

**VAKROKTI SIDDHANTA AND RUSSIAN FORMALISM:
A STUDY**

A Dissertation submitted
in partial fulfillment of the requirements
for the degree
of
Master of Philosophy
in
English

Submitted by

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M. Phil., English

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CENTRAL UNIVERSITY OF HARYANA
JANT-PALI, MAHENDERGARH
2015**



Central University of Haryana

Mahendergarh

(Established vide Act No. 25 (2009) of Parliament)

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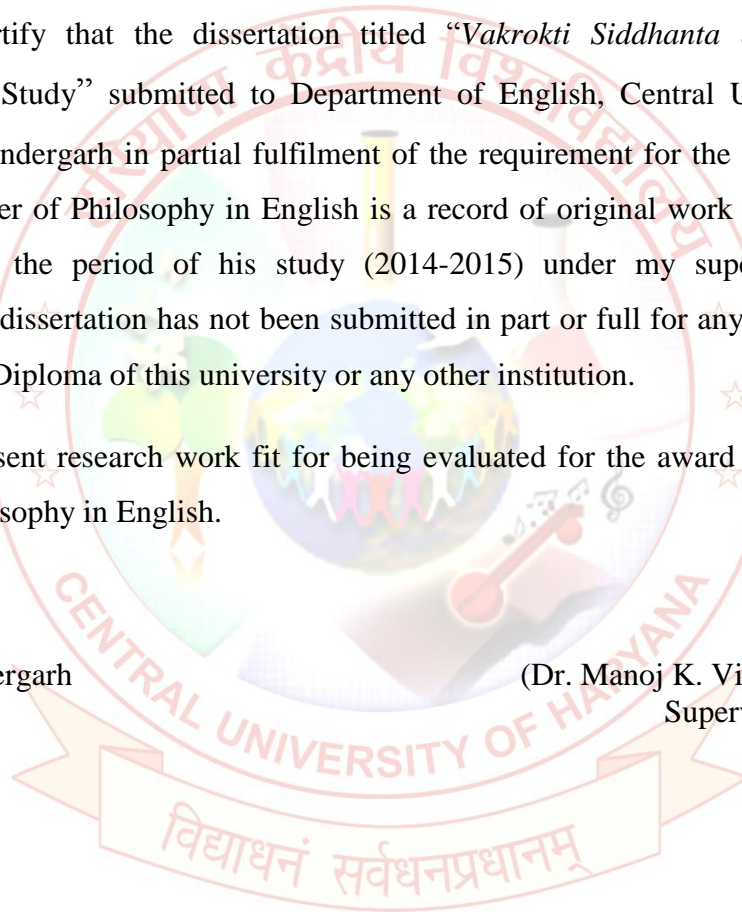
CERTIFICATE

This is to certify that the dissertation titled “*Vakrokti Siddhanta* and Russian Formalism: A Study” submitted to Department of English, Central University of Haryana, Mahendergarh in partial fulfilment of the requirement for the award of the degree of Master of Philosophy in English is a record of original work done by Mr. Daljeet during the period of his study (2014-2015) under my supervision and guidance. This dissertation has not been submitted in part or full for any other award of any Degree/Diploma of this university or any other institution.

I deem the present research work fit for being evaluated for the award of degree of Master of Philosophy in English.

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DECLARATION

I declare that the dissertation entitled ***Vakrokti Siddhanta and Russian Formalism: A Study*** is a record of *bonafide* research that I conducted under the guidance and supervision of Dr. Manoj Kumar Vidyalkar, Assistant Professor, Department of English & Foreign Languages, Central University of Haryana. No part of this work has been submitted for the award of any degree, diploma or similar titles.

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Acknowledgements

I offer my bottomless sense of indebtedness to my supervisor Dr. Manoj K. Vidyalkar for his guidance, support and encouragement which helped me to complete this dissertation successfully.

I place on record my reverence to Dr. Sanjiv Kumar(HoD), Dr. Bir Singh Yadav, Mr. Sudeep Ahlawat, Dr. Snehsata, Mrs. Rinu Yadav for their support and good wishes.

I express my thanks to Dr. Narendra Kumar and his colleagues in the University Library, for their help and assistance in locating relevant books and articles in university library.

I specially thank Deepu and Yashpal Singh for their support and good wishes. I specially thank Shankar Lal Choudhary and Showkat Hussain Itoo for their careful reviews and suggestions. I am also thankful of Deepak Kumar, a PhD Hindi scholar, for his valuable suggestions.

It is impossible to express in words my gratitude towards my parents, my brother Mehar Singh whose unfailing confidence and faith in me always led me through every moment of my life. I also express my love towards my little nephew Harshit whose love led me to complete this project successfully.

Above all I thank Almighty for giving me such a wonderful life to live.

(Daljeet)

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Chapter I

Introduction

Indian poetics, which is also known as Sanskrit poetics, is an enormous source of the theories and doctrines of poetry and drama. From the origin, the main objective of the Sanskrit poetics is to find out the essence or soul of the poetry. Indeed, poetry or *kavya* is an art which depends on the imaginative ability of poet and *rasanubhuti* or art experience is the primary goal of the poetry. In this way, the real purpose of a poet is to attain beauty with the help of words and sense and to stimulate chuffed experience in the heart of human being. But now the questions arise as how the beauty is conveyed in poetry? What is the nature of poetry? What is the nature of such experiences? How do different elements increase the beauty of poetry? These were some fundamental questions which were unsolved for the ancient poets. In order to solve these basic questions, the *Alankarasastraw*as created or developed. The term '*Alankarasastra*' is ordinarily used to signify literary criticism, but in literally words it stands only for figures of speech. It indicates towards a harmonious blend of poetics, aesthetics, and rhetoric in the context of Indian literature.

Though, it is true that the available sources and evidences are not enough for finding the origin of Sanskrit poetics. It is extremely difficult to find out the roots of Sanskrit poetics. Dr. S.K. De rightly observes, "The *Alankarasastra* is never mentioned among the orthodox disciplines which constitute the so-called *Vedangas*, nor do we meet with any passage in Vedic *Samhitas*, *Brahmanas* or the earlier *Upanisads* in which we may find a real basis for a system of poetics" (Hegde 1). In

order to solve this riddle, modern scholars made efforts to find the roots of the system of poetics in Vedic literature.

Vedic literature has a sacred antiquity. This literature includes mainly 'Vedas' which are four in number. Of the four, Rigveda is the earliest and the oldest. In Rigveda many specimens of poetry in the form of hymns is found. The word *upama* is found in abundance in the Rigveda. Then we come to *acarya* Panini. In Panini's work we come to across some interesting references concerning to the figure of speech *upama*. After Panini it was Kautilya who demonstrates the practice of epigraphically writing in his works. It is noticeable that he mentions several brilliances of writing modes and addresses them *lekhan-sampat*. After this, Bharatmuni may be called the first *acarya* who provide the first systematic treatise on the art of drama entitled *Natyasastra*. After Bharata, the period of about seven centuries is almost silence in the history of the development of *Alankarasastra* but there are some evidences and sources that fill this rift and these evidences and sources are the epigraphic records. The epigraphic sources of this period put some fascinating sidelight on the development of Sanskrit poetics. The Junagadh inscription of Rudradaman is a specimen of supreme and fabulous poetry. It is the mark of some poetical excellence and incidentally insinuates towards the division of poetry into *gadya* and *padya*. With the division of *gadya* and *padya* it also describes that both *gadya* and *padya* should be adorned. Another example of epigraphic writing is the inscription of Samudragupta which is pillared in Allahabad. The prose of this epigraph vies with the style of Bhamaha and it describes very fascinating epithet to Samudragupta. These epigraphic sources force one to attain an idea that Sanskrit poetics had covered a long distance before composition. Above description shows that even much earlier to Bhamaha, Sanskrit poetics had made an enough deal of

progress. Who is *kavi* (poet)? It was a question which was defined differently by various *acaryas* and scriptures.

In Amarkosa, for *vidvan*, *kavi* is a synonymous along with *pandita*, one who knows *sastras*, has discriminating intellect, and *mansi*, a thoughtful, meditative person. So *kavi* is a learned man who describes some subject/object. Under this definition, the ultimate reality, *paramatma*, is also designated as *kavi*. Brahma, the source of Vedas, is described as *adikavi* (Bhagavadgita). Next, Valmiki, the composer of Ramayana, in the language of the people (*laukikabhasa*) is also called *adikavi* (Kapoor 65).

The person skilled in *sastras* is called *pandita*. In this way *kavi* is considered as a learned man who refers to some subject or object. In the context of Bhagavad-Gita, the scripture of Hindu religion, Brahma is considered as *adikavi*. After this the learned composers of *Mahabharata* and Puranas are described as *kavi*. With the progress of time, the word *kavi* (poet) was defined in different way. Earlier it was associated merely with the description of incidents but now focus was set up towards the aesthetic pleasure of the audience also.

Many attempts have been made by different *acaryas* in order to define poetry also. There are many persons, objects or happenings around us in our daily life which arouse charm, attractions, pathos, fear, surprise etc. There would be hardly any person who would remain unaffected of these magical experiences. Most of us, even though for a short span of time, come under the spell of these beautiful experiences. These scenes or happenings get inscribed in our mind and later and sooner these come out from our mind when we discuss about them to other people. This type of simple description or expression is called just a *varta* i.e. a worldly talk but opposite of this simple expression or explanation of these events and scenes, there are some persons

who join these events with the power of their imagination then their fascinating expression comes under the category of poetry. Bhamaha and Vamana defined the poetry in the following words:

A composition, he writes, is like the face of a woman who may be herself beautiful but who does not become attractive without ornaments. “Figures of speech” are embellishments of literature. Though Vamana also gives explanation of “these embellishments of literature” in his work, he does not seem to agree with Bhamaha in describing poetry in these terms. According to him, poetry is not a whole, composed of words and meanings. It is a whole where *gunas* (qualities) and *alankara* (beauty) also enter as components (Barlingay 352).

In the words of Rajasekhra, the poet is owned of *karayitri pratibha*, i.e. creative faculty, while common appreciator is possessed of *bhavayitri pratibha*, i.e. appreciative ability. *Kavi-pratibha* is the pivotal factor of poetry. The composition of any poetic work cannot be imagined without the quality of *kavi-pratibha* i.e., the creative faculty. There were many Sanskrit rhetoricians who tried to reveal the causes of poetry and some of them, such as Dandin, Vamana, Rudrata, Kuntaka, and Mammata are more attainable than others in the defining of poetry. Dandin reveals the three causes of poetry. The first one is *nirmala-sastrajnana* (clear academic understanding), second is *isnaisargiki pratibha* (inborn genius) and the last is the *amanda abhiyoga* (constant application of above-said genius). Kuntaka and Rudrata also accepted three causes of poetry: *sakti*, *vyutpati* and *abhyasa*. Vamana also explained the different causes of poetry. He explained *vidya*, in the simple words, the knowledge of various disciplines of learning, *loka* i.e. the knowledge of worldly norms and behavior and *prakirna* (miscellaneous). Further he subdivided *prakirna* into six

causes: *laksajnata* which is the study of scriptures, *abhiyoga* i.e. practice of composing poetic works, *vrddha-seva* i.e. taking instructions and guidance from *Guru/Gurus*, *aveksana* i.e. use of proper words and evading of improper words, *pratibhana* (innate genius of poetic intuition) and *avadhana* (attentiveness of mind while studying, composing or learning, any literary work). Of these different causes what come out are the three causes for producing the poetry: *sakti* or *pratibha* (intellect or poetic intuition), *vautpatti* (erudition) and *abhyas* (practice) but these three causes were dealt different perspective by various Sanskrit rhetoricians. Therefore, there was no uniformity in the views of different *acharya*'s while handling of these three causes. Rudrata, Bhatta and Jagannatha defined *pratibha* according to the subject-matter of poetry; while Mamata and Kuntaka tried to explore as to how is it born? Defining *sakti* or *pratibha*, Rudrata says that *sakti* or *pratibha* is the ability of poet. With the help of this ability, he presents extemporaneously any subject matter which is manifested or occurred in his focused mind - using the proper words. While on the other hand, Rudrata and Jagannatha laid emphasized upon the external form of the poetry. They defined *sakti* or *pratibha* in the form of structure or syntax of poetry. According to Dandin, *pratibha* is an essential factor for the creation of poetry while Vamana took *pratibha* as the seed for creation of poetry. Hemcandra was perhaps the first *acarya* who supports to the intellect power in the composition of poetry. He advocates of the intellect as the fundamental factor for poetry. Hemcandra accepts *pratibha* as the only usual factor of poetry while Jayadeva accepts *pratibha* as the root for poetry. Though Jayadeva accepted the *pratibha* as the nucleus of poetry, yet he is also of the view that the knowledge and practice are nothing but inspiring roots for intellect. He holds that in some situation both erudition and practice do not serve to be such kind of cause for it. In this situation, he accepts *adrsta* (unforeseen) phenomenon

to the cause of it. He defines *adrsta* in the blessings and boons provided to any person by any god.

After the first cause of *sakti* or *pratibha* what cause of making poetry appear is *vayutpatti* (erudition). Here *vautpatti* means minute study of the different scriptures and literary works and the knowledge of the worldly matters. *Vayutpatti* is helpful in making *pratibha* more sharp, poignant, potent, miraculous, and capable of understanding the essentials. Hemcandra rightly states that with the help of *vyutpatti* the *pratibha* is chiseled and polished. *Abhyas* (practice) is the last cause of three which is helpful in creating poetry. *Acarya* Mamgala is the one of ancient *acaryas* who takes side to the last one cause. He states that *abhyasa* is the only aspect for creating the poetry but he also adds that it is neither the alone and unavoidable cause nor is essential or predominant cause of poetry. There are many examples of poets all over the world whose very first work has become immortal. In concise, we may say that *pratibha* is the only and inevitable factor for creating poetry, and both *vyutpatti* and *abhyasa* are its polishing and magnifying causes.

