

APPLICATION OF VAKROKTI THEORY IN MACBETH

*Dissertation submitted to Jawaharlal Nehru University
in partial fulfillment of the requirements
for the award of the degree of*

MASTER OF PHILOSOPHY

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जवाहरलाल नेहरू विश्वविद्यालय
नई दिल्ली - ११००६७

SPECIAL CENTRE FOR SANSKRIT STUDIES
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July 21, 2011

DECLARATION

I declare that the dissertation entitled “**Application of *Vakrokti* Theory in *Macbeth***” submitted by me for the award of degree of **Master of Philosophy** is an original research work and has not been previously submitted for any other degree or diploma in any other institution/University.

(BIND KUMAR)



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C E R T I F I C A T E

This dissertation entitled “Application of *Vakrokti* Theory in Macbeth” submitted by Bind Kumar to Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi-110067, for the award of the degree of Master of Philosophy, is an original work and has not been submitted so far, in part or full, for any other degree or diploma of any University/Institution. This may be placed before the examiners for evaluation for the award of the degree of Master of Philosophy.

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To

My Commentators,

Whose comments becomes a

Way for me always!

As according to Saint *Kabīra*:

Nindaka niyare rākhiye, āngana kuṣi chavāya.

Bina pānī sābuna binā, nirmala kare subhāya.

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Preface

In this dissertation there is an interdisciplinary study between Kuntaka and Shakespeare in the perspective of their poetic theories. Especially Kuntakas' theory how it is applicable in Macbeth, a great drama of stylistic concepts of Shakespeare. In it a possible chapterization has been made.

First chapter is dealing with poetics as a general way and *Vakrokti* in tradition, it also shows light that how it is developed as a theory in Indian poetics.

Second chapter is dealing with that how *Vakrokti* theory has assimilated western theory in it as the same perspectives as deviation, stylistics and other theories like this in west.

Third chapter is dealing with the sub-divisions of *Vakrokti* (*varṇa-vinyāsa*, *padapūrvdha* and *pada-parārdha-vakratā*) and its application in Macbeth.

Fourth chapter is dealing with the sub-divisions of *Vakrokti* (*vākya*, *prakaraṇa* and *prabandh-vakratā*) and its application in Macbeth.

Indian Poeticicians' formulation of poetry are very seminal and among them theory of *Vakrokti* represent one of the most outstanding contribution to poetic theory and modern stylistic concept. However its importance and interdisciplinary approach is a matter of concern and it is more comparative to modern linguistic trends. Here an interdisciplinary study is attempted between *Vakrokti* theory and Shakespeare's use of irony in the same way. This study aims to present an in-depth analysis of this theory in Indian concepts and its application in Shakespeare's *Macbeth*. Though, Indian poeticicians' do not use the terminology of modern linguistics as Noam

Chomsky's distinction between idiolect and deviance, but this theory is more nearest to the concept of deviation.

In writing this dissertation, I have received enormous help and encouragement from various persons from time to time, to whom I would like to express my profound gratitude. Firstly, I am thankful to my supervisor and guide Shri Dr. Hari Ram Mishra, who encouraged me in the selection of this topic and had shown me that how one can bear their responsibilities in life. I am thankful to my co-supervisor Prof. K.G. Srivastava Exe- Vice Chancellor of University of Allahabad, Allahabad for giving my knowledge perception about topic I specially learn by him the role of time management and its importance. I am also thankful to other teachers of Special Centre for Sanskrit Studies who encouraged me directly and indirectly to pursue the research single-mindedly. I am also thankful to my senior Mr. Yogesh Sharma who gave me the directions and motivated me from time to time in completing my dissertation. I am thankful to Mr. Satrudra Prakash who gave his precious time and had put his hard work in completing my dissertation. I am thankful to my friend Babaloo Pal who encouraged me in every field of life and writing this dissertation too. I am very thankful to my school teacher Mr. Raj Nath Yadava (Guruji) who gave me a direction to do something new in life always. I am very thankful to my father and all family members who gave me a chance to read such a great institution of India.

Finally, I am thankful to all those people who gave me directly or indirectly support and encouragement in difficult times and motivated me to complete my dissertation on time.

July 2011

Bind Kumar

Transliteration key used in dissertation

अ	=	a	ढ	=	ḍh
आ	=	ā	ण	=	ṇ
इ	=	i	त्	=	t
ई	=	ī	थ्	=	th
उ	=	u	द्	=	d
ऊ	=	ū	ध्	=	dh
ऋ	=	r̄	न्	=	n
ॠ	=	r̄	प्	=	p
लृ	=	l̄	फ्	=	ph
ए	=	e	ब्	=	b
ऐ	=	ai	भ्	=	bh
ओ	=	o	म्	=	m
औ	=	au	य्	=	y
क्	=	k	र्	=	r
ख्	=	kh	ल्	=	l
ग्	=	g	व्	=	v
घ्	=	gh	श्	=	ś
ङ्	=	ṅ	ष्	=	ṣ
च्	=	c	स्	=	s
छ्	=	ch	ह्	=	h
ज्	=	j	क्ष्	=	kṣ
झ्	=	jh	त्र्	=	tr
ञ्	=	ñ	ज्ञ्	=	jñ
ट्	=	ṭ	. (Anuswā)	=	m̄
ठ्	=	ṭh	: (Visarga)	=	ḥ
ड्	=	ḍ	ऽ (avagraha)	=	˘

First Chapter

Introduction

Chapter-1

1.1. Poetics: As general way:

The earliest Indian scholar's formulations of poetry are seminal, and Indian poetics present a most fascinating and exciting area of Indian scholarship. Thomas Munroe speaks highly of the "comprehensive, thorough and systematic" about Indian poetics. A careful perusal of Indian poetics, however, after weeding out inessential details, scholastic niceties, somewhat worn-out observations and unnecessary technicalities enmeshed in a dense opaque diction, will reveal profundity of Indian views on certain significant aspects of poetic creativity. Taken as a whole, Indian poetics is far more profound than a system of rhetoric and in its highest reach, soars into aesthetic and linguistic philosophy. The field of poetics, as it developed in India is full of logical, philosophical, epistemological, metaphysical and linguistic problem, a systematic study of which is likely to unfold a very new sphere of study and research. Most of Indian scholars remark it as a most comprehensive approach and of a nature that is capable of basic aesthetic delight. These ancient thinkers laid down excellent standards of literary test and formulated a perfect theory of poetic expression. Their findings, which reached their apex in the works of scholars like Ānandavardhan, Kuntaka and Abhinavagupta are 'still valid today and are even relatively novel to western thought'¹, and called as a systematic analysis.

Indian poetics established into six schools which are as following: - *Alarṅkāra*, *Rīti*, *Vakrokti*, *Aucitya*, *Dhvani* and *Rasa*. These principles were formulated by its founder independently. But letter on among these, two were very valuable to discuss poetry *rasa* and *dhvani*. Indian poetry should, in fact, be taken to be an

¹ R.Gnoli, The Aesthetic Experience According to Abhinavagupta, Varanasi, 1968.p.LIIK

organic whole. In fact all concepts occupy a significant place in the system and exponent of different theories have tried to tackle several fundamental issues from their respective points of view. Among them Kuntaka's vakrokti theory is also specific in the perspective of poetics which will be dealt here especially. Although Kuntaka establish it into 10th century but it was taken place already among the literary thinkers and poetics too.

The Indian theory of *vakrokti* shows a remarkable divergence of views spelt out not only by the thinkers but also poetics too. Bāṇabhatta, Daṇḍi, Bhāmah, Vāmana, Kuntaka, Abhinavgupta and Bhoj on the one side, and on the other side Rudrata, Mamata and their followers. They define *varkrokti* according to their views as Bāṇabhatta says:

*“Vakroktinipuṇena ākhyāikāakhyānaparicayacatureṇa”*²

Here *Vakrokti* is not only presented in verbal figures of speech or *śabdālamkāra* but also the ideal figures of speech or *arthālamkāra* also. This is remarkable attribute to Bāṇabhatta. In 10th Century Kuntaka says '*Vakroktimārga Nipuṇa*' to Bāṇabhatta and Subandhu and prays to:

Subandhubāṇabhataśca kavirājaititrayaḥ

*vakroktimārganipuṇaścaturtho vā na vidyate.*³

Bāṇa's application of *vakrokti* is not only *itivṛtt* but also lies in the highest expression of poetics and synonyms of words strangeness. At another place *vakrokti* is expressed by Bāṇa as:

² Kādambari

³ Rāghavapāndaviyam.1.141.

Navorthojātirgrāmyā śleṣoakliṣṭaḥ sphutorasaḥ.

vikatāchharbandhśc kṛitśnmekatra durlabham.⁴

All these expressions don't show the complete explanation and solution of *Vakrokti* but it is only a pray service for *Vakrokti*. It shows that they were familiar with *Vakrokti*. The structure of *Vakrokti* is defined as a real form by Scholars or *ācāryās* who comes later on.

1.2. *Vakrokti* in Tradition: Different Indian Thinkers:

Bhāmaha:

As exponent thinker who presented *Vakrokti* as a systematic form, he accepted both charming of words or *śabda* and meanings or *artha* in *Vakrokti*:

Vakrābhidheya śabdoktiristvācamlaṁkṛiti

Vācāma vakrārtha śabdoktiralamkārāya kalpate.⁵

Vakrokti was included in excesses of quality or *atisayokti* by Bhāmaha. It is remarkable point that he knows it as synonyms that is *Vakrokti* and *Atisayokti*.

In *Vakrokti* excesses of qualities (*guṇās*) is *lokātikrantagocaratā* or extraordinary marvellous beauty of worldly life. It means *lokottaracāriyaicitrya* is general aspect of strangeness. Therefore *Atisayokti* is strange full utterance of *lokasāmanya*. Therefore- *Saisāsarvatra vakroktiḥ*.

In Balabodhini commentary of *kāvyaṣṭakāś* it is clarified that Bhāmaha has accepted *Vakrokti* and *atisayokti* are synonyms with each other:

⁴ Harścarita, 1.8.

⁵ Bhāmaha, *Kāvyaśāstramkāra*

*Evam cātiśayoktiriti vakroktiriti paryāya iti bodhyam.*⁶

Defining *atisayokti* he finds out *vakratā* as following way:

Nimitto vaco yattu lokākṛāntagocaram.

*Manyateatiśyoktirim tāmalaṅkāratayā.*⁷

Ityevamādiruditā guṇātiśayayogaḥ.

*Sarvaivātiśyoktistu tarkyeta tām yathāgamaṁ.*⁸

Main expression of these ślokās as following way:

- *Atisayokti* is the another name of *atiśayatā* of excess of quality or *Guṇās*.
- *Atiśayatā* means extraordinary amazing things.
- *Atiśayatā* + extraordinary amazing things = *vakrokti*.

In the above mentioned *ślokās* Bhāmaḥ find out *vakrokti* as this way:

Anayārtho vibhāvyaḥ.

Which was defined by Abhinavagupta in Dhvanyāloka of Anandavarḍhana:

*Anayā atiśyoktyā vicitratayā vibhāvyaḥ.*⁹

Bhāmaḥ saying it that ' *koalaṅkāroanayābinā.*'¹⁰ Approved its universality.

⁶ Kāvyaḷamkāra

⁷ Ibid.2.81.

⁸ Ibid.2.84.

⁹ Locan.

¹⁰ Kāvyaḷamkāra.285.

Not only even in *alamkār* but also in epics also *vakrokti* shows it's charming:

*Yultam vakrasvabhāvoktyā sarvamvaitadiṣyate.*¹¹

He says that where there is no *vakratā* there is no *alamkāra* so he defines *hetu* (causes), *sukshma* (subtle) and *lase* (a part) as no *alamkāra*:

Hetu sukshmoath leśāscha nālamkāratayā mataḥ.

*Samudāyabhidhānasya vakroktyanabhidhānataḥ.*¹²

He says that without *vakrokti* there is no poetry that is only *vārtā*, as:

Gatoastamarkaḥ bhātinduryānti vāsāya pakshinaḥ.

*Ityevamādi kim kāvyam? vārtānenām prachakshate.*¹³

Bhāmaha's *vakrokti* may be concluded as the following points:

- The main quality of *vakrokti*: words + meanings = *vaicitrya* (charmings).
- Aim of *vakrokti* : amazing expressions of meanings.
- Importance of *vakrokti*: the importance of *vakrokti* is universal. Without it there is no any *alamkāra* and *kāvya* may be presented.

Daṇḍini:

He accepted Bhāmaha's divisions and classification of *vāṅgamaya* into two ways-

*Dvidhā bhinnam svabhāvoktivyakroktiśceti vāṅgamayam.*¹⁴

¹¹ Kāvyaalamkāra.130.

¹² Ibid.286.

¹³ Ibid.2.87

¹⁴ Kāvyaḍarś

General or direct speech called *svabhāvokti* by Daṇḍini. There he says- *Śāstrasaiva sāmrajyam*.

It means it is dominater in all *śāstrās*. From smile to *śarīkaraṇa* all figures of speech are included in *Vakrokti*. He further added that *śleṣ* or pun is included in all the figures of speech's fanciful. This is remarkable point that he does not accept *svabhāvokti* as a figures of speech rather than *Vakrokti*.

Vāmana:

Vamana has not accepted *Vakrokti* in both words and meanings but only in meanings. He accepts it only in lakshaṇa as saying it: *Śādṛṣyalakṣhāṇā vakroktiḥ*.¹⁵

Rudrata:

Rudrata has not accepted it neither in verbal figures of speech or *śabdālaṅkāra* nor in ideal figures of speech or *arthālaṅkāra* but he accepts it in a part of verbal figures of speech and defines it into two ways:

Kāku vakrokti & Bhaṅgaśleṣ vakrokti.

Ānandavardhana:

Ānandavardhana defines *Vakrokti* as a figure of speech and accepts *vakrokti* and *atiśayolti* as root form of all figures of speech like Bhāmah and Daṇḍi accepts it. According to him granted beauty is a poetic talent.

¹⁵ Kāvyaḷamkārasutravṛitti.

It means he deals it as a special figure of speech. But this is remarkable that he does not accept *atisayokti* or excesses of quality without *vakrokti*. He accepts *vakrokti* as a deep part of figures of speech.

In short Ānandavardhana's *vakrokti* aspect may be characterized as following:

- *Vakrokti* is the synonym of *atisayokti* and root form of all figures of speech.
- *Vakrokti* is poet-born quality.
- It should be the controller of the subject.

It means *vakrokti* or excessness of quality or *atisayatā* must be according to the subject which poet is dealing. Here in dealing with the third point of *vakrokti* Ānandavardhana has assimilated the concept in his favor well.

Abhinavagupta:

He also refers it as general way:

*Vakrabhidheya shbdoktiristvācamaalarṅkṛti*¹⁶. This *lakṣhaṇa* of *vakrokti* or obliquity he defines it as the following:

*Śbdasya hi vakratā abhidheyasya ca vakratā lokottarapeṇa avasthānanam ityayamevāsau alarṅkārasya alarṅkārantarabhāvaḥ. lokottareṇā caivātiśayaḥ. Ten atīśayoktiḥ sarvālarṅkāra sāmānya.*¹⁷

It means the *vakratā* of *śabda* and *artha* (words and meanings) lies into the beautification of *lokottaracārivaicitrya* (extraordinary) strangeness.

¹⁶ Dhyanyaloka, locana.

¹⁷ Ibid. p.208.

Bhoj:

Bhoj has also modified and shows light upon *vakrokti* in a right direction. Although there is no any systematic arrangement about *vakrokti* in his works but in his two works *Sṛiṅgāraprakāśa* and *Sarasvatikaṇṭhābharaṇa* shows light upon it. According that Dr. Raghawan wrote a book entitled as '*Bhoj kā sṛiṅgāraprakāśa*' which specially deals with *vakrokti* theory.

Here this is remarkable point that Dr. Raghavana studied Bhoj well and presented good materials to study Bhoj. He arises question about *vakrokti* in his work *sṛiṅgāraprakāś*:

kaḥ punaranyoḥ kāvyavacasoḥ dhvanitātparyayoḥ viśeṣḥ?

Further he replies it himself:

Yada vakraṁ vachaḥ śāstre loke ca vaca eva tathā

*vakraṁ yadarthavādaḥ tasya kāvyamiti smṛitiḥ.*¹⁸

The *avakra vacana* which are used in *sāstra* and *loka* is called *vacana* and strikingness or *vakratā* which lies into *arthvāda* is called *kāvya*.

Bhāmaha accepts *vakrokti* as a whole part of poetry, Daṇḍi gave *svabhāvokti* as another part except it and accepting *rasa* (sentimental) concept he described it, *rasokti* as another part of poetry- *vakroktiṣca rasoktiṣca svabhāvoktiṣceti vāṅgamayaṁ*¹⁹.

¹⁸ Sṛiṅgāraprakāś.9-6.p.427.

