CONCLUSION

MODES OF CLASSIFICATION OF THE RHETORIC FIGURES IN THE INDIAN AND WESTERN TRADITIONS - A COMPARATIVE STUDY.

"utatva: paśyant nadadārā vaacama
utatva: śrīṇvan naśrīnootyeenaam
utotvasmāl tanvam viṣāsre
jaayeeva patya uśatii suvaasaan:"  
(Rigveda)

[Though seen, she (the Goddess of wisdom) is not really known by many; though heard, she is not really understood by many. But she reveals herself to a sahridaya, like a lady who takes off all her adornments and offers herself totally to her lover]

Having separated all the Western figures that come under different categories of the Indian classification, those figures which stay out of these groups are also identified. The following figures of the Western tradition cannot be classified under either 'Arthaalamkaaraas' or 'Śabdaalamkaaraas' of the Indian tradition due to certain peculiarities. They form a class of their own. The section under which these appear in the Western classification is shown in brackets.
1. Hyperbaton / Anastrophe. (Syntactical Schemes - Third Order.) [Gr. "turning upside down"]

Inversion of the normal order of words or an intentional deviation from the usual word order makes 'Hyperbaton'. This kind of re-arrangement is allowed to poets of all languages. But this device is not considered as a figure in the Indian tradition.

   eg. 1. "Up the hill went Jack and Jill".

   2. "Yet I'll not shed her blood

      Nor scar that whiter skin of hers than snow."

2. Paroemia (Syntactical Schemes - Fourth Order)

   When a saying or a proverb is incorporated into the text, it is termed 'Paroemia'. Quoting a proverb is never viewed as a figure in the Indian system.

   eg. 1. I hold the wolf by the ears.

   2. Hit the nail on the head.

3. Sarcasmus. (Tropes of Sentences)

   A remark opposite in literal meaning to what is intended, conveyed typically in a sharply mocking or contemptuous fashion is termed 'Sarcasmus'. It is surprising to find that there is no such figure in the Indian system. Anything that can come near to 'Sarcasmus' is 'Vakrookti', where the opposite meaning is understood by the hearer. But that is because of 'punning'. There is no element of sarcasm there. Same is the case with 'Mycterismus' also.

   eg. It is better to have loved and lost

      Than never to have loved at all.
4. Mycterismus. (Tropes of Sentences)

'Mycterismus' is a counterfeit scoffing and a manner of jesting.

eg. "I pray you tell me one thing. If a statute be made that all knaves shall be banished out of England, where will you take shipping?"

5. Asteismus. (Tropes of Sentences) [Gr. "refined and witty talk"]

A witty telling and polishing of speech with some merry concert, apt to move laughter on a sudden is 'Asteismus'. As in the case of proverb ('Paroemia') this is also not considered as a figure in the Indian tradition.

6. Diasirmus. (Tropes of Sentences)

Deluding the reasons of adversaries by scoffing and debating their authority is called 'Diasirmus'. This is of great use in Rhetoric. Hence it has not found a place among the literary figures of India.

eg. Say to an opponent that "he fights with lead daggers".

7. Charientismus. (Tropes of Sentences)

This is a device by which hard things are mitigated with pleasant words or mollifying hard matters with easy words. There is no figure in the Sanskrit tradition that serves the same purpose.
eg. "Alas! blame him not, youth will play such 
pranks now and then; let us forget trifles, and 
esteem weighty matters".

8. Onomatopela. (Tropes of Words)

Formation of words in imitation of natural sounds is termed 'Onomatopela'. No equivalent of this is found in the Indian 
terminology.

eg. cuckoo, whistle, buzz.

9. Metalepsia. (Tropes of Words)

It is a process of going by degrees to that which is showed.

eg. "He lies in a dark dungeon; now in speaking of 
darkness, we understand closeness; by closeness 
blackness; by blackness deepness".

This is also an effective tool in Rhetoric. A figure that 
can come near to this in Sanskrit is 'Ekaavali'.

10. Acirologia. (Tropes of Words)

'Acirologia' denotes incorrect use of language.

eg. "He drove most of the way at ninety miles an 
hour, flaunting the law." (For flouting the law).

This device is not considered as alamkāraas in Sanskrit, 
but classified under 'Doṣa-prakaraṇa'.

