

THE POET AND THE CONNOISSEUR

(Kavi cha Sahrdaya)

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ABSTRACT

It presents an analysis of the theme achieved from the ordinary world. Ordinary world means our day-to-day world. It also deals with the meaning and purpose of life in details. A realist reveals the world through the knowledge of it. An idealist would like to produce the world by mind. A literary artist (Kavi) creates his own world and he also creates a language in which he describes that created world. That is called the world of art. As a matter of fact, an artist transforms this very ordinary world of our experience into the world of art, and an artist through the theme for a connoisseur (Sahrdaya). In this article, I have discussed the relationship between a literary artist (Kavi) and a connoisseur (Sahrdaya). In this connection, I have also taken into account the views of some rhetoricians.

The Plan of the Present Work

Alaṅkāraśāstra means 'a discipline to study in literary art'. Beauty in literary art is created by the literary artist through different arrangements in language at various levels of language. This arrangement gives rise to various figures of speech such as phonetic figurativeness, grammatical figurativeness, lexical figurativeness, and figurativeness in the sentence, contextual figurativeness, figurativeness of composition and so on and so forth.

A literary artist creates a distinct language to express his art form. As a matter of fact that he creates the very world of his literary art. He is a creator. He creates as per his own experience of this given world. His genius transforms this given world into the world of art. Since this is the world created by him, he also creates a language to communicate this world. Indian literary theory, therefore, engages itself in questions such as how is a literary art form created and how is it enjoyed aesthetically?

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A study of literary art is directed to get answers to these two questions. And the different schools of thought in India seem to have been engaged in answering those questions in their own way. The Sanskrit tradition therefore goes in search of the soul or essence of literary art form. Different definitions of a literary art have been proved. An art form is meant for enjoyment. A literary art form is also an art and hence it is also meant for enjoyment. Kuntaka (950A.D) however, says in his *Vakrokitijivita (VJ)* that the soul of the poetry is an artistic turn of speech (*Vakrokti*). Thus, we find that Sanskrit traditions are very much aware of this fact that literary language has to be distinguished from ordinary language.

The view of Kuntaka on poetry too is that it is a poetic speech, which is not an ordinary common speech, but is some thing different forms that, which produces aesthetic pleasure in the mind of connoisseurs (*Sahrdayas*).

Methodology

We have already stated that Kuntaka (950 A.D.) advocates that the soul of poetry is *Vakrokti* (artistic turn of speech). The following method is employed by him in analyzing his theory of poetry:

1. The technique of structural function.
2. The splitting of the elements of the language of an art-form, which make his poetry. For this analysis, he identifies two elements in the structure of a literary art-form.
 - i) *Alankāras* or adornments and
 - ii) *Alankārya* or adorned subject.
3. In reality the adornment and the adorned together form an indivisible unity and united constitute poetry.
4. This kind of analysis is used in the science of language. In this connection, I have discussed the value of life through the poet (*Kavi*) and the connoisseur (*sahrdaya*).

Hypothesis of the Study

To achieve the objectives of this study the following hypothesis is formulated:

As hinted before, the present study aims at generating insight into developing the principles and process of human resource development. This aspect has not been given adequate importance in the study of literature so far.

Introduction

Sanskrit Literature has a history of five thousand years. The oldest literature known to humanity is in Sanskrit. Sanskrit has three phases: 1. *Vedic* 2. *Classical* and 3. *Modern*. The oldest record of *Vedic Sanskrit* is the *Rgveda*. *The Ramāyana's* and the *Mahābhārta* represent the best of the

classical period and the Sanskrit continues to be the medium of artistic expression even to-day. The mediaeval period starting from the Christian era upto the 15th century A.D. abounds in analytical literature.

Sanskrit literature has touched every aspect of human life. There are texts in sciences and literatures. Sanskrit literature is a treasure house of a highly cultural society in this way. Naturally, Philosophy was very early a subject of literature activity in India.

On one hand the literary artists kept on writing in Sanskrit and on the other philosophers and literary critics kept on formulations of a science of literary criticism from very ancient time. Right from *Bharata* to *Jaganātha*, we find a number of theoreticians who gave thought to developing their own theories of creating and enjoyment of a literary art-form. These texts are called *Alaṅkāśāstra* texts.

