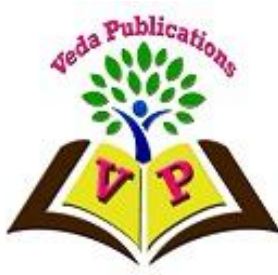




## UNDERSTANDING POETICS IN GENOLOGICAL FRAMEWORK

Dr. Maulik Vyas

(Assistant Professor of English, Government Engineering College, Bhuj)



### ABSTRACT

Every literary tradition of different cultures inheres in a rigorous technical contemplation about its literary forms, compositional constituents, and a rationale for classification based on criteria such as form, content, volume, language, theme, ethical norms among others. This brings forth a systematically generalized discourse on literary composition as akin to a science. Poetics thus assumes the form of a general science of literature. Both in the West and in India, it has been codified and systematized keeping in view certain theoretical posits. When one looks at poetical discourse holistically in both literary traditions, it comes to our notice that *kavyashastra* or poetics functions in literary history as a distinctive corpus of writing with its own compositional specificities. It is, therefore, intended here to examine the rationale of considering poetics in genological framework so as to study its generic theoretical plausibility.

**Keywords:** *Genology, Kavyashastra, Literary Classification, Literary History, Poetics*

### Citation:

**APA** Vyas.M. (2016) Understanding poetics in Genological Framework. *Veda's Journal of English Language and Literature-JOELL*, 3(2), 70-78.

**MLA** Vyas, Maulik "Understanding poetics in Genological Framework". *Veda's Journal of English Language and Literature-JOELL* 3.2(2016):70-78.

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*What is classification but the perceiving that these objects are not chaotic, and are not foreign, but have a law which is also a law of the human mind? - Emerson*

Intellectual traditions in all time and clime claim their distinction on the grounds of ideas they nourish and the way they preserve them. Every system of thought develops a model for preservation of knowledge in accordance with the available content, preference for the importance of the givens, and philosophical speculation of the time. Any change at any of these levels affects preservation of knowledge. It implies that to order, to systematise and to categorise is as important a practice as the contemplation, for it ensures sustenance and diffusion of knowledge. There is indeed a psychological necessity that demands for classification of knowledge.

There have been many terms proposed in the West such as kind, type, genre, mode, sub-genre, form, class, or family. Interestingly, Aristotle's term *eidon* is usually translated as form, kind or species, and not as genre. Robert Hodge in an interesting manner elicits history and connections of the word 'genre'. The origin lies in the Latin 'genus', which itself was derived from a word meaning 'to give birth to'. So, originally, 'genre' denoted people, not texts: people classified according to class ('genus' often meant high class, which explains meaning of 'gentile' and 'gentry') and race. Later, the term gained currency in logic signifying a general class which was then subdivided into 'species'. Thereafter, 'gender' (O.Fr. *gendre* modifying *genre*) came into lexis, which referred first to different 'kinds' of entity in general, and then to world classified by language according to sex: male, female and neuter. That is, the history shows that such a seemingly unbiased and logical category had its origin in the distinction of social categories of class, race and gender.<sup>i</sup> However, the term genre has now a more specific connotation of a category of art, music or literature. If one enquires into the very nature of genre, then the enquiry has to be based on the question as to how does it exist. First, it would be pertinent to begin with an idea that genre, in literary discipline, is a mental construct, a formulative principle that affects the process of reading and writing. The more closely one looks at it,

one sees that genre tacitly encodes rules of form, content and also at times conditions readers' expectation.

