CHAPTER FOUR

BHAMAHA'S IDEA OF THE RELATIONSHIP BETWEEN LITERARY LANGUAGE AND WORLD OF ART
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Poetic world

Apart from the ordinary world of our experience, there is an artificial world, which is a human creation. Some people of Creative talent transform the ordinary given world to the world of beauty. It is seen that this creative world is the responses of such a person to his surrounding. It can be of two types first one is of facts and next one of emotions. The world of facts is a given one and cannot be changed, where as in the creative world, man makes new things using the ordinary world. He does so by arranging things in a particular way according to his taste. For example using the ordinary flowers, he makes a garland. Here raw materials used are same; one artistic creation will be different from another. The flowers may be the same but the garland will be different, showing us its maker or his mood. In a picture, one is arranging the colours, while in literature one is arranging words and ideas. Here he expresses his feelings or mood through letters or colours. His experience and his mental collections, His world, his surroundings and outlook are the real powerhouse in this process. When they share this charming world of emotion with others, it becomes a public world of enjoyment. This can be of music, dance, art or literature etc.
In this creation and sharing of the created world, man uses particular language for the correct conveyance of his world and experience. Let us call it poetic language. Every artist has his own style, his language is moulded separately for that field, conveying the personal emotions converted to a universal emotion that can be imagined and identified.

Let us first discuss the process of understanding of poetic world and poetic language. The speaker has knowledge of the matter to convey and he encodes his ideas and knowledge in a particular language. On hearing or reading these statements, the listener recognises the idea already encoded. Thus, he understands the things. This process is same as in communication where styles of presentation or language varies according to the quality of the contents.

The first step of any communication is the understanding of the speaker about the subject. Creative world as an object of understanding is particular in its qualities. Primarily, the content of the creative world is more emotional in nature than material. Speakers, view and impression about his object portray strongly emotions and feelings relative to an incident or development. It is the emotion or feeling that arises on the speaker on a particular sight or incident. A rose flower in a creative world may represent the beauty and fragrance among thorns.
Creative world is the impression of the artist about the things around him. These impressions are born from the experiences of his life, with continued interaction with his surroundings. Personal interest and the nature of surroundings are the leaders in the creation of these impressions. He stores these impressions in his treasure house to use the proper ones in proper places. Thus, this world is his understanding and his view about his surrounding and the events around him.

In the next stage of poetic verbalisation, the artist tries to present his feelings. Poetic verbalisation is his response towards impulses gathered from the surrounding. It is famous that the आदिकाल्य came out at the sight of a killed bird. He responded to that sight through a poem. In this process, he transforms his personal feelings to universal feelings such that one can understand and experience. This transformation makes it universally accepted. He also transforms the common language to an
artificial and suggestive language giving immense scope of imagination. This creative language structure gives universal attire to the narration. Thus the personal experience is coded here transforming it to a universal experience. He uses the impressions in his custody such that the proper रस or feeling is recorded. आनन्दवर्धन explains this रस presentation of वात्पीकित as कौशल्यद्विवेगोऽत्य: शोकः श्रेणकथायामागतः।- इति. The कालुणपास in वात्पीकित that developed by a cry the of that bird came out as the शोक. In this process the artist selects or creates a particular situation suitable for his feelings. For example, कालिदास creates a story of a parted यक्ष to present his शूद्रार emotion. Then he selects the words to depict his feelings. In the verbalisation, he uses the ways of वक्कोचित् अतिशयोक्षित etc., as the style. This is to stress the feeling, felt in the audience.

The verbalised form of creative world is of coded nature. The artist encodes his ideas using known techniques of वक्कोचित्, भूष्टिच्छिन्निति etc., Here he represents his ideas in limited words and gives full freedom of

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1 जन्मालेकः 1-5

Bhamaha And The Philosophy Of Literary Art
imagination to the audience. It will only give hints and rest is left to the imagination of the hearer. आनन्दवर्धन puts an idea of प्रतीयमानता and the words should highlight something special from the word meaning like the लावण्य is highlighted by other parts in a feminine body. He also says that the true quality of a poet is measured by the ध्वन्यता of his words.