¹⁹ Sarasvatikaṇṭhābharaṇa.5.8

He also accepts it as a figures of speech and says:

*Trividhā khalu alamkāravargaḥ vakroktiḥ svabhāvoktiḥ rasoktiriti.
tatropamāalamkārpradhānye vakroktiḥ soapi guṇa pradhānye
svabhāvoktiḥ vibhāvanubhāvavyabhicārisaṁyogāttu rasanispattau
rasoktiriti²⁰.*

According to above mentioned *vṛitti*, *vakrokti* is full fledged with *alamkāra* (figures of speech). Bhoj examined the *vakrokti* theory in good way and become primary thinkers who gave a systematic theory about *vakrokti* as Bhāmah, Daṇḍini, Vāmana and Ruddrata refers. He analyses all the aspects of *vakrokti* given by them and presented it in a aright way. He accepts it as a root form of all figures of speech:

Vakratvameva kāvyānām parābhūṣeti bhāmaḥ.

It means all figures of speech are only branches of this *vakrokti* and this generalized rule must be followed to everyone.

Daṇḍini made *svabhāvokti* free from all the boundaries of *vakrokti* for which the value of *vakrokti* less faded. Daṇḍini excepting *svabhāvokti upamā* (simile), *rasavadādi* accepts as a synonym of *vakrokti*.

Vāmana's view on *vakrokti*- "*Sādṛśyalakṣṇā vakroktiḥ*" is no more valuable among the *acāryāsa* or scholars for that it was not analyzed more. But Bhoj also critics on it and gave a right view in his *Sṛiṅgāraprakāś*:

²⁰ Sṛiṅgāraprakāś.2.11.

Abhidheyāvinābhūtapratītilakshṛocchate,

Saisā vidagdhvakroktijīvitam vṛittirisyate.

Without *abhidhā* or denotation *lakshāṇa* or indication may not be in the content. It means *lakshāṇa* or indication is the soul of *vakrokti*. He describes only *sādṛśyalakshṛa* in *vakrokti* though Bhoj includes all kinds of *lakshṛā* in it.

Ruddrata's view on *vakrokti* is verbal figures of speech or *śabdālarīkāra* on the basis of speech demonstration that is *vākachhalarūpa*. He says that speech demonstration or *vākachhal* form all time strangeness and appears all time only in *kathopakathan* or dialogings. And Bhoj imagined *vākovāka* another name in form of verbal figures of speech which are six kinds one of them is *vakrokti*. Bhoj accepts his *śleṣavakatā* and divided it into two parts *nirvyuḍha* and *anirvyuḍha*. *Nirvyuha* appears in all *chhandās* and *anirvyuḍha* is one sided. Where as *kāku vakrokti* is concern he accepts it as '*pathiti*'. And other figures of speech accept that is *śleṣa*. Thus in the discussion of *vakrokti* Bhoj's view is more relevant and analytical than that of Bhāmah, Daṇḍni, Vāmana and Ruddrata. Latter on some *achāryās* or scholars accepts it as special figures of speech.

Maṛmāta also accepts it as verbal figures of speech as Ruddrata too. He accepts third kind of *vakrokti* as *abhaṅgaśleṣa* or obliquity based upon paronomasia except *bhaṅgaśleṣa* or punning equivoque and *kāku vakrokti* or obliquity:

yaduktamānyathā vākyamānyathaanyen yojayate,

śleṣeṇa kākvā vā jyeṅyā sā vakroktistathā dvividhā.²¹

²¹ Kāvyaṇṛakāś.9.78.p.317

The example of *bhṅgaśleṣa* or punning obliquity is:

Nārīṇāmanukulamācharasi chejjānāsi kaśchetano
vāmānām primāddhāti hitakṛinnaivābalānām,
yuktam kiṁ hitkartanam nanu balābhāvapriddhātmanaḥ
sāmarthyam bhavataḥ purandarmatchhedam vidhātuḥ kutaḥ.²²

The example of *abhaṅgaśleṣa* or obliquity based upon paronomasia is:

Aho kenedṛiṣī buddhirdāruṇā tava nirmitā,
triguṇa śrūyate buddhirna tu dārūmayī kvachita.²³

The example of *kāku* or obliquity based upon intonation is:

Gurujanapartantratayā dūratarām deśmudyato gantum,
Alikulkokilalalite naisyati sakhi surabhi samayesau.²⁴

Here remarkable point is that *kāku* means a singing voice full with vibrating on account of sorrow, anger, horror etc. As Ācārya Viśvanātha says in *Sāhityadarpaṇa*:

bhinnakaṇṭhadhwanirdhiraiḥ kākurityabhidhiyate.

Rājānaka Ruyyaka express it's a general figure but defines it as special figures of speech:

²² Kāvyaṇprakāśa.9.78.p.317

²³ Ibid. p.318.

²⁴ Ibid.p.319.

*Vakroktiśabdaścha alaṅkārasāmānya vachanoapi ih alaṅkāra-viśeṣa samjñyitaḥ.*²⁵

This is remarkable point that Ruyyaka accepts it as an ideal figure of speech that of *arthālaṅkāra* not a verbal figures of speech that of *sabdālaṅkāra* also which is preferred by Mammata also. Appyadikshita and Viśvanātha also go to that way of Ruyyaka. Viśavanātha refers it as verbal figures of speech or *sabdālaṅkāra*:

anyasyārthakaṁ vakya manyathā yojayediyadi,

*anyaḥ śleṣeṇa kākvā vā sā vakroktistato dvidhā.*²⁶

Acārya Kuntaka:

Thus obliquity being a main aesthetics of poetics which has faded and become voice cunningness. Acārya Kuntaka gave it a full fledged form and made it a theory of poetics who says it ‘Soul of the Poetry’ *kāvya ki ātmā*. He defines vakrokti in this way:

*Vakroktireva vaidaghyabhṛṅgibhaṅgitirucchyate.*²⁷

*vakroktiḥ, prasiddhabhidhānvyatirekiṇi vicitraivabhidhā. kidṛṣi,
vaidgdhyabhaṅgibhaditiḥ. vaidagdhyaṁ vidgdham bhāvaḥ,
kavikarmkauśalam, tasyabhaṅgivichhittiḥ, tayā bhaṅgitiḥ.vicitraivābhidhā
vakroktirityuchyate.*²⁸

²⁵ Alaṅkārasarvasva.p.177

²⁶ Sāhityadarpaṇā.10.9.p.620.

²⁷ Vakroktijīvitāma. 1.10.p.51

²⁸ Ibid.1.10. vṛitti. p.51.

Second Chapter

Vakrokti: An Analytical and Comparative Study

Chapter-2

2.1. *Kāvya*lakṣhana assimilating Obliquity:

Before discussing the structure of *vakrokti* we have to discuss the main theme of *kāvya* (poetry) assimilating (*vakrokti*). It means what will be the real form of *kāvya* obliquity?

*Tatvaṁsālaṁkārasya kāvyatā.....tenlaṁkṛtaṣya kāvyatvaṁiti sthitiḥ. na punaḥ kāvyasyālaṁkārsya yogaḥ iti.*²⁹

It means he never accepts poetry excepting *vakrokti* (obliquity) further he defines *kāvya* (poetry) systematically:

Śabdthau sahitau kāvyam vakrakavivyāpāśalinī.

*Bandhe vyavasthitau kāvyam tadvitāhlādakāriṇ.*³⁰

2.2. Etymological Explanation of *kāvya*lakṣhaṇa:

In fact Kuntaka's whole *vakrokti* (obliquity) theory is the explanation and evaluation of *kāvya*. Five major points may be discussed in above mentioned *karikā* as follows:

- I *Śabdārtha* (words and meanings)
- II *Sāhitya* (relationship between words and meaning)
- III *Vakrakavivyāpārśalinī* (poet born quality assimilating with obliquity)
- IV *Bandhevyavasthitau* (systematic arrangement)

²⁹ *Vakroktijīvitam*. 1.6.vṛtti, p.16

³⁰ *Ibid*.1.7.

V *Tadvitāhlādkāritva*(heart-appealing to readers)

2.2.1. *Śabdārtha* or words and meanings:

‘*Śabāṛthau kāvyam*’ in its suggestive meaning or *vācya* and expressed word or *vācaka* becomes a poetry in whole. In *vakrokti* ‘two are one’ principle appears. Two (words and meanings) is a poetic beauty in itself.

2.2.2. *Sāhitya* or relationship between *śabda* and *artha*:

Neither aesthetics words with poetic talent nor meanings assimilating charming (*vaicitrya*) are able to create poetry but the combination of both becomes poetry. *Tileśutailam śabda* and with expresses the feelings of *tadvitāhlādkāritva*. Here one genuine question arises that if the mixture of words and meanings are ready to create a poetic beauty, then the word *sāhitya* is useless then Kuntaka replies it very simply. If this is clear that the relation of words and meanings (suggestive meanings and expressed words) are universal then *sāhitya* (relationship between words and meanings) also will be universal.

But here *sāhitya* refers an especial meaning. That is a competition between *vakratā* and figures of the speech as a poetic treasury. Therefore words and meanings are expressing poetic beauty relating with each other. And between them *sāhitya* are compulsory. Further expressing it as a better way Kuntaka says *sāhityam tulyakṣatvenānyūnānatiriktatvam*. It means they are with equal importance that is *śabda* and *artha* (word and meaning) no any one is less or excess. It is necessary to make clear the deep meaning of word and meaning before discussing its relation (*sāhitya*).

(A). *Śabda* or word:

Being many synonyms of any word there must be one word which is able to express meanings (which the poet wants to say) and its aim should be charming and heart-appealing to readers (*sahṛdaya*).³¹ It means *vivakṣito yoasau vastumiṣṭo artha stade kavācakaḥ tasya ekaḥ keval eva vācakaḥ, anyeṣu satsvapi*.³²

Those words may not be expressive properly which are full with a special utterance or general expression of meanings.³³

*kallolavellitadda sparūṣpraharaiḥ
ratnāyamūni makarākaramāvamriṣṭhaḥ
kiṁ kaustubhena bhavato vihito na nāma
yañcāprasāritakaraḥ puruṣotamoapi*.³⁴

O Sea! You should not neglect the metals through your hard and stonefull flows. Is (among these metals) this, not, only *kaustubh* make the god Vishnu a beggar before you? It means you have created an atmosphere to make him a beggar doing such kinds of activities.

In this example an attempt was made to discuss a general *guṇās* (qualities) *ratnānyamūni* of the metals but the metal named as *kaustubha* is summarized finally. Therefore there is lack of poetic beauty because of opposes between beginning and conclusions. Thus, there is a defect named as *Bhagnaprkaratā* on account of this.

³¹ Śabdo vivakṣitarthaikavācako anyeṣu satsvapi.
arthaḥ saḥṛdayaāhlādakārispandasundaraḥ.

(vakroktijīvitān.1.9).

³² Vakroktijīvitān.1.9. vṛtti.p.38

³³ Vakroktijīvitān.1.9. vṛtti.p.38

³⁴ Bhallataśātaka.62 and kāvyaprakāṣa.p.397.

We cannot say that the excellences which are in the special meanings, will be in general meanings also. So, especially expressed word that is *kaustubha* etc. is not a defective use at the place of general expressed word. Because it has been said also:

vājivāraṇalohānām kāṣṭhāpāsāṇavāsasām.

*nāripuruṣtoyānāmntaram mahadanantaram.*³⁵

It means horse, elephant, metals, wood; stones, cloths, woman, man and water, there are a lot of difference among them.

Thus, at the place of a generalized metal a special metal may not be used. But here in later referred example may be changed by making some changes *Ekena kiṁ na vihito bhavataḥ sa nām.*

It means (you can't believe that only one metal) among them one has made (God Vishnu) beggar before you?

The above mentioned changes are mixes with poetic talent; Kuntaka says it as *kavi-vyāpāsālīni.*

(B) Artha or meaning:

Kuntaka's sayings *arthaśc vācyalakṣaṇaḥ kidrśaḥ?*³⁶ Has cleared the form of meaning in poetry. He says that in poetry readers heart must be pleasant by poem, is real poetry:

*Kāvye yaḥ saḥṛidyahṛidayāhlādakāriparispandasundaraḥ.*³⁷

³⁵ Tantrākhyāyikā.1.40.

³⁶ Vakroktijīvitām.1.9.vṛtti.p.43.

³⁷ Ibid.

It means the *artha* or meaning is that thing which makes pleasure in the heart of readers through its nature or *spanda*.

It means subject or topic has lot of its nature (dharma) but in poetry that kind of dharma must be used which are able to make sensible meaning and to give pleasure to hearer or readers. And there should be a power also to fulfill that gap which are invisible or has nourishing power to express the *rasa* (sentiment).

As: *Tāmbhyagachhadruditānusārī muniḥ kuśedhmāharaṅyā yā taḥ*

*niṣādaiddhāṇaḍajadarśanotthaḥ ślokatvamāpadyata yaśya śokaḥ.*³⁸

Munī (saint) went to take *kuśa* and *idhmā* and there heard a voice of weepings, he went there and saw a bird wounded by a hunter. *Munī* sighed with pain and it changed to sorrow *śokaḥślokatvaṅgataḥ*.

Here all the readers want to know that who is the *Munī*? To fulfill the curiosity one needs to go back to the phrase *māā niṣādapratśhāṅtvaṅgamaḥ*....etc. and to get its full summary about *Munī* that is valmiki, who was also known as the knower of emotions of *sita* when she was left in forest by Lord *Rāma*, in his cottage. *Kuntaka* uses the word *pariśpanda* for the fulfillment of natural meaning. There for, here in this example natural meanings lead to give pleasure (sorrowful) to the readers.

Unpleasant use of *artha* to readers:

Here is an example where we can find out that which types of meaning become unpleasant to the readers. *Asahṛdayāhlādakāritvaṅgataḥ*:

³⁸ *Raghuvāṅśaṁ.14.70.*

Sadyaḥ purī parisareapi śirīṣamṛddhī

Sītā javā t tricaturāṇi ṣadānigatvā

Gantavyamadya kiyadityasakṛad bruvāṇā

Rāmāśruṇaḥ kṛatavatī prathamāvatāram

In the above śloka *Sītā*'s softness and simplicity are defined. *Sītā* was too soft with bodily after going there or four steps from *Ayodhyā*'s border, being tired asks to *Rāma* again and again how much we have to go today. Seeing this pitiable condition of *Sītā*'s tears fell down of *Rāma*.

Through *Sītā* was a firm determined lady and ready to take any problem in forest with *Rāma* but the use of the word *Asakṛada* (again and again) is not a proper use. This was not giving any pleasure to readers because they can't believe that *Sītā* will do such kinds of activities whether she is determined for any action. Here the word *Avaśam* (not in control) must be use at the place of *Asakṛad* word.

Thus the poet wants to show a special meaning but use the general word, is not acceptable by readers to please them well. Here special word must be use for special meaning.

2.2.3. *Vakravivyaṅpāraśālinī* or Obliquity based on poetic talent:

We can say a poetic talent of the term *kavivyaṅpāraśālinī* and effeciensive work of a poet. Kuntaka uses the word obliquity (*Vakratā*) in *kavivyaṅpāraśālinī* to show a full flagged theory of this principle. That I am disclosing in fact we can say an artistic beauty in a whole at the place of *Vakravivyaṅpāraśālinī*.

2.2.4. *Bandhe vyavasthitau* or Systematic Arrangement of poetic stanza:

The word *Bandha* arrangement, we remember Vāman's Rīti. Vāmana has used *Bandha* as compassion of *guṇa* and *alaṅkāra* (excellences and figures of speech).

Kuntaka says that the combination of *guṇas* and *alaṅkāras* is a poetic are mixed with obliquity it means the phrase *Vakrakavivyaṅyāpāraśālinī bandhe vyavasthitau kāvyam* is motivated by the phrase *Guṇālaṅkārasaṅkratayoḥ* of Vāmana.

Therefore, in short we can say that *Vyavasthita Bandh* systematic shape of poetry is universe part of *guṇa* and *alaṅkāra* (excellences and figures of speech).

2.2.5. *Tadvidāhlādakāritva* or Poetic pleasure to Reader:

Tata (poetry) + *Vida* (specialist) leads its peake as whole (*Tadvida*) which means specialist of the poetry: this *tadvida* gives pleasure to readers. Kuntaka has expressed it into two ways:

- A. *Apūrvatā* (Extraordinarily)
- B. *Rasa poṣaṇatā* (Sentimentanial)

Clarified the *Vakrokti* theory of Kuntaka by discussing of these two types well:

- The basic plate form of poem or poetry is word and meanings (*śabda* and *artha*). There special word and meaning must be applicable. It means that word give pleasure to readers through synonyms is available of this and it showed be sentimental (*Rasa Poṣaṇatā*).
- The combination of word and meaning is compulsory in poetry. *Sāhitya* (combination) means combined unity of word and meaning where both are equal: *Sāhityam tulyakakṣatvenānyūnātirikatvarṁ*.

- The unity of word and meaning must be in poetic shape it is also full with obliquity and poet's poetic art.
- All these discussion and system that is word, meaning their relation. Poetic art full with *vakrokti* is for giving pleasure to readers.

Finally we can say that Kuntaka wants to say that poetry is that which is full with word aesthetic (*śabda saundarya*) and meanings strangeness (*artha vaicitrya*) and giving pleasure to readers. All this is a poetic talent of a poet as a whole.