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1 See earlier p. 124.
2 See p. 190.
11. **Prothesis.** *(Schemes Grammatical - Orthographical)*

An addition of a letter or syllable to the beginning of a word makes 'Prothesis'.

eg. 1. There I am well bekown (for known).
2. Adown the ground we fall (for down).

12. **Apharesis.** *(Schemes Grammatical - Orthographical)*

'Apharesis' signifies the loss of an initial letter or syllable in a word.

eg. adder was once a 'nadder'.
cute was 'acute' once.

13. **Epenthesis.** *(Schemes Grammatical - Orthographical)*

Interposition of a letter or syllable in the middle of a word is known as 'Epenthesis'.

eg. 1. boddy bears the blame (for body)
    2. my heart with care rellent (for relent).

14. **Syncope.** *(Schemes Grammatical - Orthographical)*

'Syncope' is an elision within a word i.e., a letter or syllable is taken away from the middle of a word.

eg. ne'er for never.
jwelry for jewellery.

15. **Paragoge.** *(Schemes Grammatical - Orthographical)*

Addition of a letter or syllable, to the end of a word makes 'Paragoge'.

eg. 1. Yet never seen befor - for before.
    2. now hasten well you work - for haste.
16. Apocope. (Schemes Grammatical - Orthographical)

Loss of a final sound in a word is termed 'Apocope'.

eg. 1. Anglosaxon singen - sing
2. "I am Sir Oracle, and when I open my mouth, let no dog bark"

17. Systole. (Schemes Grammatical - Orthographical)

A long syllable is made short, contrary to its nature in 'Systole'.

eg. Diaana for Diana.

18. Diastole. (Schemes Grammatical - Orthographical)

In 'Diastole' a short syllable is made long, especially for metrical arrangement.

eg. Pal Emon - for palemon
    Commend Able - for commendable
    Orph Eus - for Orpheus.

19. Synaloepha. (Schemes Grammatical - Orthographical)

The omission of a vowel, often when two words are combined into one is called 'Synaloepha'.

eg. it's, isn't, can't

20. Synaeresis. (Schemes Grammatical - Orthographical)

Measuring only two syllables, when actually there are three, is known as 'Synaeresis'.

eg. virtuous - virtues
    esteemed - esteem'd.
21. Dìaresis. (Schemes Grammatical - Orthographical)

In 'Dìaresis' one syllable is counted as two.

eg. Ethiopia - Aëthiopia
heavens - hea / vens.

22. Antistoechon. (Schemes Grammatical - Orthographical)

A changing of letters, ie., when one letter is set for another it makes 'Antistoechon'.

eg. 1. This experience hath me taught - for taught.
    2. This was a painful wark - for work.

23. Metathesis. (Schemes Grammatical - Orthographical)

Transposition of letters, sounds or syllables in speech or writing is called 'Metathesis'.

eg. revelant - relevant
loavble - lovable.

24. Ellipsis. (Schemes Syntactical - First Order)

It is a figure by which one or more words are omitted, which are to be supplied by the listeners or readers.

eg. I have already heard of that. (That matter).
    Everybody's friend is nobody's. (friend).

25. Polropesis. (Schemes Syntactical - First Order)

Cutting of part of the speech because of some other attention or interruption or to pass on to something more urgent is termed 'Polropesis'.
eg. A wife wrote to her husband who was long from home: "husband, come home, or else . . . ."

26. Zeugma. (Schemes Syntactical - First Order)

'Zeugma' denotes the use of a word to modify or govern two or more words, although its use is grammatically or logically correct with only one.

eg. 1. In his lecture he leaned heavily on his desk and stale jokes.
2. He lost his coat and his temper.

27. Prolepsis. (Schemes Syntactical - First Order)

A general word going before is afterwards divided into parts in 'Prolepsis'.

eg. "We were both in great sorrow, I for the loss of my dear friend and he for fear of banishment".

28. Anapodoton. (Schemes Syntactical - First Order)

In a sentence, if some little clause is left out in the beginning, middle or end it is called 'Anapodoton'.

eg. "Which if he does refuse, he shall be defied, but if he do accept then ...."

29. Pleonasmus. (Schemes Syntactical - Second Order)

Excessive use of words in order to state something which is clear even without them, is known by name 'Pleonasmus'.

eg. Let us gather together.

Twenty knots an hour.

The reason why

Audible to my ear

The future lies ahead of us.

I have seen no stranger sight since I was born.

