CHAPTER I

Introduction

The doctrine of dhvani (suggestion) was first propounded by Rājānaka Ānandavardhana, a Kashmiri author of the ninth century A.D. Before taking up any exposition of his theory in Dhvanyālōka two questions principally draw attention. First how did Ānandavardhana's views of literature arise because the doctrine of dhvani or suggestion in literature forms only a part of it. Secondly, what is so distinguishing about this view that he is placed in such a magisterial position.

Jayāpīḍa, the grandson of Lalitāditya (A.D. 721-761), the world conqueror, was a patron of learning and scholarship. In his council of ministers he had more of the wise and the learned than the politicians. He made Udbhaṭa as the sabhāpati. Udbhaṭa proved to be the most profitable pandit as he took Bhāratiyānātyaśāstra to add more to the literary criticism.

Earlier Bhāmaha and Daṇḍin had spent most of their efforts in defining and exemplifying figures of speech. Besides, they had listed the doṣas (faults) and guṇas (good qualities) of poetry and spoken of different styles. But what they had to say on these subjects suffers from two serious weaknesses. The qualities are so general that they offer no operable criteria of what is great or beautiful in poetry or what is not. The primary qualities given were mādhurya (sweetness), prasāda (clarity) and ojas (strength). How is to say when a stanza, much less a whole poem is sweet and when it is not; how to judge whether it has strength or not. They tried to co-relate these qualities with consonants and
regional differences e.g., the sweet style was associated with Vidarbha in Deccan, the harsh or strong style with Bengal etc.

Such concepts and associations die hard. Vāmana added ten more qualities but, unfortunately his new qualities such as samatā (regularity), saukumārya (delicacy), and kānti (brilliance), were as vague and as difficult to define as the original three. With him came the dictum, “Style is the soul of poetry.”¹

While Vāmana was looking backward for inspiration, it was Udbhata, who looked forward and produced the invaluable commentary on the Bhāratīya Nāṭyaśāstra which unfortunately is lost now. Daniel H.H. Ingalls observes, “the importance of this new interest is inestimable, for... it was by bringing Bharata’s doctrine of rasas, the flavours or moods of a theatrical piece, into a general theory of literature that Ānanda arrived at a critique which finally could furnish workable criteria of literary excellence.”² Thus Udbhāṭa was the first of the literary critics to concern himself seriously with the concept of rasa, yet, he was not prepared to make it the chief goal of poetry as Ānandavardhana was to do.

Besides, Udbhāṭa in his Kāvyālāṅkārasarasaṅgraha has discussed in great detail where he differentiates between the denoted and the implied sense. He speaks of a meaning’s being understood (pratīyamāna), or implied (gamyate), or of its being included (antargata) in another meaning, but he avoids using the more technical terms vyajyate or dhvanyate for what is suggested.

². Ibid., p.7.
Thus though in Udbhāta the two building blocks of Ānandavardhana's critique, rasa and dhvani were present, the blocks had not yet been evolved into a system. This credit goes to Ānandavardhana. His Dhvanyāloka is an exposition of these two principles of criticism — dhvani and rasa and the central approach in Ānandavardhana's criticism is that whether it is a word or a sentence or the whole kāvyā, the important thing is the internal structure, i.e., the bhāva and the rasa. Even one single word at times can be efficacious enough to suggest this mood.

NATURE OF RASA

The core premise taken by all Indian theorists has been that all good poetry must end in the reader's delight, whether it is called pṛiti (joy) or ānanda (bliss) or rasa (aesthetic pleasure). "The word Rasa", observes Krishna Chaitanya, is a fine crystal, secreted by Indian thought over slow centuries, and, like the crystal which can shed a many-coloured radiance according to the angle of incident light, it also reveals many meanings according to the angle of approach."

In Atharvaveda the word is first used for the juice of plants. The word also begins to be used in the sense of savour or taste. In the transcendental meditation of the Upanishads there is a combination of both the senses and the word now stands for essence, the highest goal for attainment as well as the highest relish or a concentrated state of the enjoyment or the taste of the

4. Ibid., p. 1.
5. Ibid., p. 2.
essence of an experience which brings in its wake ineffable joy.

The *Upanishads* do not merely describe the supreme goal of attainment as *rasa* but also enjoin that it must be sought out in terms of sight, hearing, meditation and union.

The Vedic mind was richly sensitive to the beauty of the external world; to the loveliness of dawn and dusk, of forest and flowing river. If their lyrics were spontaneous it was because the beauty of this new creation was immediately noticed and savoured. Upanishadic thought extends this savouring of the world to the savouring of its transcendental origin. Aesthetic theory utilises both the meanings. The aesthetic creation is savoured like a beautiful object in nature is savoured. At the same time, although the stimulus is of the objective world, the experience is almost felt to be transcendental like the sage’s intuitive experience. Art thus mediates between the experiences of this world and the experiences of the transcendental.

Indian poetic experience is said to have been based on life experience. Besides, Indian moral philosophy formulated four ends for man i.e., *kāma*, *artha*, *dharma*, and *mokṣa*. *Kāma* is libidinal satisfaction, *artha* is economic, *dharma* moral and finally *mokṣa* is liberation which is ultimate. These are also the ultimate skills in the art of living.

But the question is that how can delight be earned out of poetic experience which is based on life experience and life experience can be both of bitterness and sweetness. Indian psychology categorised human motivation into *tāmsik*, *rājasik* and *sāttvik*. Aesthetic experience can be *sāttvik*, that is, where
rising above the ego-self-centeredness or utilitarian, man has poised tranquil relishing. Human life is the journey of body towards a goal. The goal has to be created and kept in life. In aesthetic context, therefore, when he gets across various experiences, he has not to show lack of interest but only that he has to experience it without any utilitarian motives mastering all obstacles. He has to be free from any other such motives.

The post-Bharata Rasa-exponents with an Idealistic learning or Absolutistic Predilection of mind and temperament (like Abhinavagupta) and other numerous followers till date have a similar tendency to define art-experience as a mere "migrating from our narrow self", to which is the "unique experience that is termed Rasa in Sanskrit" and that "the artistic attitude is one of disinterested contemplation, but not of true enlightenment."^6

Thus though it is a kind of emotive experience, to define it so will be too simplistic. Elaborating this aspect Krishna Rayan rightly comments:

Rasa is the affective response of the competent spectator or listener or reader to a composition in the performing or graphic arts. Although loosely it is described as an affective state, it is strictly a mixture of affective, conative and cognitive; in literature, emotions are not communicated directly and descriptively to the

reader and passively experienced by him, but are, as Wimsatt and Beardley put it, "presented in their objects and contemplated as a pattern of knowledge". Thus in relation to the reader, rasa is experience, and in relation to the text it is meaning. The meaning of the objects in the text is realised in the reader's consciousness as a state of satisfaction of the maximum degree of intensity; it is, to borrow a recent coinage, a form of "textasy". The objects are the suggestors (vyāñjakas) and rasa is the suggested meaning (vyāṅgyārtha). In fact, the pre-existing emotional set (bhāva) in the reader's mind, out of which the rasa is born, has been named as such because of its capacity for generating poetic meaning (Kāvyārthān bhāvayantibhāvāḥ - Bharata).  

The question, therefore, that rises is how does the creative poet organise the aesthetic emotion to be experienced and relished. The answer can be sought in Bharata's Nātyaśāstra. Here one can see the modality of the arousal of poetic emotion by the organisation of poetic context. It is said when the vibhāvas, anubhāvas and vyabhicāris combine to awaken the sthāyi bhāva, the awakened sthāyi bhāva finally develops into rasa. These terms can further be analysed.

Sthāyi bhāvas are the prevailing, innate, conative-dispositional factors in

human nature. In other words these are the sentiments or the potential complex reactivity. Potential because they exist prior to the aesthetic situation, as an abiding reality of our psychological organisation. These are the latent emotional tendencies which can be activated in suitable environmental situation or by the stimulus. These are not the activated emotion but the abiding sentiment which can develop into emotion when confronted by appropriate stimuli.

The sthāyi is not rasa, rather it is unmanifested rasa. Now, Indian aesthetics posits that a descriptive verbalisation cannot communicate the flavor of feeling. It needs a stimulus to activate it. The stimulus is situation of ordinary life, therefore has to be transposed to art. Bharata explains that just as a beverage is compounded by various spices and herbs, so the sentiment is activated by the significant organisation of the stimulus situation, whose focal stimuli, supporting environmental pattern and ancillary emotions and moods compound the emotional flavour.

Vibhāva is the prime stimulus which activates the sentiments. In art it is a creatively devised aesthetic situation of the stimulus in real life. For, Indian poetics lays stress on the continuous transitive action of the poet, the shaping of material by him for the ultimate end which is enabling the witness (the reader or the spectator) to experience the inducted emotion. Bhāva thus is sentiment and the vibhāva is deliberate because the artist has to reshape a situation of life to make it precise and suitable to achieve the desired end. Indian poetics distinguishes two types of vibhāva—ālambara and uddīpana. The first or the
ālambana vibhāva is the object which is primarily responsible for the arousal of emotion, on which emotion depends for its being and which is its mainstay. Uddīpana is the enhancing stimulus like the environment, the entire surrounding which enhances the emotive effect of the principal object which primarily stimulates the emotion. Vibhāva, in this way, is the basic stimulus. Anubhāva is its behaviour which helps the vibhāva further. For instance, in śṛṅgāra rasa (erotic sentiment) the heroine is the ālambana vibhāva, and gestures of the heroine are the anubhāvas.

The last of these concepts is that of vyabhicāri or sancāri bhāvas. They stand for transient but ancillary emotions. Thus, in love, joy in union and anxiety in separation are ancillary emotions. They are determined in their feelings—tone by the basic emotion and in turn reinforce it. The action of the drama is not over in one situation or episode. It is extended into a plot with its changes, reversals, crises. It is necessary that the basic emotion should persist throughout all stages and it is equally necessary that it should modulate responsively to each change in the situation. The elaboration of the fact can be taken in McDougall's words, "the sentiment, when once formed, is the enduring basis of a considerable range of emotions and desires" which are "derived emotions."8 These are the vyabhicāri bhavās. McDougall classifies these derived emotions into two groups: the prospective emotions of desire such as hope, anxiety, despondency and the retrospective emotions of desire such as sorrow, regret, remorse.

NUMBER OF RASAS

Bharata identified eight possible rāsas or flavours which a play might exhibit:

1. śṛṅgāra (erotic)
2. hāṣya (comic)
3. karuṇa (tragic)
4. raudra (furious)
5. vīra (heroic)
6. bhayānaka (fearsome)
7. bibhatsa (disgust)
8. adbhuta (wondrous)

These flavours, as their names indicate, are based on various human emotions, the sthāyi bhāvas or the abiding emotions. Ānandavardhana conceives this rasa to abide in the character invented by the poet or in the poet himself, as well as in the audience and adds a ninth rasa, the śānta rasa (peace).

The third variety of dhvani called rasadhvani, though implied by the inherent capability of the literal sense, appears as an object on which no words can operate directly. In this way it is necessarily different from the literal. For, if such states as rasa are to be denoted, it must be either by reporting them under their own names or through conveying them by means of the vibhāvas etc. But it is not true that rāsas are everywhere reported by name. Even where they are, our apprehension of them is through their being conveyed by means of particular
vibhāva etc. For, in a poem which merely uses such words as 'erotic' etc., but fails to convey the vibhāvas, there is not even the slightest apprehension that the poem contains any rasa. Thus rasas are implied by the force of things that are literally denoted and are in no way denoted themselves.

Rasa, then, is something that one cannot dream of expressing by the literal sense. It does not fall within work-a-day expression. It is, rather, of a form that must be tasted by an act of blissful relishing on the part of a delicate mind through the stimulation of previously deposited memory elements which are in keeping with the vibhāvas and anubhāvas, beautiful because of their appeal to the heart. These are transmitted by suggestive words of the poet. The suggesting of such a sense is called rasadhvani and is found to operate in poetry.

Bharata's formulation that emotion is made manifest through its vibhāvas etc. (objective-correlatives) is taken over and extended to literature in general; and most importantly, the process of emotion being rendered manifest is identified as essentially one of suggestion, the objective correlatives functioning as suggestive associates of the emotion. Rasa on this showing is an inward experience, a state of intense satisfaction in the man of sensibility (sahṛdayās) so that his response as spectator or reader rather than the artist's act of creation is the centre of attention in the rasadhvani theory. It supersedes all earlier theories in Sanskrit which were erected around one or the other of the internal elements of a work such as alaṅkāra (figurative expression), and ṛṭi (style.); it recognises these elements as validated solely by their aucītya (propriety) to the
emotion that is being suggested. Affirming the significance of rasadhvani in his 
Dhvanyāloka Ānandavardhana writes:

Only that, wherein all the several beautifiers of the 
expressed sense and the expression exist with the 
single purpose of conveying sentiment and so on, is 
to be regarded as coming under the scope of 
suggestion.⁹

Ānandavardhana emphasised that rasa is as important in poetry and 
literary prose as it is in plays, for there is no other way of enlisting the 
sympathy of the reader. By suggestion rasa arises without any conscious 
realisation that our experience had been preceded by a perception of the 
determinants, consequents and transitory states of mind. These have been 
denoted literally and are intended, however, only as being productive of the rasa. 
It was by bringing Bharata’s doctrine of the rasas or moods of a theatrical piece 
into a general theory of literature that Ānandavardhana could discover a 
workable critique of beauty in literature and get the fame which has long been 
accorded him.