They deal with various aspects of literature in a systematic manner. In India poetics is a fully developed discipline of thought in Sanskrit. It discusses topics like the nature, aims, divisions, and constituent elements of poetry, the intellectual equipments necessary for a poet, various levels of meanings in poetry and the nature of the aesthetic experience generated by it. It is thus, a rich storehouse of many original ideas having a bearing on modern disciplines like linguistics, semantics, philosophy, aesthetics stylistics and practical criticism. The value of Sanskrit poetics from historical and comparative stand-point can hardly be exaggerated in the modern context. Sanskrit poetics has a long history stretching from unknown beginnings up to the modern times.

Thus the word 'Poetics' stands for *Alaṅkāśāstra* which deals with over-all discussion of form, nature and essence of a literary piece. Centuries have passed, but no comprehensive definition of poetry or *kāvaya* or a literary art-form has been enliven either in the east from Bharata upto *Jagannāth* (very ancient times to 17th cent. A.D.) or in the west from Plato till today.

Nevertheless, many rhetoricians have made attempts in that direction since good old age. In their attempts no doubt, they have been able to identity the various components of poetry such as *Rasa* (sentiment), *Alaṅkāra* (Figure of Speech), *Guna* (Excellence) *Riti* (Style) *Dhvani* (suggestion), *Vakrokti* (indirect mode of expression) *Aucitya* (Propriety), *Anumāna* (Inference), *Camatkārita* (charm) and *Ramaniyatā* (Beauty)

Discussions

Kavi

There are many discussions on *Kavi* in Sanskrit literary criticism from Bhāmaha onward. The question is – Who is a poet or a literary artist? What are the elements by which he becomes a literary artist? In this connection, I

shall discuss here various views on the lesion of a literary artist. In Sanskrit literature, some rhetoricians have given the opinions about *kavi*.

There is one of them *Bhāmaha*, who is the earliest Sanskrit rhetorician says that *pratibhā* (or poetic imagination) is the '*sine qua non*' for the poet.

It implies that even the untalented ones are able to study the *śāstra* with the help of the guidance of the teacher, but not so with regard to poetry. Because, a poetry worth its name can be composed only by a man who possesses *pratibhā*.¹

Bhāmaha again mention a list of such elements which are essential to a poet. Those are grammar, metre, lexicography, epic, stories, worldly affairs, logic and fine arts.

Dandin a poet who is the earliest Sanskrit rhetorician. *Dandin* follows the general way, but he has much more to say than *Bhāmaha*. He adds another point that is absence of natural genius. He explains that one may turn out to be a poet by dint of hard study and practice. *Dandin* appears to differ from *Bhāmaha* in this respect.

He says: Though the wonderful faculty of natural disposition which presupposes an excellent inborn gift does not exist in a man, yet by serving the (Goddess of) speech with delight study, one is sure to receive her blessings.²

Vāmana is the earliest Sanskrit rhetorician, has treated a poet more exhaustively. He explains general reflections about the *kavi*. There are two types of poets 1. Captious 2. Non-discrimination. In this connection, *Vāmana* says –

In *vrtti* these terms have been used in a metaphorical sense. Let us see the two types of poets described by *Vāmana*.

1. *Arocakins*: In composing a *kāvya*, these poets proceed with the greatest diligence. They distinguish precisely between what is fit and what is not fit.
2. *Satrnabhyavāhārians*: These types of poet's do not discriminate well from bad. Only poets of the former class are worth being instructed on account of their being endowed with the ability of discrimination. Here, there are two kinds of, poets one *vivekin* (discriminating) and the other *avivekin* (non-discriminating).³

Vāmana says that the poet must bring to bear upon his composition a perfect concentration of mind. It is only then that he will be in a position to see through 'the life of thing'. To achieve such a state of mind, the poet must first gain access to an atmosphere congenial to his aim and the suitable

¹ *gurūpadeśadadhyetum śasstram jadadhiyo'pyalam*

Kāvyaṃ tu jatya kasyacit pratibhāvataḥ //

² *Na vidyate yadyapi purvvavāsanā gunānubandhi pratibhānamadbhutam / Srutena yatnena ca vāgupāsītā dhruvam karotyeva kamanyanugraham //* (*kavyadarsa*, C-1, V-104.P-177)

³ *Arocakinaḥ satranā bhyavahārināśca kāvayah /*

atmosphere can be procured by the fourth watch of the light, for what he get power of writing. And earlier this theme accepted by as Manmata and Hemacandra. Added there, A poem without poetic flash contains no life; it is a flower without fragrance. And this gives us an insight into the practice of Sanskrit poets in ancient India. Sanskrit poets like *kalidāsa* and Magah have corroborated this view.