2.3. *Vakrokti*: As a soul of poetry:

Kuntak's principle *vakrokti* is:

*“Vakroktiḥ prasiddhābhidhānavyatirekīṇī vicitraivābhidhā. Kīdraśī
vaidagdhyaḥ bhaṅgībhaṅgiṇī. Vaidagdhyaṃ vidagdhabhāvaḥ,
kavikarmakauśalam, tasya bhaṅgī vicchitī, tadābhaṅgiṇī. Vicitraivābhidhā
vakroktirityucyate.*

According to above mentioned explanation *vakrokti* can pointed out in the follows:

- I. *Vakrokti* really means a strange utterance (way to say something).
- II. Sarangefull meaning means: a different utterance from the special voice structure. Kuntaka has modified the special word as following ways:
 - *Śāstrādiprasiddhaśabdārthopanibandhavyatireki*: The word and meaning which are systematical in śāstrās, a different of general use is called special (*Viśeṣa*). It means the farmers words which are used in śāstrās which are not general are called special.
 - *Atikrāntaprasiddhavyavahārasaraṇi*: It means higher point of general use of words is, *Viśeṣa*, means special is general use of words, through doing life.

According to above mentioned two examples. Famous acquires the meaning in the use of *śāstra* and *vyavahāra*.

- III. Marvellous beauty is internal part of poet's which is full with *vaidhagdhya* *janyacārutā*. This is notable point that Kuntaka has used *vakratā*, *vicitra*, *cārū*, *vaidagdhya* etc. as a synonyms way.
- IV. *Vaidagdhya* means a poetic art of a poet. It means *vaidagdhya* *janyacārutā* is used at the place of the variegated beauty of a poet.
- V. Kuntaka has used the word *kavi-vyāpāra* at the place of *kavi-kausāl* or poetic talent:

*Śabdārthausahitaukāvyam vakara kavivyāpāra śālīni.*³⁹

Kavi-vyāpāra means the act based upon *kavi-pratibhā* which comes in the words *vyāpārasya kavi pratibhollikhitasya karmaṇāḥ.*⁴⁰

Kuntaka has defined *pratibhā* as: *prāktanādyatan-saṁskāra paripākaprauḍhā pratibhā kācideva kavīśaktiḥ.*⁴¹

Means *prtibhā* or become manifest is a climax of earlier life and present life.

Notable point is that saying and explained the *vakrakavivyāpāra śālīni* is not a real appearance of *vakrokti*, it needs some other compulsory conditions also.

VI. For the whole appearance of poetic system it is necessary to be *tadvidāhlādakāritva*. Two things come out from reader's internal pleasure:

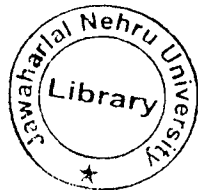
- *Vakrokti* is not merely only a *śabda krīḍā* or *arth krīḍā*.

³⁹ *Vakroktijīvitam*.1.6.

⁴⁰ Jayaratha a commentary of *Kāvyaśāstra* *śāstra* *śāstra* *śāstra*

⁴¹ *Vakroktijīvitam*

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- There is no differentiation of *vakrokti* from *svabhāvokti*. Because in *svabhāvokti* there is general charming of naturally and for that it is also pleasure giving to the readers. It makes *vakrokti* a difference with Bhāmaha's *vārtā* or *itivṛtti*.

According to above mentioned analysis *vakrokti* means variegated saying or utterance which bears three *guṇā* or qualities.

- Difference use of *ruḍha* word and meanings from common use and *śāstra*.
- Variegated form of poet's assertion.
- Power to give pleasure to reader's inner self.

Vakrokti is the name of that utterance or sayings style which is difference use from *lokavyavahāra* and *śāstra*'s use, is pleasure full for readers being poet's asserted variegation.

Analyzing these Kuntaka's two points came out:

- The style of poetry is different compulsory from common use and *śāstra*.
- Poems main cause is poet's utterance and nature in which poet's assertion is the climax of poet's prior life and current life and nature is poet's duty:
kaveḥa karma kāvyam.

2.4. Poet's duty in poetry:

The minute analysis of *Rasa* taken a good place in Indian poetics but in that part reader's role is most important not the creator. It means *Rasa*'s thinker's inner self

has discussed properly and minutely but poems creator and poet's nature and imagination quality is neglected.

No other poet's except Kuntaka has discussed poet's give in poetry as a long way in *Vakroktijñitam*. He has given a climax to the poet assertion in poetry whereas one can never neglect the role of poet in poetry. Although poet's role in poetry was said earlier many times in poetics but not so specially as Kuntaka has made it. As: The *ācāryas* of figurativeness, *rasa*, *dhvani* in another way we can say them as *dehvādī* and *ātmavādī*, who discussed poet's assertion in root way to take birth of poetry. There they accept main duty of poet as a part of poetry. In many Sanskrit maxims, where poet's own creation presented as *Prajāpati*, all these examples are supporters to them:

Kuntaka's saying *kaveḥ karma kāvyam* has made the importance of *kavi*. In above mentioned discussion poet's two views are clear:

- Subjective poetry
- Personal poetry

Between these two points there are along terms conflict, which is Indian poetics as an open minded and in European poetics personally discussed from the begging of thinking.

In Indian poetics it is declared hero as a noble and brave minded presents a subject based poetry. The combination of *vibhāva*, *anubhāva* and *vyabhicārībhāva* is mainly subject based in the context of *rasa* which is also self centered.

In the western poetics this principle also followed. From Aristotle to Mathew Arnold there they have played a major role of great themes. In certain places self centered poetics view may be shown. Which supports Kuntaka's view on poet that

is *kaveḥ karma kāvyam*. In prior Longinus, in letter on Russo, Swinberg and in modern Kroche etc. has apposed subject based poetry?

In western is the effect of subject based poetry is not less. There majority has follows for a long time. In 20th century Eliot has neglected totally the self centered poetry. He accepts *kavi* as medium not a creator. To become a talented poet, it is not necessary that his mental status would be also talented. This is necessary how his mental status becomes a medium to capture that emotions and sentiments. At the point of poetic creation which assimilation takes places, there is no relation of *kavi* from that subject. In all these process his self impression is always different and unmovable in that way as a chemical point follows. For example: "If you fell platinum in fully covered room with oxygen and sulpher dio-oxied, you will find out those two things will changed into sulpher acid but platinum will be unchanged. The poet's thinking is like this platinum which affecting the emotions and sentiments but him self will unchangeable."⁴²

2.5. The Aspect of Poetry as Self Centered and Creative View:

In poetry, poet's creativity and self centered view appears. In self centered view all the activity of poet's life what ever it may be, sensible, unsensible, happiness and sorrowful all are presented by a poet in a poem. Thus, in it poet becomes both creator and tester, it means his work became an autobiography. Here in it poet's tester and creator view both forms appears in which there are a deep relationship between them.

Therefore, we can say that every is an autobiography accordance to the self centered view of poetic art.

⁴² Tradition and Self centered Become Manifest.p.18.

But where as poetry's creative part is concern these things are no so important, he would not be a tester of all that things which are discussed and systematized in his poetry. He only creates the work. Indian poetics also expressed poet as *savāsana* or seer of *satya* but he do not it as a relationship between creator and tester both. He creates the poetry upon the basis of become a manifest skills and efforts: *pratibhā*, *abhyāsa* and *nipuṛatā*. Thus poetry or *kāvya* is a sensible work of the poet or *kavi*. Which creates with the help of above mentioned three things?

Kuntaka accepts poet's creative part and includes it in the major role of *pratibhā* or become a manifest. Indian poetics accepts it that in poet's mind the poetic beauty are installed already in minute form and he feels it in his own life with the help of self realizing power, this is the general concept. Kuntaka accept poet's truth seer or *savāsanatā* but he accepts *pratibhā* or become a manifest as a major part of it.

2.6. Importance of *Pratibhā* in *Kāvya*:

The name of *pratibhā* is *śakti* or poetic power in it creates a mental power of any poet. In Indian poetics *pratibhā* played a major role. The word *pratibhā* includes in it self two words *prati* (suffix) and *bhā* (*dhātu/verb*) and which bears lighting power. It means by which any poetic aesthetic lightened is *pratibhā*. *Pratibhā* and *pratibhāna* has discussed in Indian philosophical and philological *śāstras* of Sanskrit many times.

In Europe, *pratibhā*'s attribute is a valuable from the beginning though there is no any acceptance of prior life because there is no any place of rebirth in Christianity. But we can discuss dynamic effect as a major role to create the *pratibhā*. The European pshycratist accepts *pratibhā* as the way of theoretical and practical both. In the discussion of *pratibhā* the scholar named as Golton has played a major role:

“I am not in the favor to use the word *pratibhā* in any defined form whereas, I want to explore a kind of power through it which will be extra-ordinary and genetic”.⁴³

“I want to show that famous people ancestor’s be also famous, it is also my assumption that I want to show that *pratibhā* is ancestral.”⁴⁴

“I have a full objection upon generalization which are a lie tale also.”⁴⁵

2.6.1. *Pratibhā*: the View of Kuntaka:

Kuntaka has discussed *pratibhā* with full arguments. Though *pratibhā* there is no any systematic reference in his theory. But whenever he gets a chance discussed about it. So we are able to give some views about to arranging them. According to him *pratibhā* has a central point in poetry:

*Yadyapi dvayorapyetayostatapradhānyenaiva vākyopanibandhaḥ tathāpi
kavipratibhāprauḍhireva prādhānyenāvatiśaṭthe.*⁴⁶

Though with the important role of śabdārtha is poetry created but *pratibhā* is main point in accessing it:

yatkiñcināpi vaicitryam tatasarvam pratibhodbhavam

*saukumāryaparispandasyandi yatra virājate.*⁴⁷

Softness is that way where all marvellous beauty which are generated by *pratibhā*, all are present through sweetness nature.

⁴³ Ancestral Introduction of *Pratibhā*.p.8.

⁴⁴ Ibid.p.5.

⁴⁵ Ibid.12.

⁴⁶ Vakroktijīvitām.1.7.vṛtti.p.32.

⁴⁷ Ibid.1.28.

2.6.2. The Creativity of *Pratibhā*:

About the creativity of *pratibhā* Kuntaka says that poetic assertion is endless:

*Yasmāta kavipratibhāntyāniyatatvaṁ na sambhavati.*⁴⁸

Pratibhā or assertion is that talent by which extra-ordinary chartings are generated without making even a single effort:

Paratibhā pratamodbhedasamaye yatra vakratā

*śabdābhidheyayorantaḥ sphuratīva vibhāvvyate.*⁴⁹

Kuntaka says that only unfaded assertion or *pratibhā* is able to generate strangeness in words and meanings:

*amlānapratibhodabhinnaḥ navaśabdārthaḥ.*⁵⁰

Actually Kuntaka wants to say that Poet's assertion does not create any new form of a word and meaning as scientist discovers. He explores the real excellence of any word through poetic talent in which the general forms of the word were vanished and a new born form of a word is appears. There are a lot of things created by the creator in this universe with different forms which are seeable by the people as a general way as an external form of the word but the poet's assertion makes an interview with it for the qualitative enquiry and express it in that way by which its general form disappeared and explores a new form which gives pleasure to the hearers.

⁴⁸ Hidi Vakroktijīvitāṁ.p.64.

⁴⁹ Vakroktijīvitāṁ.1.34.

⁵⁰ Vakroktijīvitāṁ.1.25.

This remarkable point that the *pratibhā* or assertion escapes the general forms of the things and generates an extra-ordinary charming but it (*pratibhā*) never gives an existence of new things. It only explores the beauty of the things.

About *pratibhā* Kuntaka said this is the peak point of or result of the prior life and present life:

prāktanādyatanasārṁsakāraparipākaprauḥhā pratibhā.

Defining *pratibhā* in this way Kuntaka gives a clue to western thinkers as a deviate form. By which they examine and make a linguistic enquiry.

2.7. *Vakrokti* and *Rasa*: A Study:

Kuntaka has strongly expressed his view that is *sālaṁkārasya kāvyatā* but it does not make any obstacle to hearer's sentiments. Discussing about poetry clears the importance of *rasa*:

Śabdārthau sahitaṁ vakrakavivṛtyāpārasālinī

Bandhe vyavasthitau kāvyarṁ tadvidāhliṇi.⁵¹

Here, for arranged poetry how much poetic talent is necessary in the same way *tadavitaāhlādakāritva* is also compulsory. *Tata vida* means: the specialist of poetry. So saying the readers pleasure Kuntaka says the importance of *rasa* or sentiment because pleasure never fell excepting *rasa*.

Defining *Kāvya prayojana* (the aim of poetry) has proved the *rasa* concept also:

Caturvargaphalāsvādamapyatikramya tadvidāṁ

⁵¹ Vakroktijīvitāṁ.1.7.

*Kāvyaṃṛatarasenāntaścamatkāro vitanyate.*⁵²

It means the poetical pleasure including rasa is more important than *caturvargaphal* in the heart of readers and it is fully strange full also. *Camatkāro vitanyate* means *Āhlādaḥ punaḥ punaḥ kriyate*. It means the pleasure extend in every moment whenever we read it. Here one question is accusing as a genuine way that Kuntaka is referring the word *āhlāda* pleasure, means he is stressing this word, though it is praise of pleasure not rasa. But this has answered by Kuntaka himself in softness way (*sukumāramārga*):

*Rasādiparamārthajñāḥ manaḥ sarivāda-sundaraḥ.*⁵³

Kuntaka has included nature as an increaser of *vakrokti* taking less important in content but it is also a part of poet's representation because it is full with natural beauty:

rasoddipanasāmarthyavinibandhanabandhuraṃ

*cetanānāmamukhyānāṃ jaḍānāṃ cāpi bhuyasā.*⁵⁴

Therefore he says *rasādiparamārthajñā* to *āhlādakāritva* and praises it. Expects it many other places he says for readers as *sarasātmanāṃ* and for its objectivity uses the phrase *ādracetasāṃ*.

*Sarasātmānāṃ ādracetasāṃ*⁵⁵

⁵² Vakroktijivitaṃ. 1.5.

⁵³ Ibid. 1.26

⁵⁴ Vakroktijivitaṃ..3.8.

⁵⁵ Vakroktijivitaṃ. 1.61.

2.7.1. Aspect of *Rasa* in poetic division:

Analyzing the theory of Kuntaka he also finds the main role of *rasa* as *Ānandavardhana* accepts in poetry. In the analysis of *Prabandha Vakratā* he accepts *vakrokti* (equivoquity) as a assertion and great form of it which is nious poet not a general poets. He accepts the existence of *rasa* in the discussion of great poets:

Niranrasodgāragarbhāsaṁdarbhabirbhavāḥ

giraḥ kavīnām jīvanti na kathāmātrabhāṣitaḥ.

It means the poet's expression which is fully fluding the *rasa* continuously is not living at the grace of themes only. It is clear through above mentioned view that the greatest form of poetry is *Prabandha* or fettered. And its major point is *rasa*. So as *dhvani*'s main point is *rasa*.

In *vakrokti rasa* is not a suggested meaning (*vācya*) but it is expressed meaning (*vyangya*). *Udbhaṭṭa* has made *rasa* as self expressed suggestions. (*svaśabda vācyatva*). Kuntaka made a satire in him and said: "I have never seen *rasa*'s (sentiment's) self expressed suggestive meaning till data."

“yat svaśabdairabhidiīyamānāḥ śrutimayamavatarantaścetanānām ca

varṇacamatkāraṁ kucvantītyanena nyānena ghṛatapūraprabhṛatayaḥ

padārthāḥ svaśabdairabhidiīyamānāḥ tadāsvādasampadam

sampādayantītyevaṁ sarvasya

kasyacidupabhogasukhārthinastairudāracaritairayatnenaiva

*tadabhidhānamātrādeva trailokyarājyasampatsaukhyasamṛddhiḥ
pratipādyate iti namastebhyaḥ.*⁵⁶

2.7.2. The Aspect of *Rasa* in Poetic Theme:

Kuntaka has expressed the importance and role of *rasa* in poetical subject very clearly. He gives a very clear class about *rasa* in his theory— “The main cognitive (as *Devās* are) form called as uneffortable, when it nourished with charming original form of beauty leads *rati* etc. nourished a form of *rasa*.”⁵⁷

“Uncognitive (lion etc. which are uncognitive creators of universe) creators and many of the lifeless things becomes sentimental, are also the subject of poet’s expression because they bears charming and attractive forms.”⁵⁸

2.7.3. The Aspect of *Rasa* in Poetic Way (*Kāvya mārga*):

In the theory which we are discussing here *rasa* has played an important role in poetic way (*Kāvya mārga*) both in softness and marvelous beauty *rasa* has discussed with interdisciplinary. Softness in its general way *Rasādi paramārthajñā manaḥ sarvādasundara*⁵⁹ and marvelous beauty being marvelous and nourishing⁶⁰ is full with *rasa*.

⁵⁶ Vakroktijīvitam.1.11. vṛtti. P.344.

