

'VAKROKTHIKAL' IN KUDIYOZHICKAL

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The charm of manifestation in Kudiyozhikkal is unique and hearty. Glimpses of poetical wisdom can be seen in its creation as we think about its beauty. This article is an effort to find out its various aspects. The study with the compositions of apt words expressing senses and emotions (rasa and bhava) in Kudiyozhikkal leads us to the precisions of the analytical methods of Indian poetics.

The possibilities to analyze Kudiyozhikkal with the theories of Indian poetics are plenty. Kudiyozhikkal has all the qualities of a short poetic work (khanda kavyam) and is rich with senses and inner meanings (rasa and dhvani). If it is accepted that 'rasa' is created by the form of 'dhvani', the importance of rasa and dhvani can be understood. Now, we are forced to question about the place of vakrokthi in poem. Both of them should be discriminated for this. 'Vakrokthi' is a word told with the beauty of expertise. (vaidagdhya bhangee bhanithi- vakrokthi). This comes in 'varnam', 'padam', 'vakyam', 'prakaranam' and 'prabandham'. Presence of excellent adornment makes them 'vakrokthi'. Dr. T Bhaskaran had observed that 'the vakrokthi is the maxim of beauty spread in all the factors of poetry, a form of language.' Anandavardhanan sees letter, word etc as the tools for 'dhvani'. Hence it can be seen that both of them express the principle of dhvani (stimulation of beauty) in two different ways.

Kunthakan is the Acharya of quibble theory.

'sahityamanayo ha Sobhasalitham prathi kapysou

Anyoonenthirikthathwa manoharinyavasthithihi' (vakthrokthi jeevitham)

Word and meaning strives each other for their charms and attaining an indefinable and beautiful state to form literature. Kunthakan points out different 'vakrokthi' in the array of words and meanings while he explains how these charms are formed. There are six important 'vakrokthis' that are varnavinyasa vakratha, padapoorvardhavakratha, pada parardha vakratha, vakyavakratha, prakarana vakratha and prabandhavakratha. Different

classes are there for each of them. We will find out which of them are applied in Kudiyozhikkal.

Before that, let us understand what does 'vakrokthi' mean. There is an impression that vakrokthi is an expression in the indirect manner. This impression is emphasized when it was accepted as a metaphor.

Bhashabhooshanam says that

'slesham kondu marichartham

Cheythal vakrokthiyayidum'.

Thus the arguments came that it has not a vital place in the poetry. According to Kunthakan, word and meaning are to be adorned and 'vakrokthi' is the metaphor. Ninth and Tenth verses of the first chapter of 'Vakrokthi jeevitham' can be followed here.

'Sabdo vivakshkithaikaarthavachakaanyeshu mldmdwap

Arthaha saurukayahladakaari swaspanda sundaraha

Ubhaavethavalxkaaryau thayo ha punaralamkrithihi

Vakrokthireva vaidgdhyabhamgee bhanithiruchyathe'

(Word is that which expresses one and only meaning even when many other terms are available. Meaning is the one which is beautiful and gratifies the heart of the aesthete by its own virtue. Both of these can be adorned by metaphors and the metaphor of these is the rendering filled with charm with expertise.) In short, vakrokthi is metaphor enunciation.

'saisha sarvaiva vakrokthi-

Ranayartho vibhavyathe

Yathno f syam kavina kaaryaha

Ko flankaro fnayavina'

(kavyalankaram 2.89)

(This is same for all sorts of 'vakrokthi'. Meaning is imagined by this. Poet should work hard on this. Which 'alankaram' is there other than this?) This is stated by Bhamahan in kavyalankaram. 'Vakrokthijeevitham' is the expansion of this.

VARNAVINYASA VAKRATHA

Study of rhyme is vital while thinking about vakrokthi created by letter deployment as the sound metaphors like 'anuprasam' are produced by letter arrangements. Letter arrangement should be in such a way that it should increase the appreciation. It will emphasize the beauty of the body of the poem.

Example:

'thalliyerumen kaathi, loroora-

Kkallu naarum theriyude pooram'

'Chattavarainavinal, kkaiyal

Vetta penninethallidum melam'

'thevidissi, neeyenthine kanji

Thevi vechathu? Chorenikkille?'

'dweshmenniye, nalgunadosha-

Bhashanam cheythu, sasanam cheythu'

'nin kudiyozhinjeedanam, ee njan

Nin kudiyozhippikkumenkil'

There are repetitions of compound letters and components in these lines, from the first section. Letters used here are helpful to enrich the 'rasa' and 'bhava'. Such applications seem came unknowingly, but they increase the attractiveness of the poem.

