Chapter-V
Anandavardhana: A Sahrdaya Par Excellence

Dhvanīlōka is an epoch-making work in Sanskrit poetics. It carried the grandeur and the classical taste of Sanskrit literature to new heights and Anandavardhana's name began to be taken with the succession of other great writers like Bhārata, Bhāmaha and Daṇḍin. These writers together gave the readers, a body of critical thought invaluable as a guide to literary appreciation. Anandavardhana, in this line of thought considered poetry or kāvya as a process of creating a sort of double vision in the sahrdaya's mind which enables him to comprehend the visible aspect and search deep down into the invisible. The Sanskrit poetics, the roots which lie deep in the early vedic era, is not separable from religion and philosophy. A sensitive reader, on reading Anandavardhana's theory of poetry, immediately realises that the roots of the theory lie in the body-soul concept, in the presence of sabda-atman duality. As it is easy to comprehend and see the body and it is difficult to visualise the soul, similarly the outer meaning of kāvya is accessible to the reader, while the understanding of the hidden meaning demands time, attention and experience. Anandavardhana's Dhvanīlōka is also referred to as
Kāvyāloka and Sahādayāloka. These were the different names assigned to accumulation of various karikas and vṛtti. The word that remains central to these varied names is āloka. The word āloka, "has two senses, viz. light and sight". Āloka is thus, the visual and the enlightening power. It again has the physical meaning referring to man's sense of sight and the spiritual meaning referring to the enlightenment of man's soul. The essence of āloka is darsana. This meaning of āloka refers to a system of thought, known as Darshansāstra in the east and Philosophy in the west. Now when one refers to Dhvanīloka, one perceives the meaning to be the light of suggestion in poetry. Kāvyāloka means light on poetry, also known as kāvyā-prakāśa. Sahādayāloka then means, carrying the meaning (suggestive) of light into the hearts of the sensitive as well as intelligent readers.

Dhvanīloka of Ānandavardhana, is an important work, explicating the several senses in which the term dhvani is used and also its relation to rasa. The book is divided into four parts called Uddyotas. The first part expresses views about dhvani and its nature. The second part gives sub-divisions of dhvani. The third part deals with divisions of poetry and the fourth part explains

aims and objects and the ideals of charming poetry.

The first *Uddyota*, lays down the meaning and the variety of *dhuani*, present in poetry. In other words, it introduces the *sahrdaya* to the *dhuani* school of poetry. The section begins with an invocation to Lord Hari, reminding the *sahrdaya*, that the *Dhvanvāloka*, is no less than the epic in the history of the Sanskrit poetics. Ánandavardhana requests the Lord to spread light in the human world. The author emerges here as a philosopher, a humanist, and also an artist, who seems to be much aware of the reality of the world. Time and again, scholars discussed the importance of suggestiveness in poetry which they also termed as the soul of poetry. According to these critics:

Poetry is but that whose body is constituted by sound (or word) and meaning. Sources of charm through sound such as alliteration are well known; and so are the sources of charm through meaning such as simile but what would this concept of *dhuani* (suggestion) be which is different from any of these?²

When Ánandavardhana wrote *Dhvanvāloka*, *rasa* was regarded

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as the oldest concept in the history of Indian aesthetic thought. It was mentioned even by Bhārata in his Natya-Sastra, where he explained it in relation to other terms like vibhāva, anubhāva and vyabhicāribhāv. Rasa determined the other elements of drama like plot, characterisation, style, setting. The later theorists also carried forward this thought. Amongst them Lollāṭa, Saṅkuka, Bhāttanāyaka, Abhinavagupta are significant. The early theorists like Bhāmaha, Daṇḍin, Vāmana, Udbhata and Rudrata, held sabdalaṅkāras responsible for the beauty of poetry. These sabdalaṅkāras were actually the principles of alliteration and rhyme. Ānandavardhana, it seems had this realization that the juxtaposition of the rasa theory against the dhvani theory, had to be stopped. He also realised that the dhvani theory had the danger of drowning in the sea of concepts like alaṅkāra, guṇa, rīti or terms like alliteration, simile and metaphors. Some other critics felt that suggestiveness could never be the part of poetry, as the sole purpose of poetry was to delight. Some critics say that this theory of dhvani was already started by some scholars, but he was the first to incorporate all the ideas in a regular book form.

Although the theorists earlier to him were familiar with the suggestiveness of poetry, they never raised it above rasa and it remained thus either unnoticed or subordinate. Ānandavardhana
went to the level of establishing this light of suggestion as basic to all poetry and called it "the soul of poetry". The explicit or the surface meaning and the implicit or the hidden meanings are the first amongst the various senses in which dhvani is explained by him. The outer meaning is what comes out through the use of figures of speech, rhyme, rhythm, meter, alliteration and so on. Ānandavardhana is different from the early theorists who focussed more on the explicit aspect, whereas Ānandavardhana focussed more on the implicit aspect which is quite different and also deeper. According to him, when a sahṛdaya approaches alaṅkāras, two notions actually confuse him. He finds it difficult to decide, what an alaṅkāra is? If it denotes a sense of ornamentation in kāvyā it sometimes itself becomes an object of beauty. Thus springs the necessity of understanding the implicit meaning, and the explanation of the implicit aspect is the first meaning of dhvani. He explains this aspect by illustrating the charm and the natural grace gifted to a lady. This charm supersedes the beauty coming out of the individual organs of the lady and even outshines them. Being an illustrative theorist and a critic, Ānandavardhana explains his views by taking into consideration five conditions.