⁵⁷ Mukhya + yatpradhānam + cetanasurāsuraśāstrābandhi svarūpam tadeva rñvidham satkavinām varṇāspadam bhavati satyāṣāragocaratām pratipādyate. Kīḍṣarñ- 'akliṣṭaratyādipariryāśamanoharam'. Akliṣṭaḥ kadarthanāvīrahitaḥ pratyagrātāmanoharo yo ratyādiḥ sthāyibhāvastasya paripoṣaḥ śraṅgāraprabhṭirasatvāpādanañ- 'Sthyeva tu raso bhavet' iti nyāyāt. — Vakroktijīvitam.3.7. vṛtti. P.324

⁵⁸ Rasoddīpanasāmarthyavinibandhabandhurañ
Cetanānamamukhyānām jaḍānām cāpi bhūyasā. — Vakroktijīvitam. 3.8.

⁵⁹ Bhāvasvabhāvaprādhānyanyakkṛtāhāryakauśalaḥ
Rasādīparamārthajñāmanaḥsarvādasundaraḥ. — Vakroktijīvitam.1.26.

⁶⁰ Svabhāvaḥ sarasākūto bhāvānām yatra badhyate
Kenāpi kamanīyena vaicitryeṣopabrahmītaḥ. — Vakroktijīvitam.1.41.

Third is medium way being the combination of both *rasa* has proved in it.

So in poetic divisions, poetic aspect and poetic way are full with nourishing way of *rasa*.

2.7.4. Relationship between *Rasa* and *Vakrokti*:

If *vakrokti* is figurativeness and the soul of poetry and *rasa* is also pay a major role in poetry, then how they will compromise? It must be answered.

Undoubtedly Kuntaka's *vakrokti* theory is full with marvelous beauty that is full with word and meaning between them *rasa* played a major role as a form of *artha* (meaning).

So *rasa* is the main point of poetry in discussion of *vakrokti*, if poetry's living voice is *Vakrokti*, its progressive platform is *rasa*.

There is same relationship between *rasa* and *vakrokti* as *dhvani* and *rasa* bears:

- A. *Rasa* is the major role player in *vakrokti*.
- B. The poetic expression of *rasa* will never be without *vakratā*.

So, in poetry *rasa* will not be existing without *vakrokti*, whether it will in another part. *Rasa* is only subject based not a poetry, *vakratā* (marvelous beauty) will be without *rasa* whether will not be as important as *rasa* or not.

So without *rasa* poetry will live but not without *vakrokti*. Therefore, *vakrokti* is poetic liveness not *rasa*.

2.8. *Vakrokti* in Western poetics: an Introduction:

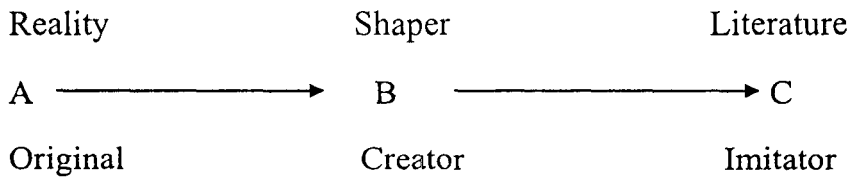
If *vakrokti* has not been discussed as free poetic art in western poetry but it has been discussed occasionally. There is a long term conflict between reality and imagination. This is the first platform about poetry. Through Plato's earlier age there were no many poets, whether it was discussed in philosophical way. It was properly named or not.

The first poet in west is called Homer. He gives a clue about *vakrokti* where poet's marvelous beauty comes through poetic talent.⁶¹ Which Bosanke has said it 'first step' in western poetic though and Atkins said it as *Māyā* of art.

Prior age to Plato there was great discussion about reality and imagery which said in Indian poetics as *vārtā* and *vakratā*.

Before Pleto there was a poetics books named as *Frogs* written by Aristophenease (425-388 B.C.). In this dramatic poetry a satire was made upon to great greic dramatics Aschylas and Eurepease who were quarreling themselves making a personal critic upon one another. In this, there are many clues about poetry as *raj evaṁ vakra* has reffered here.

Plato, also gave a company in poetic area to their Greek companion and accepting as falls imitation of reality rejected the existence of *Kāvya* poetry). He say that, "Literature or thrice removed with reality."



Kuntaka has discussed about this in his virtue *vakratā* (theme based obliquity) that poet generates only marvelous beauty in that thing through his poetic talent; he accepts only those things which are attractive and charming and pleasure giver to the readers.

Pleto fails to recognize this kind of theory which Kuntaka made of *vārtā* and *vakratā*.

Aristotele (384-321 B.C.) recognize the differences between Reality and Imagery and gave an answer to Pleto's question which he raised about mimesis. He said that:

"Poetic mimesis is not a reality of that this is the recreation if that thing."

⁶¹ The body is made of gold but it cover is made of (appears) black color. It is the miracle of its art.

Thus, “Poet’s poetic only is not to make a discussion of that thing but is what it should be.”⁶² It means, As it is, as it should be and as it ought to be, in it third point is poetic art.

“There is same relationship between old age and evening time so, we can say evening as dying day or old age is evening life.”⁶³ In the same form Kuntaka’s *upacāra vakratā* is:

Yatra dūrāntareanyasmāt sāmānyamupacaryate

*Leśenāpi bhavatkāṛicid vaktumudriktavṛttitām.*⁶⁴

2.9. *Vakrokti* in Renaissance: Dante and Shakespeare:

After the declining the Greek age in west there was a darken age for a leis time there was no any poetic theory takes place. But when Dante come in the light that. In that crucial age and gave a direction to poetics he declares the “Lighting voice of canon people (de valgari aloquvensiya).”⁶⁵

Giving that expression declining too darkness two century has gone. After that 16th century takes place and it is called renaissance in western age (especially in Britain). In this age one hand the traditions were protected by scholars and at the other hand modern thickly takes place.

This storm especially affected Britain well Shakespeare has neglected the tradition rules of poetry and accept a style according to subject which is full with marvelous beauty. In this way he gave reconstruction of tradition and at other hand new trends to thinking.

2.10. Deviation:

The surprising similarity between Kuntak’s *Vakrokti* and the concept of style as ‘deviation from the norm’ seen in modern stylistics can not escape a modern reader. However, it is equally significant that while stylistics is concerned with phonological, grammatical and lexical aspects of language, Kuntaka takes into

⁶² Poetics. P.29.

⁶³ Ibid. p.6—47

⁶⁴ *Vakroktijvītam*. 2.13.

⁶⁵ That is the light or clarity full which is self lighting and giving light to others.

account larger units of discourse also, such as context and composition taken as a whole. This enables him to review the entire gamut of the poetic creation from the point of view of artistic efficacy. The concept of deviation is important to the study of literary texts. To be stylistically distinctive, a feature of language must deviate from some norm of Comparison. To Leech⁶⁶, This norm may be an absolute one, functioning "for the Language as a whole" or a relative one" provided by some set of texts which for the purposes of the study are regarded as comparable." Levin⁶⁷ proposes another Distinction, in this connection, between determinate and statistical deviations. Whereas statistical deviation is a quantitative measure of linguistic differences between the domain and the norm, determinate deviation is non-quantitative. In determinate deviation, the deviation is observed as a discrepancy between what is allowed by the rules and conventions of the language system and what occurs in the text. It is this type of deviation which is considered by Leech as significant in the study of literary style, and especially in poetry.⁶⁸

It is also possible to consider deviations in literary texts at three levels:

Primary Deviation:

Where the text deviates from norms of the language as a whole.⁶⁹

Secondary Deviation:

Where it deviates from norms of literary composition in particular.⁷⁰

⁶⁶ G. Leech . "Stylistics," *Discourse and Literature*, ed. Teun A. Van Dijk (Amsterdam: John Benjamins Publishing Co., 1985) 40.

⁶⁷ S.R. Levin. "Deviation - Statistical and Determinate," *Lingua* 12 (1963): 277.

⁶⁸ G. Leech. *A Linguistic Guide to English Poetry* (London : Longman. 1969) p.36-71.

⁶⁹ G. Leech. " Stylistics," *Discourse and Literature*, ed. Teun A. Van Dijk (Amsterdam . John Benjamins Publishing Co., 1985) 45

⁷⁰ J. Mukarovsky. "Standard Language and Poetic Language," *A Prague School Reader on E~theticsL. iterary Structure, and Style*, ed. and trans. P.L. Garvin (Washington D.C.:Georgetown CP. 1958)23

Third Deviation:

Tertiary deviation or internal deviation where the deviation is from norms internal to a text.⁷¹

1. Primary deviation takes two main forms:

- Where the language allows a choice within the rules of its code and the Conventions of its use, the writer goes outside the choices available.
- Where the language allows a choice, the writer denies himself the freedom to choose, and uses the same item repeatedly.

This results in deviation from some expected frequency and in the expression of Some linguistic elements “more rarely than usual” and “more often than usual”.⁷²

The first category of primary deviation can be exemplified using the following extract:

:o thou,

Who chariotest to their dark wintry bed

The winged seeds, where they lie cold and low,⁷³

Here the deviation by the use of the rare verb ‘chariotest’ and by the collocation oddity of ‘the wind charioting the seeds to bed.’

Here one thing is notable that the word chariotest means an open two wheeler like ‘bagghi’ used in olden age for walking or in battlefield as a vehicle of fighting.

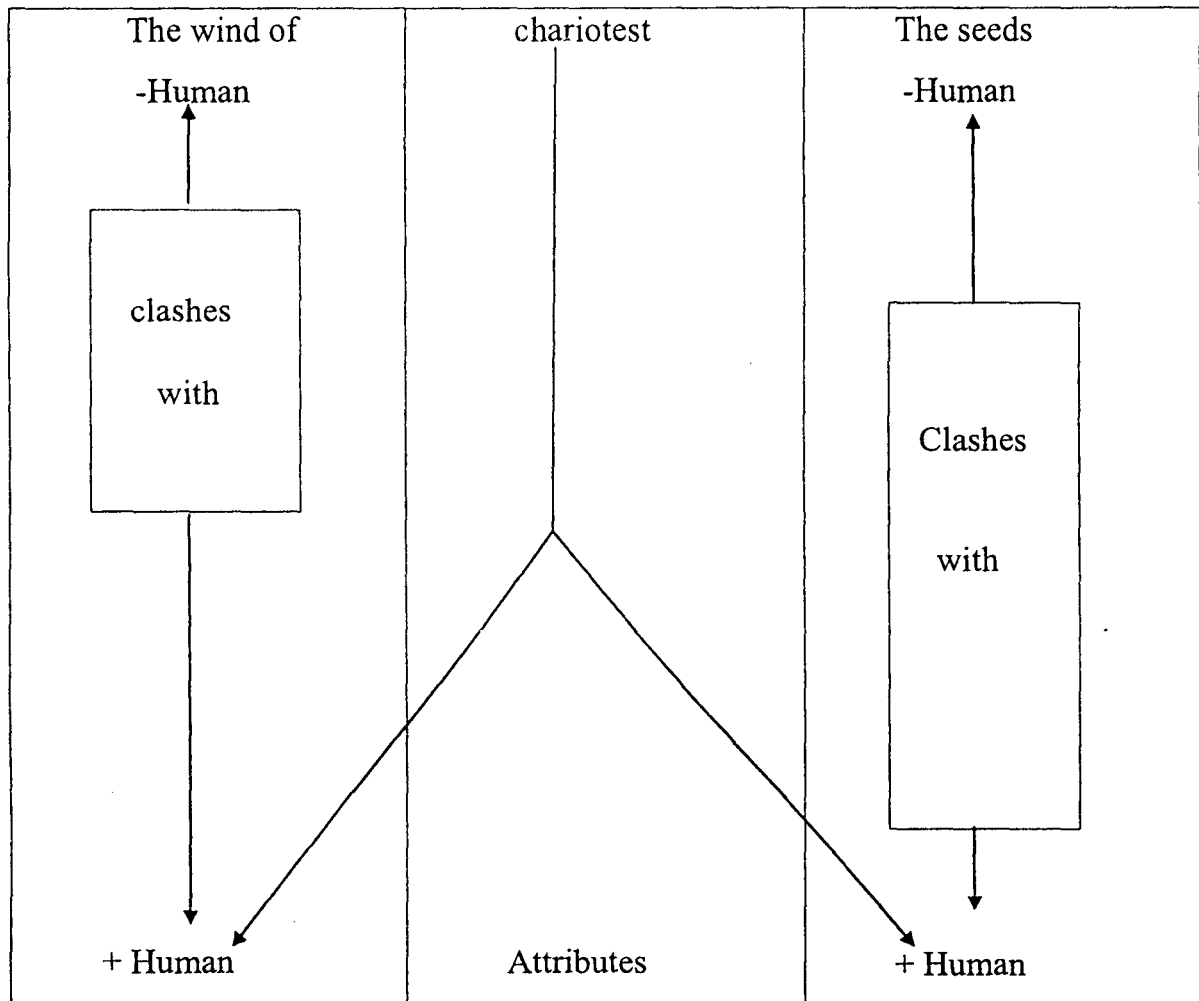
⁷¹ S.R. Levin. "Internal and External Deviation in Poetry," *Word* 21 (1965): 225

⁷² G. Leech. and M.H. Short, *Style in Fiction : A Lingtristic Introduction to English Fictional Prose* (London: Longman, 1981) 49.

⁷² P.B. Shelley. " Ode to the West Wind

⁷³ P.B. Shelley. " Ode to the West Wind," *The Norton Introduction to Literature*, eds. Carl E. Bain. Jerome Beaty, and J. Paul Hunter (New York: Norton, 1982) 496.

The collocational oddity of “Who (the wind) chariotest.....seeds.”



AS the figure shows. 'Wind' and 'seeds' do not share human feature in the language Code; the predicator 'chariotest' attributes these features to them in the Context of the poem, thereby personifying both. Further, the phrase order
 Who chariotest to their dark wintry bed / the winged seeds
 S + P + A + O
 Is abnormal for English which demands the syntactic organization of Subject +

Predicator + Object + Adverbial. Thus the breaking of the syntactic rule of the Language code also contributes to the deviation of the lines quoted. The second category of primary deviation can be exemplified using the very last line of Hopkins' "The Wreck of the Deutschland":

Our hearts' charity's hearth's fire, our thoughts'
Chivalry's throng's Lord.⁷⁴

(XXXV, 8)

Deviation here is caused by the repetitive use of the genitive construction to an Unusual degree: three successive genitives occur in each parallel half-line. This Linguistic feature is 'more often than usual' for, in practice, one very rarely has cause to make up a sequence of more than two genitives in spite of the fact that genitive construction in English is one of those which can be indefinitely repeated. In which the opposite tendency in which a linguistic feature occurs 'more rarely than Usual' is illustrated in Halliday's analysis⁷⁵ of Lok's language in Golding's *The Inheritors*. Halliday recognizes the limited grammar of Lok's language in its paucity of clauses with a direct object or clauses with a human subject. To represent The limited universe of Lok. Golding thus uses a limited language, especially in the area of transitivity.

2. In secondary deviation, the text deviates not from the norms of linguistic expression in general, but from norms of literary composition, including norms of Author or genre. Leech⁷⁶ identifies this deviation in Shelley's 'Ode to the West

⁷⁴ G.M. Hopkins. "The Wreck of the Deutschland," *Hopkins : Select Poems*, ed. K. Balakrishnan (Agra : Lakshmi Narain Agarwal, 1980) 98.

⁷⁵ M.A.K. Halliday. 'Linguistic Function and Literary Style : An Enquiry into William Golding's "The Inheritors".' *Literary Style : A Symposium*, ed. S. Chatman (London : OxfordUP, 1971) 334.

⁷⁶ G. Leech. " Stylistics." *Discourse and literature*. ed. Teun A. Van Dijk p.48.

Wind' in which the metrical pattern shows a deviation from the ode's implicit iambic pentameter pattern of x / x / x / x / x /. He extends his analysis to reveal how the metrical variation contributes to the impression of the wind's unruly force in the poem. In internal deviation, the features of language within the text depart from the norms the text itself has led us to expect. It is identified by its contrast with the preceding context.⁷⁷ Internal deviation explains why even ordinary and banal places of language acquire extraordinary prominence and impact in literary contexts.

2.10.1. Kinds of Deviation:

Apart from the broad categories of deviation discussed in above, we shall identify Specific deviations across different linguistic levels outlined in the further page:
Tripartite Model of Linguistic Components

⁷⁷ For this reason. Leech (1 985) considers internal deviation as a dynamic phenomenon. Unlike primmer) and secondary deviations, it is not static : what counts as internal deviation at one point of the text will not do so elsewhere

REALIZATION	FORM	SEMANTICS
Phonology Conventional poetic licenses	Grammar	Denotative or
Visual Graphology	and Lexicon	Cognitive Meaning

Source: Leech. *Linguistic Guide*, 37

As the figure shows there can be deviations of phonological (conventional poetic licenses such as elision, aphaesis, apocope etc.) And graphological (visual patterning, capitalization, spacing, punctuation etc) kind within the linguistic level of realization. Under semantics, we have semantic deviation which prompts the readers to prefer a figurative interpretation to a literal one in literary expressions. This is evidently in Keats' celebrated paradox "Beauty is truth, truth beauty."⁷⁸ Lexical deviation results when a new word is coined, or a word is unusually

⁷⁸ John Keats, "Ode on a Grecian Urn," *The Norton Introduction to Literature*, eds. Carl E. Bain, Jerome Beaty, and J. Paul Hunter (New York: Norton, 1982)471.

converted, or a new word is formed through affixation. Leech⁷⁹ “traces the origin of a number of widely used words in English to lexical deviations in literature: blatant (Spenser), **assassination** (Shakespeare), pandemonium (Milton). He also cites Hopkins' line “the widow-making unchilding unfathering deeps” as formed of both compounding and affixation by way of lexical deviation from the norms of language. An example of functional conversion, by which a lexical item undergoes a change in function without a corresponding change in form, is found in the use of the word ‘achieve’ in “the achieve of, the mastery of the thing!”⁸⁰ In “The Windhover”. As for the grammatical deviation, we shall examine the following introductory passage from James Joyce's *A Portrait of the Artist as a Young Man*:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a niceness little boy named baby tuckoo...⁸¹

This passage provides us with a specimen of language that lacks normal logical transitions. Its repetitive structure and apparently uncontextualised presentation Expressionistically evoke an experience of Stephen's (the hero's) childhood consciousness.

