Forms of Poetic Enunciation in Ghananand

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1. Introduction

Ghananand (c.1700-1757 AD) is one of the most important poets of the poetic current called *ritimukt kavya*[1] (poetry free from *riti*[2]). The so-called *ritimukt kavya* is a common denomination popular with the historians of Hindi literature for a number of poets of *ritikal* (period of *riti*) who did not simply write poetry to describe the subject matter of *nayika-bhed* (description and classification of heroines), *nakh-sikh varnan* ('head-to-toe' description) and *alankarasastra* (poetics, art of poetic embellishment) but, though attached to various courts, wrote poetry of great importance which was to a considerable extent free from *riti*. Like the other contemporary *riti* poets, these poets too were interested mainly in gratifying their patrons and therefore in search of a better form of genre and style full of poetic ornaments. However, at the same time they developed a form of vernacular poetry which dealt with the subjects of love and *bhakti*. Like his contemporaries Ghananand too wrote poetry which was noticeably influenced by rhetoric and poetic conventions borrowed from Sanskrit poetics and *kavya*, and made every use of the traditional themes and motifs common to almost all the authors of *ritikal*. Nevertheless his personal voice and an inherent emotional impact on every poetic image imbued his poetry with a distinct spirit and poetic sense that is not easily found in other poets of *ritikal*. Unlike other poets of *ritikal,* for Ghananand poetry is neither a detailed taxonomy of hero and heroine (*nayak-nayika bhed*) nor should its aim be to discuss and analyse different figures of speech. In his poetry the conventional themes and motifs are given a fresh imagery and become original, exploring aspects of emotions and love. He discards any devices a poet might use in order to keep pace with the poetic output of his time and he believes in a natural way of writing poetry. He says:

> "---लोग हैं लागि कबित्त बनावत मोहिं तौ मेरे कबित्त बनावत।"
>
> (घनआनंद (ग्रन्थावली), सुजानहित, २२८)

[People busy themselves creating poetry; my poetry creates me.]

2) Ghananand on *The Being of a Poem*

The distinctiveness of Ghananand's poetry is due to the concept of poetic language and the meaning he has in mind. Poetry, for him, is an outpouring of love and springs from the heart of the poet, where it is hidden in a subtle form. It is born as a result of the emotional experiences of the poet and these experiences need to be accompanied by speech.[3] In a very carefully conceived metaphor

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[1] The term is used by the historians of Hindi literature to refer to those poets who, unlike their contemporaries, wrote poetry that was to a great extent free from a mere description of topics in poetics such as *nayak-nayika bhed*, *srngara rasa*, *alankara*, etc. The most important of these poets are Ghananand, Bodha , Alam and Thakur (1766- 1823).

[2] "The term *riti* 'path, way, style' is used in Hindi criticism to refer generically to verse on all the above types of subject, suggesting a sense of working within a received literary tradition." McGregor (1984) p. 123.

[3] "He who is a peerless lover/ skilled in the Braj language/ knowing well poetry's elegance/ and all its sundry arts; who knows the secret of union/ and of parting too, and what is hid deep/ in human minds.
Who is forever drenched/ in the sweet essence of love; whom meeting vexes/ as much as parting does, because in meeting/ the fear to part again/ is ever present.
Who can master language/ yet not be enslaved by convention.

Ghananand tries to envisage the form of literary enunciation which will parallel the traditional Indian concept of literary meaning:

उर-भौन मैं मौन को घूँघट कै दुरि बैठी बिराजति बात-बनी।
मृदु मंजु पदारथ भूषन सों सु लसै हुलसै (दुलसै) रस-रूप-मनी।
रसना-अली कान गली मधि ह्वै पधरावति लै चित-सेज ठनी।
घनआनँद बूझनि-अंक बसै बिलसै रिझवार सुजान-धनी।

(घनआनंद (ग्रन्थावली), सुजानहित १९२)

[Concealed in the veil of silence, the word-bride sits shining in the heart-palace,
Graced by sweet charming ornaments of *padarth* (sound and meaning) she, the jewel of *ras* (essence) and *rup* (form) rejoices.
Through the ear-lane the tongue-*ali* (bridesmaid) accompanies her to the decorated bed of consciousness,
Through the ear-lane the tongue-*ali* (bridesmaid) accompanies him to the decorated bed of consciousness,
the cloud of joy (Ghananand), she settles down in the lap of understanding and the fascinating, clever bridegroom takes pleasure.]

