in it. S.K.

*vākya-vakratā* : striking use of a sentence.

[वाक्य वक्रता]

This fourth variety of VAKROKTI, as elucidated by Kuntaka, has innumerable possibilities depending upon the endless flashes of poetic imagination. All the poetic figures of sense, delineations of sentiment and emotion fall within its range. It serves to manifest the nature or the internal qualities of the object and requires a special aptitude and skill on the part of the poet. It helps in the elucidation of a theme or description of a thing with its innate excellences brought out through striking expressions. Mere direct denotation cannot make manifest the naturally subtle charm lying hidden in an object. In fact, this is parallel to the figure SVĀBHĀVOKTI which Kuntaka does not accept. This variety may be (a) natural manifestation or (b) an ornate depiction of innate charm. S.K.

*vaṁśastha* : a variety of *varṇika* metre.

[वंशस्थ]

This is a VARṆIKA metre with twelve VARṆAS in each of its four quarters. The arrangement of its GAṆAS is *ja-gaṇā*, *ta-gaṇa*, *ja-gaṇa* and *ra-gaṇa*, the symbolic notation being ISI, SSI, ISI, SIS. The pause (caesura) comes at the end of each foot. (N.S. 16.49; *Piṅgala-chandah-sāstra* 6.28; *suṛttatīka* 1.26; *śrutabodha* 26; V.R. 3.47)

This has been one of the favourite metres in classical Śanskrit poetry as is clear from the fact that Māgha, Bhāravi and Śrīharṣa started their famous works (respectively, *Śiśupāla-vadham*, *Kirātārjunīyam* and *Naiśadhīyacaritam*) in Vaṁśastha. The following is an instance:

*Śriyaḥ patiḥ śrīmati śāsituṁ jagaj  
jagannivāso vasudeva- sadmani  
vasandavdarśāvatarantam ambarād  
hiranyagarbhāṅga bhuvanṁ munim hariḥ*

(*Śiśupālavadham*, 1.1).

K.B.

*vaṁśasthavila* : see VAMŚASTHA

[वंशस्थविल]

*vaṁśastanita* : see VAMŚASTHA

[वंशस्तनित]

*vāṇimaya* : literature in general.

[वाङ्मय]

Etymologically it is a term which stands for an expression consisting of words. Rājaśekhara in his *Kāvya-mīmāṇsā* has divided *vāṇimaya* into two classes : *sāstra* and *kāvya*, i.e. literature of knowledge and literature of power. In modern terminology, *vāṇimaya* continues to be used as a term broadly applicable to literature in general which comprises both literature of knowledge and literature of power—or creative literature.

N.J.

*varṇa* : a vowel or a consonant with a vowel.

[वर्ण]

The term *varṇa* in prosody stands for either a vowel or a consonant with a vowel. A vowel, viz., a, i, u, ṛ or a consonant with any of these vowels is regarded as short (*laghu*), whereas ā, ī, ū, ṝ, e, ai, o, au or a consonant with any of these vowels is reckoned as long (*dīrgha*). A short sound with an *anusvāra* (the nasal dot) or with a *visarga* (two following dots as in colon) is considered to be a long one. A joint letter—even if it be short-sounded—renders the preceding short sound long. An individual consonant, i.e., a consonant without any vowel is neither short nor long.

Examples :

(i) *Rāma* : The first *varṇā* (rā) is long, and the second *varṇa* (ma) is short.

(ii) *Ramā* : Here the first *varṇā* (ra) is short, and the second one (mā) is a long one.

(iii) *Samśaya* : This is a word of three *varṇas*. The first *varṇā* (sam) is long, because it has an *anusvāra* (the nasal dot).

(iv) *Kaviḥ* : This word has two *varṇas*. The second *varṇā* (viḥ) is long on account of its being followed by a *visarga* (two following dots:),

(v) *Atra* : This is also a two-*varṇa* word. The first *varṇā* in it is itself a short one, but is rendered long by the following joint *varṇa* (tra).

(vi) *Kamalam* : It has three *varṇas*, the final nasal sound (m) is a pure consonant; hence it is neither short nor long.

K.B.

*varṇa-vinyāsa-vakratā* : striking use of syllabic structure or diction.

[वर्ण-विन्यास-वक्रता]

It consists in a striking arrangement of letters which should be pleasurable and appropriate to the context. It includes alliteration, end rhyme, rhyme patterns, etc. It is three-fold : repetition of (I) (a) a single consonants (alliteration) (b) two consonants (wavy alliteration) (c) three or more consonants. II, repetition of conjuncts (a) with the nasals of the some group : e.g. अङ्ग, पिङ्गल, गुण्ज, कुञ्ज, etc.; (b) reduplicated conjuncts e.g. न्न, त्त, ल्ल, etc. (c) conjuncts of ह, य, व, ल with र e.g. हँ, वँ, यँ, लँ

III. repetition of consonants without interval but with different vowels: (a) single consonant (b) two consonants, (c) longer groups of consonants. Kuntaka has imposed the following restrictions on their use: (1) There should be no insistence on them, (2) There should be no letters void of tenderness, (3) nor repetition of the same cycle (i.e. the cycle should be different in each line or coupler), (4) the repetition should not be inconsistent with the general qualities of the style.

S..K

*varṇika* : (metres) based on specific combination of *varṇas*.

[वर्णिक]

A *varṇika* metre is that in which a specific permutation of *varṇas* controls the rythm. Technically, it is called *vr̥tta* (INS. 15.39), and has a variety ranging from metres which have only one *varṇa* to those which have twenty-six *varṇas* in a quarter. They are classed as follows :

- |               |                |                |
|---------------|----------------|----------------|
| 1. Uktā       | 2. Atyukta     | 3. Madhyā      |
| 4. Pratiṣṭhā  | 5. Supratiṣṭha | 6. Gāyatrī     |
| 7. Uṣṇik      | 8. Anuṣṭup     | 9. Bṛhatī      |
| 10. Paṅkti    | 11. Triṣṭup    | 12. Jagatī     |
| 13. Atijagatī | 14. Śakvarī    | 15. Atiśakvarī |
| 16. Aṣṭi      | 17. Atyaṣṭi    | 18. Dhṛti      |
| 19. Atidhṛti  | 20. Kṛti       | 21. Prakṛti    |
| 22. Ākṛti     | 23. Vikṛti     | 24. Saṅkṛti    |
| 25. Atikṛti   | 26. Utkṛti     |                |

N.S. 15.43-49; V.R. 1.19-21); Metres consisting of more than twenty-six *varṇas* in a quarter are termed as DANḌAKA.

