

VAKROKTI: AN EVALUATION

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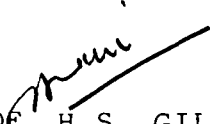
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CERTIFICATE

This is to certify that the dissertation entitled "VAKROKTI - AN EVALUATION" submitted by Antony Jacob in partial fulfilment of the requirements for the award of the Degree of MASTER OF PHILOSOPHY has not been previously submitted for any other degree of this University or any other University and is a record of the students' own work, carried out by him under my supervision and guidance.

We recommend that this dissertation may be placed before the examiners for evaluation.


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LIST OF ABBREVIATIONS.

- A Bh Abhinavabhāratī,
Abhinavagupta: commentary on Bharata's
Nātyasāstra.
- AS Alankāra Sarvasva by Ruyyaka.
- Comm Commentary on Ṭīkā.
- Dh A Dhvanāyāloka by Anandavardhana.
- GOI Gaekward Oriental Institute.
- GOS Gaekward Oriental Series.
- KA Kāvyaalankāra by Bhāmaha.
- KD Kāvyaḍarsā by Dandin.
- KM Kāvyaṁīmāṁsā by Rājasekhara.
- KM ed. Kāvyaṁāla edition.

- K.P. Kāvyaṣṭakāśa by Mammaṭa.
- KS Kāvyaḷaṅkaraśūtravṛti by Vāmana.
- Locana Dhvaṅyālokalocana, Abhinavagupta's
commentary on Āṇandavardhana's Dhvaṅyāloka.
- NS Nāṭyaśāstra by Bharata.
- N.S.P.ed Nirṇaya Sagar Press Edition.
- RG Rasagāṅgādhara by Paṇḍitarāja
Jagannātha.
- SD Saḥityadarpaṇa by Viśvaṅātha.
- SK Sarasvati Kaṅṭhābharaṇa by Bhoja.
- SP Śṛṅgāraprakāśa by Bhoja.
- TSS Trivandrum Sanskrit Series.
- VJ Vakroktijivita by Kuntaka.

SCHEME OF TRANSLITERATION

Vowels : a ā i ī u ū ṛ e ai o au

Anusvara : ṁ

Visarga : ḥ

CONSONANTS

Gutturals : k kh g gh ṅ

Palatals : c ch j jh ṅ

Cerebrals : ṭ ṭḥ ḍ ḍḥ ṇ

Dentals : t th d dh n

Bilabials : p ph b bh m

Semi - Vowels : y r i v

Sibilants :

Palatal : ś

Cerebral : ṣ

Dental : s

Aspirate : h

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INTRODUCTION

This dissertation is designed to assess the achievement and relevance of Indian poetician Kuntaka and his theory of Vakrokti in the light of Western critical thought. Kuntaka's theory of Vakrokti represents one of the most outstanding contributions to poetic theory. There has been a marked awareness of language of poetry in the recent decades. Not only poets and critics but also linguists, philosophers and stylisticians have become conscious of the creative use of language in poetry. Vakrokti has been regarded by them as the basic principle of all poetic speech. The present study aims at presenting an in-depth analysis of the theory of Vakrokti by tracing its growth in Indian poetics right from the earliest times and differing its characteristics in precise terms.

Criticism of poetic language has taken several directions in the west - from biographical to formalistic criticism. The study of language has been considerably influenced in recent decades

by linguists like F. de Saussure and Noam Chomsky. Indian aestheticians do not use the terminology of modern linguistics and stylistics, but they seem to have been fully aware of some of the crucial issues that confront us to day. (It would be worthwhile to consider Vakrokti in relation to the Saussurean langue - parole dichotomy, Chomsky's distinction between 'competence' and 'performance' and concepts like idiosyncrasy and deviance.)

The language of poetry represents the most creative use of language. Poetry has been called the most delightful and perfect form of utterance that human words can reach - nothing less than the most perfect speech of man. The poet expresses his originality through his subject, its treatment and medium. It is in language that he preserves and perfects his thoughts and feelings. The language of poetry is the most conscious use of language which enables the poet to transform his basic concept into an effective and meaningful message. The language used by the poet is more highly structured and novel than prose or the language of common usage.

Of all the modes of self expressions poetry uses language most precisely, exploiting all possible resources of language. The poet is frequently obliged to answer new verbal domains by making what T.S.Eliot calls a raid on the inarticulate. The language used by poets can be taken to be the specimen of the language at full stretch. When the poet finds that the limited medium at his disposal is incapable of communicating his varied experiences, he has no choice but to use language in his own individual way. The fundamental inadequacy and opaqueness of language, its inherent incapability of bearing the plastic stress of the poet creative energy is the reason why the poet must take recourse to the oblique mode of expression rather than the direct, referential manner. The Indian theory of Vakrokti highlights this very striking deviation from the ordinary mode of expression. The strikingness produced by Vakrokti imparts a sense of newness as if language had become fresh, clean washed, pure in its colours.

✓ Although the earliest traces of the

theory of Vakrokti can be found in Bharata's treatment of lakṣaṇa in his Nāṭyasāstra. Bhamaha was the first to give a detailed account of it. Later on it was analysed and enriched by scholars like Dandin, Bhoja, Abhinava Gupta and others. It was Kuntaka, however who was the greatest exponent of Vakrokti which he held to be the 'sine qua non' of true poetry. A certain charming deviation, according to him, constitutes the very life of poetry. In fact the differentiation matter-of-fact manner of everyday speech and the striking deviating mode of expression characterising poetry is the corner stone of Kuntak's theory of poetry.

Hopkins also affirms that poetry is speech given a form or pattern. "Poetry", he maintains "is infact speech only employed to carry the inscape of speech for the inscape's sake". Poetry according to him is in the form of a poetic composition, in the inscape and is an intensification or patterning of speech. He adds: some meaning or matter is essential to it but only as an element necessary to support and employ the shape (formal) which is contemplated for its own

sake"¹. Thus the consciousness of poetic language has become more intense in the present century.)

There has been a marked awareness of the language of poetry in the recent decades of the twentieth century. Poets & critics have become, in various ways, conscious of the creative use of language in poetry. As T.S.Eliot points out, now "honest criticism and sensitive appreciation is directed not upon the poet but upon the poetry"². Discussing "The social function of poetry" he emphatically remarks that the direct duty of the poet "is to his language"³. Richards observes: "My ideas are, in a deep sense in ;my language - in the relations between words; which guide me in use"⁴. Herbert Read also holds similar views. Poetry to him is mainly "a function of language - the exploitation of a medium a vocal and sensuous material" and "form in the natural effect of the poet's integrity"⁵. David Parkins holds that poetry is an "affair of language"⁶ and Schreiber maintains that "the poem is the word"⁷. The poet expresses himself ;by using a symbolic, rather

than a conceptual form in an organic way. As Read suggests "We must therefore look for the peculiar virtue of poetry in its poetic structure -in its diction, idiom, and imagery" because without a proper appreciation of these elements "the nature of poetry can never be realised".⁸

The communicative resources of poetic language have been studied by the modern critics in considerable detail. The rise of modern criticism, as Cleanth Brooks observes "is part of a general intensification of the study of language and symbolism. It is no accident, therefore, that a great deal of modern criticism has occupied itself with the problem of how language actually works and specifically how it works in a piece of literature".⁹Not only critics but linguists and stylisticians have also discussed in detail what have been called 'poetic deviance' 'understanding sentences,' 'semi -sentences and 'degrees of grammaticalness'.¹⁰ There is an element of truth in saying that a poet speaks because he must speak. But he speaks in a language different from that of the common usage. Carlyle once said that

through language the poet subdues the chaos of the universe. Content is, no doubt, important in poetry but its expression is no less important. The two are in fact inter related and inter dependent. Longinus rightly maintained that "thought and language in literature are interfolded each in the other". This organismic union is emphasised by various European writers also.

Poetics is one of the three main fields of knowledge in which Indian scholarship has made significant contributions, the other two being grammar and philosophy. Unlike the Indian systems of philosophy and grammar, however Indian poetics has not been properly appreciated in the west. It is remarkable that Indian aestheticians were really aware of some of the crucial problems of the language of poetry. They called it 'Vakrokti'¹¹ and defined it as a striking mode of speech differing from transcending the established and the current mode of speech. As Krishnamoorthy observes, "the whole field of Sanskrit Alankārasāstra or poetics may be regarded as one

continued attempt to unravel the mysteries of beauty in poetic language".¹² The ancient Indian aestheticians had their own distinctive concept of poetic language is evident from their theory of Vakrokti. Speaking on the achievements of Kuntaka, its greatest exponent, Krishnamoorthy says that his basic postulates "can find many echoes in modern aesthetic theories".¹³ The concept of Vakrokti can be profitably considered in relation to the Western concept of oblique style or linguistic dislocation. This is one area where the affinities of Indian thought and the European thinking are clearly discernible.

Owing to certain important developments in aesthetics, criticism and linguistics, the theory of Vakrokti has gained a greater significance. These pertain to the change in attitude towards style and ornament and the emergence of the concept of language of poetry as paradox and irony. Carlyle wrote in one of his journals that style is not a coat of the writer, but his skin. Style is now regarded as an integral aspect of poetic composition. The earlier notions of poetic

style seem to have certain gaps in our understanding of its nature. To say that style is the man (Buffon) or that it involves the development of proper words in proper places (Swift) is really not to say much. Style is the process which transforms the poet's basic concept into an effective and meaningful message. It is not nearly a superstructure but an integral part of communication. Style is, as Ohmann puts it, is not a sugar coating, it is a useful key to total meaning" of a piece of work. Flaubert also suggests that style is not merely a manner of expression, it is a way of seeing things. Style is the expressive system of a work of an author, of an epoch. The two essential aspects of poetic structure - the manner in which it is constructed and the sort of aesthetic delight it produces acquire greater depth and relevance when paired with Kuntaka's pronouncements on "Kavimārga" (poetic style) and Kavivyāpāra (the function of poetic imagination). Thus the concept of Vakrokti can be regarded as a viable theory of poetic language.

