

Transformation of Poetic Discourse in Dhvani and Structuralist Poetics

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In an artistic formation, the comprehension of underlying contents, constructs, medium, context and the category has an independent yet simultaneous existence of its own. Accordingly the methodology of comprehension would, of necessity, be to define, explain, interpret the relative, and correlative existence of such formative notions. In fact, the entire figure of interpretation of the comprehensibility of an artistic formation primarily involves a recognition of function due upon the construction of two concrete universals in the form of language and meaning. This, in turn, would call for determination of the processes leading to the resolution of an object into event. It must be understood that such a situation is preceded and succeeded by realistic and realizable variants of words, letters, syllables, sentences, experience, imagination and thought, and, are, conceived at the instance of reassessment, reorganization and reinvention. It would be fairer to state convincingly that, in an ideal artistic formation, language and meaning obtain a total suitability of structure and function hence these could be brought to a purposive rationalization through the principle commitment inhering upon an artistic situation. In Dhvani (a system expounded in India by Anandavardhan in 7th Century A.D.) and Structuralist tradition of investigation into the nature and function; organization and effect of the linguistic and emotive orientation of the artistic categories, a due attention has been paid on a projection of these two concentrated models on the principle of synchronisation, synthesis, mutation, transmutation, modification and trans-modification of the content into context and medium into event.

II

In Dhvani system, the ideational form of language and experience are evolved so as to suggest a rather formal structure,

concentrated function and purely synthesized correlation amongst the models and categories. For this purpose it is worth our while to designate letters, words, syllables, sentences, as models and Bhava Sthayibhava, Vibhava, Anubhava and Sancaribhava as categories. The whole idea of indicating a separate and independent existence for each of these is based on a perception that composition of an event, in relation to the primary models and categories, and resolution of the same event into secondary and significant forms, yields various and several stages of modification of which cognition, correlation, proposition and replacement are very important. It is, in this regard, that the function of Dhvani comes to have its meaning and it is not very difficult to understand that beginning and initiation of an artistic situation could only be made, when and only when, conceptual forms and applicational methods cohere around the pure, absolute, total and complete value equivalents. From this, the idea could well be generated that the correspondence of figural form with methodological intention does indeed lead to a wholesome concept. Logically, to this extent, the necessity of equating, evolving model with categories (say, for example letter with bhava or word with Sthayibhava) would receive a thoroughgoing synthesis in terms as well as in measure required for idealization of the whole artistic formation. Anandvardhana, in and around seventh century A.D., could come out with theoretical framework for defining and inter relating every form of such an activity and theory for this account has been called Dhvani.

In Dhvani system, the basic configuration of every primary model (words, letters, syllables and sentence) and every primary category (Bhava, Vibhava, Anubhava, Sthayibhava and Sancaribhava) has been outlined with an exceptional clarity and precision and concentrated value of each of the models and categories has been determined in a very logical manner. The definition of Dhvani must be approached, by saying that, in an artistic formation, where the relationship of actual constituents with truthful equivalent and model is constants and regularly obtained, and, at the same time, leads to universal significance by forming absolutes and total meaning. In this idea, a generative principle is constructed by diversifying and rearranging the elementary forms of creativity. Anandavardha includes a manner of synthesis by conceiving two extraordinary codes of inter-mutation and he identifies these codes to be Sabda and Artha. Sabda (word) is the first principle and it begins at a point at which the origin of the other units of language is hardly imminent for that matter the, significance of Sabda as a necessary condition of growth and development of larger relative units is obvious and well understood. Sabda is a

necessary beginning of the process of conjunction in which cognition of value perception with equivalents of sound are brought about. In this act of rearrangement of exclusive form of value-equivalents, comprehensible construction via immediate and distant expansion of cognition and perception could be immediately understood. If we could consider Sabda as an effective condition of enlargement of movement of artistic contents, we could just obtain a relationship in which the function of observer is equal to the formation of visible variants within him and from this it would be possible to see that the constituents of words are having attributive excellence, and, to that extent, any word positionally and situationally conjoined to this idea of upward and downward conjunctive manifestation. The relationship and interrelationship that could be established as a part of Sabda could possibly be seen as being effected for the sake of following seminal principles:

(a) Creation (b) Exposition (c) Synthesis (d) Revival

The methodology involved in every single act of opening of Sabda is basically what we could perceive as power of reception and communication. The act of reception begins right at the behest of opening and closer of segmental/distributive word unit. In this regard, the presentation of formative part of the word with associative part could form a valid interposition of a rather successful homogeneous equivalent, and, in that way, the interpretive examination will have its merits and subsequently assert itself. Anandavardhana could still suggest that the formation of artistry connects as rules to the principle of association and principle of formation and accordingly the following observation holds the merit of attention:

रसभावतदाभासतत्प्रशान्त्यादिरक्रमः।

ध्वनिरात्माङ्गिभावेन भासमानो व्यवस्थितः॥ (II, 2-3,3)

The idea of finding an event of transformation could be none other than the valid explication of Sabda as an instrument of synthesis, conjunction and reception in such a way that position of Sabda and configuration of emotive categories (Bhava, Vibhava, Anubhava and Sthayibhava) are determined on the basis of their respective communicative inception. For this reason, Sabda finally fixes the sequence of presentation obtained in minor, major and enlarged contents and hence the final act of conceptualization is conceived. This manner of re-resentation of the model has certain authentic motives in it. Firstly it makes the generation of structure specific function possible by

harmonizing both the configuration and content, and, secondly, replaced contents operate the conditioned variants of formal structure very accurately. In fact, in Anandavardhana's idealization of the terms explicated sequence forms almost an universal form within and outside the conceived formation and is an example of how theoretical principle could be motivated to understand the very basis of purported concrete universal. The event of Dhvani begins through modification of creative principle on account of intended conceptualization of primary models and categories and as we have seen Sabda constitutes an important step in establishing a method of correspondence for this purpose. The progress of Sabda as factor in reviving primitive rationality has certain important relative characteristics. For examples, it tends to revive the semantic configuration both on account of direct assertion and implied assertion hence brings about accumulation of contents in a prefixed and predetermined order obviously the consequence of creation of hierarchical situation in which authority of independence in generating a motive of transformation really becomes very unique. For the matter of that the intensive enactment of interacted propositions bring the whole circumstance of creation possible. There can be, at least, an authority of method involved in this. In the first place, approval of contents through organic sequencing of motive and linguistic codes places the value of configuration on the side of developed conjunction. This manner of approaching a full-scale completion of requirements attending the creation of an absolute is remarkable and noticeable. The intensity of presenting a scheme of modification has the reality of high imaginative perception for this reason when the contents of language are open via a series of divisions intending complete correlation or assortment, the ideal form is already imminent. The formal feature of content in such a projective inception of language contents is to be seen in the context of extension of concentration with a unity in intellection. The beginning of the situation is assured in a complete motivation of the intellectual function through a universal medium generated in the language content therefore performance of function of intellection is optimum in linguistic equivalent. The point is now substantially established that Dhvani has a definite function to induct a complete reorganization of elementary form obtained in language and experience hence each is rendered purer and purer till each is finally become exceptionally idealized. In the following verses, the conviction is carefully committed to the intensity of graduation of an object into event:

*I wander thro' each charter'd street
Near where the charter'd Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe*

*In every cry of every man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear*

*How the chimney—Sweeper's cry
Every black'ning Church appalls;
And the hell-angel's Solider's
Runs in blood down Palace walls.
O'erthrust thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new-born Infant's tear
And blights with plagues the Marriage hearse.*

[William Blake, The Chimney Sweeper]

These verses intend a motive for interfunctional assortment of concentrated deviance generated through an implied inverse of the resolution hence classification of experience is proposed with a necessity of transformation at every turn of intensity. The poet urges the imminence of purity and rationality (wander) yet distributive and classificatory index of conjunction overturns the methods of inquisition via oppositional aberration (Cry/Man; Infant/Fear; Ban/hear; Church/blackening; Solider wall; Marriage/plague). The strength of inquisition is primarily an important feature in upholding the validity of deferring the loss of ratiocination and for this reason 'every' turns out to be Vivakshita (the highest order of reasonableness) and accordingly the form of classification and the act of distribution are finally the synthesis of transformation of classificatory distribution into functional and conjunctive codes (for example, 'I wander' is a principal instrument and attending conjunctions in the form of cry, man, infant, fear, voice, ban, hear, chimney-sweeper, appall church, blackening, Solider, Palace, Harlot, Marriage constitute the evidences in distributive deviance yet, on account of, assured principality, the final transformation is accomplished (mark in every face I meet/marks of weakness, marks of woe). The verses imlicate a method of assertion through composition of experiential situation for this reason every word is realized ('I hear') felt ('How the') and idealized ('But most'). Such a comprehensibility

is extraordinary and suggests a progression in the manner of Dhvani.