A study into genre primarily finds three pertinent concerns, viz. historical, theoretical and classificatory. Genre involves historical awareness of the development of its content along with a theoretical framework, leading ultimately to classification. Historical awareness or diachronic aspect attached with genre holds water even after the structuralist forays into genre study, for any change, development or re-invention of genre is inextricably linked with the evolution of genre, which is a temporal phenomenon.<sup>ii</sup> Construction and analysis of genre cannot happen in the vacuum of literary history, and more so, literary history also gets clarity of designation and general traits of a form that define literary practice of a given time period. This fact naturally admits of theoretical aspect. For instance, the abstract distinction of *drśya* (visual) and *srāvya* (aural) capacitates two different classificatory systems to incorporate a range of literary forms. And once there is a pertinent theoretical ground plus historical awareness, the act of classification can be carried out with critical observation. This classification is often carried out on the bases of generalisation or differentiation so as to produce an order of categories that include the content eclectically. However, forming a generic category is essentially an inductive act, whereas choosing a particular work or idea for that categorisation is deductive. Hence, genre as an encoding template is not just an abstract psychological construct but also a concrete apparatus for apprehension when instantiated.

#### GENERIC RATIONALE

Poetics can be rendered as a general theory of literature. The question that is of concern is why poetics be attributed with qualities of genre study. Second, how poetics would become *genre*. These questions arrest one's attention, for genre (in literary context) is at its best a method of ordering—be it text or its meaning. It is one of many parts of any literary system, so what is so crucial about the function of a part that it be attributed to a whole!

Attempts have been made by the recent critics to construe literature per se as a genre. So in



the similar way now is poetics. To begin with, one comes across certain questions or considerations necessary to respond when poetics is seen with a specific purpose. They are,

- Is poetics a canon, a class or an aggregate?
- Is poetics a combined produce of writerly act and critical observation?
- Is poetics a type of discourse defined by criteria such as generalisation and wider applicability or evidence based thinking?

Beginning of poetics in the east and the west was prescriptive and descriptive. And in both the traditions theorisation was carried out on the bases of observations of the past and the then praxis. However, systemic ramification and evolution in each tradition was based on indigenous knowledge systems, which were again subject to socio-religious conditions. That is, in the west one has to look at poetics as that of Greek civilisation first and after the Middle Ages that of Christian-Judaist civilisation. To wit, invention of Mystery, Morality and Interlude plays is indebted to the Bible.<sup>iii</sup> In fact, the Bible can be seen as a wellspring of many genres in the Christian-Judaist west furnishing many tales and legends. In India, on the other hand, metaphysics of poetics remained the same: i.e., its place along with other domains of knowledge; its importance in the tradition, and its end. That means, questions mentioned above would invariably summon different responses possible for each distinct condition.

Tzvetan Todorov proposed two broad distinctions namely *historical genres* and *theoretical genres*. The first includes those literary instances which inhere in the observable reality such as in novel or drama. The latter, in fact, is an abstraction or something not viable to be instantiated at any given point of time. Theoretical genres are constructed by theoreticians whose hypothesis rests on specific theoretical criteria. In other words, theoretical genres may not have examples but they have right to exist as generic categories. For instance, Northrop Frye in his celebrated *Anatomy of Criticism* (1957) offers an elaborate scheme of genre which not only includes the known historical genre but also the *possible* theoretical constructions. John Frow holds that theoretical genres may sometimes correspond to existing genres, sometimes to models

of writing that have functioned at different periods, and at times they may not correspond to anything—like an empty space that could be filled by a litterateur to come. (Frow 1995: 69) The point of argument is that the field of literary study naturally yields itself to the phenomenon of possible theoretical constructions. This prompts the question: is poetics a genre—a canon of theory and praxis? Interestingly, in ancient India Rājaśekhara (10<sup>th</sup> c. AD) dabbled with this idea. In his *Kāvyaśāstra*, Rājaśekhara offers 'Alamkāra śāstra', a theoretical genre, as the seventh *vedānga*, which is coterminous with other *vedāngas* or auxiliary studies as regards its area of concern, i.e. language.<sup>iv</sup> (*Kāvyaśāstra* 1. 2)