2.10.2. Importance of Deviation:

Since deviation is especially characteristic of poetic language, it provides us with a working criterion for the selection of those linguistic features which are of literary significance. Leech and Short in their *Style in Fiction* recommend⁸² two different models of style which could locate stylistic effect in a literary text. They are:

⁷⁹ G. Leech. *A Linguistic Guide to English Poetry* (London: Longman, 1969) 42

⁸⁰ G.M. Hopkins, "The Windhover: To Christ Our Lord," *Hopkins : Select Poems*, ed. K. Balakrishnan (Agra: Lakshmi Narain Agarwal, 1980) 106.

⁸¹ James Joyce. *A Porrrait of ff h e Artist as a Young Man* (London :Granada , 1977/7).

⁸² G.Leech. and M.H.Short, *Style in Fiction : A Linguistic Zntroduction to English Fictional Prose* (London: Longman, 198 1)139

(a) 'Stylistic variants model' which locates stylistic effect against a background of other equivalent variants.⁸³

(b) 'Foregrounding model' which locates stylistic effect against a background of more normal or expected expressions that could have occurred.⁸⁴

These models are based on two basic assumptions.

A. First, deviation is a matter degree. It is possible for quantitative foregrounding to shade into qualitative foregrounding. A writer is not restricted by the choices within the language system alone; he can opt for choices outside the system as well, thereby bringing about qualitative foregrounding.

B. The second assumption is related to the importance of a comparative methodology in the study of literary style. Whereas 'stylistic variants model' presupposes comparison with other equivalent variants, the 'foregrounding model' assumes comparison with more normal and more expected expressions.

2.10.3. Relevance of Deviation:

The relevance of these models of style to the study of literary texts is that they provide two methods which are mutually complementary and pedagogically viable in the interpretation of deviant and foregrounded expressions in literature. This can be illustrated with the following example:

In Hopkins' example where the writer violates the rules of the language code, it is appropriate to compare it with its normal paradigm, for its equivalent variants cannot simply exist within the limits of language code. Thus a normal and more expected expression in the context for 'the widow-making unchilding unfathering deeps' could be the deeps that deprive the women of their husbands, children of their parents and fathers of their children.

⁸³ Stylistic variants model assumes that language specifies a code and that a writer's style consists in preferences exercised within the limits of that code

⁸⁴ Foregrounding model assumes that creative users of language often overstep the rules and conventions of language code to produce original meanings and effects

Thus by comparing what actually occurs with what ought to have occurred in a normal discourse situation, the learners can be led to recognise the degree of compression and economy in the original expression brought about by its use of affixation and compounding, and also the “concept-making power of neologism.”⁸⁵ Hopkins attributes to sea properties like widow-making, unchilding’ and unfathering which they do not originally share in the language code. Whereas the paraphrase above simply describes tragic happenings connected with the sea, the original deviant expressions invest the sea with three awe-inspiring qualities thought of as intrinsic to them as are saltness, blueness and wetness to sea-water.

2.10.4. Conclusion:

Analysis of language patterns created by linguistic deviations in a literary text can lead to its interpretation. But a deviant linguistic feature does not exist in isolation. It enters into two kinds of relations:

I. Intra-textual relations with other language elements - both regular and irregular - in the context.

II. Extra-textual relations with the language code from which it derives. Thus in the Following extract from Wilfred Owen's “Futility”

Move him into the sun -
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.⁸⁶

⁸⁵ G. Leech, 4 *Lingzristic Guide to English Poetry* (London: Longman, 1969)44.

⁸⁶ In V.S. Seturaman. ed., *Contemporary Criticism: An Anthology* (Madras : hlacmillan. 1989) 165

'The sun' is assigned human features as it is represented as 'touching' the living Sleeper to wake him up and as 'whispering' in his ear. Further it is pre-modified with the adjectives 'kind' and 'old' in the phrase 'the kind old sun'. But we must notice that although the 'context confers human qualities on the sun; at the same time the word retains the quality of inanimacy which accompanies it from the code. The Pronouns in the poem (its and it) do retain this code feature. So here we have an example of a hybrid unit which makes the sun both inanimate and human and yet, of course, at the same time neither. It results from the overlap of extra textual and intra textual relations in the poem. This analysis brings to light two important aspects of linguistic deviations:

- i. Linguistic deviations, as in the case of foregrounded features in general, do not occur randomly in a literary work but pattern in with other linguistic features.
- ii. Linguistic deviations are understood not in isolation with reference only to the context in which they appear, but also with reference to the language system or code. Without the rules, of course, the writer's deviation from the rules would lose its communicative force.

Here this is remarkable that Kuntaka also says in this favor *vakroktiḥ vaidagdyabhaṅgibhaḍitiḥ*.

It is the learners' knowledge of the language code and how it normally works in ordinary discourse that helps them make quantitative judgment of how far the deviation has gone and qualitative judgment of whether it is artistically successful. This makes literary experience at once both personal and subjective. It also conveys to the scholars of literature how closely linked are their learners' linguistic competence and their skill for literary interpretation and how literary reading can contribute to the development of this competence.

Third Chapter

**Divisions of *Vakrokti* (*Varṇa-vinyāsa-vakratā*,
Padapūrvārdh-vakratā and *Pada-parārdha-vakratā*)
and its Application in Macbeth**

Chapter-3

3.1. *Varṇa-vinyāsa-vakratā* or Phonetic Obliquity:

Every language has a limited number of distinctive sound units called varṇa or phonemes. They are distinctive in the senses that they are the smallest units in the sound system of a language which can be differentiated meanings. The phonemes of a language can be found by collecting minimal pairs, i.e. pairs of words which differ only in one sound segment. The charming arrangement of phonemes is the foremost basis of poetry. Kuntaka calls this arrangement *varṇa-vinyāsa-vakratā* or phonetic obliquity. He has mentioned in his *Vakroktijīvitṁ*, all possible arrangement of phonemes or continents. Kuntaka further divided into three subdivisions- repetition of one phoneme, repetition of two phonemes and repetition of more than two phonemes.

Mentioning the sub-variety of *varṇa-vinyāsa-vakratā* or phonetic obliquity, Kuntaka remarks it that chime or *varṇa* also falls under it, and adds that chime should be affected without extra effort, it should be decorated with syllables or system of the chime which are not cruel; it should be in consonance with feelings conveyed, and lastly it should be with propriety:

samānvarṇamanyārthṁ praśādi srupeālam

aucityayuktyuktamādyādiniyatasthānaśobhi yata.

yamakṁ nām koapyasyāḥ prakāraḥ prīdṛiśyate

sa tu śobhāntarābhāvādiha nātipratanyate.⁸⁷

⁸⁷ Vakroktijīvitṁ.2.6-7.

In this way, Kuntaka, not considering chime independently, includes it among the sub-varieties of this obliquity. All the sub- divisions of *varṇavinyāsa vakratā* or phonetic obliquity have innumerable charming effects in determining precise nature of attributes and styles based upon them. But they need a careful attention as they have these own limitations. He holds that the arrangement of phoneme should not violet propriety and should in consonance with the feelings conveyed. It should without extra effort, adorned with syllables which are not harsh. It should be very carefully chosen and should be tarnished by attractive phonemes. He should beautify his work by the repetition of novel phonemes. And finally, closely should be maintained at any cost.

Kuntaka has decided some limitations of *varṇavinyāsa vakratā* of phonetic obliquity whereas they would not be free from the system:

- Letters arrangements should be according to the subject. It means it must be charmed by the subject only. It should be defected by the theme-

*prastutaaucityaśobhinaḥ. prastutaṁ varṇamānam vastu tasya
ydaucityamucitabhāvaḥ, ten śobhante ye te tathoktāḥ. Na
punarvarṇasāvarṇyavyasanitamātreṇopanibaddhāḥ
prastutaaucityamlākāriṇaḥ. parstutaaucitya śobhitvāta kutracita
paruṣaprastāve tādṛśānevābhyanujānāti.⁸⁸*

- *Varṇavinyāsavakratā* or phonetic obliquity should not be expressed with very humbly and unattractive use of words also:

⁸⁸ Vakroktijīvitam.2.2.vṛtti.p.174.

nātinirbandhvihitā nāpyapeśalbhūṣitā

*pūrvāvṛttaparitāganūtanāvartaojjvalā.*⁸⁹

- It must be fill with marvelous beauty, it should be also charmed with newness living at the place of old beauty:

*pūrvāvṛttaparitāganūtanāvartanojjvalā.*⁹⁰

- It should be fanciful and charming in hearing. According the *rasa* or sentiment may be any charming but it must be in-hearing charmed also:

*nāpyapeśalabhūṣitā, na cāpyapeśalalairasukumārairalarṅkṛitā.*⁹¹

The poet use these sub-divisions of *varṇa-vinyāsa-vakratā* or phonetic obliquity in order to impact beauty to the poetic expression. They are, in fact, used by various kinds of effects in various ways. Majorie Boulton sees them as “piled alliteration” and “crossed alliteration” which gives poetic effects. He holds:

One I will call piled alliteration, in which the initial letter is repeated several times to give a cumulative effect, and which is generally used for emphasis, the other has been called crossed alliteration, in which two or more initial letters are woven into a pattern, perhaps in alliteration, to give a kind of balance. The second is by far the more kind and probably most attractive.⁹²

Boulton remarks that piled alliteration for emphasis is to be found in facetious contexts and in serious context. Sometimes this repetition is not exactly in the form of a structure.

⁸⁹ Vakroktijīvitān.2.4.

⁹⁰ Ibid.2.4.vṛitti.p.185.

⁹¹ Ibid.p.184.

⁹² The Anatomy of Poetry.p.63.

Phonetic figurativeness or *Varṇa-vinyāsa-vakratā* encompasses alliteration, rhythm and all over subtle effects of sounds in poetry. The underlying aesthetic notion is that repletion of similar sounds at regular intervals gives rise to certain felicitous effects in poetry. Kuntaka recognizes onomatopoeic effects also in this variety, even while ensuring ostentatious alliterations that are jarring. Thus, this is rightly observed about *varṇavinyāsa-vakratā* that: *cirantaneṣvanuprāsa iti parasiddham*.

- ***Varṇa-vinyās- vakratā* or Phonetic Obliquity in Macbeth:**

Shakespeare makes uses of phonetic figurativeness on certain occasions, not only to secure rhyme and rhythm but also to suggest contrast, irony and the like. The following passages owe much to their phonetic structure for their force:

Fair is foul and foul is fair⁹³

Weary sev' nights, nine time nine

Shall he dwindle, peak and pine,

Though his bark cannot be lost,

Yet shall be tempest tost

After life's fitful fever, he sleeps well⁹⁴

But now I am cabin'd cribb'd confin'd⁹⁵

⁹³ Macbeth.I.i.10

⁹⁴ Macbeth.III.ii.22.

⁹⁵ Ibid.III.ii.23.

The thane of Fife had a wife: where is she now?⁹⁶

The repetition of words or phrase is also a common device, which serve to give emphasis.

3.2. *Pada-Pūrvārdha-Vakratā* or Lexical Obliquity:

The grammatical meaning of *pada-pūrvārdh-vakratā* or lexical obliquity is a root form of a word. In Sanskrit there are two kinds of words first is *subanta* and second is *ṭīñanta*. *Pada-pūrvārdha* or lexical obliquity form of *subanta* is *prātipadika* and *ṭīñantā's* is *dhātu* or verb. There are words which make poetry richly and deeply evocative-one with the heart appealing that lies in the music of the words. Kuntaka remarks that this obliquity is found in the basal forms of the words. According to him, it comprises all effects based on the choice and use of vocabulary. He define that when the words of common usage are employed so as to include an attribution of association meaning other than the primary meanings. We have *pada-pūrvārdha-vakratā* which sub-divisions:

- I. *Ruḍhi-vaicitrya-vakratā* or obliquity of usage
- II. *Paryāya-vakratā* or Obliquity of synonym
- III. *Upacāra-vakratā* or Obliquity of transference
- IV. *Viśeṣaṇa-vakratā* or Obliquity of adjective
- V. *Saṁṛiti-vakratā* or obliquity of concealment
- VI. *Vṛtti-vakratā* or Obliquity of indeclinable
- VII. *Linṅa-vaicitrya* or obliquity of gender
- VIII. *Kriyā-vaicitrya* or Obliquity of verb

⁹⁶ Macbeth.V.ii.40

3.2.1. *Ruḍhi-vaicitrya-vakratā* or obliquity of usage:

In this regard, Kuntaka says that when a conventional denotation of words inheres connotation of even improbable meaning or include exaggeration of an attribute in the poet's attempt to express extraordinary or supreme exaltation of the subject, is called *ruḍhi-vaicitrya-vakratā* or obliquity of usage:

Yatra ruḍherasambhāvya dharmādhyāropagarbhatā

Saddharmātiśayaropagarbhatvaṁ vā pratiyate.

lokottaratiraskāra ślādhyotkarṣābhidhitasayā

vācyasya socyate kāpi ruḍhivaicitryavakratā.⁹⁷

Here it is clear that *ruḍhi-vaicitrya-vakratā* or obliquity of usage lies in the infinitude of usage. The poet, with the individual power, employs the common usage in such a way that it gives a new meaning which may be improbable or exaggerated. Here the charm of the beauty of expression, caused by usage, is *ruḍhi-vaicitrya-vakratā* (obliquity of usage). In fact, the obliquity of usage lies in the transformation of the conventional meaning. In this transformation, connotation of improbable meaning is imposed upon the words which are obsolete, dead or common usage.

3.2.2. *Paryāya-vakratā* or obliquity of synonym:

In every language there are many words conveying the similar meaning, though they have different implication and association. Such words are called synonyms. Usage confers certain properties and association on certain word which give

⁹⁷ Vakroktijīvitam.2.8-9.

different shades of meaning and distinct association. Kuntaka also defines it at basis of the use of the synonyms. He says that the use of synonyms takes place in different ways, like when it is an integral part of a literal meaning when it nourishes the literal meaning to its climax; when it or its adjective beautifies the expression and gives meaning a different from the literal one; when the literal meaning achieves excellence by its own splendor; when it is employed in conjunction with the figure of speech:

Abhidheyāntaramastasyāti śayapośakaḥ,

ramyacchāyāntarasparśāttadalanīkartumīśvarḥ.

svayaṁ viśeṣaṇenāpi svachhāyotkarśapeśalaḥ,

asambhāvyārthapātratvagarbhāmyaścābhidhīyate.

Paryāstena vaicitrya parā paryāya vakratā

Paryāyastena vacitryaṁ parā paryāyavakratā.⁹⁸

Kuntaka says that poet should be of these different shades of meaning in them and should use them properly. Each word has its won spirit. No writer than a poet is more sensitive to the various dimensions of the words. It is he who unmask the internal vibration of words and employs them in such way so as to exalt the beauty of the expression. This very art using synonyms is called *paryāya-vakratā* or obliquity of synonym.

⁹⁸ Vakroktijivitaṁ.2.10-12.

3.2.3. *Upacāra-Vakratā* or Obliquity of transference:

The etymological analysis includes in itself where *upscāra* is *upa* means *gauṇa* or less importance and *cāra* which means *vyavahāra* or behave which are moveable. Thus *upacāra* deserves the meaning movable behavior of less importance. In this obliquity, a word is used in its secondary sense to refer to an object which it is not directly associated.

Kuntaka explains it that when the stated and implied, though totally for removed from each other, have a common attribute, howsoever slight which may be and lends itself to hyperbolic treatment, imparting charm and delight, is called *upacāra-vakratā* or obliquity of transference:

Yatra dūrānteanyaasmāta sāmānyamupacaryate,

leśēnāpi bhavata kāñcida vaktumudṛiktavṛittitām.

Yanmūlā sarasollekhā rupakādirlmakṛitiḥ,

Upacārapradhānāsau vakratā kāciduccate.⁹⁹

- **Application of *Upacāra-vakratā* or obliquity of transference in Macbeth:**

Disdaining Fortune, with his brandish'd steel

Which smok'd with blood execution,

Like valour's minion carv'd out his passage

Till he fac'd the slave;

Which ne'ver shook hand, nor bade farewell to him,

⁹⁹ Vakroktijīvitān.2.13-14.

Till he unseame'd him from the nave to th'chaps'

And fix'd his head upon our batteements.¹⁰⁰

As sparrows eagles; or the hare the lion.