CHAPTER - 1

A. THE CONCEPT OF VAKROKTI IN INDIAN POETICS

From ancient times onwards the word Vakrokti has been used. The earliest use of this term, can be found in Subandu's Vāsavadatta'. In its very beginning Subandu refers to himself as one who by the blessings of the Goddess of learning, has been able to compose a work of rare ingenuity, which makes use of paronomasia at every step. P.V. Kane says that the term Vakrokti has been used in Vāsavadatta. ¹ There are references also to Vakrokti in Bana's Kādambari. We find the term & Vakrokti in his description of Ujjaini - Bana describes its people as wise men expert in Vakrokti². 'Bana uses Vakrokti in the sense of a 'bantering humorous speech' or a 'witty remark'.³ The term Vakrokti has not been used in Harsa carita. But the term Vaidagdhya has been used in the sense of vakrokti for as many as eleven times ⁴. The term 'Vakrokti', however has been used by Subandhu and Bāna in the sense of a witty, bantering or humorous speech.

Scholars however are of the opinion that the concept of 'Vakrokti' must be older than Bhāmaha and Dandin for we find it used with settled connotation(6)." Raghavan's contention seems to be correct, for \Bhāmaha does not think it necessary to define the concept and the manner in which he refers to it clearly shows that he regards it to be a well known concept. The earliest traces of the theory of vakrokti can be found in Bharata's Nāṭyashāstra. Krishnamoorthy and K.C.Pandey <believes that the concept of Vakrokti had its origin in Bharata. However the first detailed treatment of Vakrokti in Sanskrit poetics is found in Bhamaha's Kavyālamkāra, which represents a major landmark in Sanskrit poetic theory"⁷. Bhāmaha attempts to explain the nature of Vakrokti and to stress its importance in poetic speech. While mentioning various subdivisions of poetry, Bhāmaha refers to Vakrokti as the most distinguishing trait of poetic expression, adding that "poetry becomes commendable if characterised by obliquity." According to him, Vakrokti transgresses all mundane experience (loka-

ātīcraṅta gocaram) and is highly desirable for the purpose of adorning poetic speech.⁸

Bhāmaha comes to a conclusion that hyperbolical expressions, are full of beauty and the poet should therefore cultivate atisayokti (i.e. Vakrokti).

Like Bhāmaha Dandin regards atisayokti as the basis of all poetic figures. Both of them regard Vakrokti as an uncommon striking mode of speech different from the popular, matter of fact way of communication.

In the history of Vakrokti it is Rudrāta who first describes it as a sabdālamkāra (verbal figure). In the second chapter of his "Kāvyaalamkāra" he treats five verbal figures - Vakrokti, yamaka, anuprāsa, śleṣa and citra (Portrait).

The most exhaustive treatment of Vakrokti was attempted in the tenth and eleventh centuries. Kuntaka was the pioneer among them. At

the very outset of his Vakroktijivita Kuntaka states that his object in writing a fresh treatise on poetics is to "establish the idea of strikingness which causes extraordinary charm in poetry."⁹

He affirms that Vakrokti is a certain charming deviation from the ordinary mode of expression of ideas. According to him it constitutes the soul of poetry. He further describes Vakrokti as a 'striking denotation' (Vicitra abhidha) and conceives of it as a striking mode of expression depending on the peculiar turn given to it by the skill of the poet. Kuntaka says : 'Both words and meanings are to be embellished, and their embellishment lies in their obliqueness. Vakrokti is an ingenious utterance peculiar to poetry and is distinct from popular usages. It is a clever turn of speech, witty and startling in effect. This differentiation between the matter of fact manner of expression and the striking mode of poetry is the corner stone of Kuntaka's theory of vakrokti. De comments ¹⁰ It consists of strikingness

of expression which is different from the established or current mode of speech, such as we find in the Śāstras and the like. Kuntaka "defines poetry as an alliance of word and its meaning"¹. Poetry is a coalescence of sound and sense which is established in a composition embodying the poetic activity of a deviational character and which delights those who know the true nature of poetry. But this alliance of sound and sense must have the speciality of being characterised by Vakrata or vaicitrya (obliquity). Dandin before him had maintained that poetry is embellished words communicating the desired meaning¹². Kuntaka does not hold with Dandin that mere idea conveyed by it constitutes poetry. Kuntaka believes, by an act of imagination on the part of the poet (Kavi-Vyāpāra) that the Vakra-kavi-vyāpāra or kavivyāpāra-vakrata¹³ is in his opinion the ultimate source of poetry.

Taking Vakrokti in its broadest connotation Kuntaka affirms again and again that it constitutes the only possible embellishment of

poetry. An idea of the comprehensiveness of Kuntaka's concept of Vakrokti can be formed from an analysis of his treatment of the 'Sukumāra mārg' (Brilliant style). He observes that "the artistic beauty of expression will form the vital essence of poetic style and Vakrokti alone should therefore be regarded as its life--birth or vital essence. To Kuntaka, Vakrokti is the only embellishment (alankriti) possible to the word and its meaning and all poetic figures are but different manifestations of vakrokti. Both word and meaning, Kuntaka maintains, are the adorned, and their adornment consists in the poetic process known as Vakrokti. Echoing Bhāmaha, Kuntaka also remarks that it is atisāya that is involved in vakrokti - vaicitrya. He paraphrases atisāya as prakarṣa-Kāsthadhiroha and holds it to be a necessary element in vicitra mārga.¹⁴ (Elegant style) which consists in a departure from conventional usage and is capable of pleasing the connoisseur. Kuntaka has treated the subject of poetic expression in great detail. He has added new dimension to the theory of Vakrokti.

However some of the ancient and modern critics have described his theory by saying that it is new wine in old bottle ¹⁵. Kuntaka, no doubt took the concept from Bhāmaha, but his treatment of it presents him as a 'a first rate bold thinker who is not a blind conformist.¹⁶ Sankaran says that Kuntaka's was an attempt to widen the scope of the old term Vakrokti so as to include the results of further thinking and make it almost synonymous with everything that constitutes poetry."¹⁷

The other two great scholars belonging to Kuntaka's age who too have treated the concept of vakrokti in detail are ~~Abhin~~ Abhinavagupta and Bhoja. There are two references to 'Vakrokti' in Abhinavagupta's Locana. But it is in the Abhinavabharati, we find the detailed treatment of Vakrokti. The first direct reference to 'vakrokti' is found in Ābhinavabhāratī in Abhinavagupta's gloss on the sixteenth Chapter of the Nāṭyāśāstra. He holds ¹⁸ : Vakrokti which lends strikingness to the body of poetry and is the essence of all poetic figures is referred to by Bharata by the

term 'Lakṣana'. Abhinavagupta thus takes Vakrokti and 'lakṣana' to be the same. He treats vakrokti as a 'delectable, singular meaning and seeks to gain support for his remark by mentioning that various scholars like Bhoja, Kuntaka Bhattanayaka and Bhattatauta, have also included all poetic figures under Lakṣana. Defining the Lakṣana called and bhūṣana, Abhinavagupta writes ¹⁹: 'Where Vakrokti involves hyperbolic expression by virtue of figures and attributes, we get the Lakṣana called bhūṣana.

There are marked similarities between Kuntaka's concept of vakrokti and Abhinavagupta's interpretation of Bharata's lakṣana. "In the wide range Abhinava's lakṣana "remarks Lahiri," one is naturally inclined to read the comprehensive character of Kuntaka's Vakrokti."²⁰ The fresh interpretation given to Bharata's Lakṣanas by Abhinava gupta tends to "show the relationship of Abhinava's Lakṣana with the theory of Vakrokti."²¹

Bhoja also discusses vakrokti in greater detail. In its narrow sense, vakrokti in Bhoja is

put down as a general name for all figures beginning with Simile. He defines vakrokti (Vakrovakya) as a repartee.²² The use of Vakrokti in its large sense is infrequent in Bhoja; he generally applies the same 'alamkara' to generic quality inhering in all figures. Following Bhāmaha, Dandin and Vāmana, Bhoja calls the whole realm of poetic expression as alamkara or vakrokti. He speaks of Vakrokti as a generic trait of all figures (alaṅkāra-Sāmānya-lakṣaṇa). To him an expression like dūmo yaṁ agneḥ (This smoke is of fire) is no alamkara because it lacks obliquity or poetic beauty.²³ By Vakratava or Vakrata Bhoja means poetic beauty in general. Bhoja who makes a detailed analysis of poetic expression, divides poetry into three classes; Vakrokti, Svabhavokti and rasokti. Vakrokti is the oblique term of expression, Svabhavokti, the non figurative description of nature and rasokti the delineation of rasas and bhavas (States). Bhoja takes all aspects of strikingness in poetic expression as realisations of Vakrokti. According to him, metaphor (lakaṣaṇa) is the very life of the poet's vakrokti.²⁴ Ratneswara's

commentary on Sarasvatikānthābharana throws further light on Bhoja's concept of vakrokti. Ratnesvara explains Bhoja's stand point as follows.²⁵

Without obliqueness there can be no figure hence no poetry. Even Svabhāvokti has got this obliquity and is therefore a figure of speech and is delectable to the connoisseur...But bold utterances, being devoid of obliquity, only results in blemishes.

The period of Kuntaka, Abhinavagupta and Bhoja marked the culmination of Indian thinking on Vakrokti . Afterwards its significance underwent a conspicuous wane. All later scholars accepted Rudrata's definition of Vakrokti²⁶ and often reduced it to a verbal figure . The older and broader connection of the term was completely lost. As S.K.De sums up²⁷ , Kuntak's theory of Vakrokti never appears to have received liberal recognition in the hands of later writers..... If later writers refer to his Vakrokti it is only to criticize and reject it andKuntaka was

apparently fighting on behalf of a cause already doomed. The popularity and importance of Kuntaka's Vakrokti were completely overshadowed by the dominance of the theories of rasa and dhvani, to which almost all the later aestheticians wholeheartedly subscribed. Consequently, Kuntaka's central theory of vakrokti was discredited and his own name lingered only as a half forgotten propounder of ingenious doctrine."