Now Rājaśekhara's conception of the seventh *vedānga* helps one see whether or not poetics be considered as a class or cannon. Here, 'Alamkāra śāstra' is proposed as a domain of knowledge separate from other areas concerning language. *Alamkāra śāstra*, which is literary study, can be as inclusive and eclectic in its choice as any literary canon could be in its narrow sense. That is, there will be a special attention paid to literary devices and their use, literary meaning and its production and reception, and literary analysis and its validity. However, Rājaśekhara's purpose is specific in that Alamkāra śāstra, like other six *vedāngas*, is going to be helpful in the understanding of the Vedas. However, if this case is put in the modern perspective of notion of genre, one finds a complexity involved in generification of literary criticism. The concept of poetics would also simultaneously *transgress* the specificity of any generic canon in that such canon is characterised by two things: first, how it is essentially formed and second, what it does—the first is philosophical whilst the latter is teleological necessity. From here, it becomes interesting to see when and how a literary discourse would become poetics. To wit, literary theory and criticism exist on the grounds of their modes of investigation, internal congruity of the modes of investigation and external validity to be found in various examples. And so long as man thinks, there will be multiformity in forms of theory and praxis. That is, the way a definite set of rules at a given point of time help define a particular canon; it will fare partially in indicating at the general theory of



literature. Although those rules may specify generic distinction, they themselves are also subject to change. To take an example from western literature, one can look at the thematic criterion of genre of tragedy. The theoretical concept of tragedy is that the man endures more than what he deserves. And yet the variants exist such as Greek tragedies, Shakespearean tragedies, and modern Expressionist plays. In each case genre of tragedy is distinctly codified. This floating nature of genre is, then, a subject of critical study and its contemplation a realm of poetics. The genre of poetics encompasses in its purview the study of shifting genres and also involves critique of its own epistemological status as a genre. Here poetics subsumes genealogical theorization in itself as it is both generalization and evidence based thinking. Poetics and genre in a dialectic manner interchange positions of subject and object. Poetics, hence, escapes the laws of genre. The point is, however, that poetics would better exist as a domain of knowledge without a fixed order of philosophical or teleological aims. In fact, poetics should help construct, revamp, re-invent, merge or dissolve genres and yet be so flexible and fecund as to allow possibility of further reworking on them.

### POETICAL CONSTITUENTS

#### I

What seems promising is the inquiry into types of discursal devices and investigative modalities, for often poetical tradition chooses a few and at times also prioritises them. For instance, in the west the critical modalities have been appreciation, evaluation, estimation, comparison—analogy or contrast, exegesis, etc. and their approach would be threefold: first, *logos* or appeal to reason; second, *pathos* or appeal to emotion, and *ethos* or ethical appeal. The discursal devices would be in the form of a dialogue, a treatise, a tract, an essay, a minute among others. Now, these modes of inquiry are backed by a certain metaphysical disposition of the people amongst which they thrive. In the west, for example, man's ability to reason ensures him rational understanding of the world.<sup>v</sup> Now, that discourse is preferred and prescribed which is more rational and less emotive; more logical and less fantastic; more impersonal and less personal. So, there are two basic types of human discourse: *rational* and *imaginative*;

*reasoned* and *inspired* and thereafter in modern times we have non-literary and literary. The entire western classificatory system abides by this bifurcation. This model is also at work in the subjects of classical Trivium and Quadrivium.<sup>vi</sup>

Now the first act of classification in the west is seen in Plato's *Republic* when he gives two basic modes of presentation, viz. 'showing' (*mimesis*) and 'telling' (*diegesis*). However, Plato is more concerned with the truth value of poetry. Since poetry is emotive, allusive and exaggerative, it cannot be the true source of *episteme* (knowledge) and would just have *doxa* (belief). Poetry produces an unoriginal or aberrational copy of the original Form. And the process of knowing must involve a means which is not faulty. So, for Plato what holds promise is non-poetry.