In what seems to be a simple sustained metaphor, Ghananand tries to put forward his theory of literary enunciation which gives him a distinct place in *Braj* poetry. According to him the poetry-bride, or rather the subtle form of poetry, remains in the heart of the poet but requires the speech-bridesmaid as an accompanying person who then takes her through the ear-lane to the consciousness-bed where the (sensitive) reader-bridegroom takes pleasure. It is not necessary to analyse and to establish the different sources of Ghananand's concept of poetic enunciation in the context of the extremely rich Indian theories of literary meaning and philosophy of language, as that would require another paper. For our present purposes here it suffices to point out that Ghananand's poetry is distinct in that it derives from the implied meaning, which is neither a secondary meaning nor simply a rhetorical *double entendre* (*slistartha*) but is an "implicit" meaning at utterance level in the form of an index of "odd" situations which are almost always beyond the reach of a human sign system. In such cases, then, what remains for a poet to describe is the contrasting situations of life.

3) The role of silence in literary enunciation

According to Ghananand, human language is equipped with a special power for "implying" situations in every aspect of communication: it implies meaning even during silence. Needless to say, his poetic enunciations are in most cases embedded with this power of implying ("implicitating") poetic situations:

आँखिन मूँदिबो बात दिखावत, सोवनि जागनि बातहि पेखि लै।
बात-सरूप अनूप अरूप है, भूल्यौ कहा तू अलेखहि लेखि लै।
बात की बात सुबात बिचारिबो सूछमता सब ठौर बिसेखि लै।
नैननि-काननि बीच बसे घनआनँद मौन-बखान सु देखि लै।।

(घनआनंद (ग्रन्थावली) सुजानहित ४२४)

[Closing the eyes reveals word (language), consider the word in sleeping, in being awake
The nature of word is peerless and formless, how come you have forgotten it; contemplate the indescribable through it!

In one word, if good word is to be reflected upon, then you find its distinctiveness in subtleness
It lies between the eyes and the ears, Ghananand (cloud of joy), see it in the silence-speech.]

Ghananand now and again takes up the theme of silence in his poetry, referring to that implying power of verbal operation which is required for any poetical act to take place. From his repeated reference to this concept of linguistic function, one gets the impression of his very deep knowledge of Indian theories of meaning. He seems to expound the theory of Bhartrhari in his poetry according to which "There is no cognition in the world in which the word does not figure. All knowledge is, as it were, intertwined with the word (*Vakyapadiya I: 123, p. 110*)"[4], but, by the word 'silence' he points out the importance to the poetic enunciation of that inward looking sequence of different levels of language cognition that starts from *Vaikhari* (the lowest, outward, and most external level in language cognition which fully maintains the temporal sequence of words in an utterance: the language uttered, word-sounds) to *Madhyama* (the second, upper level of language cognition: the inner word meanings are present *in toto*, but the sequence of words in an utterance is not totally retained) and to *Pasyanti* (the third and innermost level of language cognition: without any temporal sequence and without any distinction between the word and meaning) up to *Para* (uppermost level of language cognition: the indivisible whole of the speaking act)[5]:

कौन कौन अंगन के रंगन मैं राँचै मन,
    मौन होत सोई सुख मुख पुनि ल्यावई।
मौन मिहीं बात है समझि कहि जानौ जान,
    अमी काहू भाँति को अचंभैं भरि प्यावई।
सोवनि जगनि याकी मूरछा सचेत सदा,
    रीझ घनआनँद निबेरै याहि न्यावई।
कहें कौन मानै, पहचानै कान नैन जाके,
    बात की भिदनि मोहिं मारि मारि ज्यावई।। (घनआनंद (ग्रन्थावली), सुजानहित ४२३)

[In the colours of what limbs my soul has been painted,
    he who is in silence in turn brings joy to the tongue
    the joy of being silent is expressed in turn by the tongue
Silence is a subtle word which Sujan can understand and say,
    it makes one drink a kind of Amrit (nectar) full of wonder
Its sleeping is being awake and its consciouslessness is always conscious,
    the conscious cloud of joy wards it justly off with joy
Who can say it? Who can believe it? He recognises it whose ears are in the eyes, the piercing of words makes me live by killing over and over again]

This concept of silence is so dear to Ghananand that he takes it up even in those stanzas dedicated to *Bhakti*, where his goal seems to be different from simply discussing the role of silence in language and indeed in poetic language:

मोसे अनपहचान कों, पहचानै हरि कौन।
कृपा-कान मधि-नैन ज्यौं, त्यौं पुकार मधि-मौन।। (घनआनंद (ग्रन्थावली), सुजानहित ४५१)

[Who can comprehend such an incomprehensible person like me

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[4] Coward (1980) p. 126.
[5] Our observation about the nature of different levels of language cognition is based solely on Coward (1980) as ours is not an in-depth study of the subject; rather, we simply intend to highlight a similarity that can easily be observed between Ghananand and Bhartrhari as far as their ideas about language and its meaning are concerned.

As your ears of grace are in the eyes, so is my call in the silence.]