Rudrata:

“*Rudrata* (835-875A.D. or before 900 A.D.), the next writer of note on Sanskrit poetics also accept in the main the three fold requirement of the laid down by earlier writer. He says –

Sakti and *Pratibhā* are synonyms. Words and meanings flash on the mind of the poet as a result of genius. *Vyutpatti* or learning assists him in adopting the essential and avoiding the non-essential. Practice will lend excellence to genius.⁴

And we may quote a paralle passage from Wordsworth:

If thou partake the animating faith
That poet, even as prophets, each with each.
Connected in a mighty scheme of truth,
Have each his own peculiar faculty,
Heaven's gift, a sense that fits him to perceive
Objects unseen before, thou Witt not blame.
The humblest of this band that dares to hopes
That unto him hath also been vouchsafed,
An insight that in some sort he possesses
A principle, where by a work of his
Proceeding from a source of untaught things.
Creative and ending may become
A power like one of nature's.”

Sahrdaya

The Sanskrit poetic calls him *Sahrdaya* “of like heart” with the poet. *Sahrdaya* is a connoisseur. There are many discussions regarding a connoisseur.

“*Ānandavardhana* (Period of literary activity 860-890 A.D.) clearly states that appreciation of poetry is essentially the same as the creation of it.” He briefly describes the sensibility of the responsive reader who first becomes

⁴ *Tasyasāranirasaragrahanacca cārunah karane / tritayamidam vyāpriyate
sāktirvyutpattirabhyāsah // (Kavyalankara, C-1, V-14 P.9)*

attuned to the emotional situation portrayed (*Hṛdaya Samvāda*). It then identifies itself with the portrayal (*Tanmayibhāvanā*).

Pratiharendu Raja (10th century) commenting on the 'endothelia listening (*Bhāvana Vyapara*)', which is a significant element in Bhaṭṭa Nayaka's formation that proceeds to a generalized concept of imagination. According to him, poetic creation is the aesthetic recreation of poetry by which reader get the enjoyment of it. The aesthetic emotion is transferred only when there is an ideal reawakening of it in the reader.

Dhananjaya of the tenth century elaborates this. The aesthetic emotion (*Rasanubhāva*) becomes a reality the creatively molded aesthetic presentation which is an integration of stimuli (*vibhāvas* etc) makes the sentiment relatable as an emotion. The enjoyer of the aesthetic emotion (*Rasika*) is the member of the audience (*Samajika*) who has the requisite sensitivity. Dhananjaya makes clear two things. First, the locus of the aesthetic emotion is the sensibility. It is not the stage repetition. The emotion is not a static entity but a procession of reality, which is perceived only when it is experienced.

According to *Kuntaka*

It means *pratibha* or brilliance or creative faculty is the keystone of the poetic arch.⁵

Sakti is defined by Rudrata as follows –

“The springing forth in many ways of the ideas to be expressed and lucid diction in a well concentrated mind is indeed *sakti*.”... *Pratibhā* is another synonym. And that is two-fold according to Rudrata – innate and acquired these two. The innate is the better one on account of its spontaneity. It needs but a little practice to give rise to poetry; whereas the second kind has got to be first produced by virtue of *yutpatti* and then adopted to practice before it can be help poetry. Thus, since it entails much endeavor. This latter kind of *pratibhā* is inferior to that of the first.

In other words, we may say that there are two classes of poets need. The poets by education and practice, these we respect, and poets by nature, these we love. To borrow the words of E.R.B. Lytton-

Talk not of genius baffled; genius is matter of man,
Genius does what it must, and talent does what we can.

Opinion of Other Philosophers

Plato has a passage, which reveals complete agreement with the view of Sanskrit poetics that the transfer of the aesthetic experience takes place through sympathetic induction.

‘The stone Euripides calls magnet does not only attract iron rings, but it also gives them the power of attracting other rings as the stone itself does....’