In Aristotle, there is a complete attitudinal shift. What was *theoria* in Plato meaning 'intuitive view' or 'contemplation' develops into *sy-stasis* or *sy-stema* in Aristotle, meaning 'putting together' in a rational order. Cosmic conceptions of views got changed to verifiable and measurable reality. Similarly, Aristotle refuses to accept any transcendental notion of *mimesis*. Aristotle tactfully skirts answering philosophical problems of truth-value of poetry by showing that it is reality unto itself—i.e. how it ontologically exists in this world by dint of *representation*. His *Poetics* is entirely concerned with the literary body of writing, and more so, how each kind should adopt different prosodic form of expression. He broadened the concept of '*mimesis*' to distinguish art from non-art. And within the art, he further sub-devised *mimesis* on three counts: medium, object, and manner. With the help of this criterion appear two basic kinds: arts which use 'colour and form', and arts which use 'sound'. The latter is further developed into 'rhythm', 'speech', and 'harmony'. Here, the 'speech' category is what one can call literary discourse. Here, in the mode of Dithyrambic poetry evolves two generic types, viz. epic and tragedy of which latter is the crown of western literary classification. The justification for literary fortune of this genre, in fact, lies in other domains of knowledge in ancient Greece such as physiology and pathology. The Greek term *Katharsis* signified discharge of pent-up emotions so



as to result in the alleviation of symptoms or the permanent relief of the condition. Catharsis then restored and stabilised human beings. It also implies that the pleasure is not in the tragic relief, but this relief is itself a form of pleasure. Now, it is this function of form of tragedy that ensures it a place of pride for the reasons more than literary.

This apart, separation of 'poetry' from 'history' first finds its mention in Aristotle (*Poetics* ix), which has been mostly accepted by the western tradition of poetics in the classical, neo-classical as well as in modern criticism. It served to establish an archetypal distinction between aesthetic and non-aesthetic forms of knowledge recording. The ghost of reality versus fictional; reason versus fancy did continually haunt the western literary discourse. And this was more or less accepted until the structuralists appeared in the first quarter of the 20<sup>th</sup> century. Now, so called literary, non-literary and para-literary forms are at equidistance. In the light of newer approaches, it is indeed fruitful to behold non-literary as a variant of literary because there is a fundamental dependency in that the one gets defined by the virtue of what the other is not. This notwithstanding, these terms suggesting gnostic-division is still in use. More so, centrality of reason culminates into hermeneutics, which essentially aspired to iron out logical inconsistencies underlying in the western scriptures, and in deconstructive readings which annihilates the logic of language in the most logical way.

## II

Bharatamuni in the first chapter of *Nāṭyaśāstra* "Nāṭyotpatti" provides with a mythological account of the origin of *nāṭya*. Since here is no place to discuss the symbolic import of mythopoesis, one can at least refer its certain hints to explain the role of performance acts. There prevailed uncivilised ways of life (*gramya-dharma*) in common people for want of study of Vedic texts. So, Brahma created the Nāṭyaveda. This fifth Veda would give *nāṭya* to the mass as a means of diversion—a toy (*kridaniyaka*). *Nāṭya* will not preach but show the people things-as-they-are and the discerning audience thereafter would grasp the message in accord with personal competence. It aims to be conducive to the nobler ends of life: *dharma*, *artha*, *kāma* and *moksa*. In

India, the chief function of drama is not an instantaneous psychological relief, but to raise one's self from grossness (*sattvodreka*). This is one reason why tragedy as a form did not separately flourish here. Second, there is a basic distinction in the object of imitation. In Aristotle it is action, whereas in Bharata it is imitation of a state or conditions (*avasthānukrutih nāṭyam* |). And this shows why the western plays could foreground the concept of 'tragic hero'. The stress on individual and his characteristics enabled a protagonist-based literary classification in the western poetics.