III

In structuralist poetics, on the other hand, the generative function is held to be situated in the contents, constructs and categories (syllables, words, letters, sentence, paragraph, thought, experience imagination and the like) for that matter, it suggests that the function of language is to put-up a definition for different relations and interrelations that are found to be existing as a rule in any given situation. For this reason, the position of language should be elevated so as to constitute a hierarchy. It is, almost, like saying that a house has relevance only in so far as it has a structure defined by the roof, the wall, the plinth, plaster, paint so on and so forth. Saussure extends this idea and suggests that conceptual effects in language must absolutely be created through a categorization in which speech and writing would be predominantly effective. For the purpose, language becomes heterogeneous mass of speech or utterance and each utterance is specifically recorded through a definite sign system. The further division of writing would reveal that the word that has come to have its stay in the system of language only through its subscription to the largest body of ethical codes is to be called *Langue*. Similarly, the effect of linguistic ethics found in *langue* are issued through certain practical circumstances to be called *Paroles* and to interpret the situation one can return to earlier example. The existence of room comes to be justified on account of the existence of wall, ceiling, plinth, painting and the like. *Langue* is almost like a room and *parole* is one of the attributes of the room like painting, plaster so on and so forth. To sustain the meaning of *parole*, there must be a correspondence through the generation of exact value and approximate value in a word and subsequently each *parole* would give rise to independent sound system, and, on combination, these differentiated sound systems would bring about a concept for themselves. The manner in which each sound system comes to have its existence for the sake of a value or concept would be called sign and signifier. Prospective value of the sounds leading to the creation of concept would become signified. Each sign and each signifier and each signified will be in a state of modification till the final system emerges. The consequence so effected would become the subject of comprehension in the manner of long historical process of change, adjustment and modification and on this account signifier and signified will absolutely disperse themselves through synchronic (stationary) and diachronic (changing) features of the linguistic situation. When we look at the scheme of interpretation proposed by Saussure we find

that Saussure speaks of consistent, progressive, assorted and assured evolution of the content of language. There are two different ways in which we can approach an understanding of the situation. In the first place, the evolutionary contents create an enrichment of the linguistic forms and accordingly assign relative correspondence by confirming set of values for the appropriate sequence of the events accomplished through the modification of primordial contents. In the second place, the multiple cohesion of acquired contents constitute a methodology of progressive assertion hence these ensure a preparation of large-scale additive effect of an idealization of the whole situation. In this circumstance, the structuralist method would obviously include the following projective function for language :

- A. Formative Contents
- B. Primary Category of Synthesis
- C. Primary Model of Convergence
- D. Synthesis through Evolutionary Principle

In the formative orientation of the contents, the linguistic parts present a concentration of actual assertion and therefore the words, letter, syllables and the sentences are moved to a rather specific direction so as to create wholesome meaning. Interpretive consequence of formation of words and meaning is absolutely systematized through regular inversion in as much as linear correspondence between a concept motivated word and value situated meaning is first dispersed and only secondarily associated. Jakobson, for example, observes of the situation :

The supremacy of poetic function over referential function does not Obliterate the reference but makes it ambiguous The double sensed message find correspondence in a split addresser and besides in a split reference.

[Linguistics & Poetics]

The function of presentation forms a continuity and obtains a qualitative value yet reorganization of value does not command a sequence in either individual or multiple assertion. Jakobson, therefore, finds a worth in recruiting interactive terms for movement of content for the sake of conjunction. It must be understood that displacement of content towards medium and context is approved through the principle of reassertion at coordinates obtained at the beginning hence throughout the spatial motion conducted by the contents. is

comprehended other hand.