B. VAKROKTI AND MODES OF POETIC DEVIATION

Geoffrey Leech, in his eminently readable book, A Linguistic Guide to English Poetry (Oxford 1979) feels that a creative writer may have to transcend the bounds of standard language to explore and communicate new areas of experience. But he points out that this freedom granted to creative artist has reached pathological degrees of abnormality in some poets. He feels that deviations from the accepted norms of language, inevitable as they are in poetry should not be too violent and too frequent.

Dr. Leech has classified linguistic deviation in poetry into eight types. They are :

1. Lexical deviation
- (2) Grammatical deviation,
- 3) Phonological deviation
- (4) Graphological deviation,
- 5) Semantic deviation
- 6) Dialectical deviation,
- 7) Deviation of Register and
- (8) Historical deviation.

He calls the first five as main deviations and the last three ancillary deviations.

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O,15:8"x, E 50,1:8
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Kuntaka in his treatise entitled *Vakroktijivita* has popularised the concept of deviation called *Vakrokti*. Though the concept existed even before Kuntaka, the distinction of formulating it into a system of literary criticism goes to Kuntaka. For *Bhāmaha* and *Dandi* *Vakrokti* was only an *alamkāra*, a poetic embellishment. Kuntaka disagreeing with them, elevated it into the life of poetry.

Vakrokti according to Kuntaka is a deviation from the established norms of language for the purpose of attaining a certain strikingness (*vaichitrya*) or an imaginative turn of phrase or idea (*bhangibhāñiti*). He feels that *Vakrokti* depends greatly upon the talent (*pratibha*) and the craftsmanship (*Kausāla*) of the poet. *Dandin* divides poetry into two kinds - the one written in the natural speech (*Svabhāvokti*) and the other written in the 'twisted' or oblique speech (i.e. *Vakrokti*) and feels that the former is more pleasing than the latter. But Kuntaka, disagreeing with them, says that the matter of fact speech fails to please the connoisseurs of poetry.

(sahr̥daya) because it lacks 'vaichitrya', and states that the matter of fact speech is elevated to the status of poetry only when it is given a twist . According to him vakrokti mārga in poetry is superior to Śukumāra Marga' which depends heavily on Svabhāvokti. Kuntaka's theory of vakrokti can be summarised in the following sloka: Sabdārthau Sahitau vakrakavi vyāpāra Salini Bandhe, Vyavasthitau Kāvyaṃ.

tadvidāh̥lāda Kārini³⁰. Poetry is the combination of sound and sense introduced in a linguistic composition that strikes with the strikingness of expression caused by the skill of the poet the composition that imparts delight to the connoisseur.³¹ Vakrokti according to Kuntaka embraces such basic theories of Indian aesthetics as rasa and dhvani. Later aestheticians like Mahima Bhatta agreed with Kuntaka but said that the difference between vakrokti and Dhvani is only superficial . Kuntaka classifies vakrokti into the following six types.

1. Varṇa Vinyāsa Vakratā (deviation in the arrangement of letters).
2. Pada Pūrvārdha vakratā (deviation in the substantive parts of words)
3. Pada parārdha Vakratā (deviation in the terminal parts of words).
4. Vākya Vakratā (syntactic deviation)
5. Prakarṇa Vakratā (deviation from tradition in conceiving an incident or a chapter of a work of literature).
6. Prabandha vakrata (deviation in the construction of the whole plot).

In the following sections of this chapter the various types of the linguistic deviations as classified by Dr. Geoffrey Leech will be discussed. An attempt will be made to compare them with the different kinds of Vakrokti mentioned above:

1. Lexical deviation : Any deviation in the form and function of vocabulary in poetry is called lexical deviation . It is further subdivided into a) Neologism b) Affixation and Compounding and c) Functional conversion.

Neologism is the coining of new lexical items. Though all great poets coin new words and phrases, this is not restricted to poets alone. All other linguistic practitioners contribute to the development of lexis and some of their creations become part of the vocabulary of the language.

Affixation is applying an existing rule of language with greater generality and freedom to coin new expressions. The rule which gives acceptability to negativizations like unmoving and unpeaking is applied with greater freedom to coin expressions like "unfathering" as Hopkins does in his poem, "The Wreck of the Deutschland." The widow making unchilding unfathering deeps.

Neologism and affixation resemble pada pūrvārdha vakrata which allows the coining of new

expressions, by taking the help of dhātus and upasargās. Hopkins method of compounding is close to the Indian tradition of Samāsa Kalpanā.

Adapting an item of vocabulary to a new grammatical function, without its form being changed is functional conversion as in the example below.

"Storms bugle his fame" (Hopkins). Bugle traditionally used as a noun has been used as a verb by Hopkins in the same form. Allmost all Sanskrit and Indian language poets experimented with lexical deviation to enrich their language. But neologism does not appear to have been so popular as it is in English. The reason might be that Sanskrit the oldest language of India could not borrow lexis from other languages as a modern language like English can. The Indian languages, till very recently, were too hide-bound to accept new coinages as they did not have the sanction of pūrva-kavi prayoga.

Grammatical Deviations

^

Any deviationm from the morphology or

syntax of the language is called grammatical deviation in stylistics. Leech feels that morphological deviations are very rare in English poetry. Misclassification is also a kind of syntactic deviation. The syntactic position grammatically reserved for a certain class of word is filled by a word belonging to a different class in misclassification. When Dylan Thomas says 'a grief ago,' grief has taken the place of a time adverbial.

Among modern English poets, Hopkins, Eliot and Auden very successfully, experimented with Syntax. Auden in some of his poems wrote in a subjectless and articleless style. Sanskrit aestheticians do not view this deviation with sympathy. Hence they classified it under the flaws of poetry rather than under acceptable deviations.

3. Phonological Deviation . Any deviation from the established stress pattern of individual words which is fixed in English , is called Phonological deviation. This is generally done by poets to suit the words into metrical scales. For example Rossetti deviating from the tradition, stresses the first syllable of 'July instead of the second. But deviations of this kind are not very common in English. As Sanskrit and other Indian languages are not stress timed, the question of phonological deviation does not arise,

Most of the Indian meteres are based on gaṇa or mātra.

(4) Graphological deviation

Metrical verse follows rules of line length and feet whereas as in verse libre the length of the line, though it is said to based on the rhythm of sense, is arbitrary to a large extent. Poets such as E.E. Cummings and W.C. Williams violently

revolted against this tradition, and tried to give visual patterns to the themes of their poems which are called by Leech coded messages and crossword puzzles. Most of the contemporary poetry is a revolt against the graphology of the traditional meters.

5. Semantical Deviation

The apparent irrationality which is present in all great poetry is the basis for semantic deviation as in the following example.

“The child is the father of man-
Wordsworth. ‘Beauty is truth and truth is
beauty!’ Kuntaka includes all deviations in respect
of alankāra (embellishment to poetry) under
vākyavakratā and alankāras like virodhābhāsa are
very close to semantic deviation. According to
Leech ~~dia~~ (dialectical, registral and
historiodeviations are ancillary. Borrowing from
a dialect, which is a deviation from the Standard
Language, is a dialectical deviation. It can be

found in the poetry of Burns, Kipling and the Black poets. M.A.K Halliday feels that language according to use is a 'register'. Register mainly depends upon the topic of discourse and the people who participate in it. Some poets mix up more than one register in the same situations as does Eliott in his Waste land. A poet of a particular age writing the language in past is called historical deviation. Milton's Latinisms and Anglo-Saxon connotations are some of the best examples for historical deviation, in English literature.

The European concept of deviation in poetry takes into account only its linguistic aspects. But Kuntaka's theory of vakrokti considers the formal and structural aspects of poetry as well. Hence concepts corresponding to prakaraṇa vakratā and prabandha Vakratā cannot be found in the West.

When an incident which does not go well with the development of the plot is twisted to suit its needs, it is called prakāyaṇa vakratā.

The example cited by Kuntaka in his *Vakrokti jivitam* is the curse of *Durvāsā* that *kālidasa* introduced in his *Sākuntalam* to enhance the enjoyment of *ṣṅgara* and to justify the character of *Duṣyanta*. When the *rasa* is changed altogether, it is termed *prabandha*, *Vakratā*.

In conclusion,. it can be said that there is no one-to-one correspondence between the Indian and Western Concept of poetic deviations. When contrasted with the Western concept, *Vakrokti* of Indian Aesthetic is not only older but also wider in its usefulness and applicability.

CHAPTER - II

OBLIQUE POETRY AND ITS FORMAL FEATURES

The Nature of Vakrokti

Vakrokti literally means a crooked or indirect speech. As conceived by Indian thinkers it consists of strikingness of expression Raghavan defines it as a striking deviating expression.¹ According to Kuppuswami Vakrokti may be understood as deviation in expression from the common place. This deviation "may be due to various causes, but when deviation is effective it is termed vakrokti".² Gnoli calls it the curved or oblique diction, peculiar to poetic language.³

Both Bhāmaha and Kuntaka have emphasised the striking deviating nature of Vakrokti. "By mere verbal expression remarks Bhāmaha "beauty in speech is not achieved and that type of expression called vakrokti is the factor that adorns speech"⁴ It is vakrokti that marks the difference between ordinary speech and poetic speech. "All types of

poetry must possess vakrokti adds Bhāmaha.⁵ He explains - Bhāmaha: "by Vakroktā Bhāmaha implies a kind of heightened or extraordinary turn given to an expression, as distinguished from common speech where facts are simply stated".⁶

The concept of vakrokti is identified by Dandin with atisāyokti (Hyperbole). By atisāyokti, he means a turn of expression which is a statement of an experience which transcends the common experience of the world. Any expression lacking this nature of transcendental experience cannot constitute poetry. Atisāyokti is not gross exaggeration exceeding mundane possibilities. It reflects the super - normal sensitivity of the poet. It is this exaggeration or atisayokti that produces particular delight in poetic expression.