After explaining the causes of poetry, various *acarya* tried to define the poetry. From the beginning of Sanskrit poetics many effort have been made by different *acaryas*. Yet no clear-cut and ideal definition had been presented. There are some names which draw our attention. First of all, *acarya* Bhamaha tried to define the poetry. Bhamaha defined by saying that “A happy fusion of *sabda* (sound) and *artha* (sense) is called poetry” (Choudhary 24)but Bhamaha advocates to the *alankaras* relating to both sound and sense. In the new definition of poetry given by Bhamaha was that poetry is a combination of sound and sense which prompts *alankaras* (figures of speech) but this definition could not be called a complete definition because it undoubtedly requires an explanation of an *alankara*. Dandin also defined

the poetry in the following words: “the body of the poetry is a group of sounds which indicates the happy aim intended by the author” (Choudhary 25). Vamana defined poetry as “Poetry is that union of sound and sense which is devoid of poetic flaws and is embodied with *gunas* (excellences) and the *alankaras*” (Choudhary 26). This definition lays emphasis on excellence as well as on the figures of speech. Such type of description comprising mechanical terms is not perfect one. Anandavardhana was the first *acarya* who included the *dhvani* in his definition of poetry. According to him- “The poetry is the combination of denotative word and sound, while its soul suggested sense” (Choudhary 26). Yet the word ‘*dhvani*’ in itself is a technical term of poetics. This definition, hence, is not an ideal one. Kuntaka also defined poetry on the basis of the principle of *vakrokti* which was propounded by him. He defined that “poetry is the union of sound and sense, arranged in a composition, which, consisting of oblique sayings of a poet is delightful to its sensible reader or listener” (Choudahry 27) but this definition also does not suit to poetry because it mostly deals with the external form of poetry, and, secondly, the term *vakrokti*, like the other terms such as *alankara*, *riti* and *dhvani* is a technical term of poetics. After Kuntaka the *acarya* who defined the poetry was Mammata. He defined the poetry by saying that poetry is organized by word and sense which are flawless, possessed of brilliances, and in which hardly a distinct figure of speech may be absent but this definition was also criticized by various scholars. Visvanatha pays attention towards the *rasa* while defining the poetry. He says that poetry is a sentence, the soul whereof is *rasa*. In his definition Visvanatha gave a prominent place to *rasa* but this definition also does not remain aloof itself from the cruel hands of various scholars and *acaryas*. They advocated that merely sentence is not body of poetry. It is half defined definition. They stated poetry as a happy fusion of word and sense.

After the definitions of the poetry what discussed was about the aim and purpose of the poetry. It was a tradition from the inception in Sanskrit poetics to mention the goal and purpose of their work in the opening of the book. Then, how could *acaryas* be untouched from this fundamental aspect of Sanskrit poetics. Bhamaha, Visvanatha, Hemcandra, Kuntaka, Vamana, Bhojaraja, and Rudrata, too preserved this ancient tradition. They also wrote down the purpose of the poetry in the beginning of their works. In the words of Bharata, drama (poetry) is an instrument of achieving *dharma* (virtue), fame and permanence. It provides benefactions, enriches intellect and imparts instruction. He is of the view that a good piece of poetry, besides giving reputation and rejoice, makes one leading of all arts and facilitates the realization of the four aims of human life that are: *dharma* (virtue), *artha* (wealth), *kama* (desire) and *moksa* (salvation). Bhamaha seems to influence with the views of Bharata while he enumerating the purpose the poetry. Bharata has already talked about *dahramya* and *yasasya*. Bhamaha used the *kirti* word at the place of *yasasya*. After Bhamaha's description of four aims of human life of the purpose of poetry, mostly *acaryas* followed these purpose. Kuntaka and Rudrata added more aims with these four purposes. Rudrata enumerated the elimination of suffering, averting trouble, deliverance form disease and achievement of the desired boon besides the four purposes which were propounded by Bhamaha. Kuntaka adds knowledge of code of conduct, mental exhilaration and spiritual illumination or expansion in the purpose of the poetry. Mammata also has a list of the purposes. He says poetry is for achieving fame, wealth and knowledge of code of conduct, for the removal of the evil, attaining instantaneous highest bliss and imparting instructions as sweetly as does anyone's beloved to him.

In this way, all Sanskrit *acaryas* somehow enumerated the purposes of the poetry and the purpose is the nucleus of the poetry because there is no piece of poetry in the absence of purpose. Then it will be either a piece of narration or moralistic work. Though, such a work may bring fame, wealth or knowledge of ethics, but at the end it will fail in the test of poetry.

The most debated question from the initiation of Sanskrit poetics was about the soul or essence of the poetry. Originally the word *atman* (soul) derived from *Vaisesika*, *Vedanta* and *Nyaya sastras*. Various explanations or definitions have been given from the ancient time in the context of *atman* by the different *sastras* and *acaryas*. One of the various explanations advanced by the *sastras* is ‘*caitanyamatma*’, i.e. the Supreme Spirit, is considered as the core of all being and root of all sensations. Another one is ‘*jnanadhikaranamatama*’ that is defined as the soul of all knowledge. Here the word ‘knowledge’ has distinct meanings. It indicates towards will, grief, effort, jealousy and love besides knowledge. In concise we may define the word ‘soul’ in the context of *prana* (breath) and *cetanata* (consciousness).

In this way, the word *atman* (soul) has been used in poetics too in the context of *prana* or *cetanata* in the writings. Though, this word is used here in its expressed senses or large sense. In the Sanskrit poetics, it is considered the most fundamental and the essential element of poetry. It was *acarya* Vamana who for the first time used the word *atman* in poetics. He stated that the soul of the poetry is ‘*riti*’. After Vamana more *acarya* used this word in different senses. Anandvardhana used the word ‘*atman*’ in the context of *dhvani* who propounded that *dhvani* is the soul of poetry. Besides Anandvardhana, Visvanatha also used the word *atman* for defining the poetry. He accepted *rasa* as the soul of poetry.

With the introduction of this metaphor in the poetics the question which was raised was that which theory be accepted as the *atman* (soul/essence) of poetry. Though, the *atman* word for the first time was used by Vamana, while Dandin had already mentioned *padavali* as the body of the poetry, yet till the age of Anandvardhana and even till the age of Kuntaka, this metaphor had not been presented, while on the basis of *dhavni* specially *rasa-dhavni* the appropriate development of *gunas*, *riti*, *dosas* and *alankaras* had been done and their definitions had been established. Therefore in the age of Kuntaka the essentiality of answering this question was being felt, i.e. which poetic element should be accepted as the soul of poetry? According to Bhamaha, Dandin and Udbhata, this indispensable element consisted in *alankara*, and according to Vamana it contained of *riti*. Later on *vakrokti*, *dhvni*, and *rasa* were considered to be the soul of poetry. In order to define a definite conclusion regarding the soul of poetry, it is obligatory to confer and have a comparative study of the mentioned theories or school of thoughts.

The classics of Sanskrit literature made an inquiry into the true nature of poetic beauty. Hence, rhetoricians started to investigate into the secret of poetic beauty and put forward their own theories. As a result of their incessant efforts, different *prasthanas* or schools came into the existence of the history of *Alankarasastra*. These schools are distinguished to one another on the basis of particular views advanced by their respective promoters and propagators regarding the essence of poetry. Samudrabandha records five schools viz. *alankara*, *riti*, *vakrokti*, *bhogikarana* and *dhavni*.

The Rasa School:

The rasa theory emerged with Bharata through his treatise *Natyasastra*. Literally, the word *rasa* stands for liquid or that which flows. The word ‘*rasa*’ was taken by

Bharata from *Atharvaveda* for explaining the theory of stage-drama. He viewed that the attainment of *rasa* should be the paramount goal of a poet. Bharata categories eight types of *rasa* in his opus *Natyasastra*.

The *Alankara* School:

The earliest and continued school, it examines literary language and assumes that the axis of literariness lies in the figures of speech, in the way of figurative expression. Bhamha is the founder of this school. He is the first *alankarika* poetician in the history of Indian Sanskrit poetics. In his sustained and long lasting opus '*Kavyalankara*', he explains thirty five figures of speech. Bhamaha considers *alankara* a fundamental aspect of poetry. According to him it is the most essential factor for the embellishment of poetry which cannot be avoided or ignored. Others who continued the tradition of *alankara* are Dandin, Udbhata, Rudrat, and Vamana. Rudrata divides all *alankaras* into two types-those based on phonetic form (*sabdalanakara*) and those, based on meaning (*arthalanakara*) and then further subdivides each into five and four subtypes respectively. Bhoja did not provide a new classification but added the third category- *ubhayalanakara*- to the major types of Rudrata. All these *acarya* are somehow in favor of calling all the embellishing factors of poetry as an *alankara*.

The *Riti* School:

Riti School was founded by Vamana. It deals with the theory of language of literature. Indeed, it is described for the first time in Bharata's *Natyasastra* under the rubric of *vrtti* but it was Vamana who developed it into a school. The *riti* comprising *gunas* has been described the soul of poetry by Vamana. He describes there types of *ritis*- *vaidarbhi*, *gaudiya* and *pancali*. Of these *vaidarbhi* is bestowed with all the *gunas*, and the *gudiaya* is ascribed with two, namely *ojas* and *kanti*, and the *pancaliare*

featured by *madhuraya* and *saukumarya*. Vamana does not open his mind on the question whether the *gunas*, which are presented in these *ritis* are *gunas* of word or that of sense, but from his analysis, especially from his silence, it can be assumed that he intended the presence of both the types of *gunas* in all the *ritis*. According to Vamana, *vaidarbhi* is the best and most apt of these *ritis* as it was endowed with all the *gunas*. According to Vamana “*riti* is the soul of poetry, as all the beautifying elements of it can be included in the twenty *gunas* accepted by him” (Choudhary 49).

The Dhvani School:

The founder of the *Dhvani* School was Anandavardhana. He stated that *dhvani* is the soul of poetry. Here *dhvani* means indirect evoked meaning. It is the *dhvani* that separates poetry from other rational speeches. According to Anandavardhana, *dhvani* is an embracing principle that elucidates the structure and the function of the other chief elements of literature i.e. the aesthetic influence (*rasa*), the figural mode and devices (*alankara*), the formal values (*riti*), the superiority and defects (*guna-dosa*). In his treatise *Dhvanyaloka*, Anandavardhana discussed a structural analysis of indirect literary meaning. In Todorov’s view Anandavardhana “was perhaps the greatest of all the theorists of textual symbolism” (Kapoor 21). Before Anandavardhana, it was believed that *alankara* had a prime place in poetry, or *riti* was its soul. *Acaryas* who were in the favor of *alankara* stated that where will be *alankara*; there is no need of accepting *dhvani*. But Anandavardhana refuted the various *acarya*’s views. In the words of Anandavardhana, *dhvani* is dominating while the *alankara*, *guna* and *vrtti* are its various parts.

The Vakrokti School:

This school was established by renowned *acarya* named Kuntaka. Kuntaka defined *vakrokti* as oblique utterance. He states that the distinguishing property of literary

language is its markedness. He made *vakrokti* a matured theory of literariness. According to him it is the soul of poetry. In order to explain this theory Kuntaka wrote a remarkable treatise entitled '*Vakrokti-jivitam*'. According to him, "poetic element which generates super-worldly charm in a statement is called *vakrokti*" (Choudhary 54). It means oblique or marked statement which is different from the '*loka-varta*' comes under the *vakrokti*. Before Kuntaka, the *alankara* was considered to be the ultimate aim of poetry and the *riti* and *dhvani* as the *atman* of the poetry. Kuntaka was well familiarized about all these theories and it is proved by his statement when he refutes the *riti* as the soul of poetry. Though, Kuntaka discarded *riti* but somewhere he shows his consent to *alankara, rasa, and dhvani*. It is verified when Kuntaka addresses *vakrokti* as an extraordinary *alankara*. In this context he called *vakrokti* as *vichitra abhidha*, i.e. *vyanjana sakti* or *dhvani*.

The period of the evolution of Indian Sanskrit poetics is of about 2000 years, i.e. from 200 BC to AD 1700. This period is of at least 1900 years. During this period, Sanskrit poetics achieved maturity with the moving time. There are the various stages of the development of poetics which took place during this period.

Kriyakapa:

Among the existing works on poetics, Bharata's *Natyasastra* is the antique text. The main goal of this opus was to describe how to make the dramatic performance popular and successful. That is why it talks regarding the different aspects of sorties covering from the auditorium to the actual stage-performance of the play. It deals with the eclectic aspects of drama whether it is dramatic poetry or poetic embellishments. The *Natyasastra* could be called the suggestive of the stage of *Kriyakalpa* in Indian Sanskrit poetics.

Kavyalaksana:

The period from Bhamaha and Dandin demarcates the second period in the evolution of Indian Sanskrit poetics. During this period, poetics became liberated of dramaturgy. The importance was shifted from the characteristics of poetry (*kavyalaksana*) to the poetic embellishments (*alankara*). This seems to be the general nature of debate regarding poetry during this period. It seems possible that the conversation and discourses on literature were then addressed *kavyalaksana*. Roughly projected, the period up to AD 600 can be supposed to be the period of *kavyalaksana*.

Kavyalamkara:

The period from Dandin to Rudrat marks the third phase in the growth of poetics. During this period the nature of factors like poetic embellishments (*alanakaras*), properties (*gunas*) and *rasa* became more and more perfect and clear. The characteristic of attractiveness allied with poetry was then called *alankra*. The poetic constituents were treated as the means of creating the beautiful. The literary discussions and discourses were then called *Kavyalankara*. This period is calculated from AD 600 to AD 850.