4) The locus of Ghananand's poetic meaning

This implying power of poetic enunciation to which Ghananand occasionally refers in different contexts is, according to the theory of *dhvani*, based on the third verbal operation, namely *vyanjana* (implicitation)- the other two being *abhidha* (designation) and *laksana* (indication). I shall digress from the topic for a while to clarify the concept of implied meaning to which Ghananand refers again and again through expressions like "call in silence", "silence is a subtle word" etc. The three verbal operations of utterance meaning can be presented in the following formal way:

a) Verbal Operation I : Designation
   Sentence S means P
   Utterance U of S means P
   where both the sentence meaning and utterance meaning are the same.

b) Verbal Operation II : Indication[6]
   Sentence S means $?P$
   Utterance U of S means $?P$
   Therefore, utterance U of S indicates Q
   where sentence meaning is obstructed and is different from the utterance meaning.

c) Verbal Operation III : "Implicitation" (Implication)
   Sentence S means P
   Utterance U of S means P but
   Implies ("Implicitates") $R_1, R_2, R_3...R_n;$ $S_1, S_2, S_3...S_n$ *etc.*

According to the theory of *dhvani*, all forms of enunciation in a human communication system, keeping in mind the possible combinations of verbal operations, can be roughly grouped into four categories (G. Sharma 1996). There are in fact two types of the use of the second verbal operation viz. Indication, one in which it gives the utterance meaning of its own, the second leading to the third verbal operation and thus giving further Implied meaning:

1) Combination Type I
   Sentence S means P
   Utterance U of S means P

2) Combination Type II

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[6] The whole semantic phenomenon referred to by the term Indication (*laksana*) can not be considered appertaining to the term metaphor, though there are many more similarities than differences between these two terms. While their nature of dealing with the so-called linguistic aberration is the same, their fields of application not. Under the term Indication fall even those examples which are generally accounted for in the domain of syntax. All examples of Indication require at the utterance level both semantic account as well as pragmatic explanations. Can the similarity theory of metaphor resolve the problems we encounter in the field of Indication? The answer is No. On the surface level, "Man is a wolf" can be studied presenting a formal account, i.e., $(\exists F)\ (\exists G)\{SIM[F(S), G(P)]\}$, meaning "There is some property F and some property G such that man's being F is similar to a wolf's being G." (Searle criticising Miller's similarity theory in Ortony, 1993), the examples of Indication certainly require another level of explanation. We have therefore preferred the term Indication instead of Metaphor.

Sentence *S* means *P*
Utterance *U* of *S* means *?P*
Therefore, *U* indicates *Q*

3) Combination Type III
Sentence *S* means *P*
Utterance *U* of *S* means *P*
But implies $R_1, R_2, R_3...R_n$; $S_1, S_2, S_3...S_n$ *etc.*

4) Combination Type IV
Sentence *S* means *P*
Utterance *U* of *S* means *?P*
Therefore, *U* indicates *Q*
and implies $R_1, R_2, R_3...R_n$; $S_1, S_2, S_3...S_n$ *etc.*

Now, to understand the nature of meaning derived from the third verbal operation, namely, "implicitation", let me very briefly discuss an example from Kalidasa *(Kumarsambhava 6.84)* cited and analysed by Anandavardhana *(Dhvanyaloka 2.22)* to show the nature of the meaning obtained through the Combination Type III in which the third verbal operation gives the meaning immediately after the first verbal operation; there is no place for any kind of intervention by the second verbal operation:

> "While the heavenly visitor was speaking, Parvati standing with lowered face beside her father, counted the petals of the lotus in her hand."
>
> (D.H.H. Ingalls, 1990 p. 311)

Here, without going into the details of the discussion among scholars on this example, we can notice clearly that in this utterance Parvati's "shyness in the presence of her father" and "curiosity to know about her future fiancé" are implied (implicitated) through the verbal operation called "implicitation" which is not like any other categories we have at our disposal to study such phenomena. It is different from the seemingly similar logical term 'implication', or from some other terms that deal with that form of meaning which is either in addition to or different from the sentential meaning, viz. 'presupposition' and 'entailment'. This example, however, falls into the Combination Type III of the verbal operations discussed above in which the 'implied' (implicited) meaning is obtained through Designation (*abhidha*) only.   Having studied about 110 stanzas by Ghananand for the present analysis it can be safely affirmed that his poetic utterances are endowed with implied meaning derived from the Combination Type IV of verbal operations in which the implied meaning of literary enunciation is arrived at through the verbal operation called Indication (*laksana*) or to use the Western rhetoric term 'metaphor', though the locus of his poetic meaning remains in most cases without any doubt the implied (implicited) meaning. There is hardly any utterance the meaning of which is not derived from this kind of verbal operation. Nevertheless, unlike his contemporaries, his use of Indication (*laksana*) is always full of implied poetic meaning. Gaur (1958) divides the use of Indication (*laksana*) by Ghananand into three major categories: firstly, those uses of Indication which are aimed at merely creating an atmosphere of a 'sudden delight' or 'rapture' (*camatkar*) in the reader with different charming uses of this verbal operation. Although not totally indispensable for the poet in his/her effort to give a poem an extra poetic meaning, such uses of Indication can be seen as an important element of the poetic repertoire of the period of '*riti*'. This kind of usage of the verbal operation called Indication can further be seen as either related exclusively to the content of the poem or as a means of poetic expression. In the second place come those uses of this verbal operation which not only create in the reader an