K.B.



*vāsakasajjā* : a woman who dresses herself in a befitting manner and keeps herself (and her house) ready to receive her lover, one of the several classes of heroine.

[वासकसज्जा]

The first variety of the NĀYIKĀ under Bharata's eightfold classification of the heroine based on the situations she may be placed in. *Vāsakasajjā* is one who is being adorned by her friend in her well-decorated house, and who is expecting the arrival of her beloved with confidence. Ill.: The heroine says to her friend, "Remove my armlets; of what use are these bracelets embedded with jewels? The necklace is too heavy for my neck. Pray, get for my neck a single string of pearls. Too many ornaments are redundant when one has to celebrate the festival of love". (S.D. III.85). R.G.

*vāsanā* : latent impressions, particularly impressions unconsciously left on the mind by past deeds and experiences.

[वासना]

According to Nāṭya-śāstra, eight basic instincts—emotions or mental states, called STHĀYĪ BHĀVAS, exist in the human psyche. They are inborn in a man and exist permanently in the form of latent impressions (*vāsanā*) derived from actual experiences of the present life or from the instincts inherited from the past lives. Under appropriate stimuli they emerge into man's consciousness and are experienced in the form of emotions. N.J.

*vasantatilakā* : a variety of *varṇika* metre.

[वसन्ततिलका]

This is a VARṆIKA metre of the even (*sama*) kind with fourteen VARṆAS in each of its four feet. Its metrical arrangement of GANAS, is *tāgaṇā*, *bhāgaṇa*, *jāgaṇa*, *jāgaṇa*, and two long (*dirgha*) sounds, the symbolic notation being SSl, Sll, lSl, lSl, SS. There is no pause (caesura) within a foot. [*Piṅgala chandaḥśāstra* 7.8; P.P. 2.150; N.S. 16.67; *Śrutabodha* 30; *surttilaka* 1.29; V.R. 3.78; *Chandomañjarī* 2.189; *Chandamālā* 1.48). *vasantatilakā* is also called *vasantatilakā* by Gaṅgādāsa (*Chandomañjarī* 2.189), *Siṃhomata* by Kāśyapa, *Uddhar-sinī* by Saitava and *Madhumādhavī* by Rāma according to Kedāra-bhaṭṭaś V.R. 3.79.

Examples :

- (i) *prṣṭa janena sama-duḥkha-sukhena bālā  
neyam na vakṣyati manogatamādhīhetum*

*dr̥ṣṭo vivṛtya bahuśopyanayā satṛṣṇam  
atrāntare śravaṇa-kātaratām gatosmi.*

(*Abhijñāna Śākuntalam* 3.8)

K.B.

*vastu* : fable, plot.

[वस्तु]

The word *vastu* stands for the story or the plot of the drama. In the drama the *vastu* is as important as the hero or the primary sentiment. Aristotle also considers plot to be the most important element of the drama: "We maintain, therefore, the first essential, the life and soul so to say of tragedy is the plot..." (Poetics). It is two-fold, the main theme (*ādhikārika*) and the incidental theme (*prāsaṅgika*). It can be mythical or legendary where the subject-matter is derived from history, myths or legends of the past, it may be entirely an invention of the poet, or it may be a combination of both (*Daśarūpaka* 1.23). The theme is further declared to be of three kinds with regard to the dramatic rules: (i) *prakāśa*, i.e. what is to be heard aloud; (ii) *svagata* (aside), i.e., what is not to be heard; and (iii) *janāntika* i.e. personal address. There are two other varieties: e.g. (i) *apavartaka*, i.e., confidential remarks, (ii) *ākāśubhāṣita* or conversation with imaginary persons. As a matter of fact these are parts or media used in a plot like Prologue, Episode, Exode and Chorus of Greek drama. In Greek drama plot has a beginning, a middle and an end and it, then, can be simple or complex. Where there is no obstruction in the story the plot is simple but where there are devices like the peripetia and the discovery, it is a complex plot. Providence plays a great role in Sanskrit as well as Greek plays. But whereas in Sanskrit dramaturgy nothing specifically is said in regard to the role of providence in plot, Aristotle has offered a strong stricture against it. It is, therefore, evident that the unravelling of the plot, no less than its complication, must arise out of the plot itself; it must not be brought about by the deus ex machina. Within the action there must be nothing irrational. I.N.C.

*vastu-dhvani* : predominant suggestion of subject-matter.

[वस्तु ध्वनि]

The first broad variety of denotation-based predominant suggestion of perceptible sequence, the suggestion being that of a bare (a) fact or (b) idea related to the subject under treatment. The means of suggestion may be a (a) word, (b) its primary sense or (c) both. These in turn suggest a fact or idea. Feigned praise (*Vyājastuti*) may, for

instance, suggest the fact that the object is praiseworthy or otherwise. A bare description or report of some great event may suggest the magnanimity of the hero. S.K.

*vatsala* : parental affection. *Peṇṇēr anbu*

[वत्सल]

It is not mentioned in Bharata's list, yet Viśvanātha attributes it to the 'Muni' i.e. Bharata. Natural affection for children is its basic impulse. Children, sons—daughters, etc are its stimulating objects. Their activities, learning, valour, etc. excite it further. Embracing, fondling, caressing or kissing on the head, etc, constitute its consequents, while ecstasy, pride, fear of possible evil represent its accessories. Its colour is like the interior of a red lotus and its presiding deities are the Mothers of the Worlds. Rudraṭa calls it *preyān*.

R.G.

