CHAPTER TWO

THE DICHOTOMY OF ORDINARY LANGUAGE AND THE LANGUAGE OF LITERARY ART

Bhamaha And The Philosophy Of Literary Art
Chapter-Two

THE DICHOTOMY OF ORDINARY LANGUAGE AND THE LANGUAGE OF LITERARY ART

Language is a mode of communication. Wherever some communication takes place, it is through one language or the other. Even birds and other living beings of the animal kingdom communicate with one another. It is proved that the colour of the butterflies, different sounds of the birds, roaring of the lions, barking of the dogs etc., all serve as a mode of communication. Thus every sound, colour, smell and movement of living things are attributes of such communication devices and thus is a language too. They all use their own language for these interactions. Among human beings, everybody is effective in communicating their ideas to other. Notably, in this world all use a known language or medium to communicate and thus create or establish an elevated mental level of well being between any two or more humans.

The process of language

The communication through a language is a systematic process of verbalizing ones thought as a speaker and there is another process of decoding as the listener. A speaker encodes his thoughts in language and verbalizes it and the listener or reader decodes it and he is expected to
come to the same thought of the speaker. There are some pre-requisites for a communication.

a) In language, there should be something existing to communicate while there cannot be a communication of any non-existing or impossible thing. One can speak about आकाश while he cannot communicate about आकाशकु सम or चशाविषाण.

b) The next step is the knowledge of the speaker about this matter of communication. He must be well aware of the thing to be communicated. He acquires this knowledge through his relations with this matter over some time and so he justifies through different प्रमाणs of knowledge.

c) Everything known can be expressed. Therefore, he tries to verbalise this knowledge, first by choosing a language of easiest communication. In many cases, he creates a language inside the existing language for this purpose. The steps like पर, पद्यन्ति, मध्यमा, and वैतरी that भृत्वहरि gave to this process is
clearly self-explanatory. Here परा is the knowledge in the form of absolute knowledge, परस्यन्ति is the awareness, मध्यमा is a middle stage and बैख्री is the verbalised form.

Thus, language is designed for exchange of ideas. The mode of language also varies as the mode of ideas varies. An idea confirms the vastness of any language vis-à-vis inherent skills and beauty about it. Each language varies thus to that purpose it serves. Each language varies thus to that purpose it serves. The language of a street vendor will be different from the language of a teacher, and will vary from the language of a lawyer, as that of a poet too. All these languages vary because all these serve different purposes. Moreover, these languages represent different lifestyles or different worlds more pointing to heritage, culture, transformation acceptance etc. Thus, we can say that each world has its own language.

This establishes a vast variety of languages, created for the different purposes. These languages can be classified broadly into two a) the language for the communication of the given world and b) the language which does communicate the world created by human beings.
The Two Worlds

The World of a human being is a response of that person to his surrounding. He creates his own understanding and views about everything he feels, sees, hears, smells and touches. He studies how to behave towards everything around him and he develops his own औचित्य. Thus, we all are continuously responding to our environment from the time that we get up in the morning until we go to bed at night. All these responses, views behaviour and attitude together that constitute our own individual world. We infer that the response of a human being is of his highest and best ability, markedly different from instinct.

On analysing, one can see that the world contains mainly two types of contents. a) The existing things like table, house, individuals, animals etc., this can be termed as ordinary world and b) the created ones like his views, attachments, attitudes, feelings, the relationships towards individuals like friendship, hatred etc., as the created world.
The Ordinary World

Ordinary world mostly includes the materials; and those materials constructed according to human needs and ideas. It is of distinct quality and nature. We cannot change those qualities. For example we cannot change the “heat” of fire. They possess these qualities and so, they are called of नियतगुण. In other way, they all act according to the law of nature or नियति. That is why सम्मद्वत tells poetry is नियतिकृतनियममहित to distinguish poetry from others. He means that in poetry the law of nature is not applicable while in the ordinary world one relates according to the law of nature. The दृष्टि and their गुण, कर्म etc., that we study in the material sciences and philosophies speaks about this given world, which is the actual world we experiences.

The language of this world reveals the reality and actual status of subject. The language we use in our daily life is to talk of some matter, to inform some news or the like. Here the purpose of this language is the communication of the knowledge pertaining to the matter. We use different languages like English, Sanskrit, Hindi, Marathi or Malayalam. Languages for ordinary purposes function in the same way. For example

Bhamaha And The Philosophy Of Literary Art
in journals, academic writings etc., communication of news and knowledge is important, where the words and sentences used thus for conveying the developments in science, information, social, government etc., as news itself. The language along serves the purpose of a communication only.