Rasa as such forms one important aspect of the Indian philosophy in all 
fields viz., religion, life and aesthetic creation. Since all aesthetic creation for 
Indian scholars is the recreation of a life experience through imagination this 
could be an aspect of literature in all its genres. Thus, though rising out 
of the Nāṭyaśāstra, the concept has its wide application. Dr. K. Krishnamoorthy

⁹ Ānandavardhana, Dhvanyāloka, trans. K. Krishnamoorthy (India: Motilal and Banarasidass, 1974). p.43
observes:

Rasa indeed is the corner stone of the arch of Dhvani. It is first and foremost an aesthetic canon. Rasa is that which initially inspires the poet into creativity and ultimately ensures the aesthetic delight of the critic. In life there is ample joy and pain, but no rasa or pleasurable relish of them. Impersonal, disinterested and universal delight is exclusive to poetry and termed Rasa... If poetry is thus suingerais, it is only because of rasa; and it is this paramount status of rasa which has to be emphasised in any adequate analysis of poetic beauty.10

The dhvani theory is an answer to this and this can be realised in the process of analysis of the concept of dhvani. The basic text of this doctrine is Dhvanyāloka of Ānandavardhana. The work consists of the Kārikā, gnomic verses, and the Vṛtti, which is the exposition of the Kārikā, generally in prose, though with citations of illustrative verses. Though scholars have been distinguishing between the authors of Kārikā and of Vṛtti, one fact that has been settled is that the principal theory is established by Ānandavardhana through Vṛtti as a brilliant statement.

The basic implications of Bharata's great formula of rasa are these. The

poetic context is a creatively organised context for the communication of feeling. Feeling cannot be communicated through pro-positional statement. The poet is not a donor who can donate feelings. The feeling ultimately experienced by the reader is his; it is the movement of his sensibility, the stirring of his heart. One cannot arouse a feeling or a mood by naming it. The poet builds up a system of objective correlatives, essentially identical with the context of stimuli in life which can elicit the emotional reaction. Ānandavardhana claims that in such situations as these, the latent sentiments are manifested and the stimuli and the reaction, vibhāvas and rasa stand in relation of vyañjaka (suggester) and vyaṅgya (suggested). Poetry is created through the power of vyañjanā (suggestion). Thus it was Ānandavardhana who first decided to accept the full implication of Bharata's psychological analysis of the poetic content. This came close to the affirmation made by Tillyard that “all poetry is oblique: there is no direct poetry”.11 Ānandavardhana's theory of dhvani is a statement of this basic obliquity of poetry, emerging from the facts that poetic transfer cannot be mediated by pro-positional statements and that it is essentially the elicitation of an emotional reaction through the creative organisation of sensuous stimuli. The general aspect of the theory derives directly from Bharata. But Ānandavardhana made a brilliant refinement of this by evolving a special theory on suggestion.

It was generally agreed by the earlier theorists that words had two sorts of semantic power: the power of direct denotation (abhidhā) and the secondary

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power of indirect indication (guna vr tti, bhakti, upac a ra, lak san). By denotation, a particular group of phonemes in a particular order, say g-au-h ("ox"), denotes an animal. But when one satirically says 'you are an ox' the meaning that emerges is that you are stupid. Here it is the secondary power that is working in the word. The secondary meaning is elicited by the property of two objects: the foolishness of man and the low intelligence of a cow as an animal. In addition to these two powers, the school of ritualists founded by Kum r ila held that there existed a third power which furnished final meaning to the sentence as a whole. They called it ttparya sakti.

To these three powers Ānandavardhana added the power most valuable for poetic expression which in its most general aspect he calls vyajjakatva, the power of suggestion, or, more literally, the power of revelation (as of a lamp which reveals the object upon which it casts its light). He calls this power dhvani when it is in its purest form, that is, when it predominates over the other semantic powers in the sentence.

Ānandavardhana presented another aspect within the poetic fabric woven out of words which are phonetic entities, which is also a web of semantic meanings. He realised that words are manipulated and combined to communicate certain meanings. But language has its own laws and in many situations there can be a quantal leap. After the appearance of the expressed sense, either sound (sabdah) or meaning (arthah), completely subordinating itself, can give rise to another sense. In such cases the meaning and sense can
suggest another sense. However, the semantic meaning does not contradict the poetic meaning. This is the core of his theory of *dhvani*.

Explicating Anandavardhana's notion of the nature of suggestion Krishna Rayan observes in his essay "What is Literariness":

Meaning was described initially in semiotics in terms of a definition of the sign which was based on a one to one correspondence between signifier and signified. The notion that the signified is thus locked into the signifier has since been displaced by increasingly revisionist notions that a signifier can have a multiple signifieds, that a signified can become the signifier of another signified and so on in an infinite regression (although this is an old assumption), that the signified can "slide incessantly" under the signifier, and even that there can be signifiers without signified. Thus the definition of the process of signification has moved away from denotation to polysemy (and beyond it to an indeterminacy/undecidability, and dissemination). Once connotation and polysemy are accepted as the basis of signification and it is seen as a complex, flexible loose process, it becomes identical with suggestion.\(^{12}\)

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Vyañgayārtha (suggested meaning) is a meaning which, though based on the vācyārtha (denoted meaning), is much more than this. It comes as a flash either in the form of a sense or even as an experience. Hence it can be understood only by the sahṛdaya or the one who has a sensitivity towards the poetic process. When there is dhvani it subordinates the literal or the denoted sense:

That kind of poetry, wherein the (conventional) meaning renders itself secondary or the (conventional) word renders its meaning secondary and suggests the (intended or) implied meaning, is designated by the learned as DHVANI or ‘Suggestive Poetry’.¹³

The process of dhvani can further be understood according to the process of the sounds of speech described in the Nyāya-Vaiśeṣika. It is the last sound of a chain of sounds that enters the orifice of the ear, so the heard sounds are sounds born of sounds and not the original sounds produced by the organs of speech. These sounds in form are like reverberations of a bell and it is these which are called dhvani (in physical phenomenon). As the master Bharṭṛhari says:

Others have expressed the view that the sphota is born from conjunction and disjunction with the organs of

articulation: the dhvanayaḥ (plural) are the sound-born-sounds.\textsuperscript{14}

In the same way, the suggested meaning has been called dhvani, as it too is characterised by a reverberation analogous to the pulsation of a bell. Again the phonemes as heard, manifest the semantic unit, which we comprehend as soon as we cognise the final phoneme. These phoneme-manifestors are called dhvanis. As the same master says:

The true form [i.e., the semantic content] in the word that is manifested by the dhvani is determined by a series of cognitions [viz., the cognitions of the successive phonemes] which are unnameable [that is to say, each phoneme cognition in itself is unassignable to this word or that], but favorable to the final [word-identifying] cognition.\textsuperscript{15}

So too the term dhvani for the word and the literal sense which manifest the suggested meaning.

This suggested sense may be of three types: vastudhvani, alaṅkāradhvani and rasadhvani. In vastudhvani we get suggestion of merely matter of fact or an idea. Such a matter of fact is there when there is simply an information. According to Ānandavardhana this suggestion of matter of fact in itself may not be complete poetry. But in genuinely poetic context, the apparently matter of fact description plays a functional role in the evocation of mood. For instance, in the

\textsuperscript{15} Ibid., p.170.
following verse, a girl is prohibiting the pious man:

Ramble freely, pious man!
That dog to-day is killed
By the fierce lion that dwells
In Godā river dells.¹⁶

In the second type is alaṅkāra (figure). The figures of speech, which are defined in so many words, have certain single idea at the base. In case of upamā (simile), we have a basic idea of similarity; in case of vyatireka (contrast), we have the basic idea of superiority of either the upameya or the upamāna over the other. When such ideas are presented in a charming manner we have alaṅkāradhvani. If the charming idea is expressly conveyed we have a vācyālaṅkāra (expressed figure) and if the charming idea is suggested we have suggested alankara. As in the verse:

The eyes of heroes will not so delight
In their beloveds’ red-anointed breasts
As in the temples of enemies’ elephants,
Painted deep in red minium. (D·L. 93)

The expressed meaning is that the temples of elephants succeed better than the breasts in drawing attention of the heroes. Hence there is an expressed vyatireka alaṅkāra. The suggested idea is that there is a point of similarity

¹⁶. Ānandavardhana, Dhvanyāloka, trans. K. Krishnamoorthy (India: Motilal and Banarasidass, 1974), p. 9. For further verse quotations from this book the title of the book and the page no. will be given against the citation.
between the breasts and temples; but this idea is not expressly conveyed, hence we have suggested *alaṅkāra*.

The word *dhvani*, as such, is used by Ānandavardhana in five senses: that in which, we may consider the reference to be to the sense or the word, or to the operation of word and sense. And the sense may be either the literal sense, for, it suggests (*dhvanati*), as does the word, or the suggested sense, for it is suggested (*dhvanyate*). Abhinavagupta specifies them as *śabdah, arthaḥ, vyāpārāḥ, vyaṅgyam* and finally, the *samudāyah* or the group or the poem which contains all these factors. But the *Kārikā* would convey by the word *dhvani* primarily the sum total of these elements in the form of poetry. Thus the *dhvani* lies in the suggesters and the suggested, but it is a quality that is different from these. It is the poetic essence that delights the heart of sensitive audience.

*Dhvani*, in short, is an exclusively poetic feature concerned with exploiting the beauty of every element in the medium of language, like *alaṅkāra, guṇa, rīti* to serve the ultimate artistic end of *rasa*. In other words *dhvani* is the name of the whole poetic process itself which, for want of a better equivalent in English is usually rendered as 'suggestion'. Thus though Ānandavardhana employs primarily the term *dhvani* to signify the sense of symbolic content, he makes it refer equally to the suggested meaning, the suggestive expression, the function of suggestion and the total specimen of poetry containing the elements of symbolic content.
In the scheme of dhvani theory propounded by Ānandavardhana all the poetic elements recognised in the speculations of the earlier theoreticians are given their due share, and it is ultimately emphasised that the poetic figures and the diction, the metre and the technique, all are appreciated in poetry but only so long as they contribute to the paramount importance of rasa. His Dhvanyāloka enumerates and elucidates these elements in detail, their character and propriety in Flash II and III. For this he develops full typology analysing suggestion from the point of view of the suggesters and the suggested. These can be taken one by one.

THE SUGGESTED CONTENT

The types in which Ānandavardhana divides the suggested content in Flash II of Dhvanyāloka can be illustrated by a tree diagram as follows:

As the diagram depicts, the two main varieties of dhvani from the standpoint of
the suggested are:

1. *avivakṣitavācyā*, i.e., with unintended literal import

2. *vivakṣitānyaparavācyā*, i.e., with intended but further extending literal import.

Suggestion with unintended literal import is that type of *dhvani* where the *vācyārtha* (literal meaning) itself is not intended, that is, it is not intended to predominate in the final meaning. In this type a word is primarily a suggester.

Illustrating this Ānandavardhana gives the following example:

Three persons will gather

flowers of gold from the earth:

The bold, the learned,

And he who knows how to serve. (D-L 29)

In the original Sanskrit version the word for ‘flowers of gold’ used is *suvarṇapuṣpām*, which means ‘which flowers forth in gold pieces’. The meaning is incompatible here as earth can never flower forth in gold pieces. As the sentence thus embodies an impossible meaning, the *vācyārtha* must be unintended by the poet. After setting forth the literal sense of the words by the *abhidhā* (denotation), the stanza abandons the denoted sense because of its impossibility. It then gives us by the *lakṣaṇā* (the power of secondary usage), a meaning which is related by similarity that the three men easily partake of great wealth. The other sense which is being suggested in the stanza is the praise of these three persons. The primary manifestor of the suggestion here is the word *suvaṃapuṣpām*, but the literal meaning cooperates.
In the second type of *dhvani*, i.e., *vivakṣitānyaparavācyā*, the literal sense is subordinated to something else which is intended to predominate. Here a meaning is primarily the suggester and it is in the one option of five senses where *dhvani* means *arthaḥ*. The following example illustrates this:

On which mountain and for how long
Did this one perform penance?
And what might be its name?
For the young parrot pecks
The fruit so red as your lips. (D·L. 27)

In these two types, sometimes the literal sense is not intended for such reasons as, that it makes no sense in the context as in *avivakṣitavācyā*; sometimes it is intended in so far as it does make sense in the context, but by the power of its beauty, it extends over apprehension to a suggested sense as in *vivakṣitānyaparavācyā*. It is on this account that in the second type a meaning is primarily the suggester whereas in the first type, a word.

