The Structural Compression of Kāvyprakāsa and Taṇṭiyalaṅkāra

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Abstract

Tolkāppiyam, the first extant work of Tamil grammar covers the descriptions on the 'Rhetoric Grammar' (aṇiyilakkaṇam; figures of language) under the chapter simile. Later on, In 'Vīracōḻiyam' which is one of the five grammatical thoughts of Tamil, (Eḻuttu, Col, Poruḷ, Yāppu, Aṇi) the rhetoric aspects of the language was described as following Sanskrit work 'kāviyātarca'. Subsequently, more works such as Taṇṭiyalaṅkāra, Māṟāṇalaṅkāram, Toṉṉūl Viḷakkam, Muttuvīriyam were written based on the Sanskrit rhetorical conventions. Though the rhetoric works in Tamil were written on the basis of Sanskrit rhetoric aspects, it would have been authored in the Tamil context. Considering the requirement of a comparative research to understand this, the present study proposes to analyses the Sanskrit work 'Kāvyprakāsa' written in 11thAD and Tamil work 'Taṇṭiyalaṅkāra' written in 12th AD. Noteworthy, both the books were authored in the same time period. This work is comparing the structure of the rhetoric grammatical work of kāvyaprakāsa in Sanskrit and Taṇṭiyalaṅkāra in Tamil. Kāvyaprakāsa divided into ten chapter (ullāsa) and comprises three parts, the kārikās (the stanzas), the vrutti (the explanatory prose gloss), and the examples. This book has 143 rules for poetics. Taṇṭiyalaṅkāram is the earliest complete rhetoric grammar of Tamil written by Dandi. He explains 'Taṇṭiyalaṅkāram' under 'Potuvaṇiyiyal' (common rhetoric), 'Poruḷaṇiyiyal' (rhetoric meaning) and 'Collaṇiyiyal' (rhetoric terms). I would like to look at the internal structure and external structure of both texts. Internal structure will deals with auspicious verse, purpose of poetry, divisions of poetry, poetry defects, poetry gunās and rhetoric terms. The chapter divisions will be considering as external structures.

Keywords: Tolkāppiyam, Taṇṭiyalaṅkāra, Vīracōḻiyam, Sanskrit work, rhetoric works, Dandi, comparative research

Introduction

Tolkāppiyam, the first extant work of Tamil grammar covers the descriptions on the 'Rhetoric Grammar' (aṇiyilakkaṇam; figures of language) under the chapter simile. Later on, In 'Vīracōḻiyam' which is one of the five grammatical thoughts of Tamil, (Eḻuttu, Col, Poruḷ, Yāppu, Aṇi) the rhetoric aspects of the language was described as following Sanskrit work 'kāviyātarca'. Subsequently, more works such as Taṇṭiyalaṅkāra, Māṟāṇalaṅkāram, Toṉṉūl Viḷakkam, Muttuvīriyam were written based on the Sanskrit rhetorical conventions. Though the rhetoric works in Tamil were written on the basis of Sanskrit rhetoric aspects, it would have been authored in the Tamil context. Considering the requirement of a comparative research to understand this, the present study proposes to analyses the Sanskrit work 'Kāvyprakāsa' written in 11thAD and Tamil work 'Taṇṭiyalaṅkāra' written in 12thAD. Noteworthy, both the books were authored in the same time period.

This work is comparing the structure of the rhetoric grammatical work of kāvyaprakāsa in Sanskrit and Taṇṭiyalaṅkāra in Tamil. Kāvyaprakāsa divided into ten chapter (ullāsa) and comprises three parts, the kārikās (the stanzas), the vrutti (the explanatory prose gloss), and the examples. This book has 143 rules for poetics. Taṇṭiyalaṅkāram is the earliest complete rhetoric grammar of Tamil written by Dandi. He explains 'Taṇṭiyalaṅkāram' under 'Potuvaṇiyiyal' (common rhetoric), 'Poruḷaṇiyiyal' (rhetoric meaning) and 'Collaṇiyiyal' (rhetoric terms).