In Dhvani, on the other hand, intentional inference is concentrated in organization of qualitative excellence of synthesis of both the words and meanings via inter-differentiation of constituents like letters and syllables. To this extent, the intensity of artistry is maximum Anandavardhana intends the formation of effective attitude for the sake of conformity of ideal fact to ideal content:

रक्षक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत्।
अपृथग्यत्ननिर्वर्त्यः सोऽलङ्कारो ध्वनौ मतः॥

(II, 15-16,58)

It would mean that transformation of actual content into preferred content would presuppose a conditioned equivalent through wholesomeness of emotive as well as linguistic forms accordingly words, letters, syllables, sentence would obtain absolute totality of enrichment by reciprocal purification. In structuralist system, the quality and action of synthesis is

Implicit and appropriately assorted through conjunction and association. The movement of the content along morphological or semantic margins tend to develop a value-unit in realistic/forms in the moving content and attract realized figures lying in both vertical and horizontal direction for this reason, the scale of association generates a cyclical intensity to resolve an artistic emotion into its assertive form. Saussure considers the fact through inquisitive perception and states:

Language is a system of independent terms in which the value of each term results solely from simultaneous presence of the others.

[Course, 114]

Saussure is emphasizing the equality of relative terms holding a virtue of measurable proportion for the sake of addition, and for that matter, acquisition of equivalent becomes definitely a normative event created in the language. The act of inception in language has a formative approval therefore each unit (let us say a letter or syllable) acquires a figure or preposition only because of the fact that its primitive and present injunction carries de novo conceptual equivalent.

The consequence of addition purports a necessity of preferential, motivated and effective condition of addition and all the minor and major variants of syllabic and structural function of a word or a sentence

should subsume an authority of predominance. It is, with this motive, in structuralist poetics, ideational formation is inclined towards an achievement of strength in meaning. Jakobson could merit the logic of intention by appropriately intending a sequence of conviction and sequence of judgement for the evolving word:

The poetic function projects the principle of equivalence from the axis of selection into the axis of combination.

[Linguistics & Poetics, 39]

The Presumptive effect of reinvention of the meaning will have a more firm and more actual interpretation should the classification of intensity of artistic function be achieved along the lines of expressive contents, context and the medium, the convergence of perceived and received interaction amongst the units would almost be concretized:

असंलक्ष्यक्रमोद्दयोतः क्रमेण द्योतितः परः।
विवक्षितभिद्येयस्य ध्वनेरात्मा द्विधा मतः॥२॥

(II, 2-3, 40)

The intention of enrichment, act of assertion and the manner of indicating ideal conditions of reorganization are some of the imminent situations through which utility of exact poetic content is substantiated. The precise meaning, for that matter, will have two fold associative functions in that it will generate higher structure of concentrated significance (विवक्षित) and lower structure of marginal significance (अभिद्येय). Anandvardhana includes the possibility and truth of reception of contents through acquired and generative evolution hence the creation of ideal artistic situation would obviously be a realistic motive.

IV

In structuralist tradition, the content mutation of signifier by an observer and the object displaces the strength of enrichment by an equal margin as it was felt and observed by primitive association, for this reason, quality of conjunction is appropriately purposive and exceptionally active. This is the way to invite attention to the fact that intensity of contents dislocate the principal virtue of correspondence to establish an act of complete transmutation.

The empirical condition of the assertion are evident in the following poetical verses:

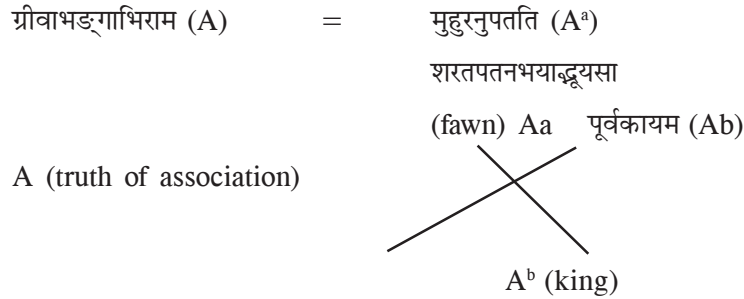
ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने दत्तदृष्टिः
 पश्चार्धेन प्रविष्टः शरतपतभयाद् भूयसा पूर्वकायम्।
 दर्भैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा
 पश्योदग्रे प्लुतत्वाद्धियति बहुतरं स्तोकमुर्व्या प्रदाति॥ 7॥

(Kalidas, Abhijnansakuntalam Act 1)

Supposed indivisibility of expanding sign inverts the position of event and resolution hence each has a maximum time to enrich itself. The king, in the above verses appears as a fact of temporal addition to the truth while fawn that is running chiefly merits as a surplus motive of infinites and, on that account, the poet is finding superabundance of movement, motion displacement yielding strength to their binary opposites. For example:

ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने दत्तदृष्टिः/पश्चार्धेन प्रविष्टः
 शरतपतनभयाद् भूयसा पूर्वकायम्।