Quote:

“प्रतीयमानं पुनर्त्यदेव वर्त्तवर्तित वाणीषु महाकविः।
यत् तत् सङ्ग्हवायवातिरिव विभारि लावण्यमिववाजनासु।”

(Similar to the beauty of women, there is a special thing in the words of great poets which is different from the conventional meaning and it is one of प्रतीयमान type).

Here the conventional meaning of the word is of little importance and the intended meaning works here. According to आनन्दवर्धन, the word makes its own meaning unimportant and it propagates the intended
meaning. In many cases the conventional meaning and the suggested meaning will contradict each other where the suggested meaning takes the importance. भावनात्मक gives a vast description of the different types and classifications of suggestion.

This is the speaker’s part in the communication process. Now the listener hears or reads the words of the artist and he sees the words. In the communication of creative language, the reader is expected to be competent in poetic understanding. According to राजशेखर a connoisseur should posses भावित्तात्मक. From the word भावित्त, itself it is clear that the reader should possess immense imaginative quality. On hearing the poetic words he should recollect the words and understand the primary meaning first. With the help of imagination, he leads to the secondary and tertiary meanings and he understands the intended meaning of the author. From knowing the intention of the poet, he moves to the universalised feeling- the रस, where he understands the universal feeling of the art and then he share the poet’s feeling.

3 उपसर्गमिश्रितस्वादों तथाब्य व्यक्तत: भावनात्मक: 1-13

Bhamaha And The Philosophy Of Literary Art
In this process, first he understands the रस - universal feeling that presented in the art and then he transforms that universal feeling to the personal feeling of the individual self. Thus the रस -transfer occurs. This रस -transfer is the main part of this communication.

Bhamaha's Idea of Poetic Language

भामह is supposed to have some idea of a separate world and language for poetry though he gave little references on that. His idea about the field of poetry (काव्यलक्षण) is well developed, where he gave much importance to वक्तव्य in poetry. This means that according to him the language (उच्चि) of poetry is not ordinary but is a rearranged one. To him poetry, which is not of वक्तव्य and is straight and simple, where the अर्थ is not elevated -means where a separate world is not created, is only good enough to hear. This shows that the language is different from the ordinary language. It seems that he has very clear idea about the suggested meaning or विभावना of the meaning and he approves that

\[4 \text{ अर्थकथासाधनकृति प्रसन्नमुक्तकारिता } \text{ मिक्षे निगराणसाहि तु केवल रुपसाहित्यानि } \text{ काव्यलक्षण: } 1-34\]
meaning only as poem. It is told that he uses the term बाल्टा to represent the straight way of presentation. He gives prime importance to बनकोकित and it is the essence of poetry. He says

संया सरीवं बनकोकित: अनयमेष विभावयते।
यत्नोऽस्या कविना कार्य कोदकोरुऽधिनया विना॥ काव्या- ॥-85

(In poem, everything is बनकोकित and it is through बनकोकित only the meaning (that meaning which is elevated) is suggested (विभावयते) and a poet should concentrate on that as there is no अल्प्स without that. He views every अल्प्स contains one or the other type of बनकोकित the elevated meaning in the transformed world.

भामह: uses the word बनकोकित quite often and he puts it as the main identity of poetry. Though he does not use the term बनकोकित in his definition of poetry, it is evident from his other lines that he is a strong preacher of बनकोकित. कु लक क's definition on poetry, an extension of भामह's definition, thus becomes the original representation of भामह's idea on poetry.