30. Perissología. (Schemes Syntactical - Second Order)

When a clause of no weight is thrust into a construction it is called 'Perissología'.

eg. The ambassadors, peace not being obtained, returned home again, from where they came.

31. Macrologia. (Schemes Syntactical - Second Order)

A superfluous addition of one word or more at the end of a construction makes 'Macrologia'.

eg. He has drunk up all, and left none.

He was not then awake, but fast asleep.

32. Parelcon. (Schemes Syntactical - Second Order)

When a syllable is added to the end of a word or when two words are joined together in one it becomes 'Parelcon'.

eg. Forwhy I could not otherwise do.

Whenthat I call, I pray ye be ready.
33. Hysterologia. (Schemes Syntactical - Third Order)

When a preposition does not serve to its casual word, but is joined to a verb, as though it were compounded with it, it is termed 'Hysterologia'.

eg. "I ran after with as much speed as I could the thief that had undone me".

34. Hysteron Proteron. (Schemes Syntactical - Third Order)

The word that should come last is placed first in 'Hysteron Proteron'.

eg. 1. The suspect was charged with murder and rape.

2. He was bred and born a gentleman.

35. Tmesis. (Schemes Syntactical - Third Order)

The division of a compound word by the insertion of one or more words between its parts makes 'Tmesis'.


36. Parenthesis. (Schemes Syntactical - Third Order)

When a sentence is set asunder by the interposition of another it becomes 'Parenthesis'.

eg. To her again, (for well she knew she spake with feigned mind) then Venus answered thus.

37. Hypallage. (Schemes Syntactical - Third Order)

A sentence is said with a contrary order of words in 'Hypallage'.

eg. 1. He took his ear from the fist.

2. Open the day and see if it is the window.

38. Synchysis (Schemes Syntactical - Third Order)

[Gr. "mingling; confusing"]

A confusion in order of all parts of the construction is seen here.

eg. Virgil: "The wines good which afterward had in pipes laid aboard Acestes, and given to the Trojans departing, the noble man and the distribute."

This saying is so darkened by confusion of order that it is almost impossible to be understood. The correct order will be this:

"The noble man did afterwards distribute the wines which good Acestes, King of Cicily, had laid aboard and given to the departing Trojans".

39. Amphibologia. (Schemes Syntactical - Third Order)

[Gr. "ambiguous speech"]

An ambiguity resulting from a slip in grammar is known as 'Amphibologia'.

eg. 1. "My husband is a ballet dancer, but I don't know anything about it."

2. The butler stood by the door and called the guests' names as they arrived. (The butler stood by the door and called the guests names as they arrived).
40. Bomphiologia. (Schemes Syntactical - Fourth Order)

[Gr. "booming, buzzing words"]

This is a device by which trifling matters are set out with pretentious words or treating trifles as treasures. It will be as awkward as a chain of gold for an ape or a silver saddle for a cow.

eg. Cottages - castles
Stones - precious pearls.

41. Cacozelon (Schemes Syntactical - Fourth Order)

[Gr. "unhappy imitation or rivalry"]

'Cacozelon' is an ill imitation or affection. Words are used overthwartly or contrarily for want of judgement by foolish folk who covet to tell an eloquent thing but spoil that they would intend to beautify.

eg. "An unthankless office".

42. Cacosyntheton / Cacosymtheton (Schemes Syntactical - Fourth Order)[Gr. "Incorrect connection; bad placement"]

It is a kind of deformed composition. Good words are badly used.

eg. "There is (quoth one) small adversity between your mare and mine". (for diversity)
43. **Soroesmus.** (Schemes Syntactical - Fourth Order)

[Gr. "accumulation"]

A mingling together of diverse languages, as when there is one sentence English, one Latin, one French and so on, it is called 'Soroesmus'. Post Modernists name this as 'Heteroglosia'.

44. **Asyndeton.** (Schemes Syntactical - Fifth Order)

[Gr. "without conjunctions"]

A figure which keeps the parts of speech together without the help of any conjunction is known as 'Asyndeton'.

eg. 1. "I loved him, I delivered him, I set my whole delight in him, I never did it, I never spake it, I never thought it".

2. "Heal the sick, cleanse the helpers, raise the dead, cast out devils".