atmosphere of sudden delight but also add to the poem's content sensitivity of feelings and functions as a vehicle to express the poet's imagination. Thirdly, there are some uses of this verbal operation which serve neither of the poet's purposes: they do not create any poetic 'sudden delight' in the reader, nor do they help the poet express his/her feelings. Such uses can certainly be discarded in favour of poetic imagination. A list of Ghananand's different usage of indication can be presented here:

1) Use of Indication for the purpose of creating an atmosphere of 'sudden delight' or 'rapture' (*camatkar*):

> a) the 'sudden delight' is sometimes due to the charming nature of the poet's imagination; there is no extra effort by the poet to add the expressions of Indication;[7]

> b) the 'sudden delight' is arrived at through an extra effort by the poet to insert such uses of Indication; no damage would be done if such uses were discarded and were substituted with other expressions based on Designation. Gaur takes into consideration some uses where, in his opinion, Indication is the result of the poet's effort.[8]

2) Use of Indication as an important instrument for expressing the poet's imagination; Indication is not employed to create an atmosphere of a 'sudden delight' in the reader, rather it is put into practice to convey the poetic intensity and becomes a fine example of the poet's knowledge of the subtleties of poetic thought. Poetic fineness could not otherwise be obtained. Ghananand's poetry is a clear example of such uses of Indication in poetic enunciation.[9]

3) Use of Indication does not in any way help to create an atmosphere of 'sudden delight', nor does it express any poetic feelings. They can be substituted by some simple expression without damaging the poetic nature of enunciation.[10]

5) What kind of speech act is Ghananand's poetry?

Although poetic enunciation is a special kind of speech-act (it has no real speaker-hearer which is a necessary condition for any utterance in ordinary oral communication) it is indeed a linguistic act and should therefore be studied also in terms of its illocutionary force. Poetic enunciation is said to employ the so-called "mimetic" forms of illocutionary force which are responsible for the realisation of "quasi-speech acts", but can also be tackled as a special kind of speech act in a deep structure of the poem which should have this abstract form (S.R. Levin in van Dijk 1976 p.150):

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[7] Gaur cites different examples of this type of use of Indication: (SH = *Sujanhit*) '...*jab hohu gharik hu ap te nyare*' SH 177, '...*maribau anmic bina jiv jivau*' SH 148, '...*janai vei dinrati bakhane te jay parai dinrati ko antar*' SH 207.

[8] For example, according to Gaur, the second part of the second line in *Sujanhit* 247, '...*ur gathi tyo antar kholati hai*', can be considered such type of use of the second verbal operation, i.e. Indication.

[9] This kind of use of the second verbal operation in the poet is quite frequent and is meant for different poetic purposes: (SH = *Sujanhit*, PR = *Prakirnak*) '...*tarang uthai*' SH 32, '...*bhari virah ritaun ki*' SH 155, '...*khoybo laha lahau*' SH 242, '...*maunahi so kachu bolati hai*' SH 247, '...*joi rat pyare sang batan na jani jati, soi ab kaha te barhani lie ai hai*' SH 278, '...*kanh pare bahutayat me aklaini ki vedni janau kaha tum*' SH 404, '...*jinahi brunin so bedhau hiyau tinahi d¡g-hath sikhavat ho*' SH 109, '... *jin akhin rup cinhari bhai tinki nit nidahi jagni hai*' SH 279, '.. *lajani lapeti citvani bhedbhay bhari*' PR 1.

[10] Gaur (1958, p. 130) cites some examples in which according to him the use of Indication does not add any further Implied meaning, nor can it be seen as a necessary tool to create poetic effect in the reader: (SH = *Sujanhit*) '...*sujhat bujhi ki dithi su tanau*' SH 20, '...*bhul kau saupi sabai ju sabai sudhi*' SH 134, '...*jau lau jage na mul tau lau sove surati sukh*' SH 396.

"I (poet) imagine myself in and invite you (reader) to conceive a world in which..."