Suggestion with unintended literal import has two sub-types:

1. *arthāntaraśānkṛita*, i.e., merged in the other meaning.
2. *atyantatirāskṛta*, i.e., completely lost.

In the first variety that meaning which, although possible, is not as such of any use; which seems to have become something else because of its involvement with various properties; and which remains as an unnoticed property possessor like the thread of a necklace, is said to be shifted or developed into a different shape. This is instanced in the following:
Let them all confront me!

I shall bear them all as I am Rāma. (D.L. 39)

In this verse the suggestive word whose sense is shifted is Rāma. The word does not merely denote an individual with that proper name but conveys the sense of a person endowed with various qualities by the force of suggestion.

In the second variety the literal meaning which is not possible in the context and serves merely as a means to perceive some other sense (suggested) is entirely set aside. An example of this variety is a verse by Vālmīki:

All the charm to the sun hath fled
And the orb is hid in snow;
Like a mirror by breath blinded,
The moon now does not glow. (D.L. 41)

Here the word 'blinded' contains the suggestion with completely lost literal import. When a person is blind, it means he cannot see in front of him. But to a mirror, blindness cannot be applied even by imaginary superimposition of this literal sense, for a mirror being insentient has no sight which can be destroyed. The word blind can be applied to a mirror only in the secondary sense of being incapable of making a clear representation, a sense occasioned by the presence of that incapability in a man who is literally blind. The purpose of using this word here is that it suggests numberless properties of moon such as an exceptional loss of beauty, uselessness etc.

Ānandavardhana gives two varieties of the second type of suggestion with intended but further extending literal import:
1. **samlakṣyakrama**, i.e., of discernible sequentiality.

2. **asamlakṣyakrama**, i.e., of undiscernible sequentiality.

In the first variety the sequence between the literal sense and suggested sense is apparent. First, vācyārtha is perceived and then, after a momentary interval, the suggested sense dawns. Whereas in the second variety the suggested meaning is produced without apparent sequence. There is of course a sequence in this suggestion also but it is so swift that we no more notice it than we notice the succession of punctures when a needle pierces a bundle of lotus petals. In this non-sequential type, rasa (sentiment), bhāva (emotion), rasabhāsa or bhāvabhāsa (semblance of sentiment or mood) and their rise and cessation appear as a predominant element and so constitute the soul of dhvani.

**OCCURRENCE AND PERCEPTION OF RASA IN POETRY**

Occurrence of rasa, thus, is assigned a prime place in sublime poetry and Anandavardhana explains this comparing the occurrence of rasa in poetry as analogous to its occurrence in drama. Where drama makes use of lokadharmī (realistic style) and nātyadharmī (theatrical style), poetry uses svabhāvokti and vakrokti, that is, the styles of direct expression and artificial expression. In both cases rasa is produced in these styles by the combination of extraordinary vibhāvas, anubhāvas and vyabhicāris presented in language that is clear, sweet and forceful.

*Rasanā* (relishing) is a special kind of perception. This perception of rasa in drama is distinct from everyday cases of inference, although it depends on inference in the initial stages, since one first infers from the vibhāvas etc., the
stable emotion that is being portrayed. Similarly, in poetry the perception of rasa is different from other kinds of verbal cognition (abhidhā, lakṣaṇā, tātparya) but in the initial stages it depends on abhidhā as a means of reaching the suggested sense.

The perception of rasa is in the form of aesthetic relishing and is physically produced (utpādyate). The verbal operation in bringing about this perception is the dhvanana (hinting), vyājianā (suggesting) of the literal sense and denotative words, an operation different from abhidhā and lakṣaṇā. One cannot say that in poetry the words alone are effective of rasa for, if their meaning is unknown no rasa can arrive. Nor can one say that it is the meaning alone for, if the same meaning is expressed in other words, rasa does not arise. Thus, both words and meanings are effective. Accordingly, with the operation known as suggestiveness serving as means and with the qualities, figures of speech and propriety etc., serving as procedure (itikartavyata), poetry which is effective effects (bhavyati) the rasas; and in this three termed scheme of efficacy suggestiveness fits in as the means.

Accordingly, it is established that rasas are suggested and are enjoyed by their very perception. This suggestion can be either primary, i.e., the rasa that is suggested can be the primary sense of the sentence/stanza or secondary. If it is primary, it is a case of dhvani but if, comments Ānandavardhana:

... the chief purport of the sentence should relate to something else, and if sentiment and so on should come in only as auxiliaries to it, it is my opinion that
sentiment and so on are figures of speech in such a poem.\textsuperscript{16}

This use of \textit{rasa} as a figure of speech can be either \textit{suddha} (pure) or \textit{sankîma} (mixed). Pure means that there is no mixture with another subordinated \textit{rasa}, or with any other figure of speech, whereas if mixed, there is a mixture. The following illustrates the pure variety:

\begin{quote}
Why this jest?
Thou shalt not certainly part again from me,
Having returned after so long.
O ruthless one! whence this flair for travel? —
Thus in dreams do the wives of your enemy speak
Clasping fast the necks of their beloved lords;
But soon they awake
To find empty their embraces
And to lament loud. \textit{(D·L. 43)}
\end{quote}

Here pure sentiment of pathos is an auxiliary to the praise of the king.

The mixed variety of auxiliary sentiment is instanced in the following:

\begin{quote}
Let the fire of 'Siva's shaft burn down our sins; a shaft that conducted itself in the manner of a lover who has given offence afresh to his beloved: — though shaken off by the wives of Tripura with fearful eye-lilies, it would cling fast
\end{quote}

to their hands; though forcibly pushed out, it would fold on to the ends of their skirts; though violently, thrust aside by the hair (of its feather), it would fall at their feet and yet remain unnoticed because of their agitation; and though pushed back, it would hug them verily. (D.L. 45)

In this example the sentiment of love-in-separation due to jealousy is made auxiliary to the praise of glory of Śiva.

What makes a figure of speech, a figure of speech is the fact that it is introduced in dependence on a rasa which serves the purport of the sentence. Therefore, wherever a rasa forms the main purport of a sentence, that is not to be included under the domain of figure of speech, but must be considered to fall under the domain of dhvani (suggestion) itself.

GUNAS AND DOŚAS, i.e., QUALITIES AND DEFECTS

After explicating the nature of dhvani, its varieties and rasa as the core of sublime poetry, Ānandavardhana turns towards the guṇas (poetic qualities). He writes, "Those which inhere in this principal element are regarded as qualities. And figures are to be known as those that are associated with its parts even like ornaments such as the bracelet,"17 that is, the qualities that reside in the rasa or the predominant sense in a good or sublime poetry are named as guṇas. For instance, śṛṅgāra (erotic) is the sweetest of rasas and most delightful. Hence, this rasa will be full of qualities of mādhurya (sweetness).

Bharata talked of ten guṇas but Ānandavardhana reduces them to three: mādhurya (sweetness), ojas (strength), and prasāda (clarity). Before making any further explication of these qualities the question to be considered is how do these qualities get incorporated in the rasa.

Ānandavardhana, like the traditional Indian scholars, believed in the organic view of poetry. He says that the idea or the verbal meaning is not the soul nor the verbal tissue the body. Both śabdaḥ (word) and arthaḥ (meaning) together constitute the Kāvyasarīra (body of poetry) and the Kāvyavyāpāra (poetic action) is to evoke rasa. The soul is the poetically experienced feeling. As Valery also wrote:

Poetic necessity is inseparable from sensory form, and the thoughts set forth or suggested by a poetic text are in no way the unique and primary concern of discourse, but are rather the means which move together equally with the sounds, the cadences, the metre, and the embellishments, to provoke, to sustain a particular tension or exaltation, to produce in us a world— or a mode of existence altogether harmonious.\(^\text{18}\)

Thus neither sound nor meaning has an intrinsic value. The value is created by the poetic action (kāvyavyāpāra). If, with the right choice of words in right combination with sense, a poet is able to evoke the correct or desired rasa, he succeeds in bringing the desired excellence.

\(^{18}\) Paul Valery, Preface to Gustan Cohen: Essai d' explication du "Cimetiere marin" (Gallimard, 1933), p.19
Thus what we call as *doṣa* (defect) is what adversely affects the evocation of the feeling. No feature, therefore, can be regarded as a permanent flaw in any context. What is ordinarily called a flaw, can be considered an excellence by actually helping and not hindering the evocation of the feeling. Flaws and excellences thus are to be analysed with reference to feeling which seeks incarnation in it. Thus if harsh sounds (*śruti-duṣṭa*) are to be avoided in *śṛṅgāra* (erotic sentiment) they become a positive excellence in the depiction of the terrible or the awe-inspiring (*raudra*) *rasa*. Critics in Indian literature have been speaking of the qualities of poetry. The earlier critics emphasised the qualities of sound. Later, qualities of meaning drew attention. But in all these critics the qualities were considered virtues in themselves. Ānandavardhana regards them as virtues only in so far as they lead the audience to *rasa*. He claims that the qualities reside in the sound and sense and particular qualities exist for the production of particular *rasa*.

Sweetness is a quality suitable for *śṛṅgāra* for the *rasa* of love is sweet in comparison with other *rasas* because it gives delight. This quality has been metaphorically transferred to the word and meaning which are suggestive of this sweet relish. Similarly, in the *rasa* of love-in-separation and that of the tragic (*karuṇa*) sweetness alone of the qualities, is in its most intense state as a result of melting of one’s thoughts. Because the heart of the sensitive reader is overcome by these *rasas* to a greater degree. As the relish of love-in-separation is sweeter than that of love-in-union, and the relish of compassion is sweeter still,
it follows that the higher degrees of sweetness of word and meaning are in reality their ability to suggest these two forms of aesthetic experience.

Excitement (dīpti) is an apprehension characterised by radiance, expansion and blazing forth in the heart of the sensitive audience. It is what is primarily denoted by the word ojas (strength). A word group, capable of producing this excitement, is a sentence adorned by the use of lengthy compounds. Equally capable of producing this excitement is a meaning which is expressed in lucid words (i.e., words which have the poetic quality, prasāda or clarity), without recourse to a style of lengthy compounds.

Raudra and the other similar rasas consist in the relishing of this excitement. They are characterised as effects, that is, they are distinguished from other rasas, by this excitement, this particular kind of relishing. Hence by a metonymy, which applies the name of the effect to its cause, raudra and similar rasas are called by the name strength. Then by resorting to a second metonymy, even a word-group which reveals excitement, namely, a sentence with long compounds, is called 'an excitement'. In addition to this, a meaning which produces excitement being produced by lucid, quickly intelligible words without recourse to compounds, is also called 'an excitement'.

By showing that sweetness and strength are opposed to each other in rasas of love and fury, Ānandavardhana indicates that in the comic (hāsyā), the fearsome (bhayānaka), the loathsome (bīhatsa), and peace (śānta), these qualities exist together in varying proportions. So far as comedy is subordinate to love, sweetness will predominate; and so far as it partakes the nature of
expansion (vikāsa), strength will predominate; so the two qualities come to be equal in that genre.

In the fearsome, although that rasa consists in a broken state of mind, the vibhāva (stimulant) is excitement and so strength is greater and sweetness is less. The same applies to the loathsome. But for the rasa of peace there is a great variety of determinants, so that sometimes strength will predominate and sometimes sweetness. Ānanda assigns the Mahābhārata to the genre of peace because its varied scenes lead our minds by a sort of catharsis to an attitude of peace.

The third quality, prasāda (clarity) is clearness both of words and meaning. And while it is a quality common to all structures (racanā), Ānandavardhana restricts it primarily to its connection with the suggested sense. Clarity is generally taken by the older critics to be a quality of meaning; only Vāmana added a clarity of sound. This quality was regarded as a virtue in itself without regard to what was being clarified.

The Dhvanyāloka now defines it primarily in terms of rasa. Prasāda (clarity) belongs only to that word and meaning which clearly reveal a rasa. It is common to all rasas, that is, it is found in the words and meanings which produce all rasas. By metaphorical extension the word clarity is also used of the power possessed by both words and meanings, to suggest rasas.

Throwing light upon the doṣas (faults) in poetry Ānandavardhana says that faults should be avoided only in the soul of suggestion, i.e., when love is suggested as the primary element of the poem. There is no need to shun them
when the vācyārtha (literal meaning) is predominant or when some other rasa than love is suggested.

Indelicacy of sound (śrutiduṣṭa): words like vānta (vomited) are indelicate of sound because they bring to mind objects that one does not speak of in polite company. Indelicacies of meaning (arthaduṣṭa) are such as cause us to understand something indecent because of the purport of the sentence as a whole. An indelicate arrangement (kalpanāduṣṭa) occurs if the two words, e.g., kuru rucim (do what you like) are arranged in reverse. Harshness of sound (śrutikaṣṭa) is seen in such words as adhāksit (has burned), triṇedhi (pierces).