The first of these conditions is that sometimes the explicit meaning is sufficient enough to give answer to all queries of the reader and the implicit is a hurdle in answering these queries. The second condition is just the vice-versa, where the explicit is just insufficient and vague and the implicit actually holds the real meaning of the poem. The third condition is that the outer meaning exposes a meaning and the implicit either extends the meaning or entirely differs from the explicit, giving an entirely new meaning to kāvya. In the fourth condition, the explicit meaning and explanation remain neutral and the implicit also remains insignificant and indifferent to the meaning. The last condition brings reader into centre stage as explicit and implicit both symbolize different meanings and it is the reader who has to give something significant and meaningful. Ānandavardhana, through his study of the five stages in the process of interpretation denounced the notion of some critics who held implicit and explicit meanings to be synonymous. He also opposed those critics who gave importance only to the explicit aspect. He did not agree with critics who were of the view that the implicit should ultimately merge in the explicit. The idea which Ānandavardhana brings out through his analysis is, both the explicit as well as the implicit, are two distinctive features of poetry. They both have their own identities, significance
and meaning, as they are both essential to all good poetry. Prof. K. Krishnamoorthy's remarks in this context are quite apt.

He says:

_Dhvani_ is an exclusively poetic feature concerned with exploiting the beauty of every element in the medium of language like _alāṅkāra, guṇa_ and _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.⁴

_Dhvani_ is, thus the soul of poetry, which takes language beyond all social conventions. It does not prefer to bind language under issues like _rasa_ or _alāṅkāra_. It is also beyond the explanation of the figurative meaning. _Dhvani_ creates beauty in different ways in poetry and it would not be wrong to accept that if _dhvani_ is the quintessence of poetry⁵, "_rasa_ is the quintessence of _dhvani_"⁶.

Ānandavardhana also discusses the use of _dhvani_ in poetry

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⁵ Ibid.
⁶ Ibid.
to give relevant expression to sentiments. *Dhvani*, going by its implicit significance, is never expressed directly and nor does the *kavi*, or the poet can give it direct verbal expression. In drama, the portrayal of characters in a proper setting brings in the *bhava* or emotions and thus *bhavana* or aesthetic contemplation rises or takes place within the spectator. Ānandavardhana opines that in a drama character becomes a synonym of *bhāva*, the *bhāva* or the sentiment actually does not exist. It is in the realization of these sentiments that the implicit meaning takes its form. He further says, that "the speech of first rate poets streaming forth that sweet content reveals clearly their extraordinary genius which is as unearthly as it is ever bright". He means to say that only the poet par excellence can use sentiments as the means of contributing to the implicit meaning. The real genius is not the forte of every writer but it comes as an inherent talent to some. Kalidāsa, according to Ānandavardhana, is one such poet, who gave significance or rather equal significance to his characters, settings as well as to emotions and sentiments. The readers still remember *Shakuntala* of *Abhigyanam Shakuntalam*, the heroine of the drama. They also remember the beautiful forest and its creatures, which rendered spectacular setting to the play.

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The delineation of the emotions of sorrow and love; the sentiments of pathos and separation, is remarkable due to the creative genius of Kālidāsa. This genius does not necessarily come in by understanding grammar and memorizing dictionaries. It, actually, is the understanding of that rare word which possesses the power of conveying it. This power is the talent of employing suggestiveness at proper place and in appropriate context. This suggestivity is also beyond the conventional forms of language and only some are blessed with the ability to use it.

The analysis of Ānandavardhana, may remind the reader of Matthew Arnold's "Touchstone Method"\(^8\), where he also considers only some writers like, Horace, Dante, Virgil, Shakespeare and Milton as the best or in other words classics and advised the rest to emulate them, in the sincerity of their purpose and grandeur of style. A noteworthy point is, Ānandavardhana's concept of the first rate genius evolved centuries ago in the east. Ānandavardhana explains the other meaning of dhvani as:

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\text{The kind of poetry, wherein the (conventional) meaning renders itself secondary or the (conventional) word renders}
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its meaning secondary and suggests the (intended or) implied meaning is designated by the learned as dhvani or suggestive poetry. \(^9\)

Another notion which emerges from this analysis is that the world of the implicit meaning has its own words as well as sentences. A set of specific words, go on to suggest the implicit meaning. Thus dhvani can be taken as very different from devices which are used to ornament the explicit meaning of poetry. It, instead, works to formulate an altogether different genre within poetry, which is the suggestive poetry. Ānandavardhana's contribution came at a time, when writers and critics hailed from a tradition, where rasa was of primary importance and all the other factors and elements of poetry were viewed in togetherness with it. Suggestion was also a part of rasa. Then some critics came out with the term rasa-dhvani. Ānandavardhana, not only gave distinction between these two forces but also established dhvani, as an altogether different theory. He also provided it a new form in terms of suggestive poetry. This means that dhvani is a type of poetry wherein words and senses lose their primary signification in order to suggest something latent. These suggested

ideas, even when they suggest rasas, do not directly express themselves. The direct presentation of the vastu or the theme and the idea of the poem does not have any appeal because its true beauty lies in its suggestiveness. This poetry is the poetry of the first order, created by the first-rate poet, enjoyed by a sahrdaya and a refined critic. Suggestive poetry provides ample scope for the play of suggestion and this is dhvani. Ānandavardhana terms it as the soul which does full justice to the claims of the body consisting of figurative beauty and gunas, in respect of the artistic use of sabda and artha. Dhvani provides beauty and harmony to poetry. Ānandavardhana's approach as a writer was open-ended. He made it a mark not to ever deny any of the previously formed concepts and not even the rasa theory because he knew that poetry was a collaborated effort of sabda-artha, karika-ṛtti, rasa-dhvani, abhidha-vyanyana, tatparya, padartha-vakyarthā, and several such concepts. Ānandavardhana is also a learned writer and a sahrdaya par-excellence, while explaining his views, he simultaneously answers many accusations levied against him.