45. **Polysyndeton.** (Schemes Syntactical - Fifth Order)

[Gr. "Having many connections"]

A sentence is knit together with many conjunctions in 'Polysyndeton'. This is the opposite of Asyndeton.

eg. Cicero: "We cease not both to exhort and to pray, and now boldly to blame and admonish Pompeius, that he should fly to so great an infamy".
46. *Scisionomatōn*. (Schemes Syntactical - Fifth Order)

[Gr. "relation of words"]

A sentence or saying consisting altogether of nouns, yet to every substantive an adjective is added and it is known as 'Scisionomatōn'.

eg. A man faithful in friendship, prudent in counsels, virtuous in conversation, gentle in communication, learned in all liberal sciences, eloquent in utterance, comely in gesture, pitiful to the poor, an enemy to naughtiness, a lover of all virtue and godliness.

47. *Hyrmos*. (Schemes Syntactical - Fifth Order) [Gr. "series"]

An unfashioned order of speech is long continued in 'Hyrmos'.

eg. Hearken all you that love justice, and would have reason bear rule, in all controversies and debates knowing how all men ought to the uttermost of their power, not having regard to men, maintain the same from time to time, against such as would by their good will and hearts desire.

48. *Epitheton*. (Schemes Syntactical - Fifth Order)

[Gr. "an addition"]

When adjectives are joined to those substantives to which they properly belong for either praise or dispraise it becomes 'Epitheton'.
eg. "O wonderful clemency, O most holy discipline, O glorious act, O noble renown, O heavenly joys. O filthy fornication, O wicked man, O insatiable desires".

49. Antiposis. (Schemes Syntactical - Sixth Order)

[Gr. "falling case"]

When one case is used for another it is called 'Antiposis'.

eg. 1. I give his gift with hearty good will. (I give this gift to you.) - accusative for the dative.

2. He is condemned for murder (he is condemned of murder). - dative or accusative for the genitive.

3. I am mindful in your matters. (of your matters) - ablative for the genitive.

50. Enallage (Schemes Syntactical - Sixth Order)

[Gr. "changing"]

(a) Of Gender.

Using Neuter gender for the Masculine or Feminine or any one of them for the other.

eg. 1. "He doth bear a countenance as if it were an emperor - for as if he were an emperor".
2. "It is a wicked daughter that despiseth her mother, because she is old. - for she is a wicked daughter".

(b) Of Number.

Using singular number for the plural or plural for the singular.

eg. Pliny on Africa: "The greater part of the wild beasts do not drink in summer for want of showers". (Here, the greater part is the singular number, but the plural is put instead).

(c) Of Mood.

Using indicative for the imperative or subjunctive, the potential for the indicative, or any of them for another.

eg. "My loving friends, we will not break our promise made, for let us not break our promise made". (The indicative for the imperative)

"I am sorry that I hear it, for I am sorry to hear it". (the subjunctive for the infinitive).

(d) Of Time. (Tense)

Using one time for another.

eg. "If it happens hereafter that they may break the rule, we are all undone, for, shall be undone."
Of Person.

One person is used for another.

eg. "Here he is, what have you to say unto him?"

One person speaking of himself, for, here I am, what have you to say unto me?

51. Hendiadis. (Schemes Syntactical - Sixth Order)

[Gr. "one by means of two"]

When a substantive is put for an adjective of the same signification it becomes 'Hendiadis'.

eg. He is a man of great wisdom. (For, he is a very wise man).

A man of great wealth. (for, a wealthy man).

52. Anthimeria. (Schemes Syntactical - Sixth Order)

One part of speech is put for another in this figure.

eg. So was all his life, for, such was all his life.

(an adverb for an adjective).

He spoke very hot, you all can tell, for, he spoke very hotly, you all can tell. (an adjective for an adverb).

53. Paradiastole. (Schemes Rhetorical - Third Order)

Excusing the vices by some mannerly interpretation is termed 'Paradiastole'.
eg. whoredom - youthful delight.

idolatry - pure religion.

gluttony

and drunkenness - good fellowship.

54. Dilema. (Schemes Rhetorical - Third Order)

[Gr. "ambiguous proposition"]

Dividing a thing into two parts, and reproving them both
by showing reasons is called 'Dilema'.

eg. Cicero: How did he slay him - without any help, or had he others at his commandment? If thou dost accuse him, he was not at Rome; if thou sayest by others, I demand by what manner of men - by servants, or by free men?

