CHAPTER IV

TECHNIQUE OF TRANSFORMATIONS
In the previous two chapters, we have discussed ‘the ordinary world and the world of art’, ‘the ordinary language and the language of art’ All what has been discussed above may be presented in the following diagram:

(Figure 1)*

"The ordinary speaker may be elevated (1) to a poet or a writer if he has genius. The ordinary language is elevated to a literary language by the poet as per his requirement. The poet also transforms the ordinary world into a literary world through his genius. As a matter of fact, when the poet transforms the ordinary world into a literary world he needs a different language to describe that created world and that necessity gives birth to a literary language. To bring about the novelty in this language, he introduces many elements such as alaṅkāra, guṇa etc. which in turn bring about the desired effect such as an aesthetic pleasure in the connoisseur (sahṛdaya)."²

Hence, in this discussion of the creative transformation by which the natural object becomes the ideogram of the poet’s personality, the point to be noted is that all his creation is nothing more than transformation. Form, structure, style, ornament, all are organic features of the poetic creation.

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² Ibid P. 60.
According to Bharata, "the basis of authenticity (Pramāṇa) for the dramatic representation is the world. A theorist can only give initial guidance, the rest can be learnt only form the world. He emphasizes that one has to know the infinite variety of human nature (Prakṛti) and the habits and manners generated by the socio-cultural process (śīla)-since it is on this that drama, the ground of reference for the success of the art is the world".1

"Ordinarily, the Anubhava is a mimetic form, the transposition into art of the reality of the living world, the reactions of men and women to the changing stream of situations, which are also paralleled in the episodic stream of the drama or poem."2

"Language is the creation of the race and history and therefore it would be absurd to call it the creation of a poet. But as Newman said, 'while the many use language as they find it, the man of genius uses it indeed, but subjects it to his own purpose, and moulds it according to his own peculiarities.'3

The artist makes use of the following techniques to bring about the desired transformation:

1. Mārgas or rīti
2. Bandha or diction
3. Alāṅkāra

All these techniques are endowed with qualities or excellences (guna).

1. Mārgas or Style:

Kuntaka (950 Cent. A.D.) thought that the technique of transformation is related with the style of poetry and nature of poet's temperament. He also explained that style of poetry lies in the nature of poets. According to him, the nature of poet is of threefolds:

2. Ibid P. 111.
3. Ibid P. 111.
1. Gentle or elegant
2. Brilliant
3. Mixed

He mentions that if a poet has gentle temperament, he will naturally be endowed with elegant creative imagination. If a poet has soft qualities, his imagination serves tender sentiments. It he has brilliant qualities, he contributes to brilliance and when he has mixed qualities, it acquires mixed style. So, the colourful blending of the charming elements of the two styles is called mixed style. We shall discuss each technique separately.

**The Sukumāra Style and Its Excellence:**

Mainly this mārga or style, the flawless and matured creative imagination of the poet generates new meaning and words. This mārga also generates the portrayal of the real nature of thing and it objects as flashed in the vision of the poet. For this, it is a very important mārga.

According to Kuntaka, there are four kind of excellences of this style namely -

(1) Mādhurya or sweetness
(2) Prasāda or Perspecuity
(3) Lāvanya or grace
(4) Ābhijātya or classicality

**Mādhurya or Sweetness:**

"Mādhurya is produced when words are used directly without the involvement of too many compounds. Sweetness also rises from the words made of beautiful sounds and meanings and by their charming usage."¹

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Pravāda or Perspecuity:

This type of style is poet’s thought without strain on the reader’s part to which the poet provides easy way. Actually this type of style is provided on the portrayal of different sentiments like love etc. and it expressed by various figure of speech. It exists where meanings are direct and construction are uninvolved and words remain uncompound, whenever words are seen compounded, they are easily intelligible. In short, the construction in this style is simple but effective.

Lāvanya or Grace:

It is defined as the charm of effective syntactic construction. This type of excellence gives rise to two sources:

1. the beauty of the alliterative syllables.
2. the choice of the striking diction.