'vellimanithanikalatty

Vellilanirappullikal kaatti'

'thullidunnoren payyinu pacha

Thullikuthiya pulledutheki'

The compound letter 'lla' is repeated here and 'tti' comes as rime at the ends of first lines (andyaksharaprasam) which fires beauty. Rimes include the second letter rime (dwitheeyakshara prasam) of Malayalam.

'dushprabhuppulayadikal parkku-

Mippurakkidi vettu kollatte'

Compound letters 'shpa', 'Bhu', 'ppu', 'kku', 'lla' and 'tta' are used continuously in these lines which express the internal conflicts in the mind of tenant. This presentation is boosting up the fierceness. The third part explains the romance where the rimes of hearty tender components enrich the erotic sentiments.

'marimanjuveyilukal mari

Mari matukaletukayale'

Letter compositions like these, start from the beginning of this section reveals the erotic feeling effectively. Letters combined with nasal vowels (anunasikam) such as 'nka', 'ncha', 'mba' and the letters combined with 'la' such as 'kla', 'gla', and 'mla' form sweet components. A R says in Bhashabhooshanam that 'mridus, anunasikams and la, zha, and La are sweet components.

Thus as we analyze Kudiyozhikkal, it can be seen that the appropriate letters are used in each situation to express its 'rasa' and 'bhava'.

PADAVAKRATHA

'Padavakratha' is a word suitable for the situation of the poem. It has two classification named 'padapoorvardha vakratha' and 'pada parardha vakratha'. 'Pada poorvardha vakratha' or 'prakruthi vakratha' is related to the first part or 'prathipadikam' of the word. 'Prathipadikam' has eight classes: 1. Roodhi 2. Paryayam. 3. Upacharam 4.

Visheshanam 5. Samvruthy 6. Vrithy 7. Lingam 8. Kriya. Letter arrangement in Kudiyozhikkal can be evaluated on the basis of these classifications also.

ROODHIVAKRATHA

'Arthanthara samkramitha vachyadhvani athyntha thiraskritha includes in 'Roodhi'

'bodhamata kadannale, neeyen

Mathru sodarimareyo kuthi'

Vakratha is coming for the 'Roodhi' of the word 'kadannal'. This word is used to indicate the tenant. Ugliness of 'kadannal'(hornet), their approach as huddles and the practice to burn the nest of hornets are all implied in this usage. All these things are applicable to the tenants also. Severe spite against the tenant is expressed here.

'Mattu poochedi chennu thinnanen

Kottanadinundippoze moham'

It can be seen that 'Roodhi' vakratha is there in the words 'poochedi' and 'kottanadu' in these lines. Plants with the flowers spreading fragrance is another word of bloomed youth. The same idea is used here also. Only thing is that it is hidden. 'Kottanad' is the symbol of libido. Hence it is clear about the intention behind using 'poochedi'

PARYAYA VAKRATHA

'Paryayavakratha' is the process to choose deliberately the most relevant word to attain maximum beauty for the poem among many synonyms of the same word.

'kanyamarkku navanuragangal-

Kamrasona sphatika valakal'.

Emphasize is given to the word 'Raga'. The word 'premam' is popular to express the attraction between male and female. But still the word 'anuraga', its synonym is used here to utilize its second meaning as it is a double-entendre. 'Ragam' has two meanings- one is love and the other is red color. Hence 'Raga' is compared with red glass bangles. They can be worn and removed as per requirement. If one is broken another one can be used. Poet

finds that love is also like such a bangle for woman in order to justify her cheat. It can be seen that 'Paryayavakratha' is working in using the words 'Meda', 'Metha', 'Moorkhan', 'Dhoomika', 'Pork', 'Lolakadambam', 'Lolapathram', 'Kodakkattu' etc. For example, 'Malika', 'Kottaram', 'Harmyam' and 'Soudham' are the synonyms for the word 'Meda'. But as the poet used 'Meda', it reveals the relation between the tenant and the land lord. Extraordinary poetic wisdom behind such usages that increase the beauty of the poem should be appreciated.

VISHESHANAVAKRATHA

It is the preferment attained by the specialty of adjective. It has got a vital role in the poem as it enriches the 'rasa'. The reason for not developing 'Roudra rasam' in the second section of Kudiyozhikkal is the self affronted feel of the land lord. 'Swayam valinal kuthichakunna karimthel" is the 'qualifier 'to make this affront more enjoyable. This application reveals even the bottom of a heart which feels self-contempt, before the aesthete.