Rooted in entirely different traditions, Western Rhetoric figures and Eastern Literary figures have very little in common. If any comparison is possible it is possible only with some of the 'Tropes' with some of the 'Arthaalamkaaras'. As already seen, Simile or Metaphor can resemble Upama and Ruupakam respectively. But none of the other figures can come as close to each other as in the case of Simile and Metaphor.
Metonimia\(^3\), Synecdoche\(^4\), Onomatopeia\(^5\), Catacresis\(^6\), Metalepsis\(^7\), Antiphrasis\(^8\) and Acirologia\(^9\) are the other 'Tropes of Words' besides Metaphora, and it is possible to use all these figures in Indian languages also in the same way as they are used in the West. Had the Indian languages been as receptive as English, there would not have been any difficulty in borrowing the very names of these figures into the texture of Indian vocabulary, with the very same use assigned for them in

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3 Metonimia - Substitute idea.

Eg. 'gray - hair'd wisdom' for grey haired possessors of wisdom or sages.

4 Synecdoche - Part for the whole.

Eg. 'You must read me a little more slowly. Read all the words and laugh at all the jokes'. ("me" means my written works)

5 Onomatopeia - Words used in imitation of sounds such as 'buzz', 'clatter', 'cuckoo', 'whisper' etc.

6 Catacresis - an extreme Metaphor.

7 Metalepsis - going by degrees.

Eg. 'By ears of Corn signifieth the harvests, by harvests, Summers, by Summers, Years'.

8 Antiphrasis - word used in a sense that is the opposite.

Eg. "Brothers and Sisters, Friends and enemies, I just can't believe every one in here is a friend and I don't want to leave anyone out".

9 Acirologia - For detailed description see p. 190.
the Western tradition. But as these names sound very strange, it would be advisable to coin new terms in order to represent the same idea.

Of these figures cited above 'Acrologia' deserves special mention. It has been defined as "any abuse of language".

Willard R. Espy defines 'Acrologia' as

It comprises every sort of grammatical error, including the use of adjectives for adverbs and adverbs for adjectives; of single subjects with plural verbs and plural subjects with singular verbs; of words for others of unlike meaning. It includes also disagreement between pronoun and antecedent, lack of subordination, clumsy subordination, incoherence, incomplete comparison, missing connections, dangling modifiers, mixed metaphors, illogical sentence structure, double negatives, omission of essential words, phrases misused as sentences, ambiguities and irrelevancies.10

The Indian poeticians have identified about fifty types of 'Dooṣapakarana' or incorrect use of language. But these are not included under the group of Literary figures. Most important of these are discussed below.

DOOṢAPRAKAṆARANA.

As 'Rasa' is considered to be the soul of poetry, anything that obstructs 'Rasa' is considered 'Dooṣa' or 'evil' in Indian Literature. These can occur in words, meanings and sentences. Hence 'Dooṣa' is said to have three subdivisions, viz. Pada Dooṣa (of pada or words), Vaakya Dooṣa (of vaakya or sentences) and Artha Dooṣa (of artha or meaning).

There are eleven types of Pada Dooṣa:

1. Duṣṣravam: Words that are difficult to be pronounced are grouped under this. Though poets are free to use such types of words, readers or hearers find it difficult to swallow.\(^\text{11}\)

2. Cuyutasamskaarakam: Words that are Grammatically wrong come under this section.\(^\text{12}\)

\(^{11}\) Duṣṣravam.

Eg. maṭiccu veela ceyyate

\[\text{manam kaṇṇulla vaakkukal}\]
\[\text{svalpavum svaamiyeekkōntu}\]
\[\text{kalpippippatu kaṣṭamaam}\]

Rajaraja Varma, p.103.

\(^{12}\) Cuyutasamskaaram.

Eg. ahoovrttiku qatlyinnaho

\[\text{kaanaalkamoolamaay}\]
\[\text{maanavanmaaruraykkunnu}\]
\[\text{ manoosaaksi viruddhamaay}\]

Rajaraja Varma, p.103.

Here 'ahoovrűti' and 'manoosaaksi' are grammatically incorrect. Correct usages are 'aharvṛtti' and 'manasaaksi'.
3. Aprayuktam: Some words may be alright according to the rules of Dictionaries. But these may not be current anymore. Such words come under this class.

4. Nirarthakam: In order to satisfy metrical requirements some words may be used which may not mean anything. These are grouped here.

5. Graamyam: Colloquial words that are improper may be used on certain occasions. Such words belong to this class. This is also named 'Kannattam'.