Yet another new sense, which he attaches to his dhvani theory is that the suggestion is possible in the figures of speech also. This sense of dhvani emerges from the question raised by some critics, which is expressed by Ānandavardhana in the following
lines that "suggestion, indeed, is conditioned by only the relation between the suggested and the suggester, when such is the case, how can it ever be subsumed under the source of beauty in the expressed and the expression?"\(^{10}\)

Ānandavardhana in reply to the above query says that suggestion is certainly a part of metaphors, similies, metonymy and other figures of speech because they all suggest something other than the denotative meaning. But the real suggestive poetry is the outcome of the perfect union of the word (\textit{sabda}) and the meaning (\textit{artha}). They together give rise to the implied meaning. Also in answer to the above-mentioned question, Ānandavardhana suggests that "only the full-limbed species of poetry gets the designation of dhvani or suggestive poetry"\(^{11}\). These limbs or the features of poetry are figures, qualities and varieties of diction. In most of the \textit{alāṅkāras}, where greater prominence and beauty is attached to \textit{vācyā} over the \textit{vyāṅgya}, do not belong to the first class of the dhvani poetry. They instead belong to the second class poetry, which is \textit{gunibhuta-vyāṅgya}, For instance, the \textit{samasokti alāṅkāra}, only refers to the primary beauty. Ānandavardhana opines

\(^{10}\) Ānandavardhana, "Uddyota-I, 10", \textit{Dhvanīloka}, trans., Dr. K.Krishnamoorthy (New Delhi: Motilal Banarsidass, 1974) 16.

that only when **vyāgyarthā** is given importance over the other elements of poetry, that **dhvani** emerges. **Dhvani** is then far above the **alāṅkāras**. Besides **alāṅkāras**, **dhvani** can also be not brought under concepts like, **guna** and **urtti**, because they are only the concepts of the larger theory. In addition to these views, another aspect, suggested by Ānandavardhana is that, suggestion does not bear identity with indication because there is a difference in the nature of the two. Suggestion and logical indication are not identical, because the two are entirely different from each other. Suggestion, as the word itself suggests, is multidimensional, its meaning is contained in both; the expression and meaning conveyed by that expression. Logical indication, on the other hand, has a limited meaning or as said is merely a, metaphorical application. Suggestion is a very wide term.

Suggestion, has yet another meaning for Ānandavardhana. He believes that the word, which is above the accepted rituals of language and also loaded with symbolic significance, is a part of **dhvani**. Such words are absolutely uncommunicable. Ānandavardhana in the following lines describes the relation between the indicative power of the word and the purpose:

The primary denotative power of a word and understands
a sense (secondarily conveyed by it) through its indicative power, it is because of a purpose. In conveying this purpose, the word does not move falteringingly at all (as it moves falteringingly when indicating a meaning secondarily)\(^\text{12}\).

Suggestiveness is worthwhile, only when, it is accompanied by a purpose, the purpose of communicating the meaning with charm and persuasion. Indication in this context, is merely a small proportion of meaning, pointing out towards suggestion.

Ānandavardhana, while explaining the various senses of suggestion, accepted the not so praiseworthy views of the critics towards his efforts, with positive perspective. Critics, who at first termed his theory of the light of suggestion as an already explored one, were regarded by him as his benefactors only. He aimed at strengthening the position of suggestion and the opposing views of his critics never discouraged him. They opined that dhvani was an established theory. This views of his critics motivated him immensely as he felt that his objective had been achieved without much struggle to establish his view point.

Ānandavardhana's dhvani theory is also an enquiry into the

semantics. The dhvani theory has brought about a change in the reader's approach to understand the dynamics of meaning-context in kāvya. Ānandavardhana is also known as the first schematic expositor, who attempted to enumerate the science of meaning or vyākaraṇa. Before analyzing this aspect of the dhvani theory, semantics as a term needs to be explored.

Meaning is an attribute not only of language but of all signs and symbols system, and the study of meanings is called semantics. The term is derived from the Greek word semainein, which means to signify or to mean. It is concerned with the relation between words or symbols and objects or concepts. It is also concerned with the history of meanings and the changes that they undergo. Semantics is more concerned with the meaning aspect of morphemes in a language. It may also be defined as the study of the meaning of various linguistic forms and of relationships such as synonymy, antonymy, inclusion etc. Semantics was introduced in the west, as a linguistic discipline in the 1880s. Since its introduction as a linguistic discipline, semantics has been primarily concerned with the meaning of lexical forms. It is only in the past few decades that the field has been extended so as to include larger units, such as expressions, sentences and texts. According to Joseph. T. Shipley, the word semantics has
various connotations. It is concerned with the study of the relation between words and things, later, also extends into the study of the relationship between language, thought and behaviour. It also concentrates on analyzing the influence of words on human actions. The words can be the words spoken by others or one's own words or thoughts. The term semantics was first used by Michal Breal to designate historical enquiries into changes in the meanings of words. Signifies as a word is used by Lady Viola Welby, which means the science of meaning or the study of significance. Now, it is much more than the study of words, it is the study of acts and situations, significance itself is more than the lexical meaning. Meaning is static where as significance is evolutionary and embraces the principle of change. It includes both insight into motives and moral judgement. Diachronic semantics, is a subdivision of semantics, which studies the semantic changes and synchronic semantics accounts for semantic relationships.