*vepathu* : trembling of the body. *maḍukkam*

[वेपथु]

The fifth physical sensation consequent upon sudden outburst of deep emotion. Overwhelming emotion (e.g., love, hatred, wrath, fear) causes the whole body to shake violently from top to bottom.

R.G.

*veśya* : see SĀMĀNYĀ. *Isṭamāṇa*

[वेश्या]

*vibhāva* : cause of poetic emotion, one of the three main divisions of BHĀVA, the other two being ANUBHĀVA and VYABHICĀRĪ BHĀVA. *banatāi*

[विभाव]

The word '*Vibhāva*' means the cause of Bhāva or the artistic emotion. Broadly it stands for the conditions which evoke an emotion in the subject. The *vibhāvas* act in a manner quite different from the 'causes' in actual life. They are of two kinds :

(i) *Ālambana*, and (ii) *Uddīpana*,

(i) *Ālambana* is the causal object, which is primarily responsible for arousing a particular emotion; it is the object on which the emotion depends for its very being.

(ii) *Uddīpana* : is the stimulating cause of an emotion. It may be the physical characteristics of the causal object or the surroundings which enhance the emotive effects.)

A scene from Kālidās' *Abhijyāna Śākuntalam* is often quoted as

an example to distinguish between the two forms of *vibhāva* mentioned above. Duśyanta sees Śakuntalā watering plants and talking to her friends in the hermitage of Kaṇva. Śakuntalā who becomes the object of Duśyanta's love is the *ālambana vibhāva* and the entire sylvan atmosphere with beautiful forest retreats gentle breeze, soft sunshine which excite the feeling of love in Duśyanta's heart, is the *uddīpan vibhāva*. N.J.

*vibhāvana* : peculiar consation.

[विभावना]

A figure of speech in which an effect is indicated without cause. Example : 'In her youth the constitution of this lady is charming even without ornaments' (S.D. after 10.67 a). Here the cause of the lady's charm i.e. decoration with ornaments has been denied, and yet the effect, i.e., the charm of the lady has been mentioned. S.D.C.

*vibhrama* : to be confused or disordered; especially the flur of mind caused by love.

[विभ्रम]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the fourth among the ten SVABHĀVAJA ALAMKĀRAS. Putting on ornaments at the wrong place through flurry is *vibhrama* (D.R. II. 39). Ill.: "Learning that the hero had already arrived at the other gate of her residence, the heroine, who had not yet finished her make-up, applied to her forehead the collyrium, which was meant for the eyes, and to her eyes the lac-dye, which was meant for the feet". R.G.

*vicchitti* :

[विच्छित्ति]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the third among the ten SVABHĀVAJA ALAMKĀRAS. A slight adornment, which adds to loveliness, is *vicchitti* (D.R. II, 38). Ill.: "Even a small round mark of vermilion on her forehead has added so much to her lustre that the faces of all her rivals (co-wives) have turned pale." R.G.

*vicitra* : strange.

[विचित्र]

A figure of speech in which for the attainment of the desired object something contrary to it is done. Example : 'Who else is a greater fool than a servant who in order to get promoted bows down,



to earn his living parts with it altogether, to get happiness toils hard' (S.D. 107vr.). Here the servant is described as performing mutually contradictory deeds in order to attain the desired goal.

S.D.C.

*vicitra mārga* : variegated, ornate, figurative or colourful manner.

[विचित्र मार्ग]

The variegated manner is appealing on account of the sophisticated, figurative expression which characterises it. Embellishment helps in manifesting the sentiment. Bright and rich figures are skilfully knit together adding a new dimensions to old themes and stale expressions. Variety of indirect expression, throbbing with excellence, is its very life breath. The nature of things is depicted in a variously appealing and colourful manner. Though difficult to practise, it is often adopted by great poets.

S.K.

*vidheyavimarśa* : see AVIMRṢṬAVIDHEYĀMŚA.

[विधेयविमर्श]

*vidhyayakta* : improper predication.

[विध्ययुक्त]

This defect of meaning is felt by a reader when the writer employs an improper predication. (K.P. 7.57; S.D. 7.11).

Example:

*ānandita-sva-pakṣosau para-pakṣān haniṣyati.*

(S.D. after 7.11).

i.e.

'Having gladdened the people of his party, that person will put an end to the opposite camp.'

Here the predication is rather improper. A person first kills his enemies and thereafter felicitates his own people. In the above quotation, however, the predicate is inserted in a compound word which is qualifying the nominative.

The proper predication would be *asau parapakṣān hatvā svapakṣān anandayiṣyati*, i.e., having destroyed his opponents, he will please his own people.

K.B.

✓ *viduṣaka* : clown, jester, fool.

[विदूषक]

*Vidūṣaka*

A companion of the hero, the jester is a handy man in all sorts

of situations. He is a foolish glutton, uneducated, timid, ugly, and often old. This Brāhman friend of the hero plays an important part in his love affairs. He is described as the erosminister or pseudo-minister of a king. S.K.

*vidyā-viruddha* : contrary to the sastras.

[विद्याविरुद्ध]

This defect of meaning is felt when a writer makes a statement opposed to erudite usage (K.S.V. 2.2.24; K.P. 7.56; S.D. 7.10; Bhamaha (in his *Kavyālaṅkāra* 4.2) and Daṇḍin (*Kāvyādarśa* 3.176-178), however, terms it as *āgamavirodhī*,

Examples :

- (i) *sadā snātvā niśīthinyāṁ sakalaṁ vāsaraṁ budhaḥ;  
nānāvidhāni śāstrāṇi vyācaṣṭe ca śṛṇoti ca.*

(K.P. 7.267)

i.e.,

‘The learned man always takes bath, bath midnight and then expounds and listens to the various scriptures the whole day.’

Here the statement about a man’s bathing at midnight is opposed to *Dharma śāstra* which enjoins that unless there is an eclipse of the sun or the moon, one should not take a bath at night.

- (i) *adhare karaja-kṣataṁ mṛgākṣyāḥ.*

i.e.,

‘On the lower lip of the fawn-eyed lady there is a scar produced by the lover’s nail.’