"Both these sources are created by the poet without effort and put in the background of the poetic language without attracting forced attention towards themselves. Words and meaning in the sentence are soft and their syntactic construction is easy"\(^1\)

Ābhijātya or Classicality:

"It is the excellence caused by beautiful sounds. The ear feels a pleasant sensation on hearing them. They could be readily comprehended by the mind, providing a tactile feeling, and also delivering a sparkling lusture of loveliness because of naturality."\(^2\)

The Vicitra Style and Its Excellence:

"The vicira mārgas or brilliant style is praised as the style of learned poets. It is very difficult to accomplish literary works in this style. Words and meaning in it are highly ornamented. Poets of brilliant style plan and arrange several ornaments one after another without a sense of satisfaction. Similarly, figures used in poetry beautifies the

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1. Ibid. P. 117
2. Ibid. P. 117.
subjects under description by their own beauty. The impression of beauty created in this style is very much responsible to the use of figures of speech which enhances the strikingness of verbal expression. Another features of brilliant style is the use of the power of suggestion to convey the intended meaning. Suggestion is different from the denotative use of words and is connected to the artistic use of language.”

The Madhymā Style and Its Excellences:

It is the third style, the middling. It combines natural charm of the elegant style and an accomplished artistic beauty. It attracts poets who are fond of mixed variety in their art. It has the capacity to please all tastes. The four excellences (i.e. Madhurya, Prasāda, Lāvanya, Ābhijātya) mentioned above are found in this style. They are found in a mixed form. Particular qualities are formed as a result of the blending of the similar qualities of the elegant and brilliant style. For example, the perspecuity or sweetness of middling style is the result of the combination of the elegant and brilliant styles.

Kuntaka has given example of some prominent writers regarding his classification of poetic styles. Kuntaka has made some remark about the nature of poets (kavisvabhāva). He also mentions that the part of sukumāra or elegant style in its purest form exists in the works of Kalidāsa etc. The Harṣacarita of Bāṇa and the muktakas of Bhavabhūti and Rajaśekhara have the vicitra or brilliant style. The works of Mātrgupta, Mayurāja and Mañjīra represent the middle style.

Again, Kuntaka has illustrated the general excellences of the style as follows:

1. Aucitya:

“It gives poetic subject and value. For example, where in the matter on hand is concealed as it were by reason of the exquisitely charming nature of either the speaker and the listener there arises propriety.”

1. Ibid Pp. 119-120.
2. Ibid P. 123.
2. *Saubhāgya* or Splendour:

“It is described pervading one and all constituents of the subject described, indicating the wealth of imagination of the poet on the one hand and giving delight to the readers on the other hand. And propriety and splendour reside in all the elements of poetic language like word, sentence and the works as a whole.”¹

The ancients have proposed three *rīti*’s or styles namely *vaidarbhi*, *gaudī* and *pāncalī*, implying that the former alone is perfect. But Kuntaka refutes the *rīti* theory as a whole pointing out its basic demerits.”²

**The Refutation of Old Theories on Styles:**

“Kuntaka argues that *rīti* could not be based on the geographical regions of the country such as *vidarbha*, *gauḍa* or *pāncāla*. If so, the *rīti* would be endless since the divisions of geographical regions are infinite. One cannot establish that a specific style is a particular provincial characteristic, like the marriage with maternal uncle’s daughter. A provincial characteristic is based on the custom of older generations. The composition of a specifically styled poetry on the other hand is always dependent on the equipments of an individual poet such as creative power, learning and practice. It could not be available as a set principle whenever one wishes for it. It is not possible to hold that such regionally classified poetry exhibits peculiar inborn charm like the musical sweetness of songs in a South Indian language due to harmony in tune etc. The ranking of styles qualitatively as high, middle and low is also not proper. The characteristic of poetry is that it always delights the men of taste because of its beauty. If it is held that the middle and low styles don’t possess delightful beauty similar to that of best *vaidarbhī*, the treatment of those two would be without any use. It is also futile to argue that these two are explained only in order that they might be done away with, and

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¹ Ibid P. 124.
² Ibid P. 111.
even the makers of *rīti* theory did not accept this view, Kuntaka declares that 'Poetry is not something to be composed at any cost with whatever means are there at one's disposal even like giving alms to the indigent.' The old theories on style carry these defects.'

