

Kavyashastra: Significance, Origin and Evolution

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ABSTRACT:

Kavyashastra (Poetics) reveals the bailiwick in christening literary art and postulates the ordinance for the specific genera a poet makes. The instinct to say something right or wrong, good or bad on someone's speech or deed is human nature. Interposing something in this manner can be straightforwardly treated as the genesis of Kavyashastra. By adjudicating the dark and bright caucus of a work of art is quite necessary to elevate the level of the art form. So, piercing the fountainhead of such denunciation and elucidation is vital for the aestheticians. To forage and call attention to twain paradigm of Indian and European traditionalism in the origin of Kavyashastra is off and on similitude as well as divergent. If we have a desire to dissect any literary piece we ought to have the concept of the origin and development of Kavyashastra in both trends.

KEY WORDS:

Kavyashastra, Amalochana, Khorirolo, evaluative, interpretative, Kritikos, Krisis, Krites, Criticus, Kriyakalpa, Ramyana, Dwanyaloklochan, Kabyalamkar, Sunderyashastraetc.

INTRODUCTION:

India is rich in Her classical tradition on the value of life and Morals. Her rich traditional and cultural values are derived in Her art and literature. These values and high moral flavour are swinging over in the innumerable literary lore. The essences of Indian literature are extensively appraised in Kavyashastra (literary criticism). That's why it is inescapable to get the hang on Kavyashastra—the Indian trend of Literary Aestheticism. Kavyashastra in addition to give ample knowledge to create an art of literature, denominate it, guesstimate it, bridging the feyness of the reader and the writer but also formulating statute of literature.

OBJECTIVE OF THE PAPER:

Objective of the paper is to accumulate the antiquity philosophy of Indian Munibars in the field of Art and Literature. Elucidating Kavyashastra, aggrandize the sparse views of the past and last not the least to solicit on the contemporary literature are also the objectives of this paper.

SCOPE OF THE PAPER:

To know the passionate biography of pioneer poet, writer, novelist and a teacher will enhance the courage of every one of us. Moreover the writings of a great poet like KhwairakpamChaoba in a hilly and small state like Manipur prides. If we do not learn the full scope of pioneer works we cannot continue the journey of literature. Influencing common people to the art of living, passing through the writings of such personalities and practicalize in a great art of our own to contribute a bright Literary Garden of the nation are the scope of the Paper.

METHODOLOGY OF WRITING THE PAPER:

Collecting various books, journals, biography of KabiRatnaKhwairakpamChaoba Singh, works of the KabiRatnaKh. Chaoba and related literary magazines are taken into consideration as secondary Resources are the methodology applied to chalk down this Paper.

KABYASHASTRA:

Criticism is referred to as "Samalochana" in Indian Literature and "Neinarol" in Manipuri Literature. Khorilol/Loinasillon/Literature is a culturalistic and oral aspect of a civilization. We intrinsically start looking at the pros and cons, merits and demerits or quality of anything or anyone we come across. As an example, we decide internally or express verbally whether the taste of a particular cuisine is good or bad. Hence, "Criticism/Neinarol/Samalochana comes naturally to humans.

The Oxford English dictionary defines 'Criticism' as a noun.

1. The expression of disapproval of someone or something on the basis of perceived faults or mistakes.
2. The analysis and judgement of the merits and faults of a literary or artistic work.

Literary Criticism/Sahitya Neinarol/Sahitya Samalochana is weighing the creative art or the literary genre.