Here the mention of a mark produced by a nail is defective, for according to the science of Erotics, the scar on a lady’s lower lip is to be caused by the lover’s teeth, and not by his nails. K.B.

*vihṛta* : one of the ten modes of indicating love by women.

[विहृत]

One of the SĀTTVIKA ALAMKARAS of the heroine, as enumerated by Bharata, and the last among the ten SVABHĀVAJA ALAMKĀRAS. If the damsel does not speak because of modesty, even when there is an occasion to speak. the *vihṛta alamkāra* is manifested (S.D. III. 106). Ill.: “Having returned from a far off land, I enquired of her about her welfare. She did not speak a word; but her two eyes, full of tears, told me all that she could say,” R.G.

*vihasita* : a gentle laugh in appreciation or mockery.

[बहसित]

Unlike the first two silent types, this type of laugh (see under HĀSA) is accompanied by a sweet and soft noise. It is the first type in which middle-class persons indulge for expressing appreciation of humour. R.G.

*vikalpa* : alternative.

[विकल्प]

A figure of speech in which a striking opposition is indicated between two equally strong forces (objects). Example : The conqueror ordered his enemy, "Bend down either your head or your bow." (*namyantu' sirāṃsi dhanūṃśi vā*) (S.D. after 10.84 a). The bending of the head and that of the bow are stated to be marks of peace and war respectively. Here, according to the speaker, they are of equal force, and as both cannot be taken recourse to at one and the same time, an opposition between them has been indicated. S.D.C.

*vikṣepa* : distraction, confusion.

[विक्षेप]

One of the eight SĀTTVIKA ALAMKĀRAS added by Viśva-nātha to the SVABHĀNAJA category. Appearing only half-adorned before the hero looking astray in his presence without any reason whatever, and murmuring to him as if a secret is being disclosed, all these actions of the heroine constitute *vikṣepa* (S.D. III. 108). III. : "She leaves her hair half-loose and half-tied; the round mark of vermilion is put on the forehead only partly; some sort of a secret she divulges, that beautiful slim lady who looks astray with awe !" R.G.

*vilāsa* : graceful manners of the heroine indicative of amorous sentiment.

[विलास]

One of the twenty SĀTTVIKA ALAMKĀRAS of the heroine, as enumerated by Bharata, and the second among the ten SVABHĀVAJA ALAMKĀRAS. The graceful changes in the manner of sitting, in appearance, or in actions of the heroine at the sight of the beloved constitute *Vilāsa* (S.D. III. 99-100). III. : "The grace of your gait, the beauty of your look, and the sweetness of your smile, all manifested at the sight of Kṛṣṇa, are simply unforgettable." R.G.

*vilāsikā* : a drama in one act replete with love incidents, interlude.

[विलासिका]

The *Vilāsikā* is a play in one act. The hero is one of lower

order. The story is short and has a rather gargeous setting. The general strain is comic or farcical. I.N.C.

*vimarśa* or *avamarśa* : the fourth juncture containing an obstruction.

[विमर्श/अवमर्श]

Vimarśa is the fourth juncture which means a pause. Here the seed (BIJA) that unfolds itself in the development (*garbha*) progresses further, but is confronted with difficulties. It is like the Aristotelian peripatia, in which an opposite effect is produced or a change is shown in the course of action by which expectation is baffled and reversal of fortune ensues. But this juncture which indicates the fourth stage of action (NIYATĀPTI) which denotes the certainty of success. Therefore, by the end of this juncture the hope of achieving the aim (fruit) is fully established. This juncture can be described as the stage where the seed has fully developed and the fruit is about to take into shape. An episodic incident of short duration (PRAKARĪ) is also attached with it. *Vimarśa* has thirteen subdivision namely censure, altercation, tumult, contempt, placation, rebuke, reverence, humiliation, assertion, opposition, foresight, boastfulness and resume. These are in perfect keeping with *prakarī* and *niyatāpti*. Censure (apavada) is the declaration of some one's fault. Altercation (*sampheta*) is a statement made in anger. Tumult (*Vidrava*) is slaying or taking prisoner and the like. Contempt (*drava*) is disrespect to one's elders on account of intensity of grief. Placation (*śakti*) is the removal of conflict. Rebuke (*dyuti*) is reprimanding and hurting someone's feelings. Reverence (*prasaṅga*) is some important declaration or utterance of the names of superiors. Humiliation (*chālana*) is putting up with an insult in order to serve one's own end. Assertion (*vyavasāya*) is mention of one's own power. Opposition (*virodhana*) is the appearance of obstacle in the fulfilment of the desired object. Foresight (*Parocana*) is foreseeing what is to come because of an assurance of success. Boastfulness (*vicalana*) is bragging, and summary (*ādāna*) is the coordination of the objects of the drama or rather it is a resume of the action (see SANDHI). I.N.C.

*vinecti* : negative statement, an expression made striking by an effective use of the preposition 'without' (vinā).

[विनोक्ति]

A figure of speech in which something is said to be not disagreeable, or disagreeable in the absence of some other thing. 'What kind of beauty is there in the day without the sun, and what is the night without the moon?' (S.D. after 10,56 a). Here the beauty of



the day and the night have been stated to be disagreeable without the existence of the sun and the moon respectively. S.D.C.

*vipralabdhā* : a heroine disappointed on account of her lover's failure [विप्रलब्धा] to keep his appointment.

The sixth variety of the NĀYIKĀ under Bharata's eight fold classification of the heroine based on the situations she may be placed in. *Vipralabdhā* is one who feels neglected and insulted, because her beloved has failed to reach the rendezvous at the appointed time. III.: The heroine tells the female messenger, "Get up, let us now go. We have already waited for three hours in vain; he has not come. He can be the beloved of a lady who would live even after this disappointment." (D.R.II.26) R.G.

*vipralambha sṛṅgāra* : eros in separation.

[विप्रलम्भ शृंगार]

It is so called because Cupid is said to deceive young lovers who are intensely in love. It differs from pathos in the sense that separation here is not eternal, i.e. caused by death. There is always a chance of reunion. Primarily it is four fold, with many subdivisions of each type: *pūrvarāga* or love before actual union; *manavipralambha* or separation due to pride. *Pravāsā-vipralambha* or separation due to the departure of one of the lovers to a distant place; and lastly *karuṇāvipralambha* or pathetic separation on account of kidnapping or death, which is, however, averted or the dead partner is brought back to life by some supernatural power. R.G.