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5 इत्येवमादि कि काल्यं वातावरणां प्रकृति:- काव्यलक्ष्या: -2-87
6 श्राव्यामाणि सहितो बनकविवाप्यापाशाहिति बनेचे व्यवस्थितो काव्य तथिर्दाहकारिणि - बनकोकितनिविषय -1-7-(P-7)
S.K.De, firm.K.L.Mukhopadhyaya, Culcutta.1961

Bhamaha And The Philosophy Of Literary Art
He gives much sanctity to poetic work and thinks it as a divine quality given by god. He opines that if you do not write poetry there is no problem. It will not cause to death or punishment, but खङ्कित्वि is equal to death only. So, don’t try in this field if you are not competent enough. This shows the extent of prestige, given to this field. Again, he gives a long list of requisites and preparation for the poem writing. He doesn’t believe in any particular local styles or local cultures like वैद्भि or मानाप्यी. He doesn’t believe that all the people of a particular place will be of a particular style. He refutes the arguments of his predecessors on different रीतिः saying that this division is गतानुगतिकता only. According to him only those verses, decorated by अल्पहा, वकोकित etc., are good. According to him, there is no need of different रीतः. Whether it is properly decorated and presented; this is his question. From these points, it is evident that he has a clear concept about the world of poetry.

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7 खङ्कित्वि पुस्तस्यात् पूलिमाहमोक्षीयिणः (काव्याल्पप्र:-1-12)
8 गौडीयमिदमेतत्त्वं वैद्भिर्मिति कि पूर्वक गतानुगतिकन्यायात् नामावेयमेच्छसि ॥ काव्याल्पप्र:- 1-32

Bhamaha And The Philosophy Of Literary Art
Some characters of creative world

Poetic expression uses language; but it is different qualitatively from ordinary linguistic discourse. It is to stress the profound difference that I.A Richards distinguishes between "referential" speech and "emotional" speech, between "pure, scientific, impersonal or neutral statement." Here the words are used to point to things, and "emotive utterance which expresses or evokes states of feeling".

Actually, poet depicts the ordinary world only. He transforms it to a beautiful form or he adds the beauty content to the ordinary world. In a magic touch, he transforms the ordinary world of our experience to a world of art. Another technique an artist adopts to decorate his art is that he selects beautiful instance in this life and present it in the proper instances and medium. Somerset Mougham says 'an author does not write only when he is on desk, he writes all the daylong when he is thinking, reading and experiencing. Everything he sees and feels is significant to his purpose and consciously or subconsciously he is forever storing and makes over his impressions'. Recording some beautiful, interesting and remarkable faces of his day to day life and they come in his work knowingly or unknowingly. This presentation will be

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9 गौडियाचे सार्वभौम बैमार्गिति किं पुष्कर - काव्यालंकार: -I-35
10 quoted by M.Krishnamacarya- Sanskrit poetics' a critical and comparative study P.34
of a depiction of the whole character. Its actual quality or identity of that object is presented here.

The magic touch of a poet, by seeing and presenting the inner and some peculiar qualities transforms the ordinary and even useless objects to a poetically charming experience. It is one of the marking differences between the ordinary and poetic language. Take the example of a toy cart, made of mud. Therefore, it has the qualities of earth. These qualities are possessed by that particular substance. As it is a toy of a particular shape and use, it will show those qualities also. It is created for a particular use. Everybody knows its shape. It has wheels, a seat, a steering etc. When this particular earthen toy becomes the subject of description of a talented writer शृद्धक that becomes मृच्छकटिक. This particular toy reveals the poverty of चाँदूक्ता. Only with the description of that toy we get a clear picture of चाँदूक्ता's house. Here this toy is not a mere toy, but much more than that. A poet tries to point out the marking faces and incidents through the simple and common faces in a marking
way. Therefore, we spectators feel these faces and are very much familiar to them.

It is true that everything in earth have marking faces in one angle or other. We all have many such faces at many instances. It is natural that we remember these marking faces of our neighbourhood. When we see these common characters of our neighbour in an artistic work, it makes us close to it. This arouses the सह्दयत्व in us which is according to मम्मत "चेष्टां काव्यानुशीलनाम्यासवशाहिर्वदार्जीभूते मनोमुखरे वर्णनीय तन्मयीभवन्योग्यता
ते स्वह्दयसंवादभाज: सहह्दयः."11 The beautiful traces in faces is beautifully marked by a noted Malayalam writer by naming his book as “सून्दरिकल्लु
सून्दरन्मापुम् Means चून्द्रा: सून्दरयशः।। Here he passively declares that some beautiful or noted faces are traced here.