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Kāvyaprakāsa in Rhetoric conventions of Sanskrit

The convention of rhetoric in Sanskrit was there from Regvedic times, subsequently appeared in both epics of Ramayana and Mahabharata believed to be composed by Valmiki and Vyasar respectively. However 'Nāṭṭiya cāsttira' of Bharatamuni, composed in 2nd BC is considered as the primary work devoted to discuss the rhetoric aspects of language. The Sanskrit rhetorical convention was classified in to two (i) tradition of considering rhetoric as a makeup and (ii) tradition of deeming rhetoric as soul, where 'Nāṭṭiya cāsttira' belongs to the former group. The trend of exploring the soul in literature arouse later, during when the scholars proposed various rhetoric principles. Sanskrit has five ornamental properties such as central dogma, ornamnt, character, style and direction. The same has been explained in 'Kāviyalaṅkāra', 'Kāviyātarca', 'Kāvyaprakāsa', 'Kāviyānu cācaṉa' and 'Cantiralōka'.

Though the descriptions of rhetoric embellishment was found in 'Nāṭṭiya cāsttira', it was comprehensively explained in the later works such as ''Kāviyalaṅkāra' and 'Kāviyātarca'. These works were written between 7, 8 AD and the work 'Kāvyaprakāsa' composed after that.

The Content of the Kāvyaprakāsa (काव्यप्रकाशः) (BC 1050-1150)

The Kāvyaprakāsa (its meaning of 'light of poetry'[1]) is the earliest available literature of Sanskrit authored by Mammata. He wrote two books,viz., Kāvyaprakāsa and Captaviyāparavikrā. Kāvyapirakāsa having an ten chapters namely Mangalam, Tisrah Sabdavrttayah, Arthavyanjakatanirnaya, Dhvaniprabhedah (subordinate), Gunibhutavyangya Prebhedah, Citrakāvya (appreciable), Doṣā (blemish), Gunalamkaravivek (distinction of poetic virtue and figures of speech), Sabdalamkara prabhedah (acoustic figures) Arthalamkara prabhedah (semantic figures).

Introduction describes auspicious verse, purpose of poetry, case of poetry, division of poetry. The second chapter deals with three operations of speech (Denotation, Indication, and suggestion-preliminary explanations). The third chapter describes demonstration that denoted, indicated and suggested meanings. The fourth chapter deals with predominant meaning. Fifth chapter deals with subordinate meaning. Sixth chapter deals with appreciable suggested meaning. Seventh chapter deals with poetic blemish. Eighth chapter deals with varieties of poetic virture. Ninth chapter deals with varieties of acoustic figures of speech. The tenth chapter deals with varieties of semantic figures of speech. From the above mentioned contents of the Kāvyaprakāsa it can be seen that Mammata deals with all the topics of the Alamkarasastra in his book, except those that fall under dramaturgy.

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1 काव्यप्रकाशः (काव्यस्य प्रकाशः) means the light of poetry. This word contains in it a suppressed metaphor, which, when expressed,would be काव्यमेव चन्द्रः तस्य प्रकाशः काव्यचन्द्रप्रकाशः Gajendragadkar.A.B, 1979, The Kavyapirakasa of Mammata,pag.214.

Table 1: Structure of Kāvyaprakāsa

Common rhetoric	1st - chapter	Invocation
	2nd - chapter	Three operation of speech
	3rd - chapter	Demonstration that Denoted, indicated and suggested meaning becomes suggestions
	4th - chapter	Suggested meaning is predominant
	5th - chapter	Suggested meaning of subordinate
	6th - chapter	The lowest grade of poetry with no appreciable
Rhetoric meaning	10th - chapter	The varieties of semantic figures of speech

Rhetoric terms	7th - chapter	Poetic blemish
	8th - chapter	Distinction of poetic
	9th - chapter	The varieties of acoustic figures of speech

Taṇṭiyalaṅkāra in Tamil Rhetoric Conventions

The remarks on similes and passions mentioned in 'Tolkāppiyam' served as the primary source for Tamil rhetoric embellishments. Long after 'Tolkāppiyam', many books were originated on rhetoric grammar, of which most are based on Sanskrit language. For example, the books 'Vīracōḻiyam' and 'Taṇṭiyalaṅkāra' were based on the Sanskrit work 'Kāviyātarca'. According to G.Sundaramoorthy[2], 'since the books on Tamil rhetoric embellishments were structured based on Sanskrit literatures, it was not possible for understanding the Tamil rhetoric conventions. By avoiding the destruction of Tolkāppiyam, we could have paved way for the origin of many literatures based on it. It was due to this destruction, the Sanskrit languages carved in'. His words depict the rhetoric characters of Tamil. Rhetoric embellishments in Tamil classified in to three based on certain characters. K. Kaveri (2004) has classified it as follows;

Tamil tradition - Tolkāppiyam, tivākaram, piṅkala nikaṇṭu

Tamil - Sanskrit fusion tradition - Vīracōḻiyam,

2 Sundaramoorthy G., *Anikotpadu*, Vaigai Malar vol.2. p. 147.

Taṇṭiyalaṅkāra, Māṟāṉalaṅkāram, toṉṉūl viḷakkam, muttuvīriyam, Cuvāminātam.