Bharatamuni gives ten types of Rupakas and eighteen Uprupakas, which according to their content and treatment may be seen in two modes of presentation: *Tāndava* and *Lāsyā*. After many centuries, Bhāmaha provides typology of *kāvya* on the basis of structure and language, subject matter and nature of composition.<sup>vii</sup> However, in Rājaśekhara one comes across a well groomed model of taxonomy. Rājaśekhara is entirely inductive in his *Kāvya-mimāṃsā* when he formulates categories and their order. He is not only structured but structural in his approach as he generalises, classifies and sub-classifies and with timely examples, he simultaneously shows that his is evidence based thinking. Moreover, his taxonomy is unique in the sense that it does not directly deal with kinds of literature but shows an order of domains of knowledge in Indic civilisation and the equal status that poetics enjoys amongst others.

In ancient Indian discourse, the discursal devices had their own distinct modalities. Namely, śāstras (technical/serious writings) were composed in sutras.

- *Sūtra*—one 'unit-idea'<sup>viii</sup> in pithy aphorism with almost no verb and compounds<sup>ix</sup>
- *Kārikā*—when a *sutra* is explained in a simplified manner in a verse it is called
- *Vrtti*—the commentary on sutras is called *Vrtti*
- *Paddhati*—discussion of *Vrtti*
- *Bhāsyā*—a study explaining the original work
- *Samiksā*—when the *Bhāsyā* is commented upon
- *Tikā*—gloss of words and meanings



- *Panjikā*—a running commentary and elucidation of difficult words
- *Vārttika*—explanation for the words which are stated (*ukta*), unstated (*anukta*) or offensive in meaning (*durukta*)

These discursual devices adopt modes of investigation suitable for their object and purpose. In the beginning of the *Nyayasutra* are enumerated sixteen different modalities, namely,

- |   |  |
|---|--|
| 1. <i>Pramāna</i><br>(Means of right knowledge) —<br>[ <i>Pratyaksa, Upmana, Anuman, Śabda, Anupalabdhi, Arthapatti, Anubhava</i> ] | 2. <i>Prameya</i><br>(Object of right knowledge) |
| 3. <i>Samsaya</i><br>(Doubt)  | 4. <i>Prayojana</i><br>(Purpose)                 |
| 5. <i>Drastānta</i><br>(Familiar example)   | 6. <i>Siddhānta</i><br>(Established tenets)      |
| 7. <i>Avayava</i><br>(Members of syllogism)—<br>[ <i>Pratijna, Hetu, Udaharana, Upnaya, Nigamana</i> ]                              | 8. <i>Tarka</i><br>(Confutation)                 |
| 9. <i>Nirnaya</i><br>(Ascertainment)  | 10. <i>Vāda</i><br>(Discussion)                  |
| 11. <i>Jalpa</i><br>(Controversy)   | 12. <i>Vitanda</i><br>(Cavil)                    |
| 13. <i>Hetvābhāsa</i><br>(Fallacy)  | 14. <i>Chala</i><br>(Equivocation)               |
| 15. <i>Jāti</i>   | 16. <i>Nigraha</i>                               |

(Futility)

*sthāna*  
(Disagreement in principle)

*Kāvya* and *śāstra* are distinguished under *vāngamaya* (verbal discourse). Poetics which has many names in India such as *kriya-kalpa*, *alamkāra-śāstra*, *sāhitya-vidyā*, and the latest *kāvya-śāstra* adopted its structure and method from other systems of thought.<sup>x</sup> More to it, one finds a befitting example in Kautilya's *Arthasāstra* (I. i), which shows construction of a knowledge-discourse through thirty-two stylistic and logical devices. Kautilya adopts following modalities in constructing a discourse:

- |  |                           |
|--|---------------------------|
| 1. Topic Statement                                   | 2. Contents               |
| 3. Implicit Meaning                                  | 4. Derivation             |
| 5. Technical Terms                                   | 6. Statement              |
| 7. Summary   | 8. Explanation            |
| 9. Application of the same rule to similar situation | 10. Indication            |
| 11. Doubt  | 12. Ellipsis              |
| 13. Emphasis   | 14. Prior Reference       |
| 15. Future Reference                                 | 16. Inference             |
| 17. Advice   | 18. Invariable Rules      |
| 19. Restriction                                      | 20. Choice                |
| 21. Combination (of methods) (19-21)                 | 22. Either/Or (condition) |
| 23. Combination (of clauses)                         | 24. Quotation             |
| 25. Agreement  | 26. Reasoning             |
| 27. Illustration                                     | 28. Analogy               |
| 29. Similarity                                       | 30. Exception             |
| 31. Contrary Inference                               | 32. Prima-facie view      |
| 33. Conclusive Opinion.                              |                           |

*Kāvya śāstra*, being a *śāstra*, naturally adopts these rational modalities from other kinds of *śāstra*. However, there is one more thing to the Indian effort of eliciting truth. It is that in Indian rational discourse quite often recourse is sought to non-rational means such as myths and tropes. One can think of *Yoga Vāsistha*, which is monistic philosophy most



figuratively told. In the realm of poetics, *Nāṭyaśāstra* and *Kāvyaśāstra* involve mythological accounts of origin of *nāṭya* and *kāvya* respectively. As Betty Heimann says, "...India is never satisfied with grasping the essence of things in terms of their rational contents alone; each term therefore possesses, besides its rational, several non-rational meanings." (91) In the west then use of myth in Plato's "Phaedrus" is challenged,<sup>xi</sup> but in Indian discourse, illustration through fiction is not obscuring apprehension of truth, reality, and fact.

Indian critical approach to literature and literariness of literature is conditioned by its Upanishadic philosophy that knows only One, and no Other. And all efforts of happiness in one's life are but a gesture to experience the Supreme Felicity. It is here that Indian poetics hails its irrefutable concept of *rasa*. It is this metaphysical backdrop against which every single thought flourishes in India. Poetics, therefore, in the west and in India, as a systematic and methodical study of literature, tries to study literary discourse with a difference.

### III

Rhetorical theorists in the west namely Carolyn Miller and Charles Bazerman construe genre as 'social action' where conventional category of discourse acquires meaning from situation and from the social context in which that situation arose. Bazerman is of the view that genres are not so much textual/canonical forms as they are "forms of life, ways of being, frames for social action. *They are environments for learning.*"<sup>xii</sup> (emphasis added) And poetics itself is an environment for learning, which too is fashioned by many conceptual preoccupations of a given civilisation. It would be, then, in fitness of things to say that poetics as a discipline is *for* literary discourse, but it is not just *by* literary discourse, as its being is ensouled by religious and philosophical cast of the concerned society. However, given the differences in India and the west, poetics as genre promises a few things alike, albeit its fulfilment may vary. Classification, then, as a means in a system of knowledge serves certain purposes such as follows,

- It should build or suggest modes of study,
- New classification or a class-group identity suggests (acceptance of) a specific kind of experience as distinct from another,

- It is a tool for cognizance,
- It becomes a formulative principle that determines text's being on levels such as structure, form, content and meaning,
- Poetics as a genre is a polemical thesis, for it is simultaneously unrestrained and ordered activity—ordered because it constructs and maintains critical typologies; unrestrained because it unhesitatingly adopts form and method from other sources. There is a possibility to see interrelations among schools of poetics and other cognitive disciplines such as philosophy, linguistics, historiography, anthropology, cultural studies, polity, etc.