Suggest, that appearance (of a fawn) and reality (the pursuit of fawn by the king ending hopelessly in the disappearance of a fawn) are unequal yet could create the truth (श्रमविवृतमुखभ्रंशिभिः) by mutual division (व्यातत्वाद्धियति, स्तोकमुर्व्या) The fact draws the attention as to how the natural intersection is forthrightly conceived through both combination and selection, for example,



It must be understood that intra transmutation of a truthful perception projects convergence through syntagmatic forms, for example (the neck of a fawn forming exemplary site for possible efforts in the pursuit of hunting) and yields to the terms of meaning through disappearance, loss of beginning inception of a new event, association for greater action through the following scheme :

$$\begin{aligned}
\text{ग्रीवाभङ्गाभिराम (A)} &= \text{मुहुरनुपतति (A^a)} \\
&\text{शरतपतनभयाद्भ्रूयसा (A^b)} \\
&\text{श्रमविवृतमुखभ्रंशिभिः (A^c)} \\
&\text{बहुतरं (A^d)} \\
&\text{स्तोकमुर्व्या प्रयाति (A^e)Z}
\end{aligned}$$

ग्रीवाभङ्गाभिराम is a principality of noteworthy signification consecutively effective in its associative parts, for this reason, the process of evolution through syntagmatic and paradigmatic figuration in the manner of $A = A^a + A^b + A^c + A^d \dots An$ and $[A = A^a A^b A^c A^d A^e]$ become actually affirmative.

V

In Dhvani system and the Structuralist poetics, the condition of transformation is basically and mainly generated through cognition, correlation, proposition, modelisation and the positional changes of the primary models and primary categories. In Dhvani, the entire scheme of change of an object into event is accomplished through the creation of categories by conjunction and universalisation, specific concentration, contextual modelisation and content specific reorganization leading to the creation of concrete universals. While on the other hand, in Structuralist poetics, the scheme opted for resolution lays an emphasis on rediscovery of pre-existing contents, models and categories and in that way creates unique assertive position. As for as aspects of poetic comprehension and conceptualization is concerned, we can have greater affinity and correspondence between the systems in that the comprehensibility of an artistic situation suggested by Dhvani and Structuralist poetics could be finally summed up by quantifying the coordinates obtained in the functional categories they give rise to. In Dhvani, for example, the universalization of synthesis by complete transformation of the categories is obtained in the following manner.

$$\Sigma = a^n + b^n + c^n + d^n \dots Z^n$$

Where (Σ) is the absolute of synthesis and independent variables in the form of a, b, c, d,z open up a possibility of complete enrichment (n) till infinity Similarly, in Structuralist poetics, the function of modification of content is suggested by the following equation

$$\delta = a' + b' + c' + d'$$

Here the synthesis and change of an object into event is primarily rooted in the discovery of first universal and practically, at that, the process of refinement converges to yield the results.

VI

The generation of nature, form, and function of resolution of the categories in Dhvani and Structuralist poetics intend a variation in the manner of causative rationalisation and speculative intention of the participating models and categories. In Dhvani, the configuration of the resolution of object into event is universalized through a greater and larger association with the attending variables (for example, let us say, Bhava, corresponds to complete linguistic modification while in Structuralist poetics, the principles of evolution of language into meaning is best felt and described in the speculative semiosis of linguistic and emotive forms. This, of necessity, would constitute the structure of affinity between the procedural enrichment of form and content in these two systems.

1. Indian critical tradition lays an emphasis on gradual, cumulative and assorted evolution of language into meaning hence in Dhvani the configuration of evolution is conceived along the attributive excellence of the categories. It is obviously an intentional/rational/ speculative benefit to the poet who could work out the scheme of division and association within the system and outside the system. Bhava, for example, opens for an enrichment in nearly all the empirical categories beginning with Sthayibhava, Vibhava, Anubhava, Sancaribhava, Sabda, rupa and Vakya. Once the process of evolution begins, it acquires both simultaneous and invented share. For further discussion see.
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1. European structuralist poetics confirms a motive for an exact, systematic and appropriate configuration of language and meaning through their content(s) and medium. In languages, it is believed that the method of reaffirmation, interaction, injunction and conjunction qualify a term of

correspondence and reappear by the virtue of positional/cognitive relationship between signifier and signified For a further discussion on the subject see.

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