'neruminnithilangumen chitham

Chora chinnithurannu njan kattam'

'Neru minnithilanguak' unveils the proficiency of the poet to see the matter in its integrity. This peculiarity is the seed of ebullience in the poet. This is a quality which can be seen from top to bottom of the poem.

'Chettayam vitan njananimelil

Kashtamengane kannadi nokkum'

'Chettayam vitan' who fears to look in the mirror is originated from the eagerness of the poet for self criticism. The word 'Chetta' prolongs to self tormenting and the image of self torturing scorpion is raised. Special attributes like 'Pakkilomanppandezhunna ravu', 'poonilappuzha', 'chattavaraniavu', 'meen kazhukiya vellathin vacha then kadali', 'Lolakamukanam kurutholavalan', 'porkku poleyulla gehini', 'pattukaikalil mailanchi thecha otuumavukal', 'viduallokamatha lolakadambam' etc are become meaningful because of their 'vakratha' (beauty). Each word has the harmony of meanings according to the situation. It is better to use fewer words to express maximum idea instead of detailing

with long verses. Poetical intelligence is glittered while choosing appropriate attributes to maintain this modesty. Such applications decreases the distance between the poet and the aesthete.

UPACHARA VAKRATHA

The nature of 'Upacharavakratha' is to define the material as immaterial or immaterial as materialistic or apply the virtue of the 'avarnyam' in the 'varnyam'.

'metha kaividathen hrudayathil

Nidra cheythorakkavyasankalpam'

'kavyasankalpam' is abstract. When it is stated that 'kavyasankalpam' has hesitation to come out of bed and when the act of sleeping also stated, it became materialistic.

'Parthu, njan thirichethave, ninte

Pazhkkudilin karinthuda mathram'

Poet finds the bamboo supports of the burnt hut as black thighs. Human body part is 'avarnyam'. Virtue of it id applied on the hut, which is 'varnyam'. This also is a 'vakrathaprakaram'. (In addition, 'karim'-black- is a special attribute of thigh. It is a very good example of 'visheshanavakratha'.)

VRITHIVAKRATHA

It is the application of 'Thadhitham' and 'Samasam' in such a way to generate extraordinary beauty.

Edample: 1. 'Thadhitham'

'Yanthrikaparishkara hunkara-

Bhranthilen swaram chemnarayathe'

The 'thadhitham' 'yanthrikam' is used here instead of 'yanthram' (machine) to raise the reverberation in the words 'hunkara' and 'bhranthu' following it. It also enriches the

beauty of letter arrangement. Even many other 'thadhithams' are seen in Kudiyozhikkal but are used in ordinary applications.

2. Samasam

'Ha vishadamathethu vidoora-

Poorvajanma punahasmrithiyavo!'

'aarume kandeela, rago-

Darakoojanaramyama ramgam !'

This 'samastha padam' (single whole word)-poorvajanmapunahasmrithiyavo-reminds the idea of 'bhavasthirani janananthara sauhrudani'- wakes up the bitterness and vague sweetness in the heart. When the love scene was characterized by 'ragodarakoojanam', the image of doves making love is evolved. Thus the word 'koojanam' becomes useful to evince that scene.

LINGAVAKRATHA

If a word can come in three genders, it can be used as any appropriate gender according to the situation and can be termed as 'lingavakratha'. Gender system in Sanskrit is based on the principles of grammar. Sanskrit scholar likes feminine gender where three genders are applicable. But it is not possible in Malayalam. There the discrimination of gender is according to the nature. Hence the method of Sanskrit is possible only up to a certain level in Malayalam. The type of 'lingavakratha' by substituting required genders in natural genders to increase the poetic beauty is seen in many places in Kudiyozhikkal. In most of the situations, neuter gender is converted to feminine gender. The words like 'ona manjakkili', 'then kadali', 'manasagramapushpam', 'poochedi' etc are filled with the 'bhava' of femininity. But they are not feminine gender also. Poet gives the extreme feminine charm for the month 'Kumbha' which carries the pot filled with beauties on her hip(pot is also a meaning of 'kumbha'), bud mango trees having henna on their silky hands, 'Idavam', 'Midhunam' months who adorn their long blue eyes with mascara, the days veiled by mist making perfume from yellow roses, days that making floral arrangements by the flowers of Cassia Fistula (konppoo) and the six seasons dancing around the burning lamp of sun.