Sahitya:

The age from Anandavardhana to Mammata marks the next phase of the development of Indian Sanskrit poetics. The general nature of discussion during this period concerning to literature was to look for answers to questions, such as: ‘What is meant by ‘*sahitya*, carrying of words and meanings?’ ‘What are the distinct types of meanings in poetry?’ ‘How is the meaning observed or perceived?’ This could be called the glorious and the most fruitful period in the evolution of Indian poetics. During this period poetics became an independent discipline, emerged out of the earlier discussions regarding ‘*alankaras*’. This period could be estimated till AD 1100.

Sahityapaddhati:

This was the last phase in the development era of Indian Sanskrit poetics. The later writers of the *sahitya*'s period followed the track as it was paved by Mammata. After Mammata no strong efforts were made in the development of Indian Sanskrit poetics by later *acaryas*, no attempt was made to cast the theoretical issues in a different mould by evolving new methods. Jagannatha, the last writer in this phase, had set himself to the task of re-ordering the structure of poetics, but, he, too, moved to the track made by Mammata. In this way, it can be estimated that in the last phase of development there were no clues of new inventions. This period is from AD 1100 to AD 1650.

In this way, Indian Sanskrit poetics endeavored to touch the every corner of the poetry as well as the aesthetic beauty of poetry. Kuntaka was one of the many *acaryas* who also tried to elucidate the poetry according to his own theory of *vakrokti*.

As far as Western poetics is concerned, it takes its origin from the classical philosophy of Greece. In the Western tradition, attitude to literature has been profoundly contoured by the great writers and thinkers of classical antiquity. Plato and Aristotle were the two prominent figures among the rest who made a sustained and systematic inquiry into the nature of art and its modes of experience. It would not be exaggerate to say that a major and radical concept of the Western critical tradition came out from the mind of these two founding fathers but it can be find out that some essential queries and problems relating to art and its forms in the works of earlier Greek poets, rhetoricians and scholars. But it is misfortune because what is available is not sufficient. The sources show that whatever is found is not in a systematic way but is in unsystematic form. The earliest classical criticism praises the poet. Poet was

assumed to be the leading or guiding star. It is believed according to the ancient notion of Greece that poet was inspired by divine muse.

Indeed, the origins of Western criticism took place in Greece and these were intensely bound up with the poetry. It was the response to the poetry that many of the basic principles of ancient literary criticism were formulated. As it is mentioned earlier that poet was inspired by the muse or divine power, it is also known that poetry was a gift of god and goddess to the poet. It was Homer, the great Greek poet, who first of all invoked Muse in the opening line of *Illiad*. The tradition of poetic inspiration which was set up by Homer was later followed by numerous poets. Hesiod, 7th century BC peasant poet, was one of such poets who expanded on the theme of poetic inspiration. He briefs in his *Theogony* how the Muses met him on the Mount Helicon and picked him out to be a poet. Pindar, 5th BC lyric poet, also accepts the supremacy of poetry. He considers poetry a treasure house which can never be destroyed.

The major purposes of the early Greek poetry were to provide pleasure and to preserve the memory of great achievements from oblivion but later it was also observed as the source of moral wisdom and practical guidance for living. In the oral culture of early Greece, poetry was the main source through which the ethics and values of society were mirrored and handed down. Poet was considered equal to teacher and is proved through a statement in *Frogs* given by Aeschylus when he says 'Children have a master to teach them, grown-ups have the poets' (Murray, Penelope and T. S. Dorsch 8).

Aristophanes, the Greek poet, was one of those poets who for the first time spoke for the duties and rights of the poet. He was a social reformer and satirist. He exposed the political fakeness and the sophists. He was of the view that it should be

the duty of poet to teach people. He is generally thought to be one of the founding fathers of ancient literary criticism. His play *Frogs* is the earliest attempt of practical criticism. He takes into consideration factors such as the choice of language in poetry and drama.

It is generally acknowledged that the Greek philosopher Plato laid the foundation of Western philosophy. He tried to shape not only the different branches of knowledge but also tried to define the poet and poetry. Plato didn't write any treatise devoted specifically to poetry, yet his contribution in the field of poetry is immense and long lasting. Many of the dialogues related to the poet and poetry are easily visible in his remarkable treatises. It is believed that Plato was greatly influenced by poetry in his early days of life. He has written a great amount of poetry in his youth but abandoned this early passion of writing poetry when he met Socrates. Later Plato condemns poet and poetry as a whole. In Book 10 of the Republic, he expatriates all poets from his state. According to Plato all art, being fiction, is far removed from reality and twists and distorts truth, the accomplishment of which is the goal for man. Plato condemns all art by saying:

This was the conclusion at which I was seeking to arrive when I said that painting or drawing, and imitation in general are engaged upon productions which are removed from truth, and are also the companions and friends and associates of a principle within us which is equally removed from reason, and that they have no true or health aim (Nagarajan 7).

Plato also discusses on the storage of poets knowledge and their source of knowledge. It's example found in his immortal treatise *Ion*:

For all good poets compose their beautiful poems not by art but by inspiration and in a state of possession; and good composer of songs are not in their

senses when they write their beautiful songs, but are just like Corybarites who are not in their senses when they dance...For a poet is a light and winged and holy creature, and cannot make poetry until he is inspired and is out of his senses and his reason is no longer in him; and until this comes to pass, no man can make poems or give forth oracles. For it is not by art that they make their many beautiful poems and speeches about things...but by a divine dispensation each man can make a beautiful poem only about the single matter to which the Mause inspires him;...about all else he is incapable... And this is the reason why the good choose their minds and uses as his servants the deliverers of oracles and the divine soothsayers, that we who hear them may know that it is not they who speak who are of much account, since they have no reason, but that it is the god himself who speaks and addresses us through them (Greene 16).

Plato tried to prove that it is the Almighty's blessing which makes a poet able to write poetry. It is far from reason and logic because of its removal from the reality. Plato regarded the study of morals as basics and wanted all arts to be guided by moral principle. He favors strict censorship, and urges poets to inculcate in people the moral virtues of forbearance, tolerance and rectitude.

After Plato it was Aristotle who centralized his mind on the art of poetry. Aristotle is the backbone of Western poetic criticism. He was a man of letters, a naturalist and an academic as well as the student of Plato. He owed his philosophical career to his teacher Plato. He is remembered in the ocean of literature for his immortal work *Poetics*. Unfortunately, we have no original text of *Poetics*, but there are a few manuscripts belonging to different centuries. It is a collection of Aristotle's lectures delivered to his pupils. Probably these lectures were compiled by one of his

pupils. It is mainly a work of aesthetic theory, whose business is to understand how poetry operates and the way in which it achieves its influence.

Though Aristotle shows his consent related to Plato's concept of imitation of art but Aristotle takes a different path in order to define his concept of imitation of poetry. Whereas for Plato imitation denotes copying, and hence, petty and trivial, but it is dynamic and creative for Aristotle. Plato is of the view that poetry is inspired, and therefore is irrational activity but Aristotle defends poetry by saying that it is the product of skill or art, which is based on rational and intelligible principles. For Plato the poet owes no knowledge because what does he get straightly come from the blessings of god. Plato criticizes poetry on the ground of emotions. According to Plato poetry waters to emotions and makes a man weak. Aristotle also refutes this allegation.

After the demise of Aristotle a rift started broad in the field of Western literary criticism. There was nobody in the Greece who could fill the fissure which was left after the expiry of Plato and Aristotle. That is why the attention was paid from the 4th century BC Athens to Rome in the first century. Horace, Virgil and Ovid are the renowned name in the book of Western criticism and literature. Of the three, Horace is more attainable. He was more practical and less philosophical than Aristotle. His name is still active in the Western criticism because of his great opus *Ars Poetica*. It is a work which is completely dedicated to poetry. Here in this treatise, he focused his discussion on the three aspects of poetry; the content of poetry, style of poetry and a discussion on poets. He describes that theme of the poetry should be simple, intense and according to the ability of poet. He also favors the poetic ability of coined the new words. He demands the need for organic unity in the work of art. Poetic decorum is one of the many themes which is occurred in *Ars Poetica*. According to Horace

poetry should confirm the principle of decorum and there should be a relationship between form and content, expression and thought, style and subject matter, diction and character. Another theme in the poem is that of the skill, craftsmanship and sheer hard work involved in the composition of poetry. He is of the view that poet needs natural talent but with the natural talent hard practice can't be ignored. He says that natural talent is cypher without training or hard work. Horace says that a poet must have knowledge of moral philosophy. He suggests that the ultimate aim of the poetry should be instruct and pleasure to the people.

Once again the sun of criticism rounded towards the Greek. Now the figure which was shined in the brightness of criticism on the Greek soil was different from Aristotle and Plato. That's figure name was Longinus. He was one of the third members of the 'Classical Triumvirate of Criticism' besides Aristotle and Horace. Longinus was the first who talked about the sublimity in his opus *On the Sublime*. Sublimity is characterized by its ability to amaze and transport and audience, overwhelming them with its irresistible power. For Longinus, sublimity is an inspiring outburst of revelatory illumination. It consists in

The effect of elevated language upon an audience is not persuasion but transport. At every time and in every way imposing speech, with the spell it throws over us, prevails over that which aims at persuasion and gratification. Our persuasions we can usually control, but the influences of the sublime bring power and irresistible might to bear, and reign over every hearer. Similarly, we see skill in invention, and due order and arrangement of matter, emerging as the hard-won result not of one thing, not of two, but of the whole texture of the composition, whereas Sublimity flashing forth at the right

moment scatters everything before it like a thunderbolt, and at once displays the power of the orator in all its plenitude (Nagarajan 24).

In the words of Longinus, literature is not didactic or sermon. It is vision and it effects as music effects on the soul. It helps us see with the eye of the spirit. Its spell is not for a moment but on the other hand its magic is long lasting. Immanuel Kant in his *Critique of Judgment* clarifies this Longinian Sublime in the following words:

Bold, overhanging, and as it were threatening, rocks; clouds piled up in the sky, moving with lighting flashes and thunder peals; volcanoes in all their violence of destruction; hurricanes with their track of devastation; the boundless ocean in a state of tumult; the lofty waterfall of a mighty river, and such like; these exhibit our faculty or resistance as insignificantly small in comparison with their might. But the sight of them is the more attractive, the more fearful it is, provided only that we are in security; and we readily call these objects sublime because they raise the energies of the soul above their accustomed height, and discover in us a faculty of resistance of a quite different kind, which gives us courage to measure ourselves against the apparent almightiness of nature (Nagarajan 25).

Longinus describes the five sources of sublimity. The first is the capacity of firm thought and a strong understanding of ideas, in the simple words, the grandeur of conception. After this, comes the inspired emotion, strong passion, figure of speech and a proper construction of figures and second last comes noble diction and finally he talks about the power to integrate and fuse the elements so as to give them a tone of sublimity.

Philip Sidney's *Apologie* is a perfect example of the Renaissance criticism. Here in this treatise he considered the poet to be the father of learning. For Sidney,

poet is the maker of all knowledge. He places the poet above from scientist, historians and philosophers. Though, he somehow seems influenced to Aristotle's concept of imitation while defining the poetry but for him poetry is not mere copying or representation of facts, it is much more. Sometimes it creates something new. He divides poetry into three categories: philosophical poetry, religious poetry and poetry as an imaginative treatment of the nature and life. He is of the views that the final aim of poetry should be moralistic.

William Wordsworth's *Preface to Lyrical Ballads* is a great work in the history of literary criticism. Here in his treatise, Wordsworth gives long lasting definition of poetry and poet. According to Wordsworth poetry is spontaneous overflow of the powerful feelings.

Poetry is the spontaneous overflow of powerful feelings, takes its origin from emotion recollected in tranquility: the emotion is contemplated till, by a species of re-action, the tranquility gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins (Habib 438).

Wordsworth is of the view that poetry is the image of man and nature. He refutes the magical image of poet also. He is a simple man but there is a difference between the poet and a simple man. In the words of Wordsworth a true poet is a poet who addresses to a simple man. Poet is more sensible than a common man. William Wordsworth defined the poetry and poet in the context of a common man. Matthew Arnold was one of the most influential literary critics and a renowned poet of the Victorian period. He started his career as poet but later put his pursuit of writing poetry aside because of tepid and hostile reviews. He defined poetry in the words of

criticism of life. In his definition of poetry, he adds the concept of high seriousness and truth.

In this way, from the very inception of Western poetic tradition everyone tried to define the poetry with different views and thoughts but one thing which looked common in all was that nobody paid attention the exclusion of poet's genius and autonomous and autotelic properties of poetry or literature but with the advent of the twentieth century complete scenario changed. All over the world a new debate started about the role of a writer's knowledge of his ancestors in the compiling of his writings. Russian formalism is one of the many ideas which developed in this context.

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Chapter II

Vakrokti Siddhanta

The word '*vakrokti*' is comprised of two words '*vakra*' and '*ukti*'. The former component means indirect, crooked or unique and the later component means poetic expression or speech. Thereby the literal meaning of '*vakrokti*' is indirect or crooked speech; arch or evasive speech. In the context of poetics, it is a distinctive utterance, exceeding the common modes of speech and is integrated with fascination, beauty and charm.

The Indian aesthetic theory of '*vakrokti*' has been used in literature from times immemorial and its origin can be traced back to the critical speculation of Bhamaha who is followed, with divergence of conception and treatment, by Dandin, Vamana, Rudrata, Kuntaka, Abhinavagupta and Bhoja. But the concept of *vakrokti* took a new height and significance as all-pervading poetic concept in Kuntaka's opus '*Vakroktijivitam*'. In order to understand Kuntaka's theory, it is obligatory to find out the roots of *vakrokti* concept in earlier and later Sanskrit poetics.

