

Some insights from the *Vyākaraṇa* explanation of the concept of *alaṅkāra* in understanding ‘Poetic astonishment’.

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*Alaṅkāra*-s that are known as figures of speech, are an indispensable component of Sanskrit *alaṅkāraśāstra*. The *alaṅkāra* school of rhetorics regards it as the most important element in *kāvya*. While understanding this significance of *alaṅkāras*, we realized that the soul of being an *alaṅkāra* lies in its potential to generate poetic astonishment called as *camatkāra*.

The concept of *camatkāra* and its association with *kāvya*, *alaṅkāra* and *rasa* has been explored so far from various perspectives. All of this is reflected in studies such as Raghavan (1942), Gerow (1971, 1977), Shulman (2010), Rastogi (2013), etc. However, we see that the application of the *Vyākaraṇa* perspective in explaining *camatkāra*, particularly in relation to *alaṅkāra* is an area unexplored. Especially, the philosophical analysis of the sentence (*vākya*) and its meaning (*vākya-artha*), as well as the *Vyākaraṇa* system of *śābdabodha* (verbal cognition) in this regard is yet a gap. In this context we present a specific analysis of the perspective of 21st Century Sanskrit rhetoricians.

Building upon the research trajectory established in Jadhav et al. (2023) (2024) and Kulkarni et al. (2010), in this paper we aim to discover newer insights from the *Vyākaraṇa* explanation of the concept of *alaṅkāra* in understanding the phenomenon ‘Poetic astonishment’. We try to explain *camatkāra* in the context of *alaṅkāra* through the framework of the *Vyākaraṇa* system of *śābdabodha*. This study aims to help future studies on the conceptualization of *camatkāra* across the broader field of Sanskrit poetics. The focus in this paper is on the step by step explanation of the concept of *camatkāra*.

References:

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Keywords: *Alaṅkāra*, *camatkāra*, *Vaiyākaraṇa śābdabodha*, Sanskrit poetics, poetic astonishment, figures of speech.