The relish of love is meant to include other appropriate rasas as well because these faults are avoided in other rasas such as the heroic, the peaceful and the marvelous, etc. The varieties of rasas, bhāvas, rasabhāsas, bhāvabhāsas, taken together with the vibhāvas, anubhāvas and vyabhicāris which produce rasas, are endless, having no limit in respect to the bases in which they may be portrayed. One cannot count up the varieties even of a single rasa if all the possible combinations of these two sets of varieties are considered. For instance, in śṛṅgāra rasa (erotic sentiment) there are two main categories: sambhoga śṛṅgāra (love-in-union) and vipralambha śṛṅgāra (love-in-separation). Of love-in-union there are the varieties represented by the lovers' looking at each other lovingly, their sexual enjoyment, their recreation and so on. Of love-in-separation, we have yearning in separation, the separation caused by jealousy, by love-quarrels, by exile and so on. And all of these may be divided according to the vibhāvas, anubhāvas and vyabhicāris in each case.
In all these varieties, alliteration used continuously and always in the same form is not suggestive. When love is suggested as the primary sense, the use of yamkas (alliteration) and similar figures such as, difficult arrangements or puns involving the breaking up of words in two different ways, is carelessness on the part of the poet even if he is well able to compose them. Yamaka is the repetition of a set of phonemes in the same order. If the sets bear meaning, i.e., if they form complete words, their meanings must differ.

Ānandavardhana claims that only a figure which can be composed in the course of one’s preoccupation with rasa and which requires no separate effort in itself, is acceptable as an ornament in suggestive poetry. For, only this sort of figure is, in the real sense of the term, a subordinate element of rasa. To quote Ānandavardhana:

Only that is admitted as a figure of suggestive poetry
whose employment is rendered possible just by the emotional suffusion of the poet and which does not recognize any other extra effort on his part.19

A figure that is subordinate to rasa is characterised by the fact that no separate effort is required on the part of the poet to create it. When one intentionally and repeatedly makes yamkas, there invariably is involved the undertaking of a separate effort, in the form of searching for the particular words that will fit. But the same does not hold true of other figures. Other figures, even those which are difficult, when described, will rush to present themselves to

a poet of imaginative genius precisely while he is concentrating his mind on the rasa.

Rasas are suggested by particular meanings and by words that convey these meanings. It is figures of speech such as rūpaka (metaphor) and the like that are the particular meanings which are able to reveal rasas. Therefore, they are not extraneous devices in helping to suggest these rasas. On the other hand, this character of being extraneous does attach to yamakas and difficult arrangement of words. A great poet can produce with a single effort some matters that contain rasa together with figures of speech. An ornament is said to be a factor that beautifies the element of primary importance i.e., the rasa just as an external ornament e.g., an earring or bracelet beautifies the person. The whole group of expressed figures such as metaphor and the like is such that if any of them is introduced in a poem with circumspection or with proper discrimination, it may serve as a source of beauty for all the varieties of suggestion of undiscernible sequentially.

Illustrating the nature of discrimination Ānandavardhana says that the intention of the poet must be to keep the figures subordinate or helpful and never acting as the chief element; they should be taken up and dropped at the proper time and should never be over sustained. If sustained throughout a verse special care should be taken to ensure their subordination or helpfulness. Thus a figure of speech which a poet forms under these precautions will bring about a manifestation of rasa. On the other hand, if he departs from these principles, a loss of rasa will certainly ensue.
SUGGESTION OF INTENDED BUT FURTHER EXTENDING LITERAL IMPORT WITH DISCERNIBLE SEQUENTIALITY:

This variety is similar to a reverberation of a bell because the suggested meaning appears at an interval from the literal meaning. This itself has two varieties:

1. śabdaśaktimūla, i.e., based on the power of word.
2. arthaśaktimūla, i.e., based on the power of sense.

Explaining the first variety Ānandavardhana says that where a new figure is conveyed by the vyañjyakatva (suggestive power) of words, the figure being implied by the inherent capability of the situation and not directly denoted or being suggested and quite different from an expressed one, will come under the scope of suggestion based upon the power of the word. He clearly differentiates this variety from the Śleṣa alaṅkāra (figure of pun). When two facts appear as a result of the power of a single word, there is directly expressed figure of pun. If the suggested figure also gets expressed at the same time by other expressions it will not become an instance of this variety of suggestion.

Taking the second variety for discussion, Ānandavardhana says that where a meaning by its own inherent capability manifests another meaning without the operation of words, there is arthaśaktimūlādhvani (suggestion based on the power of sense). But a meaning which is aided by the denotative power of words in suggesting a second meaning does not fall in this variety of suggestion. When it is expressly told that the sense is suggestive of some other sense, then
the very life of suggestion, which consists of the charm of something being said in a hidden manner, is destroyed.

Arthaśaktimūladhvani has two subdivisions:

1. praudhokti, i.e., existing only in ornate expression.
2. svatah sambhava, i.e., naturally existing.

The first one is given body simply by an imaginative expression of the poetry or of a character created by the poet and its existence is real only in the ornate expression of the poet. On the other hand, savatahsambhava is inherently possible, that is, it can possibly exist in fact in the world of reality also. It does not owe its existence only to the ornateness of poetic expression.

These two varieties have been described as a form of vastudhvani as well as alaṅkāradhvani, i.e., in this type a mere vastu (fact or situation) and a figure may also be suggested. One figure may be suggested by means of another figure. Ānandavardhana illustrates how different figures as upmā (simile), rūpaka (metaphor), ākṣepa (feigned denial), arthāntaranyisa (substantiation), vyatireka (contrast), and utprekṣā (fancy) can be suggested.

The figures of speech, which are not made into even the body of a poem, by taking a suggested form become an integral part of the operation of suggestion or of the poem itself and even attain to the highest and rarest beauty, which one may call the very soul of the poem.
PARTICIPATION IN SUGGESTION:

Forming a part of dhvani or participation in suggestion is possible in two ways:

1. through the suggesters.
2. through the suggested.

In the context of figures the second type of participation, i.e., being suggested, is meant. But alaṅkāras, even when suggested, form a variety of dhvani only when they form the predominant sense of the passage. Otherwise they fall under 'subordinated suggestion'.

There are two ways in which a figure of speech can be suggested as the predominant element: first, it may be suggested by a mere fact or situation; second, it may be suggested by another figure of speech. When the figures are suggested only by the idea itself (fact or situation) they invariably form a variety of dhvani because the poetic function is founded on them. In order to have poetry one must either have suggestion predominant in the poem, as in dhvani, or one must have an alaṅkāra predominant in the poem, as in subordinated suggestion. When one alaṅkāra (directly expressed) suggests another alaṅkāra, the question can arise whether the second one is predominant or the first. But where a mere fact or situation suggests an alaṅkāra, the suggested alaṅkāra must be predominant, for if it were not, the verse would not be poetry at all.

In this way there are four varieties of suggestion arising from the power of meaning deriving from the two forms, vastu and alaṅkāra, in which either the suggester or the suggested may appear.
DIFFERENTIATION OF SUGGESTION AND ITS SEMBLANCE

After giving the varieties of dhvani, Ānandavardhana now distinguishes them from the false varieties. He says that where the suggested meaning appears indistinctively or with great difficulty or as subordinate to the expressed meaning, that is not the province of dhvani. A suggested sense is of two sorts:

1. Clear
2. Vague

Ānandavardhana affirms that whether occasioned by the power of meaning or of words, it is only the suggestion that appears clearly that falls in the province of dhvani and not an indistinct suggestion. But if, even a clear suggested sense is similar to the expressed sense, it will not come under the province of dhvani.

Having thus distinguished between the real and the apparent forms of vivakṣitānyaparācyadhvani, one may distinguish the avivakṣitavācyadhvani in the same way. Closing this flash Ānandavardhana emphasises the clarity of manifestation and principal importance of the suggested element as the essential mark of dhvani in all its varieties.

SUGGESTERS

Ānandavardhana’s theory of suggestion is a formalist poetry and if, on one side, he sees the nature, necessity and variety of the suggested, on the other, he analyses the place of suggesters in suggestive poetry and the theological relationship between the suggesters and the suggested. Writer after writer, in Indian poetics, lays stress on the distinguished aspect of literary
language and that is why the earliest term coined for this purpose is *vakrokti* or the deviant utterance. Hence when we use the word ‘deviant’ we mean that words of language, both by their sense and sound, may suggest a meaning which is not its direct denotation. The third flash of Ānandavardhana’s *Dhvanyāloka* concentrates on the large variety of suggesters.

Suggesters, Ānandavardhana points out, could be both the literal sense or verbal elements like words, sentences, phonemes, word-compounds, texture (*saṅghaṭanā*) and long sentences of poetry. He writes, “Both the varieties of suggestion with unintended literal import and resonance like suggestion are suggested by individual words and by whole sentences.”

Words have literal sense. But in the context they have secondary usage and they become suggestive. Thus as it is that when a meaning is a suggester, the literal sense is intended but shifted or the literal sense is totally set aside, the activity is same when the suggesters are the verbal or linguistic elements. But none of these (linguistic elements) are ever capable of being suggested, while a meaning that acts as suggester may also be capable of being suggested.

**WORD AS SUGGESTER IN AVIVAKŠITAVĀCYADHVANI**

Ānandavardhana quotes the verse of the great sage Vyāsa as an example of word as suggester in the sub-type of unintended literal import, where the literal meaning is *atyantam tiraskṛtam* (completely lost):

Firmness, forbearance, self-control

purity, pity, kindliness of speech,

---

and constant faithfulness to friends:

these are the seven kindling sticks of royalty. (D·L. 107)

The word 'sāmīghas' (kindling-sticks) means the sticks that are laid out at the base of the sacrificial fire. But this literal meaning is completely set aside because it is impossible. What the word 'kindling stick' suggests is the intention of the speaker, the suggested sense, namely that the capacity to strengthen royalty depends on nothing other than these seven factors.

In the second variety of avivākṣitavācyadhvani where the vācyārtha is arthāntaraśaṅkramita, a word may serve as the suggester. For illustration Ānandavardhana gives this verse:

Nothing worthy of your love has been done, O sweet,

By Rāma whose love for his own life is greater! (D·L. 107)

Here the literal sense of the word Rāma, the son of Daśratha, has been shifted to the suggested sense of one who possess the very quintessence of courage, unequalled daring, truthfulness and appropriate behaviour.

SENTENCE AS SUGGESTER IN AVIVAKŠITAVĀCYADHVANI

Same function of suggestion can be performed by sentences also. Taking again the sub-type atyantam tiraskṛtam (completely lost) of unintended literal import, one can see how a sentence serves as suggester. For instance:

In what is night to all creatures

the true ascetic wakes:

where others wake, the sage who sees

sees that it is night. (D·L. 109)
If we take the words literally, they furnish no advice for those who are to be advised. There is no use of saying that one must remain awake during the night seeing it were the night time. Therefore, this sentence, its primary meaning being obstructed, suggests that the ascetic, because of his extraordinary nature, is attentive to the perception of truth and averse from false perception. Thus the suggestive force is of the sub-type where the vācyārtha is entirely set aside.

In arthāntarasāṅkrmita dhvani (merged in the other) a sentence may become a suggester, as in the following:

The passing of time is poison to some,

nectar to others;

part poison part nectar to some,

neither poison nor nectar to others.  (D. L. 109)

In this sentence the information is conveyed by words which have been shifted from their literal sense of poison and nectar to the sense of pain and pleasure.

WORD AS SUGGESTER IN VIVAKŚITĀNYAPARAVĀCYADHVANI

Having given examples of the four kinds of dhvani Ānandvardhana now takes up the second main variety of dhvani namely, vivakśitānyaparavācyadhvani (intended but further extending literal import). He illustrates how a single word may act as suggester in its sub-type where suggestion is based upon the power of words, as in the following:

If fate will have it that I am not born

to fill the wants of needy men for riches,
why was I, being insentient, not made to be a well
or pond of limpid water by the wayside.  (D.L. 109)

Here the word insentient is used by the discouraged speaker to apply to
himself; but it also applies to the lake and the well by its own verbal force.

In the same sub-type of dhvani a sentence may act as a suggester, as in
the following verse:

In this great disaster you are now all that is left.
(In this cosmic destruction you are now the world-serpent śeṣa).

For the support of the earth.  (D.L. 111)

This is the speech addressed to Harṣavardhana after the death of his
father and elder brother. The literal meaning is that when this cause of grief has
occurred, he is the only one remaining for the support, the consolation of empire.
When the sense of this sentence has been thus completed, a second sense
ensues, namely that after the elephants of the quarters have perished, the king
of serpents alone is able to support the weight of the earth.

