

## CONCEPT OF KAVYA AND ITS KINDS

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### ABSTRACT:

Kavya is termed beaucoup patois as the time changes. It was sometimes termed as Mimangsha, sometimes Literature, sometimes Natya, sometimes Sahitya etc. Beautiful expressions both in speech and connotation form Kavya. It has two broad varieties like – Prose and Poetry. Prose writing is expressed through simple and plain language which are akin to daily usage. Whereas in poetry simile, metaphor and imagery type of languages are used in a rhythmic tone. The composition of language is somewhat altered and rearranged in the grips of the writer using his/her poetic licence. Essay, Fiction type genre-short story, novel, biography, travelogue, memoir, diary, criticisms, editorials and many more are in the boundary of prose. Mahakavya, khandakavya, rasamoy, shuktimoy, sonnet, elegy etc are in the core of poetry. Till now there is no consistency in the genera of literature. New experimental writing are churning out to suit the demand of the finicky audience of the modern world. But some basic sort of literature shall be manifested to the audience and the writers to measure how long the literary path has set and to determine what step should be set now?

### KEY WORDS:

Kavya, Plato, Art, imaginative, Muktak, Prabhandha, Rasmoy, Shuktimoy, Drishyakavya, Shrabakavya, Nibandha, Prabhandha, Mahakavya, Khandakavya etc.

### INTRODUCTION:

Literature as we called Kavya in India is indispensable part in human civilization. We are acting, doing, walking and working in many ways and at the same time sharing our feelings. In expressing and sharing our experiences of actions we need a refined language and impressive narration to catch the listener. This is the process a creative writer creates used to create a piece of art. Kavya is an art form in which its expressive medium is words. In the starting phase all literary genera were in oral tradition. The discovery of scripts and alphabets set forth the written tradition in Literature. Different styles in expression fabricated a great deal of divergent literary genres. Classification of literary genera is incessantly going on as human race is carry on with.

### OBJECTIVE OF THE PAPER:

The intent of the paper is to give basic knowledge of the notion of Kavya and its numerous fundamental kinds giving examples from the local context of Manipuri literature.

## **SCOPE OF THE PAPER:**

The scope of the paper circumscribes the readers, apprentices in literary analysis and persons who are commencing their journey in literary creativity by enlightening them with a dim light of the basic concept of Kavya and its different categories.

## **METHODOLOGY OF WRITING THE PAPER:**

Collecting various books, journals, e-books, Wikipedia sites and related literary magazines with Indian Aesthetics are taken into consideration as secondary Resources are the methodology applied to put down this Paper.

## **WHAT IS KAVYA?**

When human beings show their skills, good character and high ideologies to an audience through an external medium then it is known as Art. Art itself is a part of life. The melodious songs show the art of music, the various dance steps showcased by the dancer show the art of dance. The various sculpted stones show the art of the sculptor. Likewise, the intangible ideas and concepts find expression in poetry and literature. It can be said that literature also is a form of art.

**Art is the imitation of life. It is merely copying of real life. So, it is thrice removed from reality. - Plato**

According to Plato, art is the imitation of life. It is merely a copy of real life. Hence, he said that it is thrice removed from reality. Plato was a student of Socrates who rejected poetry and said that it should not be encouraged. Since it is a copy of the reality, it can never be same with the reality. Plato would say that indulging into art and literature will become a burden on becoming an ideal Republic citizen of Greece. It was also said that there were decisions made where people who engaged themselves in art and literature were to be exiled from Greece.

**Art is imitation of life. But it is not merely copying of real life. It is imaginative reconstruction of real life. - Aristotle**

In retaliation to this view, Plato's student Aristotle would agree in his Poetics that art is an imitation of life but said that it is not merely a copy of real life. It is an imaginative reconstruction of real life in the sense that it guides and shows us the miseries and tragedy that may bestow upon us in the future. Aristotle puts it beautifully that art can become a mirror of the society and thus becomes an invincible part of life. For these reasons, in the field of literature, Aristotle is known as Father of Literary Criticism.

**Poetry is the spontaneous overflow of powerful feelings. It takes its origin from the emotions recollected in tranquillity of mind. – William Wordsworth**

William Wordsworth in the Preface of his book 'Lyrical Poetry' talks about how poetry is the spontaneous overflow of powerful feelings. It takes its origin from the emotions recollected in the tranquillity of the mind.

Just like that western critic would try to describe about the art of literature and poetry, the Indian thinkers have also given various interpretations to describe the art of literature.

In the Natyashastra of Bharatmuni, he talks about how Kavya-Natya is the inexpressible feelings of pleasure when the dormant Sthiyibhab is awakened by the

Bibhab, intoxicated by Anubhab thereby reaching the zenith of byabhicharibhab. So, when words are so arranged so as to give this pleasure, it is known as poetics and literature.

**Shabdarthou Sahitou Kabyam- Bhamha (Kabyalankar)**

Then, there are views which say Literature can be regarded as there are a string of beautiful and colourful words (Sagunabanalangkriti) which give a figure of speech maintained in such a way that there are no mistakes committed (Tadadoshou) and it appears as a confluence of high qualities (Sagunabana).

**Tadadoshou Shabdarthou Sagunabanalangkritipunakwapi –**

**Mammatacharya (Kabyaprakash)**

Moreover, Acharya Bishwanath in his SahityaDarpan said that literature is that which gives an immense inexpressible pleasure known as Rasa. So, it implies to a collection of words in which Rasa is the soul. Without the rasa, it cannot be called poetics.