The science of meaning is a complex branch of study. In simple terms, meaning emerges from the words, conveying the idea. Meaning is the essence of language. Scholars, world wide, have long puzzled over what words mean or what they represent, and their relation to reality. In Sanskrit poetics, vyākaraṇa or the science of meaning, existed right from the days of Patanjali.
All through its evolution and development in the Paninian as well as the non-Paninian systems, the grammarians have used this term as a connecting link or as an aid in explaining, the Šabda-artha duality existing in the text. Ānandavardhana's, dhvani school is a wonderful synthesis of divergent approaches embedded in the previous thought. The semantics, also forms an essential part of his enquiry. Dr. K.R. Srinivasa Iyengar presents Ānandavardhana's concept of poetry:

In a word, only when a poem, instead of imprisoning or suffocating the reader within the granite walls of precise meaning, proves rather to be a magic casement opening on the foam of the endless oceans of ambrosial significance can it deserve the name of poetry\(^{13}\).

It is also the finding of Ānandavardhana that animated words with meanings of their own, possess the power to suggest various complex ideas and emotions which the speech is not expected or trained to express.

The foundation of Semantics, is laid by Ānandavardhana in Uddyota-I of Dhvanyāloka, where he refers to the significance

\(^{13}\) Dr. K.R. Srinivasa Iyengar, "Forward", Dhvanyāloka of Ānandavardhana (New Delhi: Motilal Banarsidass, 1974) vi.
of meanings, the conventional relation between words and meanings and how the implied meaning is produced. While defining the suggestive poetry, Anandavardhana says that this is a kind of poetry, where the specific meaning and specific words, go together to suggest the implicit meaning. Uddyota-I, of Dhvanyāloka concludes with two varieties of suggestion which are "intended literal import and extended literal import." In the further subdivision of these two varieties, the readers come across the various meaning aspects in Dhvanyāloka. In explaining the first sense, he takes up a poem and pauses for a while on the word Rāma. The lines of the poem are:

I shall bear them all, as I am Rāma
whose heart is adamant to be sure

The above lines refer to two stages or senses. The word Rāma, here embodies a strong suggestiveness in it. The word denotes a significant character of the Hindu mythology, an individual with Rāma as his proper name. Beyond this, it conveys the sense of a person endowed with several qualities, which give him the status of a mahāpurush in the eyes of the world. The above

lines of the poem also suggest Rāma's experience of countless ordeals like the loss of his kingdom etc. If individual significance or individual words and phrases are attributed to the experience, all would be very explicit and devoid of any special charm. Then to prove this point he gives the following lines:

The quarters all are pointed deep
with the glistening black of clouds,
And the cranes in circles fly (with excitement)

In the above lines the words lose their individual sense and come to be felt in their generality. Here the emotion of pathos is merged with the emotion of joy. In this process the emotion of pathos is completely lost, when amidst sorrow, Rāma finds the hope of finding out his beloved Sītā. The lines end on a happy note. Such usage would turn sufferings also into sweet experiences. The second sub-variety of "suggestion with completely lost literal import", is explained through the following verse:

The sky with dizzy cloud,

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The Arjuna woods with rain-drops dripping loud,
And night with moons not proud,
Though black in hue
They capture you.\(^{18}\)

These lines in comparison to the previous lines, do not suggest anything on the whole, but here words like 'dizzy' and 'black' and phrases like 'not proud' are full of suggestion. The sky is filled with black clouds. The moon which usually fills the night with light, is also appearing to be dark. The atmosphere created in the lines, supports the emotion of pathos.

Out of these two sub-divisions, the former one is of large importance, it suggests the real meaning of dhvani, which is suggestion. In explicating the meaning of this variety, two terms are combined, rasādīdhvani and rasāvadalaṅkāra. The first term combines rasa and dhvani which suggests that poetry derives its life from rasa and there can be no poetry in its absence. The "intended literal import," further has a two fold division, viz., "discernible sequentiality and indiscernible sequentiality"\(^{19}\). The nature of suggestion, which is the implied sense, has to be communicated properly. Most


\(^{19}\) Ibid.
of it can be comprehended simultaneously with the reading of the text in sequence and continuation. It becomes difficult to comprehend if the sequence is not clearly discernible. This second sub-division of intended literal import, rasāvadalaṅkāras, is different from the figures of speech which is also referred to as the figurative sentiment. These figurative sentiments are rasāvat, preyas, īrjasurn and samahita, but they can never be termed as equal to rasadidhvani. Suggestive poetry is also the result of beautiful blending of theme and style. The suggestive poetry emerges when the human sentiments and emotions are associated with the qualities of rasa and dhvani.

Throughout the treatment of Ānandavardhana, rasas, or more precisely, rasaṣis have an objective existence and are not merely dependent on the subjective status of the reader. They are different shades of emotions, feelings, moods and sentiments, depicted by the poet in relation to characters or through a description of suitable vibhāvas. Besides these suggested elements, the poem is bound to have another layer of beauty in it, which is artistically and beautifully handled and delineated by the poet.

Ānandavardhana views that poem which embodies a beautiful combination of the sentiment and emotion on one side and the figures of speech on the other is also a suggestive poem. He
calls it a study of figurative sentiment, where only those figures are important which become auxiliaries to the most important (thematically) sentence in a poem. Such sentiments are either pure or mixed and form the charm of language in poetry.