In Indian Sanskrit poetics, Bhamaha was the first *acarya* who described the term *vakrokti* as a fundamental aspect of poetry. He was the first rhetorician who used the term in its wide connotation sense. He thought as to what marks poetic expression distinct from scientific treatise (*sastra*) as well as the general speech (*varta*). Then he states that it is the figurative mode of communication that makes a difference between the *sastra* and *varta* which is technically called *vakrokti* or *atisayukti*. He said that it is the cradle of all poetic figures or *alankaras* which is the supreme element aim in poetry. Though Bhamaha did not explain *vakrokti*, his idea of *vakrokti* can be

understood by his statements. Bhamaha says that *alankaras* are the inseparable elements in poetry as they distinguish poetic expression from the ordinary way of speech and it is *vakrokti* or the extraordinary way of expression which is the fundamental principle underlying at the root of all figures of speech. Bhamaha states that *vakrokti* is everywhere. It is *vakrokti* that makes sense or content more charming and attractive. No meaning of an *alankara* without *vakrokti*. Bhamaha says that the *vakrokti* enshrines poetic sense. According to him, adornments of speech are strikingness in word and in its meaning. In this way, *vakrokti* is the harmonious amalgam of words and meanings. Hence, Bhamaha says that *vakrokti* must be present in the different form of poetic composition like *katha*, *nataka*, *mahakavya* and so on. In this way *vakrokti* is described by Bhamaha as the essential aesthetic principle of all figurative expression.

Moreover, Bhamaha *vakrokti* term somehow resemblances with the term *laksana* which was propounded by Bharatamuni. Abhinavagupta, a learned commentator of Bharatamuni's '*Natyasastra*' equates Bharatamuni's *laksana* with the concept of *vakrokti*. In the sixteenth chapter of *Natyasastra*, Bharatamuni provides a list of thirty-six *laksanas* and explains each of them in detail but in the *Natyasastra*, Bharatamuni is unable to provide an exact idea on the concept of *laksana*. At this, Abhinavagupta, a commentator of the *Natyasastra*, tries to unearth the concept of *laksana*. He states that *laksanas* constitute the body of *Kavya* i.e. poetic expression which is embellished by poetic figures on the equivalence of human body. The concept of *laksana* is on elastic poetic principle rather than a poetic element. Hence, Kuntaka may be said as being indebted to Bharatamuni in the concept of his *vakrokti*. Dr. K. C. Pandey rightly observes:

Vakrokti is not a production of the originality of Bhamaha. According to the information available from the existing literature, he is indebted to Bharata. In fact, the manner in which he talks of *vakrokti* clearly shows that he regarded it to be a very well-known concept. He does not care even to define it. Had he thought it to be his own contribution or something that was not known to and accepted by all, he would have certainly tried to define it clearly and would have tried to justify it as Anandavardhana has done in the case of *Dhvani* (Hegde 20).

After Bhamaha, Dandin was the critic who defined *vakrokti*. He defines the term as a collective designation for all poetic figures except *svabhavokti*. The term *vakrokti* is used only once by Dandin in his explanation, yet anyone can comprehend his opinions on it through the sense of his correlated statements. Dandin was the first *acarya* who separated the whole empire of poetic composition into two distinct classes' viz., *svabhavokti* and *vakrokti*. *Svabhavokti* is considered as basic and fundamental figure of speech. According to Dandin, it is *svabhavokti* that defines the genuine forms of diverse conditions of the objects and it only is the supreme in the field of science and is desired even in poetry but *vakrokti* is different from *svabhavokti*. In *vakrokti* all the figures like *upama* etc. are comprised in its wide scope. Thus, *vakrokti* is the extraordinary way of speech often consisting charm from paronomasia.

The next phase of *vakrokti* leads us down to Vamana who defines the term *vakrokti* in a different sense. He is the first Indian aesthetician to apply it to designate a distinct poetic figure. He explains the figure based on indication or *laksana*. Vamana does not ignore *vakrokti* in its wide sense. The particularity (*visista padaracana*) in his description of *riti* is not different from the concept of *vakrokti*.

And the various qualities of word and meaning considered by him include the idea of *vakrokti*. He conceives it as a peculiar mode of metaphorical expression based on similarity.

Rudrata limits the field of *vakrokti* to a specific verbal poetic figure. Rudrata treats *vakrokti* as *sabdalamkara* (verbal figure) in which the characterizing feature rests upon the words. It was Rudrata who treated *vakrokti* as a verbal figure based on intonation or paronomasia. He divided *vakrokti* into two kinds. The first is *slesa-vakrokti* and the second one is *kaku-vakrokti*.

Anandavardhana is considered to be one of the doyens of Indian aestheticians. He is remembered for his opus *Dhvanyaloka* which is an epoch-making piece in the history of *Alankarasastra*. He does not discuss *vakrokti* discretely. While discussing the *gunibhuta-vyangya-kavya* in the third chapter of *Dhvanyaloka*, he states that prominence in meaning can be realized in all poetic figures and this *atisayokti* or *vakrokti* is prevalent in every figure of speech. For Anandavardhana *vakrokti* and *atisayokti* are indistinguishable and beauty of *vakrokti* is instigated from poet's genius and the priority of the content that dominates it. Anandavardhana also practices the term *ukti-vaicitrya* that is well described in Kuntaka's concept of *vakrokti*. He says that *ukti-vaicitrya* or variation in the manner of presentation is nothing but another way of expression which is able of expressing the intended sense. In this way the manner and matter are inseparable. Thus the concept of *vakrokti* was taken up for a detailed discussion by Anandavardhana.

After Anandavardhana, Abhinavagupta deals with *vakrokti*. Abhinavagupta discusses the idea of *vakrokti* at three different levels. First, he compares *vakrokti* with a 'consummate composition' or *sanghatana* and claims that its lack is equivalent to absence of qualities, both of sense and sound. Secondly, while observing on

Bhamaha's definition of *atisayokti* as *vakrokti*, he explains: there is the strikingness in word and meaning. This quality constitutes poetic figures and it is the extraordinary way of expression peculiar to poetic expression. Thirdly, while discussing different views on *rasa* theory, he says that *natydharmi* and *lokadharmi* in drama are *vakrokti* and *svabhavokti* in poetry.

Rajasekhra also supports *vakrokti* in poetry. Instead of *vakrokti*, he used the term *ukti* and *bhaniti* which resemble to the concept of *vakrokti*. In the prologue of his treatise *karpuramanjari*, Rajasekhra explains poetry as *ukti-visesa* or distinct poetic mode of expression. According to him, neither the idea nor the words are vital but the manner in which the idea is expressed is the point that makes poetry. Thus, Rajasekhra defined the idea of *vakrokti* in concepts of *bhaniti* and *ukti*. His description of *ukti* is wide enough to represent the poetic expression as whole. Therefore, the concept of *ukti* can be alike with *bandha*, *bhaniti* and *kavi-vyapara*, which are the parallel of *vakrokti*.

Bhoja explains *vakrokti* according to his own terms and modifications. It was generally accepted that poetic expression is different from scientific expression as well as usual way of expression. But the question arises as to what are the elements which distinguish the poetic from non-poetic expression? At this, Bhoja replied, it is nothing more than *vakrata* or poetic beauty. He opines that poetry is the amalgam of *rasa* and *dhavni*. This view shows that Bhoja is in favor of *dhavni* and considers it as holding a supreme place in poetry but it does not mean that he doesn't pay attention to *vakrata*. Bhoja defines the entire realm of poetic expression according to three categories viz. *svabhavokti*, *rasokti* and *vakrokti*. *Vakrokti* is found where the figures like *upma* etc. are prevailing while *svabhavokti* appears where *gunas* get prominence and the *rasokti* finds its place where *rasa* is originated. Of three, according to Bhoja,

rasokti is the supreme. Thus he uses the term *vakrokti* in a wide as well as in a restricted sense. Bhoja defines the term *ukti* according to his own terms. He treated *ukti* as *guna*. The *ukti* of *sabdaguna* is defined as a peculiar and graceful turn of expression while *ukti* is *arthguna* which is explained as an idea found in artistic terms.

Mammata defines *vakrokti* as *sabdalanakara* in his treatise *kavyaprakasa*. He describes that “when a statement said in one sense is interpreted differently by another person; either through pun or intonation is known as *vakrokti*” (Hegde 49). This definition shows that Mammata was greatly influenced by Rudrata’s treatment of *vakrokti*. Mammata treats *vakrokti* as the basic principle of some *alankaras* also. Here, like Bhamaha, Mammata maintains *atisayokti* or *vakrokti* as the fundamental principle of *alankaras*. Ruyyaka is one of the major writers in the history of the concept of *vakrokti*. In his treatise *Alanakara-sarvasva*, Ruyyaka treats *vakrokti* as *arthalanakara*. He accepts Mammata’s definition of *vakrokti*, though in a different manner. He considers it as an *arthalanakara*.

Mankhaka is the only *acarya* who accepts Kuntaka’s divisions of *vakrokti*. He was well familiarized about Kuntaka’s *Vakrotijivitam*. In his treatise *Sahityamimamsa* he states that *gunas* and *alankaras* acquire charmness by introducing *vakrokti*. *Sahityamimamsa* is an important work in the history of the concept of *vakrokti*. In this way, in Indian Sanskrit poetics, the theory of *vakrokti* shows an amazing divergence of conception and treatment. The chapter of *vakrokti* is the one of the most confusing chapters in the book of *Alankarasastra*.

It was Kuntaka who discussed *vakrokti* at a great length, elaborated the term and carried this concept to such a length that he was able to develop it into a unique theory of literary criticism. He is known for his literary receptivity, profound insights and inventive thoughts. His opus ‘*Vakrotijivita*’ is memorable work in the history of

the concept of *vakrokti*. Earlier poetics touched the general and non-technical aspect of the term, but Kuntaka dedicated his complete work for the dealing of *vakrokti*. He does not only explain but also discovers the different aspects of *vakrokti*. Before Kuntaka many other works were available regarding *vakrokti* but Kuntaka declares himself the propounder of *vakrokti*. The main goal of his new treatise was to set up the idea of *vaicitrya* or strikingness which could impart extraordinary charm. It is clearly visible here that Kuntaka was not completely satisfied with the theories of predecessors. Kuntaka finds faults with Anandavardhana regarding the restricted applications of *alankaras*. At the time of Rudrata, *alankara* had lost its aesthetic value and nobody made any attempt to reinterpret the particular *alankaras*. At this time Kuntaka stepped forward in order to define each and every *alankararom* aesthetic purview and poetic imagination. Kuntaka also refutes the definition of *rasavadalankara* of earlier writers. He denied the dual position of *rasa* as synthesized by *dhavni* theorists. According to Kuntaka, *rasa* is always of chief importance and cannot subsidiary to anything else. In this way Kuntaka attempts to make new synthesis of all phases of poetic expression under the comprehensive concept of *vakrokti*. Kuntaka analyses poetry from the perspective of poetic creativity. He says that poetry is nothing more than the creation of poet. According to Kuntaka it is *vakrata* who separates poetry from the other form of expression. *Vakrokti* consists of the peculiar form given to any expression due to the skill of the poet, and consequently test of the poet's activity, which may be defined as an act of imagination on the part of the poet. Thus, *vakrokti* is totally depends on poet's creativity. But on the other hand, Kuntaka advocates that mere *vakrata* does not make poetry. It must provide aestheticdelight to the heart and mind of the reader who is responsive to the true beauty of poetry. He says that the real test of *vakrokti* is its contribution to

camatkara or aesthetic enjoyment experienced by the reader. Kuntaka defined *vakrokti* as an artistic turn of speech. His definition of *vakrokti* is-“both words and meanings marked by artistic turn of speech” (Kapoor 25). It is a striking mode of speech coupled with creative imagination of the poet which lends it strikingness. Therefore, the ultimate emphasis is laid on *kavi-kausala* or poet’s creative genius.

The ultimate aim of *vakrokti* is aesthetic appeal. That’s why *vakrokti* is used in the sense of beauty also. Kuntaka uses other terms like *vicchitti vaicitrya*, *carutva*, *camatkara* as synonymously or interchangeable terms for *vakrokti*. *Vakrokti* mainly carries the following implications:

It is deviated or distinct from the established mode of scientific speech as well as common expression.

Vakrokti is the artistic turn of speech having beauty due to *pratibha* of the poet.

It must have capability of producing the aesthetic delight in the mind of *sahridayas* or men of taste.

It is an indispensable element in the texture of poetry.

It is the product of a talented poet or in other words it depends upon the poetic function of a poet.

It is also recognized as the embellishment of the word and its meaning, the physical constituent of poetry.

Every charming feature of poetry must be recognized as *vakrokti* (Sharma 3).

In this way, Kuntaka’s *vakrokti* theory emerges as a viable theory of language of poetry. The expression has to exhibit the primary requisite of an all-pervading beauty which alone makes poetic expression distinct. Without this primary beauty or *vakrata*, poetry will be merely mundane.

Kuntaka's *vakrokti siddhanta* analyses the use of poetic expression at six levels: phonetic, lexical, grammatical, sentential, episodic and compositional which corresponds to *varnavinyasa-vakrata*, *pada-purvarddha-vakrata*, *pada-pararddha-vakrata*, *vakya-vakrata*, *prakarana-vakrata* and *prabandhan-vakrata*.

