

# **The Classical Schools of Alamkara & Rhetoric:A Comparative Study**

A Thesis submitted to Gujarat Technological  
University

For the Award of

**Doctor of Philosophy**

In

**[Humanities - English]**

By

**Jagruti Balwantray Bheda**

**Enrolment No. 149997571005**

Under the supervision of

**Dr. Krishna D. Daiya**



**GUJARAT TECHNOLOGICAL  
UNIVERSITY AHMEDABAD**

[August- 2021]

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[August- 2021]

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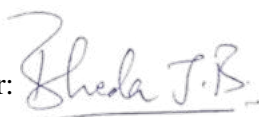
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<b>SA</b>	<b>H00MALIE20190052.pdf</b> Document H00MALIE20190052.pdf (D73547689)		11
<b>W</b>	URL: <a href="https://epdf.pub/encyclopedia-of-rhetoric-5ea6b2f93fcab.html">https://epdf.pub/encyclopedia-of-rhetoric-5ea6b2f93fcab.html</a> Fetched: 12/17/2020 1:29:02 PM		9
<b>W</b>	URL: <a href="https://link.springer.com/content/pdf/10.1007%2F978-94-011-1996-2_1.pdf">https://link.springer.com/content/pdf/10.1007%2F978-94-011-1996-2_1.pdf</a> Fetched: 1/21/2021 2:45:52 PM		1
<b>W</b>	URL: <a href="http://etheses.lse.ac.uk/2936/1/U615887.pdf">http://etheses.lse.ac.uk/2936/1/U615887.pdf</a> Fetched: 11/15/2020 3:22:11 AM		7
<b>W</b>	URL: <a href="https://www.americanrhetoric.com/aristoleonrhetoric.htm">https://www.americanrhetoric.com/aristoleonrhetoric.htm</a> Fetched: 2/10/2021 7:13:00 AM		5
<b>W</b>	URL: <a href="https://dokumen.pub/classical-rhetoric-amp-its-christian-amp-secular-tradition-fro...">https://dokumen.pub/classical-rhetoric-amp-its-christian-amp-secular-tradition-fro...</a> Fetched: 11/14/2020 2:43:53 PM		3
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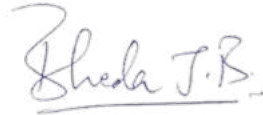
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## Abstract

The present research is a comparative study on Classical Schools of Alamkara & Rhetoric. Both the schools focus on Oratory from east and west respectively. Before oration, visuals or dramaturgy was center of discussion and critique. Thinkers later on realized that embellished language of speaker/orator/character can add charm (as Bhamaha says *Charuta*) to the overall beauty of drama/ literature as a whole and can lead to aesthetic relish of work of art.

In Greece and Rome, such need was felt by sophists (those who teach and practice rhetoric) but their first aim was persuasion instead of beauty. Hence the focus of language was to use such rhetorical devices that help prove the point with logic and win the favor of jury. For ex. Isocrates viewed rhetoric as powerful tool for investigating practical problems. Philosophers and teachers like Plato and Aristotle gave more clear view and when rhetoric reached to Rome, rhetoric was weaved with sublimity.

Both the schools built platform not only for efficacy of language but also for other ancillary issues like classification of literary form, poetic merits and demerits, style and proprietary. Present research aims at preparing the common meeting ground for Alamkara and Greek Rhetoric and to have a comparative study to illuminate both theories.

The foundation or the base of both theories is same and that is oratory. But the purpose, reason for culmination of both theories as well as aim is altogether different. Alamkara theory was taken separately after dramaturgy with a view to discuss audible beauty of language that adds in aesthetic relish. For that figures of speech along with other ancillary issues were instruments.

Whereas Rhetoric started with sophists with aim of persuasion. Law and legal procedures were raw material rather than poetry. But role of effective figures of speech that can lead persuasion in a convincing manner was the first goal and aesthetic relish was not the main concern. Later on, when rhetoric took turn to Rome it joined and was discussed in context to sublime relish or sublimity.

Rhetoric flourished in three branches whereas Alankaras flourished as a separate branch of figures of same roots of Indian poetics roots. Rhetoric discussed two categories of figures of speech: figures of words and figures of meaning. Similarly, Alamkara also had the same two categories; ShabdaAlankara and Artha Alamkara. But the credit of adding the third category UbhayaAlamkara purely goes to Alamkara School as rhetoric doesn't discuss such concept.

Though both schools discuss style and poetics merits demerits, proprietary in orbit of oratory where the main concern is audible beauty of language. Thus the research tends to find common and uncommon in both schools where both schools look like twins but both have different minds and capacity.

In present time, the research can help study and establish strong communication theories where figurative language can still play a vital role. Aim might be of persuasion or to enjoy poetic charm for aesthetic relish, but its woven factors with prose and poetry can still can help to establish impactful communication. Studies on new rhetoric as well as modern use of Alamkara can bring fresh topic in literary criticism and might again lead towards germination of new theories to come. As John Keats says in Ode on a Grecian Urn, “Heard melodies are sweet, but those unheard are sweeter.”

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- Jagruti Balwantray Bheda

## Table of Contents

<b>Sr No.</b>	<b>Title</b>	<b>Pg. No.</b>
1	Chapter 1- Introduction	1-29
2	Chapter 2- Classical School of Alamkara	30-84
3	Chapter 3- Classical School of Rhetoric	85-154
4	Chapter 4- Alamkara & Rhetoric: A Comparative Study	155-168
5	Chapter 5- Conclusion	169-177
6	Bibliography	178-186
7	Published Papers	187-201

# Chapter 1

## Introduction

1. Evolution of language from mere sound to coherent meaning.
2. Role of literary device, why figure of speech needed?
  - 2.1 To make language more effective and enjoyable.
  - 2.2 To get some departure from simplicity of expression to render the impression more strong and vivid
  - 2.3 To add in grace of style and add in beauty, to get picturesque form of object, to render an abstract conception in imagery and give a vision to see it.
  - 2.4 An instrument to relish the work of art
3. Foundation of figurative language in Indian poetics and Rhetoric

### 3.1 Indian Poetics

- A. Eight Schools (*Sampradaya*) of Indian poetics
- B. Alamkara – the most sustained theory as an art of graceful speech
- C. Four levels of interpretation of the term '*Alamkara*'
- D. Emergence of Alamkara as a theory and nomenclature of alamkara-sastra
- E. Founders and followers of Alamkara Sampradaya and their work
  - a. Bhamaha's Kavyalamkara
  - b. Dandin's Kavyadarsh
  - c. Udbhatta's Kavyalnkara saar sangraha
  - d. Rudratha's Kavyalankara
- F. *Sampradaya* (School) that is synonymous of beauty at larger level, initiator of other ancillary issues like word, trope, forms of merits or demerits of meaning and diction

### 3.2 Classical Rhetoric (Greece and Rome)

- A. The art of speaking well, of using the words to their best advantage
- B. Sophists – Early teachers of Rhetoric who intended to help citizens plead their claims in court in persuasive manner
- C. Who is Rhetor and what is rhetorics?- well defined by Corex and Georgias
- D. Plato’s ideas of poetry and rhetoric in four dialog: ‘Ion’, ‘Republic’ ,‘Phaderus’ and ‘Georgias’
- E. Isocrates’ Antidosis – A powerful tool for investigating practical problems.
- F. Aristotle’s Rhetoric- rhetoric is an ability, in each particular case, to see the available means of persuasion.
  - a. Three types of rhetoric:
    - 1. Forensic Rhetoric
    - 2. Deliberative Rhetoric
    - 3. Demonstrative Rhetoric
- G. Roman Orators Cicero, Quintilian and Longinus, their views on rhetoric
- H. Three branches and five cannons
  - 1. Problem definition and objectives of research
  - 2. Hypothesis

# Chapter 1

## Introduction

Language has been a human trademark. It has seen great changes from mere sounds to coherent meaning and concrete words that lead afterwards to construct a sentence and thus the whole literature. At first rise of language, man began with giving names to the different objects which he discerned or thought of. But this nomenclature seemed narrow in front of huge range of objects, feelings, locations and his other acquaintance of the objects. Mere nomenclature could not express the intensity of abstract feelings or emotions. Mere naming of the object could not suffice the need of how one can relate the emotions with objects in a way that it helps to beautify that emotion in the best possible way. Language was not adequate against infinite variety of objects. So, the need was sought to abridge this labor of identifying objects in light of beautified/embellished words those can showcase the intensity of feeling. Doing it in a simpler way would have lost the charm of that intense emotion. For ex. to depict somebody's state of grief, just to say that "S/he is in grief" would not describe the intensity of grief. But the embellished phrase "melted in grief" would not only add in intensity of feeling but also impact the listener in a way that even listener feels the same state of mind. Therefore, man borrowed the name of some sensible idea where he found some affinity with his imagination. For e.g. *hard heart*, *smooth behavior*, *swelled with pride*, *melted in grief* and these are almost the only significant words we have for such ideas.

Gradually, bulk of such combination of embellished phrases led to define categories and different techniques. Thus this provided the seed to name and categorize figures. Since ages, there have been constant efforts to make language more effective and enjoyable by using different literary devices and methods as literary devices/ figures of speech make literature more enjoyable and lead towards aesthetic relish. For ex. Upma or Rupak in Kalidas's *Meghadut* or metaphors in Shakespearean

plays put the work in categories of 'the best'. Thus, what is meant by figures of speech? It is some departure from simplicity of expression; the idea which we intend to convey, not only enunciated to others, but enunciated in a particular manner and with some circumstances added, which is designed to render the impression more strong and vivid.

One might question Why tropes or figures? What do they do to language? Answer is they contribute to the grace of style and add in beauty of language. They enrich language by expressing all sorts of ideas; describing the minutest differences, nicest shades of thought by employing them with words. They bestow dignity upon style. Common or repeatedly used words may degrade style whereas figures bestow a style and elegance to the poetry. For e.g. to say that 'the sun rises' will be common and simple but it becomes a magnificent image when expressed

But yonder comes the powerful king of the day,  
Rejoicing in the east.

Figures give us the pleasure of enjoying two objects presented together to our view, without confusion which is more delighted than with comparison and resemblance of objects. For e.g. comparison between 'Youth' and 'Morning of life' that relates a certain time of the day and certain time of human life.

Figures have an ability to exhibit the object in picturesque form. They render an abstract conception in imagery and give a vision to see it. For e.g. "A heart boiling with violent passions, will always send up infatuating fumes to the head." Rhetoric allows the use of more formal and more artificial words, choosing his words with greater precision for public speech. As a literary critical term, rhetoric covers all the techniques by which a writer establishes rapport with his readers.

Foundations of figurative language in Indian Poetics have untraceable roots. The subject of alamkara was viewed from different angles by different authors. This gave rise to eight sampradayas or schools

1. Riti – Riti is the way of writing. Though three ritis were originally recognized, they ultimately rose to six. The names given to them such as *Vaidarbhi*, *Gaudi* or *Magdhi* suggest that they were prevalent in particular regions. Dandin and Vamana were the forerunners of this school.
2. Guna: Guna or quality may concern either *sabda* (word) or the *artha* (meaning). It is very similar to the Riti School. Originally enumerated as three, it gradually rose to ten. However this school got merged into the Alamkara School. Vamana was the chief exponent to this Guna school
3. Alamkara: Alamkara is literary embellishment. It may be of sound or sense. The alamkaras rose from 38 in the early period to 200 in later days. Dandin and Bhamaha were the main propagators of this school.
4. Vakrokti: Vakrokti is equivocation. It is a mode of expression such that the listener conceives a different meaning from what is intended by the speaker or writer. Bhamaha and Kuntaka (11<sup>th</sup> Cent. AD) were the chief advocates of this school.
5. Rasa: Rasa is mood or sentiment, a generalized resultant emotion in the spectator or reader. Nine rasas, often called ‘navarasas’, have been advocated by the writers on prosody and dramatics. Bharata was the earliest exponent of the Rasa School followed by Udbhatta and others.
6. Dhvani: Dhvani is suggestion. The theory of Dhvani was introduced by Anandavardhana.
7. Anumana- Anumana refers to a sentiment that has to be inferred and experienced. Sarikula (9<sup>th</sup> cent. AD) was the founder of this school.
8. Aucitya: Aucitya means propriety. This school was propounded by Ksemendra.

In India the very inquiry about poetic craft began with *aadikavi* or the first poet Valmiki himself. The Ramayana and Mahabharat, apart from

being monumental works of wisdom and imagination are also works exhibiting the poetical skill as S.K De writes:

“In the story of the birth of the Sanskrit kvavya given in the Ramayana, we are told that having spontaneously pronounced the *Shloka*, Valmiki exclaimed in naive astonishment, "What is this that has been uttered by me?" (Kim idam Vyahratam mayaa?). This interrogation of the adi-kavi - *kim-idam*- gives expression to the wonder and curiosity of the human mind with regard to his creations.”

(S.K.De, Sanskrit Poetics as a Study of Aesthetics 19)

The Sanskrit language and Sanskrit literature have become an inalienable part of religion and culture. Even the earliest recorded specimens of Sanskrit literature have manifested the art of graceful speech. Several hymns of Rigveda are looked upon as genuine specimens of fine poetry. Various rhetorical devices which find an apt expression in natural ways are mentioned below:

- Upama: Simile
- Rupaka: Metaphor
- Atisayokti: Hyperbole

The most sustained theory that deals with oration is widely known as *Alamkara Sampradaya*. It includes not only beautification but also stylistics and quality as well as propriety aspects. The word ‘*alamkara*’ has several and distinct meanings:

2. The general sense of ornaments: such as rings and necklaces worn by women.
3. The technical sense of figure of speech like alliteration and similes which enhance the beauty of sound or sense in poetic compositions.

4. Overall beauty of sound and sense achieved through the medium of various devices, figure of speech being the proper ones among them.
5. A treatise on beauty in poetry.

The first falls outside our purview and thus we are left with three alternate connotations of the much misunderstood and misinterpreted term. It is indeed the third that is at the root of the nomenclature of *alankarasastra*.

It is this inquiry that was taken over by Bharatmuni later when he was setting on to formulate his views on Dramaturgy in his *Natyasastra*- where four alankara were enunciated for the first time. The interest continued till the time of Ayyappadikshit who had enumerated a hundred literary figures but nowhere has it been stated that the figures were used as a persuasive means by the Indian orators.

Perhaps oration was not so popular in India and this has its historical reasons too. Kings and Emperors executed their authority on Indian soil from the very early times and they depended on their ministers for advice. So there was very little scope for pleading cases before a Jury of so many members, as they participated in ancient Greece.

All the writers of *alamkra-sastra* in India took examples from poetry in order to illustrate their arguments and all of them took much care to encapsulate their views in *Slokas* or Sutra. Valmiki, the first poet or the *adi-kavi* of India says that Sloka (Verse) originated from *shoka* (sorrow). One of the two birds on a tree was hunted down by a wicked fellow and the poet could not contain the sorrow and his *shoka* (deep sigh of sorrow) spontaneously came out in the form of '*sloka*' or poetry. And in order to express deep set emotions, poets have to depend mainly on *alamkara* because these figures can supply the effects of language.

*Alamkarasastra* as a regular, independent subject could not have existed in more ancient times. The first systematization started perhaps with

Natyasastra of Bharat (200 BC-400 AD). This work though primarily is a work on drama, it marks itself as conception for the origins of systematization of poems as a science. Poets who have enriched the literature on poems through their prolific writings of superb quality are:

- Bhamaha and Dandin (6<sup>th</sup> cent. AD)
- Vamana and Udbhatta (8<sup>th</sup> cent. AD)
- Rudratha and Anandvardhana (9<sup>th</sup> cent. AD)
- Abhinavagupta, Ksemendra and Mammata (11<sup>th</sup> cent. AD)

Some of the standard works of Alamkara- sastra are:

- Bharata's Natyasastra
- Bhamaha's kavyaalmkara
- Dandin's Kavyadarsha
- Udbhatta's Kavyalankara- sangraha
- Rudratha's Kavyalankara
- Anandvardhana's Dhvanyaloka
- Mammata's Kavya-prakasa

*Alamkarasastra*, the modern and limited meaning given to, is science and study of figures of speech or origin of meaning. The term *alamkara* primarily means adornment or embellishment that adds to the beauty of poetry (*alamkrotiitiamkara*). Earlier it was used as synonym of *sahityasastra*, *kavyalakshana* (*characteristics of poetry*), and *kriyakalp* (making of poetry). In Rig-veda, it has been mentioned as *aramkritti*, *aramkritt*. It was also found in *satpathbrahmin*, *candogya* Upanishad and Panini's *asthadhyayi* but not in context of poetry. In literary discussion, it was first mentioned with the visual poetry by Bharata in *natyasastra* when he gave four *alamkaras*. But he didn't define and mention. He treated those as art of linguistic representation (*vacikabhinayan*).

As an independent science it came into existent with Bhamaha, the chief exponent who propounded meta-system not only of alamkara but also

the grammatical accuracy and sweetness of sound that constitutes literariness. His *kavyalmkara* is a systematic study of what he considered an important element for embellishment of poetry and the creation of *rasa*. Bhamaha separated poetry from dramaturgy and focused on oral poetry. The two important factors that go to makeup the *kavyasarira* or the body of poetry are *sabda* and *artha* (words and meaning). The *alamkara* or the poetic figures of speech that decorate these words and meaning are believed to be the essential sign of poetry. He states that since a poem composed of both, two kinds of figures of speech come into operation: verbal figures and ideational figures (*sabda* and *arthaalamkara*). He nowhere defines *alamkara* or gives characteristics of *alamkara*. But he indirectly hints toward what is *alamkara* for him as he accepts the cleverness in words and meaning and is synonymous to beauty itself (*charuta*) in poetry. For him obliquity is the root of all *alamkara* when he says *vaakroktisarvalmkarabijbhuta*. He enumerates 42 (38+4) sub varieties of *alamkaras*. He emphasizes on the beauty of words (*sausabdham*) that produces charm and is pleasant to ears (*shrutisukham*). This is clearly echoed in Dandin's (c 750 AD) definition of poetry.

For Dandin, *Alamkara* is an attributive element (*sobhakardarma*) that is indispensable for the beauty of poetry. For him *Kavya* is of two kinds- *Svabhavokti* and *Vkrokti*. He, what Bhamaha denies, accepts *svabhavokti* (naturalistic expression) in his list of figures at first place and includes *hetu*, *sukhma* and *lesh* in his list of figures of speech. While dealing with *rasavadalamkara*, he has given separate illustration for all the *rasas*. His greater interest is seen in figures of sounds.

Udbhatta (c 750 AD), the explicator of this school was a follower of Bhamaha. His contribution speaks for providing the first classification of *alamkara* in six classes.

Vamana (c 800AD), though was a *riti-acarya*, holds an important place for he was the first to define *alamkara* and to show double application of the term. In his opinion, characteristics that create the beauty of poetry

are *gunas*. Those that enhance it are *alamkara*. The former is a must in *kavya*. He took *alamkara* in wider sense (*saundarya*) but considered it as the transient nature of *kavya* (*anitya dharma*) and emphasized on *guna* considering it of permanent nature (*nitya dharma*). He abandoned the figures like *rasavat* and replaced with *kanti*. He enumerates 32 *alamkaras* and considers *upama* chief and other subservient to it.

Rudratha (c 900AD), though re-established the centrality of *rasa*, gave a new direction to the discussion of *alamkara* by differentiating between *alamkara* and *alamkarya*. He considered *upama*, *rupak* etc. as *alamkara* while *rasa* and *bhava* as *alamkarya*. He classified the figures in scientific way under heading of *vastava*, *aupmya*, *atisaya* and *selsa*.

Kuntaka (later 10<sup>th</sup> AD), considering and emphasizing *alamkara* as internal beauty of the poetry, declared that poetry is that which is endowed with beauty. This highlights Vamana's *saundrayamalamkara*. Bhoja (1005-1054 AD) introduced the third category namely *ubhayaalamkara*. He took *alamkara* in wider sense considering *guna* and *rasa* as *alamkaras* and *alamkara* as an attributive element of poem. For him it is the medium for the cognition of meaning as he says *salamarthamalmkarthu*.

Taking other *alamkarists* into consideration, Mammata and Abhinavgupta deemed *alamkara* as external and not the permanent attribute of poetry. For Abhinavgupta it rarely becomes one with poetry. True worth of *alamkara* lies in its objective being *rasa* and not *alamkara*. While Vagbhatt, Kesav Misra opine them as integral and necessary element for embellishment. For Jaydeva it is as inseparable as heat in the fire.

Thus looking at term, primarily it stands for mere an adornment but it is synonymous to beauty at larger level. Bhamaha propounded the Alamkara Sampradaya. Thus, word, trope, forms of merits and demerits of meaning and diction were the ancillary issues that formed the debate. Starting from Bhamaha to Appya Dikshit, the number was ever on the

increase. Taking cognizance of the steady enumeration of *alamkaras* from four in Bharata to one hundred and twenty five in Appaya Dixit, Ignalls remarks:

“In the analysis of figures of speech, the Sanskrit critics surpass the Greeks and the Romans. They surpass not only in subtly but also in understanding, for the Sanskrit analysis is based on poetry whereas the Greco-romans analysis was based in the first instance on oratory. Western rhetoric centers its attention on the manner of presentation: on word order, connection of parts emphasis and emotional effects.”

The science of *alamkara* is connected rather with image-building, with shades of similarities and techniques of overtone or suggestion. Synonym of *kavyashastra* developed from mere a figure to the beauty asa whole and passed the journey of scientific classification. The later scholars on poetics were fond of inventing new figures and discovering subtle points of difference in the already existing ones on the bases of logic and grammar and giving them new names, so that in the end, the entire *alamkara* system degenerated into scholastic exercise in multiplication and complication based on hair splitting differences and categories that led it towards its decrease and thus the whole *shastra* wastrimmed down to a part of poetics.

Talking about West Oration – School of Rhetorics, the expression *classical rhetoric* refers to the practice and teaching of rhetoric in ancient Greece and Rome from roughly the fifth century B.C. to the early middle ages. It became a subject of academic study at a time when ancient Greece was evolving from an oral culture to a literate one.

Before defining a rhetoric figure, it has to be deciphered what rhetoric itself is. A wonderful account of "Rhetoric" from the Encyclopedia of Martianus Capella, is given below. The work presents an allegorical marriage between Mercury and Philosophy. At this ceremony the seven liberal arts are present. And this is how Rhetoric arrives -

Behold a woman of loftiest stature and great assurance,  
With countenance of radiant splendor, made her solemn entry.  
Helmeted and crowned with royal majesty,  
She held ready for defense or attack,  
Weapons that gleamed with the flash of lightning.  
Beneath her armor the vesture draped Roman-wise about  
Her shoulders glittered with the various light of all figure,  
and she was cinched red with most  
Precious colors for Jewels. The clatter of her weapons  
as she moved was as if thunder in the crash of a cloud  
a flame broke with leaping echoes. Nay, it seemed as if  
like Jove, she herself could hurl the thunder bolt. For  
as a queen in control of all things she has shown  
power to move men whither and pleased, or whence, to  
bow them to tears, to incite them to rage , to transform  
the men and feeling as well of cities as of embattled  
armies and all the hosts of people.

In his essay "Rhetoric and Poetic Drama", T. S. Eliot says that "Rhetoric is one of those words which it is the business of criticism to dissect and re-assemble".

Viewing Rhetoric in historical perspectives, Peter Dixon Writes as follows:

"Finally as a literary critical term, rhetoric in this sense will cover all the techniques by which a writer establishes rapport with his readers, and by which he elicits and guides their response to his work".

-Peter Dixon, *Rhetoric* (London: Methuen Company.1971 52)

And he goes on to prescribe a working definition for rhetoric as "the art of speaking well, of using the words to their best advantage". Dixon emphatically states about the links between rhetoric and poetry thus:

“Since poetry has automatically been regarded as the field in which words are handled with their maximum force and expressiveness, we find that the links between rhetoric and poetry have been numerous and firm at least until the conception of poetry as a verbal craft began to fall into discredit. Indeed the two arts of language have sometimes been treated as though they were one.”

-Peter Dixon, *Rhetoric* (London: Methuen Company.1971)

Broadly defined as the art of effective communication, the *rhetoric* studied in ancient Greece and Rome (from roughly the fifth century B.C. to the early Middle Ages) was primarily intended to help citizens plead their claims in court. Though the early teachers of rhetoric, known as Sophists, were criticized by Plato and other philosophers, the study of rhetoric soon became the cornerstone of classical education. Even today, Modern theories of oral and written communication remain heavily influenced by the basic rhetorical principles introduced in ancient Greece by Isocrates and Aristotle, and in Rome by Cicero and Quintilian. The English word *rhetoric* is derived from Greek *rhetorike*, which apparently came into use in the circle of Socrates in the fifth century and first appears in Plato's dialogue *Gorgias*, probably written about 385 B.C. *Rhetorike* in Greek specifically denotes the civic art of public speaking as it developed in deliberative assemblies, law courts, and other formal occasions under constitutional government in the Greek cities,

especially the Athenian democracy. As such, it is a cultural subset of a more general concept of the power of words and their potential to affect a situation in which they are used or received.

Corex was the first to think about rhetoric. He gave the first extant definition of word Rhetor – the artificer or producer of persuasion. Gorgias laid particular stress on decorative functions of style and the verbal dexterity in putting across his conclusions in convincing way.

A pupil (or at least an associate) of the great Athenian philosopher Socrates, Plato (c.428-c.348 B.C.) expressed his disdain for false rhetoric in Gorgias, an early work. In a much later work, Phaedrus, he developed a philosophical rhetoric, one that called for studying the souls of human beings to discover the truth.

"Rhetoric seems to me then, to be a pursuit that is not a matter of art, but showing a shrewd, gallant spirit which has a natural bent for clever dealing with mankind, and I sum up its substance in the name *flattery*. Well now, you have heard what I state rhetoric to be—the counterpart of cookery in the soul, acting here as that does on the body."

(Plato, *Gorgias*, c. 385 B.C., translated by W.R.M. Lamb)

Plato certainly thought that matters of the greatest importance hang in the balance, as is clear from the famous statement that “there is an old quarrel between philosophy and poetry” (*Republic*, 607b5–6). In his dialogues, both this quarrel and the related quarrel between philosophy and rhetoric amount to clashes between comprehensive world-views— those of philosophy on the one hand, and of poetry or rhetoric on the other. What are these quarrels about? What does Plato mean by “poetry” and “rhetoric”? His all such discussions of rhetoric and poetry as they are presented in four dialogues: the *Ion*, the *Republic*, the *Gorgias*, and the *Phaedrus*. Plato's final dialogue on rhetoric, the *Phaedrus* (ca.370 BC), offered a more moderate view of rhetoric, acknowledging its value

in the hands of a true philosopher for "winning the soul through discourse."

"Since the function of oratory is in fact to influence men's souls, the intending orator must know what types of soul there are. Now these are of a determinate number, and their variety results in a variety of individuals. To the types of soul thus discriminated, corresponds a determinate number of types of discourse. Hence a certain type of hearer will be easy to persuade by a certain type of speech to take such and such action for such and such reason, while another type will be hard to persuade. All this the orator must fully understand, and next he must watch it actually occurring, exemplified in men's conduct, and must cultivate a keen perception in following it, if he is going to get any advantage out of the previous instruction that he was given in the school."

- (Plato, *Phaedrus*, c. 370 B.C., translated by R. Hackforth)

A contemporary of Plato and founder of the first school of rhetoric in Athens, Isocrates (**436-338 B.C.**) viewed rhetoric as a powerful tool for investigating practical problems.

"When anyone elects to speak or write discourses which are worthy of praise and honor, it is not conceivable that such a person will support causes which are unjust or petty or devoted to private quarrels, and not rather those which are great and honorable, devoted to the welfare of humanity and the common good. It follows, then, that the power to speak well and think right will reward the person who approaches the art of discourse with love of wisdom and love of honor."

(Isocrates, *Antidosis*, 353 B.C., translated by George Norlin)

As a complete theory of rhetoric, Aristotle (**384-322 B.C.**) was the first to start. In his lecture notes (known to us as the *Rhetoric*), Aristotle developed principles of argumentation that remain extremely influential today. As W.D. Ross observed in his introduction to *The Works of*

Aristotle (1939), "The Rhetoric may seem at first sight to be a curious jumble of literary criticism with second-rate logic, ethics, politics, and jurisprudence, mixed by the cunning of one who well knows how the weaknesses of the human heart are to be played upon. In understanding the book it is essential to bear in mind its purely practical purpose. It is not a theoretical work on any of these subjects; it is a manual for the speaker, Much of what Aristotle says applies only to the conditions of Greek society, but very much is permanently true."

"Let rhetoric be defined as an ability, in each particular case, to see the available means of persuasion. This is the function of no other art; for each of the others is instructive and persuasive about its own subject."

(Aristotle, *On Rhetoric*, late 4th century B.C.; translated by George A. Kennedy, 1991)

This dialogue offered Aristotle, first a student and then a teacher at Plato's Academy, a more positive starting point for the development of rhetoric as an art worthy of systematic, scientific study.

One of the most important contributions of Aristotle's approach was that he identified rhetoric as one of the three key elements—along with logic and dialectic—of philosophy. Indeed, the first line of the *Rhetoric* is "Rhetoric is the counterpart of dialectic." According to Aristotle, Dialectic is a tool for philosophical debate; it is a means for skilled audiences to test probable knowledge in order to learn. Conversely, rhetoric is a tool for practical debate; it is a means for persuading a general audience using probable knowledge to resolve practical issues. For him, end of the poetry is pleasure. But what is pleasure? He defines pleasure as 'a movement by which the soul as a whole is consciously brought into its normal state of being.' He has also made a detailed discussion about style in its relation to persuasive conversation. He says, "in making a speech one must study three points:

1. The means of producing persuasion,

2. The style or language to be used,
3. The proper arrangements of parts of speech.

It is not enough to know what to say, but one must also know how to say it so that the intended impression can be produced on auditor.

The book further discusses the types of rhetoric:

1. Forensic Rhetoric- Oratory of law courts and defense that from Aristotle to Quintilian pay most attention to the need of this branch of oratory.
2. Deliberative Rhetoric- originated in popular and political assemblies.
3. Demonstrative Rhetoric- for public ceremonies and rituals.

A member of the Roman Senate, Cicero (**106-43 B.C.**) was the most influential practitioner and theorist of ancient rhetoric who ever lived. In *De Oratore* (Orator), Cicero examined the qualities of what he perceived to be the ideal orator.

"There is a scientific system of politics which includes many important departments. One of these departments--a large and important one--is eloquence based on the rules of art, which they call rhetoric. For I do not agree with those who think that political science has no need for eloquence, and I violently disagree with those who think that it is wholly comprehended in the power and skill of the rhetorician. Therefore we will classify oratorical ability as a part of political science. The function of eloquence seems to be to speak in a manner suited to persuade an audience, the end is to persuade by speech."

