Chapter One is devoted to a study of rhetoric in Swami Vivekananda's speeches -- rhetoric as it is traditionally understood. The discussion aims at considering the validity of applying some of the modern philosophical theories and modern theories of communication but it is good to start with an approach that would do justice to Swami Vivekananda's own knowledge of rhetoric and the practice of it. It is no exaggeration to say that Vivekananda knew the western and eastern rhetoric and the theories relating to them in the late nineteenth and early twentieth centuries.

A chronological approach to rhetoric is attempted starting from the Greek and Roman times with a view to understanding the manner of its application by the early nineteenth century writers and speakers.

Rhetoric is not wholly a western science. Later Sanskrit rhetoricians had explored it systematically in their Alankarika theory.
Vivekananda's own intuition helped him to understand the significance of "Word" (Vāk) as it was generally understood in the Vedas. What is manifest is distinguished from what is unmanifest, helping people to realize what is essentially spiritual and at the lowest, psychological.

Most Upanishads start with a prayer with some thing like: "Let us be understood; let our speech constantly be sweet". Word is looked upon as mantra which would help the reader realize the experience behind it. There is a tradition which emphasises learning the art of repeating and meditating on mantras from realized souls. This is another way of saying that a Rishi or a great man who uses words charges them with some energy and apart from rhetorical effects which might be felt on the surface and temporarily they can recreate the experience for the student and the sadhaka. Some of the speeches of Vivekananda have the effect of bringing about a total conversion on the part of a hearer, a transformation, so to say. This might have been conscious or unconscious. The present attempt is to apply deeper principles of not only most ancient rhetoric but also the theories of language philosophers and to find out how far
Swami Vivekananda realises his aim and how effective his speeches are.

Swami Vivekananda as an orator

Vivekananda's powers of eloquence and his mastery of the English language have been widely recognised. One of his American disciples, Miss S.E. Waldo said that the Swami's student hung "breathless on his every word". An American newspaper reported that he spoke "English remarkably well; in fact, better than the majority of Americans". According to Christopher Isherwood, Vivekananda "spoke extempore, fired by the circumstances of the moment, addressing himself to the condition of a particular group of hearers, reacting to the intent of a certain question...". To William James, the Swami was "simply a wonder for oratorical power".


4 Ibid., p.171.
William Walsh makes a special mention of Vivekananda's averseness to abstractions and of his analysis of "the ancient spiritual tradition" "with the utmost precision and concreteness."

Rabindranath Tagore felt that Swami Vivekananda's "message has roused the heart of the youths in a most pervasive way."

Even as a boy, Naren (Vivekananda) distinguished himself as a speaker at the Metropolitan School in Calcutta where he studied. Surendranath Banerjee, an orator in his own right, praised Naren for his impassioned speech on a particular occasion. He said years later that Swami Vivekananda was the greatest public speaker India had ever known.

M.K. Naik in his *Dimensions of Indian English Literature* says:

Firmly grounded, like Tagore, in the Indian ethos, Swami Vivekananda spoke with little poetry but with more virility. His is a muscular prose, with a striking rhetorical power. Like all great religious teachers

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he makes apt use of story and parable and a noteworthy feature is his use of analogies drawn from science as when he compares the struggle of the individual soul to attain union with the Divine with that of a bubble in a glass of water to join the mass of air outside. If Vivekananda’s was a “tongue of flame” in Romain Rolland’s words, Sri Aurobindo’s were the lofty accents of a sage. . .

The above extracts establish Vivekananda as an orator of renown. His mastery of the English language and his able delivery of the alien tongue are evident from his speeches. Vivekananda not only spoke English well but also seriously thought about the workings of a human language. It is surprising that Vivekananda anticipated the stylisticians of today in studying the effects of language on the hearers.