Classification is a cognitive as well as constructive exercise. Unless the subject matter is cognized, classification cannot come into being. The moment classification happens a system of understanding is constructed. That means the moment it is established as an end it becomes a means and this means tries to serve its end. And this cycle revolves *ad infinitum*. The generic cognizance of poetics suggests a non-exclusive verbal (literary) discourse. If it is merely reduced to the science of poetry, than it not only delimits its purview of investigation but also does disservice to mysteries of aesthetic experience. Poetics observes, analyses and orders. In observation comes awareness of historical and contemporary theoretical tenets and literary practices. In analysis comes actual understanding. In ordering comes constructive and classificatory activities. Extreme favour or rejection of any at any of these levels indeed tells against the entire literary tradition, for poetics is neither just a genre nor genre its only reality. Poetics as genre is more than total sum of its parts.



## NOTES

<sup>i</sup> Hodge, 21

<sup>ii</sup> This idea echoes in what Todorov says, "A new genre is always the transformation of an earlier one, or of several: by inversion, by displacement, by combination". (15) Moreover, H.R. Jauss's 'historical systematics' comes close to Todorov's notion of an institutionalized codification. Their quite similar positions maintain that the order formed among genres should be regarded as a historically changing system rather than as a logical order. Genres are actual and contingent forms instead of necessary and essentials, and yet not arbitrary.

<sup>iii</sup> The subject material of the Mystery and Morality plays sowed the seeds of anti-Semitism in literature as they implanted stereotypes from biblical descriptions. Jewish behaviour was associated with treason, fraudulence, perjury and avarice in the Morality plays, and in the Mystery plays Jews were held responsible for the crucifixion. (Quinn, 2004)

<sup>iv</sup> The six vedāngas are: *Sikṣa* (phonetics), *Kalpa* (rituals), *Chandas* (prosody), *Vyākaraṇa* (grammar), *Jyotiṣa* (astronomy), and *Nirukta* (etymology with explanation and examples). Here, four out of six pertain to language for a better access of the Vedas.

<sup>v</sup> Protagoras says, "Man is the measure of all things." (c. 500 BC). It has been accepted as showing the basic western outlook.

<sup>vi</sup> During the Middle Ages the lower division of the seven liberal arts, comprising *grammar*, *rhetoric*, and *logic* is called Trivium, and in Quadrivium the more advanced division comprising *arithmetic*, *geometry*, *astronomy*, and *music*. Interestingly, the internal hierarchy of these systems has been subject to philosophical stands in different ages.

<sup>vii</sup> Bhamaha's division on the basis of a) Structure (*gadya*, *padya*) & Language (Sanskrit, Prakṛta, Apabhraṃsa), b) Subject matter (narratives of gods, fictional stories, facts related to arts and those relating sciences), c) Composition (*mahākāvya*, *rupaka*, *ākhyāna*, *kathā*, and *anibaddha*). (*Kavyalankara* 1.16-18)

<sup>viii</sup> A.O. Lovejoy uses the term 'unit-ideas' in his *The Great Chain of Being: A Study in the History of Idea* (1936) to signify a 'key idea'.

<sup>ix</sup> The *Padma Purana* defines sutra as that which is in a few words of no ambiguity or repetition, expresses in a gist from a vast idea; such sutra should not be substituted, as they contain no fault:

*alpāksaram asamdigdham sāravat  
viśva-omukham |*

*astobhamanavadhyam ca sūtram sūtraviduḥ  
viduh*

<sup>x</sup> *Kāvya-mīmāṃsā*, for instance, has "Adhikaraṇa". In the Mimamsaka tradition, an *adhikaraṇa* is such a discourse which adopts five investigative methods, viz. *visaya*, *samkā*, *purva-pakṣa*, *uttara-pakṣa*, leading to a *siddhānta*, and *nirṇāya*.

*Visayo viśayascaiva pūrvapakṣatathottaram |  
Nirṇayasceti siddhāntah śāstra'dhikaraṇam  
smṛtam*

<sup>xi</sup> See Derrida's "Plato's Pharmacy".

<sup>xii</sup> See "Systems of Genre and the Enactment of Social Intentions" in *Genre and the New Rhetoric*, 1994, 1.

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