'Marthya soundarya bodhangal petta

Makkalalli porogamanangal'

'Adyamullil vannottikkoduthal

Ardratha!-njangalayudham vechu'

Human conscious about the beauty and susceptibility are imagined as females in these couplets. If these examples are taken as the substitutions of vitality in non living things, they can be considered as 'Karakavakratha'. Other examples:

'Vruthy venkalyittoren geha-

Bhithi ninnu tharichu viraykke'

'nin chekittathadichu njan, muttam

Punchiri thooki, pullukal chooli'

'Thoonu mushti churuttave sandhya-

Thoonilavilakkanthi jwalikke'

'Enmakaleyithenthoru bhamgi!-

Ennu cholli prakruthiyam devi

Omanichonnu nulliya polu-

Llanunkuzhiyumma yachikke'

The words like 'tender lover kuruthola valan', 'Kottanadu' etc are masculine genders. Poet has the consciousness that apt person to witness the flirtation between the land lord and his lover is a tender lover (lolakamukan). He is happier as it is 'kurutholavalan'. As 'kottanadu' is the symbol of suppressed libido, that usage is also beautiful. Even though 'Kurutholavalan' and 'Kottanadu' are living things, they are not apprehensive. As humanity is substituted in them, that application also include in 'Karakavakratha'.

Six different disciplines are given for 'padaparardhavakratha' or 'prathyayavakratha'. 1. Kaalam 2. Karakam 3. Samkhya 4. Purushan 5. Upasargam 6. Prathyayam

KALAVAKRATHA

'Theeyidunnathin theekshnamam gandham

Vayumandalam vattipparakke'

Applications such that the time of an action is denoted by 'naduvinayecham' are seen in several places in Kudiyozhikkal. These applications are felt as hearty.

SAMKHYAVAKRATHA

Poets have a practice to use single instead of plenty and plenty instead of single in order to improve the beauty of the poem. This is known as 'Samkhyavakratha'. Such applications can be seen in many places in Kudiyozhikkal also.

'Kooriruttukal ninnu viraykke

Oriyittu nin kuttikal nilkke'

Here the density and terror of darkness are represented by the plural.

'Alpamathram viyarthoren tholil

Darbhanavinte nandikalelkke'

An impression that the cow licks continuously is generated.

'Kshiprmingottadukkunnu garjji-

Chprachanda bhasmasura samgham'

According to the legends only one Bhasmasuran is there. When that one Bhasmasuran cannot be defeated, how a land lord (or land lords) can withstand with a group of Bhasmasurans? This meaning is obtained by the word 'samgham'. The singular word 'samgham' indicates their unity. Thus the plural of Bhasmasuranmar and the grammatical singular of 'samgham' are the examples for 'samkhyavakratha'.

PURUSHAVAKRATHA

It is the application to substitute first person and second person on third person to improve the charm of the poem.

'Punchiri, ha, kuleenamam kallam!

Nenchu keeri njan nerinekkattam'

'Kudiyozhikkal' begins with these lines. Here, 'njan' (I) is the first person representing a tender hearted land lord. If the description was started in a third person, it would have been prolonged. When the narrator is the first person, its precision and emotional depth is increased. Thus it can be said that 'Purushavakratha' is spread in the poem completely.

UPASARGAVAKRATHA

There is a practice to apply prefixes to improve the quality of the poem. This is known as 'upasargavakratha'.

'Akumo bhavanmarkku nikathan

Lokasamoohya durniyamangal'

The prefix 'dur' is used here which indicates that the laws existing in the present world are evils and hence they are to be changed.

'Poril vennorappoorvika raktha-

Dhara thavumen thoovalam kaiyal'

The prefix 'thoo' just before 'valamkai' is to be noted here. 'Thoo' indicates the beauty. Prowess is not emphasized while telling that 'poorvadhara thoovunna thoo valam kai'. It denotes the attractiveness of the hands which are not doing hard works. This is used as a satire to make clear that there is no strength or capacity for the land lord to beat on the face of the tenant. The same charm of 'thoo' in 'sandhyathoonilavilakku' is indicated here also. 'Thoo' is a Malayalam application which is as beautiful as the 'Upasargavakratha' in Sanskrit.

VAKYAVAKRATHA

Poets are able to create infinite queerness in the structure of sentences. These can be included in the class of 'vakyavakratha'. All the metaphors (alankaram) come under this section. The peculiarity of 'vakyavakratha' is that when the poet presents the sentence, the aesthete feels that it is the only right way to present it.

'Metha kaividathen hrudayathil

Nidra cheythorakkavyasankalpam-

.....

