Before entering into the discussion proper on Dhvani or Suggestion in Śrī Śaṅkaraścārya's writings, it will not be out of place here to study in brief what is called Dhvani in Sanskrit poetics. According to Anandavardhana, Dhvani is that kind of poetry, wherein the conventional meaning or the word, by rendering the primary meaning or itself subordinate, suggests the implied meaning.

\[
\text{yat\text{rāt\text{rthaḥ} sābdo vā tama\text{rtham}up\text{a}s\text{a}rjanīk\text{ṛt}as\text{vār\text{t}haḥ} /} \\
\text{vyād\text{ktāḥ kā\text{v}y\text{a}vī\text{ṣ}e\text{śaḥ} sa dh\text{v}a\text{n}ir\text{t}i sū\text{rī\text{bhi\text{nī k\text{a}t\text{n}i\text{t\text{a}}}ḥ} /} \\
\text{Dhvani is first divided into Laksāṇa-mūlaka and abhidhānakūlaka. Abhidhān-mūlaka again is of two kinds, viz., Samālaksya-krama-vyaṅgya, i.e., one in which the order of sequence is noticed, and the other Asamālaksya-krama-vyaṅgya in which it is not noticed. Asamālaksya-krama-vyaṅgya is otherwise known as Rasadhvani.}
\]

In the writings of Śrī Śaṅkaraścārya, however, only abhidhānakūlaka-dhvani is met with. In the following pages of this chapter Samālaksya-krama-vyaṅgya variety of Abhidhān-mūlaka-dhvani is treated, while Asamālaksya-krama-vyaṅgya or Rasa-dhvani in Śrī Śaṅkaraścārya's works will be discussed in the next chapter.

Samālaksya-krama-vyaṅgya type, is sub-divided into three categories, viz., Śabdāsāktyudbhava, Arthaśāktyudbhava and Śabdārthaśāktyudbhava. Among these three types of Samālaksya-krama-vyaṅgya, Arthaśāktyudbhava is mainly met with in Śrī Śaṅkaraścārya's

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1. Dhvanyāloka, 1/13, P.42.
works. However, Arthaśaktyudbhava-dhwani or the suggestive
sense arising from the power of meaning is (i) Svataḥsambhavī
or self-possible, and (ii) Kavi-praṇavāktisiddha or possible
only in poet's imaginative expression. Each of these suggesting
sense is either a matter of fact (vastu) or a figure of speech
(Ālāṅkāra). And each of these suggests either a vastu (fact) or
an Ālāṅkāra (figure). Anyway, vastu-dhwani from Svataḥsambhavī
vastu is first treated here from the writings of Śrī Sāṅkara.

bhagaVati bhavallamaulimale tavāmbhah-
kaṇaparipravimānām prāṇino ye sprānti /
amaranagaranārīcāmaragāhiṇinām
vigatakalikalaṅkataṅkamaṅke lūṭhanti 2

ō the Goddess Ganga! ō the sportive garland on *he*
head of Hara! the persons, whosoever touch the
minute particle of your water, wallow on the lap of
celestial damsels carrying chowries, being devoid of
sin of kali-era, and fear originating from it.

This verse is an eulogy of the river Ganges. In this
verse it is said that the persons, who touch even one
tiny particle of your water, are free from all sorts of sin of kali-era; and as sinless they
roll about on the lap of the celestial ma nymphs carrying
chowries. This is, however, the expressed meaning of this
stanza. And this expressed meaning is based on self-possible.

2. Gaṅgāśṭaka, 1.

2x
paurānic matter of fact. This fact suggests another matter that the person, who touches the water of the Ganges just for once, or takes ablutions in the Ganges, goes to heaven being freed from worldly bondage.

We may, now, cite the instances of the suggestion of figure of speech from the self-possible matter of fact:

tvadīyam saundaryam tuhinagirikanye tulyitum
kāvīndrāḥ kalpante kathamapi virāñciprabhṛtapah
yadālokautsukyādamaralalanā yānti manasā
tapobhirdusprāpāmapi girisāyuyjyapadāvīm //

0 the daughter of snow-mountain! Brahmā and the others great poets(Gods) are unable to compare your beauty. As the celestial damsels out of their inquisitiveness to see your transcendent beauty, wish to gain that union with Śiva, which is difficult to obtain by all austerities.