Before Kuntaka and after Dandin many critics tried to interpret vakrokti according to their whims and fancies. It is Kuntaka who has given, in the form of vakrokti a full fledged theory of poetic expression. His vakrokti is, in fact synonymous with poetry (Kāvya) itself. Both

inadequate expression and expression devoid of idea are according to him, of no use. He calls a beautiful expression without a beautiful idea dead (Mṛthakalpa) and a beautiful idea not couched in an equally beautiful expression, 'diseased' (vyādhībhūta). Kuntaka's concept of vakrokti is very comprehensive. He defines poetry in three ways: poetry is poet's achievement,⁸ 'poetry consists in ornamentation'⁹ 'poetry is commingling of sound and sense which is established in a composition embodying the poetic activity of a deviational character and which delights those who know the true nature of poetry'.¹⁰

Kuntaka variously affirms the essentiality of obliquity in poetry. A strikingness (vaicitrya) in the speech, he remarks, imparts an excellent charm even to an object which is stale and tasteless. (yad apyanūtanō liekham)". By vakrokti Kuntaka understands a certain striking or charming (vicitra) mode of expression (vinyāsa - karma) which is different from and excels the common or matter-of-fact expression of words and ideas in

scientific treatise and so on. It is this Vakrata, or vakrabhava, says Kuntaka that underlies all poetic speech.

The salient features of Kuntaka's vakrokti may be summarised as follows:

- i) Obliquity is an essential factor in poetry.
- ii) It is a striking mode of speech and depends upon the individual power of the poet.
- iii) It helps poetry to impart an unspeakable delight to the connoisseur.
- iv) It distinguishes poetry from matter of fact speech.
- v) Poetry becomes lively in association with vakrokti.
- vi) Vakrokti is called obliquity arising out of poetic function (Kavya. - vyāpāra - vakratva). It is also recognized as the

embellishment (alamkrit) of the world and its meaning, the physical constituents of poetry.

vii) Vakrokti and poetry are invariably associated with each other; an unembellished poetry can hardly be conceived.

viii) Poetic delectableness ^{causes} an elevation or consummation

ix) Whatever renders poetry charming must be recognized as vakrokti

Kantak's theory of poetry has been occasionally subjected to criticism. His theory of poetry according to Lahiri for instance lacks precision. Kuntaka spared no pains to form a definite and unique theory poetry says he, but his theory has 'remained indefiniteness to Kuntak's comprehensiveness,' grandiloquent expressions and vague generalisation (12) S.P Bhattacharya too is of the opinion that Kuntaka possessed the taste of a genuine critic but not the dash of a genius(13)

Most of the adverse comments are however untenable. They tend to forget Kuntaka's basic objectives and look at his theory from a rather narrow point of view. Kuntaka has rightly been hailed as "one of the rare original minds of later Indian poetics " who attempted "to account for poetry in terms of the essentially non-literal character" (14)

Poetry, says Kuntaka is the activity of the poet, and it aims at 'vaicitrya' (Strikingness), which produces transcendental delight in responsive readers. Kuntaka says 15
Obliquity is of six types, each with a number of sub divisions - each subdivision striking the reader by a subtle nuance of poetry. The six types are " obliquity in the arrangement of syllables, obliquity in the base forms of substantives; obliquity in the inflectional forms of substantives; obliquity in a whole sentence, admitting thousand varieties, including a whole lot of figures, obliquity in parts or incidents, obliquity in the entire composition which may be spontaneous or studied, both transmitting beauty and delight.

Obliquity in the arrangement of syllables or phonetic obliquity has been recognized by Kuntaka as the first variety of vakrokti : This variety of vakrokti relies upon the charming arrangements of consonants, and has been called by the earlier scholars by the name of alliteration . Kuntaka himself says : This skill in verbal arrangement itself is well recognized even by the ancient scholars under the name alliteration. This variety of vakrokti includes the use of Alliteration and Chime and also the more subtle sound effects produced by the free and irregular repetition of similar or identical phonemes at varying intervals, which gives texture and beauty of expression.¹⁶

Kuntaka further remarks:¹⁷ Sometime alliteration without any interval too, employed artistically by the poet, contributes high poetic charm because of variations in vowels when alliteration is effected without extra effort, when it is adorned with syllables which are not harsh, when it becomes appealing by discontinuance

of earlier sound repetitions and by new achieves for reiteration.

The second variety of vakrokti - obliquity in the base forms of words or lexical obliquity comprises all effects based on the choice and use of vocabulary.

The next variety of vakrokti operates at the level of sentence. Kuntaka maintains : 19. "Obliquity of sentence is distinct from the richness of beauty born of attributes and figures in so far as they relate to artistic words and content expressed in varied styles. In fact, expressiveness of the sentence form should be regarded as the essence of this beauty. Just as the excellence of painting transcends the beauty of various shades and colours on canvas the poet's art excels the beauty of individual elements such as word, meaning, attributes and embellishment. According to Kuntaka a sentence is nothing but an assemblage of as many beautifying elements.

Kuntaka also discusses obliquity of subject matter. He says : "When the subject matter is described in a way conducive to beauty by virtue of its own infinite natural charm and by means of exclusively artistic expressions we have an example of creative beauty relating to content.²⁰ Content brimming with beauty, he adds, serves an integral purpose in a poetic composition. The subject matter may be 'natural' (Sahaja) or imposed (Āhārya) by the poet. When the subject matter is naturally beautiful it does not have to be embellished. Oblique poetry, according to Tillyard may very frequently express sensibility, great common places and primal feelings of fear and joy, which will find expression in poetry rarely by methods other than the oblique."²¹.

Sentence is no more regarded as the largest unit of linguistic analysis. It is really remarkable that Kuntaka does not finish off his analysis at the level of sentence but also deals with obliquity originating from context and the entire composition. When the intended object is

capable of maintaining suspense all along and is the product of the unique, boundless poetic skill underlying it, we have the obliquity of episode or incident. ²²

The last variety discussed by Kuntak is the obliquity of the composition itself. This variety of vakrokti is said to have the beauty of the combined complex of the other five varieties. He describes seven main subvarieties of the obliquity of the entire composition. The poet may change the rasa of the source story to make his work delightful. He may make only one part of the original story the subject matter of his work. The hero may be made to obtain different results as his objective unknown in the source story. The very title of a work may possess strikingness, indicating the tilt being given to it. An abbreviated story may be expanded or an extensive one cut short by the author. Lastly the whole work of an author may be oblique, giving instructions and telling new ways of success.

The result of obliquity in a poetic composition may be a kind of obscurity in a style. True poetry as Herbert Read points out, is 'concentrated' with edges sharp and cutting."²³ As an expressive system, modern poetry embraces almost everything. Ransom rightly suggests that it is the extreme condensation and its syntactic displacement', that are responsible for causing difficulty in modern poetry."²⁴ However, Oblique poetry has often been taken to task for its ambiguity. Goldsmith, for example, holds obliquity responsible for frigidity in literature. Frigidity, to him, "is a deviation from propriety owing to the erroneous judgement of the writer, who, endeavouring to captivate the admiration with novelty very often shocks the understanding with extravagance."

Oblique poetry is a highly self-conscious mode of poetry. Most poets choose oblique mode of writing out of sheer necessity. Coleridge maintains in his Literary Remains: "We shall allow a poet to express his meaning when his

meaning is not well known to himself with a certain degree of obscurity, as it is one sort of sublime."²⁶ Oblique poetry finds expression in what has been called the complex style. It has been pointed out that the metaphysical style of Seventeenth Century English literature, the much maligned obscure style of Browning and the difficult style of the twentieth century poets like Hopkins are different realizations of this very complex style. This style is marked by a love of complexity and an unusually powerful expressiveness. Those who write in this style always attempt to say things afresh and are not afraid of boldly experimenting with new forms of expression, new tricks of style or using old stylistic techniques in new ways.

The metaphysical poets, led by Donne shocked their contemporaries and successors by their daring excesses in language use. Johnson wrote of their style in his Life of Cowley : "The most heterogeneous ideas are yoked by violence together : nature and art are ransacked for

illustrations, comparisons, and allusions; their learning instructs, and their subtlety surprises...." Hazlitt considered most of Donne's poems "(quaint riddles in verse which even the phoenix could not unravel. Wordsworth found the 'repulsive quaint, and laboured'. However Donne's is a poetry with more 'matter and less words', which is a close packed and dense with meaning.²⁰⁾

Browning's is another well known case of a poet writing in obscure poetry. The sources of his obscurity are his subtle and unusual themes, his varied unfamiliar and learned allusions and illustrations, his extremely abrupt and sometimes careless manner of putting things all of which were part of his new technique of writing poetry. Like Donne his wide and curious knowledge finds terms and likeness unknown to us to express his meaning.

Quite a few modern poets produced what can be accepted as the best specimen of oblique style. No one else, however, is more original and

unconventional than Hopkins. Robert Bridges described Hopkin's poem "The Wreck of the Deutschland as ' a great dragon folded in the gate to forbid all entrances. Hopkins himself wrote in a letter mentioned by R.P. Blackmur in the Kenyan Review (Winter 1939) that "there is an old Adam of barbarism, boyishness, wildness, rawness, rankness, the disreputable, the unrefined " in every person which he would call tykishness. Hopkins thought that the one aim of poetry to grasp and express individuality of everything in the world. An attempt to catch 'inscape' in poetry will mean unique precision and distinctiveness in language. This would explain many apparent difficulties or oddities of Hopkin's vocabulary and syntax, and frequent use of inversions, omissions, and ellipsis. He did away with the rules of grammar , for they were found to limit the possibilities of language as a medium of poetry., No other poet has used compounds more often in so short a space, none with more potent originality."²⁷

Hopkins was aware that, owing to these features, his poetry may appear to many as obscure or difficult. "No doubt my poetry errs on the side of oddness" he said. He took pains to explain to his friends that he was obscure not because he wanted to be obscure but because he could not help being obscure while striving to say quickly, minutely, powerfully and authentically what he wanted to say.