Vidyudaindra dhanussuka choozhum

Sathyasaundarya gopuram pooke'

An impression is generated while reading these couplets that the imagination of poet dancing like a pea cock heard thunder bolt, stretching its feathers. Charms of metaphors like 'upama', 'roopakam' and 'roopakathisayokthi' help it. In effect, each sentence of the poet is adorned by queerness.

'Punchiri, ha, kuleenamam kallam

Nenchu keeri njan nerinekkattam'

When the smile is described as 'noble lie' (kuleenamam kallam), it declares that usually the class of land lords are deceiving the poor by their attractive smiles. But the poet wishes to express that even though he is one among the land lords, he is with the poor and his interest is towards them. But he is aware that poor will never realize it and that is why he is forced to tear his chest (nechu keeri) to show the truth. This is an indication of the ebullience spread all over in the poem. In another words, 'vasthunirdesam' is done in this beginning couplet.

'Omalodu njanothinen- inno-

Ronamanjakkiliye njan kandu'

The desire of sea in the heart of the lover is expressed heartily by these flirting words.

'Enmakaleyithenthoru bhamgi!

Ennu cholli prakruthiyam devi

Omanichonnu nulliya polu-

Lla nunakkuzhiyumma yachikke'

When the lover of the poet laughed, a dimple appeared on her cheek. Poet presumes that goddess of nature pinched affectionately on her cheek to create that dimple. By this imagination, beauty of his lover is expressed effectively which would have been difficult even with long descriptions. As it is defined that the dimple is begging kiss, 'vakyavakratha' is evolved suitably for the presenting 'rasa' of 'sringara'.

'Moorkhananavan, pakshe,yakkolli-

Vakkilillayo vasthavanalam?'

Poet fires the inner conflicts by turning that burning word 'kolli' towards his heart by using the second meaning of it.

'Mattu poochedi chennu thinnanen

Kottanadinundipozhe moham'

Whirligig nature of human is presented effectively by two 'roopakathisayokthi' words 'kottanadu' and 'poochedi'.

Even when all the 'arthalankaram' will come under 'vakyavakratha', some more examples are pointed out here as they conceive the extreme charm.

'Kannimanju neerooriya mannum

Panjamutta nin koorayum neeyum

Enne mookamay sasichu perthum'

'Sasikkuka' is a verb which is construed with many things as 'manju', 'kora' and 'nee'. Hence the 'alnkaram' is 'deepakam'. Masculine gender is substituted for 'mannu' and 'kora'. Thus the beauty of the 'vakratha' of this metaphor is increased.

'poril vennorapporvika raktha-

Dhara thavumen thoo valam kaiyal'

As the prosperity and valor of the ancestors are referred, 'udathalankara vakratha' is seen here.

'neelavinnil ninnayiram mulla-

Malanjaluvarathira ravil'

Glittering stars are seen in the clear night sky of 'thiruvathira' day. As seeing them, poet imagines whether jasmine garlands are hanging from the sky. Sentence for 'ulpreksha' is not used here. Thus the 'alamkaram' is 'gamyolpreksha'.

PRABANDHAVAKRATHA

'Prabandhavakratha' is created by reconstructing famous stories. 'Kudiyozhikkal' is not written on the basis of an existing popular story. It is 'ulpadyam'. This means that 'kudiyozhikkal' is a work created by the imagination of the poet. So far the refinements of hero, evilness of villain and the qualities of the heroine were discussed in creative works. Contrary to this practice, 'Kudiyozhikkal' describes the victory of the villain and defeat of the hero. It can be said with an exaggeration that villain reaches a position as equal as the hero. Noble qualities of the heroine are very poor also. When comparing with other works of that age, we should say that some reconstructions happened in 'Kudiyozhikkal'. Moreover, three points- hero, heroine and villain- are there. The concept of a classic plot is the victory of the hero, gaining the heroine and the defeat of the villain. This concept is collapsed here.

CONCLUSION

'Kudiyozhikkal' is shown as an example for 'prabandhavakratha' by seeing it in its integrity. Hence, no situation is quoted here as 'prakaranavakratha'.

The definition 'kavirevaprajapathi' becomes meaningful completely in creative works. Poet has arranged each section of this poem in order to achieve his goal. Different feels (bhavas) are incorporated in them as 'amgam' and they help the 'amgi'. Thus he could create the 'rasa' by making harmony with decorum in each part of the text. Observing in this way it can be seen that 'Kudiyozhikkal' is filled with the complete liveliness of 'prabandhavakratha.'

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