- (Marcus Tullius Cicero, *De Inventione*, 55 B.C., translated by H. M. Hubbell)

"The man of eloquence whom we seek, following the suggestion of Antonius, will be one who is able to speak in court or in deliberative bodies so as to prove, to please, and to sway or persuade. To prove is the first necessity, to please is charm, to sway is victory; for it is the one thing of all that avails most in winning verdicts. For these three functions of the orator there are three styles: the plain style for proof, the middle style for pleasure, the vigorous style for persuasion; and in this last is summed up the entire virtue of the orator.

Now the man who controls and combines these three varied styles needs rare judgment and great endowment; for he will decide what is needed at any point, and will be able to speak in any way which the case requires. For, after all, the foundation of eloquence, as of everything else, is wisdom. In an oration, as in life, nothing is harder than to determine what is appropriate."

- (Marcus Tullius Cicero, *De Oratore*, 46 B.C.,  
translated by H.M. Hubbell)

A great Roman rhetorician, Quintilian's (c.35-c.100) reputation rests on *Institutio Oratoria* (Institutes of Oratory), a compendium of the best of ancient rhetorical theory.

"For my part, I have undertaken the task of molding the ideal orator, and as my first desire is that he should be a good man, I will return to those who have sounder opinions on the subject....

The definition which best suits its real character is that which makes rhetoric the *science of speaking well*. For this definition includes all the virtues of oratory and the character of the orator as well, since no man can speak well who is not good himself."

- (Quintilian, *Institutio Oratoria*, 95, translated by H. E. Butler)

As defined by the Twente University in the Netherlands, classical rhetoric is the perception of how language works when written or spoken aloud or becoming proficient in speaking or writing due to proficiency in this understanding.

Longinus' 'On the Sublime' is a famous Roman rhetorical treatise that emphasizes the principles of good writing. Estimates about the date of authorship of *On the Sublime* range from 1st to 3rd centuries A.D. This work is seen as an early application of rhetorical theory to literary criticism, that is, to the discussion of how great writing is achieved, and how it, in turn, achieves its ends. Brian Vickers. For example, calls *On the Sublime* "the outstanding union of rhetoric and literary criticism." Grube refers to this work as "certainly the most delightful of all the critical works of classical antiquity."

Longinus particularly is concerned with the emotive power of language. His rhetoric concerned with the power to transport rather than to persuade. He recognizes five springheads of the sublime:

- Lofty enterprise in the thought
- Strong passion
- Appropriate figures of thought and speech
- Elaborate diction using tropes
- Elevated combination of the whole

As he says, first two are for the most part native to speaker, the last three come by art. Longinus suggests great importance of use of figures of speech or rhetorical devices to enhance writing and speaking. For instance, he writes that

"The best use of a figure is when the very fact that it is a figure goes unnoticed!"

Rhetorical figures can be powerful enhancements to writing and speaking, but the author or orator must be subtle in their use as audiences are a little suspicious of them. According to Longinus,

The cunning use of figures arouses a peculiar suspicion in the listener's mind, a feeling of being deliberately trapped and misled. This occurs when addressing a single judge with the power of decision, and especially a dictator, a king, or an eminent leader. Listener might feel being cheated by expert's use of pretty figures; he sees in the fallacious reasoning a personal insult; sometimes he may altogether give way to savage exasperation, but even if he controls his anger he remains impervious to persuasion.

Longinus gives much importance to discussion of rhetorical figures. For ex. regarding device called asyndeton (leaving out connectives such as and in a descriptive list) Longinus writes,

"The words burst forth without connective and pour out, as it were in a way that even speaker himself cannot keep up with them. 'Shield on shield,' says Xenophon, 'they were pushing, fighting, killing, dying.'

But Longinus' principal concern in his discussion of rhetorical figures and his central concern in *On the Sublime*, is the power of words to arouse powerful emotions in an audience. As Brian Vickers writes,

" His recognition of the functional relationship between figures and feeling sets him apart: it makes style more emotional and excited, and emotions are an essential part of sublimity. "

Longinus carefully adds that refined concern for decorum always governs the emotional impact of writing, that is, for what is dignified or proper and in keeping with the subject at hand. The true rhetorician should never stoop to simply tricking an audience into reacting emotionally, such debased tactics being a mark of a Sophist. The content of literature or speech should warrant the emotional response aroused by skillfully employed rhetorical figures.

On the Sublime, then, advances the rhetorical tradition of exploring the sheer emotional power of words, a tradition that extends back to Gorgias. At the same time, Longinus introduces a concern for the relationship between subject matter and emotional content in writing and speaking, hardly a central concern to Gorgias, who believed that he was creating reality linguistically in his speeches.

Classical rhetoric is a combination of persuasion and argument, broken into three branches and five canons as dictated by the Greek teachers Plato, the Sophists, Cicero, Quintilian and Aristotle.

### **Three Branches and Five Canons**

According to Aristotle, the three branches of rhetoric are divided and "determined by three classes of listeners to speeches, for of the three elements in speech-making — speaker, subject and person addressed — it is the last one, the hearer, which determines the speech's end and object." These three divisions are typically called deliberative rhetoric, judicial rhetoric, and epideictic rhetoric.

In legislative or deliberative rhetoric, the speech or writing that attempts to get an audience to take or not to take action, focusing on the things to come and what the crowd can do to influence the outcome.

Forensic or judicial rhetoric, on the other hand, deals more with determining the justice or injustice of an accusation or charge that happened in the present, dealing with the past. Judicial rhetoric applies more to lawyers and judges who determine the core value of justice. Similarly, the final branch — known as epideictic or ceremonial rhetoric — deals with praising or blaming someone or something. It largely applies to speeches and writings such as obituaries, letters of recommendation and sometimes even literary works.

With these three branches in mind, the application and usage of rhetoric became the focus of Roman philosophers, who later developed the idea of five canons of rhetoric. Principle among them, Cicero and the

unknown author of "Rhetorica ad Herennium" defined the canons as five overlapping divisions of the rhetorical process including invention, arrangement, style, memory and delivery.

From the functions of figurative language in the context of particular eras of poetry and essays, speeches and other texts to the various effects created and meaning conveyed by a variety of nuanced vocabulary words, there is no doubt of the impact classical rhetoric has on modern communication.

When it comes to teaching these principles, it's best to start with the basics, the founders of the art of conversation — Greek philosophers and teachers of classical rhetoric — and work your way forward in time from there.

As defined by Aristotle in his *Rhetoric* (4th century BC), these are the three branches or genres of rhetoric:

1. **Deliberative Rhetoric** (legislative, political, with the purpose to exhort or dissuade) Deliberative rhetoric is speech or writing that attempts to persuade an audience to take (or not take) some action. Whereas judicial rhetoric is primarily concerned with past events, deliberative discourse, says Aristotle, "always advises about things to come." Political oratory and debate fall under the category of deliberative rhetoric.

Aristotle lays out various principles and lines of argument for a rhetor to use in making arguments about possible futures. In short, he looks at the past "as a guide to the future and at the future as a natural extension of the present" (Poulakos 1984: 223). Aristotle contends that arguments for particular policies and actions should be grounded in examples from the past "for we judge of future events by divination from past events" (63). Rhetors are further advised to quote "what has actually happened, since in most respects the future will be like what the past has been" (134).

2. **Judicial Rhetoric** (legal, forensic, with the purpose to accuse or defend)

Judicial rhetoric is speech or writing that considers the justice or injustice of a certain charge or accusation. In the modern era, judicial (or forensic) discourse is primarily employed by lawyers in trials decided by a judge or jury.

In Greece theories of rhetoric were developed largely for speakers in the law courts, whereas elsewhere judicial rhetoric is not a major consideration; and only in Greece, and thus in Western Europe, was rhetoric separated from political and ethical philosophy to form a specific discipline that became a feature of formal education

Outside a courtroom, judicial rhetoric is displayed by anyone justifying past actions or decisions. In many professions and careers, decisions related to hiring and firing must be justified, and other actions must be documented in the case of future disputes.

3. **Epidictic Rhetoric** (ceremonial, with the purpose to commemorate or blame) Epidictic rhetoric is speech or writing that praises (encomium) or blames (invective). Also known as *ceremonial discourse*, epidictic rhetoric includes funeral orations, obituaries, graduation and retirement speeches, letters of recommendation, and nominating speeches at political conventions. Interpreted more broadly, epidictic rhetoric may also include works of literature.

Superficially, at least, epidictic rhetoric is largely ceremonial: it is addressed to a general audience and directed to praising honor and virtue, censuring vice and weakness. Of course, since epidictic rhetoric has an important educative function--since praise and blame motivate as well as indicate virtue--it is also implicitly directed to the future; and its argument sometimes bridges those that are typically used for deliberative rhetoric.

The classical Canons of Rhetoric specify the components of the communication act: inventing and arranging ideas, choosing and delivering clusters of words, and maintaining in memory a storehouse of ideas and repertoire of behaviors. This breakdown is not as easy as it looks. The Canons have stood the test of time. They represent a legitimate taxonomy of processes. Instructors [in our own time] can situate their pedagogical strategies in each of the Canons. As defined by the Roman philosopher Cicero and the unknown author of *Rhetorica ad Herennium*, the canons of rhetoric are these five overlapping divisions of the rhetorical process:

### **1. Invention**

Invention is the art of finding the appropriate arguments in any rhetorical situation. In his early treatise *De Inventione* (c. 84 B.C.), Cicero defined invention as the "discovery of valid or seemingly valid arguments to render one's cause probable." In contemporary rhetoric, invention generally refers to a wide variety of research methods and discovery strategies. But to be effective, as Aristotle demonstrated 2,500 years ago, invention must also take into consideration the needs, interests, and background of the audience.

### **2. Arrangement**

Arrangement refers to the parts of a speech or, more broadly, the structure of a text. In classical rhetoric, students were taught the distinctive parts of an oration. Although scholars didn't always agree on the number of parts, Cicero and Quintilian identified these six: the *exordium* (or introduction), the *narrative*, the *partition* (or division), the *confirmation*, the *refutation*, and the *peroration* (or conclusion). In current-traditional rhetoric, arrangement has often been reduced to the three-part structure

(Introduction, body, conclusion) embodied by the five-paragraph theme.

### **3. Style**

Style is the way in which something is spoken, written, or performed. Narrowly interpreted, style refers to word choice, sentence structures, and figures of speech. More broadly, style is considered a manifestation of the person speaking or writing. Quintilian identified three levels of style, each suited to one of the three primary functions of rhetoric: the *plain style* for instructing an audience, the *middle style* for moving an audience, and the *grand style* for pleasing an audience.

### **4. Memory**

This canon includes all the methods and devices (including figures of speech) that can be used to aid and improve the memory. Roman rhetoricians made a distinction between *natural memory* (an innate ability) and *artificial memory* (particular techniques that enhance natural abilities). Though often disregarded by composition specialists today, memory was a crucial aspect of classical systems of rhetoric. As Frances A. Yates points out in *The Art of Memory* (1966), "Memory is not a 'section' of [Plato's] treatise, as one part of the art of rhetoric; memory in the platonic sense is the groundwork of the whole."

### **5. Delivery**

Delivery refers to the management of voice and gestures in oral discourse. Delivery, said in *De Oratore*, "has the sole and supreme power in oratory; without it, a speaker of the highest mental capacity can be held in no esteem; while one of moderate abilities, with this qualification, may surpass even those of the highest talent." In written discourse today, says Robert J. Connors,

delivery "means only one thing: the format and conventions of the final written product as it reaches the hands of the reader"

The five traditional canons are interrelated activities, not rigid formulas, rules, or categories. Though originally intended as aids to the composition and delivery of formal speeches, the canons are adaptable to many communicative situations, both in speech and in writing.

## **Problem definition and objective of research**

Present research aims at preparing the common meeting ground for Alamkara and Greek Rhetoric and to have a comparative study to illuminate both theories.

The foundation or the base of both theories is same and that is oratory. But the purpose, reason for culmination of both theories as well as aim is altogether different. Alamkara theory was taken separately after dramaturgy with a view to discuss audible beauty of language that adds in aesthetic relish. For that figures of speech along with other ancillary issues were instruments.

Whereas Rhetoric started with sophists with aim of persuasion. Law and legal procedures were raw material rather than poetry. But role of effective figures of speech that can lead persuasion in a convincing manner was the first goal and aesthetic relish was not the main concern. Later on, when rhetoric took turn to Rome it joined and was discussed in context to sublime relish or sublimity.

Rhetoric flourished in three branches whereas Alankaras flourished as a separate branch of figures of same roots of Indian poetics roots. Rhetoric discussed two categories of figures of speech: figures of words and figures of meaning. Similarly, Alamkara also had the same two categories; *ShabdaAlankara* and *ArthaAlamkara*. But the credit of adding the third category *UbhayaAlamkara* purely goes to Alamkara School as rhetoric doesn't discuss such concept.

Both schools discuss ancillary issues like style and poetics merits demerits, proprietary in orbit of oratory where the main concern is audible beauty of language. Thus the research tends to find common and uncommon in both schools where both schools look like twins but both have different minds and capacity.

In present time, the research can help study and establish strong communication theories where figurative language still can play a vital role. Aim might be of persuasion or to enjoy poetic charm for aesthetic relish, but its woven factors with prose and poetry can still can help to establish impactful communication. Studies on new rhetoric as well as modern use of Alamkara can bring fresh topic in literary criticism and might again lead towards germination of new theories to come. As John Keats says in Ode on a Grecian Urn, “Heard melodies are sweet, but those unheard are sweeter.”

The objectives of research are

- 1 To study Spatio-temporal origination, evolution, and need of the existence of both theories, to develop an appropriate understanding of the functions and role of *Alamkāra* and rhetoric vis-à-vis other poetic theories.
- 2 To study the basis of comparison with the textual and contextual study.
3. To comprehend the various levels of the theory, to understand the distinction between different *Alamkāras* and rhetorical figures of speech
4. To discuss whether *alamkāras* or rhetorical figures function merely as an embellishment and are of simply ornamental value or they are integral to literary creation.
5. Relevance to contextualize in the current situation.

## Hypothesis

1. Rhetoric emerged as a need of persuasive oratory (tending or appealing to persuade by argument, belief or course of action) for court cases and hence started with sophists in Greek. Alamkara theory emerged as an aesthetic oratory (responsive to or appreciative of what is pleasurable to the senses) when visual (drama) needed audible beauty (embellished language).
2. A comparative study can help find similarities and dissimilarities between both classical schools by studying the selected literary works as below.

### Alamkara School:

1. 'Kavyalankara' by Bhamaha
2. 'Kavyadarsh' by Dandin
3. 'Kavyalankara-sar-sangraha' by Udbhatta
4. 'Kavyalankara' by Rudratha

### Classical School of Rhetoric:

1. Corax and Georgias
  2. 'Against the Sophists' by Isocrates
  3. 'Georgias and Phaedrus' by Plato
  4. 'The Rhetoric' by Aristotle
  5. 'De Oratore' by Cicero
  6. 'On the Sublime' by Longinus
3. Apart from embellished language, both theories also discuss other ancillary issues. Alamkara discusses poetic qualities and blemishes, style and propriety as well as classification of Kavaya on the bases of language, medium, subject matter and form. Classical rhetoric also discusses three branches (Didactic, Forensic, and Epideictic) and five canons (Invention, Arrangement, style, memory and delivery) of rhetoric. For both schools, "what constitutes the literariness?" has been perennial

problem. Thus, the usage of language and style, systematic study of rhetorical devices and ultimately what leads to aesthetic relish or sublimity can be various levels of these theory.

4. It is important to discuss whether *alamkāras* or rhetorical figures function merely as an embellishment and are of simply ornamental value or they are integral to literary creation. As term Alamkara stands for ornament to add beauty worn by woman. But looking at the larger level, it is an integral part to achieve aesthetic pleasure. Theorists propounded the importance of figurative language as an importance to get aesthetic relish (known as sublime in west). It is primarily concerned with the formal embellishment of external aspect of poetry and examines the literary composition strictly in terms of figures of speech along with qualities and blemishes as well as poetic manner.

On the other hand term Rhetor stands for one who persuades with speech. Rhetoric includes rhetorical figures that enhance persuasion. Rhetoric is a tool for practical debate; it is a means for persuading a general audience using probable knowledge to resolve practical issues. Both the theories aim at reaching aesthetic relish or sublimity where figures of speech are used as instruments.

5. Both the theories are relevant still today's time and has been the culmination cause for further literary theories. Rhetoric has extended as new rhetoric and generative rhetoric and being studied in universities in context of communication theories for effective persuasion. Alamkara as a school might have ended but poets use figures of speech till the date to add linguistic beauty. Till today, orators use rhetorical figures to bring more clarity to persuade through prose.

## Chapter 2

### Classical School of Alamkara

1. Nature and development of the concept
2. Emergence of Alamkara as theory
3. Prominent writers and their works :

#### 3.1 Bhamaha's *Kavyalankara*-

- Chief exponent who propounded rhetoric and Meta system not only of Alamkara but also the grammatical accuracy and sweetness of sound that constitutes literariness.
- The first definitive text of Sanskrit poetics after Bharata's *Natyasastra* First theoretical treatise on rhetoric as to facilitate a critical study with a view to serve as a manual for poetic composition. Book is written in six pariccheda and 400 Karika.
- For Bhamaha, the harmony of words and meaning constitutes *Kavya*
- Classification of *kavya* on the bases of medium (*Gadya* & *Padya*)
- Classification on the bases of language
- Classification based on subject matter (*vritt devadicharitsamsi*, *Utpadyavastu*, *Kalashraya*, *Sasrasraya*)
- Classification based on form (*sargsbaddha*, *abhineyarth*, *akhyayika*, *katha*, *anibddha kavya*)
- Also includes poetic defects and poetic qualities in pariccheda two.
- Expatiation of figures of speech in two categories: *Shabda alankara* and *Artha Alamkara*

<b>Shbda Alamkara</b>
1. Anuprasa (Alliteration)
2. Yamak (Replication)
3. Rupak (Metaphor)

4. Upama (Simile)
5. Dipak (Illuminator)
<b>Artha Alamkara</b>
6. Rupaka
7. Dipaka
8. Upama
9. Akshepa
10. Arthantaranyasa
11. Vyatireka
12. Vibhavna
13. Vibhavna
14. Samasokti
15. Atisyokti
16. Vakrokti
17. Yathasamkhya
18. Utpreksha
19. Svabhavokti
20. Preyas
21. Rasvat
22. Urjasvin
23. Paryayokti

24. Samahita
25. Udat
26. Slista
27. Aphanuti 28. Visesukti
29. Virodha
30. Tulyayogita
31. Aprastuta prasamsa
32Vyajstuti
33Nidarsana
34. Upmyopma
35. Sahukti
36. Parivritti
37. Sasandeha
38. Ananvaya
39. Utprekshvayava
40. Samsristi
41. Bhavikatva
42. Ashi

### 3.2 Dandin's Kavyadarsh

- According to Dandin, poem's beauty is derived from its use of rhetorical devices

- Text has three pariccheda.
- The main contents of text are
  - a. Benediction and introductory remarks
  - b. Purposes and sources of poetry
  - c. Definition and classification of kavya
  - d. The poetic dictin and their constituent excellences
  - e. Defects
  - f. Poetic figures
  - g. Concluding remarks

1.Svabhavokti	2. Upma	3. Rupaka	4. Dipaka
5. Akshepa	6.Arthantarnyasa	7. Vyatireka	8. Vibhavana
9. Samasokti	10.Atisyokti	11.Utpreksha	12.Hetu
13.Sukshma	14.Lesa	15.Yathasamkhya	16.Preyas
17.Rasavat	18.Urjasvin	19.Samahita	20.Paryayokta
21.Udatta	22.Apahnuti	23. Slista	24.Visesokti
25.Tulyayogita	26.Virodha	27.Aprastutaprasa-- -msa	28.Vyajstuti
29.Nidarsana	30.Sahokti	31.Parivritti	32.Asis
33. Bhavik	34. Yamak	35. Chitrab	

- **Poetic Qualities and Blemishes**

<b>Guna- poetic qualities</b>	<b>Dosa- poetic blemishes</b>
A. Slesa: compactness	1. <i>Apartha</i> : which doesn't have collective meaning
B. Prasada: lucidity	2. <i>Vyarthā</i> : which has contradictory meaning
C. Samta: evenness	3. <i>Ekarthā</i> : redundant
D. Madhurya: sweetness/ beauty	4. <i>Samsaya</i> : doubtful
E. Sukumarta: softness	5. <i>Apakarma</i> : statement out of order
F. Arthvyakti: interpretation	6. <i>Sabdahina</i> : ungrammatical
G. Udarata:	7. <i>Yatibhrasta</i> : misplaced caesura
H. Ojas: vigor	8. <i>Bhinnvritta</i> : unmetrical
I. Kanti: brilliance	9. <i>Visamdhika</i> : devoid of conjunction of letters
J. Samadhi:	10. <i>Desa, kal, kala, lok, nyay, aagam virodhi</i> : inappropriateness of place, time, art, ordinary experience, <i>sastras</i> , tradition

### 3.3 Udbhatta's Kavyalamkara Saar Samgraha

- Propounder of Santarasa and highly influenced by Bhamaha
- The work **Kavyalamkara Saar Samgraha**, a fragmented and unstructured work as it does not contain any benediction or conclusion.
- It has six chapters and enlists forty one *Alamkara*.
- Though most of the definitions are taken from Bhamaha, he has not overshadowed the originality in the treatment of *Alamkara*
- He is the first author to have defined and illustrated *Punaruktvadabhasa*, *Kavyahetu* and *Kavyadrashtanta* in list of *alamkaras*

### 3.4 Rudratha's Kavyalankara

- A *Kashmiripandit* who lived in 9<sup>th</sup> century
- The longest text that comprises sixteen chapters with 734 verses.
- First classification of Alamkara was given in this text. His classification was based upon certain definite principles such as *Vastava* (reality), *Aupamya* (comparison), *Aashchrya* (wonder) and *slesa* (more than one meaning)
- Rudratha added tenth *Rasa* called 'Preyas' to the other nine rasa given by Bharatmuni.
- The requisite of a poet such as *Shakti*, *Vyutpatti* and *Abhyasa* are first discussed in this work
- He treats *Citra alamkaara* with all combinations and tricks of words such as *Chakrabandha*, *Murjabandha*, *Adharbram*, *Sarvatoobhadram*, *Maatrachyutakam* and *Prahrelika*.

## Chapter 2 - Classical School of Alamkara

Foundations of figurative language in Poetics have untraceable roots. The most sustained theory that deals with it is widely known as *AlamkaraSampradaya*. It includes not only beautification but also stylistics and quality as well as propriety aspects. The word *alamkaras* has several and distinct meanings<sup>1</sup>:

- 1) The general sense of ornaments such as rings and necklaces worn by women.
- 2) The technical sense of figure of speech like alliteration and similes, which enhance the beauty of sound or sense in poetic compositions.
- 3) Overall beauty of sound and sense achieved through the medium of various devices, figure of speech being the proper ones among them.
- 4) A treatise on beauty in poetry.

The first falls outside our purview and thus we are left with three alternate connotations of the much misunderstood and misinterpreted term. It is indeed the third that is at the root of the nomenclature of *alankarasastra*.

*Alamkarasastra*<sup>1</sup>, the modern and limited meaning given to, is science and study of figures of speech or origin of meaning<sup>2</sup>. The term *alamkara* primarily means adornment or embellishment that adds to the beauty of poetry (*alamkroti iti alamkara*). Earlier it was used as a synonym of *sahityasastra*, *kavyalakshana* (characteristic of poetry), and *kriyakalp* (making of poetry). In *Rig-veda*<sup>3</sup>, it has been mentioned as *aramkritti*, *aramkritt*. It was also found in *Satpathbrahmin*, *CandogyaUpanishad* and

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<sup>1</sup> Word *sastra* in Indian context is related to one that is written in *sutrashaily* (formulaic and systematic, e.g. *vyakaran sastra*, *Chand sastra*, *alamkara sastra* etc.), and keeps four goals of human life in centre.

<sup>2</sup> Ganesh Deshpande, *Bhartiya Sahitya Sharshtra*, trans in Gujarati by Jashwanti Dave. (Ahmedabad: VoraPublication, 1<sup>st</sup> edn.), 1973.

<sup>3</sup> (*vavayahi darshteme shobha aramkrita* (Rgveda,1-2-1)

Panini's *Asthadhyayi* but not in context of poetry. In literary discussion, it was first mentioned with the visual poetry by Bharata in *Natyasastra* when he gave four *alamkaras*<sup>4</sup>. But he doesn't define and mention. He treated those as art of linguistic representation (*vacikabhiyanaya*).

As an independent science it came into existence with Bhamaha, the chief exponent who propounded rhetoric and meta-system not only of *alamkara* but also the grammatical accuracy and sweetness of sound that constitutes literariness. *Kavyalamkara*, the first definitive text of Sanskrit poetics after Bharata's *Natyasastra*, has 359 Sanskrit verses and was composed between 500 to 700 AD. Bhamaha enunciated various principles and using those pertaining to *kavya*, its definition, its *hetu* (means), *prayojana* (objectives), typologies, kinds of *alamkara* (figures of speech), *ritis* (styles) etc. related to creative writing and furnishing appropriate examples, wherever necessary. The pre-Bhamaha rhetoricians, whom Bhamaha mentions in his work, provided him examples but not the stylistics or systematic study. Thus, Bhamaha gives this theoretical treatise on rhetoric as to facilitate a critical study with a view to serve as a manual for poetic composition.

*Kavyalamkara* is of six *pariccheda* (sections) where the process of poetic composition is unfolded step by step in a convincing manner, explaining simultaneously how words are gradually changed, replaced and used in a piece of writing. Bhamaha must have been endowed with poetic faculties as he unfolds poetics in poetic terms. Besides, it is substantiated by a fine analysis of Panini's grammar. Bhamaha himself has described the subject wise distribution as follows:

The body of Poetry: 60 *karika*

The figures of speech: 160 *karika*

The poetic defects: 50 *karika*

The definitive exposition of poetic logic: 70 *karikas*

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<sup>4</sup> *Upama rupakam cev dipkam yamakm tatha  
Alamkarstu vignevaschtoro natkasraya (Natyasastra- 16-43)*

## The poetical correctness of words: 60 *karikas*

### **Pariccheda 1:**

The first *paricceda* is spread over 59 *karika*. Bhamaha begins with benediction to Lord Siva- The destroyer, by mental, vocal and bodily acts to grace the composition of his work. It moves in discursive manner dealing with objectives of poetry for Bhamaha, importance of poetic element, inborn poetic genius, and requisites for the composition of good poetry and how it can be acquired by observing great minds. It also includes the first ever given definition of *kavya*.

Bhamaha describes the objectives of poetry or good composition. A good composition bestows poet the skill in art and four ends (*dharma*, *artha*, *kam*, *moksh*) of life like gratification of desire and material prosperity gained through righteousness that leads to salvation from the causes of miseries or sufferings<sup>5</sup>. He ridicules the knowledge of *sastra* in one who is not good at the composition. Knowledge of the science of language as well as good eloquence is of no use until and unless it is not put for the good composition or good cause. Good composition leads one to imperishable fame in world even after death.

But it leads one to the curiosity to know the method of good composition or how it can be attained. For that, Bhamaha advises the prospective poets to acquire the knowledge of all knowable subjects. He does not use the term *kavyahetu* but alludes to the necessity of various equipments those are engaged in creative process like principles of grammar, prosody, lexicology, semantics, meter, nature and meaning of words, historical and

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<sup>5</sup> *Darmarthkamamoksesu vaichksanam kalasu c*

*Pritim karoti kirti c sadhukavyanibandhnam – Kavyalamkara -1.2*

(Composition of good poetry produces ability in *dharma*-righteousness, *artha*- material prosperity, *kam*-gratification of desire, *moksh*-salvation, also in Arts and endows pleasure and worldly fame.)

legendary narratives, logic and various arts. This desire should be followed by study and observation of great minds and their works. He caveats against the faulty use of phrase that is worse than having spoiled progeny.

Bhamaha moves to the importance of *alamkara*<sup>6</sup>. It is noticeable that nowhere has he defined *Alamkara* but for him beauty of words is not produced by the first method. It is acceptable when it helps in producing *charuta* in poetry that leads to the attainment of the four fold objects of human existence. He puts the view of two schools considering either word or the meaning important. The first school is of the opinion that figures of speech like *rupaka* etc. are external and disposition of excellent words (*sausabdya*) maintain this beauty. In their view, it is language from which meaning arises for the meaning is abstract to which word is body. Thus external attributes (*sabda alamkara*) are superior. Second reason is, the one who failed to get the meaning cannot remain untouched from the melodious word. Further they opine that proper arrangement of diction adds to the beauty. The other school gives priority to the meaning of the word. For any composition, the final end is *rasa*. But it results ultimately from the meaning of word. For this group, *rupaka*, *upama* are attributes that add to the meaning of poetry because only meaning produces the effect and leads to the aesthetic relish. Thus ideational figure (*arthaalamkara*) is more significant.

Bhamaha ignores the difference between *arthaalamkara* and *sabdaalamkara*. He accepts both considering word and meaning equal for the existence of poetry and declares that the harmony of both-words and meaning constitutes *kavya*<sup>7</sup>. It is of two kinds, prose and verse

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<sup>6</sup> *Rupaka adi alamkarasthya na ye bhurghodita*

*Na kantam api nirbhsham vibhati vanitananam* (KL-1.13)

(some alankarists vehemently maintain that only *rupaka* etc. constitute its ornaments. Because a damsel's face, (though beautiful) does not shine, if it is devoid of ornaments.)

<sup>7</sup> *Sabdabhedabhidheya alamkara bhedadistam davyam tu n*

*Sabdartho sahitaau kavyam gadhyam padyam c tad dwidha..*– KL-1.15-16

(medium based classification). It is further distinguishable into *Sanskrit*, *Prakrit* and *Apbhramsa* (language based classification). He further classifies it on the basis of subject matter and form or nature of composition.

### **Classification Based on Medium:**

Bhamah has considered *gadya* and *padya* as two vehicles of expression.

- 1) *Gadya* (prose): the word (*gad*) etymologically means to speak, to tell or to relate. It later on turned into the faculty of writing with less effort. The ancient writers have written less in prose.
- 2) *Padya* (verse): A verse has *pada*, quarters or lines. For almost all subjects, prose was the medium of expression.

### **Classification Based on Language:**

While mentioning three literary languages, Bhamah gives precedence to the Sanskrit over other two languages. It was an international language of the whole civilization. The prakrat (natural language of people) has so many varieties as *Maharastri*, *Paishaci*, *Magdhi*, *Sauraseni* and *Avanti*, *Bahelika* etc. which had spread through the length and breadth of the country and was adopted by writers for their literary composition. *Apabhramsa* was the dialect of the lower strata of the society.

### **Classification Based on Subject matter:**

- 1) *Vrittdevadicaritasamsi* (narrative of Gods): *vritta* means subject matter. *Charita* means the narration of the important events in the character's life. The word *adi* includes sages or incarnation or saints who are as vulnerable as gods. Thus, this variety of composition describes the life stories of prominent events in the lives of gods and such other highly respectable men and women. *Utpdyavastu*

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(We, however, accept both, as we accept the distinction of *sabdalmkara* and *artha almkaara*. The harmony of word and meaning constitutes *kavya*.)