If I say sooth, I must report they were

As canons overcharg'd with double cracks

So they doubly redoubled stroke upon the foe

Except they meant to bath in reeking wounds.¹⁰¹

3.2.4. *Viśeṣaṇa-Vakratā* or Obliquity of Adjective:

Kuntaka says when the excellence of adjective heightens the beauty of a verb or case; is called *viśeṣaṇa-vakratā* or obliquity of adjective:

viśeṣaṇasya māhatmyāta kriyāyāḥ kārakasya vā

*yatrollasati lavaṇyaṁ sā viśeṣaṇa vakratā.*¹⁰²

Kuntaka says that adjective plays their role in literature heightening the natural beauty of the one which they qualify. He says that the utility of the *varṇavinyāsa-vakratā* or obliquity of adjective is necessary in poetry as it gives liveliness and picture sequences to the poetic language. He holds that it is role of adjectives due to which *rasa* reaches its climax but for this, adjectives should be in tune with reference, it should be *rasa* or sentiment, nature of things or figures of speech.

¹⁰⁰ Macbeth.I.ii.14-20.

¹⁰¹ Ibid.I.ii.26-30.

¹⁰² Vkrōktijīvitān.2.15.

Thus use of adjectives should be very careful. The Welsh poet **R.S. Thomas** rightly observes: ‘The true test of a poet is to be seen in his use of adjectives.’¹⁰³

Another thinker also observes on it: ‘adjectives are those words which can easily be altered in polishing a poem.’¹⁰⁴

Thus, the language indeed becomes dead and incapable of communication new poetic content, if the poet fails to recognize the function of the devices like *varṇa-vinyāsa-vakratā* or obliquity of adjective. There is an excellence example of it:

Sasmāra vāraṇāpatirvinimīlitākṣaḥ

svechhāvihāravanavāsamahotsvānām

Here in this example *nimīlitākṣa* is an adjective which is modifying to the verb *sasmāra* by which king of the elephant is realizing his olden age.

- **The Application of *viśeṣaṇa vakratā* in Macbeth:**

Yet another passage in Macbeth would furnish several instances of figurativeness envisaged by Kuntaka.

.....Besides, this Duncan,
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angles, trumpet-tongued against
The deep damnation of his taking off;

¹⁰³ Words in the Poet.p.13.

¹⁰⁴ The Anatomy of Poetry.p.161.

And pity, like a naked new born babe,
Striding the blast, or heaven's cherubin hors'd
Upon the sightless couriers of the air,
Shall blow the horried deed in every eye,
That tears shall drown the wind¹⁰⁵

'Struts and frets' is an instance of lexical figurativeness. Qualifications like 'walking' 'shadow', 'tale told by an idiot', 'full of sound and fury', and 'signifying nothing' are instance of figurativeness in qualification.

3.2.5. *Saṁvṛti-vakratā* or **Obliquity of concealment:**

This modifies that when the subject of description is screened by the use of pronoun and so on, in order to achieve excellence of expression:

Yatra saṁvriyate vastu vaicitryasya vivakṣayā

*sarvanāmādibhiḥ kaścita soktā saṁvṛtivakratā.*¹⁰⁶

- **Application of *Saṁvṛta-vakratā* or Obliquity of Concealment in Macbeth:**

Lexical figurativeness (*Pada-pūrvārdha-Vakratā*) includes stylistic choice in vocabulary, metaphor, power of adjectives and vield expressions (*Saṁvṛta-vakratā*).

¹⁰⁵ Macbeth.I.vii.16-25.

¹⁰⁶ Vakroktijīvitāṁ.2.16

Here the contemplated murder of Duncan is carefully concealed: this would be an instance of lexical figurativeness called *Samvṛtivakratā* in many places of Macbeth, both Macbeth and Lady Macbeth carefully avoids any direct mention of murder, and refers to it covertly:

Thou 'dst have, great Glaims, that which cries,

'Thus thou must do,'

Than wishest should be undone.'¹⁰⁷

'He that's coming must be provided for;'

'We will proceed no further in this business'¹⁰⁸

'This supernatural soliciting

Cannot be ill, cannot be good.....

If good, why do I yield that suggestion,

Whose horrid image doth unfix my hair,¹⁰⁹

Macbeth is made to speak the horrid image causing his heart knocking his ribs. The objective 'seated' would be an instance of lexical figurativeness (*Padpūrvārdha Vakratā*) in Kuntaka's concept, since it suggests the usual firmness of the heart. Also the adjective 'horrid' the verb 'unfix' and 'knock' and the noun 'ribs' are all instances of lexical figurativeness (*Padpūrvārdh Vakratā*) since enhance the picturesqueness of the passages vividly.

¹⁰⁷ Macbeth.I.V.11-14.

¹⁰⁸ Ibid.I.vii.20...

¹⁰⁹ Ibid.Iiv.88-94.

Here one genuine question arise that why the poet uses only pronouns for concealment. The answer is that the nouns are very clear and so fail to intensify the beauty of the object while the pronouns are of the implicit nature and point out screened position of the object which described. Such quality of pronouns makes the utterance delightful and charming. Thus Ācārya Kuntaka is fully aware that the fact art lies in concealing art.

3.2.6. *Vṛtti-vakratā* or Obliquity of indeclinable:

Kuntaka says those when indeclinable dominate and heighten the expression, there we have *vṛtti-vakratā* or obliquity of indeclinable:

avyaibhāvamukhyānām vṛttīmām ramaṇīyatā
*yatrollasati sā jñeyā vṛttivaicitryavakratā.*¹¹⁰

In the discussion of *vṛtti-vakratā* compound word is a key figure and provides a base to obliquity. In fact, obliquities of compound words are a comprehensive subject and needs and an elaborate description. Dr. Nagendra, rightly observes the obliquity of compound words, and says:

What is the obliquity of compound words? We may have two answers to this question. **First** may denote the selection of all striking words. Probably every good poet forms a new striking word by combining two words together... **Second** answer may be the beauty which lies in the structure of this new unite. Vāmana has analyzed exhaustively. Here richness of beauty mainly lies in the structure of compound word and has nothing special to do with its meaning.¹¹¹

¹¹⁰ Vakroktijīvitāṁ.2.19.

¹¹¹ Bhāratīya Kāvya Śāstra ki Bhūmikā.p.191-192.

In a word, now we can say, in general, that according to Kuntaka, the obliquity of indeclinable means a formation of new systematic word likes compound word.

3.2.7. *liṅgavaicitrya-vakratā* or obliquity of gender:

It occurs when a gender is employed in a way as to enhance the beauty of expression. It passes at three levels:

First, when words belonging to two heterogeneous genders are brought together and used without distinction in a generalized way.

Second, when the feminine gender used, ignoring the other possible gender, merely for the sake of excellence in the expression. As *Tataḥ*, *Tatī*, *Tatām*.

Third, when keeping in view the meaning of expression, the existence of the gender, described, is avoided and a particular word is employed to enhance the beauty:

bhinnayorliṅgayoryasyām sāmānādhikaraṇyataḥ

kāpi śobhābhyudetyeṣā liṅgavaicitryavakratā.

Sati liṅgāntare yatra strīliṅgañca pryuḥyate.

śobhāniṣṭpattye yasmānnāmaiva strīṇi peśalām.

viśiṣṭām yojyate liṅgaṃanyasmina sambhavatyapi

yatra vichhittye sānyā vācyaucityānusārataḥ.¹¹²

¹¹² Vakroktijivitaṃ.2.21-23.

Kuntaka says that third kind of obliquity, which has most striking role in poetry, is serves in poetry by a talented poet only. It highlights the poency of the meaning and act in association with figures of speech like simile, metaphor etc.

- **Application of *Lir̥gavaicitrya-vakratā* or obliquity of gender in Macbeth:**

Showe'd like a rebel's whore¹¹³

Here in it any other word may be used but Shakespeare create a charming to using feminine gender which is 'whore' means a beloved as comes near to her lover in the same way fate is helping to the enemies.

3.2.8. *Kṛiyāvācitr̥ya-vakratā* or Obliquity of verb:

These forms consists of obliquity which is seen when there is a cohesion of the subject with the verb, when another subject gains good in relation to the same verb , when the adverbs come in light to modify them, when metaphorical supreme position highlights the beauty of the verb-form and when the direct object through, concealed, gets strange fully communicated:

katuratyantaraṅgatvaṁ kartantaravicitritā

svaviśeṣaṣaṅgavaicitryamupacāramanogyatā.

karmādisaṁvṛittiḥ pañca prastutaucityacāraḥ

*kriyāvācitr̥yavakratvaprakāraṣṭa ime smṛitaḥ.*¹¹⁴

The poets view that new expression by exploiting these forms in their combinations which creates different imaginations in poetry. Thus choosing one

¹¹³ Macbeth.I.ii.13.

¹¹⁴ Vakroktijīvitāṁ.2.24-25.

verb in between two to modify another subject which is less impotence also is called *kriyā-vaicitrya-vakratā*.

3.3. *Pada-Parārdha-Vakratā* or Grammatical Obliquity:

Kuntaka includes his discussion by maintaining that when several forms of literary turns occurs in such a way as to enhance the beauty one another, they produces the poetic charm reminiscent of myriad-faced beauty. This charm is called as *pada-parārdh-vakakratā* or grammatical obliquity:

Parasparsya śobhayai bahavaḥ payitāḥ kvacita

*Prakārā janayantyetāṁ citrachhāyāmanoharām.*¹¹⁵

In a poetic composition, Kuntaka says, the poet is also guided by the consideration of tense, case, number, suffix, prefix etc. He discusses that these various points becomes a treatment in the inflection form of substantives. This includes all the possibilities of varieties the grammatical construction of an expression and most of them have been included by Ānandavardhan in his treatment of *dhvani*:

Sup-tin-sambandhais tathā kāraka śktibhiḥ

kṛt-taddhita-samāsaīśca dyotyā lakṣyakramaḥ

oa śabdanipātopasargakālādibhiḥ prayukta

*irabhivyaḥyamāno.*¹¹⁶

¹¹⁵ Vakroktijīvitāṁ.2.34.

¹¹⁶ Dhvanyāloka.271.

This obliquity bears many grammatical sub-divisions as follows:

- I. *Kālā-vaicitrya-vakratā* of obliquity of tense
- II. *Kāraka-vakratā* or Obliquity of case
- III. *Sāṁkhyā-vakratā* or obliquity of number
- IV. *Puruṣa-vakratā* or obliquity of person
- V. *Upapagraha-vakratā* or obliquity of voice
- VI. *Upasarga-vakratā* or obliquity of prefix
- VII. *Pratyaya-vakratā* or obliquity of suffix
- VIII. *Nipāta-vakratā* or obliquity of particle

3.3.1. *Kāla-vaicitrya-vakratā* or obliquity of tense:

Kuntaka says that when the expression attains the excellence due to the striking use of a tense in a particular context and reader feels transported, it is called *kāla-vaicitrya-vakratā* or obliquity of tense:

Aucityāntaratamyena samayo ramaṇiyatām

*Yāti yatra bhavatyēṣā kālavacitryavakratā.*¹¹⁷

Thus there is mutual relationship between the tense and the context. The Historical Present, as discussed in *western poetics*, is quite similar of Kuntaka's *kāla-vaicitrya-vakratā* or obliquity of tense. In historical present too, the past incidents and happenings are presented in the first form of verb so as to produce charming effect. These kinds of experiments undoubtedly enhance the poetic beauty.

¹¹⁷ Vakroktijīvitān.2.26.

- Application of *kāla-vaicitrya-vakratā* or Obliquity of tense in Macbeth:

Or memorize another Golgotha¹¹⁸

Here Golgotha is a historical place referring it Shakespeare wants to make clear that it has also an importance and recall this word in present from prior. Thus, it is best use of *kāla-vaicitrya-vakratā*.

3.3.2. *Kāraka-vaicitrya* or obliquity of case:

Kuntaka says that when an ordinary case is employed as a main case or vice-versa or the cases are transposed, we call it as a *kāraka-vakratā* or obliquity of case:

*Yatra kārakasāmanyam prādhānyena nibadhyate
tatvādhyāropaṇānmukhyaguṇabhāvābhidhānataḥ.
paripoṣayatum kāñcitda bhṛgibhaṇitiramyatām
kārakāṇām viparyāsaḥ soktā kārakavakratā.¹¹⁹*

According to him, this transposition of case animates symbolically the objective case by propounding superior human faculty in them. Here one *kāraka* is transferred to another of less importance for modifying that and make another more importance too is called *kāraka-vakratā* and associated with as *viparyāsa* or to give shadow.

¹¹⁸ Macbeth.I.ii.31.

¹¹⁹ Vakroktijivitaṁ.2.27-28.

3.3.3. *Sāṁkhyā-vakratā* of Obliquity of number:

The obliquity which, the poet employs, out of his fascination for the strikingness in the poetry, to transpose the numbers-singular number is changed into plural number and vice-versa-is called *sāṁkhyā-vakratā* or obliquity of number:

Kurvanti kāvyavecitryavivakṣāparatantritaḥ

*Yatra sāṁkhyāvīparyāsaṁ tāṁ sāṁkhyāvakratāṁ viduḥ.*¹²⁰

In this regard Kuntaka shows an example that is: *śāstrāṇi cakṣurnavam* it means *śāstra* is the new eye of this here in this use *śāstra* is plural gender but *cakṣu* is singular gender and they create a *vaicitrya*.

“This interchange of two opposite numbers imparts beauty and charm to the poetic expression and consequently the meaning gets its heightened form. Perhaps this is the reason that Aristotle emphasized upon the transposition of numbers in his Rhetoric and Poetics.”¹²¹

3.3.4. *Puruṣ-vakratā* or Obliquity of Person:

Sometimes a poet, in order to attain sublimity in the expression, employs third person in lieu of the first or second person. This style of expression, according to Kuntaka, is a *puruṣ-vakratā* or obliquity of person:

pratyaktāparabhāvaśca viparyāsenā yojyate

*yatra vicchittaye śaiṣā jñeyā puruṣvakratā.*¹²²

¹²⁰ Vakroktijīvitāṁ.2.29.

¹²¹ Rhetoric and Poetics. P.177.

¹²² Vakroktijīvitāṁ.2.30.

In the poetic expression, it causes great emotions. Dr. Nagendra, in this regard, too holds that the charm, beauty is an indispensable outcome of this transposition of persons.¹²³

Bijendra Narayan Singh observes that the appropriate use of the obliquity person is possible only in the epic poetry.¹²⁴ Although this type of obliquity is a psychological expression and is discernible in all kind of poetry.

3.3.5. *Upagrah-vakratā* or Obliquity of voice:

He tells that sometimes either of the modes or voices is employed specifically in order to produce beauty in the expression. This special use of a particular voice, according to Kuntaka, is *upagraha-vakratā* or obliquity of voice:

Padayorbhayorekamaucityādviniyujujate

*Sobhāye yatra jalpanti taṁ upagrah vakatām.*¹²⁵ There are two modes of root- active and passive in sanskrit.

3.3.6. *Upasarga-vakratā* or Obliquity of prefix:

When a particle, after being added to the beginning of a root, forms a new word with a particular meaning, it is called prefix. According to Kuntaka, the combination of particular and word which enhance the beauty of expression, is called *upasarga-vakratā* or obliquity of prefix:

rasādidyotanāṁ yasyāmupasarganipātayoḥ

*vākyaikajīvatvena sāparā padavakratā.*¹²⁶

¹²³ Bhāratīya Kāvya śāstra kī Bhūmikā.p.197.

¹²⁴ Vakrokti Siddhānta aur Chāyāvāda.p.387.

¹²⁵ Vakroktijīvitāṁ2.31.

126.Ibid.2.33

3.3.7. *Pratya-vakratā* or Obliquity of suffix:

When a particle, after being added to the end of root, forms of a new word with a particular meaning, it is called a suffix. Like prefix, it too remains inactive so as it is alone but in the association of a word, it gives strikingness and beauty. In other words, it identifies meanings change it with charm.

Kuntaka notes this function of suffix and includes in *pratya-vakratā* or obliquity of suffix:

vihitaḥ pratyayādanyaḥ pratyayaḥ kamaniya tāṃ

yatra kāmapi puṣṇāti sānyā pratyayavakratā.¹²⁷

- **Application of *Pratyaya-vakratā* or Obliquity of suffix in Macbeth:**

.....Besides, this Duncan,
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angles, trumpet-tongued against
The deep damnation of his taking off;
And pity, like a naked new born babe,
Striding the blast, or heaven's cherubin hors'd
Upon the sightless couriers of the air,

¹²⁷ Vakroktijīvitāṃ.2.32.

Shall blow the horried deed in every eye,

That tears shall drown the wind¹²⁸

Pratyaya-vakratā of grammatical figurativeness or involves the deft employment of suffixes, especially those indicating numbers, persons and case forms. It also includes delineation of inanimate objects as animate and personification of objects. Random examples taken from Macbeth:

And make my seated heart knock at my ribs¹²⁹

Here the virtues of Duncan and pity, both abstract concepts are personified and hence it is an instance of grammatical figurativeness. Duncan's virtues are likened to angels and pity to a 'naked new-born babe' and 'haven's cherubin'. Both these figures of speech constitute sentential figurativeness.