1. Varna-Vinyasa-Vakrata (Phonetic Obliquity):

Every language is made of limited unique sound units called *varna* or phonemes. These are the smallest sound system of a language which are used to differentiate the meanings. The attractive arrangements of phonemes are the base of poetry. This charming and attractive arrangement of phonemes is what Kuntaka calls *varnavinyasw-vakrata* or phonetic obliquity. In his opus '*Vakroktijivitam*' Kuntaka explains all possible arrangements of phonemes or consonants in order to capture the charming effects. The first type of arrangement is the arrangement of free and unequal recurrence of similar or identical phonemes or consonants at different intervals and because of this type of arrangement expression beauty is provided by the poet. Further it is divided into three sub kinds-recurrence of one phoneme, reappearance of two phonemes and repetition of more than two phonemes. Kuntaka also describes the third type of phonetic obliquity where the arrangements of consonants or phonemes are employed without any interval by the poet for a high poetic charm. The fourth sub-variety of phonetic obliquity is the repetition of new consonants or phonemes. He also says that a discontinuance of earlier recurrence of phonemes and choice of new ones also convey beauty to the expression. According to Kuntaka chime also comes under it. He advocates that chime should be introduced without any extra effort; it should be adorned with syllables which are not harsh; it should be in consonance with feelings conveyed and lastly it should be according to the propriety. In this way all above mentioned types of phonetic obliquity impart charming effects to the poetry. Kuntaka

warns here that the arrangement of phonemes should not violate propriety and should be in consonance with the feelings. Kuntaka is fully aware of these limitations. He says that all these types of phonetic obliquity should be employed without any extra effort. These should be selected very carefully and should not be tarnished by unattractive phonemes.

The above description of the phonetic obliquity focuses on the role of charming arrangements of consonants in English poetry also. Many writers employ the repetition of similar or identical phonemes or consonants in different combinations. They follow all the norms described by Kuntaka whether it is the use of one, two or more than two phonemes or consonants. They are also aware of the limitation of the variety of obliquity. They employ the phonemes or consonants according to sense and never violate the propriety.

2. Pada-Puvrvarddha-vakrata (Lexical Obliquity):

Without word nothing exists. Words are the base of any language as well as poetry. Because, the main purpose of expression is conveyed through the words. In the same way the choice of words has been involved in the art of writing poetry. There is no difference between the vocabulary of poetry or generally spoken language but it is the choice and selection of the words that matter in the art of poetry. The arrangement of words in a poem is the axis of the poetry. Coleridge also stated that poetry is the best order of words. The order of words in a poem is based on selection and choice, choice that is prime by the peculiarity, evocativeness and newness of words. Words impart uniqueness and freshness to a poet's utterance. There are words which make poetry extraordinary and unusual. There are words which provide uniqueness and newness to a poet's utterance. There are other types of words which assist in making of poetry full of aesthetic pleasure by their use of plainness and commonness. Such words are

the soul of the poetry. Selection of word depends on the poet's divine instinct that enables a poet to choose the appropriate words. In this way according to Kuntaka where attractiveness and charmness are produced through the selection and choice of words there would be *pada-purvarddha-vakrata* (lexical obliquity). He says that lexical obliquity is found in the basal forms of words. Kuntaka defines that when the words of common usage are attributed with the associate meaning other than the primary meanings, we have *pada-purvarddha-vakrata* (lexical obliquity). *Pada-purvarddh –vakrata* includes eight types of sub-varieties:

(i) Rudhi-vaicitrya-vakrata or Obliquity of usage:

Rudhi-vaicitraya-vakrata (obliquity of usage) is the first type of sub-variety of *pada-purvarddha-vakrata*. Words are vital not only for what they denote or express, but also for what they suggest. According to Kuntaka, when a conventional denotation of words owes connotation of improbable meaning or comprises exaggeration of an attribute in poet's endeavor to express supreme exaltation of the object, we have *rudhi-vaicitrya-vakrata*. This type of sub-variety is totally based on poet's versatility. Poet employs the simple usage in such a way that it gives a new meaning which may be exaggerated or extraordinary. The obliquity of usage depends on the alteration of the traditional meaning. In this transformation, the connotation of improbable meaning is levied upon the words which are no longer in use, dead or of the common usage. In this sub-variety the connotation is the soul or essence of poetry. The source of freshness is the use of common words with new meanings. In this way, through lexical obliquity the poet provides charm and freshness to the poetry.

(ii) Paryaya-vakrata or Obliquity of synonym:

The second sub-variety of *pada-purvarddha-vakrata* is *paryaya-vakrata* or obliquity of synonym. Each language has many words conveying the identical or similar

meaning, though they have diverse implications and sense. These types of words are called synonyms. Kuntaka opines that the practice of synonyms occur in different ways. Kuntaka says that every synonym is different from one-another in one or second way. There is a particular sense or situation for each synonym. Kuntaka says that the poet must be aware of different shades of meaning in them and should use them with a great care and accuracy. Each word has its own importance, spirit, sense or music. According Kuntaka it is the poet who is more responsive and sensitive rather than other writers. It is the poet who unearths the internal vibration of words and uses them in such a way so as to elevate the beauty of the expression. Poet employs synonyms or chain of images so that the described objects become vividly clear to the reader. This art of using synonyms in poetry is called *paryaya-vakrata*.

(iii) *Upacara-vakrata* or Obliquity of transference:

Third sub-variety of *pada-purvarddha-vakrata* is *upacara-vakrata* (obliquity of transference). In this sub-variety, word is used in its implied and secondary sense to describe an object with which it is not straightly associated. Kuntaka described it that when the stated and the implied word have a common attribute, imparting charm and delight, we have *upacara-vakrata* (obliquity of transference). One thing must be noted here that there is difference between the stated object and implied object according to their basic natures and properties. If one is material, other is abstract; if one is compact, other is liquid. In this way, transference is an imaginative knowledge, depends on the basis of the stated.

(iv) *Visesana-vakrata* or Obliquity of adjective:

Next sub-variety of *pada-purvarddha-vakrata* (lexical obliquity) is *visesana-vakrata* or obliquity of adjective. When the brilliance of adjective is used to heighten the beauty of a verb or case, in that situation we have *visesana-vakrata*. For Kuntaka, it is

inseparable part of poetry because it provides freshness and picturesqueness to the poetic language. It is the magic of adjective that *rasa* is able to touch the peak but for this adjectives should be in tune with reference. It should be supporting to *rasa* or emotion. R.S. Thomas rightly observes: “The true test of a poet is to be seen in his use of adjectives as adjectives are those words which can easily be altered in polishing a poem”(Sharma 89). The language becomes dull and incapable of connecting new poetic content, if the poet fails to identify the purpose of the devices like obliquity of adjective.

(v) *Samvrti-vakrata* or Obliquity of concealment:

The fifth sub-variety of *pada-purvarddha-vakrata* (lexical obliquity) is *samvrti-vakrata* (obliquity of concealment). It works when the subject of explanation is curtailed by the use of pronoun and so on, in order to accomplish excellence of expression. Nouns are straightforward and are unable to impart profound beauty to object. On the other side, pronouns are of the implicit nature pointing out the screened position of the object. The quality of pronouns makes the expression graceful, delightful and charming. This type of obliquity helps the poet in many ways. When words are not able to explain the natural beauty of an object which has received its excellence, the pronouns enhance the beauty of expression by their device of concealment. There are many objects experienced through sense and inexplicable by words, and those are expressed with the help of this device.

(vi) *Vrtti-vakrata* or Obliquity of indeclinable:

Kuntaka discussed indeclinable in the context of compound words and suffixes which form such derivatives and participles and so on. The obliquity based on this type is called *vrtti-vakrata* (obliquity of indeclinable). Compound words are the soul of this

obliquity. Compound words provide a base to obliquity. Dr. Negendra defines it in the following words:

What is the form of obliquity of compound words? We may have two answers to this question. First answer may denote the selection of all striking words. Probably ever good poet forms a new striking word combining two words together.... Second answer may be the beauty which lies in the structure of this new unit. Vamana has analyzed exhaustively. Here richness of beauty mainly lies in the structure of compound word and has nothing special to do with its meaning (Sharma 105).

The secondary derivatives also come under the obliquity of indeclinable. These are formed by suffixes. In the words of Kuntaka, the obliquity of indeclinable means a formation of new structure like compound words, secondary derivatives, participles and slangs which communicate beauty to the expression.

(vii) *Purusa-vakrata* or Obliquity of gender:

Purusa-vakrata (obliquity of gender) is another type of sub-variety of *pada-purvarddha-vakrata* (lexical obliquity). In this type gender is used in such a way that enhances the beauty of expression or communication. It functions at three levels. First, when words belonging to two heterogeneous genders are used together and are used without difference in a comprehensive way; second, when the feminine gender is used, avoiding the other possible gender for the sake of excellence and brilliance in the expression and third, when keeping in view the meaning of expression, the existence of the gender, described, is avoided and a particular word is used to increase the beauty. The last level of this obliquity is the most difficult to employ. A talented or skilled poet can employ this technique. It enhances the effectiveness of the

meaning and deeds in association with figures of speech like, simile, personification etc.

(viii) *Kryavaicitrya-vakrata* or Obliquity of verb:

The last type of sub-variety is related to the verb. The artistic use of root verbs can produce a unique beauty. It has five types. These forms consist of obliquity which is seen when there is a unity of the subject with the verb; when another subject achieves brilliance in relation to the similar verb; when the adverbials go to qualify it; when metaphorical superimposition enhances the beauty of the verb-form and when the direct object gets attractive communicated. According to Kuntaka, poets should coin new expressions by exploiting these forms in their different combinations which construct various images in their poetry.

3. *Pada-Pararddha-Vakrata* (Grammatical Obliquity):

Kuntaka upholds special particle, suffix, person, number, prefix, and voice in a poetic composition. He says that a poet must be guided in all these varieties. Kuntaka accomplishes his discussion by upholding that when various forms of literary turns take place together in such a way as to increase the beauty of one another, they create artistic charm and beauty. This charm can be called as *pada-pararddha-vakrata* or grammatical obliquity. This type of obliquity comprises various grammatical devices which form its sub-varieties in the following types:

(i) *Kala-vaicitrya-vakrata* or Obliquity of tense:

Kuntaka says that when expression gets brilliance and excellence due to the striking practice of a tense in distinguish context and the reader realizes transported, it is called *kala-vaicitrya-vakrata* (Obliquity of tense). In this type, poet expresses himself in the other tense, not in required tense. A talented and genius poet, by anticipating the past or future action into the present, creates charm and beauty in his expression.

Poets are very genius and are very sensible of time and place. According to the sense and requirements poet can transform past and future into the present. They do so this for two reasons: first, their yearning for the past provides them an escape from the joyful experiences and corroding worries of the world; secondly, it soothes their passion for the unusual and the strange. They find in the past enough beauty and pleasure to feed the dim flame of their soul.

(ii) *Karaka-vakrata* or Obliquity of case:

According to Kuntaka, when a usual case is ascribed as a main case or vice-versa then we have *karkara-vakrata* (obliquity of case). The strikingness or beauty, created with the help of this obliquity, rests mainly on the transposition of the case which aims at heightening the expression. According to him, this transposition of case, alive symbolically the objective case by proposing superior human faculty in them.

(iii) *Samkhya-vakrata* or Obliquity of number:

In this type of obliquity, the poet transforms the numbers- plural number is changed into singular numbers and singular numbers are changed into plural numbers. This type of interchange of two contrary numbers provides charm and beauty to the poetic expression and subsequently the meaning gets its heightened form.

(iv) *Purusa-vakrata* or Obliquity of person:

This type of obliquity somehow resembles with the last one but where the difference lies is in the interchange of persons. In order to get sublimity in the expression, poet uses third person at the place of the first or second person. This type of expression is called *purusa-vakrata* or obliquity of person. This obliquity plays an important role in the composition of poetry.

(v) *Upagraha-vakrata* or Obliquity of voice:

There are two modes or voices -active and passive. Active mode shows that the action rests upon the subject, while passive voice express that the action depends upon subject or some other faculty. Both of modes are essential for the composition of poetry. He is of the views that it depends upon the poet which modes he uses for the increasing of beauty and charm of his writing. This special use of a particular voice, according to Kuntaka, is *upagraha-vakrata* (obliquity of voice).

(vi) *Upasarga-vakrata* or Obliquity of prefix:

When a particle adds to the beginning of root words then a new word is formed with a distinguish meaning, it is called prefix. It has no importance in isolation. But it is useful in the association of other words. In the words of Kuntaka, the amalgamation of particle and word which enhances the beauty of expression is called *upasarga-vakrata* (obliquity of prefix).

(vii) *Pratyaya-vakrata* or Obliquity of suffix:

When a particle adds to the end of a root word then a new word is coined with a particular meaning, it is called a suffix. Like prefix, it too remains sluggish so long as it is alone but in the combination of a word, it provides beauty and strikingness. In the simple words, it intensifies meaning and suffuses it with charm. Kuntaka includes it in the sub-varieties of *pada-paraddha-vakrata* (grammatical obliquity)

(viii) *Nipata-vakrata* or Obliquity of particle:

A particle is a free component and has no grammatical boundation with words. It is an exclamatory sound, thrown into expression to signify some deep emotions and feelings. It does not have a definite denotative meaning. Through the help of particle a talented poet creates strikingness and charm in his poetry. This oblique use of particle is called *nipata-vakrata* (obliquity of particle).

4. *Vakya-Vakrata* (Sentential Obliquity):

The *vakya-vakrata* (sentential obliquity) functions at the level of sentence or *vakya* to deal with contents or *vastu*. Kuntaka says that when the subject matter explained for the charming words then we have ‘*vakya*’ or ‘*vastu-vakrata*’ (obliquity of sentence and contents). *Vakya-vakrata* (obliquity of sentence) and *vastu-vakrata* (obliquity of contents) are same. On the basis of subject-matter, it can be divided into two sub-varieties:

(i) *Sahaja-vakrata* or Natural obliquity:

When the *vastu* (subject-matter) is used without heavy embellishment, it has *sahaja-vakrata* (natural obliquity). A poet can allure the reader with the natural power of contemplating the natural objects lively. Kuntaka explains that objects which are to be explained must be conducive to exquisiteness by virtue of their own natural attractive charm. In the other words, they should have an appeal to heart by their own natural beauty. But on the other hand it is a poet who with the power of his imagination and contemplation makes these objects more attractive and beautiful. This means that the natural charm of the object still requires the labor of the poet’s function.