Vivekananda on Language and Thought

Swami Vivekananda had his own views on language, thought and rhetoric. By way of commentary on Patanjali’s Yoga Sutras in Raja Yoga he says:

Every idea that you have in mind has a counterpart in a word; the word and the thought are inseparable. The external part of one and the same thing is what we call

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word, and the internal part is what we call thought from word. The idea that language was created by men -- certain men sitting together and deciding upon words, has been proved to be wrong. So long as man existed there have been words and language. What is the connection between an idea and a word? Although we see that there must be a word with a thought, it is not necessary that the same thought requires the same word. The thought may be the same in twenty different countries, yet the language is different. We must have a word to express each thought, but these words need not necessarily be the same . . . The connection between thoughts and symbols is good only if there be a real connection between the thing signified and the symbol; until then that symbol will come into general use. A symbol is the manifestor of the thing signified, and if the thing signified has already an existence, and if by experience, we know that the symbol has expressed that thing many times, then we are sure that there is a real relation between them. (C.W., I, 217-18).

This is a philosophy of language altogether unknown to modern linguists and language philosophers.

Vivekananda on Style

The Swami in one of his conversations with a disciple of his makes certain remarks on language and style wherein he was anticipating the modern controversies even a century ago:

I shall try to cast Bengali in a new mould. Nowadays, Bengali writers use too many verbs in their writings; this takes away from the force of the language. If one can express the ideas of verbs with adjectives, it adds to the force of language -- henceforth, try to write in that style. Try to write articles in that style in the "Gobodhan!" Do you know the meaning of the use of verbs in language? It gives a pause to the thought; hence the use of too many verbs in language is a sign of weakness, like quick breathing, and indicates that there is not much vitality in the language; that is why one cannot lecture well in the Bengali language. He who has control over his language does not make frequent breaks in his thoughts ... (C.W., VII, 134).
It is evident from the above observations that Swami Vivekananda had bestowed serious thought on speaking and writing a language, in this case Bengali, powerfully and effectively. He was ahead of his times in thinking about the semantic functions of verbs and adjectives not only at the sentence level but at the supra-sentence level. Vivekananda considered public speaking as a means of union with god.

Oratory as Karma Yoga

Vivekananda like the philosophers of Greece and Rome held that public speaking had an exalted mission to perform: "Think of the power of words! They are a great force in higher philosophy as well as in common life. Day and night we manipulate this force without thought and without inquiry. To know the nature of this force and to use it well is also a part of Karma Yoga" (C.W., I, 75).

Oratory, for him, is not an end in itself. It is a means to an end, namely, to preach the essential divinity of mankind. The Swami uses the English language effectively "to de-hypnotise a complacent slumbering people". But he never tries to be consciously rhetorical. There is no word-play. There are no involved constructions in his speeches which force themselves on the audience and distract them. There are no unnecessary ostentatious adjectives which cloud the meaning and hinder sharpness and sincerity.

Vivekananda himself admits that simplicity is the secret of his style: "My ideal of language -- most colloquial and yet most expressive. It must express the thought which is intended to be conveyed..." (C.W., V, 259). His style is masculine without any frills. Swami Vivekananda, an Indian educated in English though, had conditioned the English language to suit his thoughts. His speeches are the best acts of communication and they perform admirably well all the three functions of language mentioned by M.A.K. Halliday.

Three Functions of Language

Language, according to Halliday has three functions namely 'the ideational' (expression of content), 'the inter-personal' (the relationship which the speaker establishes between himself and his interlocutor), and 'the textual' in which language makes links with itself and with the situation: 10 "It is through the ideational function that the speaker or writer embodies in language his experience of the phenomena of the real world; and this includes his experience of the internal world of his own consciousness, his reactions, cognitions, and perceptions and also his linguistic acts of speaking" 11

Language is no longer the concern of the individual. It is the expression of the society which uses it. Language has thus become the property of the society. Vivekananda used

11 Ibid., p.327.
the English Language not only for the spiritual well-being of his society, but for the happiness of all mankind.