(imaginative or fancied): It can be considered as the sub division of narrative class where the content is of imaginative faculty.

- 2) *Kalashraya* (facts relating to art): A composition which deals with the terminology, rules, principles, theories and traditions of fine arts as music, dance, painting or sculpture.
- 3) *Sastrasraya Kavya* (related to science): This subdivision includes works on scientific subjects as logic, mathematics, medicine etc that enrich human mind, providing intellectual pleasure than aesthetic relish.

### **Classification based on Form:**

Bhamah has considered five forms of literature.

- 1) *Sargabaddha* (epic): It is called so because it is in *sargas* (cantos) and describes significant events in the lives of great men and women. It is full of graceful thoughts, embellished with figures of speech and describes good and dignified characters. Besides it abounds in the descriptions of courtly conferences, wars victory of the hero, etc. It contains five *sandhis-mukha, pratimukha, garbha, vimarsa, and upsamhara* (the stages showing the development of the narratives). It is written in a simple and lucid and intelligible style, though it describes all the four *purusharthas*. It is in accordance with the natural state of the movable and immovable world, besides being rich in all sentiments. The hero in the epic should not be describing his own fall or tragic flaw for he is expected to occupy and influence the epic from its beginning right up to its end.
- 2) *Abhineyarth* (drama): This genre includes *nataka, dwipadi, samaya, rasaka, sakandaka* and others those should be enacted or shown on the stage.
- 3) *Akhyayika* (verse narrative in the first person): An *akhyayika* is composed in *Sanskrit* prose and has sweet words, meanings and compound words: its selections are called *ucchvasas*. Its subject

matter is lofty where the hero narrates his own life story, war, separation of lovers and prosperity of the hero. It should consist of verses in the *vkrata* and *apvkrata* meter. It can be considered a prose autobiography and aims at elevating the reader's mind.

4) *Katha* (a third person narrative): A *katha* can be composed either in Sanskrit, *Prakrita* or *Apabhramsa* language. The narration is done by some other character and not by a hero for how could a person of high rank tell his own life story?

5) *AnibaddhaKavya* (free verse): This form includes the *sloka* and *gatha* in this variety of *kavya*. *Gatha* is a verse in *Prakrita* while *sloka* is a verse in Sanskrit. These loose or unconnected verses are also called *muktaka*.

Bhamaha is the first known literary theorist to construct the definitions of various genres of poetry. It is quite likely that he got the ideas from his predecessors or contemporaries. He might have added to them some of the notions which crossed his mind while studying minutely and intently the *Sanskrit*, *Prakrit* and *Apbhramsa* literary composition.

Further, he presents the classification referring to the styles. Bhamaha's predecessors proposed a classification based on the *vaidarbha* and *gauda* margas. For them, the *vaidarbhakavya* is an independent genre and better than *Gaudakavya*. Bhamaha rejects the difference by stating that both possess *kavyata* as the common poetry. For him, *vaidarbhakavya* is clear, straight and tender but devoid of embellishment and meaningful expression is sweet like music but it is never good poetry. On the other hand, if *Gaudiya kavya* is embellished with figures of speech, decent, charming and meaningful. It can be considered a better poetry. He defines the forms but marks the necessity of deviation of speech in all

Forms<sup>8</sup>. Bhamaha's discussion regarding poetic defects is in four segments. There is no logical order amongst them. For him, not only for

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<sup>8</sup> *Yuktam vakra svabhavoktya sarvamevaitdisyate* (*Kavyalamkara*, 1.30)

implementation of figures of speech but for avoiding the poetic defects, poet is equally bound. In first *paricchadda*, he throws light on semantic and linguistic studies which can be listed as follows:

**1) *Arthadosas* (Semantic defects):**

a. *Neyartha*: It occurs when words are forcibly interpreted to receive the interpreted meaning though there is no grammatical support for such interpretation.

b. *Kalista*: when the intended meaning is obstructed.

c. *Anyartha*: It occurs when the intended meaning is destroyed or absent.

d. *Avacaka*: It is uncommon usage of words that are not capable to convey the particular meaning.

e. *Ayuktimat*: That which is illogical is known as *ayuktimat*. A number of *dutakavyas* had been written in pre-Bhamaha period wherein cloud, air, bee, parrot etc. were made to carry the lover's message to his beloved. He puts forward the argument as how an inanimate- that cannot speak and of the indistinct utterance- how can these, going to the distant places perform their function as messenger? Such descriptions don't fit in with reason.

f. *Gudhasabdabhidhana*: It occurs when a word with hidden meaning is used.

***Sabdadosas* (Linguistic defects):**

- a. *Shrutikasta*: Bhamaha has not offered a formal definition. It can be considered the usage of the word which is offensive to the ear. Words as *ganda*, cheek, etc are unpleasant to ear and they obstruct

the easy flow of poetic composition as well as mar its beauty. The writing must be pleasing to the ears.

- b. *Shrutidusta*: It means indecent or obscene. Poetry should be decent, containing pleasant words. Bhamaha enlists a few words like *vanta* (vomitted), *gharshit* (seduced), *visarga* (emission) etc.
- c. *Arthadusta*: This defect occurs when the words used to express literary decorum also express an indecent meaning. In the illustrative stanza<sup>10</sup> quoted by Bhamaha in this respect, there are such words as *vivara*, *patanam*, *punarunnatih* etc. which besides expressing their normal and decent meanings, also describe the acts of a person enjoying sexual union. This latter meaning which arises in the reader's mind is undesirable in poetry.
- d. *Kalpanadusta*: when combination of two infected words evokes the undesirable meanings or an evil idea in reader's mind, it is called *kalpanadusta*. Bhamaha puts an example of the phrase '*sa sauryabharanah*' (he has an ornament of velour). But in bringing two words, we get the combination *yabh* which means sexual intercourse.

*Dosa* or blemishes can mar the beauty of poetry. But used wisely they add into charm of poetry as collyrium, though being black, beautifies and adds charm to eyes of damsel. The same way some objectionable words attain a grace on account of the place they occupy or by position given to them. Green leaves look pretty when interposed amidst the flowers of garland.

Here his example proves the early aspect of propriety seen in Alamkara School. A poet's duty is same as garland maker. A garland maker uses one kind of flower because of its sweet smell and decent look and rejects another because of its ordinariness.

The poet feels at first sight that certain words are defective and

hence unusable. He exercises all the skill at his command and infuses the blemished word with beauty. Bhamaha has demonstrated with the help of his own illustrative verses how an unpleasant word attains beauty due to the charm of the describable subject.

### **Pariccheda 2:**

Second *pariccheda* is formulated in 96 *karika*. Bhamaha doesn't write any preface or introduction to any *pariccheda* (section). He directly begins discussing three poetic qualities those should be followed to attain the grace in poetry:

1. *Madhurya*: Melodious quality of poetry that denotes the aesthetic charm resulting from the compactness of an artistic structure. It should be free from laxity and looseness.

2. *Ojas* (magnificence): aims at creating the effect of power or magnificence of excessive use of compound words.

3. *Prasad*: In ornate, style it denotes lucidity resulting from the use of significant words in easy syntax. It can be the paucity of compounds which can be easily grasped even by a child or intelligible to all in a simple manner.

He then expatiates on figures of speech and classifies in two categories. The five figures of speech, discussed before him, are *anupras* (alliteration), *yamak* (replication), *rupak* (metaphor), *upama* (simile), *dipak* (illuminator). He puts *yamak* and *anupras* under the category of verbal figures and further divides them in types.

***Sabda almkara*** (figures of speech that appeals to the sound aspect):

1) *anuprasa* (alliteration):

It is a figure of speech in which there is repetition of the same consonant sounds. Bhamaha illustrates the example as below:

*Kim taya cintaya kante ninanteti yathoditam* – (KL 5.2)

(O dear lady, why are you very cast down by that anxiety?)

Here the repetition of *-anta* in *cintaya*, *kante*, *ninant* can be considered as *anuprasa*. He further divides it in two:

1.1) *Gramya anuprasa*: where the letters are the same but the meanings are different above can be considered an example of it.

1.2) *Latanuprasa*: in which both words and meanings are similar. For example,

*drastim drastisukham dhehi chandraschandra mukhodita* – (KL 8.2)

(Oh moon-faced one! Put on a pleasant glance. The moon has arisen.)

Here the repetition of the word *drasti* and *chandra* occurs with the same meaning at a time but the denotation is different.

2) *yamaka* (replication): a figure of speech in which a group of vowels or consonants is repeated exactly in the same order but denoting different meanings. There are five kinds of it.

2.1) *aadiyamak*: alliteration constituted by repetition at the beginning. For instance,

*sadhuna sadhuna ten rajta rajta mritta*

*sahitam sahitam kartu samgat samgat janam* – (KL 11.2)

(The person, mild like sages, bore the king ship for the kingship for the welfare of the state, people and his followers.)

Here alliteration constituted by repetition at the beginning is in *sadhunasadhuna* and *sahitamsahitam* that gives different meaning at a time.

2.2) *madhyant yamaka:*

Where the alliteration is constituted by repetition at the middle and end-taken together. e.g.

*Sadhu samsaradvibhydsamad sarat*

*Kritva kaleshant yati vtrm prashantm*

*Jatim vyadhinam durdayanamdhinam*

*Vancchanj asyay satvam ccindhi muktanayastvm* (KL 12.2)

(A brave one kills all worries and reaches the path of peace. Thus if you wish to attain the same greatness, abandoning all the bad ways, cut off the birth which is the abode of uncontrollable diseases.)

Here repetition of words like *kaleshant* and *prashant* and *vyadhinam* and *durdayanamdhinam* in middle and end constitutes the alliteration.

2.3) *padabhyasa:* repetition of *pada*

*Na te dhirdhir bhogeshu ramniyesu smgata*

*Munapi harntyete ramni yesu smgata* (KL 13.2)

Here the whole phrase is repeated but denotes the different meaning.

2.4) *Avli:* string of repetition

*Ghanaghananilghanaghanalkam*

*Priya mimamutsuk yanti ca* (KL 14.2)

2.5) *smastapadayamak:* Repetition in all quarters

*Ami nripa datsmgrasasna:*

*Kadacidpya pratibdhhasasna:*

*Kritagasam margbhidam ca sasna:*

*Pitrukramadhya sitatad sasnaha* (KL—15.2)

(These kings issue commands that are universally binding and that are not obstructed any time. They punish those that commit sins and those that transgress the right path. They occupy positions, beyond description, got in succession from father to son.)

The main characteristic of *yamaka* is the difference of meaning and similarity of letters. He further clarifies that the words should have well known significations, full of power, close-knit conjunctions and should consist of the melodious words, only then it can be accepted as *yamaka*.

1) *Prahalikayamak*:

The composition called *prahelika* is profound with various root meanings and is called *yamaka*. But Bhamaha considers it to be fruitful to those only who are intelligible and can get the scientific treatises.

***Arthaalamkara*** (figures of speech that appeals to the sense aspect):

He then talks about the ideational figures as follow:

1) *Rupaka*: metaphor

A figure of speech in which the meaning is derived from the identification of the subject of comparison (*upmeya*) with the standard of comparison (*upaman*). It can be divided into two:

1.1) *smast vstu visaya rupak*:

Where in the standard of comparison is identified with the object as a whole together with its constituent parts. Example:

*Sikarambhomad srijstunga jaladantin*:

*Niryanto madyantime skrakamurk karanam* (KL- 23.2)

(The tall cloud elephants delight people when they came out because of the rainbow)

Here the chief metaphor consists in *jaladantin* in which the elephants and clouds and ichors of the elephant are identified with the rain from the cloud. So this is a metaphor in all parts.

1.2) *ekadesavivertin*:

Where in identification is only partial. For instance,

*Tatidlayak shyanam balakamalbharinam*

*Payomucham dhvanidhiro dunoti mam tam priyam* (KL.24.2)

(The deep rumbling sound of those clouds which wear circular lightening chains and *bakapnkti* garland frightens my love)

Here the lightening has been compared with the chain with the elephant is tied and the rumbling sound of clouds with the rumbling sound of elephant. But the elephant as an object is absent. Thus the identification is limited to a part.

2) *Dipaka*: (illuminator)

It is a figure of speech in which both direct and indirect objects are related to each other to illuminate the meaning. Bhamaha has not given the characteristic of it.

2.1) *Adidipaka*:

It is a figure of speech in which the meaning of the first word affects to the last word and grows in ascending order illuminating the whole.

2.2) *Madhyadipaka*:

It is a figure of speech in which the meaning of middle word affects the beginning and ends both.

2.3) *Antyadipaka*:

It is a figure of speech in which meaning of last words affects the whole sentence.

Example: The famous Shakespearean line: *Life is a tale told by an idiot*. Reader while reading can decide which word illuminates the meaning of the whole sentence. If it is life, than it is an exemplary for *adidipka*. If it is a tale, it is it is *Madhyadipaka*, and if it isanidiot, it is *antyadipaka*.

### 3) *Upama*: (simile)

When *upmeya* which differs from the comparing object with reference to place, time or action is exhibited as similar on account of the possession of a small resemblance, it is called simile. For instance,

*Yathev sbdo sadsyamahturvyatirekirno:*

*Durvakandmiv shyam tanvi shyamalata yatha* (KL 31.2)

(Black like a blade of *durva* grass and the slim, that lady is like the creeper)

Here because of the same characteristics, a parallel is drawn between two different objects. Those can be divided as below:

#### a. *Luptopma*: (elliptical simile)

Where the resemblance is hidden in a compound word unlike *yatha* and *iva*. For example, Lotus leaf eyed one and Moon faced one

#### b. *Prativstupma*: (A realization of parallel ideas in two different sentences)

Here the word *vstu* means sentence. When there is the resemblance between the two different sentences. When two sentences resemble in their meaning, when the knowledge is produced by the similarity of attributes in spite of the absence of the words of comparison like *yatha* and *iva*. It is called *prativstupma*. For e.g. how many noble people are there whose wealth is available to all noble men?

How many wayside trees are there which bend under the weight of sweet ripe fruits? (KL – 36.2)

Here the characteristics of noble people and fruit trees are compared but indirectly or without words of direct comparison. The common between both is – both are rare.

Bhamaha agrees with the theoreticians before him who considered *ninda*, *pramsa* and *achikhyasa* as three varieties of *upama* but he considers it less fruitful to expand further with *malopma* etc. for all share common quality. He moves toward discussing the deficiency.

Acknowledging *Meghavi*, he enlists seven deficiencies with their characteristics.

1) *Hintadosa*: deficiency

When a comparison is drawn with the omission of object, it is called *Hintadosa*. For instance,

*Sa marutakampitapitvasa*

*Bibhrtsalilam shashibhasambjm*

*Yadupravirah pragrihtshangamh*

*Sendrayudhho megha ibabbhase* (KL—41.2)

(Krishna, with his yellow garments agitated by the wind disporting playfully, his conch that shines like the moon, and holding his bow appeared like a cloud with the rainbow.)

Here lightening that resembles yellow garment has been omitted. It produces the deficiency and hampers the beauty of the whole comparison.

2) *Asambhava*: improbability

Among other existing things, even a single possibility of resemblance does not occur in any respect, it is called *asambhava* dosa. For instance,

*Nispeturasyadiv tasya diptah shara dhnurmandalamdhyabhajh*

*Jajvlyamana iv varidhara dinarthbhajah pariveshnoarkat-* (KL—47.2)

(The burning arrows coming from the middle of his bent bow looks like the effulgent streams of rain appear to fall from the scorching sun, when surrounded with a halo.)

Here the improper parallel of effulgent stream and sun rays has been drawn that is impossible in any respect. The coolness can be compared with the moon but not with the sun.

3) *Lingabheda* and *vachanbheda* (difference of gender and number):

When the gender of the subject to be compared (*upmeya*) differs than the object of comparison (*upman*), this *dosa* occurs. For instance comparison can not take place between the hero and river. Though the characteristic matches but one is masculine while another is feminine. It mars the unfathomable nature of the king. Further *narinam* which is the *upaman* is in plural, while the *upmeya* viz. *utitisrt* is in singular.

4) *vipryaya*: (dissimilarity)

It can be divided in two:

I. *Hinvipryaya* II.

*adhikvipryaya* I. *hinvipryay*:

When *upmeya* is compared with something very inferior it is called *hinvipraya*. For instance,

*Kvcidgre prasarta kvcidaptynighnta*

*Sunev sarngkulam tvya bhinnam dvisam balam* (KL—54.2)

(just as a dog runs sometimes in advance and sometimes turns back and assails, so your enemies' army has been broken by you (the king))

Here the comparison of a king to a dog constitutes the inferiority.

II. *adhikvipryay*:

When *upmey* is compared with something very superior, it is called *Adhikvipryay*.

*Aym pdmasnasins ckrvako virajte*

*Yugadau bhgvan brhma vinirmitsuriv prja* (KL – 55.2)

(The bird *charvak* seated on the lotus looks like God *Brahma* enraged in creating the world at the beginning of an era.)

Here the superiority of *upman* is not allowed to be compared in a smaller sense.

Bhamaha allows such deficiencies but at the broader level. e.g. When hands are compared to the beauty of expanding lotus and lips are compared to the color of the broken red coral, it would not be gender discrimination. Here though hand is masculine and lotus is neutral, it would not be improbable because this rule is not considered binding in the case of disparity of gender.

5. *Adhik upaman*: (excess in subject of comparison)

Excess in *upaman* also mars the beauty of poetry. Bhamaha illustrates the example for it as below.

*s pitvash pragrihitsharnge manognabhimam vpurap krisnah*

*satahindrendra yudh hvannisayam samsri jyamanh shashineva megha*

(KL—58.2)

Here, Krishna is the *upmeya*. Cloud is the *upman*. Cloud has been given more attributes than Krishna. The moon should have been given *upman* as conch. According to the intention of the poet, mind should not be extended to the conch or he may not have intended to include the conch also as an item of similarity.

Omission of any reference to the conch is not a blemish. For it is not obligatory to describe similitude on all points between *upman* and

*upmeya* as explained before. It is left to the discretion of the poet to describe similarity fully or partially.

In a few cases superiority of the *upman* is proper. Fame is similar in purity (whiteness) to the cow's milk, the *kunda* flower and to *Balram*. It is by the use of this kind of the objects of the comparison that resemblance is brought out.

6) *asdrsta*: (opaque comparison)

When the opaque comparison is brought amongst two dissimilar objects, this *dosa* occurs. For instance,

*vaneastha tasminvritanuyayinah*

*pravrittadanardkta matangajah*

*vicitrabhbhirnasca bhirno*

*babhurdivivamalvigrh graham* (KL 63.2)

(The elephants in the forests following his beloved, roamed with the ichors flowing from his skull and peacocks with variegated plumes look like the resplendent planets of the heaven.)

Here the effulgence of the planets cannot be seen in elephants and peacocks and that's why the comparison is opaque.

Bhamaha discussing the above blemishes turns towards figures of speech.

1) *akshepa*: blame

When the importance of what is desired to be affirmed is negative or suppressed it is called as *akshepa*. It is further divided into two:

1.1) *vaksyamanavisaya*: when something remains to be said and generates the curiosity to know. e.g.

*aham tva yadi nekseyam snamapym utsuka tatah*

*iya devastvoanyena kimuktenapriyena te – (KL 66.2)*

(If I do not see you even for a single moment then I begin to crave for longing. But let me stop here. What is the use of telling unpleasant things to you?)

1.2) *uktavisaya*: when something has been said for e.g.

*svavikrama kant bhuvascitram yann tvodidditi*

*ko va setural sindhovikaran karanm prati (KL 70.2)*

(It is wonderful that you, who have conquered the world by the mightier arm, should have no conceit. What bridge is that which could produce any disquiet in the ocean?)

Here the fortitude has been expressly stated to be wonderful. So it is *uktavisaya*.

2) *arthantaravyasa*: when a statement of meaning is supported by another statement to provide or to add into the context, it is called an *arthantaranyas*. e.g.

*vahanti girio meghanbhyupetangurunpi*

*gariyanev hi gurunbibharti pranayagtan – (KL 74.2)*

(Mountains support clouds though large that resort to them. It is only the Greater ones that support the Great Ones that go to them in friendship.)

3) *vyatireka*: (A description of the superiority of the upmeya)

Where some superiority is stated with reference to the *upmeya*, the *alamkara* is known as *vyatireka* because of the statement of difference. For example,

*sitassite pksmvati netre te tamra rajini*

*ekanta subhra shyame tu pudrikasitotpale (KL 75.2)*

(Your eyes with the eyelashes are both black and white and bright as copper; whereas the white lotus and the blue lily are either entirely blue.)

Here the eyes of the damsel are *upmeya* where its superiority is highlighted with white lotus and blue lily.

4) *Vibhavana*: (A description of the effects taking place in spite of the absence of the causes)

When the effect is produced without its appropriate cause, it is called *vibhavna*, provided the explanation is easy. E.g.

*Apitmatah shikhino disoan utkanthita vyaakulah*

*Nipoavilipt surabhir bhrsta kalusam jalam-* – (KL.78.2)

(The peacocks are intoxicated without drinking. The cardinal points are clouded without longing. The tree *Nipa* is odorous without being smeared. The water is muddy though it is not touched.)

The suggestion here arises from the recital of the absence of various causes. It is alcohol that intoxicates; longing that produces affliction and sandal that gives rise to smell as well as bad people cause the impurity.

5) *Samasokti*: (A brief equivocal description)

The word literally means *smasenukti* (condensed statement referring another meaning). When the contextual meaning is suggested with the usage of common epithets and in condensed statement, it is called *samasokti*. For instance,

*Skandhvanru khyalh sthironek mhaphalh*

*Jatastrurayam chauchchye patitasc nabhastva* – (KL 80.2)

(This tree was possessed of a trunk, was straight, without snakes, abounded in fruits and also grew up tall, but was blown by the wind)

The epithets suggest a great and good man stuck down by misfortune.

6) *atisayokti*: (hyperbole)

To transfer the ordinary meaning into transcendental, the usage of intentional linguistic effort is called *atisayokti*. For e.g.

*Swapuspcch viharinya chandrabhasa tirohitah*

*Anvamiyanta bhanga li vaca saptacchda druma – (KL 82.2)*

(The tree *saptacchda* is invisible in moonlight. It can be inferred only by the hum of the bees)

7) *vakrokti*: (obliquity)

The oblique way of saying or the strikingness of the speech is called *vakraukti*. According to Bhamaha, it is the main element in *alamkara* by which meanings are rendered beautiful.

Bhamaha denies accepting *hetu*, *sukma* and *lesa* to consider *alamkara* for they do not offer any pictorial quality. He also denies for the over simplification of the plain narration for poetry is meant for high and serious subject.

Again acknowledging Meghavi, he illustrates examples for *yathasaymkhya* and *utpreksa*.

8) *Yathasamkhya*: (A mention of items in the same sequence)

When resemblance among the various objects is carried out in a sequence, it is called *yathasamkhya*. For e.g.

*Pdmaindu bhruangamatangapu skokila kalapinh*

*Vakrakantiksana gtivanivaleyastavya jita – KL 90.2*

(The lotus, the moon, the bee, the elephant, the he cuckoo, the peacock are defeated by your face, brightness, glance, gait, speech and braid of hair)

Here the resemblance between beauty of lotus with face, the brightness of moon with face, the darkness of bee with eyes, graceful walk with elephant and sweet voice with cuckoo as well as shiny hair with peacock's feather.

9) *Utpreksa*: (A fancy)

It is characterized by excellence because without any common quality.

10) *Svabhavokti*: (natural utterance)

When objects are described in their natural sense, it is called *svbhavokti*. For example,

*akrosanna hayannanya naghava mandle rudan*

*ga varyati danden dimbbh sasyavtarini* – KL 94.2

(By shouting out and calling others, by running here and there, the little crying boy wards off the cattle with a stick in a crop)

Here the plain explanation is given where the language doesn't have any strikingness or charm.

Bhamaha ends second *pariccheda* with declaration about his own illustrated examples.

Third *pariccheda* is expanded in 58 *karika*. Bhamaha encapsulates the whole *pariccheda* in one [1] *karika*, including all twenty three *alamkara*, he discusses further. He does not give characteristics or the definition of all. In a few cases, he has just tried to explain with a simple illustration putting the whole responsibility on the reader to carry out the meaning and to understand.

1. *Preyas*: (An indication of the sentiment)

The amicable statement in which *bhava* or the undeveloped sentiment becomes subordinate to a *rasa*, is called *preyas*. Bhamaha doesn't give any definition but directly illustrates an example. For e.g. Vidura

expresses his sentiments on arrival of Krishna in these words,” The happiness I gained on your arrival at my home, may I have it again in the future by your next visit.”

## 2. *Rasrvat*: (A statement of the sentiment)

It is a figure of speech in which one sentiment or *rasa* is subsidiary to the some other sentiment or subordinate the principle one. For Bhamaha, it is that in which *srngara* etc. are clearly manifested.

### 1) *Urjasvin*: (a vigorous description)

The statement of valour is called *Urjasvin*. For e.g. when *Karna* and *Arjuna* were brought face to face on the battlefield, *Karna* missed an arrow. *Salya* implored him to take better aim. *Karna* addressed to *Salya*, “Oh *Salya*! Will *Karna* direct towards *Parth*, a second time the arrow?”

## 4. *Paryatukti*: (a circumlocution)

A figure of speech in which the implied object is expressed in an indirect manner. Bhamaha draws an example from *Ratnaharan* where to prevent the poison being administered by *Shishupala*, *Krishna* doesn't deny for the food directly but he says, “We do not take food that has not been tasted by the Brahmins.”

## 5. *Samahita*: (a description of unexpected happening)

Bhamaha doesn't give any definition for it. Later alamkarists describe it as *Samadhi*. Nagendra defines it as a figure of speech in which an effect is mentioned as being easily brought about through an accidental operation of another thing. This matches with Bhamaha's illustration he puts.

The damsels who went to woo *Parshurama*, *Narad* appeared in front. Here the arrival of *Narad* was god send, for he would guide them

towards *Parshurama* (who had taken oath to kill all *Kshtriyas* on earth) to digress from his pledge.

#### 6. *Udat*: (description of immense wealth)

Bhamaha does not give any characteristic or definition. Dandin divides it into two.

A) *Asraya mahtva*: It is a figure of speech where the subject is admired for being noble. For e.g. Rama, the great king, though full of valor and prosperity, left the kingdom and went to the forest. Here the subject *Rama* is noble and rich but still his generosity is revealed when he abandons the whole kingdom on words of his father.

B) *Vibhuti mahtva*: It is a figure of speech where the description is made of extraordinary prosperity. For e.g. when *Chanakya* went to the disporting chamber of Nanda, he could judge the wealth from the reflection of diamond studded walls in water.

#### 7. *Slista* (pun):

When the identity of *upmeya* with *upman* is described by qualities, action or name, the figure is called *slesa*. Same is the definition of *Rupaka*. But Bhamaha himself carries out the difference by telling that the *slesa* produces double nature of the word and sense. In *rupaka*, the basis is resemblance where as *slesa* deals with multiple meaning of word.

He further divides it into three:

##### 7.1) *Sahoktiyuktslista*:

Here the comparison is brought on the basis of adjectives those are found in both *upmeya* and *upman*. For e.g. the wayside trees and noble men are always good for others. They offer shelter; they are devoid of bad qualities and easy to access and yield fruits. Here the usage of the

word is the same for both but the connotative meaning is different. Attribute given to both are same.

7.2) *upma yuktslista*:

The simile brought out here is established by the direct comparison of *upman* and *upmeya* which share the same qualities.

For example, good kings and clouds are exalted, loved and respected by the world, are great and shower in plenty. They remove the suffering of the world. Here the simile is established between both, the king and cloud and both share the same qualities such as higher (*unnat*), popular (*lokpriya*), great (*mahan*) and fruitful (*prachur*). And these qualities are the attributes to the *upman* and *upmeya* both, but they don't change the meaning.

7.3) *Hetuyuktslista*: (not understood)

8) *Aphanuti*: (a denial of the character or nature of the object)

It is called so because it is a case of the suppression of an existing meaning and hiding the fact. It is a case of little obscured. For example,

“This is not a swarm of bees, incessantly humming, being intoxicated. This is the bow of Kamdeva which is fully twanged.”

Here the sound of the bow is hidden and thus the existing meaning is suppressed as the sound of the bow resemblances the humming of the bees.

9) *Visesokti*: (A description of the presence of the cause but the absence of the effect)

While exhibiting the superiority, there is the description of one good quality even though there is the absence of another, it is called *visesokti*. For e.g. Kamdev, all alone, conquers the three worlds. Though lord Shiva destroyed his body, he could not destroy his strength. Here the

absent factor is body but superiority of strength is present. The effect of the description is to emphasize the superiority of Kamdeva.

10) *Virodha*: (a description of apparent contradiction)

To draw out the superiority of the object, there is the description of a quality or action, opposite to another quality or action, it is called *virodha*. For e.g. the army front although cool because of the shade of the adjoining garden, is able to make enemies uncomfortable, even when they are situated at the distance.

11) *Tulyayogita*: (a description of several objects having the same attribute)

To highlight the equality in qualities, even though the *upmeya* is inferior, it is stated as achieving action similar to other. For example, *shesha* - the lord of snakes, Himalaya, and you- o king!, all three are noble, big and steady. As you all three bear the weight of the shaking earth without crossing the bounds.

Here, the king doesn't possess the height or weight unlike *shesha*, the lord and Himalaya but shares the same qualities of strength, pride and modesty.

12) *Aprastutaprasmsa*: (a suggestion of the subject by the description of the subject)

The praise of the subject, unconnected with anything in the given context directly, is called *aprastutaprasmsa*. For e.g. look at the fruits of the trees, which are pleasant to those that take them, sweet, ripe at the proper season, abundant and produced without human endeavor. Here the narration of ripe fruits is given for the deeds of noble man. The subject is not present on the canvas but the adjectives used for the fruits indirectly points the characteristics of noble man.

13) *Vyajstuti*: (an apparent praise implying censure or vice versa)

When the subject is indirectly condemned by the device of describing qualities very great or unattainable and the superiority of the object is asserted by praising. For e.g. Rama split the seven *sala* trees, Parsurama broke down the mountain *Krauncha*. What you have done to resemble even to a hundredth degree.

14) *Nidarsana*: (an illustration)

*Nidarsana* means example. When the example is inculcated with certain action without using the incorporation of words like *yatha*, *iva* and *vat*. For example,

*Ayam mandadhutirbha aswnastam prati yiyasati*

*Udayah patnayeti shimato bodhayannran* (KL 34.3)

The sun here is the symbol of prosperity but the dusk is equally a symbol of the end. Thus the action of sunset indicates the fall.

15) *Upmarupak*: (a simile embedded with a metaphor)

When the poet describes a resemblance by postulating the identity of the *Upmeya* with the *Upamana*, then it is *Upmarupaka*.