6. Naeyaartham: Some words may not sound intelligible at first. The meaning has to be deduced from the context.

7. Aaseelam: Obscene and vulgar words are grouped under this section.

8. Apratilittam: Some words may be understood in scientific circles but may not be common among ordinary people.

9. Avaacakam: Words that fail to convey the real sense are grouped under this section.

10. Sandigdham: It may be difficult to understand whether some words mean this or that. Such doubtful words are grouped in this class.

11. Anusitaartham: Words that convey the opposite meaning come under this section.
'Vaakyadoosaa' has following varieties -

1. Kligstam: Sentences that remain obscure and unintelligible are grouped here.

2. Virudhabandham: Words that are not congenial to the main 'rasa' is used at times. These words come under this section.

3. Visandhi: Sandhi is a grammatical device by which words are united. If such usage is not very apt, it will be called Visandhi.

4. Hatavritam: Mistakes in the metrical pattern are termed Hatavritam.

5. Nyuunapadam: If the required words are not used on certain occasions it is termed Nyuunapadam.

6. Adhikapadam: Non-essential words are used at times, which mars the beauty of the sentence. Such sentences are grouped under this class.

7. Samaaptapunaraattam: When words are used in some sentences even after their logical conclusion, it is termed Samaaptapunaraattam.

8. Sankliirnnam: When words of one sentence unknowingly enters into the structure of another sentence it is called Sankliirnnam.
9. Garbhitam: When one sentence is jabbu into the core of another sentence, as though in a parenthesis, it is called Garbhitam.

10. Anuktavaaacyam: When what is expected to be said remains unsaid, it becomes Anuktavaaacyam.

11. Prasiddhihatam: What happens against the accepted standards as in writing "a lion barks" or "a dog roars" etc come under this class.

12. Asthaanaasthapadam: Words when used in improper order fall under this section.

13. Virudhabudhipradam: Sentences that denote some meaning which are not actually intended by the author come under this group.

14. Bhagnaprakramam: Making mistakes in the construction of a sentence come under this group.

Arthadoosa can appear in many different ways:

1. Apustam: Words that sound useless or having no meaning at all are grouped under this section.

2. Vyaahatam: Ascribing some paradoxical qualities in something makes Vyaahatam.

3. Misram: Misram means mixing up of good and bad. Old name for this was 'Sahacarabhinnam'.
4. **Saakaamkña**: That which cannot ameliorate the 'aakaamkña' or 'curiosity', so as to leave the readers still thirsting for something is termed Saakaamkña.

5. **Anavlikritam**: Repetition of meaningless words fall under this section.

A few more like 'Punarukttam', 'Višeegaaparivrittam', 'Saamaanyaparivrittam', 'Anyamaparivrittam', 'San'yamaparivrittam' are included in the 'Arthadoonga' section. These occur because of the peculiarities of Sanskrit grammar.

**Guna Theory.**

A word about 'guna' needs to be mentioned here as it is in a way related to 'dooga'. It was already said that 'dooga' is what obstructs 'rasa' which is the soul of poetry. And 'guna' is that aspect which brings 'utkharșa' or that which enriches the 'rasa'.

Ancient poeticians prescribed ten 'guna' viz., Sneegaam, Prasaadam, Samataa, Maadhuryam, Sukumaarata, Arthavyakti, Udaaratvam, Oojes, Kaanti and Samaadhi. Modern critics are of opinion that all these can be included in the three 'guna' namely Prasaadam, Maadhryam and Oojes.

Critics ask an important question about the entities of 'guna' and 'alamkaaras'. Alamkaaras are used for the 'utkharșa' or 'enrichment' of the 'rasa'. The how is 'guna' different from 'alamkaara'?

This brings in a comparison between poetry and a lady. If poetry is a lady, then her external adornments are alamkaaras and
those good characteristics such as prasaadam (pleasant nature), maadhryam (sweetness), oojes (vitality), kaanti (splendour), udaaratvam (magnanimity) etc inherent in her are the gunas.

It is a matter of great interest to see that what the Indian poets consider as doossa or abuse of language becomes adornment or alamkaara in the Western system. Instead of negating the abuses they are exploring the potentials even such abuses can afford.

Modernism encouraged all kinds of experiments and any deviation from the normal paradigm became a kind of adornment in literature. If Dylan Thomas's phrase "a grief ago" is accepted as a figure, any other usage like "two wives ago" or "many moons ago" or "a few cigarettes ago" etc would become quite normal.