Some sort of obscurity is found even in very great poets' works. Poetry is found to be obscure when, for one or other, there is a breakdown in the flow of communication, between a poet and his readers. John Fress remarks that "Judged by normal standards of prose qualities there will always remain an element of obscurity in poetry." and that "poetry, in obeying the very laws of nature must preserve the rights to be obscure"/²⁸ When a poet's mind is working under some kind intense pressure, the resulting poetry is obscure because, to use mathematical expression, he is raising language to a new power.

"In such moments" comments Press, the poet "rises and falls through different levels of consciousness, leaping enormous gaps between the discontinuous orders of experience, like a desperate climber."²⁹

Some difficulty and sophistication are thus bound to be there when subtle minds are trying to group and portray subtle feelings accurately. Writing on 'pure poetry', Valery Remarks:³⁰

Every time words show a certain deviation from the most direct, that is, the most insensible expression of thought, everytime these deviations foreshadow, as it were, a world of relationships distinct from the purely practical world, we conceive more or less precisely the possibility of enlarging this exceptional domain,.....which, when developed and used, constitutes poetry in so far as it is an effect of art. Valery is not unaware of the danger of such a poetry. He particularly draws our attention to

the complicated and the artificial language of our age, which 'becomes more mysterious, narrower, more inaccessible to the crowd'³¹ Complexity in poetry is understandable, says he, if it comes to a composition as a sequence of "expressive and suggestive devices.... invented in order to enhance the power and impact of speech."³² Mallarme has justified obscurity in poetry even more strongly.³³ Obscurity is a dangerous thing, regardless of whether it results from the reader's inadequacy or from the poet's. But if you avoid the work it involves, you are cheating . If a person of mediocre and insufficient literary experience happens to open a book and insists on enjoying it, something is wrong. There has simply been a misunderstanding . There must always be an enigma in poetry. The purpose of literature - the only purpose - is to evoke things.

Obscurity for the sake of mystification is a defect, but if it is necessitated by the poet's subject matter, it is not unjustified.

Clarity of expression is undoubtedly a virtue of poetry, but superficial clarity at the cost of the genuineness of thoughts and feelings can hardly be recommended. An ambiguity, in ordinary speech means something very pronounced and as a rule witty or deceitful. Ambiguity denotes various layers of meaning in poetry. Empson has classified ambiguities based on their communicative efforts and their contribution to the textual structure. many of the ambiguities treated by him involve factors that cannot be easily evaluated linguistically. These include : levels of ability in comprehension, degrees of sensitivity and ingenuity, awareness of historical background, allegory, allusion, etymology, sound symbolism and also the poet's intentions.

Sanskrit scholars have given an impressive classification of 'ambiguity' on the basis of comparison (sadharmya) exaggeration (atisāya) dissimilarity (Vaiṣāmya), appropriateness (aucitya) obliqueness (Vakrokti)

and wonder (Camalkara). Empson's seven types of ambiguity roughly correspond to paronomasia (śleṣa), irony (Vyajokti) Chime (Yamaka) conceit, transitional similes, repudiation of the idea put (pratipa) antithesis (virodha) and paradox (Virodhābhāsa). A more positive term i.e. plurisignation has been suggested by Wheelwright to indicate this richness of meaning in poetry.³⁴

Idiolect and Poetic Language

Poetic style can also be considered as 'idiolect'. Bloch introduced the term to represent the speech of one person talking on one subject to the same person for a short period of time.³⁵ Robins defines it simply as "The speech habits of a single person."³⁶ It is according to Trudgill, "The speech one person at one time in one style."³⁷ Some linguists like Labov, however, have expressed doubts about the usefulness of the concept of 'idiolect' as a proper subject of

linguistic description represents a defect" in it.³⁸ The value of the concept of idiolect, however, can hardly be denied. Yet the notion of idiolect" as Hockett remarks, " is important, because in the last analysis a language is observable only as a collection of Idiolects."³⁹

Each individual builds up his own set of speech habits, his idiolect, in himself and as Hall suggests, the idiolect is the only ultimate linguistic reality" 40 Crystal and Davy have assigned a significant place to 'singularity' amongst dimensions of situational constraints operating upon a linguistic text. They are of the opinion that occasional idiosyncratic linguistic features, ' give a specific effect.' of linguistic originality and that such features are 'deliberately introduced into a situation to make a specific linguistic contrast'.⁴¹ It is the idiolectal features that impart a distinct character to a poet's style. Parkinson aptly remarks:⁴² "If we step momentarily from 'langue' to 'parole' we become at once aware of the fact

that every individual has the capability, not infrequently exercised of extending the meaning of any sign in the language, according to his caprice. This fact alone would suffice to explain the infinite creativity of language, but if we consider also the syntactic processes by which signs are created and communicated, we have basic explanation of linguistic infinity.

Right from Buffon till present time, literary critics have taken note of individual qualities of poetic style. Style according to Lucas, "is a means by which a human being gains contact with others. It is personality clothed in words, character embodied in speech. If handwriting reveals character style reveals it still more..."⁴³ Raleigh regards style as the gesture of the mind and of the soul of a poet.⁴⁴ Style of a poet it is said is characteristic of him at a certain period of his personal development. Style, says Murry, is an organic aspect of work. It is a quality of language which communicates precisely emotions or thoughts, or a

system of emotions or thoughts, peculiar to the author."⁴⁵

In the present world of complexity and incoherence, a poet is obliged to discover his own language. In a letter written to Warner Taylor Llewelyn Powys maintained ⁴⁶ : a perfect style is the perfect expression of a man's secret identity....The style of a man is the direct result of his passion for life. Learning and scholarship are of small value here. Style is the affirmation of man's heightened awareness of existence and always grows up from within, from out of the marrow of his bones....It would seem that the innate complexion of a man's mind finds for itself fitting expression....Style has to do with grace, health and vigour of a man's soul. This quality of poet's style may be called its diacritical power. To Garrod, "a man's poetry is but a part of him."⁴⁷

A poet's style is infact an integral part of his personality. However public the means

of communication, the way of conveying experience will be peculiar to him. A poet is an artist by virtue of the fact that he has certain skills at his command and certain ways of selecting materials and techniques to suit a particular end.

Socrates is credited with saying : As a man is, so is his speech. Aristotle remarks that the speaker must "present himself as a certain type of person and put those who judge him in certain frame of mind by revealing through his language his "good sense, good character and goodwill towards his hearers."⁴⁸ Longinus also glimpses essentially the same truth when he writes: 'Height of style is the echo of a great personality.'⁴⁹ Gibbon put it more clearly, "Style is the image of character"⁵⁰. Johnson once said of style in writing: "Why, Sir, I think any man whatever has a peculiar style."

T.S.Eliot, however holds a different view. Poetic art culminates, according to him, in the annihilation of the poet's personality' to

express but a particular Medium... in which impressions and experiences combine in peculiar and unexpected ways."⁵¹ Eliot does not seem to appreciate the interplay between the poet's temperament and his style, which gets moulded in important ways by the poet's preferences and priorities. Whether it appears on the surface or not, it is his personality which expresses the poet's impressions and experiences in peculiar and unexpected ways. Referring to Dante's style Eliot himself admits that the language of each great English poet is his own language. "The task of the poet", he adds, "in making people comprehend the incomprehensible, demands resources of language enriching the meaning of words and showing how much words can do, he is making possible a much greater range of emotion and perception for other men because he gives them the speech in which more can be expressed."⁵²

The organic connection between one's style and personality has been endorsed by other creative writers also. Coleridge writes : " Every

man's language variesEvery man's language has, first its individualities, secondly, the common properties of the class to which he belongs, , thirdly words and phrases of universal use."⁵³ Coleridge thinks 'poetry without egoism is comparatively uninteresting:⁵⁴ Arnold defines style as the expression of the nobility of the poet's character".⁵⁵ Ezra Pound says that 'poetry provides equations, like mathematics but equations for emotions. Hopkins also confides that poets "have each their own dialect... formed generally as they go on writing"⁵⁶ I.A. Richards is even more categorical in affirming the role played by the poet's personality in shaping his medium. He maintains in his Science and Poetry that style in poetry is politically a matter of rhythm and that rhythm is "no matter of tricks with the syllables, but directly reflects personality." In a lecture he stated that the printed words of a poem are only its footprints on paper."⁵⁷

All these views prove conclusively the value of personality in giving a particular

character to a poet's style. Poetry can thus be said to make use of the language which can be taken to be the poet's idiolect. The poet fuses his material and his technique with the distinctive quality of the personality. Ohmann points out that the style of a person is as unique as his finger prints.⁵⁸ Ullmann also agrees that "there is an intimate connection between a writers language and his personality."⁵⁹

The style of a poet can thus be treated as his 'idiolect. ie his individual, unique way of saying a thing. "The development of the idea of style as the individual man and the exaltation of originality in literature are intimately involved. Sanskrit poetics, it is alleged, does not pay adequate attention to the role played by the poet's personality . Lahiri for example remarks: Sanskrit poetic theorists have seldom considered...the element of individuality in poetic composition excepting probably Kuntaka..⁶⁰ S.K. De also holds that the Indian concept of style (riti) does not involve 'the expression of

poetic individuality' and that it cannot be, therefore regarded as equivalent to the English word style"⁶¹. The individual in Indian tradition has not been assigned the same significance as society, and it is but natural for the Sanskrit aestheticians not to regard the element of individuality in poetic composition as of paramount importance.