16) *Upmeyopma*: (a reciprocal description of the *upman* and *upmeya*)

When *upman* and *upmeya* are alternatively changed and illuminate each other, it is called *upmeyopma*. For e.g. your face which is fragrant, beautiful to look at and flushed with wine, resembles the lotus; and lotus resembles to your face.[15]

17) *Sahokti*: (a description by the same phrase of two simultaneous actions)

Where simultaneously two actions are attributed to two objects by using a single expression, it is called *Sahokti*. For e.g. nights lengthen with love, nights in which the cardinal points are obscured by the fall of the dew and which stimulate embraces.

18) *Parivritti*: (a description of an exchange of superior and inferior objects supported by *arthantarnyasa*)

When a superior thing is described as obtained by the sacrifice of another inferior thing and an indicated meaning is added without a direct comparison (*arthantarnyasa*) is called *parivritti*. For instance, by distributing his wealth to the needy, he gathered the wealth of the fame. This constitutes the untransgressed vow of those whose love embraces the whole world.

19) *Sasndeha*: (a description of doubt)

The statement of doubt, involving the narration of some similarity and dissimilarity between the *upman* and the *upmeya* is made while praising the object, it is called *sasndeha*. For e.g. (praising the king in his white apparel) is this the moon? No, for the moon doesn't shine during the day. Is he the one with the flower arrow (*Kamdeva*)? No, for his bow is not made of flowers. Thus, my intellect tries to investigate and is unable to derive conclusion.

20) *Ananvaya*: (a description of *upmeya* as its own *upaman*)

In the world of figure of speech, what exists is both *upman* and *upmeya*. But when the subject is referred as both, *upman* and *upmeya*, or when the thing is said to resemble itself as nothing is similar to it in this world, it is called *ananvaya*. For e.g. your face with coral red lips and dazzling teeth, lotus eyes resembles only to your face. (There is nothing in this world that can match with the beauty of your face except itself)

21) *Utprekshvayava*: (a mixture of *slista*, *utpreksha* and *rupak*)

22) *Samsristi*: (combination of many figures of speech)

When many *almkaras* are mixed in one like string a pearl necklace in one thread, it's called *samsristi*. For e.g. between you two (ocean and king) who are both distinguished by dignity (ocean's depth) and dexterity (lightness and possessed of gems in abundance), you are easy

to serve while the ocean is full of frightful alligators. This is addressed to a king and compares him to the ocean while at the same time pointing out the difference between the two. The *alamkaras* which are mixed up together are *upma*, *slesa* and *vyatireka*.

23) *Bhaviktva*: (an attribute embracing the whole composition and presenting the past and future things as though existence as past)

It can be considered as an ornament attributed to the whole composition and provides the pictorial quality to it.

24) *Ashi*: (a benediction)

When a good wish is implied in the statement, it is called *ashi*. Bhamaha neither denies nor accepts it fully as a figure of speech. He just accommodates it with others and illustrates it. For e.g. let all kings witness the cities of your enemies: with their ramparts broken down by elephants blinded with rut, with their warriors destroyed, with their citizens fleeing in fear and with their entire luster burnt with your prowess. Here the glory of the king has been sung and his wish for his longevity is implied.

The fourth *pariccheda* is spread over 51 *karika*. The *alamkara* discussed in this section are desirable attributes of a *kavya* whereas the *dosa* are undesirable elements. In other words, the avoidance of *dosa* is a means of achieving poetic beauty. Bhamaha has discussed all *dosa* separately in first, fourth, fifth and indirectly in sixth *pariccheda*. P.V. Naganathasastri translates all fifteen *dosa* as follows:

- 1) *Aprtha*: that which doesn't have collective meaning
- 2) *Vyarth*: that which has contradictory meaning
- 3) *Ekartha*: redundant
- 4) *Sasmsaya*: the doubtful
- 5) *Apakrama*: statement out of order

- 6) *Sabdahina*: ungrammatical
- 7) *Yatibhrasta*: misplaced caesura
- 8) *Bhinnvritta*: unmetrical
- 9) *Visandhika*: devoid of conjunction of letters
- 10) *Desavirodhin*: inappropriateness of place
- 11) *Kalvirodhin*: inappropriateness of time
- 12) *Klavirodhin*: opposed to the canon of Art
- 13) *Lokavirodhin*: opposed to the ordinary experience
- 14) *Nyayavirodhin*: opposed to the *sastras*
- 15) *Agamavirodhin*: opposed to the tradition

### **Dandin's *Kavyadarsh***

In East, after Bhamaha, Dandin with his *kavyadarsh* holds a prominent place due to the argument that a poem's beauty is derived from its use of rhetorical devices- of which he distinguished 36 types.

Text has three *Pariccheda* (sections). The main contents of *Kavyadarsh* are as follow:

1. Benediction and introductory remarks
2. Purposes and sources of Poetry
3. Definition and classification of Kavya
4. The poetic Diction (*Margas*) and their constituent excellences (*guna*)
5. Defects
6. Poetic Figures

## 7. Concluding Remarks

### **1<sup>st</sup>Pariccheda**

First pariccheda comprises of 105 *Karikas*. Dandin initiates *kavyadarsh* by talking about the importance of word's existence but later on, he beautifully accepts word's limitation and inability to express the essence.

इक्षुक्षीरगुडादिनांमाधुर्यस्यांतरमहत

तथपी न तदाख्यातुम सरस्वत्यापी शक्यते

-Kavyadarsh, 1<sup>st</sup> pariccheda- Karika 102

(There are great differences between the sweetness of sugarcane and of milk and of jaggry....even so; it is not possible for Ma Saraswati to describe the differences between them.)

He makes a passing reference to the purpose of poetry. He usually mentions delight and fame as gains of poetry to the poet and describes *Mahakavya* as a poetic composition which delights the world, implying there by that esthetic pleasure belongs to the reader also. According to him, the body is a string of words which indicate the aim or the purpose intended by the Author. This body is classified threefold – *gadhya, padya* and *Misra* (i.e. as verse, as prose and mixture of prose & verse also known as *Champu Kavya*). The metrical variety has been divided into two classes – *Vrta* and *Jati* , according as the meters employed are regulated by syllables or Moras (*Matra*) respectively, while structurally it is subdivided into *Muktaka* (a single verse), *Kulaka* (a group of five verses), *Kosa* (unconnected verses) and *samghata* (short poem with story). These forms are said to be included the main variety namely *Mahakavya*.

The prose form has been normally divided into *akhyayika* and *Katha*. He does not admit the rigid distinction made between two varieties which, according to him, form one class under two different designations. He

empathetically rebuts the theory of distinction. The *Misra* or mixed variety of *Kavya* includes drama etc.

The medium of expression forms the basis of another classification which divides *Kavya* into four sets namely *Sanskrit*, *Prakrit*, *Apbhramsa* and *Misra*. Of *Prakrit*, Dandin notices various forms viz., *Mahrastri*, *Sauraseni*, *Gaudi* and *Lati*, the first of which is typified as best. He divides the *Prakrit* vocabulary into *Tadbhava* (loan words assuming a different form), *tatsama* (those in identical form) and in local word.

## 2<sup>nd</sup> Pariccheda

Second Pariccheda comprises of 368 *Karika*. Dandin considers the generic concept of *alamkara* to be the principal element of poetic embellishment. He defines it as the characteristic attribute which produces charm in poetry.

काव्यशोभाकरानधमात्मनअलंकारान्यचेते

तेचाधाःपिक्वसपनतेकतानकाःअनवद्येति

-Kavyadarsh, 2<sup>nd</sup> pariccheda- Karika 01

(They give the names of *Alamkaras* to the characteristics, which render *kavya* attractive. These characteristics are even today diversified anew).

A striking feature of Dandin's conception of *alamkara* is that he stamps the *gunas* as special *alamkaras*.

He deals with the following *Alamkaras*:

1. Svabhavokti	2. Upma	3. Rupaka	4. Dipaka
5. Akshepa	6. Arthantarnyas a	7. Vyatireka	8. Vibhavana

9. Samasokti	10. Atisyokti	11. Utpreksha	12. Hetu
13. Sukshma	14. Lesa	15. Yathasamkhya	16. Preyas
17. Rasavat	18. Urjasvin	19. Samahita	20. Paryayokta
21. Udatta	22. Apahnuti	23. Slista	24. Visesokti
25. Tulyayogita	26. Virodha	27. Aprastutaprasamsa	28. Vyajstuti
29. Nidarsana	30. Sahokti	31. Parivritti	32. Asis
33. Bhavik	34. Yamaka	35. Citrab	

1. *Svabhavokti*: Realistic Expression that describes the actual forms of different conditions of objects. For ex.

“Here are these parrots of sweet speech, with red curved beaks, with feathers of tender green hue and with shining tri-colored throats”

2. *Upama*: Simile

2.1 *Dharmopama*: Simile of quality.

For ex. Palm of your hand is red like the lotus. Here redness is the similar quality.

2.2 *Vastupama*: simile of object

For ex. Your face is like lotus. Here the face is compared with lotus as an object.

2.3 *Viparyasopama*: Transposed Simile where the well known order is reversed.

For ex. The lotus bloomed like your face.

2.4 *Ananyopama* :Simile of mutuality

For ex. Like your face is the lotus; like lotus is your face.

2.5 *Niyamopama*: Simile of exclusive determination which excludes the similarity of other things.

For ex. Your face is equaled only by the lotus and by nothing else.

2.6 *Aniyamopama*: Simile of indetermination

For ex. The lotus, it imitates your face; if another similar face there be, it also does likewise.

2.7 *Samuccayopama*: The multiple simile

For ex. Your face emulates the moon not merely by its splendor but also by its work of causing delight.

2.8 *Atishyopama*: hyperbolic simile

For ex. Your face is seen only in you. The moon is seen in the sky. This is the only difference and there is no difference.

2.9 *Utprekshopma*: Simile of conceit

For ex. Enough of the vaunts of the moon; in me alone is the splendor of her face; for that splendor is seen certainly even in the lotus.

2.10 *Adbhutopama*: Simile of wonder

For. Ex. O lady with beautiful eyelashes! If the lotus has somewhat of your rolling eyes, then it will have the splendor of your face.

2.11 *Mohopama*: Simile of delusion

For ex. O lady of slender limbs!, I ran even after moon fancying it to be your face.

2.12 *Samsayopama*: Simile of doubt

For ex. My mind is extremely wavering between the two; which is the lotus and which is your face.

2.13 *Nirnayopama*: Simile of certainty

For ex. The splendor that puts the moon to shame is not in lotus, therefore this is certainly your face.

2.14 *Slesopama*: Paronomasiac simile

For ex. Emitting the fragrant smell and splendor; your lotus face excels the moon.

2.15 *Samanopama*: Simile of exactness

For ex. This girl with tresses of hair is like a circle of grooves with plantations of *Sala* trees.

2.16 *Nindopama*: Simile involving contempt

For ex. The lotus is full of many faults (pollens). The moon also has spots; although your face is similar to them, yet it is proud of its freedom from faults.

2.17 *Prasamsopama*: Simile involving praise

For ex. The lotus is the birth place of *Brahma*; Lord *Shambhu* wears moon on his head. Only those two are equal to your face.

2.18 *Acikhyasopama*: Simile involving a desire to express

For ex. My mind is desirous of saying “your face equals the moon; be it praise or blame!”

2.19 *Virodhpama*: Simile involving opposition

For ex. The lotus, the autumnal moon and your face- these are mutually opposed to one another.

2.20 *Pratishedhopama*: Simile involving exclusion

For ex. The moon has never the power to compete your face; because of its faults and its being insensible.

2.21 *Catupama*: Simile involving witty expression

For ex. Your face is marked by the eyes of the deer; the moon is marked by the deer itself; even so, this moon is only equal to your face and not surpassing it.

2.22 *Tattvakhyanopama*: Simile of truthful expression

For ex. This is not lotus but really a face; these two are not bees but eyes.

2.23 *Asadharanopama*: Simile of transcendence

For ex. Your face transcending the regions of the moon and of the lotus was equaled only by itself.

2.24 *Abhutopama*: Simile involving impossibility

For ex. Your face shines as if the splendor of all lotuses is focused on

2.25 *Asambhavitopama*: Simile involving statements contrary to Nature

For ex. As a moon never issues poison, sandalwood never issues fire; like that, this face never issues (speaks) harsh words.

2.26 *Bahupama*: The multiple simile suggesting the super excellence

For ex. The touch of your body has the coolness of sandle, of water, of the lunar ray, of the moonstone and the rest.

2.27 *Vikriyopama*: Simile of alteration from nature

For ex. O lady of slender limbs! Your face is as it were piled up or as it were drawn out from the core of the lotus.

2.28 *Malopama*: Simile in series

For ex. Victory has bestowed grace on you, as the rays on the sun, the sun on the day and the day on the sky.

2.29 *Vakyarthopama*: when meaning of one sentence is compared with meaning of another sentence

For ex. I , like honey bees, again and again enjoy the face, which resembled a lotus, of the lady, who was like a lotus pond.

2.30 *Prativastupama*: Simile stating the object compared

For ex. Not even one amongst the kings, born on this earth, is like you; certainly there is no second thing comparable with the *parijata* tree.

2.31 *Tulyayogopma*: Simile of equalizing – making an inferior thing equal to superior thing in the performance of the same act.

For ex. Indra – the enemy of puloma- is alert for the sake of protecting Heaven; and you for the sake of protecting the earth the earth; by him Asuras are killed ; by you the turbulent king.

2.32 *Hetupama*: Simile involving a statement of reason.

For ex. O prince! You emulate by your splendor the moon; by your glory the sun; by your majesty the ocean.

3. *Rupaka* : Metaphor

Where the difference is implicit, it is called metaphor. For ex. Arm creeper, palm lotus

4. *Dipakam*: if by remaining in one place, a word can help illuminate the entire sentence, then it is called *Dipakam*.

For ex. The southern breeze carries the faded leaf of creepers. The same breeze serves to destroy the pride of ladies with tender limbs.

5. *Aksepa*: objection, statement of denial

For ex. It is impossible to believe, though true, that the god of love conquers the universe with only five flowers as arrows.

6. *Arthantaranyasa*: illustrative citation

For ex. Behold; the sun and the moon, the two great ones who are the eyes of the world, even they set; who indeed can transgress the Law?

7. *Vyatirek*: when similarity between two objects has been suggested or expressed in words, a statement of the difference between them is called *vyatireka*.

For ex. You equal the sun by qualities of courage, splendor, majesty etc. the only difference is you are having a body like this.

8. *Vibhavana*: attributed cause

For ex. Beautiful lady! Your lips are red though not painted. Your eye is dark although it is not smeared with black clouds. And your eyebrow is curved, although it is not bent.

9. *Samasokti*: terseness in expression

For ex. Drinking honey from the blossomed lotus to its heart's content, the bee proceeds to kiss another bud.

Here the suggestion is that a certain lover, engaged in sporting with a grown up lady, entertains a desire for another very young girl also.

10. *Atisyokti*: hyperbole

For ex. Oh king, it is a wonder; the expanse of the three worlds is so wide as to measure your fame which cannot be measured.

11. Utpreksha: Conceit

For ex. The elephant gets down to the pond, fatigued by hot midday sun; I think that it is attempted to pluck off the lotuses who are wives of sun.

The poet here describes the elephant descending to the water for bathing, drinking and eating the tendrils, by poetically conceiving it as due to its enemical attitude.

12. *Hetu* : reason

For ex. This southern breeze which wafts to and from the tender leaves of the full grown sandal trees causes delight to all.

Here, the idea is elaborated of the statement which enables the causing of delight; the same holds good with respect to a cause which destroys.

13. *Sukshma* : where the meaning is indicated delicately by facial gesture and the condition of the body

For ex. Unable to ask amidst the crowd “when shall our union be?” the delicate lady looked at her lover and closed the petals of the lotus (indicating meeting at night)

14. *Lesa*: minuteness or a delicate veiling by a slight reference to a thing disclosed.

For ex. How is it that even on merely seeing the girl, tears of gladness issue from my eyes? My eye is irritated by the pollen of flowers wafted by the breeze.

15. *Yathasamkhyam*: where the intended words follow in their proper order

For ex. O lady! The radiance of your smile and eyes and face has been stolen by *Kumuda, Utpala* and *Pankaja* when you plunged in waters to bathe.

16. *Preyas*: an indication of the sentiment

For ex. O Govind, the feeling of satisfaction that I have today by your arrival at my home- may this satisfaction be for me again are long by your arrival here again.

17. *Rasavad*: provoking sentiment

For ex. This sinful Duhshasana, who caught Draupadi by her tresses and dragged along in my presence; will he live one moment longer?

Thus seeing enemy, Bhima became awe-inspiring that provoked the limit of anger.

18. *Urjasvi*: a vigorous description

For ex. don't be afraid in your heart that I will attack you. My sword never likes to attack a person whose face is turned away from battle.

19. *Paryayoktam*: paraphrase

For ex. This bee, bites bunches of mango blossom; I will go and drive it away; so that you two may remain freely.

Here, a certain lady went away from the place after binging companion together at the rendezvous desiring to stand in the way of their enjoyment.

20. *Samahitam*: Union or when a person is about to commence a piece of work, he gets an additional ally for the accomplishment of that object by good fortune.

For ex. When I was falling at her feet in order to turn her away from her petulance, fortunately there arose a rumbling of the clouds for my help.

21. *Uddatam*: sublimity that expresses the pre-eminent greatness of a person either in the qualities of his heart or in his riches.

For ex. Rama , the great king, though full of valor and prosperity, left the kingdom and went to the forest.

Here, the subject Rama is noble and rich but still his generosity is revealed when he abandons the whole kingdom on words of his father.

22. *Aphnuti*: where something is denied and another meaning is made clear.

For ex. Sandal, moon shine and soft southern breeze which carries fragrance- others consider it cool. So far as I am concerned, it is full of fire.

23. *Slistam* or *Slesa*: paronomasia or pun

For ex. This person has ascended the reign of prosperity and full of splendor; and the *Mandals* of districts are attached to him; the king captivates the hearts of people by light taxes. (This resplendent moon has ascended the heavens, is full of splendor and is reddish as he newly rises and captivates people by soft rays.)

24. *Visesukti*: Speciality

For ex. The weapon of Cupid (flower bow) is neither strong nor sharp; even so, by him the three worlds have been conquered.

25. *Tulyayogita*: a description of several objects having the same attribute.

For ex. Yama, Kubera, Varuna, Indra and you bear the title *lokpāl*, the protector of the people which does not apply to anybody else.

26. *Virodha*: opposition or where opposed objects are mentioned together with a view to emphasize their specialties

For ex. The sky is dark with the clouds of the rainy season; and the mind of people is transfused by love by red color.

27. *Aprastutaprasamsa*: indirect praise

For ex. The deer, that doesn't kill others for its food, gets grass seedlings and tendrils easily without any extra effort.

Here, the deer is indirectly compared with a person who doesn't overpraise the king for his bread and butter or who doesn't harm others for his own benefit, is praised by the king himself.

28. *Vyajstuti*: concealed praise or praise in form of despise where virtues appear in the form of vices.

For ex. This world has been conquered by a mere dweller in the forest, Rama; this same world has now been conquered by you who are a king; therefore let there be no boast on your part.

29. *Nidarshna*: illustrative example

This sun, even as he rises, endows the lotuses with splendor, in order to make clear that the fruit of prosperity is favoring of one's friends.

30. *Sahokti*: the statement conjunctively of the qualities and actions of things

For ex. The cluster of Mango flowers increases in fragrance with swooning of the passersby; and the *Malaya* breezes blow along with the breathing out of their vital breaths.

31. *Parivr̥tti*: a description of an exchange of superior and inferior objects. When superior thing is described as obtained by

the sacrifice of another inferior thing and an indicated meaning is added without a direct comparison is called *parivritti*.

For ex. by disturbing his wealth to the needy, he gathered the wealth of the fame.

32. *Asih*: benediction

For ex. May the divine light that is beyond thought and word save us!

33. *Bhavikam*: expressiveness or the idea of the poet that fully pervades the poem to the very end.

### 3<sup>rd</sup> *Pariccheda*

Third *pariccheda* comprises of 187 *karika* talking about figures of words and poetic blemishes.

34. *Yamak*: Recurrence

The recurrence of groups of letters in verse. It may be seen as initial, middle or final.

मधु ंोधु ाोभोऽदनेवदनेय्यो

Here the word *Madhur* is recurred.

35. *Chitrab*: (not able to translate either sense or word)

Thus Dandin, by enlisting these *alamkara* holds a prominent place in *alamkara* school.

He also enlists *Guna* (poetic qualities) that makes poetry more relishable and *Dosa* (poetic blemish) that hunts the charm of poetry.

<b>Guna- poetic qualities</b>	<b>Dosa- poetic blemishes</b>
K. Slesa: compactness	11. <i>Apartha</i> : which doesn't have collective meaning
L. Prasada: lucidity	12. <i>Vyarthā</i> : which has contradictory meaning
M.Samta: evenness	13. <i>Ekarthā</i> : redundant
N. Madhurya: sweetness/ beauty	14. <i>Samsaya</i> : doubtful
O. Sukumarta: softness	15. <i>Apakarma</i> : statement out of order
P. Arthvyakti: interpretation	16. <i>Sabdahina</i> : ungrammatical
Q. Udarata:	17. <i>Yatibhrasta</i> : misplaced caesura
R. Ojas: vigor	18. <i>Bhinnvritta</i> : unmetrical
S. Kanti: brilliance	19. <i>Visamdhika</i> : devoid of conjunction of letters
T. Samadhi:	20. <i>Desa, kal, kala, lok,nyay,aagam virodhi</i> : inappropriateness of place, time, art, ordinary experience, <i>sastras</i> , tradition

### Udbhatta's Kavyalamkara Saar Samgraha

Udbhatta is one of the early *Alankarikarist* belonging to the period prior to Anandavardhana. He followed *Alankara* tradition of Bhamaha and developed it with his original contributions. He was followed by Dandin and was highly influenced by Bhamaha. Since he gave final touch to the concepts of *alankaras* with some original theories of his own on the concepts of *Slesa* and *Santarasa*. He has been regarded as an authority on the Alankara school of Sanskrit Poetics.

The third work Kavyalankara sara sangraha may be noted that it does not contain any mangal. Nor does the end contain any indication that the work was completed. This, especially the former, is a very curious and unusual feature: , and Sri Narayana Das Banahatti draws the inference from it that the existing work was a fragment of some greater work which extended before the beginning and after the end of this small treatise. He further refers to the manuscript of an anonymous commentary called *Udbhatalakaravivrti* which has the following verse at the beginning of the text. He feels that it evidently serves the purpose of a mangala in the form of *vastunirdesa* and gives a fitting reason why a collection of *alankaras* should be made at this stage, though they are likebuds still in an undeveloped state.

But Indu raja, the author of *Laguvrtti* on the Kavyalankara sara sangraha, who lived and wrote very close to the period of Udbhatta, has regarded this work as complete in itself and he has neither said nor hinted anything to indicate that this work was a part of another big work. Hence Sri Banahatti's supposition cannot be taken seriously. Nor can we take the mangala of a commentary as serving the purpose of a mangala at the beginning of the original text.

This work is a treatise on the figures of speech (*alankaras*) belonging to word and sense. It has totally six chapters and in all forty-one *alankaras* are accorded treatment. There is no scientific principle found in the grouping of *alankaras* and in the order of their enumeration. It appears

that Udbhata follows to a great extent Bhamaha in the order of *alankaras* and their grouping. The definitions are also borrowed, sometimes completely and sometimes with a minute change, from Bhamaha. The definitions of *Vibhavana*, the first variety of *Atisayokti*, *Yathasankhya*, *Sahokti*, *Sasandeha* and *Ananvaya* are bodily taken from Bhamaha. The definition of *Aksepa*, *Utpreksa*, *Apahnuti*, *Virodha*, *Aprastutaprasamsa* are accepted with some changes. In the case of *alankaras* like *Paryayokta* and *Rasavat* only half the portions of definitions have been taken from Bhamaha. But this borrowing of the definitions from Bhamaha has not overshadowed the originality in the treatment of the *alankaras*. Even in the slight alterations from Bhamaha's originals his originality and acuteness of judgement are manifested.

In the definitions which he has not taken from Bhamaha, his genius is fully shown; for even Mammata has many times thought it fit to accept the ideas and structures created by Udbhata. Bhamaha's versions are accepted by Udbhata only where he agrees with him and no one will find fault with him if he has done so instead of casting the same definition in words different from those of Bhamaha. When the definition of Bhamaha does not suit his more advanced views he casts it aside and bring out his own definition. Udbhata has displayed in many places his high ability and the independence of judgement in the province of *alamkaras*. He never follows Bhamaha or any other old writer slavishly. Some of the *alamkaras* which are treated by Bhamaha separately have been rejected because he did not think that they were good enough for treating them as separate or independent *alamkaras*.

Some of the *alamkaras* such as *Yamaka*, *Ashir bhava*, *Upama*, *Rupaka* and *Utprekshavayava* which are defined and illustrated by Bhamaha in his *Kavyalankara* have not been mentioned at all by Udbhata. But, he adds some *alamkaras* of his own to the list of *alamkaras* and they are accepted by all writers after him on Rhetorics. It is evident that Udbhata is the first author to have defined and illustrated *Punaruktavadbhasa*, *Kavyahetu* and *Kavyadrstanta* in the list of *alamkaras*. Not only in the

work of Bhamaha, but also in the works of Dandin, Vamana and other old writers, there is no trace of these alankarikas. The proper examples of *Drstanta* and *Kavyalinga* were inserted under some other *alamkaras* and the creation of such *alamkaras* as *Kavyalitiga* and *Drstanta* did not occur to any early *alamkaras*. So it is definite that Udbhata brought these alankaras into existence for the first time in the history of AlankarSastra. And later writers have accepted and placed these-unique alankaras found out by Udbhata among the important alankaras. In this way Udbhata has contributed much to the Alankara Sastra through his work *Kavyalankara sara sangraha*. A few unique alankaras like *Punaruktavadabhasa* and others are really a great contribution to the field and a remarkable achievement of Udbhata. It is evident that he builds necessary bridge between Bhamaha and Mammata. That is why all later alankarists have regarded him as an authority on alankaras.

### **Rudrathha's Kavyalamkara**

Rudrath was also a Kaahsmiri who lived in the 9th century A.D. His text too is named as *Kaavyaalamkaara*. It is comparatively an extensive work which comprises sixteen chapters that review the whole field of poetics. Altogether there are 734 verses.

Rudrath occupies a very important place among Indian poetics, as he was the first to attempt a scientific classification of the figures of speech. His classification was founded upon certain definite principles such as *Vaasthava* (reality), *Aupamyia* (comparison), *Atisaya* (wonder) and *Slesa* (more than one meaning).

This division is widely accepted today. But if this classification is rigorously followed, the same figures may occur in more than one category. Besides providing a basis for categorizing the figures of speech, Rudrath has also made some other important contributions in the field of poetics.

1. He added tenth rasa called 'Preyas' to the other nine rasas propounded by Bharatmuni.

2. He is also a proponent of the theory of Vakrokti.

It is interesting to note that Rudratth did not attach much importance to the Riti School. Not only did he disregard the riti theory in poetry, but omitted any discussion of the guna also.

In the first chapter he discusses the purposes and objects of poetry, and deals with the essential requisites of a poet such as Shakti, vyutpati and abhyasa. The second chapter elaborates Kaavyalakguna. Five figures of sound are also explained here. They are Vakrokti, Anuprasa, Yamaka, Slesa and Chitra. Whereas the third chapter gives a detailed account of Yamak in 58 verses. The fourth is separated for Slesa and its eight varieties. In chapter five, he treats Citra lamkaara with all combinations and tricks of words such as Chakra bandha, Murjabandha, and Adhar bandha. Sarvatoobhadram, Maatrachyutakam and Prahrelika. Dosha or defects of words and sentences are dealt with in chapter six.

Chapter seven to ten are set apart for the exemplification of arthalamkaras or figures of meaning. Chapter seven gives 23 figures based on Vastava, whereas chapter eight gives 21 figures based on aupamyā. Chapter nine elaborates 12 figures based on atisaya and chapter ten deals with ten varieties of slesa. The eleventh chapter includes the narration of dosa. Chapter 12 to 15 gives detailed account of all the rasas and their characteristics. Chapter sixteen deal with various kinds of poetic compositions, their plots and other features.

# **Chapter 3**

## **Classical School of Rhetoric**

1. Primary understanding of the concept 'rhetoric'
2. Before Rhetoric, Peitho (persuasion), demiourgos Logon (worker of words or orator) and techne logon (art of words)
3. Sophists and their lucrative business
4. Emergence of Rhetoric as theory

## The Teachers

Corax &  
Tisias  
(Syracuse)



Gorgias  
(from  
Leontini -  
moved to  
Athens)



Isocrates  
436-338 BC  
(Athens)

## The Philosophers

Socrates  
469-399 BC  
(Athens)



Plato  
427-349 BC  
(Athens)



Aristotle  
384-322 BC  
(Athens)

## The Orators

Cicero  
106 BC-43 BC  
(Rome)



Longinus  
213-273 AD

## 5. Prominent Writers and their Works

### 5.1 Corex & Gorgias

- The credit for introducing an ornamental style, as in poetry and prose goes to Gorgias.
- Gorgias classified the figures of speech as ‘contrast of sense’, the parallelism of structure and sound.
- In craze of flowery eloquence and fiery oratory, Gorgias did not much care for truth and morality.

### 5.2 Isocrates

- Though Isocrates followed Gorgias as his master, he disparaged his master for the kind of moral irresponsibility, claiming for rhetoric a role higher and nobler than that of mere persuasion.
- His stress on the importance of wisdom.
- His work ‘Against the Sophists’ is centred upon criticism of two classes of sophists who devoted themselves to theorizing in the Field of ethics and the sophists of rhetorical school who taught oratory as an instrument of practical success.
- His view and definition of oratory
- His emphasis on Greek ideas of freedom and autonomy and also the value of supreme Greek virtue- *sophrosyne* (self-control)

### 5.3 Plato

- Plato’s essays ‘Gorgias’ and ‘Phaedrus’, dialog on theory and practice of Rhetoric
- Written in 385 BC., Gorgias is an early work of Plato with three rounds of speech.

#### 1. First round: Gorgias and Socrates

Rhetoric’s nature and uses

Definition- is rhetoric a true art?

#### 2. Second round: Polus and Socrates

Rhetoric is just a knack for creating persuasive speeches that lack foundation in justice/ truth

#### 3. Third round: Calicles and Socrates

Pursuits of power without knowledge of justice perpetuates injustice.