[in the absence of these relieving features the separation caused by death is commerted into pathos.]

*vīra* : the sentiment of heroism.

[वीर]

Its basic instinct (zest, zeal or enthusiasm) is aroused in a magnanimous heart. It is golden in colour and presided over by the god Mahendra. Its stimulating object is the adversary, a hostile person or situation. The activity of this adversary serves as its excitant. Its consequent appears in the form of a search for allies or means of success. Courage, pride, thoughtfulness, recollection, deduction, horripilation, etc, represent its accessories. It is four fold: *yuddhavīra* or marital heroism; *dānavīra* or charitable heroism; *dharmavīra* or righteous heroism, and *dayāvira* or compassionate heroism. The sentiments of fear and quietude are opposed to it.

R.G.

*virahotkānṭhitā* : a woman distressed due to the absence of her lover or husband.

[विरहोत्कण्ठिता]

The second variety of the NĀYIKĀ under Bharata's eight-fold classification of the heroine based on the situations she may be placed in. *Virahotkānṭhitā* is one who is distressed due to the absence of her beloved, who has failed to arrive on account of some unknown mishap. III.; "Has he been detained by some other mistress? Or has my own friend annoyed him? Or has some urgent work come in his way?" Conjecturing thus the fawn-eyed damsel leaned her lotus-face on her hand, heaved a deep sigh, continued to weep for long, and threw away her garlands. (S.D.III.86) R.G.

*virodha or virodhābhāsa* : apparent contradiction.

[विरोध/विरोधाभास]

A figure of speech in which there is an apparent but not real contradiction or incongruity is in appearance. It is of ten kinds: (i) Incongruity between genus (*jāti*) and genus. (ii) between genus and attribute (*guṇa*), (iii) between genus and action (*kriyā*) and (iv) between genus and substance (*dravya*) (v) between attribute and attribute, (vi) between attribute and action, and (vii) between attribute and substance. (viii) between action and action, (ix) between action and substance, (x) between substance and substance. e.g. In your absence the Malaya-breeze appears to her to be wild fire and the moonlight scorching. (S.D. after 10.699). Here the Malaya-breeze has been described to appear as wild fire, which apparently seems to be contradictory; but due to the separation of lovers it is possible, and thus the contradiction is negated. Both the Malaya-breeze and wild fire are genus. Thus it is the first kind of *virodha*, i.e., that of a genus with genus. Similarly in the case of the moonlight' (*jatī*) and 'searching' (*gaṇa*), there is a *virodha* of genus with attribute. S.D.C.

*viruddhamatikārī* : repugnant implication.

[विरुद्धमतिकारी]

*viruddhamatikārī* is a poetic defect arising out of a hateful implication, i.e., an idea repugnant to the original concept (K.P. 7.51 S.D. 7.3).

Examples:

(i) Occurring in a word:

*cira-kāla-pariprāpta-locanānanda-dāyinaḥ*  
*kānta kāntasya sahasā vidadhāti galagraham.*

i.e.,

‘A wife instantaneously throws her arm around the neck of her husband who, having returned home after a long time, gives delight to her eyes.’

Here the word ‘gala-graha’ implies repugnance in as much as ‘galagraha’ can stifle the throat. It should be replaced by ‘kaṇṭha-graha’ which implies love and affection.

(ii) Occurring in a sentence—

*śritakṣamā raktabhavaḥ sivaliṅgitamūrtavaḥ  
vigrahakṣapaṇnādyā śerate te gatāsukhāḥ*

(K.P. 7. 196)

i.e.,

‘Today, through the removal of all enmity, they are lying down. All their troubles are now over. (Previously) they used to forgive (the offenders). The (people of the) world were attached to them, and all that is good used to embrace their bodies.’

Here the poet wants to convey the idea that persons who possess noble qualities remain happy, but the words chosen by him signify contrary too. The second sense of the verse is as follows:

They are lying down on the ground. The earth has become red with their blood. Jackals are touching their bodies. They are lying down, as their life and organs of sense are defunct.

Thus the implied sense is rather distasteful.

K.B.

viśāda : helplessness and despair.

[विषाद]

The nineteenth among the thirty-three VYABHICĀRI BHĀVAS, as enumerated by Bharata. *Viśāda* is the feeling of helplessness and despair occasioned by lack of means to attain the desired end. Sighing, breathing out, mental distress, seeking for aid, etc. are its external manifestations. (S.D. 3.167)

R.G.

viśama - incongruity.

[विषम]

*Viśama* is a figure of speech in which some unlikely or incompatible relation between cause and effect is described. It is said to be of four kinds: (1—2) when (a) the attributes (*guṇa*) or (b) actions (*kriyā*) of the cause and the effect stand in mutual contradiction; (3) when the task undertaken fails and some evil result follows: and (4)

association between two incongruous things. An example of the fourth kind: 'The body of this lady with large eyes is more delicate even than the *sirīṣa* flower and this fire of love is terrible like the chaff fire. (K.P. after 10.127). Here two incongruous things have been placed together. S.D.C.

*viṣama II* : see HATAVṚTTA.

[विषम]

*visandhi* : see SANDHIVIŚLESA.

[विसन्धि]

*viśeṣa* : extraordinary.

[विशेष]

This figure of speech is of three kinds: (i) contained (*ādheya*) is described to be without the container (*ādhāra*), (ii) one and the same thing is said to be contained by many (iii) while performing some thing, a providential (unexpected) accomplishment of something else, which is difficult otherwise, is described. An example of the first variety: 'How are the poets not adorable, whose speech pleases the people, even though they themselves have departed for heaven.' (K.P. 10,560; S.D. 10,74, vr.). Here speech, the contained, has been described in the absence of its container, the man—in this context the poet who is no more in the world. S.D.C.

*viśeṣaṇa-vakratā* : striking adjectives or adverbs.