Figurative sentiment emerges in a poem only when the main purport happens to be some other meaning and when its beauty is enhanced by sentiment. It is not a simple process as In a poem, "the sub-divisions of its parts and its own sub-divisions become endless indeed if one were to take account of their mutual permutations also."20 The external parts of the suggestion in a poem are the figures which relate to sound and sense. The intrinsic aspects viz., sentiment, abiding emotion, the semblance and cessation of these, become even wider through their contact with different stimuli of setting, responses, and the passing moods of the sahrdaya. Ānandavardhana's Dhvanyāloka, as a monument of an enquiry into Semantics, lays forward several instances of the śabda-artha duality. He further explains this duality through the following lines as:

Her moving corner'd eye

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Trembling as in pain, thou touchest oft and oft;
Like secret whisperer,
Tenderly thou hummest, fitting by her ear;\(^{21}\)

The realistic description of the bee's behaviour in above lines is in relation to the sentiment of pathos. The bee gets pleasure, in a short while by touching the petals of the flower. On the other hand, man keeps on searching for pleasure all his life, still he remains away from its achievement. But at the same time the use of language is such that although a figure is being utilised as an accessory to sentiment, it is not projected as pre-eminent. Ānanadavardhana, while discussing the suggestive aspect of language also expresses his views on the importance and power of words. For instance, sometimes it happens that a particular word is used to suggest a figure but ultimately the figure which appears is different from an expressed one. This brings into light the scope of suggestion based upon the power of the word. This is also known as double entendre as expressed in the following lines by Ānanadavardhana:

Reeling, jadedness, and laziness;

Sinking, swoon and stupor;
Slenderness of body and death itself -
All these are perforce brought upon wives in separation
By the poison (also water) of cloud - like snakes
(also, of snake-like clouds),

The wives separated from their husbands, find pleasure no where.
Even water which soothes the man's thirst and gives him life,
appears like poison. The clouds, which give life to the earth,
through rains, appear like snakes, harming everybody coming in
their way. According to Ānandavardhana, such kind of usage is
helpful in using metaphors.

Further elaborating his enquiry into Semantics, Ānandavardhana
reveals other varieties of suggestion based upon the power of
the word and the nature of resonance. He explains the reading
process and role of sahṛdaya by quoting the following lines:

As the divine sage said this,
The down-faced Parvati by her father's side
Counted the petals of the toy-lotus
She held in her hand

It is quite evident that one meaning gives rise to another through its own power of implication and not through the denotative power of words. Here is an instance of suggestion based on the power of meaning which is similar to resonance. In the above lines, the idea of counting lotus-petals is expressed with the second idea of bashfulness, a passing mood. This is yet another variety of suggestion, raised through the language structure. The suggested figure of illustration may take two forms of resonance; which are suggestion based on the power of the word and suggestion based on the power of sense. The power of the word is brought out in the text by Anandavardhana through the following examples:

When the fruit is left to Fate,
It cannot be helped;
Yet this we do repeat -
The red A'soka's tender leaves
Are not the same as other leaves.24

The suggestion here is conveyed through the word fruit and thus there is no contradiction involved in comprehending and expressing the general idea. Suggestion based on the power

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of sense is further expressed in the following lines:

I conceal my anger in my heart
And show no sign of wrath upon my face;
Yet, O clever man, as you cajole me,
I cannot be angry with thee
Though you might an offender be.\(^{25}\)

The above lines convey the meaning that it is impossible to be angry with clever men though they might have given offence. The clever men turn the unfavourable situation into a favourable one, easily and escape the consequences of it.

Ānandavardhana, in Dhvanyāloka, enunciates the way of suggested figures, giving an impetus to the knowledge of Semantics. He views that the participation in suggestion is possible in two ways, either through the suggester or through the suggested. Even when the figures are suggested, they come under suggestion only if the suggested element is given importance. This concept has been explained by Ānandavardhana in the following lines:

Those very figures which do not possess invariably

even the capacity of forming the body of poetry, when they appear in their expressed state, will be found to assume extraordinary beauty when they become participants of suggestion.26

The figures which are used by a poet also have twin aspects. Sometimes they are suggested by the idea itself and sometimes they are suggested by figures. Ānandavardhana lays down such an undue importance on the figures as poetry proceeds only by way of incorporating such suggested figures. If they do not form a part of the language, poetry would be just an ordinary discourse. Uddyota-II ends with the thought that, the suggestion in all its varieties include clarity of manifestation giving principal importance to suggested element.

As an enquiry into Semantics, the Uddyota-III of Dhvanyāloka brings out the explanation from the viewpoint of the "suggester,"27 a step ahead of Uddyota-II, which expressed the nature of the "suggested".28 The idea that occurs to be primary in this part of Dhvanyāloka is that "suggestion with undiscerned sequentiality

28 Ibid.
will flash forth in letter, word etc, sentence, composition, and finally the work as a whole." As it appears in the lines,

There thou stood, trembling all over
With the hem of thy garment slipping down in fear
And throwing those distressed glances
In each and every direction,

The word "those" here is suggestive of sentiment, which can be grasped by a competent reader. Further the phrase, "suggestion with undiscerned sequentiality" is elaborated in relation to the texture of the poem. The nature of texture is threefold according to Ánandavardhana, "1) without compounds 2) with medium-sized compounds and 3) with long compounds." Ánandavardhana opines that the qualities of the texture are verbal, but they stand wide apart from the verbal figures like alliteration. Taking into consideration the studies made by the ancient writers, he holds the view that alliteration and other figures of speech are purely

30 Ibid.
31 Ibid.
32 Ibid.
verbal characteristics having nothing to do with sense. But qualities can become characteristics of only such words which possess the ability to express the unique suggestiveness. Although qualities and texture are entirely different from each other yet at the same time a synthesis of qualities and texture might be achieved. Here, Ānandavardhana brings out his point of view very clearly but at the same time, he seems to be aware of the counter-arguments which would be raised, against his views. Considering them he incorporates replies in his work to various expected queries of his readers, with great skill. For instance, he writes that on reading his views on texture, a doubt could be raised that if texture were to be inconstant in its application, then even qualities would become inconstant. In this regard, Ānandavardhana says that this might be an exceptional case but he does not deny its appearance. At the same time, he makes it clear that this would have no impact on the charm of the poem. Even the supposed lack of charm remains concealed because of the poet's genius.