Sanskrit tradition - Kuvalaiyāṉantam cantiralōkam

Of the above, Vīracōḻiyam, Taṇṭiyalaṅkāra, Māṟāṉalaṅkāram, Toṉṉūl Viḷakkam, Muttuvīriyam, and Cuvāminātam describes the Tamil rhetoric embellishments based on Sanskrit notions.

The Content of the Taṇṭiyalaṅkāram (दण्डीयलंकारः) (BC 1200)

Taṇṭiyalaṅkāram is the earliest available grammar text in Tamil authored by Dandi. It is the only book he has authored. Taṇṭiyalaṅkāram had three chapters,viz., Pothuvaniyiyal(26 sutras), Porulaniyiyal(65 sutras), Collaniyiyal (35 sutras) are three main division in this grammar. The total of 126 sutras. Pothuvaniyiyal deals with auspicious verse, definition of poetry, varieties of kāvya. porulaniyilal deals with 35 figures of speech, and collayiyal deals with appreciable suggested meaning. It is evident that dandi discuss almost all topics comes in Kāviyātarca, except those that fall under dramaturgy. The above discussed contents can be summarized in a table blow.

Table 2: Common feature of Kāvyaprakāsa and Taṇṭiyalaṅkāra

S. No	Kāvyapirakāsa	Content	Taṇṭiyalaṅkāram	Content
1	Introductory Topics	Auspicious verse Purpose of poetry Case of poetry Definition of poetry Grades of poetry	Potuvaṇiyiyal (common rhetoric)	Auspicious verse Purpose of poetry Definition of Poetry Division of poetry Poetry styles Division of guṇās
2	Tisrah sabdavrttayah	Abhidhā , laksanā Vyanjanā. The three operation of speech: Denofation, Indication and Suggestion-Preliminary,Explactins.	-	-
3	Arthavyanjakatānirnaya	Demonstration that Denotated, Indicated and Suggested meanings becomes suggestions.	-	-

4	Dhvaniprabhedāh	Varieties of poetry where the suggested meaning is predominant.	-	In the figure of speech explains of the cuvaiyani. (8)
5	Gunibhutavyan'gyaprēbhēdāh	Varieties of poetry where the suggested meaning is subordinate.	-	-
6	Citrakāvya	The lowest grade of poetry with no appreciable suggested meaning. 1. Fanciful word and meaning 2. Fanciful word 3. Fanciful meaning	-	Dandi discussed in a part of collaniyiyal.
7	Doṣā	Poetic blemish and its varieties.	-	Dandi mentions nine defects.
8	Gunālamkāravivēka/ Gunaprabhēdah	Distinction of poetic virtue and figures of speech varieties of poetic virtue.	-	In the vaidarbhi style explains of the ten guṇās.
9	Sabdālamkāraprabhedāh	The varieties of acoustic figures of Speech.	Collaṇiyiyal (rhetoric terms)	Thandiyalangaram about equivoque based of punning, experts diction and etc.
10	Arthālamkāraprabhēdāh	The varieties of semantic figures of Speech. (Kāvya.62.)	Poruḷaṇiyiyal (rhetoric meaning)	The varieties of semantic figures of Speech. (Tandi.35)

Structural Distinctions

Drawing from the above table, it can be said that the Kāvyaprakāsa has into ten chapters and Taṇṭiyalaṅkāram divided into three chapters. Dandi never divided the ten chapters. He discussed only three chapters. Which, excluding the first investigate a more or less distinct category of poetic analysis. The terms designating the chapter of both works refer to "forms of light". The Kāvyaprakāsā is divided into ten Ullāsa[3] (flashesh) and the Taṇṭiyalaṅkāram three (iyal). Like the kāvyaprakāsm, taṇṭiyalaṅkāram more than highly systematic in forma, detailing all the important topics in alamkarasastra and the figures of speech as independent sources of charm in poetry. Still a comparison of the structures within the Kāvyaprakāsa and the Taṇṭiyalaṅkāram reveals that Mammata and Dandi have distinct approaches to the study of poetry and different estimations of its most essential import. Examining the chart in i.e.1, we can see that although and sequencing of these subjects

is quite different in the two texts. The first chapters of both works are indeed remarkably similar, despite some additional topics in the Taṇṭiyalaṅkāram.