[विशेषण वक्रता]

Adjectives or adverbs are so selected as to lend an additional charm to the noun or predicate as in the figure '*parikara*—significant adjectives. They serve to highlight delicate shades in the nature of things or actions (e.g. 'How could there be pity in you O, my hand expert as you were in sending *sītā* into exile?') S.K.

*viśeṣokti* : negation of effect in spite of the cause.

[विशेषोक्ति]

A figure of speech in which the effect is negated, in spite of the existence of a cause. e.g., Truly great persons are free from haughtiness; though rich, they are not fickle; though young, they are not careless; though possessed of power, they are not reckless. (S.D. 10, 67, vr.). Here though the three respective causes (i.e., being rich, etc.,) of the three respective effects (being haughty, etc.,) have been stated, yet all the effects have been negated. S.D.C.



*viṣkambhaka* : An interlude between the acts of a drama with one or more.

[विष्कम्भक]

*viṣkambhaka* is an explanatory scene which may occur anywhere during the intermediate stages of the play. (*Daśrūpak* 1.116) Thus it is a connecting link between the past and the future incidents that constitute the body of the whole story of the drama. When it is performed by persons of middle class it is known as pure (*Śuddha*) and when by inferior characters it is called mixed (*saṁkirṇa*). The *Viṣkambhaka* may appear at the beginning in the middle or at the end of an act. Generally it is at the beginning but when a longer interval has elapsed between two acts or important events have happened, the new act is introduced through a *Viṣkambhaka*. It is sometimes interwoven with the play as in the *Veṇīśāhāra*. The character in the *Viṣkambhaka* has a more diversified duty and besides filling up all the blanks in the story, he is expected to divert the audience by his wit and repartee like the clowns of the Elizabethan theatre. I.N.C.

*vismaya* : wonder, astonishment.

[विस्मय]

It is the basic instinct underlying the ADBHUTĀ RASA, the sentiment of wonder. It is aroused by a variety of things, supernatural beings or persons that appear to transgress the natural limits of this mortal world. It results in an expansion of the mind. Jugglery, magic, conjuration are some of its excitants. R.G.

*viṭa* : the companion of a prince or dissolute young man or of a courtesan.

[विट]

*viṭa* helps the hero in accomplishing his object and wriggling out of difficult situations. Presented as well-versed in the arts of singing, music and poetry, he is described as a parasite clinging to his companion and almost serves the purpose of a VIDŪŚAKA or clown. He is witty though apparently talks nonsense. Śekhara in *Nāgānanda* is an example of *Viṭa*. S.K.

*vitarka* : an indcislve state of mind.

[वितर्क]

The last among the thirty-three VYABHICĀRĪ BHĀVAS as enumerated by Bharata. *Vitarka* is an indcislve state of mind, which has the feeling of uncertainty or hesitaion as its immediate cause, and

in which one oscillates from one alternative to another. Gesticulations of the eyebrows, the head, and the fingers are its external manifestations. (S.D. III. 171). R.G.

✓ *vīthī* : One-act comedy of love.

[वीथी]

*Vīthī* is a one-act RŪPAKA. It may be performed by one actor though the *Daśarūpaka* admits of two and Viśwanātha permits even three. It is a love-story carried on in comic dialogue consisting of evasion, joke 'repartee, wilful misconstruction and misapplication, ironical praise, extravagant endearment and jocular abuse.

I.N.C.

*vivakṣitānyaparavācya-dhvani* : see ABHIDHĀMŪLA DHVANI.

[विवक्षितान्यपरवाच्यध्वनि]

*vrīḍā* : bashfulness or shame which is taken to be a sign of modesty.

✓ [व्रीडा]

The thirteenth among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Vrīḍā* is the feeling of bashfulness or shame; in women it is called forth at the sight of men, and in men when they have met with defeat, or when they have broken their vow, or when they have said or done what does not behove them. Change of colour of the face, hanging down of the head, etc. are the external manifestations of *Vrīḍā*. (R.G.I)

R.G.

*vr̥tta* : a variety of *varṇika* metre.

[वृत्त]

*Vr̥tta* is VARṆIKA metre having four quarters (N.S. 15.39). Each verse or stanza has four feet.

A *vr̥tta* may be either of the even (*sama*) type or of the semi-even (*ardhasama*) type or of the uneven (*viṣama*) type. All the four quarters are uniform in an even type of *vr̥tta*; a *vr̥tta* of the semi-even (*ardhasama*) type has two hemistiches adjusted in a different scheme; and a *vr̥tta* of the uneven (*viṣama*) type shows variations of schemes in its four quarters (*Chandaḥ-sūtram* 5.2; N.S.15.40; V.R. 1.13-16; C.M. 1.5,6).

Examples-

(a) *Sama* (*bhujāṅgaprāyata*):

*na te kācidanyā samā dṛśyate strī  
guṇairya dvitīya tritīyāpi cāsmiṇ;  
mameyaṁ matirlokamālokyā sarvaṁ  
jagatyaprameyāsi sṛṣṭa yidhātrā*

(Nāṭya-śāstra, 16-56)

(b) Ardhasama (puṣpitāgrā):

*tava sucaritamaṅguliya nūnaṁ  
pratanaṁ mameva vibhāvya phalena;  
aruṇa-nakha-manoharāsu tasyā  
ścyutamasi labdhapadaṁ yadaṅgulisu.*

(Abhijnāna-Śakuntalam, VI. 11)

(c) Viṣama :

*atha vāsavya vacanena ruciravadanastrilocanam;  
klānti-rahitamabhirādhayituṁ vidhivattapaṁsi*

*vidadhe dhananjayah.*  
(Kirātārjunīyam, XII.I)

K.B.