Ānandavardhana then discusses the importance of decorum and says 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."34

Texture combined with decorum in delineating sentiments outshine everywhere, whether it is a prose composition or a metrical composition. The transgression of decorum in any of the compositions is graver of all defects committed by a poet. Decorum in texture and creation had always been an integral part of Sanskrit poetics. The importance of decorum related in the depiction of emotional responses has been treated at length in the well known works of Bhārata and others. In Ānandavardhana's discussion of Semantics, the principle of decorum is of vital significance. He feels that a complete adherence to the rules laid down by Bhārata and other established writers is not the only requisite. To become an apt creator an evaluation and comprehension of the literary works of first rate poets is also required. Ānandavardhana strongly feels that reader can follow the dictates of his creative imagination.

Ānandavardhana's enquiry includes the minutest details related to Semantics. In this light, he says that in Prakrit, words which are derivatively formed from nouns by adding the suffix *ka*, are suggestive of the emotion of anger. Similarly in Sanskrit verse *pra* is also suggestive. The purpose behind mentioning the following details is to prove that sentiments in poetry can not only be suggested by specific senses but also by suggestive words. Even
certain suggestive words have a certain degree of charm. Ānandavardhana does not limit himself to only the suggestiveness of sentiments. He also brings out an account of the circumstances that run counter to these, by saying 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 hinderances to them."\(^{35}\)

The varied impediments that come in the way of the poet and his composition and its texture are: sketching of setting; emotional responses to a sentiment; the gap between the lengthy description of a subject, and the sentiment which it is expressing; the elaboration of the sentiment at a wrong place; the over-elaboration and repetition of the sentiment and the indecorum in respect of behaviour. The avoidance of the above impediments has always been of primary concern for the poets, in all the generations. Thus the fact that emerges here is that "when a sentiment is delineated in a work as the principal one, no other sentiment, whether unopposed or opposed to it, should be treated elaborately. This will ensure one that no opposition between them will remain any more."\(^{36}\)

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When a good poet composes his poem keeping in mind these concepts of sentiment delineation, he is never expected to commit any error. Ānandavardhana assumes that "the main task of a first rate poet lies in a proper marshalling of all the contents and the expression in the direction of sentiments." At the same time, the function of denotation cannot be the same as the function of implication, which is significance. One also finds suggestiveness of sentiment even in words of music. It is clear that the denotative function of words and the implying function of words is quite different from each other. When the suggested sense is apprehended, the expressed sense is not driven away to a distance.

Ānandavardhana simplifies the meaning by giving the analogy of the pot and the lamp. Just as the role of the lamp does not end, as soon as the light emitted from it spreads in the room, similarly the expressed sense continues to shine out even if the apprehension of the suggested sense is achieved. Thus a sentence may possess two senses, but one is primary and the other one is secondary. According to Ānandavardhana, the inclusion of sentiments, specific figures of speech and suggested idea widens the scope for suggestion in kāvyā. In suggestion with

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intended sense, suggestiveness gets assistance from denotation and in suggestion with unintended expressed sense it gets assistance from indication.

Ānandavardhana further explains the three functions of words. They are used for denotation, indication and suggestiveness. An ideal creator's creation embodies all these essential traits, which make his composition vivid and clear. Their inter-relatedness is universal. While attributing suggestive power to words a creative writer does not disrupt the conventional relation of word to meaning. But at the same time, the words are affected by the context and situation in which they occur. This is where suggestiveness differs from denotation.

The denotative aspect of every word is constant. From childhood only when one starts learning a language, the meaning of each word remains unchanged throughout one's course of life. But the suggestiveness of each word is quite unstable. It is subjected to constant changes. Words have an adventitious power of suggestiveness. Ānandavardhana's theory of suggestion is compatible with the system of grammar because the word "suggestion", in itself has been

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borrowed from the grammarians who maintain that sound in its eternal form of *sphota* is close to the ultimate reality itself. Even the rationalistic system of logicians has an impact on the theory of suggestion. They believe that the relationship between a word and its meaning is conventional and a product of human brain. This also implies that suggestiveness emerges from one's experience and it resides not only in meanings but also in words. Thus, sometimes suggestiveness shines through both connotative and denotative dimensions of words.

The suggested sense of poetry has been compared to the composite charm of a lovely woman, by Ānandavardhana. When the suggested sense receives primary importance, one gets the type of poetry which can be called *dhvani*. When the suggested sense happens to become secondary and the expressed alone outshines it, one gets *guṇībhuta-vyāngya*, the poetry of subordinate suggestion. *Dhvani* on the other hand is the container of principal suggestion. All the other aspects, mutually co-exist with it. Ānandavardhana attempts to explain his concept of "suggestion with sequentiality" through the following lines:

The imprints of teeth and marks of nails
Left upon your body full of thrill
By the lion-queen intent upon blood, (also, love)

Were gazed at with eagerness even by ascetics.\textsuperscript{39}

Thus the theory of principal suggestion has been propounded in \textit{Uddyota-III}. In the final section of \textit{Dhvan\=yaloka}, \=Anandavardhana discusses the limitless creative imagination with which the poets are blessed. Such is the use of language and nature of texture of an ideal creation that "by a mere touch of even a single variety of suggestion, the poet's expression will acquire novelty though it might perhaps embody only a trite idea."\textsuperscript{40}