(ii) *Aharya-vakrata* or Imposed obliquity:

When the description achieved heightened beauty because of technical art of the poet, then there is *aharya-vakrata* or imposed obliquity. Poet with his talent and imagination imparts beauty to the common words. It should be considered here that the subject-matter is not wholly an imaginative matter; rather it owes its power in itself. The poet, by his power, conceives a divine beauty in it and its character becomes effective and prominent, exhibiting a new form of beauty. Thus the subject-matter and the poet’s art are complementary to each other.

5. *Prakarna-vakrata* (Episodic Obliquity):

Kuntaka opines that when the desired object is capable of enduring doubt all along and is the creation of the exceptional, endless poetic skill underlying it then we have *prakarana-vakrata* (episodic obliquity). Here Kuntaka means that the poet produces a gorgeous charm in the subject-matter. It is sub-divided into eight categories:

(i) *Bhavapura sthiti vakrata* or Obliquity of emotional states:

This sub-variety of *prakarana-vakrata* (episodic obliquity) is a state of the poet's mind and heart which is related to the emotional power of poets. When the poet is filled with a kind of delirium then he provides an enthralling strikingness and charm. It tends to loftiness of speech and so it is an essential device used in a good composition. Kuntaka says that the incidents or episodes are like a desert. It is the emotions that suffuse music of life in it. It is the talented poet who crafts such emotional states in the events of his arrangement.

(ii) *Utapadya lavanya vakrata* or Obliquity of modified source story:

What the poet represents in his creation is not real but far from the originality, actually is rendered in words. It is the magic of poet who with the power of his imagination represents the events in such a way that they seem real or original. It is the game of imagination that plays an essential role in transforming the source material of the composition. In this we can say that this type of sub variety is completely based upon the poet's imagination. With the help of it he could change the fundamental and source story. With the help of imagination he invents something new and fussed it into the source story in order to create charm and beauty in his work.

(iii) *Prakarana upakarya-upakaraka bhava vakrata* or Obliquity of episodic relationship:

In this sub-variety, Kuntaka advocates that events should be complementary to one-another in the composition of work. They must support one another jointly in

achieving the desired end. The incidents do not have their value in isolation in the composition. Rather, they exist meaningfully by the relationship of mutual assistance.

(iv) *Visista prakarna vakrata* or Obliquity of particular event and episode:

When a meaning is repeated again and again, inflated with new kind of adornments each time, in the episodes of a poetic composition, creates a striking beauty then we have this sub-variety of *prakarana-vakrata* (episodic obliquity)

(v) *Angirasa nisyandanikasa vakrata* or Obliquity of principal rasa:

“When a particular episode contributes to the consummation of *angirasa* (principal emotion) in such a way as has not been manifested by any other episode of either of the parts—former and latter-of the poetic composition, we have this sub-variety of *prakarna-vakrata*” (Sharma 222). In simple words, it is the consummation of *angirasa* (principal emotion).

(vi) *Apradhana prasanga vakrata* or Obliquity of secondary episodes:

“When *apradhana prasanga* (secondary episode) is arranged integrally within an episode to serve the purpose of the composition then we have this sub-variety of *prakarana-vakrata*” (Sharma 226). The brilliant poet invests a charming small reference or event within an episode for the sake of achieving the primary aim.

This obliquity also includes references, consciously or unconsciously, to a passage in a composition. Its function is to thicken the meaning of certain details. Much allusion is unconscious, but it should not on that account pass unnoticed. A poet might welcome the obliquity, which his creating brain fashioned too quickly for his conscious mind to follow.

(vii) *Prakaranantara vakrata* or Obliquity of play within play:

Kuntaka upholds of play within play device in order to find out a particular meaning. Favoring this device, Kuntaka opines that the brilliant poet applies *prakaranantara*

vakrata (device of play within play) for a particular purpose. For the successful of this device, a set of actors other than the already employed is presented in the composition. This new set of actors uses the audience as the source material for their play. Kuntaka emphasizing upon this device as it helps in getting the desired end.

(viii) *Sandhi vinivesa vakrata* or **Obliquity of juncture or organic unity:**

Sandhi (juncture) is defined as amalgamation of diverse phases of main action with its divisions. We may say that it marks the division of the dramatic actions. Kuntaka says that the poet should not have excessive craze for observing rules even when the junctures are included for the beauty and attractiveness of composition.

6. *Prabandha-vakrata* (Compositional Obliquity):

The last type of *vakrokti* which is discussed by Kuntaka in his opus *Vakroktijivtam* is *prabandha-vakrata* (compositional obliquity). This type of is the amalgamation of the five varieties which has already been discussed and owes its beauty because of combination of the all five varieties. It can be sub-divided in the following categories:

(i) *Rasantara-vakrata* or **Obliquity of changing the *rasa*:**

It is the heart of the complete composition. Episodes of the plot are shaped in accordance with the primary *rasa* or emotion and, equally, the whole story is fabricated. Kuntaka opines that when a poet, evades the determined *rasa* and employs another *rasa* in order to make his work charming then we have this type of sub-variety of *prabandha-vakrata* (compositional obliquity).

(ii) *Samapana-vakrata* or **Obliquity of winding up the story:**

In this type, a poet ends the story with a distinguish episode of the basic story in order to avoid the dullness of the latter part. Then it is called of *prabandha-vakrata* (compositional obliquity). This type is employed when all the parts of basic story are not pleasurable or when preceding part is more attractive and charming than the

former and vice-versa. When this type of situation is happened a genius poet omitting the dull part of the story, selects the pleasurable part and enlarge it for his composition. In it, he focuses at demarcates of the protagonist's excellence. When a protagonist achieves excellence, poet concludes the story.

(iii) *Katha-viccheda-vakrata* or Obliquity of intending end:

This sub-variety provides beauty and charm to the composition. For this, the poet divides the natural development of the basic story and achieves his desired end in the middle of the basic story. This charisma of the unpredicted achievement of the desired purpose has been called by Kuntaka, the third sub-variety of *prabandha-vakrata* (compositional obliquity). Kuntaka says that when an event, hiding the relation of the main story, yields an unrestricted flow of *rasa* (emotion) and achieves the desired aim, there in the middle only, we have this sub-variety of *prabandah-vakrata* (compositional obliquity).

(iv) *Anusangika-phal-vakrata* or Obliquity of contingent objective:

The poet starts his story or work with a purpose, but the protagonist acquires extra results as his contingent objectives which are not exist in the source story. The attainment of such objectives increases the brilliance of both the word and the hero. Kuntaka explains it that when the protagonist, during his course of action for the desired result, is made to attain different results of the same worth, we have the sub-variety of *prabandah-vakrata* (compositional obliquity).

(v) *Namakarana-vakrata* or Obliquity of title:

According to Kuntaka, title is also the important aspect of the creation.. He opines that sometimes even a symbolic name of the basic story produces a noteworthy beauty. The title of the work captures the reader due to its outstanding meaning. Hence, the renowned poets entitled their works in such a way that it may possess attractiveness.

The aim of a good title is to unearth and underline the essence of the work; it enables the reader to know the main idea.

(vi) *Tulya-katha-vakrata* or Obliquity of identical subject:

Kuntak says that the whole work may be oblique, with new instructions and ways of success. He holds that even when great poets compose different literary works, based on an identical theme, each on them possesses infinite individual beauty. The reason is that the poets have their own approaches to and view of looking at an identical subject and because of their individuality; they give entirely a new design. Thus the manifestation of this sub-variety of *prabandha-vakrata* (compositional obliquity) is born out of innate and natural state of the writer's mind and art.

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Chapter III

Russian Formalism

There was a fierce debate in Russia on the matters relating to poetic art and its comprehension during the second and the third decades of the twentieth century. Criticism related to the previous century was highly didactic or moralistic in tone and tenor. Many other schools proclaiming symbolism or aestheticism were also prevalent in lesser degree of importance, but a great diversion came with the advent of Russian formalism. It was an influential school of literary criticism in Russia. This group of formalists was united by the idea of liberating poetic diction from the fetters of the intellectualism and moralism which were more and more obsessed the symbolists. They strongly opposed the symbolists for whom language was only a medium. Russian formalism was major reaction against the biographical determinism. They started attacking the sociological, historical and other extrinsic approaches to literary study. It was a group of writers who grown during the period of the Russian Revolution in 1917. In the beginning, the term 'formalism' in Russian formalism concept was used in the sense of disparage by the rivals of this movement, because of its focus on the formal patterns and technical devices of literature to the seclusion of its social values and subject matter, later, however, it became a neutral appellation. The term 'formalism' generally denotes the kind of criticism that lay stress on the form of a work, rather than on the content.

Russian formalism can be divided into two schools. The first school, Moscow Linguistic Circle, led by Roman Jakobson, was shaped in 1915. Its other leading members were Osip Brik and Boris Tomashevsky. The second school, OPOJAZ

(*Obshchestvo Izucheniya Poeticheskovo Yazyka*, Society for the Study of Poetic Language) was established in 1916, and its distinguish figures were Victor Shklovsky, Boris Eichenbaum, and Yuri Tynyanov. It can be categorized into three periods: 1916-21, when the attention was paid on poetic language, and prose composition; 1921-28, during this period re-examination of various literary problems were taken under the consideration; and 1928-35, the last phase of this sequence during which it started to lose its importance. In the words of K.M. Newton:

The Russian Formalists rejected the unsystematic and eclectic critical approaches which had previously dominated literary study and endeavoured to create a 'literary science.' As Jakobson put it: "The subject of literary science is not literature, but literariness, i.e. which makes a given work a literary work." The Formalists were uninterested, therefore, in the representational or expressive aspects of literary texts; they focused on those elements of texts which they considered to be uniquely literary in character. Initially they emphasized the differences between literary language and non-literary or practical language (Das 81).

According to the Russian formalists, literary language is distorted language. It violates the rules that govern practical modes of discourse and compels us to feel the texture and sensuousness of the linguistic sign, not to see it merely as a medium for communication. They stated that in practice uses of language the emphasis is predominantly on the message but in literary work, the language consistently draws attention to itself and the emphasis is on the medium of the expression and not only the message. In literary language it is the medium that matters. This view of literary language is propounded by Victor Shklovsky's notion of defamiliarization. According

to Shklovsky, the function of literature and of art in general, is to rouse the reader from habitual modes of perception by taking objects out of their familiar contexts.

In the words of Russian formalists, literary criticism should concern itself solely with the literary work as such; the literary work should not be seen as a means to divulge the author's psyche, nor should it be approached for what it may reveal about the social circumstances during its production. Indeed, the critic should judge the work as an autonomous object. According to Russian Formalists views, poetic language predominantly as a transgression of ordinary language and this transgression makes the reader's awareness to the ways in which language works. The formalists were against the tradition of Russian literary scholarship because of its extensive view of the function of literature that allowed literary analysis to stray into the domains of psychology, sociology, and politics. In rejecting these other approaches, the Formalists actually rejected not the methods, but rather the irresponsible mixing of various disciplines and their problems. The basis of Russian Formalists was the object of literary science. Roman Jakobson formulated this view with impeccable clarity:

The object of the science of literature is not literature, but literariness-that is, that which makes a given work a work of literature. Until now literary historians have preferred to act like the policeman who, intending to arrest a certain person, would, at any opportunity, seize any and all persons who chanced into the apartment, as well as those anthropology, psychology, politics, philosophy. Instead of science of literature, they created a conglomeration of homespun disciplines. They seemed to have forgotten that their essays strayed into related disciplines-the history of philosophy, the history of culture, of psychology, etc.-and that these could rightly use literary

masterpieces only as defective, secondary documents (Lemon and Marion 107).

The Russian formalists laid emphasis on 'literariness' of language and literature. They had spoken emphatically on the 'literariness' of language on the basis of which they distinguished it from other disciplines. It is an irony of fact that Russian formalists were not taken under serious consideration till 1960s. It is only the decade of sixty when the Bulgarian critic Tzvetan Todorov, the American critic, Frederic Jameson, and the French critic, Julia Kristeva, rejuvenated Russian formalism and valued its contribution to criticism. Rajnath has rightly stressed this with the following words:

The Russian Formalists were the first theoreticians who addressed the question of literariness. Prior to the Russian Formalists, literariness was presumed to exist in all literary works and vague standards were applied to judge whether or not a work was a literary construct. The Russian Formalists were the first to problematize literariness, to subject it to critical scrutiny, to examine the difference between literature and non-literature, and to ascertain the exclusive characteristics of literature and literary language (Das 82).

Literariness was a special use of everyday language. It was the effect of the formal and the linguistic properties of a text- the purpose of criticism was to discern these underlying properties. What a literary text did was to use language in such a way that everyday objects could be made to look different, extraordinary or even strange. Literary and poetic language transformed everyday objects into something else by using words about the objects differently. A literary text represents the world in such a way that ordinary things appear different. This is what engages our attention. This process is what Shklovsky termed defamiliarization.