SUGGESTERS IN PRAUDHOKTI (ORNATE EXPRESSION)

In the arthaśaktimūladhvani (based on the power of meaning) furnished
by a poet’s imaginative expression (praudhokti), a word may be the suggester,
as in the following:

Though unoffered, Lord Cupid caught
The face of the goddess of spring,
Whose ears were bedecked with mango sprouts
And perfume profoundly sweet.  (D.L. 111)
Here the basic meaning is that in the beginning of spring love stirs our hearts. But this becomes suggestive of a further sense because of the striking expression of the poet. The word 'unoffered' which denotes only a circumstance, suggests by the power of its meaning, the use of force or the violence of the god, since it implies that love seized spring without her consent.

Ānandavardhana illustrates that within the same sub-type a sentence may act as the suggester, as in the verse:

The fragrant month prepares,
but gives not yet for his use against young maids
the arrows, pointed with mango bud
and feathered with new leaves to the God of love. (D.L. 89)

Here the meaning of the sentence, that the fragrant month prepares but does not yet give the arrows to the god of love, being embodied in an imaginative expression of the poet suggests spring's destructive stage of stirring up love which is about to come.

SUGGESTERS IN SVATAHSAMBHAVA (Naturally Existing)

In the second type of arthaśaktimūladhvani viz., svatah sambhav (naturally existing) a word may be a suggester, for instance:

O merchant, how can we have
Elephant-tusks or tiger-skins,
So long as the daughter-in-law here
Moves with curls fluttering on her face? (D.L. 111)
Here the word "with curls fluttering on her face", by the power of the situation which is inherently possible, suggests the young wife's eagerness for sexual play and her husband's weakness from his constant enjoyment of that pleasure.

In the same sub-type a sentence may act as a suggester, as in:

The hunter's wife strolls proudly
with peacock feather behind her ear.
She strolls amid fellow wives
who deck themselves with pearls. (D.L. 89)

This verse suggests the good fortune in love of a certain hunter's wife, newly wed, who wears a peacock feather behind her ear. For it is suggested from the meaning that her husband wholly intent on enjoying her charms is now able to kill only peacocks; while the ill-fortune of the other wives, who have been married a long time, is revealed in their decking themselves with pearls, for it is suggested from the situation that the same husband had time, when he was enjoying them, to slay elephants.

Ānandavardhana then proceeds to set forth in detail the asamālakṣyakramadhwani (suggestion of undiscernible sequentiality). It shines forth in phonemes, words, parts of a word, group of two words, sentence, texture and in a complete work. A word is a collection of phonemes. A sentence is a collection of words. Texture is a property both of words and sentences. A complete work is a collection of connected sentences.
PHONEMES AS SUGGESTERS

Emphasising his point that phonemes, though meaningless, can suggest, Ānandavardhana says that such phonemes as "ś, ṣ, ḍh" and conjunct phonemes in which 'r' is predominant (e.g., kr, rhr, rdr) should not be used in excess in rasa of love. The harsh alliteration is opposed to Śṛṅgāra because these phonemes, when used in excess, do not let the rasa flow or do not suggest rasa. Therefore, a man who seeks to be a good poet should not use such phonemes in that which is characterised as Śṛṅgāra. On the other hand, this usage is not always to be avoided but is permissible in such rasas as bibhatsa (disgust).

Although the cause of aesthetic pleasure (rasa) is the combined apprehension of the vibhāvas, anubhāvas and vyabhicāribhāvas, it is self-evident that the vibhāvas etc., are conveyed by words of a given phonetic shape. Therefore, though phonemes alone do not suggest rasa, the particular character of them as soft, harsh etc., which is grasped by the ear regardless of whether the meaning has been noticed at the time when heard like sounds of a song without words, or the various notes and rhythms of a drum, guitar or the like, help in the relish of rasa. In instances where suggestiveness arises simply from perceiving their phonetic form and where apprehension of expressed meaning does not play any part, there suggestiveness is not governed by the denotative power of words at all.

WORD AS SUGGESTER IN ĀŚAMALAKṢYAKRAMADHVANI

To illustrate the suggestiveness of a word in suggestion of undiscernible sequentiality Ānandavardhana gives the following example:
You were trembling: in your fear
the robe was slipping from your shoulders;
and you cast those eyes
helpless in all directions.
But the cruel fire, pitiless,
burned on with swift attack,
blinded by its smoke,
it destroyed you without seeing. (D.L. 115)

The verse gives the words of king Udayana, who wrongly believes his queen to have perished in a palace fire. As the sorrow has here arisen from the destruction of a beloved person, such gestures of that person as the motions of her eyebrows or her sidelong glances now recurring to his memory, give rise to tragedy (karuna) in which the sense of loss is absolute. In the phase "those eyes" the word "those" serves as the special cause of the tragic rasa by suggesting various memory pictures of the qualities that her eyes possessed, qualities which are indescribable.

The suggestion may arise through a part of a word, e.g., through a single component of a compound word, as in the following:

Her face was bowed in shyness
in the presence of our elders
But did not the mere corner of her eye
lovelier than a startled deer's,
somehow as it dropped a tear,
tell me not to go?

Here the component *tribhāga* (corner) in the compound *netra*tribhāga* (eye-corner) is suggestive. One may supply a context in which a husband tells his friend of the difficulty in taking leave of his young bride to go on some journey. The speaker remembers how she looked at him, despite the presence of their elders, with a sweet glance that contained yearning, grief and despair. The recollection serves as a stimulant of the grief of separation, caused by a journey of persons who cannot live without each other. This stimulation is made clear by the presence of the word element “corner”.

In 'suggestion with undiscerned sequentiality' the sentence is not a subsidiary cause of *dhvani*, merely helpful like the phonemes, but is engaged in conveying the whole complex of *vibhāva* etc. Such suggestive sentence is of two-fold:

1. *suddha* (pure)
2. *alaṅkārāntarasankīma*, i.e., mingled with another figure.

Of these, the pure type is exemplified in the following verse:

Although with feigned anger,

with tears and with despairing glances,

my mother sought to hold you back,

you followed me in exile out of love.

Who now, without you, gaze upon

the horizon black with its new clouds;

how hard this shows your lover's heart
to be, my love, that he still lives! (D.L. 117)

Her following him despite his mother’s seeking to hold her back in these various ways shows that she disobeyed the command of a parent out of the depth of her love. The collocation of ‘your lover’ and ‘my love’ expresses the basic emotion (sthāyībhāva) of love where each of the lovers is the very life of the other. ‘New clouds’ shows that Rāma is gazing at the clouds of the monsoon season which he has never before endured in the absence of Sīta and so expresses a stimulant (uddīpanavibhāva) of love-in-separation. Thus, the sentence taken as a whole shows how the love of Rāma and Sīta for each other has reached full bloom and so reveals the perfect essence of love-in-separation (vipralambha śṛṅgāra).

The second type that is mixed with a figure of speech may be exemplified by the following verse:

We have seen lovers carried together by the flooding river of passion, who find the flood to be blocked by a dam in the form of their parents; When forced, with desire unfilled, to stand frozen as in a painting, they still drink of each other’s love through the lily-stems of their eyes. (D.L. 119)

In this verse the rasa of love-in-separation is strongly manifested and is adorned with metaphor. Passion is the flood of a new river, that is a monsoon
freshet, because it has swollen up suddenly. "Carried together" by this, that is, brought face to face without having so planned it. There upon their parents act as dams by blocking the flood of their desire. However, interchanging their persons as they face each other, with limbs as it were painted because devoid of all motion in their bodies, they pass their time in the strategies of mixing slender glances of mutual longing, tasting the relish of each other's longing which is brought to them by lily stems which are their eyes.

Here it may be noticed that the metaphor is not made complete, for the lovers have not been identified with a pair of wild geese or 'cakravaka' birds, for such birds are accustomed to play at drinking water from a single lily stem. Because, as Ānandavardhana has already said that the poet's intention must be to keep the figures of speech subordinate and they should never be over sustained.

TEXTURE AS SUGGESTER IN ASAṀŁAKŚYAKRAMADHVANI

The word saṅghaṭanā (texture) is an abstract noun formed from the verb saṅghat (to put together), with an abstract suffix (viz., yucana). The form is locative of cause saṅghaṭita, i.e., structured in a sentence such as compound, multiple compound. It can be defined as the relationship in which the words have been put or carried together. Defining the nature of texture Ānandavardhana says that it is of three sorts:

1. asamāsā, i.e., without compounds
2. samāsen madhyamena, i.e., with medium size compounds
3. dirghasamāsa, i.e., with long-sized compounds.
The older view of saṅghaṭaṇa (texture) was that the guṇas (qualities) depend on texture. But Ānandavardhana believes that this older view fails to accord with the facts of literature. He says that a given texture does not reside in a quality; on the contrary, it is subordinate and operates for the sake of a quality. Of the qualities, a high degree of mādhumya (sweetness) and prasāda (clarity) is limited to the area where vipralambhaśṛṅgāra (love-in-separation) is delineated. Similarly, ojas (forcefulness or strength) belongs to the raudra (fury) and adbhuta (wonder) rasas.

Furthermore, sweetness and forcefulness are found only in the area of rasa (sentiment), bhāva (emotion), mood or their semblance. Thus the sphere of qualities is regulated. But this breaks down in the case of texture as there is no such conformity to any rule regarding the varieties of texture. Thus we find the texture of long compounds in the area of love as well as in the area of fury and texture without compounds even in furious sentiment as well as in love. Hence, the qualities are not identical with texture in their form, nor are they dependent on the textures. Qualities depend on the predominant sense and whatever depends on the subordinate sense should be regarded as ornaments, i.e., figures of speech.

The principle by which texture is regulated is that it must be appropriate, both to the speaker and to the content of what is said. Thus, Ānandavardhana accomplishes his underlying purpose of subordinating the old concept of texture as well as the qualities to his new concept of rasas which must be suggested.
There are many varieties of both the speaker and the content. The speaker may be the poet or a character invented by the poet. If he is a character invented by the poet, he may be devoid of rasa and bhāva or he may be possessed of rasa and bhāva. Similarly, the hero may belong to one of the four categories of hero:

1. a brave and noble hero is most notably heroic in justice and righteous war;
2. a brave and arrogant hero (dhīroddhata) is notable for heroism and fury,
3. a brave and amorous hero (dhīralalita) is noted for heroism and love, and
4. a brave and spiritually calm hero (dhīropraśānta) is noted for heroic generosity and justice and for his spiritual calm.
5. He may be the main hero or the secondary hero. All these differences of speaker are possible and require texture appropriate to their personality.

**AUCITYA (PROPRIETY) OF THE SPOKEN OR CONTENT IN TEXTURE**

The content may also be subsidiary to true rasa, i.e., the manifester of rasa which is the very nature of dhvani, or it may be a manifester of rasabhāsa (false rasa). Its meaning may be dramatically representable or not. A primary sense of abhineyartha (dramatically representable meaning) is one where meaning in its suggested form can be brought into almost direct representation through speech, gesture, inner symptoms (sāttvikabhāvas) and costume. It alone is susceptible of enactment.

Having thus listed the varieties of speaker and the varieties of the content, Ānandavardhana states the appropriateness to each of these which regulates the texture. The use of texture depends upon the passionate or dispassionate
nature of the speaker. When the speaker either the poet himself or a character invented by him is devoid of rasa, that is, unmoved by rasa or bhāva, the type of texture is optional. But when the speaker is filled with rasa and bhāva and rasa being the predominant element, forms the soul of dhvani, then the texture employed must be without compounds or with medium-sized compounds.

In the rasas of tragedy and love-in-separation the restriction is greater and only the uncompounded texture is permissible. Because the rasa of tragedy is very delicate and the texture of long compounds, subject to constant doubts, sometimes obstructs the relishing of rasa. Especially in drama its frequent use spoils the effect. On the other hand, when other rasas are being presented, such as fury, a texture of medium length compounds and sometimes, in order to describe the action of an arrogant and brave hero, even a long-compound texture which is appropriate may be used.

VIṢAYĀŚRAMANYADAUCITYAM-SAṄGHĀṬANĀ OR PROPRIETY OF LITERARY MEDIUM IN TEXTURE

Another principle which regulates the texture is the appropriateness to the particular genre (viṣaya) in which one is writing. Ānandavardhana asserts that, "Another consideration which governs the usage of a texture is its decorum with regard to the literary medium adopted. Texture thus becomes different in different forms of literature."

There are many varieties of literature, such as muktaka (independent stanza), sandānitaka (couplet), viśesaka (triplet), kalāpaka (quatrain), kulaka (connected

group of more than four stanzas), *paryāyabandha* (poem on a fixed subject), *khaṇḍakathā* (short story), and *sakalkathā* (complete story), *mahākāvyā* (poem in cantos), the play, *ākhyāyikakathā* (two types of tale) etc. Texture assumes a particular form as it occurs in one or another of these.