Indian aestheticians before and after Kuntaka were not unaware of the part played by poetic function (Kavi Karma) and poetic nature (Kavi-Svabhāvas.) But no one attached such a great significance to them as Kuntaka did. While establishing the essential importance of vakrokti in his theory of poetry, he underscores the important part played ^{by} the individual power of the poet. One of his greatest contributions to Sanskrit poetics is that he established beyond any pale of doubt the crucial importance of the poet's temperament. To him poetic function itself is poetry. (Kaveh Karma Kāvya)".⁶² Kuntaka maintains that the entire poetic creation is

essentially an act of imagination on the part of the poet and that it finds a befitting means of communication in an oblique expressions (Vakra Kavi vyāpāra).⁶³

He describes this imaginative activity as a mode or manner (Krama) without which there will be no appreciable difference between the language of poetry and that of prosaic works.⁶⁴ It is the poet's genius that, in Kuntakas opinion, is the supreme factor in poetic composition.⁶⁵ Though he recognizes the value of culture (Vyutpatti) and practice (abhyāsa) in poetic creation, the crucial role, he maintains, is played by poetic function and poetic nature, "Whatever charm there be in poetry "Kuntaka remarks, "all that is attributable to poetic genius."⁶⁶ The poet's imagination and poetic function should be treated, he says, as the culmination of maturity of the prenatal and the present impressions." (sansākrāas)".⁶⁷ The fact that most of his predecessors had generally ignored this aspect of poetic creativity was not

unknown to Kuntaka. In the very first chapter he observes. 68

So far there has not been a single scholar who has devoted his attention to explaining, even a little of this concept (of Sahitya), although concept itself is very interesting representing as it does the highest watermark of the poetic art. So let us under take for the delight of the bee like connoisseur a consideration of the strikingly beautiful essence of the concept underlying all compositions of the best poet and impressing us as containing the collective beauty of the ambrosial drops to be found in the heart - lotus of the goddess of poetry. Kuntaka again and again refers to this poetic function (Kavi Karma) and its relevance for poetic creation. His definition of poetry attaches equal significance to poetic creativity and aesthetic delight to the connoisseur. "Poetry" he says, " is the word and sense together enshrined in a style revealing oblique creativity of the poet on the one hand and giving aesthetic

delight to the man of taste on the other."⁶⁹.
 Reiterating this very point, he further
 observes: "It must be accepted that an object finds
 entrance to a poetic process only as a result of
 its interaction to the imagination of the poet."⁷⁰

Kuntaka makes no distinction between the
 poet and his creative activity and holds that
 differentiations of *ritis* or *mārgas* should be
 based on poetic function. The poet's temperament
 alone, says he can furnish a reliable criterion
 for their differences.⁷¹

A classification of styles can be
 justifiable only when it is based on the
 temperamental differences among poets themselves."
 For example, a poet gentle by temperament, is
 gifted with an innate poetic power of the same
 order, since the poetic creativity and the creator
 are inseparable from each other. Kuntaka has thus
 variously affirmed the significance of poetic
 function and poetic temperament in shaping the
 poets sensibility and medium. De explains poetic

function as the organic expressive activity of poetic intuition."⁷² In his introduction to the *Vakroktijivita*, he remarks that "Kavi Svabhāva [Poet's temperament] alone furnishes the criterion for Kaviprasthanahetu" – the factors responsible for particular ways (mārgas) of poetic speech".⁷³ Kuntak's ideas on Kavikarma, Kavivyāpāra and Kavi-Svabhāva bring him very close to those who have advanced and interpreted the concept of poetic style as 'idiolect'. This is, indeed, his great contribution to Indian poetics.

POETIC LANGUAGE AS DEVIANCE

Poetic deviance is the most important linguistic concept that cuts through the theory of vakrokti. Recent works in Stylistics is mostly of three types, style as deviation from the norm, style as recurrence or conveyance of textual pattern and style as a particular exploitation of a grammar of possibilities.⁷⁴ Quite a few exponents of the stylistic approach to literature consider style as a deviation a conscious

departure from the ordinary norms of well-formedness, which involves the disruption of some regularity of pattern. The Indian theory of Vakrokti can be profitably considered in relation to the stylistic concept of deviance. The language of poetry is an undifferentiated language. The poet's thoughts are largely untranslatable and the really important thing in poetry is not the literal assertion made in the words, but the way the assertion is made. In literature, particularly in poetry which is a special kind of human discourse, the poet tries to communicate his vision or ideas in a highly individualized medium. By resorting, to a particular and in part unique, use of language while imposing certain formal restrictions on the poet, the language of poetry allows him licences for making unprecedented innovations of exploiting the grammatical possibilities of the language.

The fact that deviation is a distinguishing mark of poetry has been realized in the Western criticism from earliest times. Talking

of the perfection of style, Aristotle observes:⁷⁵
That diction is lofty and raised above the common place which employs unusual words. By unusual I mean strange (or rare) words, metaphorical, lengthened, - anything, in short, that differs from the normal idiom...The value of deviations in poetry has been established by various modern critics. For example Paul Valery has affirmed the significance of linguistic deviation in poetry. In it he points out that "the language is transformed first into non language and then...into a form of language differing from the original form."⁷⁶ Poetry is a cause of a particular language, and hence the need of deviations in it." The twisting and convolution of words, the inventions and contrivances," as a modern poet points out "are all part of the joy that is part of the painful voluntary work."⁷⁷ Deviant expressions in poetry serve a useful purpose. Sometimes they enable the poet to produce unusual effects. It enables the poet to express thoughts and feelings which would otherwise remain unexpressed.

The use and contributions of poetic deviations have been discussed in detail in stylistics. Chomsky the leader of the transformational generative grammarians, who initiated the detailed discussion on linguistic deviance remarks:⁷⁸ There are circumstances in which the use of grammatically deviant sentences is very much in place.....In such cases...a striking effect is achieved precisely by means of a departure from a grammatical regularity. Deviation may take place at different levels. It may involve omission or suspension of rules of grammar, changes in their applicability alterations in the structural changes indicated by them, their reordering or addition of new rules. It can occur at all levels of linguistic organisations, lexis, grammar, phonology graphology dialect, register and semantics though syntactic deviations are most common. I.A. Richards would call a deviant sample as being the in "the state of order disorder within our lexical-structural would be system":

The language of poetry is recognizably the one used in everyday affairs, but it is turned, as it were inside out. The poet makes words and their combinations to serve more than ordinary function. His choice of words and assigning their function are characteristically different. A deviant form in poetry, whatever be its type and nature acquires its value because of its frequency and degree of deviation.

In analysing deviations, the Chomskyan notion of degrees of grammaticalness' may prove to be of some help. Chomsky remarks. "One way to test the adequacy of grammar is to determine whether or not the sentences that it generates are actually grammatical ie acceptable to the native speaker."⁹⁰ He goes on to say that neither statistical frequency nor semantic significance determines whether a sentence is grammatical or not. Chomsky maintains that the native intuition can be fully relied upon to reject all ungrammatical sentences and that convergent rejection can be used to build a theory of degrees

of grammaticality. A "well chosen deviant utterance" say Chomsky may be richer and more effective.⁸¹ Chomsky's concept of the 'deep' and 'surface' structures of the sentence may also provide an insight into deviations in poetry. In much of poor poetry the surface structure transformations are responsible for deviation, while in good poetry deviant features are essentially differences in the deep structure. Thorne proposes that a deviant text be regarded as a sample of dialect and that a grammar for it be constructed of the same kind that one would construct for the standard language.⁸² Poetic language, it is held, must be treated as a microlanguage with a microgrammar.

Deviation is thus the *raison d'être* of the language of poetry. Some form of non-literality is undoubtedly its most essential feature, without which poetry would lose much of its communicate force"⁸³. This fact was fully appreciated by Indian aestheticians as is evident

from their discussions of vakrokti and other concepts. Right from Bharata, it may be noted, they have invariably laid stress on the importance of style in a literary composition.

Bharata has termed it Vritti, a particular style of composition."⁸⁴ Vāmana calls it riti and says that it is the soul of poetry. Ananda Vardana calls it pada-saṅghatanā and defines it as a system of placing words in a composition.⁸⁵ Style (riti) has been likened to the proper adjustment of limbs in a body.⁸⁶

It is to the credit of the Sanskrit literary theoreticians that they did not develop theories of literature that would apply only to certain forms of literature. Theirs is a truly general theory free of external considerations. These scholars have given due consideration to the objective aspect of style. Moreover, they have paid attentions to all the levels of linguistic structure. Regarding choice and arrangement of componential elements of a sentence in poetry,

Anandhavardana states that when a poet is engaged in his creative activity, various structural patterns and various synonyms pervade his mind of which he picks the best.⁸⁷

Vāmana remarks:⁸⁸ The process of selection and rejection of words should continue so long as the mind is in doubt. Once the words are firmly fixed upon, poetic language attains consummation. When in a work the words are so judiciously used that even a single one of them can be replaced, we have what stylisticians call a consummate composition.

The Sanskrit poets' treatment of lakṣana (indication) and doṣas (blemishes) also bear witness to a penetrating insight into having linguistic subtleties. In regard to meaning it is held that one uses a word to signify a meaning other than but related to its primary meaning either because that the latter is incompatible or because some specific purpose can be achieved by using a word in a deviant way.⁸⁹ Once we free the

concept of deviance from the implication of 'incorrectness', we are close to the theory of VAKROKTI in certain significant respects. The theoretical foundations of this theory owe their popularity and lucidity to Bhamaha, Dandin and Kuntaka. Bhamaha would not normally brook the presence of a single defect in a poem. But grammar he admitted can be occasionally sacrificed for beautiful expressions in poetry. "Grammar is no grammar" he maintains, "meaning no meaning logic no logic, art no art, if these do not subserve poetry"⁹⁰. According to Bhāmaha, a poetry without Vakrakta is no poetry. Vakrokta transgresses all mundane experience and consists in the striking manner of putting a striking idea in equally striking words. He remarks.⁹¹

The several poetic figures are nothing but the various ways in which speech is rendered striking. This strikingness has an element of unusualness, which may be called vakrokta. At the back of this unusualness can be traced an element of exaggeration in some measure. Poetry is

strange and therefore beautiful. It is strange because there is deviation from what is common place. Without Vakrokti there can be no figure worth the name. However Bhāmaha is partial when he says that a literary composition should be logical and grammatical. But Dandin does not accept this view and denounces pedantic rules and regulations. All figures, he says, are marked by a deviation from the ordinary mode of expression. Kuntaka has even more forcefully affirmed that Vakrokti, is the sine qua non of poetry. This basic principle underlying his theory of Vakrokti is "that a certain striking deviation from the ordinary mode of expression of ideas constitutes the essence of poetry."⁹² He defines Vakrokti as a speech which is charming by reason of the skill⁹¹ of the poet (Vaidagdhya bhāṅgī--bhāṅgiti).⁹³ Kuntaka's self-avowed aim in writing a treatise on poetics has been "to establish the idea of strikingness which causes the extraordinary charm in poetry"⁹⁴.

