Preface

Behind the struggle, torture and oppressions of human beings on human-beings, art consoles man for the possibility of all good, all truth, and all beautiful. Literature is characteristically connotative and art is an utterance of beauty in terms of thesis and antithesis. Beauty that stands for truth which is eternal and beauty that stands for joy which is delight. It consoles us and reminds us of “Satyam Shivam Sundaram”. The work of art i.e. literature i.e. Poetics (Aristotle) i.e. Kavyalankara (Dandin), like the law of science is an actual affair but it differs from most other actuals in that its chief business is the point beyond actuality.

Though much has been said but still much is left unexplored. It is said that in some respects, literature is the most difficult type of language to approach stylistically, because of the diversity and complexity which will appear in the course of investigation. But till the sun shines and the clouds thunder in this vast and wide Nature, new and novel interpretations would emerge out of signified concepts of the poets. It should also not be forgotten that nothing is perfect in this imperfect world. No independent work on stylistic analysis of ornamentation in different languages is available till date. Therefore, this humble sweat of brow would please and arrest the attention of the connoisseurs in explicating the unexposed and the inexplicable.

It is generally seen that no two people could see and say the same way. Reference can be quoted to the epic incident in the Mahabharata where all the princes see differently the bird which Dronacharya wanted them to shoot down. This is what I am taking in my research work wherein endeavour has been made to throw light on the transference of meaning in the kavya of two giants of different languages in the description of Nature through figurative language which would provide a springboard to study simile (Upamana) and metaphor (Rupaka) employed by Wordsworth in English and Kalidasa in Sanskrit respectively. In doing so, I have limited myself to the usage of those Alamkaras (figurative language) which are the integral part of poetry. How can language be condensed and contained like a storm in a sea-shell? How are descriptive phrases analyzed that make language colourful, decorative and aesthetically beautiful? How do brevity and ambiguity go side by side? How can these
intensify the sense of a word and possibly create new meaning without the use of new words?

This research aims at presenting within brief limits an estimate of the delineation and the style of one who was the spark and spirit of the Romantic age – Wordsworth on one hand and the highest expression of the Indian genius in one of its greatest epochs of self-realization – the immortal Kālidāsa on the other. To do such a great work adequately, an amplitude of power of presentation and an amplitude of canvas for presentation are equally indispensable and equally unavailable aiming more at suggestiveness than at comprehensiveness in this work. It is only by the application of comparative and aesthetically stylistic methods of exposition and appraisal that we can properly appreciate not only the genius of a poet but his special excellence and his roots in the life of Nature.

The aesthetic aspect of art – its power to enkindle a pervasive and intense and all-absorbing feeling of delight – has been analyzed and exposed to the searchlight of the keen and analytic mind. And this comparison of both the nonpareil, distinguished gems of English and Sanskrit will bring forth a novel kind of delight in language which has never been felt and revealed earlier.

Ornamentation (Ālamkāra – taking the term in a broader sense) falls under the perspective of stylistics as it is not a style of language but it styles the language. Research in the area of contrastive stylistics of English and Sanskrit works, though very important to enhance our understanding of thought pattern of both languages and enrich our cultural heritage, is very scarce. In depth, investigations in this area are of novel importance so as to confirm generalization about similarities and differences in the style of the two languages. This comparison, rare in its own right, will be of great help to all those who wish to enjoy and interpret poetry independently by keeping their eyes and ears open to the vision and genius of the poets. It will elucidate new situations and contribute to the insight of what is already known and what is unknown.

Moreover, a great work of art can never be exhausted through any examination. The most varied equivalences may be discovered there, while others remain undetected in spite of all effort and goodwill to be accurate and exhaust all
possibilities. Yet, we always perceive more and more. The unravelling of these complex problems is important because one learns how to comprehend languages not only on the level of referential function but also on that of the poetic function. Since, the broad principles of all the literatures of the world are alike though their outward features may vary on account of surfacial differences in civilization, it is an excellent idea to take recourse to comparative studies involving Indian Poetics on the one hand and Western Stylistics on the other.

Analytical reasoning, therefore, is an attempt to place works of art in relation to one another, so that the perceived greatness of the one will provide the standard of measurement for the other. It would help us discover affinities and resemblances alongwith areas of interactions and interrelation and also the interfaces between diverse systems of thought on poetry – its content and formal features – and thereby contribute seriously to the creation of amity and maintenance of cordial relations between people of the strife-torn world. As the world is shrinking fast into a global village, the time is ripe for a thoughtful and harmonious integration of insights from various areas. East and West should fertilize each other. This cross-fertilization would strengthen the ties of common understanding.

This work has been divided into five chapters. The first chapter introduces poetic language and the poet, style and stylistics and the aim and scope of the present study. Stylistically, a work of literary art can only be understood by a minute study of the language in which it is realized. Herein, the chapter discloses how does poetic/metaphoric language talk? How do the word-powers namely denotative (abhida), indicative (laksanā) and suggestive (vyāhā) express a certain kind of meaning? How does this use of figurative language provide momentum, strength and clarity stylistically in poetry when used by poets like Wordsworth and Kālidāsa?

The second chapter unfolds the occidental and the oriental view of figurative language. In poetry, which is a special kind of human discourse, the poet tries to communicate his vision of ideas in a highly individualized medium by resorting to a particular and in part unique use of language i.e. figurative language. Since the time of Aristotle to the present, no one could negate the importance of figurative language and there is a parallel correspondence between the theories of classical period of Sanskrit
literature and of the English literature yet the difference lies in approach. This chapter will elaborate the distinctive approaches enunciated by the West and the East. It also divulges about the analytical apparatus for the analysis of figurative language.

The third chapter covers the selected verses of Wordsworth at two different levels of understanding i.e. the surface and the deeper level. Besides, it also unfolds the worth and resonance of his figurative words. This chapter stylistically analyzes the selected similes and metaphors employed in the description of Nature with the help of the analytical apparatus. The fourth chapter describes the concept of Nature and analyzes stylistically the rare skill of Kālidāsa in the poetic art of presentation from the selected verses according to the analytical apparatus as his poetry is permeated by a new vital breath and profound insight because of his rare vision, which not only specifies the meaning exactly according to the intended but also suggests without uttering anything about the said.

The fifth chapter concludes with the cognitive and the aesthetic dimensions of the language studied with reference to two different languages in the realm of poetry because a poem is an aesthetic object composed of language. Language maintenance, language planning has been compared and analyzed stylistically as the purpose of stylistic analysis is to investigate how the resources of a language code are put to use in the production of actual message.