

Examples and Explications of *Laukika-nyāyas* in the Context of *Kāvya*hetu

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Vishvanātha in his *Sāhityadarpaṇa* declares that four-fold objective of life can be attained through *Kāvya*^२. Commoners cannot experience the kind of pleasure that connoisseurs experience by relishing the ecstasy of *Kāvya*. Composers of *Kāvya* are interested in exhibiting the objectives of human life and means to attain them rather than flaunting their own scholarship. There are two aspects of *Kāvya*, namely the expressive aspect and the experiential aspect. Unison between the composer and the connoisseurs is attained due to the interplay of these two aspects. A literary piece manifests *rasātmakatā* (relishability) due to the discreteness in composition of a *Kavi*. It is rightly said -

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम्॥
यत्तत्प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु॥^३

The reasons behind the success of such *Kāvyas* resultant from the discreteness in compositions of a *Kavi* have been thoroughly discussed in Indian rhetoric tradition. Two views are prevalent among these discussions.

Pratibhā (inherent talent), *Vyutpatti* (scholarship) and *Abhyāsa* (Practice) collectively (not individually) constitute the cause (not causes) of creation of a *Kāvya*.

Pratibhā or *Pratibhāna* or *Śakti* is a sole cause in the creation of a *Kāvya*.

The former view however finds more acceptances among the rhetoricians.

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^२ चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि। काव्यादेव यतस्तेन तत्स्वरूपं निरूप्यते॥ विश्वनाथः, साहित्यदर्पणः १/२

^३ अनन्दवर्धनः, ध्वन्यालोकः १/६

नैसर्गिकी च प्रतिभा श्रुतं च बहु निर्मलम्।
 अमन्दश्चाभियोगोऽस्याः कारणं काव्यसम्पदः॥ - दण्डी^१
 काव्यं तु जायते जातु कस्यचित्प्रतिभावतः।
 शब्दाभिधेये विज्ञाय कृत्वा तद्विदुपासनाम्।
 विलोक्यान्यनिबन्धांश्च कार्यं काव्यक्रियादरः॥ - भामहः^२
 त्रितयमिदं व्याप्रियते शक्तिव्युत्पत्तिरभ्यासः। - रुद्रटः^३
 शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात्।
 काव्यज्ञशिक्षयाऽभ्यास इति हेतुस्तदुद्भवे॥ - मम्मटः^४

As per the above rhetoricians *Śakti* (inherent talent), *Nipunatā* (scholarship) and *Abhyāsa* (Practice) collectively lead to the creation of a *Kāvya* as per *Daṇḍacakrādinyāya* and not individually as in *Trṇāraṇimaṇinyāya*. We shall now delve into the idea of each of the above *Nyāyas* in the context of *Kāvya*.

All the three, namely the *daṇḍa* (stick), *cakra* (wheel) and *cīvara* (rope) are required for preparing a pot. *Daṇḍa* alone is insufficient for preparing a pot. Similarly only a *cakra* or a *cīvara* is not enough for preparing a pot. Thus *daṇḍa*, *cakra* and *cīvara* collectively form a single collective cause in the preparation of a pot. Similarly, *Śakti*, *Nipunatā* and *Abhyāsa* collectively lead to the creation of a *Kāvya*. Causes collectively become a single cause leading to an effect. Just as all three causes, namely *daṇḍa*, *cakra* and *cīvara* collectively become a singular cause leading to the creation of a pot, *Śakti*, *Nipunatā* and *Abhyāsa* collectively become a singular cause leading to the creation of a *Kāvya*. Mammaṭa says -

‘हेतुस्तदुद्भवे’, - पुनश्च उक्तं - ‘हेतुर्नतु हेतवः इति’^५.

^१ दण्डी - काव्यादर्शः - १/१०३

^२ भामहः - काव्यालङ्कारः १/५ तथा १०

^३ रुद्रटः - काव्यालङ्कारः १/१४

^४ मम्मटः - काव्यप्रकाशः १/८

^५ तदेव

i.e., *Śakti*, *Nipuṅtā* and *Abhyāsa* collectively are a singular cause leading to the creation of a *Kāvya* as per *Daṇḍacakrādinyāya*. Flame, wick and ghee are all necessary for lighting a lamp. In fact a collective presence of all the three itself is called a 'lamp'. All three causes, namely flame, wick and ghee come together as a single cause for creation of a lamp. Similarly *Śakti*, *Nipuṅtā* and *Abhyāsa* collectively are a seed of creation of a *Kāvya*.

Śakti etc. are not individually causes behind the creation of a *Kāvya* as per *Tṛṇāraṇimaṇinyāya*. In olden days fire was produced with the help of a special kind of grass or by rubbing the *araṇis* or with the help of *Sūryakānta* stone. All the three can act as causes in the production of fire without dependence on each other. *Tṛṇajannya-agni* is produced by *tṛṇa*. *Araṇijannya-agni* is produced by *araṇi*. *Maṇijannya-agni* is produced by *maṇi*. The only common point among the three is that all three can act as the causes of production of fire. Jhadkikar in his commentary remarks -

शक्तिर्निपुणताभ्यासाः समुदिताः दण्डचक्रादिन्यायेन परस्परं सपेक्षाः व्यस्ताः
तृणारणिमणिन्यायेन प्रत्येकं कार्यजनकाः।^१

Other rhetoricians believe that *Śakti* alone is the *Kāvyaḥetu*. The foremost among them is Rājaśekhara. He remarks “सा शक्तिः केवलं काव्ये हेतुरिति यायावरीयः^२”. According to him, *Pratibhā* and *Vyutpatti* are born out of *Śakti*. There are two types of *Pratibhā* - *Kārayitrī* and *Bhāvayitrī*. Of these two, *Bhāvayitrī* *Pratibhā* is of four types - 1. *Arocakinaḥ* 2. *Satṛṇābhyavahāriṇaḥ* 3. *Matsariṇaḥ* and 4. *Tattvābhiniveśinaḥ*.

Arocatatā is a type of disorder. When suffering from this disorder, people get disinterested even in tasty food. Similarly the connoisseurs or composers afflicted with *arocakatā* do not find any *rasa* even in a *sarasa* composition (full of *rasa*). They show their disgust by *nāsākṣisaṃkocana* (knitting the tip of their nose and eyes). A hungry person eats up everything that is served in a dish without leaving out even a bit. Such a person is called *Satṛṇābhyavahārin*. They

^१ काव्यप्रकाशस्य झळकीकरटीकातः २३

^२ राजशेखरः - काव्यमीमांसा ४/वृत्तिः

are concerned about getting food and not about the taste of the food. Similar connoisseurs are unable to evaluate the literary value of a composition, hence they are non-critics. There are others who are reluctant to use their speech for praising a composition though it may be very good. Such connoisseurs are called *Matsariṇaḥ*. Those who insist upon describing the actual state of affairs are called *Tattvābhiniveśinaḥ*.

Rājaśekhara further classifies his *arocakatā* category into *Naisargikī* and *Jñānayani*. Of these *Naisargikī arocakatā* cannot be changed even by excessive conditioning. Just as Teen does not give up its dirt no matter how much it is heated in fire. The connoisseurs or composers afflicted by *Naisargikī arocakatā* find no joy even in the most excellent literary compositions. In *Jñānayani arocakatā* the connoisseurs or composers do get interested in selected sentences exalting knowledge.