That poetry is a striking deviating mode of expression has been affirmed on so many

occasions by him. A strikingness in poetic speech (Uktivaicitryamātra) he holds, imparts an excellent charm even to an object which is stale and tasteless (yad apianūntanollekham)"⁹⁵.

Taken together, the two concepts, i.e. Vakrokti and deviance, attain greater relevance for description and analysis of poetic language. Despite differences in approach and priorities, there emerges a marked affinity between them. Even without the use of modern linguistics and stylistics Indian poetician's awareness of some of the crucial of the creative exploitation of language is undefinable. Certain issues suggested by them have been considered in detail by Western scholars. The theory of vakrokti however, is far more comprehensive than the concept of deviance, It is a commendable effort to tackle the question of poetic communication more squarely. The concept of deviance is far more individualistic and allows far more freedom. Leach feels that the creative writer may have to transcend the bounds of standard language to explore and communicate new

areas of experience. But he rightly points out that this freedom granted to creative artist has reached pathological degrees of abnormality in some modern poets. He is of the view that deviations inevitable as they are in poetry, should not be too violent and frequent."⁹⁶ The Indian approach, on the contrary would never allow audacious freedom to the poet, and the freedom given to him has to ^{be} exercised with certain limits prescribed by the tradition. It has 'indeed' greater regard for tradition than for individual talent.

In comparison to the theory of Vakrokti, the concept of deviance, however suffers from certain inherent limitations. Deviance has been considered to be "the sum of non grammaticality and non acceptability", and has been used as "a blanket term covering two potentiality different factors."⁹⁷

The interpretation of deviant elements in poetry has been a debatable issue in

linguistics. Chomsky remarks: Given a grammatically deviant utterance we attempt to impose an interpretation on it, exploiting whatsoever features of grammatical structure it preserves and whatsoever analysis we can construct with perfectly well-formed utterances .: ⁹⁸ In poetry elements get transvaluated. Katz remarks that deviant sentences which he calls 'semi sentences' are understood in terms of their well formed parts and that the knowledge of the grammatical rules of the normal language is made use of to discover violations in poetry. ⁹⁹

CHAPTER 3THE WASTE LAND AND VAKROKTI

The purpose of this study is to analyse 'The Waste Land' on the ground of Vakrokti. We'll exemplify the 6 kinds of vakrokti set out in Chapter II. Eliot's poem The Waste Land has too much complexity both in style and meaning. The poem is striking from the very beginning to the end. Many of its verses are strikingly "spontaneous utterances". The poem abounds in many striking passages. Vakrokti is a characteristic feature of this poem, with full of witty banterings and 'ironic speeches. Poetry becomes commendable if characterised by obliquity (Vakrokti). Eliot makes use of atisayokti, svabhavokti and nunokti, besides similies, metaphors and other beautifiers of poetry. Before going into further analysis I should give the content of the poem.

THE THEME:

The theme of the poem encompasses simultaneously several levels of experience arising out of various waste lands: the waste land of religion in which there are rocks but no water, the waste land of the spirit from which all moral and spiritual springs have evaporated and the waste land of the instinct for fertility where sex has become merely a mechanical means of animal satisfaction rather than a potent life-giving source of regeneration. It appears to many readers that Eliot has here endeavored to give poetic expression to his feelings of futility and anarchy in the face of contemporary civilization.

Eliot himself, disclaimed any intention of expressing in the poem the disillusionment of a generation. The Waste Land attempts to project the modern man's illusion of being disillusioned. Eliot said to Theodore Spencer: "various critics have done me the honour to interpret the poem in terms of criticism of the contemporary world,

have considered it indeed, as an important bit of social criticism. To me it was only the relief of a personal and wholly insignificant grouse against life. It is just a piece of rhythmical grumbling.

Whatever may be poet's view it seems that in his poem he is dealing with the theme of futility, frustration and the spiritual and physical bareness of twentieth century western civilization.

The Waste Land is primarily concerned with the theme of bareness and symbolically this is related with the myth of the Waste land as shown by Jessie Weston in her book 'From Ritual to Romance' (1920). Weston deals with legends about the quest for the Holy Grail (the cup used by Christ at the Last Supper) which depict a region as having been blighted by a cruel curse. Consequently, nothing can grow on this land, crops and animals cannot continue their reproductive functions and the land has lost its fertility. The plight of this waste land is also connected with

the plight of the region's lord, the Fisher King. The Fisher King has been robbed of his power to procreate; he is rendered impotent either through physical sickness or maiming. How this curse which has blighted the land and its Lord, to be removed? This is to be done by a questioning knight who asks the meanings of various symbols which are presented to him in the course of his visit to a castle. In the original legend the sterility is primarily physical, whereas in Eliot's poem it is primarily spiritual. It reacts the religious drama of the visit of the knight to the chapel perilous, where the grail is supposed to have been kept.

In another context, the theme of The Waste Land seems to be death - 'Death by Water' is only one facet of it. Death is continually contrasted with life and vice-versa. In fact according to Cleanth Brooks the poem deals with two kinds of life and two kinds of death and with the contrast that this fact offers. In one context life which becomes devoid of meaning is equivalent to death, while in other context

sacrificial death is shown as life giving, as almost a means of securing the renewal of life. The Waste Land at one level concerned with this paradox and with variations implicit in this self-contradictory movement.

Another important thematic aspect of The Waste Land as pointed by Ian Hamilton, is that it projects the superb trinity of culture, sex and religion both as the primary goal of humanity and as something responsible for the deplorable state of Western civilization, where these impulses work in a mutual isolation, Eliot's poem reveals facets of these three fundamental features of human life in their spiritual and social context and attempts to project his vision of life as well as his evaluation of the condition of barrenness which afflicts modern western civilization.

Vakrokti is a witty bantering or a humorous speech. But this definition of Vakrokti cannot be seen in The Waste Land. One can say

that there are too many tongue-in-cheek remarks in 'The Waste Land'. Eliot makes use of so many intelligent (witty) and ironical remarks in the poem. The epigraph of the poem is very striking 'For once I myself saw with my own eyes the Sibyl of Cumae hanging in a cage and when the boys said to her "Sibyl, what do you want"? she replied. "I want to die" Cumaeon, Sibyl a prophetic old woman of Greek mythology was given immortality with out perpetual youth by Appolo. In the Waste Land prophecy has dwindled into fortune telling. C.F. Madame Sosostris. By a clever turn of speech Eliot succeeded in striking these words in the minds of the readers. The above line has a striking idea in equally striking words. It is nothing but Vakrokti.

The first line of the poem The Waste Land is a poetic deviance. Instead of saying "April is the sweetest month", Eliot says that April is the cruellest month. The ironical juxtaposition of lines is startling in effect. Easter, which commemorates christ's resurrection

generally falls in april. In vegetation myths also, spring brought potency to the Fisher king and fertility to his land, April is called the cruellest month because the starring of life and resurrection are anticipated with fear and apprehension. Here poetic deviance or Vakrokti is achieved by a clever turn of the word 'sweetest' into 'cruellest'.

Vakrokti is the employment of words or meanings in a fashion out of the ordinary and that ensures to the beauty of the statement. In the second line "breeding lilacs out of the dead land", 'lilacs' is ironically juxtaposed with "the dead land" the above usage is in a fashion out of the ordinary. Lilacs is a symbol of fertility" and it adorns poetic speech.

Here the allusion is ironic. Symbols images, similies and metaphors are all parts of vakrokti, and they are used wherever the ordinary language fails to communicate the poets thoughts and emotions. It is true that deviations from the

accepted norms of language are inevitable in poetry.

Line no: 12, 'I am a not a Russian at all, I come from Lithuania, a pure German' is a 'Vakya vakrata'. Kuntaka in his treatise accepts such deviations. Here the deviation is quite startling in effect. From line ~~B~~ eight onwards, there is a sudden transition. Here we see prakarana vakrata. Because there is a deviation from traditions in conceiving an incident. Also there is a deviation in conceiving the section of the poem. In a sense 'allusions' and 'references' are like 'alamkaras of the Indian poetics. Eliot makes use of numerous allusions in this poem. Allusions and references are indispensable in the Western poetry. They are charming deviations from the ordinary mode of expressions. Expressions of ideas without allusions and metaphors will not constitute poetry. Vakrokti is everything that constitutes poetry. Symbols, images, similes and metaphors are constituents of the poetic language in the West. The expression like "son of man" in

the poem suddenly brings to our mind chapter 2 verse 1 of prophet Ezekiel in the Old Testament. It reads like this "And he said unto me, Son of man, stand upon thy feet, and I will speak unto thee."

Vakrokti is everything that constitutes poetry. Allusions are part and parcel of Vakrokti. Eliot's use of allusions enhance the beauty of his poem. The expression "broken images" suddenly brings to our mind Ezekiel 6:6 of the Old Testament. 'In all your places the cities shall be laid waste, and the high places shall be desolate, that your altars may be laid waste and made desolate and your idols and cease, and your images may be cut down, and your works may be abolished'. By a clever turn of speech Eliot has succeeded in producing a startling effect. Kuntaka in his 'Vakrokti Jivitam' speaks about prakarana Vakrata. It occurs when the poet takes a deviation from tradition in conceiving an incident or a chapter of a work of literature. Eliot in the

beginning of his poem (The Waste land) applies prakarana vakrata. The lines are as follows.

"April is the cruelest month, breeding Lilacs out of the dead land, mixing Memory and desire, stirring Dull roots with spring rain. Winter kept us warm, covering Earth in forgetful snow, feeding little life with dried tubers."

Sometimes Eliot makes use of vakya vakrata (Syntactic Deviation) for example: "Bin gar keine Russin, Starn" aus Ligtaurn, eeht deutsch. On certain occasions Eliot narrates the story in plain simple straight forward manner, i.e. in svabhāvokti. The following lines are example .

And when we were children,

Staying at the arck-dukes.