**Ordinary Language**

The language that characterises ordinary world is the ordinary language, possessing the qualities of ordinary world. On looking at the specialities of the language of journals and academic papers, the actual incidents or subject is narrated in an unexaggerated and straight way such that the audience or the reader should get precise information. In journals, the words and sentences are used for conveying the incidents and views are presenting new findings, happenings and experimental truths.

Thus in ordinary world, though it is also a human creation, it lacks the creativity as a concept of beauty. Here beauty is of lessened importance since the main concern is on utility. Cherishing the author or
joys of spectator is not at all in concern to this case. Here conveying of
the message with full stress on its truth and reality, giving a report on the
actual happening or the actual position of the thing is important. There is
little significance for creativity here. On summation भामह says that with
the help of a proper guru or guide, anybody—even a fool can study शास्त्र ।
Here the reality or facts are described.

The Creative World

What is the difference of a bunch of flowers and a bouquet? In
creating a bouquet, some human arrangement is there. By this
arrangement man adds beauty through his artistic style; this is a human
presentation of his creative world.

In a creative world, man makes new things taking materials from
the ordinary world. What he does is just arranging and rearranging things
in a particular way according to his taste. In the above-told example,
using the ordinary flowers, he makes a garland. Though the 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, according to its

1 गुप्तेश्वरायें शास्त्र जलमिन्द्र - कल्याणद्वार 1-5
maker or his background. In a picture, he is arranging the colours, while in literature he is arranging words and ideas. Here he expresses his feeling or mood through letters or colours using his experience and his mental collections. His world, (his surroundings on his outlook) is the powerhouse in this presentation and we will call this as an art.

The concept of art is very vague in nature. We can point out many art forms but showing art separately, vividly, and as a logy from an art form is very difficult. Its nature, relevance, characteristics etc., all is abstract in nature. Thus, many philosophers and leaders asked for the purpose of it and even opined to ban them, as poetry deviate people from their duties. Similarly among poeticians itself, some moves like ‘art is for art sake’ came out, though one can say about art is that it is enjoyable and people appreciate art.

Indian poeticians opine that due to its appreciative character, art is useful. They hold that as art is appreciated by a vast variety of people, It could be used, as a medium to communicate life style, moral values and high principles in a very subtle and passive way. The message that passes to the reader through art will be as sweet as the advice of a loving wife. It is useful as it gives wealth and fame to the artist, which truly is his income.

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Bhamaha And The Philosophy Of Literary Art
Poetic world is a peculiar world that each poet creates for the better communication of his ideas and feelings. This is a fully manmade world and it is strictly personal in character. He tries to transmit his personal feelings to the audience or reader. He fulfils this using some clues and hints. On describing the \( \text{कलिदास} \) changes his own feeling of separation to a world and he shares the romantic mood inside him. We don’t know whether the feeling of separation in him was real or not, though he had created and narrated a world properly and beautifully in his work\(^3\).

Now the question arises what is the relation between the ordinary and created world, (the truth or the original thing and human creation about that). It is told that man creates his world through his observations and understandings of the surroundings. So there are many reasons for change between these two. This may happen due to the defect in the sense organs, inaccuracy on the dealings with the भ्रमण and many other reasons.

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\(^3\) मेधसक्ति - 30
Thus, we had seen that the reality and its reflection in human mind are different.

**Creative language**

As discussed earlier creative language is one that discusses created world. A Language is particular for its world and each language is specially formulated for better conveyance of that world. The properties of the world are reflected in its language. A language will be enough for the communication necessities of that world. Thus, it exhibits the qualities of the creative world.

As discussed earlier the characteristics of poetic world is its appreciation, coming of the beautiful content in it. Therefore, the character of poetic language will be oriented in getting appreciation. Poet includes this beauty through his way of presentation. Poeticians denote this भंग्रीभंगिति as in the terms of वक्रोक्ति: अतिशयोक्ति: etc. भामाह says अपुष्टर्थमवक्रोक्ति: प्रसन्नमृदुकोमलं। भिन्नेन गेयमिवेद तु केवलं श्रुतिपेशालमः। Thus,

\[4\] काव्याल्पुर 1.34

Bhamaha And The Philosophy Of Literary Art
the language here is a polished one and not straight one. Therefore लक्षणा and व्यवस्था, the second and third शब्दत्त्वापार of Indian poetics are the main व्यापार्स that work here. The प्रसिद्धार्थावतारिक्त प्रतीयमानं वस्तु that ध्वनिकार mentions is none other than this poetic language. For the better knowledge of these languages let us examine the process of these language forms.