Among these different genres the principle that applies to independent stanzas is that when the poet seeks *rasa* formation, the texture should be appropriate to that *rasa*. But when his intention is otherwise the texture is optional. In the couplet and other syntactically connected verses a texture of medium length or of long compounds should be used because of their appropriateness to the wider area of composition. If a texture without compounds is used in such long sentences, our understanding is delayed, being held in suspension and forced to travel the long road to the verb, so that by the time it has apprehended the literal meaning it is already weary and not in a position to relish the suggested *rasa*. Where these sequences occur in long poems, the texture should follow what is appropriate to the given longer poem.

But in poems on a fixed subject the texture is non-compound or of medium length compounds. At the same time one should avoid both the harsh and the vulgar types of alliteration: the alliteration that is too obvious, first by its piling up of harsh phonemes and conjuncts, and second, by its exclusion of all conjuncts and its over use of soft phonemes.
In the parikathā (round of stories) the texture is optional, for its concern is solely with the telling of stories and there is, therefore, no particular intention to create rasa. In khanḍakathā (short story) and sakalkathā (complete story) there is no objection to their having long compounds. The choice of alliteration should be appropriate to the type of work and to the rasa. In mahākāvya (poem in cantos) when its overall purpose is rasa, the texture should be appropriate to the rasa; but if its purpose lies only in the narrative the texture also is optional. In plays as opposed to the foregoing genres, one should always seek rasa formation.

The same principle of texture, that it must be appropriate to the speaker and content with due consideration to genre, regulates the use of texture in prose also, even though prose lacks the regulation of metre.

KĀVYA AS SUGGESTER

After discussing the linguistic suggesters, Ānandavardhana discusses how a kāvyā or the poem as a whole can also evolve into a suggester. The Mahābhārata and the Rāmāyana are the examples of such kāvyā leading to rasadhvani. This, he says, depends upon the following conditions:

1. When the bhāva, vibhāva, anubhāva etc., are properly set. Proprieties of these should be included strictly.

2. When the choice of character is appropriate to the rasa.

3. The characters should have the qualities which are appropriate to the person or character of a hero. If a human being is shown having the qualities of
gods, it will be improbable. In other words it has to follow the law of probability.

4. If dramas are based on legends the dramatist should not add events on his own, lest the rasa, people generally have been relishing out of it is affected or obstructed.

5. In case the writer takes a traditional narrative or plot and finds any event or sub-plot hindering the evolution of a proper rasa, he can drop it.

6. A major means by which a work as a whole may become suggestive of rasa is the construction of the successive states of plot development (sandhis) as well as their component parts called upakṣepa (planting the seed) etc., with a design toward the revelation of rasa and not merely toward fulfilling the prescriptions of a text book. The plot by which the actor carries them out is likewise divided into five sandhis (joints): mukha (beginning), pratimukha (development), garbha (center), vimarṣa (struggle) and nirvahanā (conclusion). They are called “joints” in accordance with their function, for they are the parts of the plot which are joined together (sandhiyante) to make the play.

7. Human beings can be given instruction in the four goals of man only by entering into their hearts. And what enters into the heart is the relish of rasa. Since this rasa is brought about by the union of the vibhāvas and their related factors, a union which is invariably connected with instruction in the four goals of man, it follows that the subjection of a man to the relishing of rasas by a literary construction of vibhāvas etc., appropriate to rasa, serves at the same
time for instruction that naturally results. In this way literary delight is an aid to instruction.

8. Another condition which governs the suggestiveness of a kāvya is the application of figures of speech which should be in conformity with the rasa even though one may have the ability to construct more elaborate figures.

An extended passage, that is, the entire work may suggest rasa not only directly, but indirectly. The variety of dhvani which has been described as similar to a reverberation, that is, the suggestion with intended but further extending literal import, whether based on the power of words or on the power of meaning, sometimes occurs as the suggested element where the whole work occasions the suggestion. Nevertheless, this suggested element stands as a suggestive factor to rasadhvani. Rasa may be suggested directly by the various suggestive factors from a single phoneme up to the work as a whole by the poet's directly designating a vibhāva or it may be suggested indirectly through the suggestion of a vibhāva etc.

OTHER SUGGESTERS

Ānandavardhana examines the suggestive factors further, in order to furnish instruction to lovers of poetry. He observes that the suggestion of imperceptible sequentiality, i.e., rasadhvani is sometimes found to be manifested by the use of particular case endings (sup), particular personal endings (tiṅ) particular grammatical number (vacana), particular relationships (sambhandha), by the force of the complements of the verbal activity: agent, object, locus, etc., and by particular primary suffixes (krt), particular secondary
suffixes (*taddhita*) and particular compounds. Even prepositions and tenses might become suggestive. Ānandavardhana asserts that in a poem where many suggestive factors are put together, an extraordinary beauty of composition is apparent and this sort of composition is frequently found in the works of great men who are endowed with special imaginative genius. To illustrate this, Ānandvardhana gives the verse of the great sage Vyāsa:

All times of happiness are passed,
times of hardship are at hand;
tomorrow and tomorrow every day grows worse,
for the earth has lost her youth. (D.L. 149)

Times in which happiness has passed (*atikrānta*), that is, in which happiness does not ever occur as a present reality. This is suggested by the primary suffix 'kta' of 'atikrānta'. All such times have passed; not the smallest portion of time now makes for happiness— suggested by the plurality of "times". "Times of hardship are at hand" (*pratyupasthita*), that is, they are facing us, they have returned to us, having been a far they are now present. Since every portion of time now furnishes the most manifold misery, time as a whole first suggests a disenchantment with the world and this suggests *śantarasa*, the ascetic perception of peace. He speaks of space as well as time: the earth, a vast extension of space, is such that tomorrow and tomorrow, that is, morning after morning, from day to day, its days are connected with evil ones (*pāpiyā*), under the guidance of most evil persons. Here *pāpiyā* is formed from *pāpa*, plus the secondary suffix *cha* (=iya). The sense is that time is inherently evil, but by the
spatial evil consisting in a space coterminous with earth being under the
governance of the most evil persons, time has become especially evil. Thus
tomorrow and tomorrow, that is, from day to day the earth is losing its youth,
becoming like an old woman and because of this loss of youth every day that
arrives is worse than the day that has passed. Here primary suffix, secondary
suffix and grammatical number are suggestive, producing a suggestion of
imperceptible succession, i.e., rasadhvani. In the phrase “the earth has lost her
youth” we can see a suggestion of the type where the direct meaning is entirely
set aside. The word youth (yauvana), in its direct meaning, can refer only to an
age span of living creatures. As applied to earth it can only be used
metaphorically, the direct meaning being set aside.

Verbal prefixes or prepositions also become suggestive, for instance:

Rice grains lie scattered at the foot of trees,
dropped by the parrots from their resting holes.
Here and there are rocks profuse with oil,
that show where oil-nuts have been lately ground.
The deer with long-accustomed confidence,
stroll untroubled by the sounds of men.
The paths that lead from the waterside are tracked,
with drippings from the hem of hermits’ dark cloth. (D·L. 153)

In this verse the prefix pra in the word prasnigdhāh (profuse with oil)
intensifies the basic sense of snigdhāh (oily) telling that the nuts were especially
juicy and suggests the great beauty of the hermitage.
Sometimes two or three prepositions are prefixed to a single word and such use is not to be counted a fault if it is consistent with the suggestion of rasa.

The repetition of a word, too, if used for suggestiveness, sometimes adds beauty to a verse.

**OBSTRUCTIVE FACTORS OF RASA**

Having explained the suggestiveness of sentiments etc., Ānandavardhana begins an account of the circumstances that run counter to these. He claims that, "whether it is the whole work or a single stanza, a good poet who is desirous of incorporating sentiments etc., in what he writes should take pains to avoid hindrances to them." 22

These hindrances or impediments, he enumerates as follows:

1. When the sketching of setting, the emotional response or moods are opposite to the prevailing rasa. For instance, a hero first shown as spiritual minded is later shown indulging in romance.

2. To show an alien matter having only a very distant connection with the sentiment in hand.

3. Stopping of the delineation of a rasa at a wrong stage or point. For instance, when love-in-union is at peak the author starts talking of irrelevant details.

4. When there is over elaboration of rasa.

5. When there is impropriety of the behaviour of the character.

Ānandavardhana also states an exception within a limited area and says that when such factors are brought into a subordinate state, their obstructiveness

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ceases. The hindrances or obstructive factors can become subordinate, either in a natural way or in an imagined way. Those which become subordinate by their own nature, there is no obstruction at all in mentioning such factors, for example, in love-in-separation the mention of such states as physical illness which are subordinate to this rasa as being its vyabhicārabhāvas. But it would be a defect if the poet mentions such factors which are not subordinate, such as death.

Death, while it can form a subordinate element in love-in-separation, is advised by Ānandavardhana to be avoided because if the human receptacle of the rasa, that is, the man or the woman who forms the base, is destroyed, then rasa will be cut off. Whereas, when the poet actually aims at the tragic (karuṇa), death will not prove obstructive.

There is also another method of achieving subordination of obstructive elements. Two rasas (sentiments) or bhāvas (emotions) which are mutually opposed, may be subordinated to the single main sense of the sentence by force of its contextual importance and there will be no fault of obstruction here.

Opposition would be there only when the same cause gives rise to two opposite effects simultaneously and not when two causes opposed to each other are contributing simultaneously towards the production of a single effect. Furthermore, in descriptions of the exceptional power of some hero whose success is to be celebrated the relish of tragic events happening to his enemies will not bring distress but will rather prove occasions of the greatest joy. Because its force is thus blunted, there is no fault here in such an obstructive element.
Therefore, as Ānandavardhana observes, "Only that sentiment deserves to be termed as a hindrance to sentiment, which hinders either a sentiment or an emotion that happens to be the main purport of the sentence in question and not at all the one which hinders only another ancillary sentiment or emotion."

In this way Ānandavardhana points out the distinction where sentiments can be delineated side by side with the sentiments opposed to them and where they should not be so delineated. Further, he advises that the proper order should be followed and one *rasa* should be made prominent.

But for the question how any single sentiment can be rightly made principal when several other sentiments too have received fullness of treatment, Ānandavardhana answers, "The importance of an intended sentiment which is shining throughout the work abidingly cannot be marred by the inclusion of other sentiments." Ānandavardhana gives three principles of avoidance of full treatment of other sentiments. These are as follows:

1. Even a non-obstructive *rasa* should not be more fully developed than the predominant *rasa*.

2. One should not introduce too many *vyabhicāris* (transient states) obstructive to the predominant *rasa*. These should not be described at length. If one does introduce them they should be quickly followed by transient states of the predominant *rasa*.


3. The poet should be constantly watchful that a subordinate *rasa*, which is being developed, remains subordinate.

METHODS FOR OVERCOMING OPPOSED SENTIMENTS

Obstructive or contradictory elements are of two sorts: obstructive because found in the same locus, and obstructive because immediately successive. Some emotions can never share the same person, as, a hero is never afraid. Some emotions can occur in one and the same person but not in immediate succession, as a lover may become a saint but not immediately. The abiding state that is naturally obstructive because it belongs to the same base with some other abiding state is inconceivable or improper, like fear with boldness. Such obstructive element must be made to have a different base. Fear must be made to belong to the enemy of the hero. Even if it is naturally obstructive but is constructed thus, its development will not constitute a fault because it will add to the prominence of the competence and bravery on the part of the hero. That *rasa*, which is not obstructive by reason of its belonging to the same base as another *rasa*, will become obstructive, if it follows the other *rasa* without interval. The poet must make it fit by inserting a third *rasa* between those two, which is not obstructive to them. Ānandavardhana writes, "By the intervention of another sentiment, even the opposition of two sentiments in the same sentence will disappear."\(^{25}\)

The idea of composing a poem with the ultimate intention of suggesting sentiments is a well known concept even to ancient writers as Bharata. They

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have set up two sets of *vṛttis*, that is, modes of employment. Of these, that which is based on the appropriate use of expressed meaning (*vācyā*), in conformity with the *rasas* is called *kaiśiki* and that which is based on the appropriate use of expressers (*vācaka*, i.e., words), is called *upanāgarikā*. These modes when introduced for the ultimate purpose of producing *rasas*, lend a special beauty to a play or poem, for *rasas* of both these modes form the very life of a play or poem; such elements as plot etc., serve only as its body.

**TYPES OF POETIC ENDEAVOUR**

Types of poetic endeavour are categorised by Ānandavardhana in the light of the principle of the supremacy of suggestion. These are as follows:

1. *Dhvanikāvya*, i.e., Poetry of suggestion,
2. *Gunībhūtavyaṅgyakāvya*, i.e., Poetry of subordinated suggestion,
3. *Citrakāvya*, i.e., Portrait like Poetry.

Of these the first one is already discussed in detail by Ānandavardhana. It is the poetry where the suggested sense predominates and supersedes the expressed and the suggested sense is echoed perfectly here.