Here comes the significance of propriety or आचित्य. This propriety may be of content, आच्छाद्य etc., presentation of proper thing at proper place and proper time in proper way is important. It is taken that

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11 ध्वनिशालेक - III- Ramsagar Tripathi,
impropriety is the sole reason of रसविच्छलिति. That is why it is said that अनौपचित्वादूते नान्यतू रसभंगस्य कारण।

Another characteristic of poetic world is that the incidents presented there must be presented in a believable way. Poet gives importance to reliability than to reality. Journalists or scientific writers present things of reality though it may not believable. The truth and reality must be given importance there. They are presenting the original world. Therefore, they present a matter with the assumption that “it happened like this so you should believe it. However, in poem the all the obstinate points must be covered well by logic and causation. For example, the description of the view of ocean from पुष्पक may have written without a prior experience. However, it is presented in such a way that it will not make any impropriety in viewer. There are many things, which had originally happened, but cannot approve by common sense. However, there are many others things, which might not have happened until this date, but are believable.
A poet should prefer the second way of believable and reliable. Take the context of कृतिमान of उदयन story. In actual life, it may not be possible. However, it is presented like that. Or the अंगुलीय incident of or the शाकुन्तल. It is not the matter of fact whether it is possible that a fish swallowed a ring and a fisherman caught that fish etc. However, it is believable and it causes no harm to the logic. There are the causes of possibilities.

In poetic world, the manifestation of things to its fullest details happens. Its scope of imagining to the inner details is open here. In the ordinary world, ordinary things shows their own qualities, the instrument will show only that quality for which it is assigned. All other things are unimportant there. For a tumbler its shape is important, whether it is made up of gold, steel or mud is irrelevant. Similarly, when an elephant is used for a festival its beauty is projected, its size, strength etc., becomes irrelevant. While the same elephant is used in a sawmill, its strength is important, hiding its beauty. However, in the world of literature when this elephant becomes the tool of a talented writer we experience all it's qualities with its natural surroundings. An art is judged how much it can reveal in quality, time and space and more. A work is great if it exists beyond time and place. This shows that the
ordinary world hides its qualities projecting some particular useful qualities. Just opposite to this in the literary or artistic world it reveals as much, it can.

Another speciality of the ordinary world is that use is the touchstone of importance there. That is how, much particular it is. More it is particular its other qualities are covered more. It becomes more relevant if it looses some of its qualities, which may be a hindrance to its use. Take a new breed cow. They are specially assigned for producing more milk. So there is no need of calf, or even delivery is not needed. Some new breeds of roses have no thorns; some grapes varieties have not even seeds. All these are better varieties. But in the world of literature it becomes better variety if it reveals increasingly. A rose becomes beautiful in poetry only because it gives a feeling of a beauty surrounded by thorns. A lotus is always remembered as पंक्ति, the beauty from mud.

Art tries to reveal its world or nature around it by opening the new horizons of hidden realities in front of its reader. While the material world tries to cover it up from its user. A shoe is good if the user does not feel its presence. A path, rain, bed, etc., are good if they do not reveal their presence.
In contrary, in art, in the narration of the travel of water drop in the body of पवनती (प्रयोदकदिवन्त्र) is great as it reveals not only itself but also पवनती and her devotion and love towards शिव - its surrounding etc. The collision between the covering nature of earth and the revealing nature of art is the actual theme of art.

As indicated above a poetic genius creates a New World with the help of the given world. His act is called कवित्वापार or कविकर्म. His main work is the arrangement of given things in a believable, proper and beautiful way. In this process, he is completely free; he can change animate thing to inanimate or vice versa. He can transform a मूर्ख into वाचार, also can give soul and mind to even nonliving things. According to आनन्दवर्धन it is भावान्वितनामिति चेतनवदृ चेतनान्वितनामिति. The only limitation he faces here is that it should be presented in a believable way and it should be enjoyable and appreciable.