2. *Bandha or Diction*:

"The depth analysis of poetic naturalism, which completely dispensed with figures and ornaments, re-established the primary importance of emotional experience in poetic creativity and emphasised that figures, if used, should be determined by the requirements of emotional expression. When, thus, figures were not barred absolutely, inferior talents began to use them liberally, without bothering too much about the very important principles behind their sanction. Poetic tissue began to exhibit an exaggerated colouration through imagery; and appreciation, conditioned by rhetorical concepts, was satisfied by the serial perception of images, in spite of the fact that they were atomic, separate, not functionally integrated into the poetic organism. Since verbal figures formed an important divisions of poetic ornaments and since they could be managed with skill in rhetoric, without necessarily requiring inspiration, poetic endeavour, with many, drifted into this blind alley. Artificial contortions of language and the writing of stanzas in the form of pictorial or abstract designs became a passion. This convention, known as *Citra Bandha*, seems to have fascinated even the major poets. Bharavi goes all out for it in the description of a battle and some scholars have justified it as a brilliant imitation of the military art of deploying armies in different forms in the battle-field."²

"In India also, *Citra Bandha* could never gain any real poetic status. It is recognised for the first time by Daṇḍin. A misguided Magha appears to regard it as indispensable in an epic poem. Rudrata deals with it in some detail, but it is supported

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1. Ibid Pp. 111-112.
by Mammaṭa only in deference to poetic practice, discredited by Ānandavardhana and totally rejected by Visvanātha Citra Banda was an aberrant phenomenon, though not an exclusively oriental failing and it was referred to here only as an extreme instance to which literary jugglery led.”¹

“The recreation from the atomism of ornament led to the development of the concept of diction (rīti), very briefly, the drift of the thought was that the impact of a literary tissue was integral, determined by its totality. This was something more other than the cumulative impressions left by a series of brilliant images or verbal figures. It was the effect of the continuously flowing and evolving stream of poetic narration, its subtly orchestrated music. The narrative stream was the matrix in which figures, both verbal and ideal, were embedded. This embedding is analysed by Abhinava subtly. A simile is a figure, an ideal figure. When it takes form in poetic expression, it has a body, it is embodied in linguistic tissue. This body (sarira) itself has to be beautiful. The beauty of the embodiment, or embedding, of simile, metaphor and other figures in linguistic tissue, is the lakshna, the characteristic of the poetic matrix as a whole.”²

“Valery also held, like Abhinava, that the content which resisted transformation into form should be rejected. ‘The true poet will always sacrifice for the sake of form - which after all is the poetic goal, in fact the poetic act itself, with its organic requirements-the thought that cannot dissolve into the poem and demands, for its expression, words and tones that sound foreign to the tonality of the poem.’ The distinction between ideal and verbal figures, indicated by Mammaṭa, was that the former would and the latter would not, tolerate substitution by synonyms. This is a valid and helpful guide ordinarily, but ceases to apply in a depth analysis. The ideal figure also cannot tolerate indefinite substitution by synonyms, for

¹. Ibid P. 101.
². Ibid P. 101.
its verbalisation has to become a melody that fits into the harmony of the music of the poem. Vāmana had said that with the perfect realisation of form, no more substitution would be possible. By implication, this rules out substitution in ideal figures also, but it is Abhinava who gives the final, brilliant clarification."

"The concept of diction was elaborated by analysis, it is clear, after differentiation in diction had become a reality in poetic practice. Just as manners become differentiated in the various regions of the country, literary manner also becomes differentiated. This is first noticed by Bāṇa. In fact he relates diction to general manners (pravṛtti) as literary manner. He remarks that the various regions of the country produce literature marked by differential traits in diction. Vāmana mentions three dictions: Vaidarbhi, Pāncālī and Gaudī. Rudrata adds a fourth: Latiya. All these are geographical names. And the sharpest contrast in between Vaidarbhi and Gaudī. The former is characterised by limpid sweetness, the legacy of the mellifluous Prākrit that had once flourished in Virdarbha (area around Nagpur). The Gaudī diction of Bangal was characterised by an ornate vigour which may be related to the baroque taste of the region as evinced in its architecture and sculpture during the period from the fourth to the seventh century.""

"According to Kuntaka, the art of sentence construction is bandha or diction. Actually, it is the choice arrangement or usage with efficiency of elements in the course of poetic creation. Diction heightens the inner and outer charm of both meaning and word. Saubhāgya or the inner-charm of the word and meaning is the fruit of the working of imagination that causes delight of the heart. Lāvanya or the outer-charm of word and meaning is the beauty of word arrangement. Diction strengthens both of these qualities."