**Verbalisation of Ordinary World**

a) On discussing ordinary world, the speaker stresses on the truth and here the aim of the speaker is to convey the knowledge of this fact. When a journalist makes a report on an incident, he tries to report the incident as such. If he adds his view to this report, it will be termed as biased.

b) The style is direct and distinct.

c) Existing things are the subjects of this verbalisation. He is not supposed to add anything to the given thing (actual fact) as it is.

d) Another speciality of this description is that the style must be simple and straight. The usage of techniques like connotation is not supposed to be used here.
e) ज्ञान or knowledge is the source of this knowledge. The words should come from one's awareness of the incident; an outcome of the interaction towards his surrounding.

f) The knowledge verbalised here should agree with the laws of nature.

Verbalisation of Poetic World

a) On discussing about poetic world or on making a creative art the artist will stress on the logic or probability. In poem, possibility has importance over the reality.

b) The style of presentation will be twisted and decorative. This style is termed as वक्रोक्ति by कुन्तक.

c) Here the artist tries to express the world he created, -his feeling, views opinion etc. In रघुवंश, कालिदास describes the return of नन्दिनी-the divine cow from the forest forwarded by दिलीप. In his words this is तदन्तरे सा विराज धेनु: दिनक्षामध्यमातेव सन्ध्या।। Here he tries to express his feeling and the picture, he visualises about this

5 रघुवंश- II- 20
scene. This picture of सन्ध्या (evening) and the resemblance to this incident is his creation only.

d) As poet tries to portray his own view or feeling, more than the established primary meaning or अभिव्यक्ति, the secondary and tertiary meaning works here. That is why most of the poeticians stress on different terms like वक्रोक्ति, ध्वनि, रस etc.

e) In the creation and verbalisation of this creation, the experience and his own ideas, views, emotions, etc., are working as the source materiel. In the narration of पल्लव flower, on seeing the curved red flowers his experience only makes the resemblance of the blooded nail marks. This resemblance or simile helps the poet to depict the erotic sentiment of the nature.

f) The laws of nature or नियति had very little to do in the poetic creation. That is why मम्मट referred poem as नियतिकूलनियमसहिताकवे: भारती॥

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6 दुधारसम्भव 3-29
Understanding Of Ordinary Language

a) Similar to verbalisation, during the process of understanding also ordinary world conveys the truth only. The reader understands this reality.

b) He uses अभिव्यक्तियापार for recognising the शब्दार्थसंबन्ध.

c) The knowledge of the speaker is conveyed factually and increase of knowledge of the hearer is the result arrived at.

d) The communication is direct and distinct. The reader’s freedom of imagination is limited. He will get the knowledge, speaker tells.

Understanding Of Poetic Language

a) On understanding of a creative art, the अनुभव or artistic experience of the artist is conveyed. Here logic and imagination are the tools of recording.

b) During the process, मुख्यार्थ-the primary meaning may be interrupted in many cases. Then the speaker gets the idea through लक्षणा and व्यंजनात्यापार.
c) Here the reader tries to visualise the world poet tries to express.

According to Indian poeticians reader also needs some प्रतिभा which is a boon by birth. राजशेखर terms this as भावविद्वत प्रतिभा – talent of appreciation.

d) In this visualisation the scope of imagination is unlimited and in many cases it goes to the extent of a famous saying “व्यास्याता वैलिन न कवि:”

e) Another aspect of this visualisation is that the full exposure of the object occurs in the connoisseur.

f) Enjoyment and appreciation is the use of this communication. We know that this aesthetic experience is one of the major questions that Indian poetics try to explain.

A specific poetic world is not a new concept. The concept of काव्यसमूह can be seen from the first writer of Indian poetics itself. भरत tells about the कवेरन्तर्गत भाव। भामह: also tells a lot about the different काव्यसंसार. His references like काव्यरसोनिमित्र शास्त्र। काव्यं तु जायते जातुः:
The idea of a special poetic language is not new. In Indian aesthetics from the first stage of भरत and भामह itself, we can see references on special poetic expression in their works. भामह distinguishes वातां from काल्यं. कृष्णमाचार्य writes, "They used an ideal expression वातां, news, information or reportage. Ordinary linguistic discourse, he said, was either लोकात्त्व- news about the daily happenings of the world or शास्त्रात्त्व- scientific and analytical description. However, poetry is that in which word and meaning abide in a mutually unfolding co-existence or merger. The Sanskrit word for literature is साहित्य. It is derived from भामह's conception of साहित्य- the functional union, the nuptial of sound and sense, word and meaning. "मम्मट tells about one नियतिकृतनियमनर्थिता हलदेस्तमयिं कथ्ये: भारती, which is distinct from ordinary languages.