\textit{Uddyota-IV} brings out the view that the scope of sentiments, emotions, their semblances, is indeed very vast due to the numerous varieties of stimuli and responses which can be evoked by each of them. Sentiments and emotions become infinite indeed because of the association of each one of them with different stimuli, responses and passing moods. In a work as a the delineation of a single sentiment as the predominant one renders not only novelty of content but also abundance of charm. As a matter of fact, the realm of poetry would never grow unless countless minds take nourishment from it. It is an established fact that

\textsuperscript{39} \=Anandavardhana, "Uddyota-III, 44", \textit{Dhvan\=yaloka}, trans., Dr. K. Krishnamoorthy (New Delhi: Motilal Banarsidass, 1974) 259.

\textsuperscript{40} \=Anandavardhana, "Uddyota-IV", \textit{Dhvan\=yaloka}, trans., Dr. K. Krishnamoorthy (New Delhi: Motilal Banarsidass, 1974) 265.
the thoughts of great men bear strong affinities to one another. Anandavardhana refers to this trait as coincidence which "means correspondence with another. It may be like that of a reflected image or like that of a painted picture or like that of two living persons resembling each other." Coincidence is also threefold in nature. The first being in the nature of a reflected image, with nothing really real in it. The second kind is like that of a painted portrait, with a body of its own. The third coincidence refers to the coincidence in poetic themes, which is absolutely acceptable to Anandavardhana, because it has its own body and soul. The theme might be of any nature, "so long as it produces the impression in the minds of people," it is appreciable. A good poet can present an already reflected thought in a novel way, involving a texture of words, capable of surrendering the expressed content to the intended suggestive content. Uddyota-IV, ends with a divine note that the "Goddess of Speech, Sarasvati, herself will provide the desired ideas of a good poet whose mind is averse to borrowing the belongings of another." The Goddess herself blesses the great poets with the new ideas which

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they seek. Ānandavardhana through Dhvanyāloka, aims at bringing forth the true nature of the essence of good poetry in the minds of men as well as refined critics and "sahṛdaya par excellence."\textsuperscript{44}

Ānandavardhana calls himself a sahṛdaya in the concluding paragraph of Uddyota-IV of the Dhvanyāloka. Sahṛdaya as a concept brings out the essential characteristics of a refined critic and a responsive reader. Sahṛdayāloka was one of the proposed titles for Ānandavardhana's Dhvanyāloka. Sahṛdayāloka, means carrying "the meanings of light of suggestion for the benefit of sahṛdayas."\textsuperscript{45}

The most widely used term in Sanskrit for the responsive reader is sahṛdaya. The importance which is given to the reader in Indian poetics has not been given anywhere else. The poet, having composed a poem by the divine inspiration and creative talent, might feel relieved once his composition is complete. But his composition derives life and meaning when there are readers to read and enjoy? Poetry finds fulfilment when it re-establishes itself in the heart of a connoisseur, a man of taste. Abhinavagupta, in his Locana views that the poet and the reader are both constituents of the same literary principle and it is the combination

\textsuperscript{44} Ānandavardhana, "Uddyota-IV, 17", Dhvanyāloka, trans., Dr. K.Krishnamoorthy (New Delhi: Motilal Banarsidass, 1974) 299.

\textsuperscript{45} Dr. K.Krishnamoorthy, "Introduction", Dhvanyāloka of Ānandavardhana (New Delhi: Motilal Banarsidass, 1974) xxii.
of these alone constitutes the essence of poetry. The essential axiom shared by a kavi and a sahrdaya is thus of great significance in the act of creation. Abhinavagupta defines a sahrdaya as one whose continuous association with texts has made his mind a clear mirror. He also develops an ability to establish an identification with what is presented in the text and what he has in his heart. Although Ánandavardhana elaborated the concept of sahrdaya, in his Dhvanyáloka, yet the word had been used earlier by Vamana and also Udbhata in his Bhámahavivarana. The very first verse in Uddyota-I of the Dhvanyáloka, introduces a sahrdaya in the following manner:

Though the learned men of you have declared time and again that the soul of poetry is suggestion, some would aver its non-existence, some would regard it as something (logically) implied and some others would speak of its essence as lying beyond the scope of words. We propose, therefore, to explain its nature and bring delight to the hearts of perceptive critics.\(^{46}\)

Sahrdaya's presence stimulates the creativity of the poet and encourages

him to compose poetry. The sahrdaya's interest and interpretation
gives life to the poem, in the absence of which the enthusiasm
of the poet may subside and his creative activity may even
cease. Sahrdaya, as a term means one who has a heart, a
sensibility and responsiveness, a heart trained for better interpretation.
The refinement and the competence to deal with the universals,
actually determines the responsiveness of a reader. This is one
dimension of the concept of sahrdaya. The other meaning emphasizes
the empathy which is required to become one with the poet
and the poet's heart. A sahrdaya has a heart similar to the
heart of the poet. Therein, while reading a poem, the heart
of the sahrdaya also throbs in union with the poet's heart. He
becomes a part of the poet's universe and shares poet's experience,
understands the poet's intentions and suggestive implications with
sympathy and sensibility. He possesses the ability to get absorbed
in the thing being described, with his heart in harmony with
the poet's heart. The poet's heart and the reader's heart are
like "two vinas turned to the same pitch. If one is struck, the
other resonates in tune with it."47 The word sahrdaya in itself
means the person possessing an alterego of the poet. The sahrdaya's

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47 T.N. Sreekantaiyya, "The Reader (Sahridaya)", Indian Poetics (New Delhi: Sahitya Akademi, 2001) 185.
consciousness, cleared of all preconceptions, prejudices and biases becomes maximally receptive and thus achieves identification with the consciousness of the author.