A different type of poetry is envisaged where suggested sense is subordinated, the expressed meaning being more beautiful. This is called poetry of subordinated suggestion. In this type the suggestiveness of a subordinate element belongs sometimes to a suggested fact or situation which is understood from an expressed meaning that is set aside, but where the suggested element is still subordinate to the sentence meaning which is directly expressed. For example:
What an unique river of allurement is this, 
where water lilies float together with the moon; 
from which arise an elephant's cranial lobes, 
and where new trunks of plantain trees 
and stems of lotus fiber grow. (B.L. 227)

This is the speech of a certain young man, which contains desire and 
wonder. In it the word “river” suggests the fullness of a lady's beauty, the word 
“water lilies” the sidelong glances of her eyes, “the moon” her face, “elephant’s 
cranial lobes” her breasts, “trunks of plantain trees” her thighs, and “lotus stems” 
her arms. As the literal meaning of these words is wholly impossible, it is set 
aside. These meanings, although they are suggested, attain beauty only in the 
literal portion “what an unique river is this”, because here the literal meaning by 
emerging in a single inclusive image, has submerged all the individual 
suggestions. Its beauty arises first from its becoming a stimulant (vibhāva) of 
wonder, as here a number of the most precious objects in the world have come 
together in one beautiful place; in the second place by its then being 
ornamented by the suggested meanings and thereby made delightful (vicitra), so 
that as the literal sense raises itself up it becomes a stimulant of desire which 
lead to śṛṅgāra rasa. That is why, although there is to this extent a predominance 
here of the literal sense, this sense assumes a subordinate position to 
rasadhvani.

In other cases the suggestiveness may belong to a meaning that is 
understood from the expressed meanings which are not set aside, but where the
suggested meaning is subordinate in respect to the beauty of the poem because of the predominance of the expressed sense. For instance:

The sunset is flushed with red,
the day goes ever before.
Ah, such is the way of fate
that never the two shall meet. (D.L. 23)

The suggested sense is that there is no union of the lovers because of some such obstacle as their subjection to their parents, but it is the literal sense here that holds the greater charm.

ANCILLARY DEVICES MAKING SUBORDINATED SUGGESTION CHARMING
1. Through figures
2. Through suggested fact or situation.

Ānandavardhana shows that a figure of speech is made more charming by the inner meaning arising from subordinated suggestion.

All figures are generally seen to be associated with a further suggested figure or suggested situation. For, in the first place, every figure of speech contains a touch of exaggeration. In fact the greatest poets have amply incorporated exaggeration into their works to endow them with a unique shade of charm. When such exaggeration is utilized in a work in keeping with principles of propriety, it can never fail to cause delight.

Bhāmaha believes that only that figure in which exaggeration reigns supreme, acquires abundant beauty due to the poet's genius. Others are ornamental figures only in name. Thus hyperbole is able to incorporate itself in
all figures of speech. This mixture of hyperbole with another figure is sometimes done expressly and sometimes by suggestion. Furthermore, when it is suggested, it is sometimes predominant and sometimes subordinate.

Of these when exaggeration is expressly stated it belongs to the expressed figures. But when it is suggested and its suggestion is predominant it comes under dhvani or suggestive poetry. On the other hand, when its suggestibility is secondary it belongs to subordinated suggestion.

This method of operation, that is, by subordinating itself to a second figure is found among other figures of speech as well. But other figures cannot subordinate themselves to the whole range of figures. Whereas exaggeration can be subordinated to all figures; this is its peculiarity. Those figures which involve a notion of similarity as Metaphor, Simile, Combination of Equals, Corroboration, etc., where the idea of similarity is manifest only through implication, attain exceptional charm and hence come within the poetry of subordinated suggestion.

In this matter of subordinated suggestion some figures are limited to the suggestion of only certain other figures of speech. For instance, Veiled praise involves only the figure Sweet Flattery. For some figures of speech, on the other hand, the rule is merely that they shall contain some suggested figures only as against ideas. For instance, in Fancied Doubt only Simile is involved. Some figures may suggest one another as Ellipses and Simile.

All figures, then, which contain a touch of suggestion and at the same owe their excessive charm due to that touch, deserve to be brought within the
compass of poetry of subordinated suggestion. The only feature shared in common by all the figures is, thus, the element of subordinated suggestion.

SUGGESTED FACT

There is also an area of subordinated suggestion in a different way from the suggestion of a figure of speech, namely, by the poet's accompanying the expressed statement with a suggested fact or situation. This second form of the derivative of dhvani which has been used by the great poets and can be extremely beautiful, should also be studied by sensitive readers. There is absolutely no form of poetry that charms the hearts of the sensitive, in which beauty does not arise from some touch of suggested meaning.

The subordinated suggestion may also turn again into dhvani when regarded from the viewpoint of rasa or bhāva etc., furnished by the sentence meaning. Ānandavardhana writes, "This class of poetry viz., that with subordinated suggestion will also assume the form of DHVANI or that with principal suggestion if one views it from the standpoint of exclusive purpose of sentiments etc." 26

Illustrating it Ānandavardhana gives the following verse:

O gallant, Radha indeed is too stubborn;
She goes on shedding tears though you have
Wiped them with the waist-garment of your dearest sweet-heart.
The heart of a woman is indeed adamant;

So you may stop these attempts at allaying her anger;

May Hari who was addressed thus

During his conciliations preserve us. (D.L. 237)

Here Krishna has returned from some other amour to find his Radha weeping. He tries to appease her, wiping away her tears with his garment without realising that it was the waist garment of other girl. So she scolds him through these words. Thus *rasa* here is the flavor of love-in-separation, where the separation is caused by jealousy. It is primarily suggested by the literal sense of Radha's words taken as a whole, but is helped out by the subordinated suggestions of the words.

On the other hand, where the final meaning of the sentence is not a *rasa*, although individual words may suggest it, one can only say that subordinated suggestion is a property of the group of words.

Ānandavardhana says that great care should be devoted in distinguishing the principal or subordinate nature of the expressed and the suggested content in order to recognise clearly the true areas of *dhvani*, subordinated suggestion and the figures of speech.

CITRAKĀVYA

There is another type of poetry which is different from *dhvanikāvya* and *gunībhūtavyaṅgyakāvya*. This is the poetry which lacks *rasa* or an emotion as its final meaning; which lacks the power to reveal any particular suggested meaning; which is composed only by relying on novelties of literal sense and expression; and which gives the appearance of a picture. This type of poetry is
called citraṅga or portrait like poetry. It is not real poetry just as a picture is not a real thing for it is an imitation of poetry.

It is true that there is no species of poetry where there is no apprehension of the rasas etc. When, however, a poet, having no intention of revealing by his words a rasa or bhāva, etc., composes mere figures of sound and sense, such compositions may be regarded, from the viewpoint of his intention as being without rasa etc. For the meaning of the words in a poem is greatly strengthened by the author's intention.

SUB-DIVISIONS OF CITRAKĀVYA

1. Word Portrait or Verbal Citra.
2. Meaning Portrait or Semantic Citra.

First one of these is based on word such as rhyming repetition (yamkas or echo alliterations). The second one differs from that and is based on meaning. It may be exemplified by poetic fancy (utprekaṇa) and such figures when they carry no suggested sense and lack any final meaning of rasa etc., because of predominance of the literal meaning.

On the other hand, when the rasas are the final goal, there is nothing that can be brought into connection with the intended rasa which does not gain beauty. Even an insentient thing, either through its forming some contextual factor (vibhāvas) or by one's ascribing to it a sentient activity, can be brought into connection with a rasa, so Ānandavardhana says,"In the boundless realm of poetry, the poet alone is the creator, and as it pleaseth him, so doth this world revolve."
If the poet be intent upon the erotic sentiment in his poem, the whole world will be suffused with that sentiment. But if he be void of emotion (in his poem), the world too will be devoid of sentiment."²⁷

Thus it is clear that there is no such subject which does not become an accessory of the intended sentiment by the poet's desire so long as his concern is solely with sentiment, nor does it ever fail to acquire exceeding charm when so handled. Thus, no type of poetry falls outside the nature of dhvani. Even poetry of subordinated suggestion is also included under the category of dhvani if viewed from the standpoint of rasa. But even where the rasa etc., assume a subordinate position, as in clever verses or prayers to the gods; also where the literal sense as qualified by some suggestion is the predominant element, one must see subordinated suggestion as a derivative of dhvani. Thus, while Portrait like poetry may be much used in the efforts of beginners who are seeking practice, it is established for mature poets that dhvani alone is poetry. To quote:

Refined critics should understand that Dhvani, whose sole condition is the principal nature of the suggested content, embraces all instances of poetry wherein is found a purposively conveyed sentiment or at least an idea or figure conveyed in a covert fashion.²⁸

Many varieties are seen in literature where a fusion or association of this

²⁸. Ibid., p.251.
dhvani is made with its own varieties, with subordinated suggestion, or with expressed figures of speech. In each of these types, the combination may be by fusion (saṅkara) or by association (saṃśṛṣṭi). Then there are three varieties of fusion, as the fused elements may stand in a relation of the governor governed, or may be related in a manner that gives rise to doubt as to which element prevails or may be related by their both entering into the same suggestive unit. An instance of that type of fusion which takes place by a relation of assisted and assessor is the following verse:

While the heavenly visitor was speaking, Pārvati,
Standing with lowered face beside her father,
counted the petals of the lotus in her hand. (D.L. 83)

In this verse the counting of the petals of the lotus subordinates itself and without the help of any verbal operation reveals another matter in the form of a transient state of mind (vyabhicāribhāva) of emotion of love, namely shyness. Here the variety of dhvani, viz., resonance-like suggestion based upon the power of sense or situation governs the other variety, viz., suggestion with undiscerned sequentiality.

In this way several varieties of suggestion with undiscerned sequentiality do often enter into a single suggestive unit.

Ānandavardhana says that there is no contradiction when a subordinated suggestion resting on the meaning of a word is fused with a dhvani that rests on the meaning of the whole stanza; just as there is no opposition in the fusion of dhvani with one of its own varieties. Furthermore, opposition between the
principal and subordinate element is possible only when the suggested content of the two happens to be one and the same, not when the suggested contents of the two are different from each other.

*Dhvani* not only fuses and is associated with its own varieties but also with varieties which are fused or associated with each other. While speaking of the fusion or combination of *dhvani* with figures of speech, Ānandavardhana has no objection so long as these figures do not pose any obstacle to the creation of *rasa*. Even Paradox and Irony are permissible if they act as supporter or contributor to the *rasa*.

Thus one can see that the varieties of *dhvani* are endless. Good poets and sensitive readers, if they are adept in discerning *dhvani*, as of the nature here described, will surely attain the highest position in the realm of poetry.

In the last and concluding chapter of *Dhvanyāloka* Ānandavardhana illustrates the practical uses of the theory of suggestion and asserts that by practising the theory of principal and subordinated suggestion, poets can achieve endless varieties and novelty with the help of creative imagination. If an idea, though already found in an earlier poet, is adorned by at least a single variety of suggestion, the expression of a poet will become charming in the garb of novelty.

Emphasising the significance of sentiments and emotions in poetry Ānandavardhana says that because of the influence of sentiments etc., the limited field of poetry holds out infinite possibilities. Sentiments and emotions become infinite indeed because of the association of each one of them with different stimuli, responses and passing moods. Even if a poet handles a subject
taken from life in reference to the demands of any single sub-division of these, the subject becomes infused, with characteristics quite unknown to it in life. He avows, "Even trite subjects in poetry will put on a new freshness if they get into touch with sentiment just as the same trees appear quite new with the advent of spring." 29

To achieve this effect Ānandavardhana suggests a number of ways:

1. Words are capable of a varied relationship of suggester and suggested and this is the source of their infinity of meaning. The poet who seeks to obtain an original meaning should concentrate his effort on the one relation which achieves rasa.

2. The delineation of a single sentiment as the predominant one in a work as a whole endows it special meaning and extra beauty. As in the Rāmāyana karuṇarasa, i.e., the flavour of pathos has been kept up as predominant till the very end of the composition in view of concluding the work at the point of Rāma’s final irreversible separation from Sītā.

3. Even the expressed content which is pure, i.e., independent of the suggested element, will attain to infinitude in the natural course of things. It is indeed the nature of the expressed content that it becomes infinite by differences of circumstances, place and time as also by differences within itself in sentiment as well as insentient objects. To quote Ānandavardhana’s words:

   If only the real nature of objects in the world,
   differing as it does according to place, time

and so on, is utilised in such a way that it is imbued with sentiment, emotion etc. and that it is in keeping with the demands of decorum; Like the resources of primordial Nature herself, the infinite possibilities of poetic themes can never be drained off even by a million Brhaspatis composing with all their might simultaneously.30

As an example of endless poetry achieved by a difference of circumstances, Ānandavardhana gives the descriptions of Goddess Pārvati in the Kumārsambhava. The first description of her ends with the following stanza:

The creator used painstaking care,
setting in place each ideal form,
as though in making her he had wished to see
all beauty gathered in one person. (D.L. 269)

Next, as she approaches the eyes of Śiva, she is described in a different way as the assistant of the God of Love, wearing "jewelry of springtime flowers". Then when she is ornamented for her marriage, her beauty is described in still a different way in verses that begin as:

The matrons placed her facing east
and stood before her; but they tarried
with ornaments all ready, for their eyes

were captured by her natural beauty. (D. L. 270)

There is another method of differentiation by circumstance, that is, when all insentient objectives such as the Himālayas and the Ganges are accredited with a second sentient personality that presides over their insentient form. Such an object appears entirely different when treated by joining it to the form belonging to the appropriate sentient beings. As in the Kumārsambhava, the Himālaya is first described in its form as a mountain then, in the complementary addresses of the seven sages, when its sentient form is shown, it appears entirely new.