Language as collective consciousness

Ferdinand de Saussure says: "Language, in the structuralist sense, is mostly an abstract object. It is also the possession of society, which is another name for 'collective consciousness' never the possession of an individual."

Vivekananda while speaking at the Parliament of Religions at Chicago said that he represented the consciousness of the Hindu race.

It was Chomsky who added another dimension to language by restoring 'mind' to it.

Language and Mind

Chomsky explained the infinite creativity of our own language use. He "posits a 'tacit knowledge' of the language system, as an 'internalized grammar' which enables each of us to generate a potentially infinite number of new sentences."

Vivekananda's speeches are acts of powerful communication. They do not merely give information but feeling and character.

Language and Communication

"The human speaker, unlike the communication system, does not merely transmit the message; he also creates it and we cannot even begin to talk about information in this sense precisely because we cannot quantify or specify precisely


13 Ibid., p.10.
what is that is being transmitted".14

Language System

Anne Cluysenaar in her book, Introduction to Literary stylistics presents a tree diagram to explain the structure of language system in depth.15(Diagram on p.11.)

The diagram shows clearly that language is only an objective projection of the inner world of the writer (or speaker). Even the deviation indulged in by the writer or speaker is subject to inter-subjective validity. Richard Ohmann attempts to prove that the language of Bernard Shaw substantiates the writer's world-view.

The element of culture also forms part of the style of a writer. Vivekananda's rhetoric, if considered this way, is steeped in Upanishadic culture. His similes, metaphors, images and his incantatory utterances belong to the Hindu culture.

Symbolic Value of Language

Language exists in speech. Its only realisation or manifestation is in and through speech. It is different from other cryptographic codes. It is in a state of flux. It is not simply a system of 'signs' indicating something. Linguistic units are parts of a communicative system.
Symbolic value is an additional function of language.

14 Ibid., p.11.
Language System

Phonotactic

Meanings

distinction

of

meaning

accidents

of

language

(Iconic

language)

Syntactic

Words

(referential)

Language

Fixed elements
to explicate
varied experiences

Writer's
Unique
choice

Inner
world of
bound
writer

Culture-bound

Common
Inter-
code with
subjectivity
certain
deviations
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Text and Discourse

Roger Fowler would say that language has two aspects which are text and discourse. Text is the shape of the
message and discourse is concerned with the speech participation and additional colouring imparted by the author. He says that attitudinal colouring is present in all languages.16

Swami Vivekananda's speeches can be profitably analysed from this point of view also.

Utterances and texts show why the speaker should use one sentence rather than another and one kind of structure rather than another. In ordinary discourse, the form of the sentences reflects such factors as the topic of the conversation, speaker's relationship with the audience, his intention, the physical situation of the participants, the mood of the speaker and so on.

The above discussion on language enables one to look into Vivekananda's speeches in various ways. His speeches surely reflect his inner world. In his speeches cohesive devices are used effectively which knit the text of the speeches into an organic whole. His relationship with his audience, his intention and his mood are clearly marked in his language. The Swami's metaphors are evidently born of the symbolic value of language.

A discussion of language and its functions must naturally lead to a consideration of what makes language rhetorical.

Rhetoric

Rhetoric is the use of language to manipulate conscious effects. It consists in persuading the listener to accept one's point of view. Etymologically, "rhetor" means a public speaker and his art of "addressing courts of law and popular assemblies". 17

The power of the spoken word is older than the systematic study of the art of rhetoric. In Homer, one finds his heroes exploiting oratory for their own ends.

Isocrates and Cicero considered that oratory is "Wisdom combined with eloquence". 18 He firmly believed that only good men could be great orators; "Words carry greater conviction when spoken by men of good repute". 19

Cato defined an orator: vir bonus dicendi peritus 20 (a good man skilled in speaking). Almost all classical orators shared this view, namely, an orator should be a good man and should use his eloquence for noble purpose only.