In the beginning the author invokes the appropriate divinity for the destruction of all obstacles. Victorious is the poet's speech, which unfolds a creation that is unfettered by, or free from, restrictions or laws prescribed by destiny or nature that consists of joy alone that is not dependent on anything else, that is possessed of nine flavors and is charming.

नयितकृतनयिमरहितां हलादैकमयीमनन्य परतंत्राम्
नवरसचुचरिं निर्मितिमादधती भारती कवेर्जयति (K.P.1)
சொல்லின் கிழத்தி மெல்லியல் இணையடி
சிந்தைவைத்து இயம்புயல் செய்யுட்கு அணியே
(தண்டி.1)

Kāvyaprakāsā mentions six purposes viz. fame, wealth, knowledge of the ways of the world, removal of ills, highest delight, sweet instruction, delight of a high spiritual order is the chief end of poetry. Taṇṭiyalaṅkāram mentions five purposes like alms (charity), Aram poruḷ iṉpam vīṭu.

3 Ullāsa (from लस लसति to shine) or flash, the name by which the chapters of this work are known, continues the metaphor contained in Kavyaprakasa.

The Kāvyaprakāsa says the best when the suggested sense (vyañjyam) is more charming or prominent than the expressed sense (vācyam). It is designated dhvani by the wise.

- Uttama (उत्तम) – Dhvani (ध्वनि)
- Madyama (मध्यम) – poetry of subordinate suggestion (गुणीभूतव्यंयकाव्यम)
- Adhama (अधम) – third class poetry (चित्रकाव्यम)

Mammata discusses the Sabdavruttis in the second and third chapters of the Kāvyaprakāsa because it is essential that his audience gain a preliminary understanding of abhidhā (denotation), laksanā (metaphorical indication) and vyanjanā (literary suggestion) prior to his discussion of the highest grade of suggestive poetry, dhvani in the fourth chapter the sequencing of topics in the Kāvyaprakāsa to a certain degree reflects the dhvani centric vision of poetry Mammata had inherited from his Kasmiri predecessors Aānandavardhana and Abhinavagupta. After his explication of Citrakavya mamata implies that these investigations serve an independent is secondary purpose within the analysis of poetry. Mammata's threefold gradation of poetry at the end of the first chapter, which states:

> *Idam <u>uttamam</u> astisayini vyangye vacyad dhvanir bhudhaih kathithah*
> *Atadrsi gunibhutavyangyam vyangye tu madhymam*
> *Sabdacitram vacyacitram avyangyam tv avaram smrtam*

(K.P.4-5)

Poetry is of the superlative grade when the suggested meaning predominates over the literal. Scholars call such poetry dhvani. Poetry of the middle grade, where the suggested meaning is otherwise (subordinate), is called gunibhutavyangyam. The lowest grade of poetry, which lacks appreciable suggested meaning, is called either acousticcitraor semantic citra. Dandi does not discuss these topics until the second third and fourth chapters. The reason for this is that the tandigalakām has been chosen for the text of Kāvyadarsa. The concept of the doniyaloga is not likely to occur in the poetry written in the 7th century AD, because the script was written in the 9th century AD. Apart from this, the theory of decoration prevailed over the period of Sanskrit dvani. So they are important to the decorative principle. Due to the fact that the book has a munnul dose of acceptance, He has used the concept of this

theory as his chapter names, as he has accepted the Mammata dvani theory.

Dandin here admits that as of regards the Alamkāra's there is no difference of practice between the Vaidarbhas and the Goudas; but this is rather unexpected. That craving for Simplicity and directness in the one and hyper able and ornateness in the other which led them to cultivate distinctive Kāvyaprakāsa is bound to make itself felt even in their Dandi defines Kāvyā, divisions into two viz. poetry and poetry style. Poetry refers to four verities, Muttakam(single verse), Kulakam(five verse), Thokainilai and Thodarnilai. The Thodarnilai speaks of the two verities, one is colthodar and other one porul thodar. colthodar refers to two.viz. MāhāKāvyā and Kāvyā. In the both texts about deferent Kāvyā divisions. Mammatar given more important to Dhvani.