My cousins he took me on a sled.

And I was frightened.

He Said, Marie Marie, hold on tight.,

And down we went in the mountains where you feel free.

It is true that there is no one to one

correspondence between Western and Indian aesthetics. But we can find in every poem striking ideas in equally striking words, which is called 'vakrokti. The line (30) "I will show you fear in a handful of dust" is striking in both words and ideas. Here the connotation is Biblical cf. Ecclesiastes 12:7 . 'Then shall the dust return to the earth as it was. Cf. also Donne, meditation 4 of Devotions upon Emergent Occasions (1624)....What's become of man's great extent and proportion , when himself shrinks himself and consumes himself to a handful of dust...

The lines between 31-34 show prakarana vakrata. We are referred to Richard Wagner's music drama in which a care free young sailor on Tristan's ship sings of the sweet heart he has left behind:

"Fresh wafts the wind
To the Homeland
My Irish sweetheart
Where are you lingering.

Symbols are part and parcel of Vakrokti. 'Hyacinths' is a symbol of resurrection. In Greek Mythology, 'Hyacinthus' a Spartan youth was accidentally killed. The yacinth flower grew from his blood. In Sparta the death and rebirth of Hyacinthus were celebrated in early summer. Thus hyacinths are related to vegetation cults.

The 'dhawni' of the following lines -

Yet when we came back,

late from the hyacinth garden

Your arms full and your hair wet,

I could not speak and my eyes failed

I was neither living nor dead and I know nothing.

Looking into the heart of light the silence is

rather a mystical experience of love. Cf. Wagner's Tristan and Isolde to be the bride of his uncle King Mark. A potion that tristan and Isolde drink binds them to eternal love.

The Waste Land is full of ironic passages. This enables the poet to make striking passages. Irony is part of 'Vakrokti'. The

expression Lady of the Rocks is an ironic parody of Virgin Mary, this being the wasteland. Sometimes Eliot makes use of ironical juxtapositions to get the necessary effect. The Lady of the Rocks is followed by the lady of situations. Notice the deflation of the character implied by the use of a small letter for lady in contrast to the capital letter used in the previous line. The lady of situations foreshadows the neurotic women in part II.

It is impossible to write poems without making any deviations. It is here we find the modernity of Kuntaka's poetic theory. The apparent irrationality which is present in all great poetry is called semantic deviation. By coining an expression "the Unreal City" is semantic deviation.

Vakrokti can shock the reader and take the reader to the full participation in the poem. The line you hypocrite, lector!, mon semblable, - mon fire! The line which may be translated;

Hypocrite reader!, my likeness, my brother. According to Baudelaire, the poet and the reader suffer from ennui, the modern urban man's malady. Like Baudelaire, Elot is here shocking the reader into full participation in the poem. The above line is a vākya vakrata (Syntactic deviation).

Vakrokti, to a large extent is identical with atisayokti (Hyperbole) . The opening lines of second part (A Game of Chess) introduce us to a bored woman of leisure sitting before a dressing table. It brings to our mind of Shakespeare's Antony and Cleopatra". The reference is to Enobarbus's description of Cleopatra's progress along the river Cydnus in Cilicia Campestris, flowing through the city of Tarsus, in Asia Minor. The description is brimming with 'Atisayokti'.

Any deviation from the morphology or syntax of the language is called grammatical deviation. In line no.:102 there is a sudden change of tense from past to present tense. It's a

fact that there are no one to one correspondence with the Western and Indian literary theories. However images are common in both literary theories. All poetic figures are part and parcel of Vakrokti. The image of 'rat's alley' suggests spiritual sterility in the Waste Land.

Irony occurs when the poet says one thing and means the just opposite. It is a deviation from the ordinary matter of fact way of expression. Whenever there is irony there is deviation and hence vakrokti. The Shakespearean rag was an American hit tune of 1912. The first two lines of the chorus which were an adaptation of a line from Kenneth Bal's song Oh you Beautiful Doll and ran:

That Shakesperean rag

Most intelligent very elegant. In this line Eliot ironically comments on the popular distortion of the classics.

Eliot is one of the greatest poets of English language. He devoted all his attention towards developing a suitable means of effective poetic communication. One of the most persistent themes in Eliot's poetry is the idea of the fundamental inadequacy and opaqueness of language and its inherent incapability for bearing the plastic stress of the creative energy. Eliot in his well-known essay on "The Metaphysical Poets" has also reaffirmed the necessity of obliquity in poetic language. Kuntaka like Eliot had expressed this fact centuries ago.

Eliot's poetry is full of allusions and connections which are not always easy to decipher. Although Eliot has drawn upon diverse sources, his allusions are almost always reworked into the poetic structure and fully assimilated to the main stream of the poetic process. Another significant aspect of Eliot's poetic language is his use of images and symbols. His imagery represents a fine synthesis of imagistic and symbolistic tendencies.

Eliot's images do not merely appeal to our senses but plunge deep down into the reader's consciousness. They undoubtedly perform an integral function in his poetic style. The dominant emotions conveyed in The Waste Land are those of weariness, boredom, frustration, self-doubt and dissentification and the images used in them are meant to convey these very qualities.

Eliot did everything possible to purify and replenish the English language. The poet tried to juggle new meanings out of old, defaced words. One of the most typical external features of Eliot's poetic style is the use of repetition: "Distracted from distraction by distraction", "Good night, sweet dadies good night, good night, lulu good night". In Eliot's poetry repetition operates at different levels. At times the recurrent words, "images and phrases serve as motifs. This tendency to repeat gives a liturgical rhythm to his verse. The repetition of words imparts intensity and a predominant mood and unity of tone. It also fulfils, a structural

purpose by providing a continuity throughout apparently different contexts.

Any deviation in the form and function of vocabulary in poetry is called lexical deviation. Its further subdivided into (a) Neologism b) Affixation and Compounding and c) Functional conversion. Neologism is the coining of new lexical items. Though all great poets coin few words and phrases, this is not restricted to poets alone - All other linguistic practitioners contribute to the development of lexis and some of their creations became part of the vocabulary of the language. Eliot here coined a new word demobbed a slang for demobilized. Neologism resembles padā-pūrvardhaa vaknata which allows the coining of new expressions by taking the help of dhātus and upasargās.

"The river's tent is broken..... Sweet Thames, run softly till I end my song. The line forms the refrain in Edmund Spenser's (1552-99) nuptial song (celebrating the double betrothal of

Elizabeth and Katherine Somerset, daughters of the Earl of Worcester) entitled 'Prothalamion'. It is used ironically to suggest the contrast between the glorious past and the present day sordidness. Here irony is used to achieve Vakrokti. such ironic passages can be seen throughout the poem.

Allegory and Vakrokti

In allegory ideas are symbolised by persons to mean an another level of things. Like vakrokti allegory refers something different from the contextual. In line number 197 and 198 (The sound of horns and motors, which shall bring Sweeney to Mrs.Porter in the Spring) are allegorical. Eliot's note refers us to John Day's dramatic allegory "The parliament of Bees" "When of the sudden, listening, you shall hear A noise of horns and hunting, which shall bring Actin to Diana in the spring. When all shall see her naked skin"....Actaeon surprised Diana, the goddess of Charity bathing with her nymphs. He was punished by being turned into a stag and killed by his own

hounds. The myth is allegorically interpreted to mean the disastrous consequences of intemperate love.

The above analysis is not in any way complete. The Waste Land refuses to be crumbled in within the short space of a chapter. Like this. Due to Vakrokti it has got different levels of meaning and different styles are employed in the poem. Quoting Vyāsa it can be said of The Waste Land.

"Yatihasti thad anyatra
Yennei hast i na thad Kwachil."

CONCLUSION

I do not claim that my study is complete and satisfactory. It has many shortcomings. However this is a novel and an interdisciplinary approach. I had no models to start with my analysis. Moreover, I had to complete my dissertation within a short span of time and space. I hope I can make a detailed study and thorough analysis in my research thesis.

The concept of Vakrokti is a very old one in Indian poetics. Many scholars including Kuntaka have made serious discussions about the concept of vakrokti. It's still new and fresh. however more serious discussions have yet to be made. Recent studies and analysis in stylistics and linguistics will certainly affirm the importance of vakrokti and its universality. It's highly unfortunate that the followers of Kuntaka did not consider the true significance of vakrokti. Vakrokti and other concepts of literary theories in sanskrit literature could not further advance since the language became dead. Therefore the modern scholars find too many hurdles in analysing and propagating the concept of vakrokti

Some form of non-literalness or obliqueness

is an essential aspect of poetic language. But its very nature, poetic language is different from other forms of human discourse such as the language of sciences and that of prose and the speech of common parlance. What differentiate poetic language most from other discourses are linguistic dislocations and poetic licences which produce several abnormal linguistic structures.

Though the earliest traces of the theory of vakrokti can be found in Bharata's *Natyashastra*, Bhāmaha was the first to give a detailed treatment of it. In the latter's work, vakrokti emerges as a full-fledged concept. Kuntaka, however, was undoubtedly the greatest exponent of this theory. He takes vakrokti the sine qua non of true poetry. It is, according to him, a certain charming deviation from the ordinary mode of expression that constitutes the life of poetry. He regards the language of poetry as different from the current mode of speech. This differentiation between the matter of fact manner of expression and the striking deviating mode of expression is the corner stone of Kuntaka's theory of poetry. The period of Kuntaka, Ābhinavagupta and

Bhoja marked the culmination of Indian thinking on vakrokti. Afterwards its significance underwent a conspicuous wane.

The Waste Land represents Eliot's reaction against discursive poetry. It is not merely a structure of discourse from which certain links have been left out, but a selection and organization of images to express deeply felt imaginative truths. The mythological frame work enables the poet to present our contemporary state of spiritual aridity as the modern waste land and points to the possibility of its transformation and redemption.

I do not claim to say everything about Vakrokti. But my analysis reveals certain illuminating facts about the language used by poets and that of ordinary people. Within the limited time and space I have carried out an analysis about the language of T.S. Eliot in his "The Waste Land".

INTRODUCTION

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