18 Ibid, p.17.
20 Ibid, p.4.
Socrates thought that oratory should be clear and consistent and that it should be divided into components. The principles of organic unity, completeness, and proportion are emphasized by Socrates. Two of Plato's Socratic dialogues address themselves to the subject of rhetoric -- "the Gorgias" and "the Phaedrus". Both these dialogues emphasise wisdom and truth rather than mere verbal skill.

Swami Vivekananda staunchly upheld this Socratean ideal in speaking only about Truth and nothing else.

"A real art of speaking . . . -- which does not seize hold of truth, does not exist and never will"\(^{21}\)

Quintilian agreed with Cicero's idea of an orator. He also thought that a public speaker should first be a good man. According to Quintilian language is the dress of thought.\(^{22}\)

Aristotle would say that "the function of rhetoric is not so much to persuade as to discover 'in each case the existing means of persuasion' selecting the best means from among those available and appropriate".\(^{23}\)

Swami Vivekananda held high that Truth should be the end of oratory and in this respect followed the canons of

\(^{21}\) Ibid, p.10.

\(^{22}\) Ibid, p.19.

Isocrates, Cicero and Quintilian. No speech of his fails to insist on the divinity of man. This is the only truth that the Swami swore by in his speeches.

Swami Vivekananda was conversant with classical rhetoric. Since he lived in Victorian times, he knew how English was spoken and written in those times. Some of the modern touchstones of rhetoric can also be profitably applied to his speeches. A look at modern rhetoric may be taken now.

Modern Rhetoric

I.A. Richards in his _Philosophy of Rhetoric_ expresses himself against any crude separation of form and content. He is also against the metaphor which refers to language as "the dress of thought". Richards is reconstructing rhetoric by building a new rhetoric to replace the old. The old rhetoric was based on the combative instinct which itself was based on misunderstanding. The new rhetoric, is, on the other hand "a study of misunderstanding and its remedies". 24

Richards does not consider ambiguity as a vice of style. On the other hand, according to him, it is "the indispensable means of most of our important utterances - especially in Poetry and Religion". 25


25 Ibid., p.40.
Discourse

He emphasizes the element of discourse in literature. This new approach has revolutionized the field of literary criticism. The devices used by poets and dramatists for persuading the reader are studied by Richards in greater detail.

He reminds us of Isocrates when he considers words to be divine. They must, therefore, be used with moral seriousness. He says: "Words are the meeting points at which regions of experience which can never combine in sensation or intuition, come together. They are the occasion and the means of that growth which is the mind's endless endeavour to order itself. That is why we have language." 26

The word "rhetoric" is sometimes used in an uncomplimentary manner. T.S. Eliot is sceptic about the term "rhetoric". He says that rhetoric "is one of those words which it is the business of criticism to dissect and reassemble". 27 He says this because "rhetoric" is a word that is used for praise or condemnation. He goes on to say that "the really fine rhetoric of Shakespeare occurs in situations where a character in the play sees himself in a dramatic light". 28

26 Ibid., p.131.
28 Ibid.,
Dramatic situation rhetorical

It may be relevant to mention here that Vivekananda's rhetoric soars into heights when he dramatises the situation in America in the early days when he was reduced to utter poverty and anonymity. Such a passage is found in "My Plan of Campaign" (C.W., III, 208-9). He puts the conversation that took place between him and his opponents in direct speech which heightens the effect.

Question sentences in Vivekananda

Vivekananda employs all kinds of question sentences also which are mentioned in classical books on rhetoric. They are *interrogatio* (rhetorical questions) *rogatio* (a question that supplies its own answer at once), *quaesitio* (a string of questions in rapid succession for the sake of emotional emphasis and *percontatio* (an enquiry addressed to another person or to oneself) in a tone of bewilderment or amazement. 29

Recent thoughts on Rhetoric

Some of the recent authors on Rhetoric have also contributed towards the discussion of the subject.