SIGNIFICANCE OF KAVYASHASTRA:

As society develops, technological advancements come naturally. Likewise, the literary world has seen various changes with time. Modernism, Post Modernism, Colonialism, Feminism, Marxism, Eco-Criticism and other 'isms' emerged on the prism of experimentalism as our views and thoughts change with time. Different writers have different thoughts and point of

views which they present in an abstract and sometimes absurd manner intertwined in the web of words, hence critics play a major role in interpreting what the writer wants to convey in his or her writings. Some of the important roles of a Critic are:

1. **Function of Judgement:** Literary Critics play an important role in judging what a writer has produced. They need to be well versed with different types of literature, acknowledge and appreciate the classical beauty of various literary styles and come up with an "Imaginative Literary Picture" which will be well applauded by the public. Regarding this Richard says, "To set up as a critic is to set up as a judge of values". Rene Wellek says, "Criticism is the judgement of books, reviewing and finally the definition of taste, of the tradition, of what is a classic".
2. **Evaluative Function:** Literary Critics evaluate the writings of various authors, present the creative aspects and hidden meanings of the writings as well as point out the negative aspects. This not only encourages writers and authors but also presents them an opportunity to rectify their mistakes for their upcoming projects. Renowned Critic Lee T. Lemon in his 99 paged "A Glossary for the study of English" writes, " Evaluative, Judicial or Normative criticism attempts to judge the merits of literature in relation to a literary, social, moral, or other value system."
3. **Interpretative Function:** To give an overall interpretation of a piece of writing, Critics should dive into the hidden meanings and it's intrinsic aspects as well as acknowledge the emotional state of the author while producing the work. In short, exploring the ethos of the writer can be termed as literary criticism. As Walter Peter says, "To feel the virtue of the poet or the painter, to disengage it, to set it forth-these are the three stages of a critic's duty. If judgement be the end of Criticism, interpretation may be employed as a means to that end. Criticism is the art of interpreting art. Literature interprets life and re-evaluates life; Criticism interprets Creative Literature and re-evaluates it".
4. **Explanatory Function:** In depth explanation of the types and categories of a literary work and the reason for inclusion under that particular classification.
5. **Rule Framing Function:** Literary criticism also encompasses setting rules and guidelines for specifying a literary work into poetry or prose.

6. Bridging Function: Interpretation of a literary work is not an easy task for a lay man. Critics come to the rescue in such a situation, bridging the gap between the layman and the writer, by highlighting or presenting the intrinsic meanings of a literary work. An eminent Western critic Carlyle thus says, "Criticism stands like an interpreter between the inspired and uninspired: between the prophets and those who hear the melody of his words, and catch the glimpses of their material meaning, but understand not their deeper import."
7. Moral Coding Function: Literature opens the pathway for progress of the human race. A writer is someone who enlightens the people on ways, means and ideals of a contented life. Critics present this very invaluable knowledge which are encrypted in the writings and also point out the demerits of certain concepts found in the writings.
8. Suitability of Language & Framing of Language: Literary critics differentiate between literature and everyday language, emphasizing the meanings of words and presenting the beauty of words or language to laymen. Not only interpreting the concepts which the writer or author wants to convey, critics also stress on those words which are acceptable and presentable. Thus, literary critics are the teachers of both the readers and the writers.

ORIGIN AND DEVELOPMENT:

A. WESTERN CRITICISM:

The English word "Criticism" derives from the 4th Century BC Greek words KRITIKOS/KRITES/KREI/KRISIS. Kritikoshi means "A judge of literature" while KRITES or KREI means "Judge", KRISIS means "rules of judgement". It refers to being "able to judge".

The Greek word Crito means dialogue. A similar word is also found to be used in the 4th century BC. There was a famous philosopher named Crito, a student of Socrates and a friend of Plato. There is also an article named "Crito" telling the story of how Plato made his teacher Socrates commit suicide by giving him a poison named "Hemlock". Literary Criticism was referred to as 'Poetics' during the time of Aristotle in the 4th Century BC. In honour of his contribution in promoting literature and the birth of Literary Criticism, Aristotle is known as the father of Literary Criticism. It was during the 2nd Century AD, that the Latin word Criticus/Critique was referred to as 'interpretation and improvement of text and words of writer'. Judge is someone who judges based on the meanings and Decider is someone who decides based on the meanings of words.

