

# Possibilities And Limitations Of Sahithya Sasthra Or Alankara Sasthra Research

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## I. Orgin Of Alankara (Ornamentation Of Literature)

In ancient times, humans and demons used to perform sacrifices and penance for their own good and the good of the world. The result is intense austerities, both willingly and unwillingly. The joy they feel when they finally see what they have been looking for or what they have been looking for is indescribable - when it becomes possible. Similarly, research is a systematic attempt to investigate and find a solution to a problem we feel in front of us. It should be so. Car, call, summer, snow, change of seasons, rain and everything. A researcher should be like a sage who forgets hunger and practices penance. When the sage meditates with his eyes closed, the researcher should open his eyes, meditate with his mind, organize what he knows and see, and determine with his inner eye. The sound 'go' was replaced by 'av' and the word 'research' was formed. There are many subjects in this world for this serious inquiry. Especially in the literary world. Research is being done on various topics related to linguistic literature. In this short thesis, we are trying to explore the possibilities and limitations of the research on decorative science. All that energizes poetry in the broadest sense. are poetic ornaments. But the place of sound symbols in them is also worth considering. and thirst

## II. Importance Of Ornamentation In Literature

Literary research is not as smooth and transparent as literary research. But it is common to analyze literary works on the basis of literary principles and make new observations and discoveries. Rasa Sutra, Dhvanisiddhanta, Methodology, Gunavavinthana, Vakrokti Siddhanta, Uchitya Vicharam, Various Critiques, Psychology and Linguistics

Structuralism, deconstruction, Marxian philosophy and neo-criticism are all particularly relevant to our linguistic literature. The things that can be accepted as researchable are method, sound, quality, appropriateness, flavor etc. in Eastern poetics as the essence of poetry. Upamadi kavya lankaras, which are the Rasopaska Makanaya or Sahrdayasamvedyas, which help to strengthen Abhidha - Lakshana - Vyajna trades, which go to it and make it Anura Vavedya, are a relevant and researchable subject.

## III. Poetics Research And The Possibility Of Literary Decorative Research

There are two ways to research a poetic text. One is to study the nature of that book. Define the idea in detail by it, two. Find out how the theme of antithesis in the book is useful for literature and criticism. Discuss the extent of its influence on linguistic literature and its acceptance and draw conclusions. AR Rajarajavarma's 'Bhasabhushanam' is a suitable book for such discussions and findings. But most of it has been stripped of its decorations. Decoration alone is suitable for a research topic.

It is also suitable for the research to investigate how metaphors like simile, metaphor, and metaphor and sound metaphors become poetic. Ornamental writings about the Malayalam language have given way to crude studies of ornamentation. We have got many ornamental texts of anonymous authors, and even before the writing of 'Bhashabhushana', attempts have been made to make comprehensive studies of the ornamentals. But it's often in the target definitions it was also limited to classification. But all of them are helpful for new researches to form a new vision. From 'Alankarasamsamkam' discovered and published by Shuranad Kunjanpillai, Kovunni's 'Keralakaumudi', 'Asankarashastra' by Father Jarardan, the ignominious 'Arthalankaramanipravalam' etc., and also Alankaradarpanam, Kerala Kuvlayanandam, Padadoshaprakara nam Manipravalam, Alankaramala - S.tika, Udayalankaraman Alankaradipika. Many books can be cited like this. All these indicate the invincible and incomparable position of ornament in the literary works of that time. It is an ideal research topic for those who recognize that ornaments are rasantas and chatatkaras are virtues that nourish the poetic soul. In the later period also, it can be seen that the subjects of Shabda Arthalangara have been discussed in the Malayalam literature books such as Kavyajeetuvritti, Kavyamimamsa and Analkarashastra in Malayalam. The investigation

of the Malayalam language texts on ornamentation and their acceptance and the need for scientific reorientation are the research possibilities.

Between the twelfth century and the twentieth century, we can see a procession of sentimental imagery in poetry, short poems, muktas and even in prose stories. From Aasan and AR, the spark of romanticism, to modern day ONV. In the poems of Kurup, we can see that simile roots, some exaggerations and vasta or ktyankaras are examined as a part of the poetic body. When we examine the variation in the writing style and techniques of poets over the centuries, we can find the evolution in the amount and style of application of Alankara. It is also a potential research topic.