3.3.8. *Nipāta-vakratā* or Obliquity of particle:

A particle is an independent component and has no grammatical bond with words. It is merely an exclamatory sound, thrown into expression, to denote some strong feeling or emotion. It does not have a definite denotation meaning. A talented poet, by employing particles in poetry, produces a charm and beauty. Kuntaka says this kind of oblique use of particle is called *nipāta-vakratā* or obliquity of particle:

rasādidyotanaṁ yasyāmupasarganipātayoḥ

*vākyai kajvatvena sāparā padavakratā.*¹³⁰

¹²⁸ Macbeth.88-94.

¹²⁹ Ibid.I.iii.95.

¹³⁰ Vakroktijīvitān.2.33.

Fourth Chapter

**Divisions of *Vakrokti* (*Vākya-vakratā*, *Prakaraṇa-vakratā* and *Prabandh-vakratā*) and its Application in
Macbeth**

Chapter-4

4.1. *Vākya-vakratā* or Sentential Obliquity:

The *vākya-vakratā* or sentential obliquity, as the name itself expresses, operates at the level of *vākya* or sentence to deal with *vastu* or contents. Because of the involvement of contents or subject-matter, this is also called *vastu-vakratā* or obliquity of contents or subject matter. Defining it, Kuntaka writes that when the *vastu* or subject matter is described in a way conducive to beauty by virtue of the charming words, we have '*vākya*' or '*vastu-vakratā*' or obliquity of sentence or contents:

Udārsvaparispandasundaratvena varṇanaṁ

*Vastuno vakraśabdaikagocatvena vakratā.*¹³¹

Kuntaka has divided *vākya-vakratā* or sentential obliquity into two sub-varieties: *sahaja-vakratā* natural obliquity and *āhārya-vakratā* or imposed obliquity:

Aparā sahajāhāryakavikauśalaśālīnī

*Nirmitirṇū tanollekhalokā tīkrāntagocarā.*¹³²

4.1.1. *Sahaja vakratā* or Natural Obliquity:

Sahaja means the natural process the subject matter or *vastu*, *Kavi* or poet creates heart-appealing view to reader through his natural poetic talent. But all these natural contents must be bears of natural beauty:

¹³¹ *Vakroktijīvitāṁ.3.1.*

¹³² *Ibid.3.2.*

*Yasmādatyantaramaṇīyasvābhāvīkadharmayuktam varṇanīyam vastu
parigrahaṇīyam.*¹³³

Ācārya Kuntaka's *sahaja-vakratā* or natural obliquity seems to have a paradox, because, on one hand, he considers charm or beauty of the object as the creation of the poet's labor while, another, he says that the charm lies in the object itself. This is a subject of discussion in **Western poetics** also. Plato considers the object as an imitation of an idea and makes a negation to original beauty in the object which, being an imitation, falls short of the original idea. But the talented poet marks beauty in this object. This seems to refer to the phrase: 'beauty lies in the eyes of the holder.' In other words, it can be said that beauty lies in the mind of the poet. It is the poet who makes a search and confirms a natural beauty in the object.

According to Kuntaka, *svābhāvīka alāmkāra* is not a figure of speech, but an act of figure of speech. He makes an argument that if the ordinary nature of things or treated as *svābhāvīka alāmkāra*, then anybody can describe this nature of an object. Consequently, this description, without striking graceful, qualities shall not be heart-appealing to a sensitive reader. Hence, the natural beauty of the subject matter, which is termed as *vastu-vakratā* or obliquity of subject matter, should be considered as an act of figure of speech and should be embellished with it kind of possible figures of speech.¹³⁴

4.1.2. Āhārya Vakratā or Imposed Obliquity:

When any expression getting a heightened beauty due to the use of skill we have *āhārya-vakratā* or imposed obliquity. Here the skill means technical art acquired by the poet. This far excels the beauty of individual elements such as words,

¹³³ *Vakroktijñānaṁ, 3.1 vṛtti. P.297*

¹³⁴ *Hindī vakroktijñānaṁ.transltd.S.K.Sharma.p.295-296.*

meaning, attributes and embellishment. It should be understood here that the subject-matter is not entirely an imaginative matter; rather it has its own power in it with no attraction:

Svabhāvavyatirekeṇa vaktumeva na yujyate

*Vastu tadrahitaṁ yasmāt nirupākhyarṁprasajyate.*¹³⁵

- **The Application of *Vākya-vakratā* or Sentential Obliquity in Macbeth:**

Kuntaka conceives the figurativeness of sentence or *vākya-vakratā* as the permitting presence that enters all the elements in content. Some passages from Macbeth, taken random, may serve to highlight the effects of this type of figurativeness:

‘This supernatural soliciting

Cannot be ill, cannot be good.....

If good, why do I yield that suggestion,

Whose horrid image doth unfix my hair,

And make my seated heart knock at my ribs’¹³⁶

Here instead of saying ‘why I should be tense’, Macbeth is made to speak of the horrid image causing his heart knocking his ribs. The objective ‘seated’ would be an instance of lexical figurativeness in Kuntaka’s concept, since it suggests the usual firmness of the heart. Also the adjective ‘horrid’, the verbs ‘unfix’ and ‘knock’ and the noun ‘ribs’, are a instances of lexical figurativeness since the enhance the picturesqueness of the passage vividly.

¹³⁵ *Vakroktijñitam. I. 12*

¹³⁶ *Macbeth. I. iv. 88-95*

methought I heard a voice cry ' sleep no more;
 Macbeth does murder sleep' –the innocent sleep,
 Sleep that knits up the ravell'd sleave of care,
 The death of each day's life, sore labour's bath,
 Balm of hurt minds, great nature's second course,
 Chief nourisher in life's feast.¹³⁷

Much of the effect of these lines stems from Macbeth's imagination identifying the innocent Duncan as sleep itself, which is murdered. This is a figure of speech, and so is sleep's being portrayed as the death of name of *ullekhālamkāra*, a cluster of metaphors which project 'sleep', the vehicle, at the centre. Thus sentential figurativeness permeates the whole expression, deftly aided by careful adjectives like 'innocent', 'ravell'd', 'sore', 'hurt', etc., which are instances of lexical figurativeness. The following passage is an instance of hyperbole assuming sentential figurativeness:

Will all great Neptune's ocean wash this blood,
 Clean from my hand? No; this my hand will rather
 The multitudinous seas incarnadine
 Making the green one red.¹³⁸

The overall effect of this hyperbole is projection of Macbeth's sin to a cosmic level, and evocation of 'Neptune', as well as the qualification

¹³⁷ Macbeth.V.v.10-13.

¹³⁸ Ibid.II.ii.27-32.

‘multitudinous given To the seas enhance the effect. The verb ‘incarnadine’, because of its unusualness, also adds to the overall effect.

Let us now take Macbeth’s famous speech:

.....Out, out, brief candle
Life is but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more, it is s tale
Told by an idiot, full of sound and fury,
Signifying nothing¹³⁹

This haunting passage, on close scrutiny, owes not a little to the poetic figures employed, constituting sentential figurativeness. Life is compared to a walking shadow, a player, a tale told by an idiot; and all these figures its void and meaningless. ‘Brief candle’ refers to the life of lady Macbeth and suggests how life has to burn out inevitably.

4.2. *Prakaraṇa-vakratā* or Episodic Obliquity

Kuntaka has not given any direct reference in this concern. Where the poet wants to express his poetic beauty with unlimited keenness and it becomes an extraordinary charm in the poetry, is called *Prakaraṇa-vakratā* or episodic obliquity:

¹³⁹ Macbeth. V. 22-25.

Yatra niriyantṛaṅotsāhapaṛispandopāśobhinī

Vyāvṛttiravyavaharṅraṅāmśvāsayollekhaśālinī.

Avyāmūlādanāśakyasamutthāne manorathe

Kāpyunmīlati niḥsomā sā prakaraṅe vakratā.¹⁴⁰

Kuntaka has described *prakaraṅa-vakratā* or episodic obliquity as a one part of *prabandha-vakratā* full with poetic charm and talent:

Prabandhaikadeśānām phalabandhānubandhvāna

Upakāryopakartṅratvapariṅpandaḥ parisphuraṅ.¹⁴¹

There are some sub-divisions of *prakaraṅa-vakratā*:

- I. *Bhāvapūrṅa sthiti-vakratā* or Obliquity of emotional states
- II. *Utpādyā lāvaṅya-vakratā* or Obliquity of modified source story
- III. *Prakaraṅa upakārya upakāraka bhāva-vakratā* or Obliquity of episodic relationship
- IV. *Viśiṅṣṭa prakaraṅa-vakratā* or Obliquity of particular event and episode
- V. *Aṅgirasaniṅyandanikaṅṣa-vakratā* or Obliquity of principle rasa
- VI. *Apradhāna prasamṅga-vakratā* or Obliquity of secondary episodes
- VII. *Prakaraṅāntara-vakratā* or Obliquity of play within play

¹⁴⁰ *Vakroktijīvitām.4.1-2.*

¹⁴¹ *Ibid.4.5*

VIII. *Sandhi viniveśa-vakratā* or Obliquity of juncture or organic unity.

4.2.1. *Bhāvapūrṇa sthiti-vakratā* or Obliquity of emotional states:

According to Kuntaka, this sub-variety of *prakaraṇa-vakratā* or episodic obliquity is a state of the poet. Now the words or expression come with a wild gust of enthusiasm. In other words, now the poet is filled with a kind of frenzy which gives an alluring charm and strikingness. It leads to loftiness of utterance and so it is an indispensable device employed in a good composition:

Yatra niryantraṇotsāhāparispando śobhani

vyāvṛittivyavahartṛiṇāmśvaśayollekhśālini.

avyāmulādanāśankyasamuthāne manorathe

kāpyumilita niḥsomā saprakaraṇe vakratā.¹⁴²

Kuntaka says that the episode or incident is merely a desert. It is the emotions that infuse music or life in it. The talented poet creates such emotional states in the episodes of his composition. Longinus, affirming the role of such states, says that “nothing make so much for grandeur as true emotion in the right place, for it inspire the words, as it were, with a wild gust of mild enthusiasm and fills them with divine frenzy.¹⁴³

¹⁴² Vakroktijīvitān.4.1-2.

¹⁴³ On The Sublime.p.77.

4.2.2. *Utpādyā-lāvaṛya-vakratā* or Obliquity of modified source story:

The picture of life, include by the poets, are not faithful copies of poetic beauty. They are modified by predominant imagination. They become striking by associated thought by that imagination or when they the effect of reducing multitudes to unity to an instant:

Pradhānavastusambandhatirodhānavidhāyinā

kāryāntantarāyeṇa vicchinnavirasā kathā.

Tatraiva tasya nispatteḥnirbandhurasojjvalām

*Prabandhasyānubadhnāti navām kāmapī vakratām.*¹⁴⁴

In this connection, Kuntak's views compare with those of Aristotle. He (Aristotle) holds that "it is not the function of the poet to relate that has happened, but what may happen,-what is a possible according to the law of probability or necessity."¹⁴⁵ The poet and historian differ not by writing in verse or prose but the true difference is that the historian relates to what has happened, while the poet holds what may happen.

As far as the characters are concerned, Shakespeare, adopting many features from the source, applies his imagination in order to create them.

¹⁴⁴ Vakroktijīvitām.4.20-21.

¹⁴⁵ "Aristotle's Theory of poetry and Fine Arts". P.23

4.2.3. *Prakaraṇa upakārya upakāraka bhāva-vakratā* or Obliquity of episodic relationship:

What Kuntaka values most in *prakaraṇa vakratā* or episodic obliquity is the mutual relationship in episode. Defining it, he writes:

“An organic unity which strikingly underlines various incidents described in different parts of the works leading to the intended end, each bound to the other by a relationship of mutual assistance, reveals the essence of creative originality which is most detectable in the case of rare poetic geniuses who are endowed with the gift of an extraordinary creative imagination:

Prabandhasyaikadeśānām phalabandhānubandhavān

Upakāryopakartṛatvapariśpandaḥ parisphuran.

Asāmānyasamullekhaḥ pratibhā-pratibhāsinaḥ

Sūte nūtanavakratvarahasyam kasyacit kaveḥ.¹⁴⁶

This means that all incidents should be complementary to one-another in a composition. They should assist one another mutually in achieving the intended end.

Aristotle calls this relationship the unity of action. He holds that this artistic arrangement of incidents is of prime importance. By incidents, he means, only those incidents which are intimately connected with one another and appear

¹⁴⁶ *Vakroktijīvitam. 4.5-6.*

together as one whole, “the structural union of parts, being such that if any one of them is displaced or removed, the whole will be disjointed and disturbed.”¹⁴⁷

4.2.4. *Viśiṣṭa prakaraṇa-vakratā* or Obliquity of particular event and episode:

When a meaning in the episodes of a poetic composition, even being repeated again and again, embellished with new kind of ornaments each time, produces a striking beauty, is called of *prakaraṇa vakratā* or episodic obliquity:

Pratikaraṇam prauḍhapratibhābhogayojitaḥ

Eka evābhidheyātmā badhyamānaḥ punaḥ punaḥ.

Annyūnanūtanollekharasālaṅkaraṇojjalaḥ

*Badhnāti vakratodbhedabhaṅgīmutpāditādbhutām.*¹⁴⁸

Here a question arises which Kuntaka too had in his mind: Shall the repetition of expression, consisting of the same meaning, not be a blemish in itself? Kuntaka, answering this question, says that, ordinarily, this kind of repetition is a flaw but the poet of a high talent, renews the object each time. Here Kuntaka emphasizes upon the talent of the poet. In fact, this is the result of a state of the impassioned poet who, charged with passions, does not count the repetition of the same meaning in the composition. Likewise, a sensitive reader, too, is carried away by an impassioned utterance. This type of exaggerated description of things or episodes take place in the epics or the poems of great length and magnitude.

¹⁴⁷ Aristotle's theory of Poetry and Fine Arts. P.35.

¹⁴⁸ *Vakroktijīvitam*. 4. 7-8.

4.2.5. *Añgirasaniśyandanikaṣa-vakratā* or Obliquity of principle rasa:

When a particular episode contributes to the consummation of *añgīrasa* or principal emotion in such a way as has not been manifested by any other episode of either of the parts – former and latter – of the poetic composition, we have this sub-variety of *prakaraṇa vakratā* or episodic obliquity:

Yatrāñgirasaniśyandanikaṣaḥ koapi lakṣyate

*Pūrvottararasampādyah sāñgādeḥ kāpi vakratā.*¹⁴⁹

In simple words, it is the consummation of *añgīrasa* or principal emotion which generally takes place in epic poems or poems of such scale and compass.

- **Application of *Añgirasaniśyandanikā-vakratā* in *Macbeth*:**

Let us analyze Shakespeare's *Macbeth* in the light of the *bhayānaka rasa* as an '*añgīrasa*'. In the play it is the sense of horror which is cultivated and nourished throughout by Shakespeare. The occasional presence of the witches in the play goes further to intensify the atmosphere, directly or indirectly. The character of Macbeth unfolds himself progressively under the prediction of the witches and his own native disposition contributes to it.

The element of horror is fostered by our sense of moral dread welling up in us when we find how the 'noble' cousin plans the assassination of a credulous monarch. Macbeth's exclamation to the "Stars" to hide their 'fires' is no indication of any qualms of conscience. He utters:

Stars hide you fires!

¹⁴⁹ *Vakroktijñitam. 4.10.*

Let not light see my black and deep desires.
The eye wink at the hand; yet let that be
Which the eye fears, when it is done to see.¹⁵⁰
That tend on mortal thoughts unsex me here;
And fill me, from the crown to the toe, top full
Of direst cruelty. Make thick my blood
Stop up th' access and passage to remorse
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
Th' effect and it! Come to my woman's breasts
And take my milk for gall, you murd'ring ministers,
Wherever in your sightless substances
You wait in nature's mischief, come thick night,
And pall thee in dunnest smoke of hell.
That my keen knife see not the wound it makes
Nor heaven peep through the blanket of the dark.
To cry "hold, hold"¹⁵¹

¹⁵⁰ Macbeth. I. v.50-53.

¹⁵¹ Ibid. I. v.29-42.

This simply shows that Macbeth is aware of the horribleness of the deed meditated by him. He talks in poetic vein but he is unopposed of any streak of nobility. In the case of Macbeth, however, the juxtaposition of poeticality with criminality is ill-assorted. Furthermore, he has just started upon his career of criminality which creates a faint shudder in him. He is not used to cold-blooded murders but the germs of murderousness, always to be seen in his character. In this connection, the following lines are very significant:

This supernatural soliciting
Cannot be ill; cannot be good
If ill, why hath it given me earnest of success
Commencing in a truth. I am thane of Cawdor.
If good, why I yield to that suggestion
Whose horrid image doth unfix my hair
And my seated heart knocks at my ribs
Against the use of nature.¹⁵²

The above statement exhibits the psychic reaction of Macbeth, especially in contrast to Banquo when he voices his inclination not to trust in the utterances of the 'Instruments of darkness' which often bring about deepest consequences. Had Macbeth been essentially heroic and noble, he should have accepted Banquo's implicit warning against placing too much of reliance on the witches' forecast. He never pays attention to all these things. On the contrary, he begins to analyse the implications and going by the fulfilment of the first part of the prophecy comes to

¹⁵² Macbeth. Act I. Sc. iii. 130-137

believe that he can ascend the throne. Why does at all he think that only murdering the old monarch will pave his way to the throne? He should have waited the natural turn of political events which would seat him on the royal throne, particularly when he had proved his valour and protected the honour and integrity of the king and the country. True, he talks of 'horrible imagining' but it is because he has committed to murders, till date and so, new to the job. The thought of attaining kingship generates wild conjectures and possibilities and he gets ready to stoop down to the commission of lowest crime to achieve his ends. The points to be made clear are that he is possessed of the germs of criminality, despite external display of 'combatant heroism' as part and parcel of his native disposition. His relation of the horridness of his meditated act only serves to support that the play is saturated with horror.