Brooks and Warren define rhetoric as "the art of using language effectively". 30 The essentials of rhetoric according to them are unity, coherence and emphasis.

29 Peter Dixon, p.36.

Sheridan Baker calls rhetoric "the art of persuasion".\textsuperscript{31} Rhetoric may be judicial, deliberative or demonstrative. Swami Vivekananda's rhetoric belongs to the category of the deliberative. Deliberative rhetoric gives a fair and deep analysis of a subject by sustained logical reasoning and reaches a conclusion.

Invention, arrangement, style, memory and delivery are the important pre-requisites of a public speaker. Vivekananda's skill in arrangement

Swami Vivekananda's skill in arrangement deserves a careful study. He establishes a good rapport with his audience and puts them in the right frame of mind and makes them "well-disposed, attentive and receptive".\textsuperscript{32} He draws the hearers into a personal relationship with him when he opens a speech.

A few of his openings are given below: "Sisters and brothers of America, it fills my heart with joy unspeakable to rise in response to the warm and cordial welcome which you have given us. I thank you in the name of the most ancient order of monks in the world" (C.W., I,3.).


\textsuperscript{32} Cicero quoted in Peter Dixon, p.28.
"I will tell you a little story. You have heard the eloquent speaker who has just finished say, 'let us cease from abusing each other', and he was sorry that there should be always so much variance" (C.W., I,3.).

"Accept therefore my heartfelt thanks for this unique word that you have used, 'Brother'. Yes, I am your brother and you are my brothers" (C.W., III, 309).

The discussion on language and its effective use, rhetoric, leads one to consider the most personal element in the use of rhetoric which is style.

Rhetoric and Style

"Style" it is said, "is speaking the common language uncommonly well".33

A really good style need not necessarily be flamboyant but it may be like art concealing art. Simplicity and expressivity are, therefore, the hall marks of a good style. In this respect Vivekananda's speeches are immensely satisfying. They are simple but forceful.

Style was, on the other hand, prescriptive for Aristotle and Quintilian. Particular effects could be produced only by particular means (Aristotle, Rhetoric, Bk III) and (Quintilian, Institutes of Oratory, Bk VIII).34


Style as irresistible force

Unlike Aristotle, Longinus believed that style was a quality which made words come with such mighty and irresistible force to overpower the hearer. He considered firm grasp of ideas, vigorous and inspired emotion, formation of figures, notable language and fitting and dignified arrangement as five fountains of style. Divine rapture must, for him, fill the words with inspiration.

Three definitions of style

However, it is possible to bring almost all the definitions of 'Style' under three heads -- Style as dress of thought, Style as Man and Style as part of the meaning. These theories may otherwise be named as ornamental theory, psychological theory and organic theory.

Style -- dress of thought

'George Puttenham' considered poetry as "metrical speech". He says:

Albeit in merry matters (not unhonest) being used for mans solace and recreation it may be well allowed, for, as I said before, poesie is a pleasant maner of utteraunce, varying from the ordinarie of purpose to refresh the mynde by the eares delight. Poesie also is not onely laudable, because I said it was a metriccall speach used by the first men, but because it is a metricall speach corrected and reformed by discreet judgements, and with no lesse cunning and curiositie then the Greke and Latine poesie, and by Art bewtified and adorned and brought far from the primitive rudenesse of the inventors:

'Puttenham' thought that matter and manner were separable. He believed that good wits could bring poetry to perfection. Hence, style is something superimposed on matter.

This theory was generally shared by most of the eighteenth century writers. Lord Chesterfield compares a poor style to an ill-dressed handsome person. According to Swift style means "proper words in proper places". 36

Stendhal, a French writer, believed that "style consists in adding to a given thought all the circumstances calculated to produce the whole effect that the thought ought to produce." 37

De Quincey also meant style "to yield a separate intellectual pleasure quite apart from the interest of the subject treated . . ." 38

Style and Personality

The second school of writers defined 'Style' as an expression of the personality of the writer or speaker. Style is the mode of expressing thought in language especially such use of language as exhibits the spirit and personality of an artist. The earliest representative of this school


38 LS, p.13.
was Buffon who gave the dictum, "Style is the Man himself". The psychological theory has a large number of votaries. It has come to be generally accepted that a piece of writing or speech must carry the imprint of the author's character, temperament, likes, dislikes and his way of looking at the world.