7. 'न्यूवमालि केन काल्ये वातांमेवे प्रचक्षे॥ काल्याङ्गी 11-87
8. Some aspects of Indian poetics. P-1.
We can see that they have a clear idea about the poetic verse and the common usage. A comparison between the स्वभावोक्ति - the simplest अल्लाह्दारी which is an intermediary of these two worlds and वार्ता a sample of ordinary language will help us more to distinguish these two languages.

स्वभावोक्ति and वार्ता

In Indian aesthetics अल्लाह्दारी are classified into two categories. 1. स्वभावोक्ति and 2. अतिशयोक्ति. In this, स्वभावोक्ति is the description of natural habit and actions. It is the वक्ता of स्वभाव. According to भामह, materials or objects own state or nature is the स्वभाव. वक्ता is the twisted way of saying, which is characterised by the गुणातिशययोग. The आल्लाह्दारिकs like दृष्ट्व, कुन्तक, etc., takes अतिशयोक्ति as the essential content

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9. This figure(स्वभावोक्ति) rather ornament is of a quite special kind of its classed as opposed to all the rest of the figures of sense, which are called under वक्ता -crooked, unnatural figurative speech- p.379-keath-


11. अरति तबस्वस्तव तस्महोक्ति यथा (काल्पिक 2-93)
of all the अर्थात्त्वकार्यां. आनन्दपर्यन्त is also of the same opinion about the
exaggerative content of अर्थात्त्वकार्य. He says “प्रथम ताबद्धतियोजितसंबंधता
स्वरूपांर्थं शक्ययथा। कृतव च सा महाकाव्यिः कामापि काव्यचाय पुष्यति। कथं
हृदिीयोजितस्वविपयोतित्यैव क्रियमाणा सति कायमे नौतक्षरमाहेत्। भामहनापि
अतिशयोजितक्षणं यदुद्कटं।

सैन्धव्यायूं वाक्योशिरस्यायों विभाव्यते यत्नोस्यां कविना कार्यः
कोरस्वल्पवर्णयायिना II-85 II इति। Thus with its inclusion in all अर्थात्त्वकार्य it has
a universal character. There arises a doubt whether स्वभावोक्तिः is an अर्थात्त्वकार्य
or not and how it differs from the news or वातां. Indian poeticians had
different opinions about that. दृष्टिनदन्तन had narrated स्वभावोक्तिः clearly and
distinguished it from वकृतिः. He divided literature into two telling us that
all literature will be of two groups either of स्वभावोक्तिः or of वकृतिः।
According to him स्वभावोक्तिः is the narration of जातिः, कित्या, गुणं, दृष्टिः, and
स्वभावं and in science and journals this type of language has significance.

12 काव्याब्दः II-363 , ibid.
However, he relates स्वभावोकित to काल्य also. 13 दुर्गृहद्व ताक स्वभावोकित as the first अलंकृति 14.

But छुन्तक refutes the अलंकृत्व of स्वभावोकित ॥ He tells “if स्वभाव or the natural character is the ornament (अलंकः), then what is the other thing, which is to be decorated (अलंकः). Alternatively, if the body itself is the ornament, then what is to be decorated? It is like climbing once own shoulders. To describe this point, छुन्तक makes a chart.

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<th>वस्तु</th>
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<tr>
<td>सहज</td>
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<td>स्वभाव</td>
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<td>सामान्य</td>
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13 जातिक्रियानुक्रमस्वभावाह्यनिमित्ताद्विषिश्वाशास्त्रपूर्व साधारण काल्यवेददीपितं ॥ काव्याद्वार 2- 13, P.468

14 स्वभावोकित्वात् जातिनिशेषायाया सालंकुर्तितथा ॥ काव्याद्वार 2- 8 । P. 455.
Here he divides वर्ण्य into सहज and आहार्य, then सहज into स्वभाव and रस. स्वभाव is of two types: सामान्य and अतिशयित. Then according to कुन्तक poetry is the narration of the अतिशयित स्वभाव only. If you take the explanation of the सामान्य as काव्य then the expertness of the craft will disappear. Moreover you can see the description of the सामान्यस्वभाव in every अलंबर. It means that स्वभावोकित is there in every अलंबर. So if स्वभावोकित is a separate अलंबर, you should admit that every अलंबर is either a संसूष्टि or a सहज with स्वभावोकित. Thus in कुन्तक's opinion स्वभाव is the काल्याणकिरण which is decorated by other अलंबरस.