The formalists stated that there are literary elements present in literary works that make them distinguishable from other forms of writing. The initial base on which formalist theory depends is the conception of literature as a distinct form of language usage that serves a primarily aesthetic function and for this reason does not conform to the rules that govern practical language. The poetic language draws attention by transgressing the norms of ordinary language, thereby encouraging the reader to consider the ways in which language function in the work. The first and most important step toward the difference between practical language and poetic language can be traced in Leo Jakobson's essay '*On the Sounds of Poetic Language*'. In this essay Leo compared practical and poetic language and suggested that:

The phenomena of language must be classified from the point of view of the speaker's particular purpose as he forms his own linguistic pattern. If the pattern is formed for the purely practical purpose of communication, then we are dealing with a system of practical language (the language of thought) in which the linguistic pattern (sounds, morphological features, etc.) have no independent value and merely a means of communication. But other linguistic systems, systems in which the practical purpose is in the background (although perhaps not entirely hidden) are conceivable; they exist, and their linguistic patterns acquire independent value (Lemon and Marion 108).

Russian formalism was the earliest attempt to justify the existence of literary study, and put it on a strong scientific footing. It was an endeavor to create an independent science of literature which examines literary material precisely. According to Roman Jakobson, the object of study in literary science is not literature but 'literariness', that is, what makes a given work a literary work. In Jakobson words, "poeticity is present when the word is felt as a word and not a mere representation of

the object being named or an outburst of emotion, when words and their composition, their meaning, their external and inner form, acquire a weight and value of their own instead of referring indifferently to reality” (Nagarajan 136).

Victor Shklovsky’s essay ‘*Art as Technique*’ was one of the central statements of formalist concepts of Russian formalism. It announces a break with the only other ‘aesthetic’ approach available at that time and in that place, and partly because it offers a theory of both the methodology of criticism and the purpose of art. Here in this essay, Shklovsky attacks on the views, both typical of Potebnyaism, that art is thinking in images and its aim is to present the unknown (most often the abstract or transcendent) in terms of the known. At this time the Formalists required a critical formula that would define the difference between literature and non-literature more precisely and more generally than had been done, and that would at the same time state the purpose of literature. Shklovsky’s notion of ‘defamiliarization’ did both. It is in ‘*Art as Technique*’ in which, Shklovsky introduces one of the fundamental concepts of Russian formalism; concept of defamiliarization. Defamiliarization means, precisely, pulling you up little or taking you by amazement, making you feel that what you thought was the state of affairs is not the state of affairs. The poet Wallace Stevens explains defamiliarization beautifully when he says that poetry should “make the visible a hard to see” (Fry 47) in the other words, it should defamiliarize that which has become too accustomed and predictable. Defamiliarization is the literary method whereby language is used in a way that ordinary and familiar objects are made to look different. It is a process of transformation where language asserts its power to affect our perceptions. Reality is thus modified for us through a special use of language. In short, the content of reality, story or theme is made to look attractively ugly or good through the representation in

language. Defamiliarization is therefore about form as it affects content and reading. Art defamiliarizes things which have become habitual. It is opposite of automatization. The usual example given for this is that walking is habitual activity, and it goes generally unnoticed by us whereas dancing too uses the actions of the limbs, but dance is seen which is felt. It is a walk made to be felt. Similarly, the everyday use language we use in our daily commerce is rendered bizarre in poetry because of the formal devices, such as rhyme and rhythm acting upon it. Defamiliarization is what distinguishes poetic or literary language from non-poetic or non-literary language. In '*Art as Technique*' Victor Shklovsky says that we face certain objects regularly and perform certain acts repeatedly throughout our day to day lives, our process of perception becomes habitual or automatic. After we see an object several times, we begin to recognize it. The object is before us and we know about it, but we do not realize it. Due to this habituation and automatization we do not perceive objects completely, but rather detect by their parts. Such habituation explains the principles by which, in usual speech, we leave phrases uncompleted and words half expressed. In this process, things are replaced by symbols. Complete words are not expressed in hasty speech; their initial sounds are hardly perceived. The consequence of this is that we become so accustomed to our habitual perceptions that we are unable to perceive objects as if for the first time. Habituation gulps words, furniture, one's wife and the fear of war. According to Shklovsky, the function of art is to undo this automatized perception:

And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone *stony*. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar', to make form difficult, to

increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important (Nagarajan 137).

According to Victor Shklovsky, our habitual process of perception is suspended when we join to works of art. That is why various techniques are employed in a literary work to serve the function of resisting habitual perception. This is accomplished through the 'making-strange' of familiar acts and objects by taking them out of their ordinary contexts or by showing or explaining them as if they were seen for the first time. In verse 'roughened' texture of speech sounds, the 'retardation' of awaited outcomes in narrative and the 'laying-bare' of devices of construction in poems and narratives assist to create the defamiliarization. It produces 'vision' of the object instead of serving as a means for knowing it.

Russian formalists took both poetry and prose under their province. They gave parallel attention not only poetry but also to prose. Russian formalists explained the concepts of *fabula* (story) and *syuzhet* (plot) in the novels. The *fabula* (story) refers to the chronological sequence of events, the story, while the *syuzhet* (plot) refers to the order of the presentation in the narration. Story is essentially the temporal-casual sequence of described events. Its formula, capable of infinite extension, is always of A, then B. In the story every incidents and scene take place according to the chronological order, in the other words, everything occurs as it happens in real life. This is the familiar or simple way of telling something. As it is the familiar way so it is not the artistic way. Artistry, according to Shklovsky, demands both defamiliarization as well as an obvious display of the devices with the help of these the familiar is made strange. Then plot fulfills the condition of the both. *Fabula*

(story) is 'the action itself' while *syuzhet* (plot) is 'how the reader learns of the action.' *Syuzhet* (plot) creates a defamiliarising effect upon *fabula* (plot). These concepts are put to effective use in narratology and fictional poetics. The writer of prose fiction uses his raw material, rearranges it and gives it a shape in such a manner as to create a literary object out of it. The process involves, not a direct, chronological; and literal representation of the material; but selection, concealment, focalization, distancing, and taking up different points of view, all of which go to create the object. Hawthorne's '*The Scarlet Letter*' is superficial simple novel but the novelist distorts both the temporal or cause-effect relations by beginning in the middle, after adultery that properly begins the main action.

Victor Shklovsky in his essay entitled '*Sterne's Tristram Shandy: Stylistic Commentary*' declares that '*Tristram Shandy*' is the distinguished novel in the ocean of world literature. He says that it is the most plotted and the least storied. In it there is nothing in the sequence or doesn't fulfill the 'cause and effect' concept in order to progress of the story of the novel. The first impression of the novel is its chaos and disorder of the sequence of the incidents. Here in this novel action is continuously disturbed; the author repeatedly goes backward and forward in order to make it a unique creation. About ten pages are filled with quirky discussions or about the influence of a person's nose or name on his characters. Usually such deviations are not visible in the basic and common narratives. When we try to solve the riddle related to the structure of the novel, we are able to find that the technique of disorder accepted by the writer is intentionally and, in this case, poetic. Everything is displaced and transposed in the novel. Chapters in the novel are also not in proper orders. Even the Preface is not in its usual place. Usually preface comes at the beginning of the novel, but here in this novel it is not like this. It covers around twenty four page of the

novel, not at the beginning of the book rather in Volume 11, Chapter 20, pages 192 through 203. Sterne justifies this by saying “to let people tell their stories their own way” (Lemon and Reis 28). The ordering of chapters shows another of Sterne’s basic techniques – that is stop of the flow of the action. Another device of literature that is adopted by the writer in this novel is the displacement of the time which is easily visible from the very beginning of the novel. The causes follow the result, and the author himself makes the ground work for false expectations. The quibbling about the coitus motif repeats from time to time and bonds together the several sections of this masterfully work. This type of time shifting provides the poetics quality to the novel. Sterne even presents the technique of combining separate story lines to make up the novel. In general, he highlights the very structure of the novel. By violating the form, he obliges us to attend to it; and, for him, this consciousness of the form through its violation creates the content of the novel.

Time is arbitrary in any work of genre, here in this novel arbitrariness of literary time is used as material for the novel. A beautiful example of time as a material is visible in Volume 11, Chapter 8 of the novel:

If the hypercritic will go upon this; and resolved to take a pendulum, and measure the true distance betwixt the ringing of the bell, and the rap at the door;- and, after finding it to be no more than two minutes, thirteen seconds, and three fifths,- should take upon him to insult over me for such a breach in unity, or rather probability, of time;- I would remind him, that the idea of duration and of its simple modes, is got merely from the train and succession of our ideas,- and is the true scholastic pendulum,- and by which, as a scholar, I will be tried in this matter,- adjuring and detesting the jurisdiction of all other pendulums whatever (Lemon and Reis 48).

There is abundance of techniques which are used by the novelist in order to make it a unique creation in the ocean of literature. There are many digressions which make its content defamiliarized. Euphemistic material is another technique which contributes in making of this novel extraordinary.

Boris Tomashevsky is a well-known name in the Russian formalism. His essay entitled '*Thematics*' plays an important role in the understanding of Russian formalism. Here in this essay Tomashevsky throws light on some fundamental issues of the narrative art. He tries to reveal the various elements which are involved in narrative arts. According to Tomashevsky theme makes the work cohere. Tomashevsky added that theme must be contained emotions. The emotions, involved in the theme, play a major role in continuing the interest of reader. The chief purpose of emotions is to hold the attention of the reader or listeners. It would be not sufficient to explain the content in the simple words for the success of work of art, the audience or reader must sympathize, must be indignant, disturbed. Only then the work achieves the reality. In literary works the orthodox virtuous hero and the villain straightly express this positive or negative appraisal. The theme of work is usually painted; it arouses and evokes feelings of hostility or compassion according to system of values. We should remember that this emotional coloration is integral in the work; it is not enforced by the reader. Tomashevsky says that theme is the essential part of any work which provides the soul and life to any work. What is being said in a work is called 'theme.' The theme bonds the dispersed elements of a work. The work as a complete has a theme, and its single parts also have themes. Anything which is written in meaningful language has a theme; only intentionally meaningless works, because they are basically experimental laboratory exercises of certain poetic schools, have no themes.

Tomashevsky says that theme has a definite unity and is comprised of small thematic elements organized in a definite order. This arrangement can be according to two ways. The first is that in which causal-temporal relationships occur between the thematic elements, and the second one is that in which the thematic elements are contemporaneous. The former are stories (tales, novels, epics) while the latter comes not under the title of 'story', but they are only 'descriptive' (descriptive and didactic poems, lyrics and travel books).

Now Tomashevsky defines the features of 'story' and 'plot' in the novel. He says that time is important for the growth and development of the story but there must be indications of cause also. Tomashevsky opines that if the description is only about the sights and not about the individual adventures of the travellers, we have explanation without story. As weaker the casual connection will be as stronger the chronological connection be. In general practices the story may be told in the actual chronological and causal order of events, no matters how the events were originally arranged in the work. But in the case of plot is not like this. Plot is different from the story. Though both comprise the same events, but in the plot the events are not placed and connected according to the orderly sequence in which they were presented in the work.

Further Tomashevsky turns towards motif. According to him it is the smallest particles of thematic material that is irreducible. For instance, 'evening comes', 'the hero dies', 'the letter is received' all are the examples of motifs. The theme of an atomic part of a work is called the motif. There may be different kinds of motifs within a work. The motifs which cannot be avoided are called bound motifs; on the other hand which may be omitted without disturbing the whole causal-chronological course of events are free motifs. There are other kinds of motifs. Dynamic motifs and

the static motifs are some kind of motifs of their own type. Motifs which are helpful in the change of situation are called dynamic motifs. The actions and behavior of the main characters are some example of dynamic motifs. Dynamic motifs are those motifs which formulate the central part of the story and which keep it moving; in the plot. Motifs which are not able to change the situation are called the static motifs. Free motifs are usually static. Descriptions of nature, local color, furnishings, the characters, their personalities etc. are typical static motifs.

After explaining about the importance of motifs, Tomashevsky pays attention towards the character building. He states that motifs play an important role in making of character. The character is the nucleus which makes it possible to untangle a conglomeration of motifs and permits them to be classified and arranged. The reader must know how to recognize a character, and the character must attract at least some attention. A character is known by his characteristics which define the psychology of the person. Characterization can be divided into two categories. The first is the direct characterization and second is the indirect characterization. In direct characterization the author can characterize the figure directly by straightforward report. In indirect characterization the character betrays himself in his actions and conduct. Sometimes such actions at the beginning are irrelevant to the story but these are necessary for the characterization. The 'mask' is a major device for direct or indirect characterization. The development of concrete motifs in harmony with the psychology of the character is called the mask. The description of the external appearance of the hero, his clothes, the furnishings of his apartments come under the category of mask. The diction of character, the style of speech and the topics which the hero touches upon in conversation may also serve as a mask. It is not necessary that visual appearance would include in the category of mask. The very name of the hero may fulfill the

value of mask. We can distinguish the characters into two categories, static and dynamic character. The static characters are those characters who remain exactly the same throughout the development of the story. These types of characters remain unchanged till the end of the work. There is no progress in their behavior, work etc. On the other hand, there is another type of characters who are continuously changing throughout the work. These types of are mainly responsible for the development of story. The character that draws the most attention is the protagonist. He is the person whom the reader watches with the greatest intensity and attention and who call forth the reader's compassion, sympathy, joy and sorrow.