**vṛtti** : tendency, manner or mode; a style in a composition.

[वृत्ति]

The mode or style in a drama is based more or less on the hero's conduct. Naturally it is four-fold corresponding to the four types of heroes. It represents the outward expression of the hero's mood and covers song, dance, flirtations, gesticulation, etc. (1) The gay mode of the light-hearted (*kaiśikī*), (2) The dignified mode of the serene (*sāttvatī*), (3) The eloquent mode of the magnanimous (*Bharatī*), and (4) The fierce mode of the vehement hero (*Ārabhaṭī*). They have their origins in the four Vedas. Udbhata accepts quite a different classification and nomenclature: Elegant (*upanāgarika*), ordinary or commonplace (*grāmyā*) and harsh (*paruṣa*). Rudrata accepts five syllabic modes: sweet (*madhurā*) Harsh (*paruṣā*), Dainty (*lalitā*), Pompous (*ārabhaṭī*) and excellent (*bhadra*) based on sound effects.

S.K.

**vṛtti-vakrata** : striking use of compounds or derivatives.

[वृत्तिवक्रता]

(A) Adverbial, adjectival and other compounds, when skilfully used, help in bringing out the minutest shades of meaning. Clear even in separate words, the idea acquires additional significance by compounding them, for compounds convey much more than their components.

(B) Various homonymous derivatives can be formed from a single word. The most appropriate one is, however, selected for bringing out finer shades of distinction. S.K.

*vyabhicārī bhāva* : transitory feelings.

[व्याभिचारी भाव]

One of the three constituents of RASA, the other two being VIBHĀVAS and ANUBHĀVAS. *Vyabhicārī Bhāvas* have been defined as transitory states of mind being fleeting in character they appear and disappear during the experience of a STHAYĪ BHĀVA or a permanent state, and thereby help the Sthāyī Bhāva to develop into *rasā\** (S.D.III.140). Bharata has enumerated thirty-three *Vyabhicārī Bhāvas*, and his list has not been meddled with by any of the succeeding writers on poetics.

Examples: detachment, apprehension, curiosity etc. etc. [They have been defined—each at its appropriate place] R.G.

*vyādhi* I : ailment.

[व्याधि]

*Vyādhi* is the eighth stage in lovelorn condition. The acute mental and physical agitation caused by unfulfilled passion or love gives rise to illness, e.g. fever or bodyaches, etc. Generally a sort of unbearable burning pain is described in this stage, as in the third act of *Kālīdāsa's —Sākuntalam*. R.G.

*vyādhi* II : illness.

[व्याधि]

The twenty-ninth among the thirty-three VYABHICĀRĪ BHĀVAS, as enumerated by Bharata. *Vyādhi* is a state of illness due to the derangement of one or more of the three humours of the body—, as held by the Indian medical science (N.S.VII.82). A desire to lie on the ground, trembling, etc. are its external manifestations (S.D.III.164). R.G.

*vyāghāta* : frustration.

[व्याघात]

A figure of speech having two forms : (i) in which a certain thing which is done by someone by certain means is undone by the same means. Example: 'We adore these beautiful-eyed women who beat lord 'Śiva by reviving with their eyes the god of Love (Cupid) who was reduced to ashes by His (third) eye.' (S.D. after 10.75).

Here Love (Cupid), burnt by the fire of the third eye of the



lord Śiva, has been described as being revived by the eyes of the charming ladies. (ii) In which opposite of a certain act is justified by the same reason. Example: 'My darling, said the husband, "you better stay here. I shall quickly return within a few days. Delicate as you are, the fatigue would be too much for you." "My beloved," replied the wife, "my delicate constitution supplies a better cause for accompanying you because, delicate as I am, I am unable to stand the pangs of your separation." Here the husband mentions the delicate state of the wife as a reason against her accompanying him on a journey, but the wife justifies the act on the same ground. S.D.C.

*vyajastuti* : artful praise.

[व्याजस्तुति]

A figure of speech in which blame and praise are in reality meant to suggest praise and blame respectively. Examples: 'What sort of judgement you have my Lord! You help sinful persons also to reach heaven?' Though seemingly censured, God has here been indirectly praised. It resembles the English figure 'irony' wherein censure is implied by apparent praise or praise by apparent censure.

S.D.C.

*vyājokti* : dessembling expression.

[व्याजोक्ति]

A figure of speech in which a thing, though clearly known, is concealed artfully. In other words in this figure what is apparently the effect of one cause is intentionally ascribed to another. Example: "During the performance of the ceremony, Lord Śiva, being perturbed due to the thrilling touch of parvati's hand given to him in marriage by her father Himalaya, exclaimed immediately to conceal his obvious excitement, 'Ah! how cold are the palms of Himalaya'" (S.D. 10, 92 vr.). Here Lord Śiva artfully conceals his excitement.

S.D.C.

*vyāṅgyārtha* : suggested sense.

[व्यंग्यार्थ]

*vyāṅgyārtha* has three significations: (1) the denotation of a homonym irrelevant to its particular context; (2) the purpose underlying the indicative use of a word; (3) the meaning suggested by a word, its denotation or both. It is more significant and wider in scope than VĀCYA (the primary or expressed meaning) and LAKṢYA (the secondary or indicative meaning), and may even be different from or contrary to the denotation.

S.K.

*vyānjaka śabda* : suggestive word.

[व्यंजक शब्द]

(1) A word, its denotation or both together, suggesting a sense different from, disconnected with, or even contrary to the primary denotation; (2) a homonym suggesting denotations which are irrelevant in a particular context; (3) a purposefully indicative word, suggesting the purpose underlying that indicative use. S.K.

*vyānjana* : suggestion.

[व्यंजना]

The suggestive function or capacity of a word, to convey a sense other than its primary denotation and secondary indication. The indicative function may or may not intervene between denotation and suggestion. The suggested sense need not necessarily be related to or be compatible with or inclusive of the primary denotation. Having innumerable possibilities and unlimited scope, it is governed by the circumstances and the context in which an expression is used. It does not need any justification of convention or tradition. According to the Dhvani school, it is the most important function or capacity of a poetic expression. Mahimbhaṭṭa regards it as mere 'inference' while Kuntaka includes it as a variety of "indirect expression." Basically it is of two kinds: (1) arising directly from a word or phrase, and (2) arising from the sense of an expression, viz. (1) word-based (2) sense based. S.K.

*vyatireka* : dissimilitude.