#### 5.4 Aristotle's Rhetoric

- First thinker who recognize clearly that rhetoric as an art of communication was morally neutral, that it could be used for either good or ill.
- classifies proof, the most important component of rhetoric, into three basic types,
  - (1) The character of the speaker
  - (2) The disposition of the audience
  - (3) The demonstrative nature of the speech itself.
- Aristotle to refer to these three means of persuasion, though they have somewhat broadened his definitions:
  1. a logical argument is called logos
  2. the projection of the speaker's character is called ethos
  3. awakening the emotions of the audience is called pathos
- Three kinds of rhetoric
  1. Forensic
  2. Epideictic
  3. Deliberative
- five classical departments of rhetoric:
  1. Invention
  2. Disposition
  3. Style
  4. Memory
  5. delivery

## 5.5 Quintilian's *Institutio Oratoria*

- According to him, a figure is any piece of language that has a remarkable or artful shape.
- First writer who distinguished figures of speech in categories
  1. Figures of language: in contrast to figures of thought this involves unusual patterning of language, such as repetition or juxtaposition of similar words or constructions
  2. Figures of thought: involves artful changes in ideas, feelings, or conceptions; these figures depart from ordinary patterns of moving an argument along.
- Categorisation and classification of Figures of speech
  1. Figures of Language
    - 1.1 Figures that interrupt normal order of words  
Parenthesis, Hyperbaton, Asyndeton, Poly-asyndeton
    - 1.2 Figures of artful repetition  
Synonymy, Pun, Antanacsis, Homoioteleuton, Zeugma, Anaphora, Epiphora, Symploke, Climax, Isocolon, Antithesis, Chiasmas
  2. Figures of thought
    - 2.1 To enhance Ethos- Anticipation, correction
    - 2.2 To involve audience- Paradox, Oxymoron
    - 2.3 To arouse emotion- personification, Energeia, Irony, Ethopoeia
  3. Tropes  
Onomatopoeia, Antonomasia, Metonymy, Periphrasis, Hyperbaton, Hyperbole, Synecdoche, Catharsis, Metaphor, Simile

## 5.6 Cicero's *De Oratore*

- Written as a conversation between four speakers

- According to Cicero, highest power of oratory lies in the special appeal to the emotions, hence delivery is the supreme factor for oratory and orator.
- His views on orator and oratory, agreement and disagreement with Plato's criticism of rhetoric.
- His address to two important topics
  - a. Cultural Value of rhetoric
  - b. Connection between rhetoric, philosophy and other forms of knowledge.

### 5.7 Longinus' On the Sublime

- His concern with emotive power of language , to transport rather than to persuade
- five springheads of the sublime:
  1. Lofty enterprise in the thought
  2. Strong passion
  3. Appropriate figures of thought and speech
  4. Elaborate diction using tropes
  5. Elevated combination of the whole
- Figures of speech to achieve sublimity

1. Anaphora	Repetition of a word or group of words  For ex. It was the best of the time, it was the worst of the time.
1. Poly Poptan	Repetition of a word but in different form for ex. My heart's heart
2. Periphresis	Round about way of saying. For Ex. Bathroom is a little guest room
3. Hyperbole	Exaggeration . for ex. She is as skinny as tooth pick.
4. Asyndentan	Not leaving out connectives such as and in a

	descriptive list
5. Hyperbata	Inversion
6. Question	Interrogation. For ex. Was this the same face that launched the thousand ships?

## Chapter 3- Rhetoric in West

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“Pleasant speech increases persuasiveness... Pleasant words are like a honeycomb, sweetness to the soul and health to the body.”

- Psalm 16: The Old Testament

Rhetoric, the art of persuasive communication, has long been recognized as the systematization of natural eloquence.

-Brian Vickers

Rhetoric sometimes is blamed as "empty words" or as fancy language used to distort the truth or tell lies. But that isn't the way rhetoricians defined their art in ancient Athens and Rome. In ancient times, people used rhetoric to make decisions, resolve disputes, and to mediate public discussion of important issues.

This art embraced a broad range of techniques whereby a speaker could compose and arrange the elements of a speech which would be persuasive through its intellectual, emotional, and dramatic appeal to an audience. Over the last two millennia, the scope and application of rhetoric have radically changed, and it has accumulated multifold significance through changing literary, intellectual, and social contexts. There are a number of spheres in relation to which the art and cultural practice of rhetoric has achieved articulation: the political sphere, which oversaw the birth of rhetoric; the institution and discipline of philosophy,

whose spokesmen have often derogated rhetoric, placing it below logic and metaphysics; the institution of theology, which at most has placed rhetoric in subservience to the expression of divine revelation; the entire sphere of education, in which rhetoric has often assumed a central role, and continues to this day to exert a pervasive influence in the teaching of composition; and, of course, the sphere of literary criticism, which continues to draw from the wellsprings of rhetoric, especially in its focus on language, tropes, and the relation between speaker or writer and audience.

Rhetoric originated in ancient Greece in the fifth century bc. It owed its early development to the Sophists, Aristotle, and then, in the Roman world, to Cato, Cicero, and Quintilian. The Church Father St. Augustine enlisted rhetoric in the service of Christian doctrine. Classical rhetoric, as developed until the time of Cicero, had five parts or “offices”: invention, arrangement, style, memory, and delivery.

The first of these, “invention” (heuresis/inventio), referred to the content of a speech. This content would include a statement of the issue at stake, the means of persuasion, which embraced direct evidence, an account of the speaker’s character, logical argument, and consideration of the emotions of the audience as well as of the ethical and political premises of the speech. The second office was the “arrangement” (taxis/dispositio) of the speech into a given order. The speech would begin with an “introduction” to arouse audience interest and sympathy; it would then engage in “narration” of a given background and context, as well as of relevant facts; it would proceed to a “proof,” which would consist of logical arguments as well as refutation of objections or counter-arguments; it would end with a “conclusion,” which might recapitulate the essential argument and appeal further to the emotions of the audience. The third office, “style,” (lexis/elocutio) referred to the manner in which the ideas already arranged were expressed in language. Style conventionally had two elements, diction or word-choice, and composition, which referred to various elements of sentence

construction, such as structure, rhythm, and the use of figures. These three offices were common to both public speaking and written composition.

There were two further offices, identified by Aristotle, peculiar to speaking: “memory,” which signified the memorization of the speech for oral performance; and “delivery,” which embraced control of voice and control of gesture. Style was conventionally evaluated on the basis of four virtues of style formulated by Aristotle’s student Theophrastus: correctness (of grammar and language usage); clarity; ornamentation (using tropes and figures of speech); and propriety. Styles were classified as grand, middle, and plain.

According to one tradition, expressed in Aristotle, Cicero, and Quintilian, the art of rhetoric was formally founded in 476 BC by a native of Syracuse, Corax, whose student Tisias transmitted his master’s teachings to the mainland. Very little is known about these figures and some scholars have argued that they were in fact the same person.

In its origins, rhetoric was an integral part of the political process in ancient Greece, especially in Athens and Syracuse of the fifth century BC. It has long been acknowledged that rhetoric has profound and perhaps intrinsic ties to the political system of democracy. The ability to express oneself independently and articulately, whether in speech or in writing, has always been held to be one of the foundation stones of democracy. It is usually the case that the ruling class in a given society controls not only political and economic power but also the instruments of culture and the prevailing ideas and concepts, especially language itself. It could be argued that it is ultimately through control of language, through control of the ideas and possible worldviews available to people, that a given class exerts control in the political and economic spheres.

It has sometimes been held that one of the failings of modern democracy is that language, and therefore the definitions of reality, self, truth, and morality, is indeed controlled by a given sector of the population which thereby determines not only what is seen as true, possible, and morally

correct, but also to whom and in what degree access to the language can be given. In today's composition classrooms, for example, we witness this process operating inasmuch as we coerce the thought process and the writing of students into the categories and format of the Aristotelian rhetoric that underlies much of our pedagogy. The mastery, use, and control of language lie at the heart of the political process, and this centrality is most profoundly evident in a political democracy such as existed in ancient Athens. On the ability to speak persuasively could depend the entire future of a state or family or individual?

On rhetoric often hung the balance of life or death, war or peace, prosperity or destruction, freedom or slavery. Given that public speaking and public discourse were so vital in ancient Athens, there emerged a group of professional teachers of the art of rhetoric. These first teachers were called Sophists (from *sophos*, meaning "wise"), and their enterprise was to teach the art of rhetoric for use in the courts, the legislature, political forums, as well as for philosophical reflection and debate. The influence of the Sophists became so pervasive that rhetoric came to assume a central role in Greek education. It would be misleading to view the Sophists as having brought rhetoric to Athens; they were merely responding to the heightened importance of rhetoric in a Greek world where democracy was evolving in some city-states. It has been argued by numerous scholars that the rhetorical tradition evolved gradually, and that the Greeks possessed a rhetorical consciousness in their epic and dramatic literature which relies to a large extent on the power of speeches to bring to life certain moral, religious, and political dilemmas; they also manifested this consciousness of rhetoric in their conceptions of the gods as anthropomorphic entities who might be moved by human speech, which often had a bartering and bargaining function. Ancient Greek texts rely heavily on the power of speech-making. A renowned example of this is Homer's *Odyssey*, which consists almost entirely of speeches: we have speeches made to Zeus by Athena, as well as by other gods such as Poseidon, Calypso, and Hermes; to the Ithacan assembly by Telemachus and the suitors; and the various

narratives of Nestor, Menelaus, Alcinoos, Penelope, and Odysseus himself. The importance of speech-making is clear also in a drama such as Sophocles' Oedipus the King, where Oedipus' journey from ignorance to self-knowledge is mediated by oratorical clashes with Creon and Tiresias. Hence the contribution of the Sophists was to systematize and refine the rules of an art which had long flourished before their advent.

The most influential of the Sophists were Protagoras, Gorgias, Antiphon, Lysias, and Isocrates. Protagoras was born in the Greek colony of Abdera, and he traveled throughout Greece delivering speeches and teaching. He enjoyed great popularity and wealth but was eventually tried in Athens in 411 BC for his opposition to democracy. Protagoras' most famous belief was that "man is the measure of all things." This was essentially a secular humanistic and individualistic idea: each person constructs his own view of reality on the basis of sensations individually received. Protagoras also taught the very influential notion that every argument or position had two sides, which could be equally rational. He was therefore accused (by Socrates among others) of encouraging expediency in argument, of inducing people to make the worse cause appear better, and the better worse. It is clear that Protagoras' teachings, in promoting a humanistic rationalism which argued from the conditions of things themselves (rather than invoking external agencies such as divine forces), encouraged relativism, skepticism, and agnosticism. The conventional notion that truth somehow stood beyond human perception and language was thus profoundly challenged, and it is only in the nineteenth and twentieth centuries that this challenge was pervasively renewed.

Another powerful figure among the Sophists was Gorgias (ca. 485–380 bc), who was a native of the Greek colony of Sicily. He initially came to Athens to seek military aid on behalf of his home town Leontini against Syracuse. While the Athenians refused this request, he nonetheless quickly established a reputation as a stylish speaker and became a teacher

of rhetoric in Athens. He studied with Empedocles, Corax, and Tisias. What marks his rhetorical practice and theory was a stress on the need for rhetoric to learn from the use of language by poets. He saw the world as containing fundamental contradictions, opposites, and polarities, which could only be reconciled by language. Like many of the Romantics, Coleridge in particular, he viewed the poet's language as the archetypal instrument of such reconciliation. Like Shelley, he saw the poet as rousing people to consciousness of their shared humanity; poetry was an agent of empathic identification with others.

Given that Gorgias saw rhetoric as the art of leading and persuading souls, he insisted on the need for rhetoric to borrow figures of speech from poetry and to use all kinds of stylistic devices, including the very sounds of words, in order to win over an audience. As with Protagoras, the notion of truth is subordinated to the presentation of a particular viewpoint or experience in language, and to the persuasion of a given audience.

The third major Sophist was Antiphon (ca. 480–411 BC), a native of Athens and a contemporary of Protagoras. Like Protagoras, he was opposed to the Athenian democracy and was eventually executed for treason. Nonetheless, he espoused the conventional Athenian belief in reconciling individual and communal, private and public interests. He both taught sophistry and was a professional speechwriter. His contribution to rhetoric was pioneering inasmuch as he elaborated systematic rules for it. He believed that the best speeches would appeal to actual experience of both the speaker and the audience. Many of his speeches were tailored for the Athenian courtrooms, and while they followed a conventional structure consisting of preface, introduction, a narrative of the facts, arguments, proofs, and an appeal to the jury, they were striking inasmuch as they were written in a lofty and formal style.

The most renowned rhetorician in the courts of Athens was Lysias (ca. 458–380 bc), who studied under both Tisias and Protagoras. Lysias was exiled to Athens along with his brother Polemarchus from the Athenian

colony of Sicily when the democracy there was overthrown. He became famous as a rhetorician when he brought a suit against the man who had brought about his brother's execution. Many of the court cases in Athens were related to the struggle to retain democracy. Lysias was well known for his ability to write a speech in a plain style and which was adapted in tone and substance to the particular situation at hand. His speeches were simple in organization, consisting of an introduction, narrative, proof, and conclusion.

Like those of the other Sophists, the teachings of Isocrates (436–338 BC) were heavily influenced by political events, especially the Peloponnesian War (431–404 BC) between Athens and Sparta, as well as his insistence on the need for Greek unity in the face of possible threats from Asia. He opened a school of oratory in Athens and his students included some of the most powerful men in Greece. Isocrates' political views and his teachings on education, derived in part from his teachers including Tisias, Gorgias, and Socrates, were widely influential in his own time and in later periods. Also influential was his emphasis on rhetoric as the basis of education. He viewed the essential purpose of oratory as political: to train politicians in promoting the values and unity of Greek culture. Like Socrates, he believed that education should primarily foster moral virtue. Also like Socrates, he was skeptical of some of the techniques of other Sophists, and insisted that pursuit of truth and virtue were integral components of rhetoric, and that the rhetorician must have a broad education, which, like that suggested by Plato for the statesman, should include training of the mind and training of the body as complementary activities.

Given the conventional associations of rhetoric and democracy, it is something of an irony that the rhetoricians mentioned above were opponents of democracy. However, it is equally clear that their forging of the techniques of rhetoric emerged only in struggles over various kinds of political constitution and political, cultural, and educational causes.

Aristotle defined rhetoric as the power of finding the available arguments suited to a given situation. For Aristotle or practitioners like the Roman orator Cicero, rhetoric helped people to choose the best course of action when they disagreed about important political, religious, or social issues. In fact, the study of rhetoric was equivalent to the study of citizenship. Under the best ancient teachers, Greek and Roman students composed discourse about moral and political questions that daily confronted their communities.

Ancient teachers of rhetoric thought that disagreement among human beings was inevitable since individuals perceive the world differently from one another. They also assumed that since people communicate their perceptions through language—which is an entirely different medium than thoughts or perceptions—there was no guarantee that any person's perceptions would be accurately conveyed to others. Even more important, the ancient teachers knew that people differ in their opinions about how the world works so that it was often hard to tell whose opinion was the best. They invented rhetoric so that they would have means of judging whose opinion was most accurate, useful, or valuable.

Its use by Plato and Aristotle established it as a distinct area of study and eventually part of the curriculum of the liberal arts. Before and after “rhetoric” came into use there were other terms current. One was *Peitho*, which means “persuasion”; more common was the use of the word *logos*, meaning word or speech, in combination with other words: a *demiourgos logon* was a “worker of words,” and thus an orator; *techne logon*, “art of words,” was used to describe the technique or art of speech and became the common title for a handbook of public speaking.

Scholars are of the opinion that rhetoric as a systematic art originated in Greek towns of Sicily. It was Corex with his disciple Tysian who set up an institution in Syracuse in order to handle judicial disputes. Tysian is believed to have defined the word ‘Rhetoric’ for the first time as ‘Demiurgos’ or ‘Artificer’ which means –‘of persuasion’.

Corex was followed by the Sophists, who virtually took control of the situation. In the absence of a public prosecutor, an individual has to fight their own cases and that too in a single speech. Gorgias who came to Athens from Cecily in 427 B.C. contributed a great deal to the development of rhetoric as an art. The figures of speech used by Gorgias are classified as 'Contrast of sense', the parallelism of structure and sound. According to as parallelism of sound affects the beginning or the end of the two contrasted words. As per Peter Dickens, Georgia's laid particular stress on the 'decorative function of style.' In the craze of flowery eloquence and fiery oratory, Gorgias did not much care for truth or morality. The credit for introducing an ornamental style, as in poetry to prose goes to Gorgias. In poetry, the figures were long established. Alliteration, Periphrasis, Metonymy, Irony, Allegory and metaphor can be traced back.

## The Teachers

Corax &  
Tisias  
(Syracuse)



Gorgias (from  
Leontini -  
moved to  
Athens)



Isocrates  
436-338 BC  
(Athens)

## The Philosophers

Socrates  
469-399 BC  
(Athens)



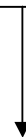
Plato  
427-349 BC  
(Athens)



Aristotle  
384-322 BC  
(Athens)

## The Orators

Cicero  
106 BC-43 BC  
(Rome)



Longinus  
213-273 AD

Above is a chart that presents the three strands in our study of Rhetoric in ancient Greece and Rome.

Though the style and figure of speech used by Gorgias were retained by his disciple Isocrates (436-338 BC) disparaged his master for the kind of Moral irresponsibility, claiming for rhetoric a role higher and nobler than

that of mere persuasion. He stressed the importance of wisdom. Among the Athenians of the fifth century B.C., the term Sophists carried no invidious or negative connotation. It was rather a neutral term applied to professors who lectured on “new learning” in literature, science and philosophy and specially ORATORY. The Sophists set up small private schools and charged their pupils a fee for tutoring. These schools eventually proved to be so lucrative that they attracted a number of charlatans into the teaching profession and it was men like these who eventually gave Sophists an unsavory reputation and made “sophistry” a synonym for deceitful reasoning.

Perhaps this was the reason that led Isocrates to write his educational work ‘Against the Sophists’. Here his criticism is centered upon two classes of sophists, the *Eristics*, who devoted themselves to theorizing in the field of ethics, and the sophists of the rhetorical school, who taught oratory as an instrument of practical success. Of this latter, he singles out, finally, for special rebuke the authors of “the so-called arts” (of oratory).

Oratory is good only if it has the qualities of fitness for the occasion, propriety of style, and originality of treatment.

According to him, the elements out of which we make and compose all discourses should be employed for each subject, to join them together, to arrange them properly, and also, not to miss what the occasion demands but appropriately to adorn the whole speech with striking thoughts and to clothe it in flowing and melodious phrase and thus this requires utmost formal training.

One of his major contributions was his development of an artistic prose style. He took rather the artificial style of Gorgias (under whom he studied) and modified it for both written and spoken discourse. He preached that the whole man must be brought to bear in the persuasive process and thus he puts emphasis on the learning of liberal arts and on moral habits. In all his discourses, he stressed on the Greek ideals of

freedom and autonomy and also the value of supreme Greek virtue-*Sophrosyne* (Self-control).

## **Plato's 'Gorgias' and 'Phaedrus'**

Plato, a disciple of Socrates, settled this question once and for all in his commendable work 'Gorgias' and 'Phaedrus'. Both works of dialog offer a penetrating study of theory and practice of rhetoric in current days. Plato could redefine rhetoric and he asserted the primacy of wisdom and truth over verbal skills. He declared that the real art of speaking which does not siege the hold of truth does not exist and never will.

Plato's Gorgias is worth considering in some depth since it evokes several contexts which may help us to pursue the profound ramifications of classical rhetoric. The initial dialogue occurs between Plato's spokesman Socrates and the famed rhetorician Gorgias, whose disciple Polus eventually takes over on his behalf; finally, Socrates continues the debate with an aspiring and cynical young politician, Callicles. While Socrates employs his conventional dialectical strategy of question and answer in an ostensible attempt to investigate the nature of rhetoric, it is clear by the end of the text that his entire argument is premised on a sharp opposition and contrast between the spheres of philosophy and rhetoric.

Early in the dialogue, when Socrates hears of Gorgias' presence at his friend's house, he wishes to know who Gorgias "is"; in other words, what is his profession or area of expertise. Again and again, he insists on asking, what is the object of rhetoric? What is its province? What is it about?

When Gorgias responds that the province of rhetoric is speech, Socrates rejoins that many areas of inquiry are concerned with speech, and that speech is merely the means employed by rhetoric: his earlier question as to what is the object of rhetoric has still not been answered. Gorgias

explains that rhetoric procures freedom for an individual and political power in a community. What is rhetoric? Gorgias offers a neat definition: it is “the ability to use the spoken word to persuade – to persuade the jurors in the courts, the members of the Council, the citizens attending the Assembly – in short, to win over any and every form of public meeting of the citizen body” (Gorgias, 452e).

Socrates, however, is still not satisfied. He grants that rhetoric is an agent of persuasion of an audience; this, indeed, is its whole aim. But what is it persuasion about? What is its sphere of operation? He rejects Gorgias’ lame assertion that this sphere is the distinction of right and wrong: there are two kinds of persuasion, maintains Socrates, one which confers conviction without understanding and one which confers knowledge. Rhetoric, he insists, leads to conviction without educating people as to right and wrong (Gorgias, 455a). Still on the theme of conviction, the argument takes another turn: Socrates suggests that when we require advice in a given field, we seek out a specialist in that field. On the contrary, rejoins Gorgias, in a public forum, it is the rhetoricians whose opinions prevail over the specialists or professionals. The rhetorician will be more persuasive in front of a crowd. Socrates cleverly turns this appeal to a mass audience against rhetoric: the rhetorician will indeed persuade a crowd if the crowd consists of non-experts. He will not be more persuasive before an audience of experts. Hence the rhetorician is a non-expert persuading other non-experts. He never need know the actual facts of a situation; he needs no expertise, merely a persuasive ploy (Gorgias, 459a–c).

Written in 385 BC., Gorgias is an early work of Plato with three rounds of speech.

First round: Gorgias and Socrates

- Rhetoric’s nature and uses
- Definition- is rhetoric a true art?

Second round: Polus and Socrates

- Rhetoric is just a knack for creating persuasive speeches that lack foundation in justice/ truth

Third round: Callicles and Socrates

- Pursuits of power without knowledge of justice perpetuates injustice.

In Phaedrus (367 BC), Plato drew up a new design of rhetoric, founded on a more philosophical basis, resting partly on dialectic and partially on psychology. In part one and two he talks about love. Our concern for rhetoric starts from part three. It includes Socrates's third speech about dialogue on rhetoric, his discussion of false rhetoric to true dialectic.

## **Aristotle's Rhetoric**

Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion.

- Aristotle

Aristotle was perhaps the first person to recognize clearly that rhetoric as an art of communication was morally neutral, that it could be used for either good or ill.

Aristotle's influential Rhetoric begins by stating that rhetoric is the "counterpart" of dialectic or logical argument. What has been neglected in previous treatments of rhetoric, says Aristotle, is the most important part of rhetoric, proof, which rests on the enthymeme. The enthymeme is a syllogism whose premises are not certain or necessary but probable. Whereas dialectic uses logical syllogisms, rhetoric uses the enthymeme (Rhet., 1355a).

In contrast with Plato, who saw conventional rhetoric as divorced from the notion of truth, Aristotle urges that rhetoric is a useful skill precisely

because it can promote the causes of truth and justice. In fact, the true position is naturally superior and more easily argued. Inasmuch as rhetoric is susceptible to abuse, it shares this liability with all good things (Rhet., 1355b). Moreover, argues Aristotle, we need the capacity to argue contradictory positions not so that we can either argue indiscriminately or persuade men to evil but so that we have a fuller understanding of the case and can refute unjust counter-arguments (Rhet., 1355a). This capacity is employed only in rhetoric and dialectic. In a later chapter, Aristotle states that “rhetoric is a compound of the science of dialectic and the deliberative study of morality and is akin both to dialectic and to sophistry” (Rhet., 1359b).

Again in pointed contrast with Plato, Aristotle contends that rhetoric, like dialectic, is not concerned with any single field. The function of rhetoric is not persuasion; rather, it is the “detection of the persuasive aspects of each matter” and it is the same art which can detect what is truly persuasive and what is apparently persuasive, just as dialectic can distinguish the real from the apparent syllogism (Rhet., 1355b).

Aristotle later indicates that whereas each of the other arts is persuasive and instructive about a special province, rhetoric deals with the element of persuasiveness in any field. For example, physics might “persuade” and instruct people about certain features of matter and motion; political science might persuade and inform people as to certain features of government. Rhetoric would examine solely the elements of persuasion in both fields, independently of their actual content. Aristotle classifies proof, the most important component of rhetoric, into three basic types, according as these relate to

- (1) the character of the speaker,
- (2) the disposition of the audience,
- (3) the demonstrative nature of the speech itself.

Proof from the speaker's character derives from the latter's credibility and reasonableness, a credibility which must not be pre-given but rather established in the course of the speech. Proofs from the disposition of the audience are produced when the audience is induced into a certain emotional state by the speech. Lastly, proof is achieved by the speech inasmuch as it demonstrates the persuasive aspects of a given issue (Rhet., 1356a). To master these various proofs, one must master the syllogism, one must have a scientific understanding of character and virtue, and one must understand each emotion and how it is brought about. Given that rhetoric requires this broad mastery, Aristotle considers it to be an offshoot of dialectic and ethics. He in fact suggests that rhetoric "is quite properly categorized as political." Aristotle adds that both rhetoric and dialectic are "kinds of capacity to furnish arguments" (Rhet., 1356a).

Dialectic and rhetoric are somewhat parallel in the procedures they use for proof. Where logic uses induction, rhetoric employs example; and where logic uses syllogism, rhetoric has its counterpart in enthymeme. But Aristotle makes an important distinction between rhetoric and dialectic. Dialectic is the province of specialists whereas rhetoric concerns matters of common interest which call for public discussion. The premises of rhetoric "are matters about which it is the established custom to deliberate" (Rhet., 1356b–1357a). These are matters concerning which "we have no arts," matters which admit of various interpretations, and which are deliberated with audiences of limited intellectual scope who cannot follow lengthy reasoning.

In the second chapter of 'On Rhetoric' he says that persuasion depends on three things: the truth and logical validity of what is being argued, the speaker's success in conveying to the audience a perception that he or she can be trusted, and the emotions that a speaker is able to awaken in an audience to accept the views advanced and act in accordance with them. Modern rhetoricians use terms derived from Aristotle to refer to

these three means of persuasion, though they have somewhat broadened his definitions:

- A. a logical argument is called logos
- B. the projection of the speaker's character is called ethos
- C. awakening the emotions of the audience is called pathos

Aristotle composed his treatise *On Rhetoric* in the third quarter of the fourth century B.C.E. as a text for lectures he planned to give in his philosophical school. Although it influenced the view of the rhetoric of Cicero, Quintilian, and other teachers in Rome and became known in the western middle Ages in a Latin translation, it has been studied in modern times than ever before. Most teachers of composition, communication, and speech regard it as a seminal work that organizes its subject into essential parts, provides insight into the nature of speech acts, creates categories and terminology for discussing discourse, and illustrates and applies its teachings so that they can be used in society.

Although Aristotle largely limited the province of rhetoric to public address, he took a broader view of what that entails than do most modern writers on communication. This may surprise and interest readers today. In Aristotle's view, speakers need to understand how the minds of their listeners work, and in the process, we come to understand something of who we are and why we do what we do. He classifies three kinds of rhetoric;

### **1. Forensic**

Dealt with legal questions in condemning or justifying past actions. It is used in the law court by the prosecution and the defense. A discourse for this purpose is generally very lengthy because in it both parties attempt to state the case in their own favor and against their opponent. Both parties take care to keep the judges well disposed towards themselves by alluding to their perspicuity, wisdom and deep knowledge of the laws. The most effective

however are the words of the person whose moral character is above doubt. Aristotle and Quintilian considered the moral character of the speaker the most affective form of proof.

## **2. Epideictic**

Functioned in public ceremonies and assign praise or blame in the present. It is also used to share a feeling of joy or grief with an audience that already has the same feeling. It is used on special occasions like a reception, farewell, inauguration ceremony or a meeting to remember a saint, statesman. The distinguishing feature of an epideictic rhetoric is that the listener or the reader is convinced at the outset about the speaker's or writer's main contention.

A lecture of Sarojini Naidu, she delivered on All India Radio on 15<sup>th</sup> August, 1947, i.e. on the occasion of our independence. She must have been heard then as a leading poetess and as the first Indian female president of Congress party.

## **3. Deliberative**

Operated in the area of political affairs and was concerned with the expediency of future actions. A deliberation is a formal discussion in a legislative assembly or a learned society. Hence we associate with deliberative rhetoric a slow and leisurely progress from problems to solutions and their evaluations. Whenever someone chooses to say something one recognizes a problem. One tries to suggest a solution as well and he may also identify the methods to reach that solution.

All are aimed at persuading hearers that something is expedient or inexpedient, just or unjust, honorable or dishonorable.

After spending the first two books on discovering or inventing methods of persuasion, Aristotle devotes Book Three to the discussion of style and the right ordering of the several divisions of the whole. Thus he

accounts for four of the five classical departments of rhetoric:

1. Invention
2. Disposition
3. Style
4. Memory
5. delivery

The meaning of rhetoric shifts depending on which of these departments are stressed and particularly on the importance and interpretation given to style.

Under the heading of excellences of style, ancient rhetoricians discussed ornamental uses of language that were unusual or extraordinary. The study of ornament was divided into three broad categories:

6. figures of speech (Latin *figurae verborum*)
7. figures of thought (*figurae sententiarum*)
8. Tropes (Greek *tropi*, "turn").

Ancient grammarians and rhetoricians argued endlessly over the definitions and distinctions among these three sorts of ornaments. As ancient rhetoric matured, the confusion grew. In some scholarly traditions, ornaments like 'climax' and 'antitheses' were classed under more than one heading (sometimes as figures, sometimes as tropes), while others, like 'metaphor' and 'epithet' were often discussed both as single words (diction) and in terms of their effects in groups of words (composition). Contemporary rhetors don't need to keep the categories straight, since discussions of figures and tropes no longer have to be memorized, as they did in Aristotle's time. However, rhetoricians should be able to distinguish among figures of language, figures of thought, and tropes.

It was Quintilian who distinguished among these ancient categories. Generally, a figure is any form of expression in which we give our language a conformation other than the obvious and ordinary.

Sometimes Quintilian seems to mean the term *figure* literally; a figure is any piece of language that has a remarkable or artful shape. He likened the changes in language or meaning brought about by the use of figures to the changes in the shape of the body that came about "by sitting, lying down on something or looking back". That is, use of a figure changes the shape of language, just as a change in posture or position changes the shape of the body.

There are two kinds of figures. :

1. Figures of thought: involves artful changes in ideas, feelings, or conceptions; these figures depart from ordinary patterns of moving an argument along.
2. Figures of language: in contrasts to figures of thought this involves unusual patterning of language, such as repetition or juxtaposition of similar words or constructions.

A trope is any substitution of one word or phrase for another. Grammatically speaking, a trope can transfer words or phrases from their proper place to another. This kind of grammatical trope is rare. Winston Churchill used it when he said "this is a kind of impertinence up with which I will not put." Here Churchill substituted an unusual word order for the ordinary pattern in order to make fun of the traditional grammatical rule that says prepositions may not appear at the end of sentences. A trope transfers the usual signification of a word or phrase to another, as in "My love is like a red, red rose." Here the poet (Robert Burns) transferred the meanings associated with roses (fragile, thorny, blooming briefly) to his love.

Quintilian argued that ornament, carefully deployed, contributes not a little to the furtherance of our case as well. For when our audience finds it a pleasure to listen, their attention and their readiness to believe what they hear are both alike increased, while they are generally filled with delight and sometimes even transported by admiration. A carefully chosen metaphor can make an argument clearer and more striking; a

nicely balanced antithesis can lend emphasis to a point. Thus ornament enhances persuasion.

