

ABSTRACT OF PAPER  
SECTION – POETRY, DRAMA AND AESTHETICS

**TITLE : PRINCIPLES GOVERNING THE EMPLOYMENT OF ALĀNKĀRAS  
IN A POETIC CREATION – AN APPOINTMENT WITH  
RHETORICIANS, SPECIALLY ANANDAVARDHANA.**

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Ancient rhetoricians like Bhāmaha, Udbhaṭa and Vāmana etc. have admitted the importance of alānkāras in a poetic creation, but they have maintained reticence on the principles regarding their employment. With the advent of Ānandavardhana, older concepts of the ancients are found to be revised. Ānandavardhana, even with his towering personality, is tolerant enough to accept the concept of alānkāra of the ancients with slight modification. He has defined alānkāra in a different way. In course of defining alānkāra he has determined some principles regarding the employment of alānkāras. In his opinion alānkāras should be tuned with the predominant sentiment (rasa) and introduced effortlessly – rasākṣiptatayā yasya bandhaḥ s'akyakriyo bhavet | aprthagyatmanirvartyaḥ so'laṅkāro dhvanau mataḥ || (Dhv. II/16)

So the first principle regarding the employment of alānkāras is that an alānkāra, to be effective, should be accessory to the suggestion of the sentiment. Ānandavardhana cites the verse “kapole parāli” etc. (Amarus'ataka, No. – 81) to propound that alānkāras viz. vyatireka, śleṣa and rūpaka are helpful to manifest the sentiment of Love-in-separation.

The second principle is that no additional effort on the part of a poet should be given for its accomplishment. This has been illustrated by referring to some portions from Bāṇa's Kādambarī and Pravarasena's Setubandha. Ānandavardhana advises a poet to distance himself from the employment of labour-oriented alānkāras like yamaka etc. Ānandavardhana has set up some other principles in the Dhavanyāloka Kārikā II/18-19.

The third principle is that an alānkāra should always be a means to the delineation of sentiment and never an end in itself. This has been properly illustrated by the verse “calāpāṅgām dr̥ṣṭim..... etc. (Abhi S'ak – II/21)

The fourth principle is that an alānkāra should be employed or abandoned in right time keeping in view the sentiment or context. This has also been exemplified with verses from various texts.

The fifth principle is that a poet delineating a sentiment must not go too far in carrying an alānkāra. Ānandavardhana has explained this by the verse “kopātkomala....” etc. from Amarus'ataka (No. – 9).

The sixth principle is that if a poet repeatedly uses an alānkāra he should be careful enough to make it ancillary to the sentiment. This can be illustrated by the verse “śyamāsvaṅgam cakitaharipreṣṇaṇe....” etc. (Uttaramegha No. – 100) where Kālidāsa has carried utprekṣā too far; but he is careful enough to maintain its accessory nature.

Lastly, endeavour has been made to show that Ānandavardhana is the pioneer to formulate some principles regarding the employment of alānkāras in a poetic creation.