There are many modern stylisticians who agree with Buffon. To Charles Bally, "Style is simultaneous with thought." Bally's logical or intellectual aspect of language corresponds with sense in I.A. Richards' theory. Richards' Intention, Feeling and Tone represent a classification of Bally's affective and expressive aspects of language.

Style is for Flaubert and Proust, "a highly personal mode of vision". Even considering style as choice, the choice may be dictated by the subject matter and the occasion as also, unconsciously, by the character and temperament of the author.

'Milton's participial style' reveals his philosophic intentions for Seymour Chatman.

39 *Discours sur le style* (1753), (Paris; 1875), p.25.


Richard Ohmann's "Prolegomena to the Analysis of Prose Style" says that Bernard Shaw's style "correlates with the author's most epistemic stance"\(^{43}\). Ohmann's 
Shaw -- The Style and the Man, is a fine study of Shaw's personality from his style. Shaw's penchant for argument, his desire for order and concreteness and his love of irony -- all this have their correspondences in his style.

William B. Stone in an article says that the writer's "ideology will . . . condition his style".\(^{44}\) He studies the style of Dubois, Henry James and Norris. It is found that the writer's preference for this or that type of sentence, for this or that type of phrase, for this or that epithet, is a clue to his character and temperament.

**Organic Theory of Style**

A typical exponent of the third school of Style was Samuel Taylor Coleridge. He expounded the organic theory of style. According to him, form and meaning are inseparable. Style is a fusion of word and thought. The organic theory of style was popular during the romantic era. Metaphor was the very process of the mind, a mode of apprehending reality for the Romantics. Figures should heighten the totality of the effect.


\(^{44}\) Stone, 407-415.
Coleridge says:

Style is, of course, nothing else but the art of conveying the meaning appropriately and with perspicuity, whatever that meaning may be; and one criterion of style is that it shall not be translateable without injury to the meaning ... In order to form a good style, the primary rule and condition is, not to attempt to express ourselves in language before we thoroughly know our meaning;—when a man perfectly understands himself, appropriate diction will generally be at his command either in writing or speaking.

Middleton Murry who was doubtful of the meaning of style to begin with, in his lectures at Oxford (1921) concludes that the style of a writer conforms "to his mode of experience."

According to this school intuition is expression. This is what Archibald Macleish describes in his poem: "A poem should not mean but be." Nils Erik Enkvist and his co-authors recall Goethe's definition of style in Linguistics and Style: "Goethe regards style as a higher active principle of composition by which the writer inter-penetrates and reveals the inner form of his subject."

W.K. Wimsatt and Brooks in their Literary Criticism think that "form in fact embraces and penetrates 'message' in a way that constitutes a deeper and more substantial


48 LS, p.10.
meaning than either abstract message or separable ornament and both the scientific or abstract dimension and in the practical or rhetorical dimension there is both message and the means of conveying message, but the poetic dimension is just that thematically unified meaning which is form."\textsuperscript{49}

Sir Walter Raleigh in his \textit{Style}\textsuperscript{50} gives a definition of style which anticipates the ideas of later linguists. He takes into account while defining style the importance of the addresser-addressee relationship, interrelationships between linguistic and non-linguistic contexts, the diachronic, diatopic and idiolectal dimensions of language differentiation.

More recent definitions of style have a bearing on the study of Stylistics.