12 स्नेहादि: कण्ण परम्पु ताबितमा: प्रयोगिक्षेत्रबन्धनपार्श्वविनिर्भरिता: वहीतु तस्या: स्वतंत्रता प्रेमदिरि भिन्नेन नभि प्रयोदकदिवन्त्र: - कुमारसम्भव 5-24
Thus in his world of art he is omnipotent and he takes the role of मेल्ड and he enjoys his सृष्टिकर्म: to its fullest potential.

The Views on World of Creativity

The question of art is an age-old question. One answer we can say that it is the act, creation, or work, which makes beauty, is art. There are many followers to this opinion. लाम्बन says beauty is the ornament of poetry.13 He also says that this ornament is the thing which makes a work enjoyable or worthy (आद्य). जगन्नाथ says words which corresponds to beautiful meaning is a काव्य or literary art.14 Here he defines the word beauty (रमणीयता) is the thing by the knowledge of which one gets a special joy beyond description.15 Famous poet माधव also defines beauty as one which anew and afresh in every moment.16 Some western poeticians also connect art with beauty. To them beauty is the self-depiction of nature, god or somebody else or is the sneer joy out of one's

13 सौद्वमल्लण (काव्यालेक्ष्य तृती 1.2)
14 रमणीयवर्गितादत्ता: आद्य (सामाज्य 1.1)
15 रमणीयता च लेकालिकानित्यानविचारता (सामाज्य 1.2)
16 क्षणे क्षणे बलवतानुभूति तदेव रूप्यरमणीयतायोः (विशुद्धाल्पक विद्वीर्य विद्युत 1.17)}
personal gain. Some other aestheticians, like Martin Heidegger, say that art discloses the world in its essence. In an artistic product, its matter opens in its essence. In other words, art is that which tries to disclose itself in front of its audience.

It tries to convey the artist's feeling about his environment or an incident. Take the example of three boys who see a dog in their way to home. It is a natural incident, which is ordinary in nature. Here the fact is same to all. As they try to describe the incident to their mothers, they try to convey the fear or feeling that incident had made on them. So one fellow may narrate the darkness in the way, the dog's coming, its fearful bark, etc. The ordinary eve created its exaggerated fearful form in this boy's mind. Thus, the boy is trying to narrate this fearful world in a particular language. This narration is the art. The quality of the art depends to what extent he is successful in conveying his feeling or the world created in his mind. At times, he may be narrating an imaginary incident to fool his mother. It remains interesting if he succeeds to convey his world, irrespective of whether it is a real, fake or an imaginary incident. That means that in an art form, it is not important that whether the content is true or imaginary. It's importance lies in to what extent one is able to convince his feelings to others. Therefore, the art is not in the content, but in the expression or narration. That narration
of his created world must be such that it must be a believable world more than a real one.

We have to note here that the story will be different when the other boys narrate it. One may describe his 'heroic action' such that the dog comes barking at him, but he does not moves, it again come closer and starts fighting etc., here the world is of वीरस्त्ता. The third boy with a laugh may describe the fleeing of the dog when he took a stone. In all these, the original incident may be seeing a dog in the way. All the rest may be their own world created according to their taste and talent. In all these cases, the art is how convincingly they narrate it. All the mothers or spectators enjoy this narration or art though the boy may be speaking about his fear; the audience is enjoying the art, the speaker's joy of narration. The original incident may be seeing a dog in the way. All the rest may be their own world created according to their taste and talent. In all these cases, the art is how convincingly they narrate it. All the mothers or spectators enjoy this narration or art though the boy may be saying about his fright, the audience is enjoying the art, the speaker's joy
of narration. Hence, even tragedies become enjoyable to audience. On describing the tragic incidents, the author has a particular creative enjoyment. This transformation of this personal experience to impersonal bliss is termed as साधारणिकरण in Sanskrit poetics. He is trying to convey this enjoyment to the audience. Thus in poetic communication the enjoyment or feeling is transferred to the audience.

Thus, the poetic world becomes some novel and purely a human creation. All the things connected are designed by the artist and is closely related to its own language and it is through this language, the world is disclosed. This peculiar character of व्यऺ्त्त्य in poetic language gives it immense scope of imagination and this imagination is the property of poetic world alone.