Lexical deviations like 'foresell' (sell in advance), 'foreappear' (appear in advance) become as current as foresee or foretell. T. S Elliot gave currency to this kind of usage with his famous line in The Waste Land, "And I Tiresias have foresuffered all ". Hopkins is specially gifted in exploring such possibilities. The following phrase from The Wreck of the Deutschland is a telling example:

"the widow - making, unchilding, unfathering deeps".

If the use of the prefix 'un' is accepted in the sense 'take off / away from', then any parallel usage like 'unhorse', 'unfrock', 'unsex' etc will also have to be given currency. But the question is to what extent such freedom could be permitted. Where is the line to be drawn between the grammatical and the
ungrammatical? Both critics and linguists will have to say much on this issue in the years to come.

All the 'Tropes of Sentences' such as Allegoria (having a parallel meaning), Aenigma (speaking in riddles), Paroemia (an adage), Ironia (conveying opposite meaning), Sarcasmus (remark opposite in literal meaning), Mysteriorumus (scoffing or jesting), Diatribus (disparagement or ridicule), Charientismus (mitigating hard things with pleasant words) and Hyperbole (extravagance) can also been used in the same sense in Indian Languages. But exact equivalent figures are not found at present except for Hyperbole which corresponds to 'Atilayookti Alamkaaras'.

Western 'Schemes' are divided into different sections and some of the sections stand no comparison with the Indian Alamkaaras as the grammatical systems are founded on different structures.

'Schemes Orthographical', 'do both add, take away, alter and change both letters and syllables in words, contrary to the true and usual writing'. These include addition of a letter or a syllable to the beginning of a word (Prothesis), loss of an initial letter or syllable in a word (Apharesis), interposition of a letter or syllable in the middle of a word (Epenthesis), an elision within a word (Syncopa), addition of a letter or syllable at the end of a word (Paragoge) and so on.

Fourteen figures come under this section and this grammatical device is something unthinkable in Sanskrit tradition as the phonological patterns are entirely different. Any addition
or deletion of a syllable in Sanskrit or Malayalam will lead to a collapse of the whole system.

'Syntactical Schemes' have been divided into six orders and the first order "do cause something to want", in the structure of a sentence. The second order of figures "consists in excess", contrary to that of the first order. These are not counted as Alamkaaras in the Indian tradition, but included under 'Doosaprakarana'. The first order of figures come close to 'Nyuanapada' and the second order resembles 'Adhikapada', classed under 'Doosaprakarana' in the eastern tradition.

The third order of Syntactical Schemes are those figures which remove word from their proper places inorder to make the oration obscure and its principal kind is commonly called Hyperbaton. The inversion of the normal order of words (Anastrope), a placing of the last word as the first (Hysteron Proteron) etc can be found in sanskrit also. But these are yet to be identified.

The fourth order of the 'Syntactical Schemes' "do make the oration faulty, which are permitted to poets, when necessity compelleth". These can again stand comparison to the forty nine odd abuses of language categorised by Indian poetsians under "Dosa Prakarana".

The fifth order in this section consists of those figures, which "compound a sentence all together of one colour". Abyndeton (keeps parts of speech without the help of conjunctions), Polysyndeton (a sentence knit together with many conjunctions),
Scansionaton (A sentence consisting altogether of nouns), Hymnos (unfashioned order of speech is long continued) etc come under this category. There will be no difficulty to find out examples for these types in Indian languages. But these are also not yet identified as Alamkaaras.

The last order under this section consists of those figures that change cases, genders, numbers, moods, tenses and persons. Poets make good use of these, but orators also resort to these quiet often. But these are also not accepted as Alamkaaras in the Indian Tradition.

'Rhetorical Schemes' constitute a good portion of the figures of speech in the Western tradition. These include those figures "which do take away the weariness of our common and daily speech, and do fashion a pleasant, sharp, evident and gallant kind of speaking, giving unto matters great strength, perspective and grace". About a hundred figures are included under this section.

As the very name suggests these hundred figures are good for rhetoric and not for poetry. As the entire system of Indian figures are rooted in the poetic tradition, there is no possibility of any comparison between the Rhetorical Schemes and the Sanskrit Alamkaaras.

Indian figures cannot go into the mould of Western classification because over hundred of these belong to the class of 'Arthaalamkaaraas' or figures of meaning. Borrowing a term from modern linguistics, arthaalamkaaraas can be renamed as semantic
deviations / foregrounding. So it is found that the semantic figures in the Indian tradition number hundred whereas in the west it is only nineteen (Tropes).