Now, if we look closely at the poetry of Ghananand and compare it with that of his contemporaries, its surprisingly distinct quality emerges: Ghananand invites the reader to conceive a world or, to use the modern term, a set of "possible worlds" which is quite different from the "possible worlds" created by other contemporary poets. In most cases it seems to be the poetry of "expressive illocutions" in which the poet, no matter what strategies he/she employs, neither makes assertions to merely describe the object of the stanza nor makes the reader think about complex romantic situations borrowed from the stock-in-trade of most *riti* poets. Although the *riti* tradition has handed down to him various descriptions of *srngara* and women's beauty, Ghananand manages to handle them with a fresh romantic imagery and a pleasant lyric form. In the following stanzas which seem to be a typical example of *riti* , much in the same way as other *riti* poets, Ghananand describes situations in which the mind of the poet's persona goes up to the lady's toes and remains attached there, implying at the level of enunciation the charm of the lady's toes. But the apparently simple structure of the illocution employed gives it a poetic spirit that is rare in other *riti* poets and is totally different from that of Biharilal's *gagar m*e *sagar* "an ocean in a pitcher" technique: its lyrical cadence and sensuality in the deep structure are the distinct poetic qualities which make Ghananand's poetry remarkable:

अँगुरीन लौं जाय भुलाय तहीं फिरि आय लुभाय रहै तरवा।
चपि चायनि चूर ह्वै एड़िनि छ्वै धपि धाय छकै छबि छाय छवा।
घनआनँद यौं रस-रीझनि भीजि कहूँ बिसराम बिलोक्यौ न वा।
अलबेली सुजान के पायनि-पानि पर्यौ न टर्यौ मन मेरो झवा।।
(घनआनंद (ग्रन्थावली), सुजानहित, १६)

[It goes up to the toes, there becomes bewildered and then remains lured under the sole
Crushed into powder by desires it touches the heel, runs and jumps satiated and takes shelter in the charm of the ankle
In this way steeped in the joy of *ras* it nowhere gets (sees) rest
My mind like a pumice fell at the hands of the charming Sujan's feet, and didn't move away.]

The same could be argued about the following example in which Ghananand's persona, impressed by the lady's beauty, talks to her of the redness in her face. Ghananand uses a sustained metaphor in which the redness of the lady's face becomes the red powder used on the occasion of the Holi festival. This is certainly an example of mannerist poetry but its sensuality in the deep structure and its lyrical cadence give it a vibrant poetic quality:

देखि धौं आरसी लै बलि नेकु लसी है गुराई मैं कैसी ललाई।
मानौ उदोत दिवाकर की दुति पूरन चंदहि भैंटन आई।
फूलत कंज कुमोद लखें घनआनँद रूप अनूप निकाई।
तो मुख लाल गुलालहि लाय कै सौतिन के हिय होरी लगाई।।
(घनआनंद (ग्रन्थावली), सुजानहित, १९)

[Take a mirror, I beg you, and have a look, how redness shines in whiteness;
As if the light of the rising sun came to embrace the full moon;
Seeing the excellence of the peerless beauty, cloud of joy, both the red lotus by day and white lotus by night bloom (together)
Bringing red powder your face lights *holi* fire in the hearts of your co-wives.]

6) Ghananand's schemata of poetic communication

Ghananand has exploited all possible schemata of poetic communication in his stanzas. Very often he himself talks to an imagined reader as an inherently present speaker, sometimes in the form of an absent speaker. At times he creates a persona who talks either to another persona, who always remains a silent listener, or to some natural phenomena or to some animal; at other times he narrates or describes various situations. In the stanzas which have *vinay* (humble entreaty to God) as a major theme, he directly talks to God or describes his own miserable situation. But perhaps his favourite schemas of poetic communication is that in which a persona (usually a *virahi* o *virahini*) talks to his/her beloved. The following is a tentative list of Ghananand's poetic schemata of communication in stanzas:

1) Poet $\Rightarrow$ Persona $\Rightarrow$ ----------- $\Rightarrow$ Reader[11]
2) Poet $\Rightarrow$ ---------- $\Rightarrow$ ---------- $\Rightarrow$ Reader[12]
3) Poet $\Rightarrow$ Persona$_1$ $\Rightarrow$ Persona$_2$ $\Rightarrow$ Reader[13]
4) Poet $\Rightarrow$ Persona $\Rightarrow$ ----------- $\Rightarrow$ Reader[14]
5) Poet $\Rightarrow$ ---------- $\Rightarrow$ God $\quad\Rightarrow$ Reader[15]

No matter what kind of poetic schemata Ghananand envisages for his poem to convey the deep poetic meaning, his most efficient method to engage the reader is that of creating some kind of dialogue between two entities which are sometimes clearly present in the poem and sometimes absent. At times the participants of the dialogue are human beings, at times they are some natural entity.