[व्यतिरेक]

A figure of speech in which the subject of comparison (*upameya*) excels the standard of comparison (*upamāna*). 'Her face is spotless or flawless; it is not like the moon with a stigma.' (*akalmkam mukham tasyā na kalamki vidhuryathā*). (S.D. 10,54, vṛ.). Here the face (*upameya*) having no spot has been described as excelling the moon (*upamāna*) having a permanent stigma attached to it. S.D.C.

*vyāyoga* : A one act play consisting of militant action.

[व्यायोग]

The *vyāyoga* is a dramatic representation of some war-like spectacle. It consists of one act, the plot does not last for more than one day and contains many male characters of the vehement type. It derives its name from the fact that in it men disagree with one another. The six *rasas*, except erotic, comic and quietitude are predominant here. Females do not play any role in this drama. I.N.C.

yamaka : replication.

[यमक]

A verbal figure of speech in which a group of vowels or consonants is repeated exactly in the same order—denoting different meanings—even though in some cases this particular group of letters may not convey any meaning at all, Example: He saw the spring-season teeming with the groves of *Palāsas* in new leaves. (*asau nava palā'sa-palā'savanam vasantam puraḥ.*). Here the word *Palāsa* has been repeated twice, conveying two different meanings. S.D.C.

yathasanikhya : relative order.

[यथासंख्या]

In this figure of speech reference is made to objects in the same order in which they have been already mentioned. Example: 'Here lies the wonder, O Lord, that though single, you live trebly in the hearts of the enemies, the learned and the fawn-eyed women, nourishing (in them) distress, joyous feeling and love by your valour, by modesty and by grace (K.P. after 10.108). S.D.C.

yati: pause, caesure.

[यति]

Yati is derived from the root *yam*=to stop or to punctuate; and thus it denotes a short pause (Caesura) in reading or reciting the line of a verse (*Chandaśāstram* 6.1; *Kāvyaadarśa* 3.152; V.R. 1.12). According to *Gaṅgādāsa Viccheda*, *Virāma* are its synonyms (*Chandomanjari* 1.12).

*Yati* is obligatory at the end of each quarter of a verse. A VARṆA such as 'M' occurring at the end of a quarter, may preferably be pronounced with the first vowel occurring in the beginning of the second quarter.

Example:

*indīvaradalaśyāma-mindirānandakandalam*

*vandārujanamandārām vandeham yadunandanam*

Mallinatha (*Raghuvamśa* V)

Here 'm' of the first quarter is pronounced in the second quarter. Such mingling of a consonant and a vowel is not permitted within the second and the third quarters. In other words the first himistich is to be read separately from the second one.

Metres of short dimension require no pause within a quarter.

Example:

*sanivaktavibhūṣa*  
*bhraṣṭānjananetrā*  
*hastarpitagaṇḍā*  
*kiṁ tvaṁ tanumadhyā*

(Nāṭya-Śāstra 16.2)

But a line of verse composed in a long metre requires a pause. Sometimes when a single pause is not considered to be enough, more pauses are suggested. For instance, the ŚIKHARINT metre has a pause at the sixth and the eleventh *varṇa* whereas a SRAGDHARĀ has three pauses after each seventh *varṇa*.

There were however, some scholars who did not like the restrictions on *yati* in their compositions. But the poetic tradition has never favoured this view. The majority of writers on prosody have been in favour of *yati* because it generates grace and beauty in poetic lays. K.B.

*yogarūḍha* : restrictive derivation.

[योगरूढ]

A derivative which on account of its derivation can denote various senses, is restricted by traditionally accepted convention to only one of them. Thus it has a derived meaning restricted by tradition. It is partly traditional and partly derivative for example, etymologically 'āgama' (ā + gama) means 'to come,' 'to arrive', 'to acquire and āgamaḥ derived from it could mean arrival, acquirement, etc. But tradition has restricted it to the sense of knowledge assimilated in the Vedas). S.K.

*yāgika śabda* : a derivative and its denotation.

[योगिक शब्द]

A word whose derivation can be traced to a definite root and which acquires its denotation through that derivation. The original root may be traditionally accepted as having a particular denotation, but the derivative acquires the sense of the root from which it is derived on the basis of the suffix applied to it, Example: Gamanam means the act of going on account of its suffix. S.K.

*yuddhavira* : militant or marital heroism.

[युद्धवीर]

It is one of the four varieties of the heroic sentiment. Rāma is its best illustration.

His warning to Rāvaṇa reverberates with martial heroism:



*Do't return Sītā  
and my arrow which bathes in blood  
wherewith I cut off  
the heads of Khara, Dūṣaṇa and Triśiras  
will not spare you either,*

R.G.

✓ *yugmaka* : a couple of verses.

[युग्मक]

Yugma or Yugmaka means a couple of verses forming one distinct unit which convey a complete statement (S.D. 6.314). Sanskrit poets generally use one verse (stanza) for an idea, but sometimes they do require more than one. At times it so happens that even two verses are not found sufficient for this purpose. In that case, even three, four and five verses are knitted in single units. A unit of three verses is termed *sandānitaka* or *Viśeṣaka*; that of four, *kalpa*, or *kalāpaka*; and of five or even more, *kulaka*. An instance of a *yugmaka* is given below:

*kiṁ karoṣi karopante kante gaṇḍasthalīmimām,  
praṇaya pravaṇe kante naikantenocitaḥ krudhaḥ.  
iti vāvat kuraṅgākṣiṁ vaktumihāmahe vayam,  
tāvadāvirabhūdāmre madhuro madhupaddhvanih*

(S.D. III 314)

K.B.

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**Dr Nagendra** is an eminent scholar and a distinguished critic. He holds Master's degrees in Hindi and English Literature and D.Litt. (Honoris Causa) He is the Retd. Professor and Head of the Deptt. of Hindi in the Delhi University. The author of 25 standard literary works on criticism and a renowned editor of classical works on Sanskrit Poetics and Indian Literature, he has been honoured with the Sahitya Akademi Award, UP Hindi Samiti First Award, MP Hindi Parishad and Dalmia Award and with the Padma Bhushan in 1983.

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