Ancient rhetoricians compiled endless lists of variations on the use and arrangements known as the figures of language. Quintilian wrote that this group of figures has "one special merit, that they relieve the tedium of everyday stereotyped speech and save us from commonplace language" (IX iii 3-4).

When they are used sparingly, they serve as a seasoning to any style. One can further divide the figures of language into two broad categories:

1.1 Those that interrupt normal word order

1.2 Those that repeat words or structures for effect.

### **6.1. Figures That Interrupt Normal Word Order**

One can site example from *The Temple of My Familiar* (24) by Alice Walker:

Wrapped in his feathered cape,

his winged boots,

He sent his soul flying to

Zede,while holding,

His body,

his thought,

His attentions on Carlotta, whom he did not cease to love.

Walker used parallel commas to emphasize her character's divided loyalties, which she reveals to readers only at the conclusion of the period.

- ***Parenthesis***("a statement alongside another")

Rhetors can also interrupt normal word order by inserting a word or phrase inside a colon or period. Quintilian called this figure *interpositio*, but it is

still known in English by its Greek name, *parenthesis* ("a statement alongside another"). As the interpolation in the previous sentence demonstrates, a parenthetical statement decreases distance, since it suddenly discloses the author's presence—as though she were speaking behind her hand. Parenthetical statements may appear between commas, like this, but they are more often punctuated by dashes—as we have done here—or with parentheses (as illustrated here).

The novelist Robert Graves made interesting use of an almost wholly parenthetical style in the opening passage of his novel, *I Claudius*:

"I, Tiberius Claudius Drusus Nero Germanicus This-that-and-the-other (for I shall not trouble you yet with all my titles) who was once, and not so long ago either, known to my friends and relatives and associates as "Claudius the Idiot," or "That Claudius," or "Claudius the Stammerer," or "Clau-Clau-Claudius" or at best as "poor Uncle Claudius," am now about to write this strange history of my life. (1961, 3)

The parenthetical asides nearly swamp the main part of this sentence, inserted as they are between "I" and "am now about to write." Graves used them to suggest an important feature of Claudius's character: even though he wasn't very well organized, he was a stickler for detail.

- **Hyperbaton** ("a sudden turn").

A rhetor can attach a descriptive comma, as follows: "Mary, though reputed to be in love with John, is actually quite fond of Fred." The interpolated comma is an *appositio* ("putting off from," apposition in English), a phrase that interrupts the main part of the period to modify it or to add commentary about it. Or he can use an apostrophe to call on his audience or someone else:

"I am, heaven help me, lost." In a very long sentence,

Ancient rhetoricians also identified a pair of figures having to do with the use of connecting words between colons: asyndeton (no connectors)

and poly-asyndeton (many connectors).

- **Asyndeton:** (no connectors)

Using the first figure, a Rhetor eliminates connectors that ordinarily appear between colons or commas, as in this example from Cicero:

"I ordered those against whom information was laid, to be summoned, guarded, and brought before the senate: they were led into the senate" (quoted by Quintilian, IX iii 50).

Cicero eliminated the *ands* that would ordinarily connect coordinate commas in order to give an impression of haste and vigour. Compared to his this version that inserts connecting *ands*:

"I ordered those against whom information was laid to be summoned and guarded and brought before the senate, and they were led into the senate."

- **Poly-asyndeton** (Many connectors )

Gorgias used the opposing figure in the opening passage of his "Helen":

“Fairest ornament to a city is a goodly army and to a body beauty and to a soul wisdom and to an action virtue and to speech truth, but their opposites are unbecoming. Man and woman and speech and deed and city and object should be honoured with praise if praiseworthy but on the unworthy blame should be laid; for it is equal error and ignorance to blame the praiseworthy and to praise the blameworthy.”

Both sentences contain examples of polysyndeton, in which the rhetor employs more conjunctions (*and* in this case) than are required by either grammar or sense.

### 1.1.2 Figures of Repetition

Modern composition textbooks often tell their readers to avoid repetition. Most likely, their authors worry that students rely on repetition because they do not have a sufficiently large vocabulary. But the advice to avoid repetition, however well meant, is not necessarily good advice. Since repetition

is a means of calling attention to words and ideas that are important, rhetors should not be afraid to repeat words that are central to their arguments.

Artful repetition was available to speakers of Greek and Latin in single words. Rhetors could simply repeat a word in order to call attention to it, as Demosthenes is said to have done when asked what the most important part of rhetoric was. He replied: "Delivery, delivery, delivery."

In Chapter 2, on *kairos*, we encountered an instance of repetition in the speech by Governor George Ryan with which he commuted the sentences of death row inmates: "Our capital system is haunted by the demon of error, error in determining guilt and error in determining who among the guilty deserves to die" (*New York Times*, January 12, 2003, A1). You can see how the ringing repetition of the word *error* marks the flawed system as that which drove Governor Ryan's landmark decision.

- **Synonymy** (the same name):

Using words that are similar in meaning as a means of repeating an important point: "call it treason, betrayal, sedition, or villainy—it is one."

The author of *ad Herennium* gave these examples:

"You have impiously beaten your father; you have criminally laid hands upon your parent" and

"You have overturned the republic from its roots; you have demolished the state from its foundations" (IIIV xxviii 38). A thesaurus can help when a rhetor wants to pile up similar words to create the figure of synonymy.

But synonyms are not pure equivalents, despite their Greek name. No two words mean exactly the same thing, because meaning depends upon context and use.

- **Pun**

There is another class of figures of language that use artful synonymy and exploit other similarities between words, as well. These are now known generically as puns. Puns allow Rhetor to repeat something in an artful and often funny way: "He told the sexton and the sexton tolled the bell."

Ancient puns often do not survive translation, because the pun depends upon some similarity in word shape or sound. Quintilian thought that this form of the figure was a "poor trick even when employed in jest." Puns belong to the class of figures that "attracts the ear of the audience and excites their attention by some resemblance, equality or contrast of words" (IX iii 66). The ancient term for pun was *paronomasia*, which the author of *ad Herennium* defined as "the figure in which, by means of a modification of sound, or change of letters, a close resemblance to a given verb or noun is produced, so that similar words express dissimilar things" (IV xxi 29). Generally, puns exploit accidental resemblances among words. There are many varieties of this figure, but all have to do with using words that are similar to others, either in sound, shape, meaning, or function. It can exploit almost any accidental resemblance among the shapes, functions, sounds, spellings or meanings of words.

This headline from an article in *Time*—"Hung up on Competition"—about the effects of the 1996 Telecommunications Act, plays on two senses of "hung up"—that the act performed with telephones and the "hang-up," or slight obsession (July 21, 1997, 50).

- ***Antanaclasis***

Using *antanaclasis* ("bending back"), the rhetor repeats a word in two different senses:

"I would leave this place, should the Senate give me leave" (*ad Herennium* IV xiv 21).

"If we don't hang together, we'll hang separately" (Benjamin Franklin).

- ***Homoioteleuton***("same ending")

The rhetor repeats words having similar endings:

"You dare to act dishonourably, you strive to talk despicably; you live hatefully, you sin zealously, you speak offensively" (*ad Herennium* TV xx 28).

This figure had more uses in Greek and Latin than it does in English, where only a few parts of speech, such as the adverbs illustrated here, have similar endings.

- ***Zeugma***

Using zeugma and its relatives, the rhetor ties a number of commas or colons to the same verb. Quintilian quoted this example from Cicero: "Lust conquered shame, boldness fear, madness reason" ("*Pro Cluentio*" vi 15;*Institutes* IX iii 62).

Modern rhetoricians like to cite Alexander Pope's use of zeugma in "The Rape of the Lock," whose heroine's confused values are such that she would just as soon "stain her honor, or her new brocade."

- ***Anaphora***

When words are repeated at the beginning of successive colons expressing either similar or different ideas it is anaphora or *epanaphora*, literally 'carrying back'

"To you must go the credit for this, to you are thanks due, to you will this act of yours bring glory" (*ad Herennium* TV xiii 19).

- **Epiphora**

Repetition of the last word in successive phrases *is epiphora*

"It was by the justice of the Roman people that the Carthaginians were conquered, by its force of arms that they were conquered, by its generosity that they were conquered."

- **Symploke**

When one combines *anaphora* and *epiphora*, one gets *symploke* means 'tied together'.

"One whom the Senate has condemned, one whom the Roman people has condemned, one whom universal public opinion has condemned, would you by your votes acquit such a one?"

- **Climax**

When a sentence has a series of words that become increasingly important, it displays a figure called climax (Greek "ladder"). The author of the *ad Herennium* defined climax as "the figure in which the speaker passes to the following word only after advancing by steps to the preceding one" (IV xxiv 34).

He gave this example:

"Now what remnant of the hope of liberty survives, if those men may do what they please, if they can do what they may, if they dare do what they can, if they do what they dare, and if you approve what they do?"

Here is another example, from Demosthenes' *On the Crown* (179), quoted by the author of the *ad Herennium* and by Quintilian as well:

"I did not say this and then fail to make the motion; I did not make the motion and then fail to act as an ambassador; I did not act as an ambassador and then fail to persuade the Thebans"

(IV<sub>xxv</sub> 34; IX iii 55-56).

- **Isocolon:**

Commas or colons themselves can have ornamental effects when two or more that are similarly structured are repeated within a single period. This figure is called *isocolon* in Greek and "parallelism" in English. One can cite a famous example from Abraham Lincoln's Gettysburg Address:

"The world will little note nor long remember what we say here, but it can never forget what they did here."

One can graph this sentence in order to illustrate the balanced colons a little more clearly:

The world will little note what we say here,

nor long remember

but it can never forget what they did here.

In parallelism, verbs should be balanced against verbs, prepositional phrases against prepositional phrases, and so on. Some ancient authors claimed that the members of an *isocolon* should have a similar number of syllables so that the parallelism between them was nearly perfect.

- **Antithesis**

When the parallel words express logically contrary thoughts, the figure is called an antithesis (counterstatement). In classical rhetorical theory, an antithesis occurred when either words or their meanings were opposed to one another.

The author of the *ad Alexandrum* differentiated these two kinds of antithesis as follows:

"Let the rich and prosperous give to the poor and needy" (opposition in terms only);

"I nursed him when he was ill, but he has caused me a very great deal of harm" (opposition in meaning)

But the author of *ad Herennium* included any use of opposites or contraries under this figure. He illustrated its use with this jingling example:

“When all is calm, you are confused; when all is in confusion, you are calm. In a situation requiring all your coolness, you are on fire; in one requiring all your ardour, you are cool. When there is need for you to be silent, you are uproarious; when you should speak, you grow mute. Present, you wish to be absent; when all are absent, you are eager to return. In peace, you demand war; in war, you yearn for peace. In the Assembly, you talk of valour; in battle, you cannot for cowardice endure the trumpet's sound. (IV xv 21)

All ancient authorities credit Gorgias with the invention of this figure, and its preference for stating balanced contraries is consonant with sophistic thought.

- **Chiasmas**

This kind of antithesis—where the actual words are reversed—is called chiasmus (arranged crosswise and looks like an X)

John F. Kennedy's this line is perhaps the most famous: "Ask not what your country can do for you; ask what you can do for your country."

The best-known modern example was made popular by John Dean of Watergate fame: "When the going gets tough, the tough get going."

## **Figures of Thought**

In *De Oratore* and *Orator* Cicero classed virtually all ornament under the head of figures of thought. This seems appropriate, since these figures (*sententia* in Latin) are the most rhetorical of the ornaments of style. By this one mean two things: first of all, the *sententia* are arguments in themselves; that is, they can function as proofs. Second, they can enhance a rhetor's *ethos* or appeal to an audience's emotions (*pathos*). As Quintilian noted, the figures of thought "lend credibility to our arguments and steal their way secretly into the minds of the judges" (DC i 19-20).

Quintilian treated only those figures of thought that "depart from the direct method of statement," and he still managed to discriminate well over a dozen (IX ii 1). We have divided our discussion of the *sentential* among figures that call attention to the rhetor, figures that stimulate the emotions of an audience, and figures drawn from the argument itself.

### **Figures of Thought That Enhance Ethos**

This group of figures allows speaker to call attention to the fact that they are manipulating the flow of the discourse. As such, they strengthen the *ethos*; in most cases, their use decreases distance between the speaker and an audience, as well.

Speakers may use these figures to emphasize a point or to draw attention away from something, to hesitate, apologize, interrupt, attack opponents, and make promises. Speakers often use questions (Latin *interrogatio*) to draw attention to important points. Quintilian gave the following example:

"How long, Cataline, will you abuse our patience?" (IX11 7-8).

The effect of this differs from a flat statement:

"You have abused our patience a long time, Cataline."

Variations on rhetorical questioning include *hypophora* or *subjectio*, in which the rhetor asks what can be said in favor of those who oppose her ("Who, indeed, can support those who discriminate against the helpless poor?") or inquires what can possibly be said against her case. Use of this figure gives an opportunity to question the opinions or practices of those who oppose them or to anticipate and answer objections that might be made to their positions.

Asking a question to get information is not a figure; in order for a question to constitute a figure, it must be used to emphasize a point. Rhetors should also guard against using questions to which they don't know the answers. Audiences can usually discern when a rhetor is asking questions in order to avoid committing himself. The only effective rhetorical question, after all, is one to which the answer is so obvious that everyone, including the audience, can supply its answer.

- **Anticipation**

Greek *prolepsis*, 'to take before' is a generic name given to any figure of thought wherein a rhetor foresees and replies to possible objections to her arguments.

For example, a rhetor may anticipate that some point or points in her argument will seem weak or dishonourable to her audience. If she is defending the right to use hate speech on First Amendment grounds, she may confess her distaste for such language. A rhetor may also anticipate an audience's negative reaction to her arguments and apologize in advance:

"I realize that many Americans are opposed to abortion, but I have good reasons for supporting choice, and I hope that you will be patient enough to listen to them."

Rhetors may also state that they will not speak or write about something all the while they are actually doing so (*paralepsis*, "to take alongside

of"). For example: "I will not here list all the negative effects of hate speech: its divisiveness, its disruptiveness, its cruelty, its ugliness."

A closely related figure is hesitation or indecision (Latin *dubitatio*, "doubt"). Using this figure, a rhetor pretends to be unable to decide "where to begin or end, or to decide what especially requires to be said or not to be said at all" (*Institutes* IX ii 19).

- **Correction**

Another similar figure of thought is **correction**, where a rhetor replaces a word or phrase he had used earlier with a more precise one. The author of *ad Herrenium* gave this example of *correctio*: "After the men in question had conquered—or rather had been conquered, for how shall I call that a conquest which has brought more disaster than benefit to the conquerors"? (IV xxvi 36).

Another example: "I refer to hate speech. However, things would be clearer if this practice were known by its rightful name—racism."

### **Figures of Thought That Involve Audience**

Quintilian mentioned a set of figures of thought that involve the audience in the argument. He discussed these under the general heading of 'communication'

In these figures, the rhetor addresses the audience, taking them into her confidence. For ex.

"No reasonable person can doubt the severe consequences of this practice."

- **Paradox**

The opposite of suspension is paradox (contrary opinion), in which the rhetor raises expectations and mentions something trivial. The headlines on supermarket tabloids are paradoxes in this sense. In modern rhetoric,

Paradox has a different but related meaning. A paradox is any statement that seems self-contradictory but in some sense may be true for ex.

"There are none as credulous as unbelievers."

- **Oxymoron**

A related figure of thought is oxymoron, which yokes contradictory terms together, usually as adjective and noun: "cold heat," "eloquent silence."

### **Figures of Thought That Arouse Emotion**

According to Quintilian, "the figures best adapted for intensifying emotion consist chiefly in simulation" (IX ii 26). This group of figures requires more inventiveness from a rhetor than any other, since their persuasive quality depends upon skill in creating convincing fictions. As Quintilian remarked, such devices make a great demand on our powers of eloquence. For with things which are false and incredible by nature there are but two alternatives: either they will move our hearers with exceptional force because they are beyond the truth, or they will be regarded as empty nothings because they are not the truth. (IX ii 33)

This group of includes personification, Energeia, irony, and *ethopoeia*.

- **Personification**

Personification or impersonation consists in representing an absent person as present, or in making a mute thing or one lacking form articulate". For ex. as the poet John Milton did in this passage from *Paradise Lost*:

Earth felt the wound, and Nature from her seat

Sighing through all her Works gave signs of woe. (IX 529-30).

The advantage of this figure, according to Quintilian, is that we can display the inner thoughts of others as though they were present. He cautioned, however, that people and things must be represented credibly.

- **Enargeia**

In *enargeia* (usually translated ‘ocular demonstration’ or ‘vivid demonstration’), a rhetor paints a picture of a scene so vividly that it seems to be happening right in front of the audience. This is usually done by appealing to the sense of sight. The cultural historian Frances Fitzgerald composed this wonderful *enargeia* of evangelist Jerry Falwell's church:

“Winter and summer the congregation consists mainly of couples with two or three children, but there are a number of young adults and a number of elderly people. There is something distinctive about its looks, but at first glance that something is difficult to pin down. The men wear double-knit suits and sport gold wedding bands or heavy brass rings stamped with mottoes; the women, their hair neatly coiffed and lacquered, wear demure print dresses and single diamond engagement rings. The young women and the high-school girls are far more fashionable. Their flowered print dresses fall to midcalf but are cut low on the bodice and worn with ankle-strap high heels. They wear their hair long, loose, and— almost uniformly— flipped and curled in Charlie's Angels style.”

- (*Cities on a Hill*, 1986, p. 135)

Fitzgerald prepared this description with references to sight: looks, glance, appearance—because she is trying to convey the carefully crafted scene to readers just as it appears on television.

- **Irony**

Simply defined, irony occurs when an audience understands the opposite of what is expressed: someone says "Nice day, huh?" when it is windy

and snowing; another asks "Hot enough for you?" when everyone is obviously suffering from the heat.

Irony abounds in contemporary political rhetoric: "My opponent is an honourable woman, I am sure"; "The party of moral values is the party that brought us Watergate, the savings-and-loan scandals, and the Iran-Contra affair."

Sometimes irony rebounds on its users. When a politician labels his opponent a draft dodger, the situation becomes ironic if the politician himself somehow escaped mandated military service. If this is discovered, his figure can backfire on him.

- *Ethopoeia*,

*Ethopoeia* or character portrayal, consists in 'representing and depicting in words clearly enough for recognition the bodily form of some person' For example, "The ruddy, short, bent man, with white and rather curly hair, blue-grey eyes, and a huge scar on his chin."

But character portrayal may deal with a person's qualities as well as physical characteristics. The author of *ad Herennium* portrayed a rich man by depicting his habits:

“That person there ... thinks it admirable that he is called rich.... Once he has propped his chin on his left hand he thinks that he dazzles the eyes of all with the gleam of his jewellery and the glitter of his gold.... When he rums to his slave boy here, his only one... he calls him now by one name, now by another, and now by a third... so that unknowing hearers may think he is selecting one slave from among many.”(IV xlix 63).

## **Tropes**

Neither ancient nor modern rhetoricians have ever been able to agree about what distinguishes this class of ornament from figures. It is probably safe to say that tropes are characterized by the substitution of

one word or phrase for another, but even this distinction does not clearly demarcate tropes from some figures of language, such as synonymy or puns.

However, even though ancient rhetoricians could not agree about the definition of a trope, they knew one when they saw one. With the notable exception of Aristotle, who was ambivalent about every ornament except metaphor, major rhetoricians used a list of ten tropes that remained more or less standard throughout antiquity. The ten are: onomatopoeia, antonomasia, metonymy, periphrasis, hyperbaton, hyperbole, synecdoche, catachresis, metaphor, and allegory.

- **Onomatopoeia**

The rhetor who uses onomatopoeia (making a new name) assigns a new word to "a thing which either lacks a name or has an inappropriate name". This trope could be used either for imitative purposes, as illustrated by words like *roar*, *bellow*, *murmur*, *hiss* or for expressiveness. To exemplify

- **Antonomasia**

In the trope called antonomasia (another name), a rhetor substitutes a descriptive phrase for someone's proper name (or vice versa). When Quintilian referred to Cicero as "the prince of Roman orators," he used antonomasia. Antonomasia appears frequently in contemporary rhetoric. Elvis is "the King"; athletes and teams or squads acquire nicknames like "The Mailman," "The Manassas Mauler," the "Fearsome Foursome."

- **Metonymy**

Metonymy (altered name) names something with a word or phrase closely associated with it: "the White House" for the president of the United States or "the Kremlin" for the leadership of the former Union of Soviet Socialist Republics. The maxim "The pen is mightier than the

Sword" is a metonymy in which *pen* stands for persuasive language and *Sword* for war.

- **Periphrasis**

Periphrasis means circling speech. Quintilian defined uses of this figure as "whatever might have been expressed with greater brevity, but is expanded for purposes of ornament". He gave this poetic example from Virgil's *Aeneid*:

Now was the time

When the first sleep to weary mortals comes

Stealing its way

The sweetest boon of heaven" (ii 268).

Virgil did not simply say "Night arrived." Rather, he embroidered on this simple observation to achieve the effect of calmness that sleep brings.

- **Hyperbaton**

*Hyperbaton* is the transposition of a word to somewhere other than its usual place. It is a figure of language, since its effect depends upon a change in normal word order. But as Quintilian noted, it can be called a trope when "the meaning is not complete until the two words have been put together" (VIII vi 66). For ex.

"Backward run sentences, until reels the mind" (a parody of the style of *Time* magazine).

- **Hyperbole**

Quintilian defined hyperbole (thrown above or excess) as an elegant straining of the truth (VIII -VI 67) In other words, hyperbole is exaggeration used for effect. People often use hyperbole to describe extreme weather conditions. For ex. "summer hotter than the hinges on the gates of hell."

- **Synecdoche**

In synecdoche (to receive together) rhetors substitute the part for the whole (or vice versa) or cause for effect (or vice versa) as in "The Roman won the day," in which "the Roman" refers to an entire army. "Give us our daily bread," where *bread* means something like "enough food to sustain us."

- **Catachresis**

Catachresis (to use against) is "the inexact use of a like and kindred word in place of the precise and proper one". These are examples: "the power of man is short," "small height, "long wisdom," "mighty speech."

In these examples adjectives are misapplied to nouns: we ordinarily speak of human power as limited rather than short, of wisdom as enduring rather than long, and so on. Quintilian defined this trope more narrowly as the practice of adapting the nearest available term to describe something for which no actual term exists.

- **Metaphor**

A metaphor transfers or substitutes one word for another. The Greeks have always taken metaphor seriously. Some metaphors are so common in our daily speech that we no longer think about their metaphoric quality for ex. a disappointed lover 'struck out' or 'never got to first base' borrowing metaphors from baseball. When someone has exhausted all her alternatives, we say that she is "at the end of her rope,"

Metaphor is often the only trope mentioned in traditional composition textbooks, giving the impression that modern writers should limit their use of ornament to a single trope. Aristotle, like other ancient rhetoricians, was more interested in metaphor than he was in other tropes or figures. In the *Poetics*, Aristotle defined metaphor as the movement of a name from its own genus or species to another genus or species (XXI vii 1457b). In the *Rhetoric*, he noted that metaphors borrowed from

something greater in the same genus or species were complimentary, while those borrowed from something worse could be used to denigrate the person or thing to whom it was applied.

Thus, pirates can be called "entrepreneurs" or "businesspeople," and someone who has made a mistake can be accused of criminal behaviour.

Aristotle suggested that metaphors be taken from two sources: those that are beautiful, either in sound or effect, and those that appeal to the senses. It would not do, he wrote, to substitute *red-fingered* or even *purple-fingered* in Homer's "rosy-fingered dawn."

- **Simile**

To say what the inconceivable resembles, or comparing two objects in light of each other is Simile. For ex. My love is like red red rose.

As the basis of developing a comprehensive system of rhetoric, following out the implications of the text or imaging what Aristotle ought to have said but didn't. They are especially interested in argumentation and in problems involving Aristotle's understanding of the enthymeme and its implications.

Finally, his attitude toward rhetoric was ambivalent. He wanted his students to understand the dangers of sophisticated rhetoric as dramatically portrayed by Plato, and at the same time to be able to defend themselves and be effective if they engaged in public life. The differing views found in the text, especially when taken in conjunction with Plato's criticism or Isocrates' celebration of rhetoric, can provide a good starting point for discussions by modern students about the nature and functions of rhetoric in society. In his quest to assort the wisdom as the beginning and the end of eloquence, Socrates had considered rhetoric somewhat inferior to dialectics. But Aristotle emphasized that rhetoric was the counterpart of dialectic.

## CICERO'S 'De Oratore'

Greek rhetoric made its entry into Rome in the 2nd century BC. It is with Cicero that we come to the first serious study of Rhetoric. It is Cicero who raised the current discussions of Rhetoric to a higher plane and initiated a critical process that influenced many subsequent writers. In 55BC he came out with his first major work, *De Oratore*. He has made a significant departure from the earlier scholastic rhetoric. The book lifts Rhetoric out of narrow confines of the study of argument and the technique of style and offers an exposition of the art of speaking or writing on all possible subjects. Following the guidance of Plato and Aristotle, he rejects the teachings of contemporary craftsmen and tries to recapture the spirit of the earlier tradition. It is not only in the conception of rhetoric but also in the methods of arguments adopted that he follows the classical Greek.

Cicero was a prominent practitioner of the art of public speaking in the Roman senate and the law courts. He drew upon Plato, Aristotle, Demosthenes, Isocrates, and Theophrastus in creating his own rhetorical synthesis which was also informed by his own rich experience. As a student in Rome, he entered an educational system that was centered on rhetoric and assigned exercises in writing, speaking, arguing a thesis, legislative and judicial declamations, as well as the learning of rhetorical rules, the exercise of memory, and the proper delivery of a speech.

Cicero himself regarded delivery as of predominant importance in a speech. At an early age, he published his rhetorical treatise *De invention* in the early part of the first-century bc. 'De oratore' is written as a conversation between four speakers. Cicero's own views are largely expressed through the character of Crassus, a renowned orator under whom Cicero had studied rhetoric. This treatise presents some further insights on style, notable that each proof in a speech should be related to emotion since most decisions are made on the basis of emotion; also, that each emotion naturally has a specific look and tone which the speaker must master in delivery (II.213). Other suggestions for speaking

Include knowing that the audience is most receptive at the beginning of the speech, which therefore should be used to make one's most probative statements; and using metaphor, since this is what gives audience most pleasure. From the very beginning, Cicero insists that thought must be properly organized, that matter and manner are inseparably related. "The proper concern of an orator is language accommodated to the feelings and the minds of men." He writes in *De oratore*. Since the highest power of oratory lies in the special appeal to emotions, the orator must know how human passions and emotions work. The orator must know and intimately all the emotions of the mind nature have given to man. The efficacy of this statement made in relation to oratory is equally valid in relation to poetry. He says that the best orator "teaches (*docet*), delights (*delectat*) and moves (*permovet*) the minds of his hearers. The orator must have the natural capacity of oratory, must undergo sound technical training and liberal education.

Cicero considers delivery to be the supreme factor in successful oratory (III.213). The orator is defined in general as someone who can express ideas clearly to an "ordinary" audience (I.85). *De oratore* is written as a conversation between four speakers. Cicero's own views are largely expressed through the character of Crassus, a renowned orator under whom Cicero had studied rhetoric. This treatise presents some further insights on style, notably that each proof in a speech should be related to an emotion since most decisions are made on the basis of emotions also, that each emotion naturally has a specific look and tone which the speaker must master in delivery (II.213). Other suggestions for speaking include knowing that the audience is most receptive at the beginning of the speech, which therefore should be used to make one's most probative statements; and using metaphor, since this – the discovery of new relationships among common terms – is what gives audiences most pleasure. Cicero considers delivery to be the supreme factor in successful oratory (III.213). The orator is defined in general as someone who can express ideas clearly to an "ordinary" audience (I.85)

What is most interesting about the *De Oratore* is the way it addresses two important topics: the cultural value of rhetoric, and the connection between rhetoric, philosophy, and other forms of knowledge. Cicero, speaking through Crassus, maintains that the art of rhetoric has flourished especially in states which have enjoyed freedom, peace, and tranquility. Moreover, this art above all other distinguishes men from animals; it is this art that has brought unity and civilization to humanity (I, VIII). As such, the orator must combine in himself a multitude of virtues which are found but singly in other men (XXV–XXVI).

Cicero also takes issue with Plato's criticism of rhetoric, where Plato sees rhetoric as focused on style and separated from philosophy, Cicero insists that the good rhetorician must speak on the basis of knowledge and understanding of his subject and that philosophy and rhetoric are complementary. A speaker must have knowledge of philosophy, law, and human psychology, and must be trained in the liberal arts (I, XI- XII). According to Cicero, Socrates "separated ... the ability to think wisely and speaking gracefully, though they are naturally united." Interestingly, Cicero aligns this with an equally unnatural "divorce ... of the tongue from the heart" (III, XVI). In short, Cicero insists, in contrast with Plato – a contrast so sharp that it verges on identity – that the rhetorician and the philosopher can be united in one person; whether he is called a rhetorician or a philosopher is a matter of indifference (III, XXXV). Plato, we may recall, effectively redefined the good rhetorician as a philosopher.

If Thucydides and Aristotle elevate deliberative rhetoric to make it the basis of political community, Cicero celebrates eloquence because it contributes to the "benefit of mankind." He claims that eloquence led human beings out of a "brutish" life into a civilized existence as citizens (De oratore 1. 33, vol. I, p. 25). Eloquence belongs to the republican statesman who shapes the character and arouses the energy of the people (Senior Statesman, p. 26). Cicero's emphasis on persuasion suggests that the chief purpose of oratory is to arouse passion. Antonius, a participant

in the dialogue in *De oratore* (55 bce), doubtsthat one must have a philosophical knowledge of psychology in order to “kindlethe feelings of his hearers, or quench them when kindled.” He emphasizesemotion, believing that the business of the orator is to use words to magnify themisery of things believed to be evil while “he enlarges upon and beautifies by his

eloquence whatever is commonly deemed delectable” (1. 219, p. 155; 221, p. 157).For this, Antonius insists, he needs “no philosophers’ definitions” (1. 222, p. 159).Instead he calls for a person “of sharpness,” “ingenious,” who “with keen scentwill track down the thoughts, feelings, beliefs and hopes of his fellow citizens,” languagethat revives the image of the orator that Plato attacks in the *Gorgias*(1. 223, p. 159).

Restating Aristotle’s controversy over the relative merits of reasonand emotion in persuading audiences, Crassus and Antonius nevertheless agreethat “it is in calming or kindling the feelings of the audience that the full power andscience of oratory” is “brought into play” (1. 17, p. 15). This emphasis on movingthe audience raises the question of how an eloquent speaker can avoid the trapsthat Plato discovered in demagogic Athenian oratory. Does the Roman orator, aflatterer and a pleaser, manipulate the audience for his own self-interest?