If we look carefully at the structure of different kinds of enunciation employed by Ghananand, his poetry can be divided into two categories: firstly, those *kavitt, savaiya* and *pada* etc. whose main

[11] This category includes those stanzas in which the poet speaks to some imagined addressee (in most cases his beloved girl), though she is not an obvious hearer of the communication. It therefore becomes a sort of monologue whose addressee's presence is perfectly suggested by the poetic enunciation. The numbers given here refer to the stanzas we have analysed for this purpose and indicate their order in *Ghananand Granthavali*. (SH = *Sujanhit*, PR = *Prakirnak*): SH 49, SH 207, SH 268, SH 269, SH 272, SH 256, SH 243, SH 21, SH 277, SH 178, SH 225, SH 78, SH 273, SH 280, SH 418, SH 190, SH 171, SH 223, SH 279, SH 283, SH 189, SH 218, SH 36, SH 183, SH 241, SH 284, SH 216, SH 255, SH 198, SH 38, SH 8, SH 206, SH 212, SH 24, SH 274, SH 270, SH 240, SH 7, SH 251, SH 246, SH 276, SH 221, SH 41, SH 224, SH 235, SH 209, SH 4, PR 3, PR 5, PR 6.

[12] We can cite as examples of this category those stanzas in which the poet, though engaged in conceiving some sort of dialogue between two imagined personas, does not create any apparent personas: (SH = *Sujanhit*, PR = *Prakirnak*, PP = *Prempatrika)* SH 196, SH 170, SH 215, SH 219, SH 179, SH 91, SH 203, SH 204, SH 136, SH 282, SH 240, SH 285, PR 2, PR 1, PP 85.

[13] This class of stanzas is based on some form of clear dialogue between two personas, although in such cases the locus of poetic meaning remains an addressee which is not present in the poem: (SH = *Sujanhit*) SH 271, SH 220, SH 67, SH 244, SH 164, SH 169, SH 257, SH 275, SH 260, SH 202, SH 187, SH 299, SH 278, SH 411, SH 226, SH 47, SH 266, SH 264, SH 263.

[14] In this type of poetic communication the poet creates a persona who either talks to his/her mind (heart) or to some natural phenomenon (cloud, wind, etc.) (SH = *Sujanhit*): SH 259 (wind), SH 258 (mind), SH 281 (mind), SH 194 (mind), SH 195 (heart, mind).

[15] In such type of examples the poet talks directly to God. We can cite from a vast range of such examples only a few: (SH = *Sujanhit*, PD = *Padavali*) For example SH 451, PD 2, PD 3, PD 4, PD 5, PD 6, PD 22, PD 78, PD 241, PD 136, PD 154, PD 242, PD 677.

themes are *vinay* (humble entreaty to God) or, like other *bhakti* poets, description of some form of *Krsna-bhakti*. They are quite simple at the level of poetic enunciation: they are on a par with most *bhakti* literature as far as their subject matter is concerned, but their internal structure is simple, sometimes even banal as it describes the poet's own miserable situation towards the end of his life. Like Sur's poems, they are seemingly self-contained *formal* units, yet parts of a long narrative already known to the audience, and thus not self-contained narrative units. (Bryant 1978, p. 45). Ghananand's second type of poetic enunciation - and perhaps the most important one - is most commonly used to express the theme of love. Its internal structure is based mainly on reporting and expressing incongruous situations of *virah* in complex enunciation. These stanzas are not a mere description of *virahini*, as is common in Biharilal's *dohas*. Their macro illocutions at the deep structure level are expressions of lamentation or simply of tragic situations:

अंतर उदेग-दाह, आँखिन प्रबाह-आँसू,
   देखी अटपटी चाह भीजनि दहनि है।
सोयबो न जागिबो हो, हँसिबो न रोयबो हू,
   खोय खोय आप ही मैं चेटक-लहनि है।
जान प्यारे प्राननि बसत पै अनंदघन,
   बिरह-बिषम-दसा मूक लौं कहनि है।
जीवन मरन, जीव मीच बिना बन्यौ आय,
   हाय कौन बिधि रची नेही की रहनि है।।
            (घनआनंद (ग्रन्थावली), सुजानहित १९६)

[In the heart burning passions, in the eyes streaming tears,
in this strange desire burning and drenching at the same time.

You can neither sleep nor awaken, neither can you laugh nor weep,
being lost in yourself you fall into a spell.

The dear Jan (beloved) lives in the heart (yet I suffer from *virah*, love in separation),
but describing this incongruous state of *virah* would be like words said by a dumb man.

Living without breath and dying without death,
alas, how strange the Lord has made the lover's state!]