Even among sentient themes circumstances of age such as childhood bring novelty and great poets achieve originality by this method.

Variety due to place is possible in insentient themes also. Thus wind blowing from different directions and over different places and even other objects like waters and flowers are well known to vary. In sentient objects, individual differences in men, beasts and birds due to their being brought up in town, forest and water, are found to be most remarkable. Ānandavardhana asserts that if these differences are incorporated into the works by poets according to their individual imagination, the scope of poetic themes will naturally become infinite.

Variety is contributed by time also. For instance, seasonal differences bring about differences in atmosphere, sky, water and such other insentient objects. With reference to sentient beings also, feelings of anxiety etc., produced by particular times are quite common.
Thus, Anandavardhana, who time and again, insists upon keeping a balance or avoiding extremes, favoring novelty advises avoidance of repetition or mirroring the thoughts of earlier writers. However, the staleness can be avoided if, as Anandavardhana writes, "So long as there is a separate life of its own, even a poetic theme bearing close correspondence to an earlier one will acquire exceeding beauty."³¹

He believes that for a poet whose mind is averse to the idea of borrowing the belongings of another, the Goddess of speech, Sarasvati, herself will provide the desired matter. The creative activity of good poets is an outcome of the fruition of excessive merit amassed by them in their past births and such men will neither be eager in borrowing ideas invented by others nor will they find any need of taking great pains over their work. The goddess Sarasvati herself will present them with the ideas that they are after. This is the greatness in the poetry of great poets.

Anandavardhana's theory of suggestion, in this way, fulfils different purposes, that is, to writers it provides guidance for good writing; to critics it gives principles of judgement while to an amateur reader, a key of what to seek, to know and enjoy in sublime poetry. He closes the treatise with these words:

Poetry indeed is the name of a veritable garden of gods (also of scholars); it puts on beauty of qualities and ornaments which are not only delicate but also contributory to the heightening of sentiments; from it

do blessed men gather all the objects after their hearts. We have shown in it the presence of DHVANI or Suggestion and may it prove a source of enjoyment to sublime souls even like the magnificent wish-fulfilling Tree!  

Before attempting the application of dhvani theory on Eliot's poems it is essential that some light is thrown on his views regarding poetry.

In spite of the highly electric character of Eliot's mass of critical writings and a number of knotty and confusing critical phrases and jargons it is not difficult to summarise systematically the basic ideas of his poetics.

Eliot emphasizes the expression of emotions and feelings in a work of art. He has himself taken pains on many occasions to point out that the essential function of poetry is not intellectual but emotional. The poet's concern is never with thought so much as finding the emotional equivalence of thought. His principal desire is not for intellectual density but for richness and subtlety of emotional impression. In an unpublished lecture on the method of Ulysses (1933) Eliot observed, "In some minds certain memories, both from reading and life, become charged with emotional significance. All these are used, so that intensity is gained at the expense of clarity."  

His views on poetic process are best expressed in his essay on Hamlet where he defines his objective correlative:

The only way of expressing emotions in the form of art is by finding an 'objective correlative', in other words a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts which must terminate in sensory experience, are given, the emotion is immediately evoked... The artistic 'inevitability' lies in this complete adequacy of the external to the emotion.\textsuperscript{34}

Thus he emphasises suggestion claiming that poetry should suggest much more than it can state directly to the mind. He is concerned with what lies behind action and beneath appearance. At the same time he gives prime importance to concrete presentation of carefully observed details or the adequate emotional equivalence.

The material for all art is emotion, but not the personal emotion of the artist. Continuing the anti-romantic movement of Hulme and Pound he rejects the romantic concept that poetry expresses the personal feelings and emotions of the poet. As the artist is not an isolated person from the whole tradition, the emotions that are the materials of his art cannot be also strictly personal. They must be impersonal in the sense that they must represent the emotions of the whole tradition (the typical emotions) of which he is an organic part. Thus the romantic view, that the poet directly expresses his own

\textsuperscript{34} T.S. Eliot, \textit{Selected Essays} (London: Faber and Faber, 1932), p.145.
personal emotions, i.e., his experience of sorrows and miseries, happiness and suffering, is rejected by Eliot. He holds, "Poetry is not a turning loose of emotions, but an escape from emotion; it is not the expression of personality; but an escape from personality." 35 Eliot's observations are not primarily of physical objects; his most sustained analysis is applied to states of mind and emotion. But he holds none the less that permanent poetry is always a presentation of thought and feeling by a statement of events in human action or objects in the external world.

The ability to portray the very character of life is rare since it depends upon a firm grasp of experience and thus demands from the poet a unified sensibility, a capacity that can closely interweave emotion and thought.

He also emphasises pleasure and moral as aims of poetry.

Poetics does not concern with interpretation or determination of meaning of particular works but with the definition or refining instruments of analysis. It is concerned with literary discourse. Of course, literary theory is codified, and it develops only through actual criticism, i.e., actual research in the particular literary works. However, as a literary discipline, its task is very well-defined — to show how literary discourse differs from other rational discourses and to make available instrument for the description of literary texts. Such descriptive frame works are made of categories for (1) levels and kinds of meaning, (2) units that constitute or communicate them, (3) the relationships or forms in which the units participate. Broadly speaking, different literary theories have setup categories to

examine the work (1) in itself, (2) in relation to the world, (3) in relation to the writer, and (4) in relation to the reader. These four parameters have provided the points of view to literary theory. In other words, these approaches have resulted in four broad categories like textual (linguistic), social, biographical or reader-response theories.

Poetics thus defines and explains categories that enable us to recognize at the same time both the unity and variety of literary works. It proposes models of description which, when applied to different literary works, show what all literary works have in common and in what ways they differ from one another. Poetics never aims at any particular work but it puts forward general principles that enable us to explain and analyse the work of art.

In the West it was during the twentieth century that poetics acquired a degree of autonomy as a discipline. Major schools among these being Russian Formalists, Morphologists, New Criticism and structuralism. These and other modern developments such as psycholinguistics and gender studies have been inspired and influenced by de Saussure and this is evident in marked preference in all these approaches, for linguistic exegesis as an analytical tool. In their essential linguistic character, they show affinities with Indian classical literary theories. Bharata’s Nātyaśāstra is a text of semiotics as it deals with how meaning is variously coded and communicated. Indian literary theories as expounded by a long line of thinkers like Bhāmaha, Ānandavardhana, Mahimabhaṭṭa, Kunṭaka, Bhoja, Abhinavagupta and Jagannātha in the span of over a thousand years, have been essentially linguistic and constitutive, and
address themselves to a number of questions that have been debated in the western tradition as well, viz.:  
1) the definition of literature  
2) the concept of 'poet'  
3) sources of creativity and the creative process  
4) literary language – its specificity  
5) literary meaning – its kinds/levels and forms  
6) types of genres  
7) status and role of 'reader'  
8) literature as discourse of knowledge  
9) literature as a verbal discourse.

These concepts and the linguistic approaches in the contemporary theories in the West and those of the Indian thinkers of the past have inspired a number of scholars to look back into our country's past. Constructive steps have been taken to study Indian Poetics, compare and contrast the theories of the East and the West and finally analyse the works of literature according to the norms propounded in it. The primary texts are now being operated as the normative texts. To quote Kapil Kapoor, "the tradition has been empirical, i.e., the conceptual structures propounded by primary texts are products of actual practice observations. The primary texts are not originally normative; however, after they acquire a status in the intellectual tradition it is usual for them to begin to operate as normative texts."  

Being universal, the principles do not fall short in bringing out positive results. Besides, being comprehensive and language –centered the principles like those of Ānandavardhana are applicable to all genres in literature of all languages. Dr. Kapil Kapoor in the preface to his book Literary Theory writes:

At a time of cultural ascendance, Bhartrhrai, in the fifth century A.D., had cautioned Indian scholars against intellectual egocentrism: ‘The intellect acquires critical acumen by familiarity with different traditions. How much does one really understand by merely following one’s own reasoning only?’

Now, at the approach of the twenty-first century, it is necessary to caution Indian scholars against exclusive exocentrism – to say, "what does he know who does not know himself?". 37

In the same book Dr. Kapoor further exhorts Indian students not to accept “willing subservience” (P. 1) to the theories of the West and not to reject the native intellectual tradition as old and outdated. India has a scholastic heritage and realisation of this fact in the last two decades has encouraged a number of Indian scholars to carry on the task of applying the Indian literary theory to the works of the writers in West. The application of dhvani theory to Eliot’s works has been a matter of great fascination, for the concept of suggestion in poetry as the core of a literary work has been the meeting point of

Eliot as also Anandavardhana, despite a huge bar of time and space. The reasons for selecting the four works for study, namely, "The Love Song of J. Alfred Prufrock", "Ash-Wednesday", *The Waste Land*, and the *Four Quartets*, can be enumerated as follows:

1. All these belong to one genre.

2. They cover the full span of Eliot's major poetic works published between 1914 and 1943.

3. Other works of the period have been avoided to give a full length concentration on these works for an effective research. Besides, the poems taken are his major works and clearly reflect the development of the poet's mind during this span of twenty years from 1914.

   Since forties Eliot contended himself chiefly with criticism, drama and some prose works on the techniques of working verse-poetry. In brief this development can be traced as follows:

   "The Love-Song of J. Alfred Prufrock", published in 1914, announced the birth of new poetry and a break from romantic tradition of love poetry and introduces a poet who is conscious of his own age. Here is a man who sees the choice for a civilized man as between pain of spiritual stagnation, psychic sterility or the willing surrender to purgation, to the heavy toil of spiritual rebirth. The poet differed from others in the same environment by his awareness of the plight of modern man and from poet's point of view of the verse technique he adopts. The culmination of his symbolist technique comes in *The Waste Land*. Reviving the objectivity of the classical poets, Eliot leaves the generation of twentieth century
poets stunned by his formula of the mythical method, the auditory imagination, the objective – correlative and the suggestivity of the symbolist poetry.

With his own demand to look under the beautiful and the ugly, Eliot felt that the existing mode of communication was not sufficient to give expression to the subtleties of the ages. The suggestiveness of the French Symbolists, the intellectualism of the metaphysicals, the imagery of Baudelaire, and the imagists, the versification (free verse) of La Forgue and Corbiere – all had a cumulative influence on him.

His idea in Tradition and the individual Talent that a poet’s mind is a “receptacle for seizing and storing up numberless feelings; phrase” etc., led to the idea that poetry is its complex echoing of multiple sources; it depended on a poet’s ability to convert the substance, or riches of another poet to his own age. His The Waste Land becomes a collection of variegated, though highly suggestive, poetry with a pattern of interrelated images, symbols and themes.

After The Waste Land Eliot’s major works are the two dramas Murder in the Cathedral (1935) and The Family Reunion (1939).

In the forties he resumed his work on philosophic Odes, begun with ‘Burnt Norton’ in 1934 – the first of the Quartets till the complete poem as The Four Quartets came to be published in 1943.

The Eliot of ‘Prufrock’ has come a long way in his Quartets. As a thinker he has grown in stature, passing through impressionism, satire-self-analysis and drama to philosophic poetry. In place of the picturesque collage of The Waste Land we have now a poet slipping into making statements and picturesque
description without losing the art of oblique poetry. There is music of thought and abstractions of mystical psychology are vitalized by concrete experience. The poet who was regarded as the spokesman of disillusioned generation has now become the poet of Christian mysticism.

After forties he contended himself chiefly with criticism and drama. He also concerned himself with prose-works in which he has tried to elucidate his verse-technique as in On Poetry and Poets published in 1959.

Finally, it can be stated that though there are a number of points where the approach and principles of these two theorists—Ānandavardhana's and Eliot's, meet, the effort principally has been to apply the principles of literary evaluation laid down by the former to the selected poems of the latter rather than to make a mere comparative study of the poetic theories of the two. Effort has also been to grasp the suggested content on the basis of the linguistic structures, analyse the aesthetic experience relished and finally assess the category of Kāvyā—Dhvanikāvyā (suggestive poetry), Gunībhūtavyaṅgyakāvyā (poetry of subordinated suggestion), Citrakāvyā (portrait-like poetry) to which Eliot's work can be said to belong to.

We now analyse the four poems of Eliot applying Ānandavardhana's theory of dhvani.