Later writers who draw on Cicero while writing in a princely or monarchistcontext claim that orators actually control the minds of the people: the ruler’seloquence “transforms the [people] into ideal subjects who continually . . . need . . . direction” (*Emperor of Men’s Minds*, p. 29). Christian rhetoricians, including Augustine, also looked to passionate rhetoric flowing from the heart to produce anirresistible effecton listeners. Passion enables reason to affect action, “stirring thewill to desire what the mind already approves” (*Sacred Rhetoric*, p. 46). *De oratore*

Debates the relative importance of knowledge and emotion by arguing on both sides of the question and allowing readers to arrive at a decision.

Antoniuss asserts that “nothing in oratory . . . is more important than to win for the orator the favour of his hearer” and to move their emotions (2. 178, vol. I, p. 325). Rhetoric can “arouse a listless nation, and . . . curb its unbridled impetuosity.” “Who more passionately than the orator can encourage to virtuous conduct, or more zealously than he reclaims from vicious courses?” (2. 35, vol. I, p. 223). This controversy needs to be understood in relation to the social functions of oratory. Roman orators were more likely to lead the people than to deliberate with them about contested values and conflicting interests, as speakers do in Thucydides’ history. For example, The Peloponnesian War juxtaposes the Melians’ emphasis on justice and courage with the Athenians’ concern for self-interest (Peloponnesian War, pp. 400–8). But Roman orators drew on a relatively small, agreed-upon “repertory of values” in persuading their audiences. “Courage, discipline, hardwork, duty and tradition were continually praised; their opposites, daring, immoderation, vanity, and novelty, were continually derogated.” Orators did not innovate or debate values so much as they sought to “properly elaborate and deliver them”

(“Text and context,” p. 38). The rhetorical strategies of the Hellenic writers, especially those of style, became primary tools of Roman orators wishing to express attitudes toward their topics and to articulate their objectives (ibid., p. 39). An orator could achieve the right elaboration and delivery by means of decorum, the appropriateness of style to the matter and purpose at hand. This decorum was not fixed; rather it worked dynamically through the art of the speaker. Cicero elaborates three styles borrowed from Hellenism: the “grand, which stirs the emotions; the middle, which persuades through pleasure; and the plain or subdued style, which proves points” (Orator 69; “Text and context,” p. 39).

Each style has an appropriate function. B. A. Krostenko comments that an orator would not use the grand style to speak of rainwater because the “objective is to establish, say, a property claim” where “careful argument is more useful than fulmination; fulmination, in that context, would give the impression, at the least, of obfuscation, if not lunacy” (Orator 99). But when a speaker wants to expand on “the glory of the state and thus rouse hatred against her betrayer . . . explosive heat is more useful than adroit subtleties” (“Text and context,” p. 39). Thus Cicero attends to the appropriate attitude, tone, and emotion toward the matter at hand, for these convey the speaker’s sense of the weight and type of issue that is at stake.

However, Cicero’s focus on style should not imply that he was uninterested in argument. Antonius articulates only one side of the issue (probably representing the rhetorician Hortensius), while Crassus, representing Cicero, and insists that eloquence must be united with wisdom. The dialogue links the two by making subject matter the source of eloquence, copiousness, and fervor. Crassus insists, “a full supply (copia) of facts (rerum) begets a full supply (copiam) of words (verborum)” (De oratore 3. 125, vol. II, pp. 99, 98). Without a grasp of the subject, the speaker can produce only a feeble speech. “Unless there is such knowledge, well-grasped and comprehended by the speaker, there must be something empty and almost childish in the utterance” (1. 20, vol. I, p. 17). Just as Crassus links style, emotion, and subject matter, Antonius himself creates a role for argument when he draws on Aristotle’s headings of logos, ethos, and pathos and turns them to the distinct situation of Roman politics (2. 162–216, vol. I, p. 165). This revision of Aristotle’s tripartite schema shows Cicero’s rhetorical inventiveness.

Because rhetorical terms are general and ambiguous, they can be redefined to fit new circumstances. Cicero finds new meanings and uses for ethos, logos, and pathos. De inventione, a rhetoric he wrote as a young man, articulates the way that common topics “as arguments . . .

can be transferred to many cases’’ (2. 48, p. 209). It praises topics used in one case that can be applied to another. Topics lead speakers to matter and arguments for their speeches. Shifting to the point of view of the orator, Antonius in *De oratore* uses a metaphor of hunting for gold to show how topics (topoi or loci) lead orators to facts and arguments even when Antonius himself cannot tell them what the facts and arguments actually will be in the specific case. He views the orator as like a prospector: ‘‘For if I wished to reveal to somebody that gold was hidden here and there in the earth, it should be enough for me to point out to him some marks and indications of its positions, with which knowledge, he could do his own digging, and find what he wanted

. . . so I know these indications of proofs, which reveal to me their whereabouts when I am looking for them; all the rest is dug out by dint of careful consideration’’ (*De oratore* 2. 174, vol. I, p. 323). Orators must do their own digging, but topics point the way. By topics Antonius has in mind strategies of argument such as argument from the greater and the lesser, which could yield the particular proposition ‘‘If good repute is above riches, and money is so keenly desired, how far more keenly should fame be desired?’’ (2. 172, vol. I, p. 321).

One only has to link this proposition to a particular premise to make it practical. *De oratore* uses Aristotle’s categories of ethos, logos, and pathos to help speakers find arguments, create good will, and move their audiences. But it redefines the categories to emphasize the importance of sympathy, public reputation, and and passionate speech. These redefinitions also depart from *De invention*’s treatment of topics. By analyzing *De invention*’s approach, we will be better prepared to consider the method of *De oratore*. *De invention*, like Aristotle’s *Rhetoric*, shows speakers how to find material and a point of view from which to argue. As we have seen, Aristotle’s headings of speaker, speech, and audience (ethos, logos, and pathos) point to places speakers can look for matter. The process of considering these multiple points of view discovers propositions and materials that need not be in conflict. *De invention*,

however, does not recognize a rhetorical issue in the law courts without a conflict of pleas. It addresses rhetoric as a mode of controversy. It also organizes the inventive process very tightly. It lists a series of questions, each of which provides a place for decision, and the sum of which help the orator find the issue (*constitutio*) that he wishes to address in his speech.

The conflict between verbal expressions generates the first issue: “The ‘issue’ is the first conflict of pleas which arises from the defense or answer to our accusation, in this way: ‘You did it’, ‘I did not do it’, or ‘I was justified in doing it’ ” (1. 10, p. 21). If the plaintiff and the prosecutor disagree about the deed (*factum*) (i.e. whether he did it), they have found an issue about which to speak. If the plaintiff and the prosecutor agree about the facts, they make a definition, and if their definitions disagree, they focus their arguments on this dispute (whether, for example, a killing is murder or manslaughter) (*nominis controversia*) (1. 11, pp. 23, 22). Otherwise, they consider the nature of the act to find whether they disagree about that (*generis controversia*). Cicero calls that dispute qualitative because “there is a question . . . about how important it is or of what kind” it is (1. 12, p. 25). But if the participants agree on all these matters, the orator may still have a controversy about procedure.

Compared to Aristotle’s extremely open, multisided approach, *De invention* focuses on areas of choice quite narrowly. But *De oratore* treats invention more expansively. Antonius introduces the questions in an account of his own process of arguing a case in court. Having emphasized the necessity of gaining mastery over documents, evidence, contracts, and so forth, he raises questions of fact (“what has been done, or what is being done, or going to be done” (2. 100, 104, vol. I, pp. 273, 275). When the terms in which a fact is defined or an “act should be described” are in dispute, the advocate raises a “question . . . of definition” (2. 107, vol. I, p. 277). For example, when Antonius argued that Norbanus was not guilty of treason and the opposition argued that he was, they were engaging in a dispute about definition. The focus on definition emphasizes the extent to which legal deliberation may turn on the use of words; later it played

an important role in biblical hermeneutics.

Once the fact and the definition of the act has been agreed upon, *De invention* stipulates that a dispute about a qualitative issue may arise; this question becomes pertinent when the “letter” of the law and the “spirit are at variance.” (2. 110, p. 279). By moving from the question of fact, to definition, and to quality, Cicero progressively zeroes in on the place where a conflict of pleas can be found in a particular case and, therefore, where an opportunity for rhetorical argument can be found.

*De oratore* approaches the problem of how to articulate a full account of the ethical and emotional implications of an action differently from *De inventione*. After Antonius introduces the questions of fact and of definition, instead of raising the qualitative issue, he draws on Aristotle’s tripartite distinction (ethos, logos, and pathos), focusing on “the proof of our allegations, the winning of our hearers’ favor, and the rousing of their feelings to whatever impulse our case may require” (2. 115, vol. I, p. 281). These three considerations allow orators to consider ethical questions previously raised by the qualitative issue in ways more closely bound up with inventing matter for a speech.

Whereas school rhetoric proceeded through the parts of the speech to find topics for invention, Antonius’ account relies on the three factors for finding the materials for a speech. As a result, ethical, emotional, and probative emphases permeate the whole speech, rather than being limited to the introduction or peroration. Like Aristotle, Cicero makes character as important as argument but he values emotion more than Aristotle does. However, there are important differences between the two accounts that dramatize how Cicero adapted the earlier scheme to meet the distinct needs of Roman oratory.

Like Aristotle, Cicero focuses on the character of the speaker in order to make the speech more ethical. But Aristotle's account stresses the good will, virtue, and practical sense of speakers as what manifests their trustworthiness. As Jakob Wisseputs it, Aristotle focuses on those aspects of ethos that make a speech "reliable by suggesting that a speaker with those qualities will tell the truth." Cicero, on the other hand, expands ethos to include all the qualities that will "win the sympathy of the hearers" (Ethos and Pathos, p. 7). Aristotle argues that the orator's ethos should be displayed in the speech, but Cicero relies on the character that a speaker or a client has achieved in public office. Antonius insists, A potent factor in success, then, is for the characters, principles, conduct and course of life, both of those who are to pleadcases and of their clients, to be approved and conversely that of their opponents condemned; and for the feelings of the tribunal to be won over, as far as possible to goodwill towards the advocate and the advocate's client as well. Now feelings are won over by a man's merit, achievements or reputable life, qualifications easier to embellish, if only they are real, than to fabricate whereon-existent. (De oratore 2. 182,vol. I, p. 327)

Whereas Aristotle's speaker needs to display prudence in his speech to show thathe is reliable and trustworthy, Cicero stresses the speaker's display of good will (*benevolentia*) and his ability to win sympathy (*conciliare*), an attitude particularly important in the law courts. Although it is tempting to view Cicero's term for sympathy as equivalent to Aristotle's ethos, doing so fails to capture Cicero's distinct idea. Cicero's idea of ethos is broader than Aristotle's because it refers to the existing reputation of the speaker and the client. The reference in the quotation to "man's merit, achievements or reputable life" suggests a notion of character that is socially defined and unchanging (See *De officiis* 1. 107–14, pp. 109–17; *Trials of Character*, p. 5).

Character in this sense can be passed from one generation to another; Romans respected the customs of the ancestors (*mos maiorum*) and

revered authority. The orator's style embellishes his achievements as well as his client's worth and reputation, and he enhances his own ethos by the expression on his face, and kindness in the use of his words (Ethos and Pathos, p. 21).

*De oratore* emphasizes the need for the orator to give "the tokens of good-nature, kindness, calmness, loyalty and a disposition that is pleasing" (2. 182, vol. I, p. 329). Antonius advises using a mild tone of voice and gentleness to display character. He argues that "to paint their characters in words as being upright, stainless, conscientious" often has a "wonderful effect" and is "often to be worth more than the merits of the case" (2. 184, vol. I, p. 329). Style conveys qualities that reconcile the judges and make them friendly to one's position. Since "the repertory of values" available to the orator in the late Roman Republic were small and less open to debate than those in classical Athens, orators relied on style to show the force of their adherence to those values in the case at hand. Cicero's treatment of pathos also has a practical emphasis. Pathos, like ethos, becomes as important as or more important than judgment and deliberation. We can understand Antonius' emphasis on emotion easily because he plays the role in the dialogue of the defender of emotion who claims that "nothing in oratory . . . is more important than to win for the orator the favor of his hearer, and to have the latter so affected as to be swayed by something resembling a mental impulse or emotion, rather than by judgement or deliberation" (2. 178, vol. I, p. 325).

But Crassus, who argues for the crucial role of learning in oratory, makes a similar point when he argues that "there is to my mind no more excellent thing than the power, by means of oratory, to get a hold on assemblies of men, win their goodwill, direct their inclinations wherever the speaker wishes, or divert them from whatever he wishes" (1. 30, vol. I, p. 23). Crassus identifies this art with the existence of a "free nation" in which talent emerges. He envisions a gifted orator arising from the company of humankind who can lead by his words. Though not radically democratic like Aristotle's society, the Republic fosters freedom,

which allows excellence to emerge. The Roman Republic became exemplary for many later writers, including John Milton.

Cicero's treatment of the emotions seems similar to the position Aristotle attacks in Book 1 of the *Rhetoric*, when he criticizes earlier rhetorical handbooks for concentrating on the emotions. Aristotle warns that "it is wrong to warp the judge's feelings, to arouse him to anger, jealousy, or compassion, which would be like making the rule crooked which one intended to use" (The "Art" of *Rhetoric*, p. 5). Antonius, on the other hand, tells Catulus that nothing is more important than swaying the audience with an impulse or emotion, rather than by judgment or deliberation. "For men decide far more problems by hate, or love, or lust, or rage, or sorrow, or joy, or hope, or fear, or illusion, or some other inward emotion, than by reality, or authority, or any legal standard, or judicial precedent, or statute" (*De oratore* 2. 178, vol. I, p. 325). Because Antonius' position resembles the one Aristotle attacks, we might infer that Cicero's rhetoric is less cognitively based than Aristotle's. And, in fact, Cicero's rhetoric does insist on the centrality of vehemence in a way Aristotle's does not. However, Cicero and Crassus repeatedly emphasize the need to unite wisdom and eloquence.

Without eloquence, learning is impotent to affect public action. Antonius regards the power to "arouse a listless nation, and to curb its unbridled impetuosity" as part of the orator's authority. The greatest orator passionately encourages virtuous action and "zealously" turns the people away from vicious ways (2. 35, vol. I, p. 223). Passion becomes an antidote, and even a medicine against the vicious. In the "battles of the law-courts," the judge may be "ill-disposed" or "angry" or "friendly to the other side," and these perturbations need to be "reined back" or "spurred on" or "swung round" if the effect of his perturbations is to be overcome (2. 72, vol. I, pp. 251, 253). Antonius goes so far as to compare the orator to a "careful physician who, before he attempts to administer a remedy to his patient, must investigate not only the malady of the man he wishes to cure, but also his habits when in

health, and his physical condition” (2. 185, vol. I, p. 331). This comparison suggests that passions can put the judge into a diseased state that the orator must cure. This cure requires not only vehement rhetoric, but the orator’s sensitivity and discernment, his willingness to “explore the feelings of the tribunal,” to “scent out with all possible keenness their thoughts, judgements, anticipations and wishes, and the direction in which they seem likely to be led away most easily by eloquence” (2.186, vol. I, p. 331).

In spite of Antonius’ confidence, one cannot help thinking that orators may misuse the ability to lead others in the way they want them to go. But he makes two arguments that qualify this understanding. He asserts that in order to make an audience feel “indignation, hatred or ill-will, to be terrified of anything, or reduced to tears of compassion,” the orator must have all these emotions “branded” upon his visible appearance (2. 189, vol. I, p. 333). But in order to appear moved, in order to move others, one must oneself be really stirred by the “very feelings” one seeks to prompt in others (2. 189, vol. I, p. 335).

### **Longinus’ On the Sublime**

Longinus’ ‘On the Sublime’ is a famous Roman rhetorical treatise that emphasizes the principles of good writing. Estimates about the date of authorship of *On the Sublime* range from 1st to 3rd centuries A.D. This work is seen as an early application of rhetorical theory to literary criticism, that is, to the discussion of how great writing is achieved, and how it, in turn, achieves its ends. Brian Vickers. For example, calls *On the Sublime* "the outstanding union of rhetoric and literary criticism." Grube refers to this work as "certainly the most delightful of all the critical works of classical antiquity."

Longinus particularly is concerned with the emotive power of language. His rhetoric concerned with the power to transport rather than to persuade. He recognizes five springheads of the sublime:

- Lofty enterprise in the thought

- Strong passion
- Appropriate figures of thought and speech
- Elaborate diction using tropes
- Elevated combination of the whole

As he says, first two are for the most part native to speaker, the last three come by art. Longinus suggests great importance of use of figures of speech or rhetorical devices to enhance writing and speaking. For instance, he writes that

"The best use of a figure is when the very fact that it is a figure goes unnoticed!"

Rhetorical figures can be powerful enhancements to writing and speaking, but the author or orator must be subtle in their use as audiences are a little suspicious of them. According to Longinus,

"The cunning use of figures arouses a peculiar suspicion in the listener's mind, a feeling of being deliberately trapped and misled. This occurs when addressing a single judge with the power of decision, and especially a dictator, a king, or an eminent leader. Listener might feel being cheated by expert's use of pretty figures; he sees in the fallacious reasoning a personal insult; sometimes he may altogether give way to savage exasperation, but even if he controls his anger he remains impervious to persuasion."

Longinus gives much importance to discussion of rhetorical figures. For ex. regarding device called asyndeton (leaving out connectives such as and in a descriptive list) Longinus writes,

"The words burst forth without connective and pour out, as it were in a way that even speaker himself cannot keep up with them. 'Shield on shield,' says Xenophon, 'they were pushing, fighting, killing, dying.'"

But Longinus' principal concern in his discussion of rhetorical figures and his central concern in *On the Sublime*, is the power of words to arouse powerful emotions in an audience. As Brian Vickers writes,

" His recognition of the functional relationship between figures and feeling sets him apart: it makes style more emotional and excited,' and emotions are an essential part of sublimity.' "

Longinus carefully adds that refined concern for decorum always governs the emotional impact of writing, that is, for what is dignified or proper and in keeping with the subject at hand. The true rhetorician should never stoop to simply tricking an audience into reacting emotionally, such debased tactics being a mark of a Sophist. The content of literature or speech should warrant the emotional response aroused by skillfully employed rhetorical figures.

*On the Sublime*, then, advances the rhetorical tradition of exploring the sheer emotional power of words, a tradition that extends back to Gorgias. At the same time, Longinus introduces a concern for the relationship between subject matter and emotional content in writing and speaking, hardly a central concern to Gorgias, who believed that he was creating reality linguistically in his speeches.

'*On the Sublime*' also marks a shift in emphasis from the primarily spoken rhetoric of Cicero to a new interest in the rhetoric of the written word. This emphasis on writing continues to play an important role in the history of rhetoric right up to the present day. Chapter 16-29 discusses figures. Chapters 30- 32 and 37-38 examine diction and chapter 39-43 are devoted to word arrangements composition.

The section on figures is perhaps the most revealing to show how figures might contribute to sublimity. He lists down many figures of speech out of which 7 figures of speech can be more helpful to achieve sublimity.

1. Anaphora	Repetition of a word or group of words  For ex. It was the best of the time, it was the worst of the time.
7. Poly Pompton	Repetition of a word but in different form for ex. My heart's heart
8. Periphrasis	Roundabout way of saying. For Ex. Bathroom is a little guest room
9. Hyperbole	Exaggeration. For ex. She is as skinny as tooth pick.
10. Asyndeton	Not leaving out connectives such as and in a descriptive list
11. Hyperbata	Inversion
12. Question	Interrogation. For ex. Was this the same face that launched the thousand ships?

Longinus also takes care to point out how figures also constitute a danger to sublimity. He often finds himself denigrating figures by opposing their artifice to the naturalness of thought and emotion. For example, Longinus writes,

“Sublimity and emotion are defense and a marvelous aid against the suspicion which the

Use of figures engenders. The artifice of the trick is lost to sight in the surrounding brilliance of beauty and grandeur, and it escapes all suspicion” (17.1).

In other words, sublimity presupposes a nobler vocation for rhetoric, one that is endangered by the (overly) clever use of figures. Thus even if

“grandeur results from the total contribution of many elements” (40.1), including the technical elements, Longinus clearly intends to grant a moral privilege to nature, or at least the appearance of naturalness: “For art (*technê*) is only perfect when it looks like nature and Nature only succeeds when she conceals latent art” (22.1). For Longinus, art will only look like nature when it is in effect an expression of nature, that is, of the nobility of thought and emotion. Longinus thus conceives of the relation between the natural and the technical sources antagonistically, as in this – highly metaphorical – passage:

“As fainter lights disappear when the sunshine surrounds them, so the sophisms of rhetoric are dimmed when they are enveloped in encircling grandeur. Something like this happens in painting: when light and shadow are juxtaposed in colors on the same plane, the light seems more prominent to the eye, and both stand out and actually appear much nearer. Similarly, in literature, emotional and sublime features seem much closer to the mind’s eye, both because of a certain natural kinship and because of their brilliance. Consequently, they always show up above the figures and overshadow and eclipse their artifice.”

Greeks developed rhetoric to enhance an orator's ability to inform, persuade, inspire and hold the attention of audiences. The craft was especially useful in the politics of their new democracy, which lacked television, radio, newspapers and the internet. They discovered it was also effective in writing poetry and plays. Romans continued to build on the Greeks' work. Centuries later, during the English Renaissance, fuelled by the invention of movable type and the mass publication of classical texts, scholars resurrected the art of rhetoric, which inspired new generations of politicians, poets and playwrights.

### **Figures of Speech in Shakespearean play**

Shakespeare acquired a well-stocked tool chest of rhetorical devices known as figures of speech. While some authors are happy to coin an

occasional metaphor, like “well-stocked tool chest,” Shakespeare employed scores of figures of speech, probably learned in school while studying Latin poetry and plays, and later enriched through a lifetime of reading and writing.

**Figures of Speech in *Macbeth* from *Macbeth*. Ed. Kenneth Deighton.**

I. Figures of Resemblance.

1. *Simile* (Lat. *simile*, like) is a comparison between two things.

"This is the sergeant  
Who *like a good and hardy soldier* fought  
'Gainst my captivity." I. ii. 3-5.

"Doubtful it stood;  
*As two spent swimmers, that do cling together*  
*And choke their art.*" I. ii. 7-9.

"As *thick as hail* came post with post." I. iii. 97.

"But *like a man* he died." V. viii. 43.

2. *Metaphor* is a figure of substitution; one thing is put for, or said to be, another. Metaphor is a simile with the words *like* or *as* omitted.

"Kind gentlemen, your pains,  
Are register'd, *where every day I turn*  
*The leaf to read them.*" I. iii. 150, 151.

[Here Macbeth speaks of his memory as a book.]

I have bought

Golden opinions from all sorts of people,

*Which would be worn now in their newest gloss.*" I. vii. 32-34.

[Here the golden opinions are spoken of as articles of apparel.]

"Life's but a walking shadow, *a poor player*

*That struts and frets his hour upon the stage.*" V. v. 25, 26.

"*They have tied me to a stake.*" V. vii. 1.

[Macbeth here speaks of himself as a bear ready to be baited.]

3. *Personification* is a figure in which lifeless things are spoken of as persons.

"My *gashes* cry for help." I. ii. 41.

"I think our country sinks beneath the yoke;

*It weeps, it bleeds.* IV. iii 39-40.

"Our *castle's strength*

*Will laugh* a siege to scorn." V. v. 2, 3.

4. *Apostrophe* is a figure in which a person or thing is addressed. The speaker 'turns aside' from his main theme to address some person or thing.

"Come, you spirits

That tend on mortal thoughts," etc. I. v. 38-48.

"Come, thick night,

And pall thee in the dunnest smoke of hell," etc. I. v. 48-52.

"Come, let me clutch thee.

I have thee not, and yet I see thee still," etc. II. i. 34-47.

5. **Hyperbole** is a figure by which things are represented as being greater or less than they really are. Hyperbole is an exaggerated statement.

"What hands are here? ha! *they pluck out mine eyes.*

Will all great Neptune's ocean wash this blood Clean from my hand? No, this hand will rather. *The multitudinous seas incarnadine, Making the green one red.*" II. i. 123-127.

"*Thy crown does scar mine eye-balls.*" IV. i. 113.

"Let us seek out some desolate shade, and there,  
*Weep our sad bosoms empty.*" IV. iii. 1, 2.

"This tyrant, *whose sole name blisters our tongues.*" IV. iii. 11.

6. **Euphemism** is a figure by which a harsh or offensive idea is stated in an inoffensive manner.

"He that's coming  
*Must be provided for:* and you shall put  
*This night's great business* into my dispatch." I. v. 64-66.

(This is Lady Macbeth's way of speaking of the intended murder.)

"Is he *dispatched*?" III. iv. 15.

(This is Macbeth's way of speaking of Banquo's murder.)

## II. Figures of Contrast.

1. **Antithesis** is a figure by which words or sentences are placed in direct contrast.

"So *foul* and *fair* a day I have not seen." I. iii. 38.

"Look like the *innocent flower*.

*But be the serpent under 't*." I. v. 63, 64.

"*False face* must hide what the *false heart* doth know. I. vii. 82.

"It cannot

Be call'd *our mother*, but *our grave*." IV. iii. 166.

2. **Irony** is a figure of disguise: it is a mode of expression in which the meaning is contrary to the words.

"Was not that nobly done? Ay, and wisely too;

For 't would have angered any heart alive

To hear the men deny't." III. vi 14-16.

Macd. "How does my wife?

Ross. Why, *well*.

Macd. And all my children?

Ross. *Well* too.

Macd. The tyrant has not batter'd at their peace?

Ross. No; *they were well at peace* when I did leave 'em." IV. iii. 176-179.

Macbeth's speech (III. iv. 40-43) is ironical, but the irony was soon turned against the speaker.

## III. Figure of Association.

1. **Metonymy** is a figure which substitutes the name of one thing for the name of another with which it is in some way connected.

"That trusted home  
Might yet enkindle you unto the *crown*." I. iii. 121

(Here 'the crown' is used for the office it represents, namely that of king.)

"A little water clears us of this *deed*." II. i. 130.

(Here 'deed' is substituted for blood, a result of the deed.)

"I drink to the general joy o' the whole *table*." III. iv. 89

(Here 'table' is used for those seated at the table.)

Other examples are 'the *golden round*' for royalty, I. v. 26; '*steel*' for the dagger or sword, III. ii. 24; '*blood*' for murderous deeds, III. v. 136; '*England*' for the King of England, IV. iii. 189.

IV. **Alliteration** is the frequent recurrence of the same initial letter or sound. The following are a few of the examples to be found in this play:

"Where the Norwegian banners *flout* the sky  
And *fan* our people cold." I. ii. 49.

"And yet *wouldst wrongly win*." I. v. 20.

"After *life's fitful fever* he sleeps well." III. ii. 23.

"I am *cabin'd, cribb'd, confined*." III. iv. 24.

"To *doff their dire distresses*." IV. iii. 188.

"And so his *knell* is *knoll'd*." V. viii. 60.

One can also cite one more poem as an example that sings the valour of Shivaji's Army. It is beautifully written by Kavi Bhushan.

साजि चतुरंग वीर रंग में तुरंग चढ़ि,  
सरजा सिवाजी जंग जीतन चलत है ।  
'भूषण' भनत नाद विहद नगारन के,  
नदी नद मद गैबरन के रलत है ॥  
ऐल फैल खेल-भैल खलक में गैल गैल,  
गजन की ठेल पेल सैल उसलत है ।  
तारा सो तरनि धूरि धारा में लगत जिमि,  
थारा पर पारा पारावार यों हलत है ।

By decorating his Chaturangini army with heroic energy, that is, full of enthusiasm, Shivaji Maharaj is out to win the war. Bhushan Kavi says that huge drums are being played in front of the army and as a result, young drunk elephants are so excited that *Mada* starts flowing from their ears. The flow is so much that all the rivers and streams along the way are filled with it. The body of elephants is so vast and their number is also so high that the roads seem narrow. Drunken elephants and their seemingly push, both sides of the ways in which mountains stand, they are falling supplanted. As Shivaji Maharaj's huge army runs for war, a layer of dust makes sky almost invisible. For this reason, the blazing sun has started appearing like a twinkling star on the sky. Due to the burden of the army, the whole world is shaking as if mercury kept in a huge plate keeps on oscillating from here to there.

One can notice *Atishyokti*, *upama* and *alliteration Alamkara* along with *Dhwani*. "नदीनदमदगैबरनके रलतहै". (Rivers are filled and overflowing with *Mada*, flowing from elephant's ears). Here, *hyperbole* or *exaggeration* can be noticed. Moreover one can also notice *Simile* when the army marches, the imbalance of whole world is compared with mercury put on

dish. It literally makes the reader visualize the condition in front of eyes. “ऐल फैल खैल-भैल खलक में गैल गैल”, by this line poet produces audible charm of alliteration.

## **Chapter - 4**

### **Alamkara & Rhetoric: A Comparative Study**

- Why do we need Comparison?
- Different perception of concepts in both Schools
- Search for locus of literariness
- Rhetorical analysis of both schools
- Traditional understanding and role of figures or embellished language in both school
- Stand of tradition- Sublimity and aesthetic relish
- Discussion on other ancillary issues for both schools
- Factors those affected continuation and discontinuation of both theories

## **Chapter: 4**

### **Alamkara and Classical Rhetoric: A Comparative Study**

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Comparisons of any two: objects or theory, makes us build a common meeting ground to find balance of similarities and dissimilarities. Present research aims at preparing the common meeting ground for Alamkara and Greek Rhetoric and to have a comparative study to illuminate both theories in light of each other.

The common element in both which justifies the present equivalence, is the use of figuration for heightening poetic expression.

Alankaras generate or enhance beauty in poetry. Bharata uses the term 'lakshana' to refer to the factors generating beauty in language. Thirty six of such lakshana are used some of which later evolved into alankaras.

Rhetoric had its use in forensic and political forums as well as in literary compositions. It was aimed at producing intellectual persuasion and emotional effect. It was a means to achieve an end and as with every means it could be misused. The Greek 'logos' is a comprehensive concept inclusive of wisdom, reason and eloquence. As a neutral term rhetoric denotes the devices used by the speaker to guide and control the responses of his listeners. Among these devices, the figures of speech have a central role. In course of time, the chief preoccupation of the theorists became classification, clarification and invention of new figures of speech. Though Longinus cautioned against excessive use of figures of speech, he considered figuration as one of the five sources of the sublime, elevation, a quality of poetry that would please everyone everywhere. The figures are not for mere ornamentation. They added an aroma or strangeness to the ordinary speech producing pleasure and astonishment. Wimsatt and Brooks say that Longinus is an extraordinary rhetorician who combines the technicalities and definitions of current

rhetoric with elevation which has a “non-rhetorical dimension, that of the great soul and its thoughts and passions” (Wimsett and Brooks, 104). Cicero emphasized the individuality of thought. For him, wise thinking and elegant speaking constituted an inseparable unity.

The locus of literariness has been a perennial problem for both the east and west. In Indian poetics, possibly the earliest and most sustained school to identify the locus of literariness in ornamentation is Alamkara School. According to the exponents, the mode of figurative expression, grammatical accuracy, and sweetness of sound constitute literariness. They equally considered the importance of meaning in a poetical statement. The first important exponent of Alamkara School, Bhamaha points out that figures of speech like Arthantaryas, Vibhavana, etc are amenable to multiple meanings.