The poetic enunciation of this kind is the result of Ghananand's technique of arranging two incongruous things or many contrasting situations in a single utterance, thereby placing an extra semantic load on the meaning of the expression. In the above example there are contrasting phenomena like "burning passions in the heart" and "streaming tears in the eyes" in which burning and drenching take place at the same time. Sufficient indications have been made about the clear influence of Persian literary genre and style on Ghananand's poetic style - he was in fact fluent in the Persian language and is said to have written a book in that language. Without entering into a detailed enquiry of how much Ghananand's style was influenced by Persian literary style, and how much was his own innovation, it can be said that Ghananand's most beautiful stanzas are based on enunciation which contains arrangements of contrasting situations. The same could be said about the following examples in which Ghananand creates some kind of contrasting situations- a style whose origins can be traced back into the Persian poetic genre:[16]

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[16] Many more examples can be cited here in support of the claim made by different authors about the nature of Persian influence on Ghananand's poetry: SH 170, SH 206, SH 244, SH 269.

सुधा तें स्रवत बिष, फूल में जमत सूल,
　　तम उगिलत चंदा, भई नई रीति है।
जल जारै अंग, और राग करै सुरभंग,
　　संपति बिपति पारै, बड़ी बिपरीति है।
महागुन गहै दोषै, औषदि हू रोग पौषै,
　　ऐसें जान! रस माँहि बिरस अनीति है।
दिनन को फेर मोहिं, तुम मन फेरि डारयौ,
　　एहो घनआनँद ! न जानौं कैसें बीतिहै। (सुजानहित, २२४)

[Nectar has turned into poison, flowers into thorns,
The moon spits heat, such has become this new situation (way of nature)!
Water burns the body, melody spoils the voice,
Wealth (my riches) brings misfortune to me, such has become all this unfavourable!
The noblest virtues has turned into defects, medicine nurtures the disease,
such has been, dear Jan, your injustice upon me!
All these changing times (days), you too have changed your mind,
O Ghananand, cloud of joy, what will happen to me next without you, who knows!]

This kind of proclivity for taking the additional step of arranging two contrasting situations at the level of poetic enunciation, however, does not in any way affect the intensity the poet intends to bring about at the deep semantic level of the poem. Rather it serves as an instrument to intensify the different themes of *virah* (love in separation). Although not completely spontaneous in its imagination because of an eccentric love for contrasting situations, this kind of poetic technique is quite common in different literary traditions. At times this type of artificial arrangement in Ghananand's poetry becomes quite obvious, thus suggesting poet's excessive effort in bringing about a parallelism or contrast in the poetic thought, aimed at creating a sense of 'sudden delight' (*camatkar*) in the reader. In quite a simple but succinct manner, in the following example Ghananand creates a contrast between two situations, thus implying the excessive level of *virah* (love in separation). The obvious parallelism is certainly effective, but requires the reader to recognise the structure of the stanza on which the poetic enunciation is framed. In the following example, the girl suffering from a critical stage of *virah* (love in separation) expresses her anguish comparing the night with the she-cobra and considering the damage caused by the night in absence of her lover much more venomous than a she-cobra's bite. This poetic motif is very much along the lines of the poetic conventions of the period[17], nevertheless the lyrical cadence employed here by Ghananand saves the verses from being a mere parallelism between two incongruous things which we are told have almost the same effect:

करुवो मधुर लागै वाकौ बिष अंग भएँ,
　　याहि देखैं रस हू मैं कटुता बसति है।
वाके एक मुख ही तें बाढ़त बिकार तन,
　　यह सरवंग आनि प्राननि गसति है।
सुंदर सुजान जू सजीवन तिहारो ध्यान,
　　तासों कोटिगुनी ह्वै लहरि सरसति है।
पापनि डरारी भारी साँपिनि निसा बिसारी,
　　बैरनि अनोखी मोहिं डाहनि डसति है। (सुजानहित, २६८)

[Bitter tastes sweet when her (the she-snake's) poison spreads into the body,
Nectar tastes bitter when I see this (night in separation!).

Hers (the she-snake's) is only the mouth to cause deterioration to the body,

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[17] Almost the same motif is found in the poetry by Surdas: '*piya bin nagin kari rat*'. *Bhramargitsar*.

This (night) bites me from all sides.

O dear handsome one, thinking of you gives me life, but now (because of this night) it sends through me a charge of venom a million times more potent than the she-cobra's bite.

Sinful (wicked), fearsome, and venomous this cobra-night,
a strange enemy, it bites me out of jealousy (for the she-cobra).]