Lady Macbeth, too, is an agent in the creation and promotion of the sense of horror which overtakes the reader or the spectator in the stage. She has been instrumental in whetting up Macbeth's faltering resolve by her stimulating tongue. The terrible psychological punishment meted out to her by the dramatist has contributed in its way to the enhancement of the central emotion of '*bhaya*' or fear.

The closing scenes, it is needless to point out, are designed to intensify our sense of horror to the virtual exclusion of any other emotion. On hearing the shrieks of women, inside the castle, he rightly avows that he has forgotten the taste of tears, having "supp'd full of horrors." Yes, he has partaken of the sumptuous banquet of horrors to its full. The '*sahṛdaya*' is also filled with horror at this open admission and finds no palpable cause for imagining that Macbeth is being wronged in any manner.

4.2.6. *Apradhāna prasaṅga vakratā* or obliquity of secondary episode:

When any *apradhāna prasaṅga vakratā* or obliquity of secondary episode is arranged in any integrated within an episode to the purpose of the composition we called it *aprashāna aprasaṅga vakratā*:

Pradhānavastuniṣpattyai vastvantaravicitrataṭā

*Yatrollasati sollekḥā sāparāpayasya vakratā.*¹⁵³

The talented poet creates a charming small reference or event within an episode for the sake of achieving the primary aim. Spy based novels are the examples in this category in Indian context.

4.2.7. *Prakaraṇāntara-vakratā (garbhāka)* or Obliquity of play within play:

Kuntaka makes a provision of a play within play in order to achieve a particular meaning. Explaining this formula Kuntaka says that a talented poet employs *prakaraṇāntara vakratā* or obliquity of play within play for a specific purpose. For this system, a set of actors other than already employed, is introduced in the composition. This new sets of actor's uses the audience as the source material for their play:

sāmājikajānāhlādanirmāṇanipu nipuraṇairnataḥ

tadbhūmikāṃ samāsthāya nirvartinatāntaram.

Kvacita prakaraṇāsyantaḥ smṛitam prakaraṇāntaram

¹⁵³ Vakroktijīvitam.4.11.

*sarvaprabandhasarvasvakalām puṣṅāti vakratām.*¹⁵⁴

Kuntaka focusing upon this device holds it to be an important presentation as it helps in getting the intended end. Shakespeare uses this type of device in his play *Hamlet*.

4.2.8. *Sandhi viniveśa-vakratā* or Obliquity of juncture or organic unity:

Kuntaka says that the juncture should arrange in accordance with the *rasa* or emotion and the matter should be modified accordingly. If the results are excellent, Kuntaka would not bother about rules. He says that the poet should not have excessive craze for observing rules even when the junctures are provided the episodic reveals a unique charm of originality:

mukhābhisandhisandhyādisarṁvidhānakabandhuraṁ

pūrvottarādisarṁgatyā aṅgānāṁsanniveśanaṁ.

Na tvamārgagrahastagrahakāṅḍakadarthitaṁ

*vakrtollekhalāvaṅyamullāsayati nūtanam.*¹⁵⁵

A *sandhi* or juncture is defined as a combination of different phases of main action with its subsidiaries. In other we may present it as a division of the dramatic action.

It is generally held that the formation of junctures depends upon different stages action, Endeavour, certainty of success and attainment of fruit. Indian *ācāryās* calls

¹⁵⁴Vakroktijīvitam.4.12-13

¹⁵⁵Ibid.4.14-15.

them as *mukh-sandhi*, *pratimkh-sandhi*, *garbha-sandhi*, *vimarsh-sandhi* and *nirvahaṇa-sandhi*¹⁵⁶

It is worthy to mentioning here that the western criticism prescribes only three stages in the plot of the poem or drama: *beginning*, *middle* and *end*.

- **Application of *Prakaraṇa-vakratā* in *Macbeth*:**

The seep walking scene of Lady Macbeth is a very good application for *prakaraṇa-vakratā* as whole in *Macbeth*, which appears in Act V Scene I. as follows:

Lo you, here she comes! This is her very guis and, upon my life, fast sleep. Observe her; stand close.

Dortor. How come she by that light?

Gentle woman. Why, it stood by her. She has light by her continually; 'tis' her command.

Doctor. You see, her eyes are open.

Gentle woman. Ay, but their sense is shut.

Doctor. What is it she does now? Look, how she rubs her hands.

Gentle woman. It is an accustomed action with her, to seem thus washing her hands; I have known her continue in this a quarter of a hour.

Lady Macbeth. Yet, here's a spot

¹⁵⁶ Hindi Daśarūpaka.trsltd.S.K.Sharma.p.I.12.

Doctor. Hark! She speaks; I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady Macbeth. Out, Damned spot! Out, I say, out, two, why then 'tis time to do't. Hell is murky. Fie, my lord fie! a soldier, and afeared? What need we fear who knows it, when none can call, our pow'r to account? Yet who would have thought the old man to; have had so much blood him?

Doctor. Do your mark that?

Lady Macbeth. The thane of Fife and a wife; where is she now?

What, will these hands ne'er be clean? No more o'that my lord, no more o'that, you mar all with this starting.

Doctor. *Go to go to;* you have known what you should not.

Gentle woman. She has spoke what she should not. I am sure of that. Heaven knows what she has known.

Lady Macbeth. Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand: Oh, oh, oh!

Doctor. What a sigh is there! The heart is sorely charg'd.

Gentle woman. I would not have such a heart in my bosom for the dignity of the whole body.

Doctor. Well, well, well.

Gentle woman. Pray God it be, sir.

Doctor. This disease is beyond my practice. Yet I have known those which have walk'd in their sleep who have died holily in their beds.

Lady Macbeth. Wash your hands, put on your nightgown, look not so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave.

Doctor. Even so?

Lady Macbeth. To bed, to bed; there's knocking at the gate. Come, come, come, come, and give me your hand. What's done cannot be undone. To bed, to bed.

(Act V.i.20-64)

4.3. *Prabandha-vakratā* or Compositional Obliquity:

The last variety of *vakrokti* as discussed by Kuntaka, in his *Vakroktijīvitam*, is *prabandha-vakratā* or compositional obliquity. This variety is said to bear the beauty of the combined complex of the five varieties- *varṇa-vinyāsa-vakratā* or phonetic obliquity, *pada-pūrvārdha-vakratā* or grammatical obliquity, *vākya-vakratā* or sentential obliquity and *prakaraṇa-vakratā* or episodic obliquity. There are some sub-divisions of *prabandha-vakratā*:

- I. *Rasāntara-vakratā* or Obliquity of changing the *rasa*
- II. *Samāpana-vakratā* or Obliquity of winding up the story
- III. *Kathā- viccheda-vakratā* or Obliquity of intending end
- IV. *Anuṣāṅgika-phala-vakratā* or Obliquity of contingent objective
- V. *Nāmakaraṇa-vakratā* or Obliquity of title
- VI. *Tulya-kathā-vakratā* or Obliquity of identical subject.

4.3.1. *Rasāntara-vakratā* or Obliquity of changing the *rasa*:

This sub-variety is the soul of the whole composition. All the episodes of the plot are organized in accordance with the principal *rasa* or emotion and, likewise, the whole story is constructed. This may cause differentiation in the expression.

Hence, the poet, in order to prevent the monotony of expression, alters the determined *rasa* by changing the events. This aesthetic change requires an extraordinary composition skill. Regarding this obliquity, Kuntaka says that when a poet, ignoring the determined *rasa* makes a provision of another *rasa* so as to make his work delightful, is called *prabandh-vakratā* or compositional obliquity:

Itivṛattānyathāvṛattarasasampadupekṣayā

Rasāntareṇa ramyeṇa yatra nirvahaṇam bhavet.

Tasyā eva kathāmūrterāmūlonmīlitaśriyaḥ

Vineyānandaniṣpattyai sā prabandhasya vakratā.¹⁵⁷

4.3.2. *Samāpana-vakratā* or Obliquity of winding up the story:

When a poet, in order to give up the insipidity of the latter part, winds up the story with a particular episode of the source story, which determines matchlessly the character of the protagonist, is called *prabandha-vakratā* or compositional obliquity:

Trialokyābhinavollekhanāyakotkarṣapoṣiḥtā

Itihāsaikadeśena prabandhasya samāpanam.

Taduttarakathāvartivirasatvajihāsayā

kurvīta yatra sukaviḥ sā vicitrāsya vakratā.¹⁵⁸

¹⁵⁷ Vakroktijīvitam. 4.16-17.

¹⁵⁸ Vakroktijīvitam, 4.18-19.

4.3.3. *Kathā- viccheda-vakratā* or Obliquity of intending end:

By considering this as one of the important devices of composition, Kuntaka has proved himself to be a genuine beholder of beauty. This sub-variety produces a remarkable charm and beauty in the composition. The talented poet, in order to attain the excellence of another event, uses this device. This attainment of excellence is the intended end. For this, the poet dissects the natural development of the source story and achieves his intended end in the middle of the source story.

4.3.4. *Anuṣāṅgika-phala-vakratā* or Obliquity of contingent objective:

The poet begins his work or story with an intention but the hero obtains extra results as his contingent objectives, unknown in the source story. The achievement of such objectives enhances the excellence of both the hero and the work. Kuntaka defines it that when the hero, during his course of action for the proposed result, is made to obtain different result of the same worth, we have this sub-variety of *prabandha-vakratā* or compositional obliquity:

Yatraikaphalasampattisamudyuktoapi nāyakaḥ

Phalāntareṣvananteṣu tattulyapratipattiṣu.

Dhatte nimittatām sphārayaśaḥsambhārabhājanām

Svamāhātmyacamatkārāt sāparā cāsya vakratā.¹⁵⁹

This role of hero, in which he obtain different results as his objective along with that of the intended one, heightens the hero and makes the work vibrate with a remarkable strikingness.

¹⁵⁹ Vakroktijīvitam. 4.22-23.

- Application of *anuṣāṅgika-phala-vakratā* or Obliquity of contingent objective in Macbeth:

Here in this example Macbeth gets many results with one, is a good example of *anuṣāṅgika-phal-vakratā*:

First Witch. All hail, Macbeth! Hail to thee, Thane of Glamis!

Second Witch. All hail, Macbeth! Hail to Thee, Thane of Cowdor!

Third Witch. All hail! Macbeth! Thou shalt be king hereafter!¹⁶⁰

Duncan. What he hath lost, noble Macbeth hath won [exeunt]¹⁶¹

Here in these lines Shakespeare presented to Macbeth many results *phala*. As witches says to him ‘Thane of Glamis!’ he know it fully that he is but he does not ready to accept other results or *phal* but finally he becomes ‘Thane of Cowder’ as king Duncan announces and lastly he becomes king also by murdering Duncan. Thus he gets several *phala* in it, this is fantastic use of *anusarīgika-vakratā* by Shakespeare.

4.3.5. *Nāmakaraṇa-vakratā* or Obliquity of title:

On the basis of a particular event, he considers that the title of a work is also replete with a kind of obliquity. He holds that sometimes even a symbolic mark or name of the source story produces a remarkable beauty:

Āstāṁ vastuṣu vaidagdhyarṁ-kāvye kāmapi vakratām

*Pradhānasaṁvidhānāṅga nāmnāpi kurute kaviḥ.*¹⁶²

¹⁶⁰ Macbeth.I.iii.51-53

¹⁶¹ Ibid.I.ii.last line

¹⁶².Vakroktijivitarṁ. 4.24.

The title of the work attracts the reader due to its striking meaning. Hence, the great poet entitles his work in such a way that it may possess strikingness, indicating the tilt being given to it.

4.3.6. *Tulya-kathā-vakratā* or Obliquity of identical subject:

He holds that even when great poets compose different literary works, based in an identical theme, each one of them, possesses infinite individual beauty:

Apyekakakṣayā baddhāḥ kāvyabandhāḥ kavīśvaraiḥ

*Puṣṭantyanarghāmanyonyavailakṣaṇyena vakratām.*¹⁶³

The reason is that the poets have their own approaches to and view of looking at an identical subject and because of their individuality, they give entirely a new design. Thus the manifestation of this sub-variety of *prabandha-vakratā* or compositional obliquity is born out of innate and natural state of the writer's mind and art.

Kuntaka conceives the figurativeness of sentence or *Vākyavakratā* as the permeating presence that enters all other elements. The effect is akin to a painter's stroke that shines out distinctively from

- **Application of *Prabanda-Vakratā* in Macbeth:**

As a form of *Prabandh* as Kuntaka defines it as a work, like this, there is a happy ending of this drama. Malcolm inviting to all those peoples who were the victims in Macbeths' rule shown a light in the reader's heart of hoping something new. Thus, this concept is followed in Indian context that *Satyameva Jayate* is a

¹⁶³ Vakroktijīvitam, 4.25.

universal model to win the humanity. Here *karma vipāka* theory is also followed by Shakespeare well in this drama. As Malcolm says to the people lastly:

Malcolm. We shall not spend a large expense of time

Before we reckon reckon with your several loves.

And make us even with you. My Thanes and kinsmen,

Henceforth be Earls, the first ever Scotland

In such an honor nam'd. What's more to do.

This would be planted newly with the time—

As calling home our exil'd friends abroad

That fled the snares of watchful tyranny;

Producing forth the cruel ministers

Of this dead butcher and his friend-like queen,

Who, as 'tis thought, by self and violent hands

Took off her life— this, and what needful else

That calls upon us, by the grace of Grace

We will perform in measure, time and pace.

So thanks to all at once and to each one,

Whom we invite to see us crown'd at Scon

Conclusion

Conclusion:

In this dissertation I have discussed about the *vakrokti*, with its divisions and application in the perspectives of Shakespeare's Macbeth, a great drama.

In the first chapter I have discussed about the *vakrokti*, how it was developed in Indian era of knowledge as a tradition and it also deals with other poetic aspects.

Second chapter deals with *vakrokti* as comparative form of poetic enhancement. It also deals with the western aspects in the perspectives of different thinkers. Especially this chapter deals with *vakrokti* and deviation and the *rasa* aspects which is a compulsory thing in poetic taste.

Third chapter is dealing with the application of *vakrokti* (with its sub-divisions) in Macbeth as whole wherever I found in it (Macbeth).

Fourth chapter is also dealing with the sub-divisions of *vakrokti* and application in Macbeth.

Here some linguistic analysis of Macbeth has also don whereas I able. This linguistic analysis of the Macbeth which could be further carried out would lead one to the conclusion that Kuntaka's theory can explain the beauty and strength of poetic passages by detecting their strikingness in a purely formal analysis. But Kuntaka's theory does not stop with the analysis of sentence as is done in stylistic studies, since techniques like contextual and compositional figurativeness analyze larger segments of the discourse than the sentence.

Contextual figurativeness (*Prakaraṇa-vakratā*) comprises of all the integrating strategies employed in poetry. These includes the ingenuity of the plot, the systematic unfolding of the plot, techniques like play within a play, (*garbhāṅka*) and integration of various segments into a harmonious whole. From Kuntaka's

account, it would appear that contextual figurativeness comprises all those factors which contribute to the strikingness of the context. Such instances are far more numerous in Macbeth than can be recounted. The equivocation in the prediction of the Witches, culminating the materialization of the Birnam Wood coming to Dunsinane and emergence of Macduff, 'untimely rip'd from his mother's womb', to kill Macbeth, the hallucination of dagger, Banquo's ghost, the Porter's scene, the apparition of the witches and the sleep walking scene are some of such instances. Apart from making the play well-knit and coherent, these segments also help to suggest the inevitability of events, something reminiscent of the *Kārmic* principle of Indians. Figurativeness of the composition taken as a whole, (*Prabandhavakratā*), includes adaptation of a story from a well-known source with new twists added to it, with a new emotional significance, deletion of unnecessary episodes, the development of even minor incidents into events of far reaching consequences and strikingness in the title of the composition. Kuntaka regards literary composition as an allegory which conveys some profound moral message and this moral content is also regarded as a compositional figurativeness.

The remarkable unity of vision accomplished in Macbeth attests to its compositional figurativeness. Kuntaka suggests a close study of the poet's sources and the changes introduced therein. Shakespeare seems to have used Hecate Boece's narrative as modified in Holinshed's chronicle as his source. He 'converted what might have been a catalogue of crime and bloodshed into a profound study of guilt and self-destruction.'¹⁶⁴ He conveys Duncan from a young and unsatisfactory monarch of Macbeth's lineage that would legitimize.

¹⁶⁴ Ballough, Introduction, p. 448

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