#### **IV. History Of Alankara In Literature Or Art And Its Influence**

Our vocal culture is as old as Vedic times. With the advent of Natyashastra, the scientific aspect of the decorative discrimination came into being. Patine Jhamadhyaya enjoins four ornaments along with thirty-six signs "upama rupakam chaiva deepakam yamakam tatha". Many of the signs later evolved into ornaments. Dandi Kavyadarsan, who emphasizes quality, describes and exemplifies 37 ornaments. From this it must be assumed that he recognized the place of ornamentation in poetry. Ruiyaka, Rudrata, Vamana, Mammadan, etc. all describe the ornaments. But Kuvalayananda believed that if poetry is to be enjoyed, appropriate ornaments should be added to it. Ornaments are clearly classified and purposed. If he writes poetry who does not know what decoration is

Many of the ancients were led to believe that it would be a mistake. There is a lot of truth in that. The statements Upama Kali Dasasya and Utpreksha Krishnagathayam are evidence of the extent to which ornamentation becomes a motive for poetry. Poetry can also be composed as dhvanya tmaka without embellishment. It is only that one should be able to bring the friend to the emotional realm intended by the poet. But it is there that the poet's writing skill and the poet's death through the reader's re-reading become relevant. That alone does not make the decoration irrelevant. Even in the common discourse of our daily life, metaphor, exaggeration, simile, upreksha, deepaka, meaning interpretation, divination, subliminal, poetical and characterization all come in without our knowing it. In many of today's poems, you can find ornaments belonging to the Samya-Vastava-Vamaya-Slesha element. It is evident in modern poems and novels as well.

#### **V. Embellishment In Prose Writing**

Ornamentation can be found in many sentimental novels and short stories in Malayalam. It can also be researched according to their fluctuations. One of the best-selling and most read Malayalam books, "Oru Sankirtanam Pole" - is seen in the name itself to convey ornamentation. Upama is evident and metaphorical in nature. Lupopama can also be seen in it. However, what makes this nomenclature interesting is the use of the phrase aa - 'like'. The word Anu Bhuti and ripples in our hearts It is indescribable. That is the relevance of decoration. When you hear it, it is like a psalm, not just a psalm.

"To defile the human heart" is the literary dharma. Authors will take many steps towards it. One of them is 'alankaravaeghyam'. It would not be good writers to move the pen by rejecting them completely. Even if it is in prose literature. If we look at the post-modern works of Anand, we can experience the feather touch in them too. Anirva brings the sensation of laughter to a special level of experience brings us. VT Bhattathiripad's autobiographical poem 'Kanneerum Kinavum' is also aptly infused with such expressions and styles along with some pieces of poetry. These are just a few examples. In short, strange and elegant ornamentation in prose is a subject worthy of research.

#### **VI. Possibilities And Limitations**

A good poem is characterized by a proper assemblage of sounds. There, depending on the occasion, the ornaments can be filled with poetry and nurturing the poetic spirit. Texts related to decoration, works with a lot of decoration, the difference in etymology in local, foreign and foreign languages, the change in the concept and application of decoration over time, the use of decoration in prose literature and everyday life, and the concept of decoration by Eastern and Western thinkers are all areas that can be selected for research on decoration. However, there are limitations Relevant research should be done.

Literature is the rule for ornamentation as well as for other poetics. They are complementary. Adding artistic embellishment to a work while composing is not a deliberate business today; It comes naturally. Some even infuse them with wisdom. If the poet is careful not to burden himself with ornamentation, it will be the poetic body itself. It can be seen that ornamentation has been applied naturally in the works of great poets since ancient times. But in the post-modern stage, even in the field of criticism, the fact that decoration is not given much importance should not be overlooked.

Phonics should not be limited to learning Malayalam to learn old poems. Kavya for some reason The decoration which is part of the body is pushed to the back row. Not only is it not a problem for postmodern poets, but structuralism and poststructuralism are seen to take enjoyment and criticism to a different level beyond mere enjoyment. All these are the limitations that decorative science research has to face today. But even functional

decorations cannot be replaced. It is a fact that similes and metaphors are used innumerable in poetry and prose even today. Moreover, our language is rich in literature and literature. There will be new books that will keep up with contemporary facts and classify them appropriately. That is why, despite the contemporary limitations, the sabdharthala nagaras are brilliantly researchable. There is no doubt that such researches will become the collaterals of today and tomorrow.

Ornamentation is a beautiful sounding dharma that springs from the genius of the poet and serves the main meaning of the sentence. This very definition contains the scope and limitations of this subject. Praise for poetry appropriate adornment is one of the dharmas to be performed. Some may think it is just external. But it is the poetic body itself. Some of the embellishments are spread over the entire poem and some are found only in certain parts of the poem.

G. Vailopilly, P. Changampuzha's works are full of bhasura and navayabhuti embellishments.

It enhances poetic enjoyment. With endless possibilities, these embellishments can be overwhelming and overwhelming to some with their number and depth.

Will be eager to get to know the poem. Or be eager. It will improve his sense of taste and poetry. Alankaras show the delicate trade of imagination, right down to the eloquent syllogisms. Therefore, researches in this way will undoubtedly give the next generation the ability and motivation to develop poetry and researches related to it knowingly or unknowingly.

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