Sanskrit poetics before Ānandavardhana did not attempt an analysis of the activity of reading, as it was more interested in the nature of aesthetic experience in general, in the nature of the process of composition. But in the ninth century, with the emergence of the theory of dhvani of Ānandavardhana, the concept took a serious implication. This was chiefly because the rasa-dhvani theory was a theory of meaning. It mainly emphasized the way the meaning of the work is absorbed and reconstructed by the reader. It asserted that the literary text and the reader's response must be given proper place in literary theory. A study of the creative act is not sufficient.

Every art form has a life of its own and it lives in different situations, which are different from the situation in which it is created. The sahṛdaya's presence brings forward this situation and therefore interpretation widely differs from one age to another, from one generation to another. The concept of sahṛdaya and

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base to theory of suggestion. Ānandavardhana opines that "the meaning which wins the admiration of refined critics is decided to be the soul of poetry. The explicit and the implicit are regarded as its two aspects." It is the sahṛḍayā's confirmation which unveils the suggestiveness of a poem. The suggested meaning flashes suddenly across the truth perceiving mind of the perceptive reader or critic, when he turns away from the literal meaning. Sahṛḍayā is sensible enough to understand the dhvani aspect of poetry. This suggestiveness delights a cultured critic. Artistic creation is the spontaneous expression of a feeling which is generalised by an inner force called pratibha within the kavi and sahṛḍayā. Pratibha is devoid of personal interests and limitations of time and space. This state of inspiration is transferred into the work of art and then to the sahṛḍayā, who is capable of becoming one with the poet. Abhinavagupta's Locana, a commentary on Dhvanyāloka, talks of prakhyā and upakhyā. Prakhyā is the poet's ability to transform the world of reality into an idealised world. Upakhyā, on the other hand is the appreciation on the part of the sahṛḍayā. If pratibha brings forth the ideas and words into the mind of the artist, the sahṛḍayā's learning helps in accepting and rejecting the essentials and non-essentials of them respectively. The gift of pratibhā is divine and this creative imagination is linked with suggestion. Thus along
with the explication of the concept of sahridaya, Ánandavardhana also subscribes to a theory of like-heartedness between the kavi or creator and the responsive sahridaya.

A refined critic can be educated by a mere indication of the direction as "their minds will have received the light which would enable them to guess aright everywhere."\textsuperscript{49} If their minds have been enlightened in such a way that they can correctly discriminate between the extrinsic and the intrinsic, they will certainly be able to judge in other instance too. Ánandavardhana's sahridaya in his own wisdom can comprehend the varieties of suggestion based upon the power of the word and of the nature of resonance. As the sole receptor of the suggestiveness in poetry, Ánandavardhana presents a certain responsibility on the part of his sahridaya:

Refined critics should understand that dhvani whose sole condition is the principal nature of other 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.\textsuperscript{50}


For persons with well developed intellects true poetry is one which has *dhvani* or principal suggestion. Ānandavardhana affirms that the imaginative faculties of the poet and the reader are alike, which brings into light the concept of *sādhāraṇikaraṇa*. He believes that "even trite subjects in poetry will put on a new freshness if they get into touch with sentiment just as the same tree appear quite new with the advent of spring."⁵¹ Such sentiments exist in the hearts of the artist as well as the readers. If literature possesses a monumental value, it is because of the interpretation of every single reader, who adds some new aspect to the already existing interpretation. The intelligent mind of a *sahrdaya* discovers several coincidences between various works of art, but instead of taking them as mere imitations, he calls them correspondences. These coincidences exist because thoughts of great men bear strong affinities to one another. For a *sahrdaya*, every work of art is unique and distinct and hence acquires exceeding beauty. Ānandavardhana, through his *DhvanValoka*, makes an attempt to inform the *sahrdaya* that poetry indeed is the name of a veritable garden of Gods, of which *kavi* and *sahrdaya* are an essential parts.

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Anandavardhana emerges as the major exponent of the *dhvani* theory of poetry, which logically explains all the aspects of the poetic process to the satisfaction of the creative poet and also the appreciative reader and the critic. As a *sahṛdaya*, Anandavardhana himself adopts logical and a scientific approach to explicate his views on the various concepts of Sanskrit poetics. He adopts a rhetorical style of speech whereby he proceeds with his viewpoints, arguments and counter arguments through a series of questions and answers. Also his style of presenting the most complex aspects of poetics with less complex analogies, puts the *sahṛdaya*, at ease, in comprehending the text of *Dhvanyāloka*. The cross references from the *Mīmāṃsā* school of philosophy; the eastern system of grammar, the rationalistic system of logicians; the *Rāmāvana* and the *Mahābhārata*, reveal his intellectual fervour and a taste for the classics of the East. The concluding paragraph of the *Dhvanyāloka* says:

The true nature of the essence of good poetry was but dimly discerned and remained asleep as it were, all along, even in the minds of men with mature intelligence. It has now been set forth at length in
order that it might wake up once again in refined critics, by one who is known by the famous name-
Ānandavardhana.\(^{52}\)

\(^{52}\) Ānandavardhana, "Uddyota-IV, 17", *Dhvanyālākāra* trans., Dr. K. Krishnamoorthy (New Delhi: Motilal Banarsidass, 1974) 299.