It should be noted, however, that this kind of poetic imagery, no matter how appealing, requires an extra effort to understand the reasoning behind the poetic enunciation. Such an effort from the part of the reader is less required when the poet does not rigidly stick to his fervent desire of creating a 'sudden delight' or 'rapture' in the reader at the expense of the natural flow of poetic thought into poetic enunciation. His poetry in such cases becomes as marvellous as in any other context:

जगि सोवनि मैं जगियै रहै चाह वहै बरराय उठै रतिया।
भरि अंक निसंक ह्वै भेटन कौं अभिलाष-अनेक-भरी छतिया।
मन तें मुख लौं नित फेर बड़ो कित ब्यौरि सकौं हित की बतिया।
घनआनँद जीवन-प्रान लखौ सु लिखी किहि भाँति परै पतिया।।
(घनआनंद (ग्रन्थावली), सुजानहित ४२८)

[In sleeping, in being awake the desire remains awake: such is the desire that even the night starts babbling
The heart is filled with many desires to meet and embrace you fearlessly
There is always a big discrepancy between soul and mouth - How to express the words of love?
Look, cloud of joy, breath of life, how could they be written in a letter?]

But, as soon as he is overpowered by his obsession to arrange the poetic enunciation according to a pre-planned strategy for creating a contrast or suggesting a similarity or simply putting an excessive stress on the semantic locus of a poetic utterance, his poetic enunciation becomes quite similar to a piece by any other *riti* poet. In the following example the reader is not given, at the level of enunciation, any hint about the dialogue, which is in reality a sort of monologue in which questions and answers are arranged in such a way that no trace is found regarding who is asking whom. The reader is supposed to do a lot of mental exercise to work out that the hypothetical question raised in the first line and a well-planned answer given in the rest of the stanza have some kind of rationality:

कंत रमैं उर-अंतर मैं सु लहै नहीं क्यौं सुख-रासि निरंतर।
दंत रहैं गहैं आँगुरी ते जु बियोग के तेह तचे परतंतर।
जो दुख देखति हौं घनआनँद रैन-दिना बिन जान सुतंतर।
जानैं वेई दिन-राति, बखानें तें जाय परै दिन-राति को अंतर।।
(घनआनंद (ग्रन्थावली), सुजानहित, २०७)

[(Should someone ask me)
"Since your lover roams in your heart, why aren't you constantly blessed with abundant joy?"

(I would say)
"Even those scorched by the fire of *viyoga* (love in separation) remain open- mouthed on seeing the suffering that I experience day and night without my indifferent and wise Jan (the cloud of Joy)

Only these days and nights can understand it; since describing it makes it totally a different thing: as a day is different from a night"]

7) Conclusion

As we have seen in the last pages, it is the distinct use of poetic enunciation that gives Ghananand's poetry its uniqueness. Other elements of his poetry, i.e. myths, themes, motifs etc. do not differ greatly from those of his contemporaries, except for his excellent use of the theme of love. Nevertheless, Ghananand did not make use of popular themes and motifs just for the sake of using them. In his poetry they become an integral part of the poetic structure of the stanzas, giving implicit meaning to utterances. His poetry does not arise merely from an amalgamation of myths and themes, as was the case in the work of most *riti* poets, in relation to which Thakur has made a strongly-worded attack:

> सीख लीन्हों मीनमृग खंजन कमल नैन,
>   सीख लीन्हों यश औ प्रताप को कहानो है।
> सीख लीन्हों कल्पवृक्ष कामधेनु चिन्तामणि,
>   सीख लीन्हों मेर औ कुबेर गिरि आनो है।
> ठाकुर कहत याकी बड़ी है कठिन बात,
>   याको नहीं भूलि कहूँ बाँधियत बानो है।
> डेल सो बनाय आय मेलत सभा के बीच,
>   लोगन कबित कीबौ खेल करि जानो है।।
>   (ठाकुर ठसक, १२ मनोहरलाल गौड़ (१९५८)पृष्ठ २८७ से उद्धृत)

[They have learnt to say eyes as of a fish, deer, wagtail and lotus
They have learnt tales of fame and glory
They have learnt to say *kalpavrksa* (the tree of all desires), *kamadhenu* (the cow of desires), *cintamani* (the jewel of desires)
They have learnt of the Mount Meru (the mythological golden mountain) and Mount Kuvera (the God of wealth)
Says Thakur, its (poetry's) subject is very difficult
Speech can never ever (even) determine it by mistake
They come to the gatherings having made it into a lump
They consider writing poetry like playing a game!]

Certainly these attacks are not directed at Ghananand's poetic work. It would be a biased approach to value Ghananand's poetry by simply comparing it with the work of his contemporaries, for, though akin to their poetry as far as the poetical conventions of that time are concerned, his is a poetry extremely rich in the form of poetic enunciation. It is the incomparable quality of his poetic enunciation that makes his poetry unique in medieval Hindi literature.

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