\textbf{Style as deviance and choice}

Cleanth Brooks and Robert Penn Warren think that style is" \ldots selection and ordering of language."\textsuperscript{51}


\textsuperscript{51} \textit{LS}, p.15.
The choices fall into three classes -- grammatical, non-stylistic and stylistic. Bernard Bloch gave a staggering definition of style: "The style of a discourse is the message carried by the frequency distributions and transitional possibilities of its linguistic features, especially as they differ from those of the same features in the language as a whole".\textsuperscript{52} For the Prague School linguists, all literary language is a purposeful distortion of ordinary language.

All the above definitions of style may still be found wanting. There are as many notions of style as there are writers. Middleton Murry was right in saying that six volumes would not suffice for a complete treatment of style.

Indian theories of style -- Bhamaha, Dandin and Vamana

Bhamaha (sixth century A.D.) was the earliest writer who identified poetry to be a unison of sound and sense. His view was that poetry could not be paraphrased or summarised without injury to meaning. This theory has a striking similarity to Coleridge's statement about style.

Bhamaha considered Sabdhalankara (figure of sound) and Arthapankara (figure of thought) as the most important

\textsuperscript{52}LS, p.25.
features of poetry. This division resembles the division in Hellenistic rhetoric between figures of words and figures of thought though not exactly similar.

Dandin, a contemporary of Bhamaha thought that natural description (Svabhavokti) and deviant expression (Vakrokti) are the two important elements of poetry.

Vamana (ninth century A.D.) thought that style is the soul of poetry and the figures of speech are only the body. He wrote a book called Kavyalankara Sutavritti.

Vakrokti

It was Kuntaka (tenth century A.D.) who gave prominence to the principle of Vakrokti. Vakrokti is equivalent to deviation in modern Stylistics. Vakrokti raises a linguistic composition to the status of a Kavya. The function of Vakrokti varied from poet to poet. For Kuntaka "it is nothing but a striking mode of expression."\(^{53}\) Vakrokti is the essence of poetry. It occurs in six different ways -- in arrangement of letters, in the substantive or terminal part of a word, in a sentence, in a particular topic, and in a composition as a whole.\(^{54}\)

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"Vakrokti is not a particular figure; it is a peculiar mode of expression giving rise to various figures and thus being an essential element in poetry, flashes forth its meaning".  

Dhvani

A later poet called Anandavardana found the beauty of a poem in suggestion or 'dhvani'. He believed that it was only 'dhvani' that raised an ordinary expression to the status of a poetic expression.

"The term 'dhvani' therefore, signifies in the fitness of things the idea of the implicit whose comprehension follows that of the expression and the expressed."

In Abhinava Gupta's commentary on Anandavardana's work, dhvani is divided into two categories as formal suggestiveness and material suggestiveness.

"The fact and figures are not ends in themselves. They are saturated with the feeling element (Rasa) and lead ultimately to the attainment of aesthetic experience."

In Sanskrit poetics form holds the key to content.

55 Kalipada Giri, p.89.

56 Ibid., p.90.

57 Ibid., p.31.

58 Ibid., p.32.
In the eleventh century Kshamendra another Sanskrit poet wrote a work called Aucitya Vicara Carca. This is about propriety. The author states that "rasa" (feeling) is the soul of poetry and that figures of speeches should be in appropriate places.

The above outline of Indian theory of style would show that there are striking similarities between Indian theory and the modern stylistics, "Vakrokti" is the concept of deviation. The concept of "dhvani" has something in it similar to implicit performatives in the Speech Act Theory. The expression and the expressed both exist adding beauty to language. In Speech Act, implicit performatives may appear like directives but may have the overtones of influencers or suggestions.

Swami Vivekananda was conversant with Indian rhetoric. Since he was familiar with dhvani theory and vakrokti, his speeches are full of subtle irony. The pleasing arrangement of words with striking effects, and the chanting effect of his words derive from his profound knowledge of the Upanishads.

The next chapter will sketch the historical background of Stylistics as a discipline and discuss the different schools of Stylistics. This becomes necessary as certain principles are going be applied to the set speeches of Vivekananda.