The English word "Criticism" was first coined in the preface of a book called "State of Innocence" written by John Dryden in 1667. Dryden writes, "Criticism, as it was first instituted by Aristotle, was meant by a standard of judging well".

In English, Literary Criticism used to point out both the negative and positive aspects of writings. Positive Criticism stresses on the laudable and positive sides or merits of a piece of literary work while Negative Criticism focuses on the negative aspects or the demerits. Mere praising of a writer's work either due to familiarity or affiliation to the writer and focusing only on the negative points or finding faults in a writing due to one's disdain towards the writer is unwarranted. Such conduct tarnishes the image of the Literary Criticism genre. A good critic should be able to highlight the positive as well as the negative aspects of a writing. Critics should refrain from practicing favouritism or partiality. It should be kept in mind that Literary Criticism is the Grammar of Literature.

B. EASTERN (INDIAN) CRITICISM:

In Uttarakhand, Ramayana Adhyai 94, Shlok 7, considered as the first epic of Indian classical literature, is written, "KriyakalpaBiachasheibatathaKabyabidojanan". Writing (Kabya Shuba) and discourse on writing (Kriyakalpa) are considered as an integral part of a society. In Ayodhya's Rajsabha these were given a very high status. This shows that Literary Criticism or Kriyakalpa in Indian language occupied an important place as far as 7th Century BC. It is believed that Lord Krishna passed down the "Shastra" orally to his 64 devotees including the Bhrahma. Knowledge received from Lord Krishna was passed onto the offsprings of Bhramhana Saraswati. Wisest among the children was Kabyapurush who eventually passed down the knowledge in 18 stages to his 18 students (Shishya). Among the students was "Bharatamuni". Acharya Bharatamuni wrote "Natyashastra" in the first century BC. The art of Drama was referred to as "Nataya" and Literary Criticism as "Natyashastra" and these used to be discoursed in detail during that era. That is why Bharatamuni is considered as the father of Bharat Sahitya Samalochana or the Indian Literary Criticism.

After the 6th century BC, Bhramha wrote "Kavyalamkar", which gave birth to 'Alankar Shastra'. Though "Alamkar" which guides the style and rules of writing was in existence, it was only in the 6th century that the wave of "Alamkar Shastra" or Literary Criticism became eminent in the Indian Literary Tradition. During the 10th century, Criticism was named as "Sundaryashastra" in "Dhyanalokchan" which was written by Acharya Abhibgupta drawing literature towards the aesthetic sense. Wiseman Rajshekhar whose pen name is Yayabar wrote

"KabyaMimangsha" , an eminent book of Indian Literary Criticism, which was lost for many years. Only 18 chapters of this ancient scripture were found in 1919 which was then published by Gayakbar Oriental Series, Baroda.

Panchami Sahityabidya-itiyabariya

Out of the five Panchami bidya or vedaNatyaveda (Literary Criticism) is the fifth one. The other four Vedas are namely Rigveda, Shamaveda, Yayurveda and Atharvaveda. Rajshekhar referred Literary Criticism to as "Kabya/Sahitya Mimingsa or Minmangsha Shastra". Eventually in the 17th Century, during the time of Apaydikhitki, new terms like "Samiksha" (Analysis), Mulyangkan (Evaluation), Bibechna (to judge) were introduced. It was in the 19th century during the time of Bhartendu that all these terms were clubbed as "Alochana" (Assaulting on someone's writing) and "Samlochana" (appreciation /to look well). Bhartenduraj though preferred "Samlochana" more. Creative art was compared to classical tradition and discoursed on its merits and demerits, enlightening both the writers and the readers (audience) terming it "Samalochana".

CONCLUSION:

Literary Criticism thus evolved over the centuries with varying names such as "Neinarol" in Manipuri, "Sahitya Samalochana" in Indian Literary world and "Literary Criticism" in the western literary world.

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