In regards to literariness, Kapil Kapoor has also neatly summed up the relation between Alamkara and the locus of literariness. He writes

“It is this conception of literary language as referentially figurative that makes Alamkara theory so interesting for the contemporary Western theory of metaphor. In the west too, the word Metaphor, in its limited sense refers to a figure of speech (Rupaka) but in its wider sense, it stands for the principle of figurativeness in language with its problematic of interpretation. Metaphor is the primary figure of speech in the West, for it’s an instance of general cognitive processes at their most creative or speculative.”

In a comparative study of the Indian poetics and Western poetics, Mohit K Ray says that Alamkara in its finest manifestation has an affinity with the western concept of metaphor. Metaphor is generally regarded as a condensed verbal item in which an idea or an image or a symbol attains a vividness and complexity through its inseparable association with their ideas or symbols or images. There have been so many speculations about the nature and function of metaphor that it is well-nigh impossible to give any precise definition of metaphor. The nature of metaphorical

relations of the ideas, images, etc has been variously described in terms of comparison, contrast, analogy, similarity, identity, tension, collision, fusion, etc. according to some critics, metaphors distinguish poetic language from ordinary language. The metaphor is traditionally believed to be a figure of speech, a linguistic device of ornamentation or decoration or what the Indian aestheticians would call an Alamkara.

In poetics, Aristotle says that a metaphor consists of giving the thing a name that belongs to something else. When a metaphor is used, the points of similarity between the item and image should be instantaneous and spontaneous. This is the reason why George Campbell wrote in *Philosophy of Rhetoric* that in metaphor the sole relation is one of the resemblances. Traditionally, metaphor is believed to be a mode of transference for e.g. 'Love is a singing bird'. Means love makes you feel like a singing bird or as though you were listening to a singing bird. 'Hatred infects the mind' means hatred is like an infection in the mind. To go back to Aristotle, he made a profound statement when he said that 'the greatest thing by far is to be a master of metaphor. It is the one thing that cannot be learned by others, and it is also a sign of genius since a good metaphor implies an intuitive perception of the similarity in dissimilar'. Aristotle's *Rhetoric* is a treatise on Rhetoric that contains ideas that are eminently applicable to poetry. According to Aristotle, rhetoric is the counterpart of dialectic. It can also be seen as a counterpart of Alamkara to a great extent. Rhetoric is also concerned with the general affairs of men as all men use rhetoric either to defend themselves or to attack others. Ordinary people do this generally unsystematically. The essence of rhetorical persuasion is 'Enthymeme'. Furthermore, rhetoric is useful because the things that are just and true, have a natural tendency to prevail over their opposites, so that if the judges give a judgment which is not just, the defeat must be due to the speakers themselves as they were not able to convince the judge about the truth of the matter. Moreover, there are people who do not have the knowledge to present the case properly. To establish the point persuasion is a must. No other art draws opposite conclusions impartially. Hence it

is also obvious that one of the functions of rhetoric is to discern the real and the apparent syllogism. It is the faculty of observing in any given case the available means of persuasion. This is not the function of any other art as every other art can instruct or talk about its own particular subject matter. For e.g. Medicine is concerned with what is healthy or what is not healthy.

There are three kinds of persuasion.

1. The first kind depends on the personality of the speaker. Persuasion is achieved by a speaker's personality so that when he speaks he appears credible. Eg. Atal Bihari Vajpayee or Gulzar
2. The second attempts to put the auditor in a particular frame of mind. Persuasion may also come through the hearers, when the speech stirs their emotions. Because sometimes our judgments become different depending on whether we are friendly or hostile to the speaker.
3. The third is based on apparent proofs provided by the words or the speech itself. The speech itself can affect persuasion when convincing arguments are used. A statement becomes persuasive and credible when it is self-evident or when it appears to be proved.

Most rhetorical analysis address ethos, pathos, logos, time and place examining how these five factors interconnect in a given speech act. However, since some speeches rely more heavily on one element over another, the writer of a rhetorical analysis need not expend equal energy detailing each of these constituent elements. These five complementary elements of rhetoric are strikingly evident in book 1 of Milton's *Paradise Lost* (1667), in which Satan, after rebelling against God and being cast to hell rouses his fellow fallen angels to eternal battle. With Satan's soaring rhetoric ringing throughout, this passage justly acclaimed as one of the finest in the literary tradition. When interpreting *Paradise Lost*, readers must be aware of the ways that Milton builds conflicting

perspectives of Satan's ethos, and they should never forget that this former angel committed the ultimate treason by attempting to overthrow God. Through his words, however, Satan discloses unexpected aspects of his character, which lead readers to question their fundamental assumptions about him. Implacable in his opposition to God's authority, Satan also expresses his optimism for future victories

We may with more successful hope resolve

To wage by force or guile eternal war

Irreconcilable, to our grand foe. (Lines 120-122)

In finding hope in the most hopeless situations, Satan proves himself an optimist and thereby reveals an unexpected side to his character, as he attempts to rouse the spirits of his fellow fallen angels despite the depths to which they have descended.

Milton's Satan continuously expresses his deep concern for his compatriots, and these appeals to pathos strengthen his authority as their leader. His first words in *Paradise Lost*, spoken to his fellow conspirator Beelzebub, stress his affection for this friend: "if thou beest he; But O how fall'n! How changed/ from him, who in the happy realms of light/ Cloth'd with transcendent brightness didst out-shine/ myriads though bright" (lines 84-87). Satan also refers to the fallen angels as his 'faithful friends' and the 'associates and co-partners of our loss'. (Lines 264-65). By stressing his concern for and egalitarian relationship with them, Satan appeals to their leader.

Satan's attempts to infuse logic into his argument descend frequently into spuriousness, yet they testify to his cagy use of rhetoric to build his argument for eternal rebellion against God:

Here at least

We shall be free; th' Almighty hath not built

Here for his envy, will not drive us hence:

Here we may reign secure, and in my choice

To reign is worth ambition though in Hell:

Better to reign in hell, then serve in heaven (lines 258-63)

Satan's logic is shoddy: within Milton's Christian Cosmology, one is never free when separated from God. Nonetheless, it is certainly true that, in creating the foul pits of hell, "th' Almighty hath not built/ here for his envy" Satan then reaches his famous conclusion that it is "better to reign in hell, than serve in heav'n" yet his description of this decision as suited to his own desires misleads his auditors because it overlooks the fact that God expelled him from heaven. He did not choose the location of his eternal suffering, yet he presents it as a desired and logically selected setting to undertake their further efforts to unseat god. The contrast that Satan presents to his audience of the damned- that they may rule over themselves in hell or serve God in heaven- allows him to color their current circumstances as the result of their rational decisions, rather than as the punishment for their failed rebellion.

The time and place of a speech act influence how the speaker's words are received and effective rhetoricians choose appropriately in this regard to make their arguments, for they want their audience to be wholly receptive to their words. In depicting Satan's rhetorical eloquence, Milton focusses reader's attention on his inspiring words to his comrades, and it is easy to overlook the fact that the speech occurs immediately after his expulsion from heaven and that the dank bowels of hell constitute its setting. This is not to say that Satan (or Milton) camouflages the location of his damnation; on the contrary, Satan accurately describes the scene as a "dreary plain, forlorn and wilde / the seat of desolation, void of light" (lines 180-81). Still the majesty of Milton's poetry causes many readers to focus on Satan's lofty eloquence rather than on his shocking disobedience to God. Refusing to paint Satan as a stock character of evil incarnate, Milton enhances the character's appeal to readers through his

seductive rhetoric, seeing if they too will fall to his charms. Satan's intoxicating words prove the power of rhetoric to ensnare even the savviest of readers, but rhetorical analysis constructs a powerful defense. Through these interpretative techniques, readers can examine how various characters attempt to win over both other characters and the readers themselves through words designed to persuade and thus achieve deeper insights about the author's play with language and character.

The whole line of theoreticians like Horace, Longinus, Quintilian, Cicero down to Sidney subscribes to the rhetorical tradition laid down in principle and practice by Aristotle and there is an interesting affinity between the Western rhetorical tradition and use of rhetorical figures in Alamkara theory in terms of probability and necessity on one hand and in terms of persuasion on the other.

According to Aristotle, the end of poetry is a pleasure. But what is pleasure? In Rhetoric, Aristotle defines pleasure as a movement, a movement by which the soul as a whole is consciously brought into its normal state of being. So, it follows that what produces this condition may be called pleasant and what destroys it is painful. It is a consciousness through the senses of a certain kind of emotion. Aristotle quotes Homer saying that even griefs are a joy long after to one that remembers all that he wrought and endured. In Raghuvansham, Kalidasa describes how Sita, after her union with Rama, sheds tears of joy because Kalidasa says it is always a pleasure to think of the troubled days when one has got them over.

If sound and meaning constitute the elements of *kavya-sarira* (body of poetry), the figures can make its blood vessels. No one can question the importance of *alamkara* in providing *ananda* or pleasure which is the immediate end of poetry. Ancient Indian critics considered *ananda* as

"*sakala prayoojana mul bhootam*" (the be-all and end-all of poetry)

In India the very inquiry about poetic craft began with *aadikavi* or the first poet Valmiki himself as S.K De writes:

In the story of the birth of the Sanskrit kvavya given in the Ramayana, we are told that having spontaneously pronounced the *Shloka*, Valmiki exclaimed in naive astonishment, "What is this that has been uttered by me?" (Kim idam Vyahratam mayaa?). This interrogation of the adi-kavi - *kim-idam*- gives expression to the wonder and curiosity of the human mind with regard to his creations.

-S.K.De, Sankrit Poetics as a Study of Aesthetics

It is this inquiry that was taken over by Bharatmuni later when he was setting on to formulate his views on Dramaturgy in his *Natyasastra* - where four alalmkara were enunciated for the first time. The interest continued till the time of Ayyappadikshit who had enumerated a hundred literary Figure but nowhere has it been stated that the figure were used as a persuasive means by the Indian orators.

Perhaps oration was not so popular in India and this has its historical reasons too. Kings and Emperors executed their authority on Indian soil from the very early times and they depended on their ministers for advice. So there was very little scope for pleading cases before a Jury of so many members, as they participated in ancient Greece.

All the writers of alamkra-sasatra in India took examples from poetry in order to illustrate their arguments and all of them took much care to encapsulate their views in *Slokas* or Sutra. Valmiki, the first poet or the adi-kavi of India says that *Sloka* (Verse) originated from *shoka* (sorrow). One of the two birds on a tree was hunted down by a wicked fellow and the poet could not contain the sorrow and his *shoka* (deep sigh of sorrow) spontaneously came out in the form of '*sloka*' or poetry. And in order to express deep set emotions, poets have to depend mainly on alamkara because these figures can supply the effects of language.

In the analysis of figures of speech, the Sanskrit critics surpass the Greeks and the Romans. They surpass not only in subtly but also in understanding, for the Sanskrit analysis is based on poetry whereas the Graeco-Romans analysis was based in the first instance on oratory. Rhetoric centers its attention on the manner of presentation: on word order, connection of parts emphasis and emotional effect. The science of *alamkara* is connected rather with image- building, with shades of similarities and techniques of overtone or suggestion.

S.K.De (History of Sanskrit Literature, 122) pointed out that in India, Alamkara School grew up as branch of dramaturgy. But in west, it evolved as part of rhetoric and that is the reason why figures of speech came to be named as rhetorical devices. School of Rhetoric thinks more about justice and logical arguments whereas Alamkara School thinks more about beauty of language and aesthetic pleasure. The usage of figurative language has different senses in both theories. To convey the smallest difference of meaning to readers, Alamkara as a theory has a particular figure of speech for a particular sense.

To convey the traditional understanding of a figure of speech, The following dictum by Vamanan makes it very clear that beauty and figure of speech had almost become synonymous in his time. In Kavyalamkara Sutravritt, he says "beauty is alamkara" (Soundaryamlamkra). Henry Peacham, author of the '*Garden of Eloquence*' defined a 'figure' as "a fashion of words, dictions or sentences made new by art, turning from the common manner and custom of writing or speaking".

The general understanding of the 'figure' must be the same as Quintilian meant when he used the term '*Figura*':

Any deviation, either in thought or expression, from the ordinary and simple method of speaking, a change analogous to the different positions our bodies assume when we sit down, lie down or look

back. Let the definition of a figure, therefore, be a form of speech artfully varied from common usage.

*-Institutio Oratoria*

One would also cite a note of the warning given against the abuse of the figures of speech in poetry. Edward P.J. Corbet cautions poets against possible mistakes in their assessment of this most effective tool of communication:

It is far enough to regard figures of speech as the "graces of language", as "the dressing of thought", as "embellishments", for indeed they do decorate our prose and give it 'style' in the courtier's sense. But it would be a mistake to regard embellishment as the chief or soul function of figures.

In the same work, Corbet goes on stating how the classical rhetoricians rated the importance of the figures and with what purpose they resorted to their use. The classical rhetoricians did not look upon them as a decorative device primarily. Metaphor, according to Aristotle, did give "charm and distinction" to our expression; but even more than that, metaphor was another way to give "clearness" and liveliness to the expression of our thoughts. Figures in his view provided one of the best ways to strike that happy balance between "the obvious and the obscure", so that our audience could grasp our Ideas promptly and thereby be disposed to accept our arguments.

The ancient Indian poetician Kshemendra, proponent of the 'Aucitya' theory (theory of Propriety in Literature) also expressed the same sentiments in his celebrated work '*Auchityavicharcharcha*'. He states that figure of speech used in inappropriate places will be as disgusting as wearing different ornaments in undesirable organs of the body like waistband in the neck, necklace on the buttocks, anklet on the wrist and so on.

Theorists in Alamkara School discussed and classified various forms of creative writing belonging to all five genres, namely *sargabaddha* (epic), *nataka* (the drama with all types), *katha*(fiction), *akhyayika* (autobiography) and *annibaddha* (loose verse) must involve charming phrasing.

Ancient Indian rhetoric was concerned with poetic excellence in micro-contexts, individual sentences. Over the ages, the definition of rhetoric has both widened and narrowed. For Corex and his contemporaries it was the practical power of persuasion. Aristotle elevated it to the theoretical realm by defining it as the faculty of discovering the possible means of persuasion under all sorts of circumstances. Aristotle's criteria for style were clarity and propriety, Cicero added ornament and consonant with the threefold function of rhetoric (*docere, conciliare, movere* – to teach, to please, to move) recognized three kinds of style: plain, middle and grand. Cicero's noble spokesman in *De Oratore* that the highest distinction of speech consisted of amplification by ornament. Thus rhetoric acquired its alternative meaning of stylistic ornamentation, partly in context of a less vigorous and democratic age, when rhetoric was no longer so central to the life of the city but more related to the artifices of the schools. Quintilian himself laid it down that the first virtue of eloquence is clarity. Rhetoric took aesthetic connection since Longinus took it with the concept of sublimity. He notes that "if you take away the sublime meaning you separate as it were the soul from the body." Thus Longinus started an idea of the difference between the sublime and style sublime, and allowed that sublime content could be expressed in simple language. The importance of persuasion has remained central among English rhetoricians, whether their concern is the most pleasing flourishes of style, as with elocutionists or the arguments best calculated to exploit the patterns of the human mind, as with the psychologists.

Alamkara as sampradaya is a most sustained theory. It includes not only beautification but also stylistics and quality, as well as propriety aspects.

Bhamaha accepts word *alamkara* as the cleverness in words and meanings and considers it synonymous to beauty or beauty itself (*charuta*) in poetry. He emphasizes the beauty of words (*sausabdam*) that produces charm and pleasant to ears (*shrutisukham*). For Dandin, *alamkara* is an attributive element (*sobhakardarma*) that is indispensable for the beauty of poetry. In Vamana's opinion, characteristics that create the beauty of poetry are *gunas*. Those that enhance it are *alamkara*. The former is must in *kavya*. He took *alamkara* in wider sense (*saundrya*) but considered it as the transient nature of *kavya* (*anityadharm*) and emphasized on *guna* considering it of permanent nature (*nityadharm*). Rudratta (c 900 AD), though re-established the centrality of *rasa*, gave a new direction to the discussion of *alamkara* by differentiating between *alamkara* and *alamkarya*. He considered *upama*, *rupak* etc. as *alamkara* while *rasa* and *bhava* as *alamkarya*. He classified the figures in scientific way under heading of *vastava*, *aupmya*, *atisaya* and *slesa*. Bhoja (1005-1054 AD) introduced the third category namely *ubhayaalamkara*. He took *alamkara* in wider sense considering *guna* and *rasa* as *alamkaras* and *alamkar* as an attributive element of poem.

Thus Rhetoric and *alamkara* both were defined according to the need of time and view of rhetoricians but both sustained their identity in science of speaking well.

The analysis of figures of speech in both traditions naturally poses a question whether there is a common meeting ground. It is quite interesting to see that the most of the rhetorical figures can be classified according to the four main categories of the Figures of meaning in the Sanskrit tradition viz. *Samayookti*, *Vaastavookti*, *Atisayookti* and *Sleesookti*. Only a few of the more than two hundred western figures stay outside the scope of such an analysis.

Then the question arises whether the *Alamkaara* can be analysed in the framework of the Western system of classification. The Answer to this question is a definite "no". The most striking point of difference between the

two traditions is that in the west, figures of speech developed as an integral component of Rhetoric, whereas in the east, it flourished as one of the important aspects of Dramaturgy and Poetics. In the west, the art of "Rhetoric" evolved due to a "systematisation of natural eloquence", whereas in the Indian background, it originated as an effective tool for aesthetic configuration or the rasa aspect of literature. It was purely for literary purposes that the figures were formulated here. Hence it would be improper to name Indian figures as figures of speech, as they are called in west. The appropriate term one can use is 'literary figures'.

In the hands of later exponents, the Alamkara School deteriorated into an insipid science of mere enumeration of poetic figures. They indulged in the multiplication of alankaras on the grounds of grammatical and hair splitting logical differences, and the theory reduced itself into rigid formal rhetorics. On the whole the alamkara theory focussed attention solely on the figure as a decorative, thus dwelling upon the formal aspect of poetry at the cost of the content aspect. Obviously, such a discipline would not be competent enough as a critique of poetry and hence the quest was always present for better solutions.

# **Chapter 5**

## **Conclusion**

- Present status of both schools
- Limitation of present research work
- Suggestions on possibilities for new research as an extension of this work

## Chapter -5 Conclusion

Rhetoric now days is viewed as pejorative term, as concerned with the superficial rather than exact, style rather than substance, words rather than deeds. Even Plato called it a mere knack and the *Rhetorica ad Alexandrum* defined rhetoric as the art of cheating. Rhetoricians were sometimes associated with the least savory Sophists and held to be dangerous to the state in the 2nd century B.C. the Greek practitioners of rhetoric swarming into Rome were officially exiled by a decree that seems not to have been much enforced. Centuries later John Locke thought of rhetoric as “that powerful instrument of error and deceit” and Yeats remarked that “Sentimentality is deceiving one’s self; rhetoric is deceiving other people.” Today many editorials of the collegiate press condemn the “hollow rhetoric” of the over thirty generations and like Samuel Johnson’s *Rasselas*, activists often go away declaring themselves “convinced of the emptiness of rhetorical sound, and the inefficacy of polished periods and studied sentences.”

Despite this history of suspicion and contempt, rhetoric has not only survived but variously flourished. Aristotle’s criteria for style were clarity and propriety. Cicero added ornament and consonant with three fold function of rhetoric (to teach, to please, to move), recognized three kinds of style: plain, middle and grand. It became something more than ‘garnish’ in the late seventeenth and eighteenth century. Invention, arrangement, style and delivery were generally recognized branches of rhetoric. But the eighteenth century took horse and rode off in all directions. One of these directions valued plain style in the Aristotelian tradition; another glorified a ciceronian grand eloquence. The enlightenment, while upholding reason and clarity, also rediscovers Longinus’ sublime of thought and style. Quintilian himself laid it down that the first virtue of eloquence is clarity. By another of the directions of eighteenth century, however, rhetoric meant much more than flowers of speech and turned a new light on invention and arrangement. Locke’s

argument that man could know only what had come to him through his senses brought into question the utility of some of Aristotle's commonplaces and led to rhetoric built on the psychology of the day, Associationism.

The importance of persuasion has remained central among English rhetoricians, whether their concern is the most pleasing flourishes of the style, as with elocutionists or the arguments best calculated to exploit the patterns of the human mind, as with the psychologists. Kenneth Burke, the most original modern explorer of the 'New Rhetoric' defines rhetorical language as "inducement to action" and studies the means of identification that permits successful persuasion. As he puts it in *A Rhetoric of Motives* (New York, 1950):

"You persuade a man only insofar as you can talk his language by speech, gesture, tonality, order, image, attitude, idea, identifying your ways with his"

In the hands of other modern rhetoricians, the term has a more modest meaning. Martine Steinman, Jr., writing on 'Rhetorical Research' in *College English*, January 1966, defines rhetoric as the ability to choose wisely between synonymous expressions, to find the most effective way of saying a thing. Concerned only with "all successful uses of language", rhetoric thus leaves methods of investigation to logic and questions of morality to ethics. This distinction retains three of the five classical elements- arrangement, style and delivery- but cuts off invention and memory. It also draws a line between grammar, the acceptable options of the language, and rhetoric, the best choice among them. But even as the border between rhetoric and logic and that between rhetoric and poetics have been variously blurred, recently rhetoricians have been drawing upon the terminology and techniques of grammarians. In the last few years, GENERATIVE RHETORIC has been developed by Francis Christensen. He adapted from generative grammar, which uses the principles of addition, direction, level of generality and texture in a pragmatic investigation of something like the

ancient concept of amplification. Similarly, Richard E. Young and Alten L. Becker have drawn upon Kenneth L. Pike's theories of tagmemic grammar in their "Toward a Modern Theory of Rhetoric: A tagmemic contribution". Agreeing with Burke that rhetoric aims at identification with the reader, they suggest the writer use internal discovery patterns analyzable into particles, waves and fields.

Thus, rhetoric renews itself in various ways. It has meant and continues to mean many things to many men. Its history has been sometimes the story of the human search for truth and reality, sometimes the human effort to mislead and manipulate. Always it has been concerned with man and his relations to his fellows, plain or ornate, it is a humane discipline.

It was the speech department at Cornell University that fostered the resuscitation of classical rhetoric. In 1920-21, university arranged a seminar in which students read and discussed Aristotle's Rhetoric, Cicero's *De Oratore* and Quintilian's *Institutio Oratoria*. The renewed interest in classical rhetoric was given another boost.

The revival of rhetoric has led both to a significant interest in the possibilities of the classical rhetoric as well as to a growing interest in the development of new rhetoric. Those who are interested in the revival of classical rhetoric, feel that it can still be the basis of a valid approach to writing and that it offers the only complete system of rhetoric which is available to us today.

Classical rhetoric is "the system, concerned primarily with persuasive discourse that was first formulated in fifth century. Athens that flourished in Augustan Rome, that constituted a member of the trivium in medieval schools that became a dominant force in English education during the renaissance and remained a prominent part of the curriculum until the first quarter of the nineteenth century." (A New Look at Old Rhetoric, p.17)

Scholars believe that the best new rhetoric will be one which somehow shares in the tradition of old rhetoric. In this regard, Joseph Schwartz comments; “I look forward to new theories of rhetoric and to the practice of new rhetoric, but I do not foresee the development of something so new that it can not be regarded as part of the tradition of rhetoric.” (Kenneth Burke, *Aristotle and the Future of Rhetoric*, p.85). Similarly, W.Ross Winterwood contends that “because rhetoric does not and can not have an autonomous subject matter, it can not make a dramatic departure that will leave the old behind. But this statement does not mean that new theory and practice can not accrue to it, thus, in effect, bringing about a revision to make a subject meaningful- even vital- for the here-and-now” (*Rhetoric: A Synthesis*, p.78). Finally, Edward Corbett makes a plea for a variety of approaches to rhetoric. He writes, “I see exciting possibilities in the new rhetorics and the new stylistics that are beginning to form all about us. But I see much of proven value in the old rhetoric too.” (*A New Look at Old, rhetoric*, pg.22)

In any discussion of new rhetorics, a variety of names and positions is sure to appear. Among these are the work done by Francis Christensen with the rhetoric of the sentence and the paragraph. Other contributors to new rhetorics are Chaim Perelman, Stephen Toulmin, Richard Weaver, Kenneth Burke, I.A.Richards, Marshall McLuhan, Noam Chomsky and B.F.Skinner.

Indian literary theories are constitutive theories, that is, they are concerned with analyzing how *artha* (meaning) is constructed; what devices of cognition and communication are made use of, and how the work succeeds in giving *ananda* to a *sahradaya*. *Rasa* was the first constitutive theory to analyze the theatrical performance and its relish for the audience. But the major concern, later on, was chiefly how and secondarily what constitutes meaning. This explains the exhaustive enumeration and examination of *alamkara*, figures of speech—a subject that remains central throughout the tradition of Sanskrit literary

criticism. The figurative usage then was thought as more than mere figure of speech and was a branch of study and elevated itself as *alamkarasastra*—study of beauty in language.

The inheritance of the modern Western world from classical rhetoric is profound and pervasive. Rhetoric has played a central role in politics and law; for two millennia rhetoric has been at the center of the educational system in Europe, and its influence in education is still visible in its continued domination of the teaching of composition, influenced by theorists of argumentation such as Stephen Toulmin. In this field, however, rhetoric has had a somewhat narrow application, being transposed from the province of public speaking into the art of writing and even there often reduced to issues of thematic coherence and essay development; while there is some acknowledgment of a potential audience, this recognition is often abstract (the audience often blandly identified as a student's peers or instructor), with the act of invention remaining essentially private and meditative, an expression of the author's individual perspective.

Having said this, approaches to teaching composition have begun to feel the reverberations of a rhetorical revival in literary studies. Rhetoric has recently exercised a renewed impact on the vast area of cultural and critical theory, spanning numerous disciplines, especially those such as speech act theory which are directly concerned with the nature of communication. The influence of rhetoric on literary criticism and theory extends much further than the stylistic analysis of figures of speech such as metaphor and metonymy. A rhetorical approach to a text must concern itself not only with the author's intentions but also with all the features implicated in the text as a persuasive or argumentative use of language: the structure of the text as a means of communication, the nature and response of the audience or reader, the text's relation to other discourses, and the social and political contexts of the interaction between author, text, and reader, as well as a historicist concern with the differences between a modern reception of the text and

its original performative conditions. In short, a rhetorical approach views a literary text not as an isolated act (merely recording, for example, the private thoughts of an author) but as a performance in a social context.

For Bhamaha Alankara is the principle of beauty in poetry; Dandin also considers the whole Vanmaya (literature) into two modes of figurative expression; but Vamana's view is broader than that of Bhamaha and Dandin. For Dandin Alankara is Sobhadharma but Vamana calls it Saundarya itself. He not only considered Alankara as an essential element of poetry but also identified beauty with it. The general meaning of Alankara is beauty and Upamadi Alankaras are its particulars. These particular Alankaras are extraordinary attributes of poetry which can be called Sobhadharmas. Vamana shows that a big group of Alankaras is based on Aupamyā and following him later rhetoricians divided Arthalahkaras as based on Aupamyā and Vyatirekha.

Udbhata does not divide Alankaras into *Sabdalanankaras* and *Arthalahkaras*, but he gives Six groups of Alankaras. Among the Alankaras defined by him, four are Sabdalanankaras the rest are Arthalanankaras. And he has given much importance to Anuprasa and his concept of Kavyavrtii is based on Anuprasa. Among Arthalahkaras he has given great importance to Slesa which has been taken as the very secret of the poetic language. Udbhata ridicules the distinction between Gunas and Alankaras and considers them as the beautifying factors of poetry being intrinsic and the other extrinsic.

Rudrata restricts the scope of Vakrokti as the underlying principle of all Alankaras, cutting it short to fit well as mere Sabdalanankara. He brings all the Arthalanankaras under four heads, viz. (1) Vastava, (2) Aupamyā, (3) Atisaya and (4) Slesa. He did not add anything new to the general principle. Thus we are not helped much by Rudrata in expounding the nature and scope of Alankaras. In Anandavarahana we find the three- fold treatment of Alankaras, viz.

- 1) Alankaras as ornaments like Kataka.
- 2) Striking Vacyalahkaras possessing Vyahgya which in subordinate to Vacya, making it Gunibhutavyahqyakavya.
- 3) Alankaradhvani where the beauty lies more in the suggested Alankara rather than in the other expressed Alankaras.

Tamarthamavalambante ye'hgam te gunah smrtah

Angasritastvalankarah mantavyah katakadivat.

The Dhvani theorists consider Alankaras as the elements which help to heighten the charm of Rasa which is always suggested. Therefore Alankara is related to the suggested element in poetry. The position of Alankara is somehow justified in those poetic instances where the suggested element is not primary, while Alankaras produce notable charm. Anandavardhana insists on Aucitya in the befitting use of Alankaras, Rasa being primarily important, all other poetic concepts like Guna, Alankara are termed as subordinates. But Anandavardhana is conscious of the beauty seen in Artha-alankaras like Samasokti, Aksepa, Vyaj stuti, Aprastutaprasamsa among others, which contain some suggested beauty.

To study present status of discourse on alamkra is limitation of this research work as it requires an intensive empirical study which is beyond the scope of present study. Without complete evidences, it would be improper to say that particular theory has stopped. But one can surely suggest to study of present usage of almakara in present writings of literary form.

For Bhamaha, the term 'Kavya' stood for entire literature including prose and poetry. According to him Alamkra gives a new identity to literary text. Vakrokti was also an almakara for Bhamaha which was given rise by Kuntaka as a complete theory. The way tree survives in its seeds, the theory survived in usage of figures of speech by modern writers with a view to say something indirectly or to say something in a

newer way. Modern writers are still using them in Gazal, Geet or other literary form to bring rhyme and rhythm together.

Mohit K Ray mentions a limitation of Alamkara in *Alamkara and the Rhetorical School* by stating that

“It is evident that alamkra in itself has no poetic value; it acquires poetic value only when the right use of a figure of speech commensurate with the situation of the poetic utterance contributes to the poesis of a poem. In other words, it ceases to be simply decorative and become functional by being integrated into thematrix of the poem.”

- A Comparative Study of Indian Poetics and Western Poetics .pg.44

For future researches, one can suggest to find out Modernistic approach of alamkara with communication theories. Oratory has great value when it comes to express with oral language. One can co-relate how alamkara can beautify the oral language and can make communication more effective, easy to digest and understand.

One can also suggest to do research in area of generative rhetoric and new rhetoric and can compare if it also has some comparables with Indian constitutive theories. Starting from defining a term and ending as a whole theory is a limitation for any researcher but one can still suggest to find out some roots for how ending of one theory can be a germination cause of another theory. For ex., due to hair split differences, alamkara started losing its importance but provided the culmination cause for Vakrokti which later on was compared and studied with concept of Defamiliarization by Victor Scklovsky under Russian Formalism.

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