

## **An Introduction to Indian Literary Theory**

**Dr. Sreenath VS**

**Humanities and Social Sciences**

**Indian Institute of Science Education and Research - Bhopal**

**Lecture- 51**

**Theory of Dosa or Poetic Blemish: Anandvardhana and Mammata's View III**

Hello everyone,

In the previous lecture, we saw the rasa dosa and padadosa mentioned by Mammata. In this lecture, we are going to familiarize ourselves with the vakyadosas or the poetic faults pertaining to the sentence mentioned by Mammata. Mammata mentions seventeen vakaydosas. These dosas mentioned by Mammata include pratikūlavaraṇana, upahatavisarga, luptavisarga, visandhi, hṛtavṛtta, nyūnapada, adhipapada, kathitapada, pātatprakarṣa, samāpta, punarāta, arthāntaraukavācaka, abhavanmatayoga, anabhihitavācya, asthānasthapada-samāsa, sakīṭṇa, garbhita, prasiddhihata, bhagnaprakarma, amataparārtha and saharabhinna.

Let us take a look at these dosas in detail. The first dosa we are going to see is pratikūlavaraṇana. Pratikūlavaraṇana is the employment of letters that do not suit the emotions being depicted. According to Mammata, the letters also play a vital role in the delineation of certain emotions. If the letters employed in a sentence are not favourable to the rasa that the poet wants to express, then it will result in the dosa called pratikūlavaraṇana. For example, harsh words are not suitable for the delineation of sṛṅgāra rasa or the aesthetic emotion of the erotic. If a poet employs harsh words in a sentence, where the sṛṅgāra rasa is being represented, it will adversely affect the delineation of that emotion. Similarly, the employment of the soft letters and simple words will not suit the expression of vīra rasa. What suits this emotion is harsh sounding letters and long compounds. As against this rule, if the poet uses soft letters and simple words to express the vīra rasa, the poet will be committing the dosa called pratikūlavaraṇana. So, the dosa called pratikūlavaraṇana arises, when the poets use letters that do not suit the aesthetic emotion to be conveyed through a particular sentence.

The next dosa is upahatavisarga. Upahatavisarga is the dosa that arises out of the frequent transformation of visargas at the end of words into 'o' sound through sandhi. According to Mammata, the frequent transformation of visarga into the 'o' sound in a sentence is a dosa.

The next dosa is *luptavisarga*. According to Mammata, the frequent deletion or the dropping of visarga through sandhi is also a poetic fault. And it should be avoided.

The third dosa is *visandhi*. We have seen this dosa previously as well. *Visandhi* is the faulty compounding of words in a sentence. The dosa called *visandhi* occurs, when the words, employed in a sentence, appear to be discordant, thereby, creating absence of proper sandhi or compounds. According to Mammata, this discordance of letters in a sentence can happen in three ways:; discordance resulting in disjunction; discordance resulting in indecorousness and finally, discordance resulting in in the harshness of sound.

The next dosa that Mammata mentions is *hṛtavṛtta*. *Hṛtavṛtta* is the ‘marred poetical metre.’ It is of three kinds, namely, the one which, though technically satisfying the formal conditions, remains unpleasant and unmelodious to the ear. Secondly, that one where the meter used is not in harmony with the sentiment depicted. And finally, the one where the last syllable of the foot is not elongated. After *hṛtavṛtta*, Mammata explains that *nyūnapada*. *Nyūnapada* is the deficiency of a word, due to which the meaning is not properly conveyed. *Adhikapada*, the next dosa, is the presence of an extra or a redundant word in a sentence which is otherwise not required to express the meaning. *Kathitapada* is the repetition of the same word over and over again in a sentence. The next defect is called *pātātprakarṣa*. *Pātātprakarṣa* is the falling off of excellence. When a particular sentiment or idea fails to reach its zenith, then it results in *pātātprakarṣa* or the falling off of the excellence. The following is an example of *pātātprakarṣa*:

"What boat and where would not make the terrible ghur ghur sound ?—What elephant would not deprive the lotus-ponds of its lotuses ?—What wild buffalo would not uproot the forests ?—Now that the lion lies captivated by the love of the lioness."

Ganganath Jha describes *pātātprakarṣa* in this line. He says, “Here the climax is not maintained to the end; it breaks off after the third line. The destructiveness of one animal, that is the boar, is described in the first foot, greater destructiveness of another animal, that is the elephant, is described in the second foot, and still greater destructiveness another animal which is the bull is described in the third foot. This climax would have been rightly maintained, if the lion’s destructive powers were also described, in the last foot. But this pattern is not followed here. What is done on the other hand is that the fierce destructiveness

of animals is toned down towards the end to the quiescent lying down of the lion under the captivating influence of feminine charms."

The next dosa listed by Mammata is , samāptapunarāta. It is the resumption of an idea which is already well concluded. The following is an example of this dosa:

“Like unto the twang of Cupid's bow, the sweet singing of the cuckoo of dalliance, the humming of bees in the blossom of love, the sound of the partridge of graceful sportiveness,—may the jingling of the slender girl's bangles dropped in the shaking of her arms at the time of the attempt to remove her bodice, expand your love !—the jingling resembling the ring of the flute, played to the dancing of youthfulness!”

Here the last qualification is thrown in, after the sentence has been completed, without materially adding to the beauty of the description.

The next dosa is arthāntaraukavācaka. It is the isolation, in the second half of a sloka, of an expressive word required in the first half. The next dosa is abhavanmatayoga. What is abhavanmatayoga? It is the want of intended connection. It is the absence of the desired connection in a sentence.

The next dosa is anabhihitavācya. Omission of a necessary statement is anabhihitavācya. After anabhihitavācya, Mammata goes to explain the dosa called asthānasthapada-samāsa. Asthānasthapada-samāsa is the misplacement of a word in a sentence. Apadastha-pada-samāsa is that kind of dosa where the words of one sentence are found in the midst of another. The next dosa that we are going to see is garbhita. What is garbhita? Garbhita is the unnecessary insertion of a parenthetical statement in a statement. These parenthetical statements referred to, by the dosa named garbhita, results in the generation of contradictory meanings and confusion. After the dosa called garbhita, Mammata explains prasiddhihata. Prasiddhihata is the use of a word or a series of words in a sentence against their popular usage. When the words signify their obsolete meanings, they fail to convey the meaning effectively to the readers.

Now, another dosa called bhagnaprakrama. What is bhagnaprakrama? It is the violation of the uniformity of expression. Here the expression, ‘broken uniformity’ means the absence of the

continuity of sequence. The penultimate dosa is amataparārtha. Amataparārtha is the generation of a second meaning that the author has not intended in a sentence. The last dosa is saharabhinna. Saharabhinna is the doṣa resulting from mismatch. The following is an example of saharabhinna: "Intelligence is adorned by learning, illiteracy by frivolity, woman by lasciviousness, the river by water." Mammaṭa says that here the excellent things, such as learning and the rest are wrongly associated with such inferior things as illiteracy and frivolity.