Having described the form of poetry the author states the general definition of defects. Defect is the repressor of the principal meaning the 'principal meaning' being the passion, as also the expressed meaning, which is essential for the aid of word and the rest defects pertain to these letters also. Mammatar speaking of three sections of defects, namely Word defects, Sentence defects, and Meaning defects. Here word disposed sixteen defects, sentence speaking twenty one defects and meaning about twenty three defects. Dandi speaking nine defects of poem. He has not made any sectional divisions. Kāvyaprakāsa has a separate chapter on defects. While taṇṭiyalaṅkāra discussed the defects within the chapter on collaniyiyal (rhetoric terms). He called defects as 'vazhu'. The following chart will compare the views of Kāvyaprakāsa and Taṇṭiyalaṅkāra on defects of poem.

Table 3: Kāvyaprakāsa - Taṇṭiyalaṅkāra: Defects

S. No	Kāvyaprakāsam	Taṇṭiyalaṅkāram
1.	Words defects (पददोषा)	Uncommenting meaning (अनबिध्द अर्थ)
2.	Sentence defects (वाक्यदोषा)	Conditions to differ with the words.
3.	Meaning defects (अर्थदोषा)	Repetition (कथतिपदम्)
	Defects of rasa (रसा दोषा)	Dubious (संदेग्गध)

		-	Irregular (दुषक्रम)
		-	Word defects (पद्दोषा)
		-	Cacophony (सप्तहनिम)
		-	(वसिंधा)
		-	Phrase defect (वसिमम)

Having described the defects the author next proceeds to describe the difference between 'excellences' and 'ornaments' or figures of speech. Those properties that belong to the passion. The principal factor, conducive to its maturity and having an unceasing existence are called 'guṇās', 'excellences' in the same manner as bravery and such qualities belong to the soul. Both texts speaking about the same guṇās. But mammata speaks guṇās as separate chapter. Whereas dandi speak of the two styles. Viz, Vaidarbhi and Gouda. In the vaidarbhi style explains of the ten guṇās.

Table 4: Kāvyaprakāsa - Taṇṭiyalaṅkāra: guṇās

Kāvyaprakāsa	Taṇṭiyalaṅkāra
Sweetness, floridity, lucidity, coalescence smoothness, magnificence, simplicity, clearness of meaning, uniformity, softness, polishes.	Ceṟivu, teḷivu, camanilai, iṉpam, oḷukicai, utāram, poruṇmai, kāntam, vali, camāti.

Mammata explains the following reasons: Why should the number of these excellences be three only, and not ten (as described by Mammata). The answer this question:

- Some (of the ten) are included under these this question.
- Others are resolved into the mere negation creation defects

    Floridity x Irrelevancy
    Lucidity x Redundancy
    Sweetness x Monotony
    Softness x Indecorous Inauspiciousness
    Magnificence x Vulgarity

- Naturally some excellence becomes defects. For this reason they are not ten. The following is an example where the defect (of harshness) becomes an excellence by virture of the character of the thing described.

O elephants, what of your cries! O jackals, what of these useless struttings! O deer and buffaloes wherefore are you so proud? Roaring would be real roaring, only in the presence of the lion with his name ruffled in anger.

Mammata explains collaniyiyal (rhetoric terms) under equivoque based on punning, experts, diction (vrutti). Diction about three divisions' viz., vaidarbhi, goudi and paanjali. Tandiyalangārā explains maṭakku, Cittirakkavi, defects, malaivu and etc. The rhetoric terms are different in the both texts. Dandi's treatment of collaniyiyal is unscientific as compared with mammatar. Dandi explains matakku with a great importance. Kāvyaprakāsā deals with 62 figures of speech where Tandiyalangārā deals with 35 figures.

Conclusion

While comparing the internal and external structures of "Kāvyaprakāsā" and "Tandiyalangārā" we can find out both similarities and differences. Both the Kāvyaprakāsā and the Tandiyalangārā are excluding the first investigate a more or less distinct category of poetic analysis. The terms designating the chapters of both works refer to forms of light. The Kāvyaprakāsā is divided into ten chapters (ullasa) and the Tandiyalangārā is divided into three chapters. Though the texts composed about same period, and share a common origin from Sanskrit literature, there are underlying differences in the external structuring of them. Kāvyaprakāsa devoted a separate chapter for 'guṇās' which is considered to be the significant to poetry writing, while Tandiyalangāra discussed it in a part where it has a whole chapter on 'pothuvaniyiyal' likewise the description on 'kāvya divisions' also had their specificities according to the text. While coming to a conclusion; one can argue that 'Kāvyaprakāsa' explains each and every topic on poetics in separate chapters. Where tandiyalangāra discuss the same things under three chapters without repetition

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