**Wakyang Rasatmakam Kabyam- Bishwanath (Sahityadarpan)**

Therefore, it can be said that there cannot be a fixed category to define the limits of poetics and literature. But, all the thinkers come to common conclusion that Literature is an art-form that shows us the reality of life through the medium of well put words and guide us for a better development of our lives by giving us an inexpressible and immense pleasure as we delve into its womb. These beautifully crafted words that give us a larger meaning of life becomes an Art and can be called Poetics and literature.

**KINDS OF KABYA**

There are two different perspectives of looking at different kinds of Kabya. On the basis of the undercurrent meanings of the words used and the internal meanings that the string of words give, Literature can be classified into – Uttamkabya, MadhyamKabya and AdhyamKabya.

The main tools which are used in the expression of our literature are words. Words can be said to have three different classes. The first one is that when words are used to express the literal meaning of the used word then it can be called as Shabdarcha. The second class is when the habits and nature of the word is denoted by the use of that word then it is called Lakhyartha. Third, when meanings have to be derived only after fully reading and understanding the words used and the timing of the utterance of the said words, then these words are referred to as Dhwaniartha/Byanggayartha. Examples are given as follows-

‘A cow is eating fodder in the field.’- Herein, it displays the actual and literal meaning of the cow. This word is Shabdarcha.

‘You are just like a cow!’ – Herein, the usage of the cow is in the sense that the other person behaves like a cow in his nature. A cow can be herd anywhere with a stick. So, a comparison is made with cow here with foolish people where they are taken for granted and they do not apply any second thought. This word is an example of Lakhyartha.

‘We could see the cows grazing in the field when we were in the class’ – Here, one can easily deduce from the given sentence that the students were not attentive in the class. They have focussed on things outside the class. This sentence is an indication of students who have failed to give attention to the classroom. When the conditions,

timings and the environment give a deduced meaning then it is an example of Dwaniartha.

- i. **Uttam Kabya-** In any literature, if there is a more emphasis given on Dwaniartha/Byanggartha even though the words also give its meaning of the Shabdartha and Lakhyartha, then it is known as UttamKabya. Examples would be that of Epics (Mahakabya) and those literature which are classic in nature and great demand by the public.
- ii. **Madhyam Kabya-** In any literature, if there is a more emphasis given on the Lakhyartha, even though the string of words also give its meanings of the Shabdartha and Byanggartha, then it is referred to as MadhyamKabya. It will include the average level literature which is not in great demand by the people.
- iii. **Adhyam Kabya-** Those literatures which do not give much importance to the lakhyartha and Dhwaniartha and here is a dependence on the Shabdartha and words are used just to give a momentary pleasure. These kinds of poetics are referred as AdhyamKabya. For instance, when writer would use the name of movies to write a poem is an example of this type of literature.

On the basis of the external expression and the way how the words are beautifully placed, Poetics and literature can be classified into two-

- i. **Drishya Kabya-** Those art forms of literature which can be witness by the eyes are called DrishyaKabya. Examples of can be that of theatres and films. That literature which can be of a higher class can be termed Rupak and the lower class of literature are referred to as Uparupak.

Rupak can be classified into 10 types namely Natak, Prakaran, Bhan, Prahasan, Dim, Byayog, Sambakar, Bithi, Angka and Ehamriga. Uparupak can be divided into 18 types which are Natika, Trota, Prakarnika, Sattak, Sanglapak, Shilpak, Durmallika, Ullapya, Prasthanak, Gosthi, Natyaramak, Kabya, Rasak, Prengkhan, Shrigadit, Binashika, Hallish and Bhanika.

- ii. **Shrabya Kabya-** Those piece of literature which had to be read or listened to instead of being witnessed by the eyes are defined as ShrabyaKabya. There are three kinds of ShrabyaKabya. They are- Padya (to be read as Peidya), Gadya (to be read as Geidya) and Champu.
  - a. **Padya (Poem)** – when rhythmic words are so arranged with the help of simile and metaphors in a proverbial sense then that form of literature is known as writing of poetry. This form is also called Padya and KhwairakpamChaoba's Meitei Kabi can be an example.

When there is a plot in Padya, then it is known as Prabhandha while if a Padya does not have a plot then it is referred to Muktak. If a Prabhandha talks about the whole

biography a well-known famous personality, then it is called Mahakabya. However, if a Prabhandha discusses about a part of the lives of a well-known famous personality, then it is called Khandakabya.

Whereas, inMuktak there two kinds of poetry that we can discuss. They are Rasamay and Shuktimay. Rasamay includes those poems which hit the audience with high concepts, phrases and idioms thereby making the readers ponder about the references by the poet. On the other hand, Shuktimayinclude those poems which are not that of high concepts and not much references being given. They are simple poems which are mostly to be enjoyed lightly.

- b. **Gadya (Prose)** - when the writers use the everyday used common words to construct a piece of literature, and then it is a way of writing of prose where the usage of rhythmic words, simile and metaphor is kept to a minimum. This form of art of literature can called Gadya. Example of it can be that of Hijam Anganhal's novel 'Jahera'.

Gadya literature can be classified into Fiction and Non-fiction. In the field of fiction, a further sub-classification into four classes of Novel (Upanyas), Novella, Novelette and Short Story can be done. There are many categories of Non-fiction. Some of them are essay, Poetic-prose (Ramyarachana), Biography/Autobiography, Literary Criticism, Preface, Travelogue, Article (Lekh) and diary.

- c. **Champu (Mixed)**- it is a combination of prose and poetry. Here there is a usage of the rhythmic words, simile and metaphor and even the common day today vocabulary for the construction of such kind of literature. Example of it can be that of Dr.Lamabam Kamal's Madhabe.

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