भामह describes स्वभावोकित and tells "स्वभावोकितरात्र इति केवलप्रकाश्ये अर्थस्य तदवस्थल्यं स्वभावोकितो यथा.।" –Some people feel that स्वभावोकित is an अलंबर. स्वभाव is the own state of the matter. This description caused much confusion that भामह does not admit स्वभावोकित. Dr.S.K.De says 'when words are used in the ordinary manner of common parlance, as people without a poetic turn of mind use them, there is no special charm of

\[15\] भामह आलंबर | -2-93
appeal or strikingness. Such त्वम्यावलित or ‘natural’ mode of speech to
which दृष्टद्वक्ता is so partial but which he also distinguishes from वकोक्तित, is
not acceptable to भाम्हि and कुँतक, who refuse to acknowledge it as a poetic
figure at all. Some other scholars like Dr. राघवन्त and Mrs विभाषणिले
opposes this point. Dr. राघवन्त writes, “one cannot point out any passage in
भाम्हि which refutes त्वम्यावलित. No आल्म्याकित gives such a definition of
त्वम्यावलित. त्वम्यावलित is not a bold statement but has necessarily to be
striking’. Discordance continues to show.

विभाषणिले on discussing these subjects says “we can take two
meaning from this I) he gives much importance to त्वम्यावलित among
अल्म्याकिंs and ii) the working of वकोक्तित in poetic field is complex comparing
to त्वम्यावलित. वकोक्ति develops slowly after त्वम्यावलित . त्वम्यावलित is the
narration of natural habits, definitely it contains a poetic content. She

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17 V.Raghavan, Studies on Some Concepts of Alamkara Sastra, P.112.
18 विभाषणिले अल्म्याकिंर्विसिट खाता उर्धर ध्वनि - भारतीय विभाषण - दिल्ली
19 इसमे दो अर्थ थाई जा सकते है। एक तो यह है कि वे त्वम्यावलित की सभी अल्म्याकिं में संबंधित महत्त्व दे
रहे है और दूसरा यह है कि कास्ट विकल्स के क्षेत्र में वकोक्ति की प्रक्रिया त्वम्यावलित से संबंधित है। त्वम्यावलित के
establishes the स्थानिक with the example of famous शाकुन्तल ईलोक "प्रीवांगुलिनाम महुयुपपति स्यंतने बलदृष्ट्य" telling that "but the reality is there is difference between report and स्थानिक. Report is conveying of message while स्थानिक is the narration of the natural tendencies. The enjoyment स्थानिक occupies is absent in report. The clear examples are the poems of कलहास.²⁰ Here Mrs विभावरीदुर्बे is in very strong position for स्थानिक and she differentiates these two very well. She also establishes the point that to भामह has a positive opinion on स्थानिक. Another point to remember here is that to भामह gives separate examples for वार्ता and स्थानिक. The beautiful example he gives for स्थानिक²¹ itself is a proof that he agrees स्थानिक. आकोश्याध्ययनन्दनाधावनू मण्डलदुर्यदुनू गा वार्यति दुब्देन डिभ स्थानावराणी॥ "The cowboys control the cattle going towards

²⁰ किन्तु वार्ताविकता यह है कि वार्ता और स्थानिक में अंतर है। वार्ता कथन का सामान्य ढंग है तो स्थानिक किसी कस्तु का स्थानिक कस्तु अवस्था का। स्थानिक में जो इदुयाहदुक्त अवस्था है वह वार्ता में कहाँ?
²¹ काव्यालेखां: - 2-94
the fields, by making sounds, calling, running around them and beating and hindering with their sticks." Thus, it is seen that there are three types of opinions with respect to स्वभावोक्ति.

1. स्वभावोक्ति is not an अल्पदार, it is the skeleton or body of the काव्य, which is decorated by other अल्पदार (कुम्तक and others).

2. स्वभावोक्ति is suitable for शाखा etc., (something related to वार्ता) but it works in काव्य also. – (दशड़न)

3. स्वभावोक्ति is an अल्पदार that tells about the natural characters and behaviours (भामह and others). It is evident from the opinions of Dr. Raghavan and Dr. Dubay that modern scholars are agreeing with the third argument.

These opinions, schools of thought show the clear picture, Indian poetics had on this subject. Opinions differed only in the minute details, but every one agrees to the existence of separate poetic world and language. All learned eminencies from भरत and to भामह enlighten the कविकर्म and काल्यास्वाद and many even compared it with the ब्रह्मसूप्ति and ब्रह्मास्वाद.