Sanskrit tradition gives much importance to the 'semantic aspect' while the European tradition concentrates too much on the play of words or on the grammatical aspect. Indian poets tried to offer aesthetic pleasure by making language decorative while the intention of the western masters was very different. They were constrained to pursue the path of persuasion. The Indians fluttered the wings of their imagination whereas the European pioneers placed the rock of reason. If the Indians wanted to burrow deep into the artistic sensibility of the readers, winning a victory on a public stage was a life and death issue for the Western orators. Eastern 'figures' sprang out of the aesthetic necessity whereas Western 'figures' originated out of pragmatic exigency.

The only possible means to bring the Western Figures of Speech and the Eastern Literary figures under one umbrella is to bring them under a linguistic stylistic classification. Lexical, Grammatical, Phonological, Semantic and Graphological, peculiarities and patterns can be identified. A categorisation on these levels will not only be more logical and convincing, but can avoid all types of overlapping also.

It is to be noted that the Western Stylisticians of old have not identified any graphological figure whereas in the Indain
tradition, all varieties of Citralamkara (See earlier page 164) come under this category.

It has to be understood that even the Linguistic Stylistic Classification is not something entirely new. Kuntaka, the Indian pundit who lived in the latter half of the 11th century A.D, in his quest for the transcendental admiration (camatkaara or delight) in poetry, had already prescribed a six fold linguistic stylistic line of analysing figurativeness. In his monumental work Vakrookti jivita (Figurative Expression as the Life or Essence of Literature) he delineated six levels of expressions viz., phonological, lexical, grammatical, sentential, contextual and the composition as a whole (respectively of the phone varna; lexical unit padapurvaardha; grammatical unit pratyaya; sentence vaakya; context or section of a work prakarana, i.e., the detailed arrangement of the story or matter; and composition prabandha.)

There is no harm falling in line with the Stylisticians of the modern times in the linguistic analysis of the 'figura'. But it is disheartening to note that in their enthusiasm, some of the linguists go to the extreme extent of even negating the very entity of alankaaraas. P.U.K stone has summarised the arguments of these linguists as follows:

"This doctrine is, however, supplied with a corollary: since language has now developed to its full extent, the invention of new metaphors must be, on the whole, superfluous. Hence, some writers feel that, though they may, (on other grounds) be discreetly used in poetry, there is no longer any real necessity for original metaphors." 14

The very statement of these writers - "Since language has now developed to its full extent" - is to be questioned. They postulate their ideas on the ground that there is no more growth for language. Leave alone this argument, the contention that "there is no longer any real necessity for original metaphors" is something unimaginable.

How do they think of capturing the beauty of the following lines without effective figures?

"Her cheeks were like the roses
That blossom fresh in June
O She's like a new strung instrument
That's newly put in tune ".

(Robert Burns)

Rhetoric itself is a term that transcends all limits. Aristotle himself had stated that

"Rhetoric is a counter part of Dialectic. Both are general in their application; neither is limited to any science". 15


Even the modern linguists might have felt that rhetoric is a subject that eludes or deludes their mathematical accomplishments. It may be in this despair that they resort to "superfluous" statements as cited above.

Donald Davidson's advice can perhaps enlighten such thinkers who are skeptic about the life of 'figura' in poetry:

"Through a study of the rhetoric of the sentence you may learn to exert a higher kind of control than can ever be obtained from the study of Grammar alone. Grammar is the law of the language, considered as language; rhetoric is the art of language, considered as thought ...." 16

Any analysis of a poem or literary work will be incomplete without a proper understanding of the configuration of 'figures'. Vamanan's admonition is the best in this regard:

"kaavyam graahyamalamaaraat saundaryamalankaaraa:" 17

[ Poetry is understood through alamkaaraas and alamkaara is beauty].

It is with this intention that any critic should approach a literary work. Even a Post Modernist critic or Post-Peristroika


critic, who desires to go even to the extent of abolishing the whole class of critics in the world, cannot question the importance of this truth.

Once this view is accepted, no care must be spared to translate and incorporate all the Indian alamkaaraas into the corpus of European Literature and vice versa. The 'missing alamkaaraas' in the European tradition can go a long way in enriching their literature and the 'missing rhetoric figures' can help a great deal in making the Indian rhetoricians fly new heights or traversing regions yet unconquered.