The Theory of the Formal Method is a distinctive essay written by Boris Eichenbaum. It provides an admirable overview of the work of the Russian formalists. Eichenbaum joined the *Opoyaz* group shortly after its formation in 1914 and quickly became one of its most prolific and influential members. The main purpose of this essay was to show, how formal method evolved and broadened its area of research, and became a distinguish science of literature. Eichenbaum states that it is the isolation, isolation from history, philosophy, psychology that makes the study of literature scientific. Eichenbaum stated that “art demanded that we approach it closely; science, that we deal with the specific” (Habib 605). Eichenbaum said that despite of looking other disciplines, the Formalists focused on linguistics. The concept of focusing on linguistic was inspired by the work of the Russian linguistic Leo Jakobinsky, who concocted a fundamental principle of the formalist approach to poetics: the difference between poetic and practical language. In his essay ‘*On the Sounds of Poetic Language*’, Jakobinsky had claimed that practical language contains a linguistic pattern of sounds and morphological features that have no independent value and are merely a means of communication. But on the other hand linguistic

system which is employed in poetry, the linguistic patterns of these elements acquire independent value. He formulated the difference between them by saying:

The phenomena of language must be classified from the point of view of the speaker's particular purpose as he forms his linguistic pattern. If the pattern is formed for the purely practical purpose of communication, then we are dealing with a system of practical language (the language of thought) in which the linguistic pattern (sounds, morphological features, etc.) have no independent value and are merely a means of communication. But other linguistic systems, systems in which the practical purpose is in the background (although perhaps not entirely hidden) are conceivable; they exist, and their linguistic patterns acquire independent value (Lemon and Marion 108).

Most of the Russian formalists expressed their views in relation to the work of art with a different perspective. Some focused on the art of poetry while others paid their attention toward the narratives or art of writing novels. Some took the form of the literature for their discussion but one device which was common in all Russian formalists was the 'literariness'. Everybody talked on literariness of language or literature in one way or other. In this way we can squeeze the essence of the Russian formalism in the words that the first step for the Russian formalists was to realize that 'literature' could not be an object of study. Who knew what literature was? Nobody had ever really known how to define or delimit the objects that count as literature. Then it is better to look it in isolation. Eventually we can say that 'literariness' is the soul of Russian formalism.

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Chapter IV

Conclusion

The language of literature has been in the focus in many literary theories. Most of the modern literary theories i.e. Formalism, New Criticism, Stylistics, Structuralism, Post Structuralism, Discourse Analysis, Semiotics and Dialogic Criticism in one way or the other emphasize the study of the language in order to understand the meaning of a piece of literary work. Various theorists have reflected on the question of language and they have made several exploratory contributions on many issues having a distinct bearing on poetry and poetic expression. The present study seeks to explore the intersection between the Indian and Russian Formalist thinking about the language of literature and the concept of *vakrokti* therein. *Vakrokti* consists of ‘*vakra*’ and ‘*ukti*’ which literally means a ‘bent’ or ‘marked’ expression in the language of literature. The devices of ‘Foregrounding’ used by Russian Formalists and the concept of ‘*Vakrata*’ originated through Indian poetics can be usefully compared.

The Indian theory of *vakrokti* is a viable theory of the language of poetry. Indian thinking regards poetry primarily as a linguistic organization, and according to it, the language of poetry is based on *vakrokti*. Literally *vakrokti* means a crooked or indirect speech. Raghavan calls it to be a ‘striking, deviating expression’. S.K De refers it to be ‘a kind of heightened expression’. One can find the detailed treatment of this term in Kuntaka’s *Vakroktijivita* besides being introduced in the works of Bhamah, Dandin, and Bhoja. Some scholars are of the view that the earliest traces of theory of *vakrokti* can be found in Bharata’s treatment of *laksanas* in his

Natyasastra. Bhamaha provides a prominent place to the term and identifies it with *atisayokti* (Hyperbole). Dandin distinguishes literary compositions in terms of *vakrokti* and *svabhavokti* and says that ‘*slesa*’ (paronomasia) adds charm in *vakrokti*. Vamana conceives *vakrokti* as a peculiar mode of metaphorical expression based on similarity. Anandvardhana calls it an expressed figure and supports Bhamaha, while Rajshekara calls it by the name of *auktika* i.e. pertaining to a saying. Abhinavagupta treats *vakrokti* as ‘a delectable singular meaning’, ‘involving hyperbolic expression by virtue of figures and attributes’ (*gunas*). Bhoja defines poetry in terms of *vakrokti* and designates it as ‘an extraordinary, rounded expression’ (*visista bhaniti*).

Kuntaka however is the one who set this *vakrata* or markedness as everything important and explanatory of literature. Unlike Dandin, to him ‘mere word or mere idea does not constitute poetry (*Na sabdasyaiva ramaniyata – visistasya kevalasya kavyatvam, napi arthasyeti*); what makes them into poetry is the presence of strikingness originating from *vakrokti*. An idea insufficiently expressed is ‘dead’ (*mrtakalpa*) says he, and an expression devoid of idea or expressing something other than the intended idea is ‘diseased’ (*vyadhibhuta*). He also maintains that crucial role in poetics is played by an act of imagination on the part of the poet (*kavi-vyapara*). For Kuntaka creativity of a poet lies in his use of language itself; language that has *vakrata* in it.

According to Kuntaka, *vakrokti* operates at six levels: The first is *varnavinyasa-vakrata* (phonetic obliquity or obliquity in arrangement of phonemes or consonants or syllables). It works at the level of phoneme when similar or identical phonemes or consonants are repeated at varying intervals, when consonants and phonemes are arranged without any interval, when new consonants or phonemes are employed and when stops are combined with their homorganic nasals. It also includes

alliteration and chime. The second type of *vakrata* is *pada-purvarddha-vakrata* (lexical obliquity). It is found in the base forms of substantives, i.e. *rudhi-vaicitraya-vakrata* (obliquity of usage), *paryaya vakrata* (obliquity of synonyms), *upacara-vakrata* (obliquity of transference), *visesana-vakrata* (obliquity of adjectives), *samvriti-vakrata* (obliquity of concealment), *vritti-vakrata* (obliquity of indeclinable), and *kriya-vaicitra-vakrata* (obliquity of verb).

The third type of *vakrata* is *pada-pararddha-vakrata* (grammatical obliquity) i.e. tense, case, number, person, voice, affix and particle, termed as *kala-vaictrya-vakrata*, *karaka-vakrata*, *samkhya-vakrata*, *purusa-vakrata*, *upagraha-vakratya*, *upasarga-vakrata* and *nipata-vakrata* respectively. *Vakya-vakrata* (sentential obliquity) is the fourth type of *vakrata* which has two sub-varities: *sahaja-vakrata* (natural obliquity) and *aharya-vakrata* (imposed obliquity).

The fifth type of *vakrata* is *prakarana-vakrata* (episodic obliquity). It has *bhavapurna-sthiti-vakrata* (obliquity of emotional state), *utapadya-lavanya-vakrata* (obliquity of modified source story), *prakarana upakarya-upkaraka bhava vakrata* (obliquity of episodic relationship), *visitha prakarna vakrata* (obliquity of particular event and episode), *angirasa nisyandanikasa vakrata* (obliquity of dominant rasa), *apradhana prasanga* (obliquity of secondary episode), *prakarantasa vakrata* (device of play within play) and *sandhi vinivesa vakrata* (obliquity of juncture). The last type of *vakrata* is *prabandha vakrata* (compositional obliquity). It is further divided into *rasantara vakrata* (obliquity of changing the rasa), *samapana-vakrata* (obliquity of winding up the story), *katha-viccheda-vakrata* (obliquity of intending end), *anusangika –phal-vakrata* (obliquity of contingent objective), *namakarana vakrata* (obliquity of title) and *tulya-katha-vakrata* (obliquity of identical story).

Russian Formalism, has been expounded by Shklovsky, Mukarovsky, Eichenbaum, Vladimir Prop, Jakobson, Bakhtin etc comes in to play during second and third decade of Twentieth Century. This approach is concerned with specificity and autonomy of poetic language. It provides a framework for a rigorous analysis of literary language. It lays stress on functional roles of literary devices. All the contributors of this group with their individual identity do not follow any unified doctrine but in one way or the other they base their analysis on two principles: a) literature itself is, or rather, those of its features that distinguish it from other human activities, must constitute the object of inquiry of literary theory; b) 'literary facts' have to be prioritized over the metaphysical commitments of literary criticism, whether philosophical, aesthetic or psychological. They look upon the artist as a constructor- a proletarian producer of crafted objects. They, therefore, emphatically lay down that the attention should be paid to his technical prowess, to the form he creates. As such they look upon art as a device, a technique. Jakobson focus on the functional speech sounds, or phonemes of language and on the sound relations that characterize phonetic system (correlations and symmetries). In his work on the Russian nouns, he extends the principles of his phonology to the analysis of grammatical categories, developing a sense of oppositions that could classify verbal and nominal categories. He also lays the groundwork for a theory of literary language by proposing that poetic language is a projection of metaphor onto metonymy. Markedness, according to Russian Formalists, refers to the relationship between two poles of an opposition, the term *marked* and *unmarked* refer to the evaluation of the poles; the simpler more general pole is the unmarked term of the opposition while the more complex and focused pole is the marked term. At the semantic level of language, markedness is taken to be a relation between a specific linguistic sign and a

sign that is unspecified for the grammatical or conceptual feature in question. It works at various levels including Phonemic: nasal/oral, vocalic/ consonantal; Lexical: beauty/ ugliness, trust/ betrayal, truth/ false; and Grammatical: singular/ plural, positive/ negative, active/ passive, present/ past, masculine/ feminine. Normally black on a white background is marked, if we read Roman, Italics are marked; similarly casuals are unmarked while formals are marked, and one's life is marked if it is motivated.

Foregrounding, construct of Formalists, is the device of language such that the use itself attracts attention. It is perceived as uncommon, as deprived of automatization, as deautomatized such as a live poetic metaphor. Mukarovsky observes that 'in poetic language foregrounding achieves maximum intensity to the extent of pushing communication into the background as the objective of expression and of being used for its own sake.' It presupposes some motivation on the part of the writer and some explanation on the part of the reader. According to the Russian Formalists the purpose of art is to make objects unfamiliar, so that a renewed perception of them creates a fresh awareness in the beholder, beyond the stale routines of automatized schemes. Thus for Formalists the devices used by writers are not merely there for ornamental reasons – they serve specific functions. They are of view that literature should be investigated in isolation. They concentrate on the form and refute the idea that literature is meant only for enjoyment. Literature to them is an organized violence committed on ordinary speech. They proclaim that most of our patterns of thinking, feeling and perception are programmed and automatic. Poets deautomatized this new frame where their creativity lies. To change our mode of perception from the automatic and practical to the artistic is the purpose of art according to them. In his essay, "*Art as Technique*" Shklovsky points out that the

purpose of art is to impart the sensations of things as they are perceived, and not as they are known.

The present research aims to find the similarities and dissimilarities between *Vakrokti Siddhanta* and Russian Formalism and which one has an edge over the other in their different aspects. It has been interesting to deal with the two theories which belong to the different continents. In Indian Sanskrit poetics, Bharatmuni was the first *acarya* with whom a new era started. He owes his popularity to his opus *Natyashastra*. After Bharatmuni there was a queue of *acaryas* who put their respective views in the context of poetry and Kuntaka was also one of them. In his opus *Vakroktijivitam*, Kuntaka argues about the essentials of poetic language which has some similarities to the Russian formalism. Both the theories paid attention towards the form and language of the poetry.

Vakroktisiddhanta advocates the unique engagement of words for the soul of poetry while Russian formalism deals with the defamiliarized concept of poetry and literature. *Vakroktisiddhanta* gained fame during the mid of the tenth century when it was put forward by an Indian *acarya* while Russian formalism was a new concept of twentieth century. Both the concepts focus on the earliest genre of literature i.e. poetry. Kuntaka stresses on the unusual or striking use of poetic language, in the same way Russian formalists focused their mind on the language and poetic form. If we try to find the fundamental similarity between the two then we come to the conclusion that it is the unique and extraordinary use of language. Kuntaka called it '*vakrokti*' while Russian formalists named it 'literariness'.

The first and the most important difference between of the two theories is about the role of the poet in the creation of the poetry. Kuntaka strongly advocates the appearance of poet in the creation. He states that it is poet who transforms ordinary

language into extraordinary language. It is poet's ability or creativity that presents a common language in extraordinary way. According to Kuntaka, it is the poet's versatility with the help of which he is able to arrange the words in such a way that produce the charming and attractive effect on the heart of the listeners or the reader. In this way according to Kuntaka, the poet is indispensable part of the composition of poetry. Poet's knowledge plays an important role in the creation of better poetry. According to him, a poet should be sagacious. On the other hand, Russian formalists don't put so much emphasis on the role of poet's versatility or his background knowledge. Russian formalists put their stress on the 'form' of the poetry. Russian formalists opine that every word is the result of the preceding word and there is no extraordinary contribution of poet in it. Kuntaka talks over the knowledge of poet also i.e. the knowledge of the subject or area on which he is working. It is necessary for the poet to be fully aware of his topic or working area but on the other hand Russian formalists strongly oppose of this concept.

Another issue on which the *Vakrokti Siddhanta* and Russian formalism do not agree is the aesthetic pleasure. Kuntaka is of the views that the ultimate aim of the poetry should be the aesthetic pleasure. A true poetry is that poetry which is able to generate aesthetic pleasure and beauty in the heart of the listener or the reader but for Russian formalists believe that the aim of the literature or poetry is not aesthetic pleasure. Its business is not to provide knowledge or pleasure to the receiver but it should defamiliarize the things which have lost their identity because of habituation. Russian formalism functions at the three levels of the language while the *vakrokti siddhanta* works at the six levels.

The only advantage Russian Formalism has over the *Vakrokti Siddhanta* is that it was constructed almost ten centuries later and has all the genres of the literature

developed till date for example, romance, novel, short story etc. were available for analysis and application. Russian formalists also included the popular form of novel in ambit of their theory besides the poetry but it does not mean that Russian formalism becomes superior in any sense to the *Vakrokti Siddhanta* because of this advantage coming later and printing and publication technologies. The concept of *vakrokti* can be applied on the modern genres of the literature suitably and effectively. *Vakrokti Siddhanta* has passed the litmus test of the time since last ten centuries without any effective challenge from critics and proving its relevance even today. Hence it has a clear cut edge over Russian formalism which is still a new entrant in the field.

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