2. Ibid P. 102.
**Alamkāra:**

"Figures of speech are called *Alamkāras* (literally, ornaments, decorations) in Sanskrit poetics and poetics itself is often designated as *Alamkārasāstra*, the science of ornament or embellishment. Many writers have demurred against this on the ground that what is embellished (*Alamkārya*) is more important than the embellishment (*Alamkāra*)."¹ Bharata treats *Alamkāras* as part of the 'linguistic representation' (*Vācika-abhinaya*) which is the libretto of the drama. He mentions four figures. But in course of time the number enormously increased. Vāmana believed that all figurative expressions were but aspects of metaphorical expression (*upamā-prapanca*). He is, however, alone in this type of monism. Other writers found it difficult to agree that all figures implied comparison or juxtaposition of images. To describe one object in terms of another, to perceive, in Wordsworth's words, 'affinities in objects, where no brotherhood exists to passive minds' has always been the poet's pride and power."²

"To extent to which specialisation in the analysis of figures was carried can be revealed by taking a typical example:

**Indication of beauty of woman's face**

*Upamā* or Simile : 'Your face is like the moon.'

*Rūpaka* or metaphor : 'Your moon-face.'

*Pratipa* : 'The moon is like your face.'

*Sandeha* : 'Is this your face, or is this the moon ?'

*Apahnuti* : 'This is the moon and not your face.'

*Upameyopama* : 'The moon is like your face, and your face is like the moon.'

*Ananvaya* : 'Your face is only like your face.'

*Smarana* : 'Having seen the moon I remembered your face,'

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2. Ibid P. 75.
Bhrantimati: ‘Thinking it to be the moon, the cakora (abird which is supposed to feed on the moon-beams) flies towards your face.’

Ullekha: ‘This is the moon, this is the lotus, thus the cakora and the bee fly towards your face.’

Uprekṣha: ‘This is verily the moon.’

Atisayokti: ‘This is a second moon.’

Ṭulayogita: ‘The moon and the lotus are vanquished by your face.’

Dīpaka: ‘Your face and the moon rejoice in the night.’

Vyatireka: ‘Your face always shines, but the moon shines only in the night.’

Drishtanta: ‘In the heavens the moon, on earth your face.’

Prativastuparṇa: ‘The moon reigns in heaven, your face reigns on earth.’

Nidarsana: ‘Your face bears the beauty of the moon.’

Aprastutaprasaṁśā: ‘The moon is pale before your face.’

Parinama: ‘By your moon-face, the warmth of passion is cooled.’

Samasokti: ‘Your face beautifully spotted with black eyes and adorned with the light of simile.’”

“According to Kuntaka, the figures of speech, is taking the principles of dicotomy of Alaṅkārya and Alaṅkāra as the basis for their descrimination. He accepts some of alaṅkāras and discards many others which are tradionally accepted. Kuntaka accepts about twenty one figures of speech only. The include rasavad, dīpaka, rūpaka aprastutaprasaṁśā, paryāyokta, vayājastuti, uprekṣā, atisayokti, upamā, śleṣa, vyatireka, virodha, sahokti, dṛṣṭānta, arthāntaranyāsa, ākṣepa, vibhāvana, sasandeha, apahnuti, samsṛṣṭi and saṅkara.

1. Ibid P. 76.
The other figures are left out because some of them use really not separate from those recognise and some of these are lacking in aesthetic charm.1

"It is because the power, the halo, donated by the poet's spirit is of far greater significance than the contours of the object as given that Sanskrit poetics has insisted that there can be no such distinction as poetic and unpoetic subjects. Bhāmaha of the seventh century, one of the oldest writers on poetics, states that there is nothing in the realm of being or in that of thought which does not serve the poet's purpose. Bradley states the same thing when he asserts that 'we cannot determine beforehand what subjects are fit for art, or name any object on which a good poem might not possibly be written'. Bhāmaha had indicated that any thought could also be transmuted into poetry. It is interesting to note that a reviewer found a poetic transmutation of the second law of thermodynamics in these lines of Robert Frost:

And even substance lapsing unsubstantial;
The universal cataract of death
That spends to nothingness..."2