⁵ *Kavipratibhāprautirava pradhānyenavatistate /*

In the same way, the Muse herself inspires the artists, and through their inspiration others are enraptured, and the line of inspired to is produced. One poet is suspended from one Muse, another from another; he is said to be 'possessed'.... From these primary rings, the poets, others are in turn suspended.... If as Bhaṭṭa Tauta said, vision precedes description in the case of the poet, the description transfers the vision to the reader.

The glory of the art, Naḥm, is the creator 'that is, the percipient is enabled to share the thoughts and feelings of the artist, to share in other words the mysterious but exhilarator experience of creation.

Dewey also concurs with the view that the sensitive reader is 'of like heart with the poet.

The artist and audience should not be separated since 'to be perceived, a beholder must create his own experience. We lay hold of the full import of a work of art only as we go through in our own vital processes, the processes the artist went through in producing the work.

Robert Graves laid down that 'the reader of the poem must fall into a complementary trance if he is to appreciate its full meaning. The reference to the trance would have been particularly liked by Sanskrit writers also.

Comparative Study: The Poet and The Connoisseur

According to Vedānta, 'the distinction between the poet's creation and that of the sahr̥daya can well be appreciated by an analogy from *Vedānta*. *Advaita Vedānta* postulates two different categories of empirical reality the *vyavaharika* and the *pratibhasika*. Of these the *vyavaharika* world is the world we live in which is created by *Isvara* and the experience of which is shared by one and all *Jīva* alike. As opposed to this, the *pratibhasika* is the dream world or the world of illusion which an individual *Jīva* creates for himself and the expression of which is confined absolutely to him. The position of the *Kavi* and the *sahr̥daya* is closely similar to this. In the universe of *namarupa* the *kavi* and the *sahr̥daya* bear identically the same relation towards *namarsti*.

The factors are – *pratibhā*, *vyutpati* and *abhyasa* which are enumerated in the case of poet and are implied in the case of the *sahr̥daya* too. This *purva-vasana* is mention as an essential precondition for *sahr̥dayatva*.

With reference to the spectors of the play it is said. "It shows that the equipment required of the *sahr̥daya* is not for different from that of the poet. Like wise, the very concept of *hr̥dayasamvada* which is the final determinant of *sahr̥dayatva* and which implies a kinship of hearts between the *kavi* and *sahr̥daya* (*samanaam hr̥dayam yasya sah*) by the Sanskrit literary critics."⁶

⁶ *Savāsanānam sabhyānām rasayāsvadanam bhavet /
Nirvāsanāstu rangatah kastakunyāsamasannibhāh /*

Spontaneously what is thought for literature (*sāhitya*)

On the point to of sahr̥daya, *Kuntaka* starts that point with including the meaning of *sāhitya*

According to *kuntaka*

“When it is so obvious that word and meaning are ever experienced jointly, what is the special import of mentioning it (in the definition).”⁷

Kuntaka also explains that the *sāhitya* or mutual coherence between word and meaning in respect of beauty is nothing but a unique poetic usage, involving neither more or less than the exact form of word meaning required to make the whole beautiful.

Here he points out that the term *sāhitya* must be restricted so as to apply only to such an extraordinary graceful usage of the poet in which the graces of word as well as meaning vie with each other to produce delight in the reader. And he mentions –

1. The rise of excellences like ‘sweetness’ in harmony with the ‘style’ the employment of figures endowed with abundant artistic beauty.
2. The full development of ‘sentiments’ in keeping with the prescribed ‘modes’ when all these are complete present in both word and meaning.
3. We have the quintessence of speech classified as word etc. and causing delight to the reader by its beauty. It is this which is designated here as *sāhitya*.

Findings

1. The conviction that the true apprehension of poetry is a creative process, it seems that *Kāvya* also in this delightfully lucid of action in which it is great relationship between Kavi and Sahr̥daya.
2. *Purvavasanā* is an essential factor for aesthetic relish.
3. Poetics has a useful function superior to those of the other branches of knowledge and how it can confer benefits over and the four values of life. It constitutes the subject matter of other sciences. By writing, the poet produces delight his work and sensitive reader gets beauty of style just like melodious music. It is relished entirely distinction of word and sentence import after the initial grasp of primary meaning, even like the unique sweet drink by the taste of men.

⁷ *Sabdārthau sahitavena pratitai sphuratah sadā /
Sahitāviti tāvena kimpurvam vidhiyate // (V.J.C.1.V.16 P13)*