This verse is an eulogy of the transcendent beauty of the Mother Goddess. It is stated here that the great Gods like Brahmā, Viṣṇu, and Ṛ∂ra are unable to compare the beauty of the daughter of the snowy mountain. Because, in this world there is no entity of the beautiful thing like her form. One may think of Urvaśī, Tilottamā etc. of peerless beauty, but, Tilottamā, and other nymths are insignificant in comparison with her beauty. Therefore, they out of their inquisitiveness to have vision of the beauty of the Mother Goddess, wish to get that union with Śiva even by all hard austerities. It is difficult to

3. Saundarya-laharī, 12.
obtain that union with Śiva even by hard penances; yet the celestial Spirits consider that if by any means they are able to get that union with Śiva, they can be able to see the beauty of the Goddess always. Because, the Mother Goddess is inseparably connected with Śiva. Kālidāsa sings in the same strain:

vāgartaḥvīvā samprktau...........pārvatīparamesvarau

However, this is the expressed meaning of this stanza; and the meaning is based on paurānic matter of fact lighted with poet’s imagination.'svataḥ sambhāvī na kevalam bhānitītramānaparaḥ. yāvad bahirāpyaucityena sambhāvyamānāḥ. /5 Anyway, paurānic fact is based on not lesser reality to them than the worldly fact. vide Devatādhikaraṇa of Brahma Sūtra No. 1/3/9. From this expression sense a figure of speech named Ananvaya or 'Self-comparison' is suggested. The figure Ananvaya arises when the same thing becomes both the upameya and upamāna i.e. when the same thing is compared to itself, the figure Ananvaya occurs. Viśvanātha defines it as 'upamānopameyatvamekasyaiva tvaanvayaḥ'/ 6.

However, the beauty of the Mother Goddess is unparalleled. There is no second thing in this universe which can be compared to her beauty. Her beauty can only be compared to itself. Here the suggested poetic figure Ananvaya, becomes more charming.

4. Raghuvanśa, 1/1
6. Sāhityadarpana, 10/26
than the aforesaid expressed meaning. Hence, it is a case of the suggestion of the poetic figure Ananvaya arising on the fact, i.e. vastu.

In this manner the following stanza is also an instance of Ananvaya-dhvani from svatahsambhavī fact:-

Karāgreṇa spr̥ṭam tuhinagirinā vatsalatayā
giriśenodastām muhradharapānākulatayā /
karaṇāhyām śāmbhormukha mukuravṛntam girisute
kathāṅkāram brūmastava cibukamaupamyarahitam / 7.
0 the daughter of mountain! in what manner I narrate your peerless chin, which is worthy of touch by Śambhū with hand, and which is the stalk of your mirror-like face. The snowy mountain used to touch it affectionately with the forepart of his hand, and Girīṣa being desirous of kissing raises it time and again.

This verse is composed in the context of the eulogy of the chin of the Mother Goddess. The chin of the Mother is matchless, as it is the stalk of the transparent mirror-like face of the Goddess, and worthy to be touched by the hand of Śambhū. Moreover, the chin is favoured with the affectionate touches of the snowy mountain. This is the expressed sense of this verse. But from this expressed meaning another poet:

7.Saundarya-laharī, 67.
figure Ananvaya or self comparison is suggested. That is, in this world there is no second thing which can be put on a par with the chin of the Mother Goddess.

The following are the examples of the suggestion of fact from the self possible figure of speech:

dṛśā drāghīyasyā dara-dalitamālotpala-rucā,
davīyāṁsaṁ dināṁ snapaya kṛpayā māmapi śive /
anenāyam dhanyo bhavati na ca te hāniriyatā
vane vā harmye vā samakaranipāto himakaraḥ //

0 the wife of Śiva(Siva) ! with your long sight, lovely like the slightly blossomed blue-lotus, kindly even me, who is far away and distressed. By that favourable look) this person becomes fortunate, and for which there is not even a little loss to you; the moon sheds its beams equally on the forest or on the palace.

This verse is an eulogy of the Mother Goddess. It is said, here, that the Mother Goddess is very compassionate to all her devotees. Hence, the propitiator being afflicted by the mundane sufferings, says he is remote and distressed. Therefore, he beseeches the Mother Goddess to favour him by her compassionate glances. The cooling moon sheds its light equally on the forests as well as on the palaces. Here, the expressed figure of speech

8. Saundarya-lahari, 57.
named Arthāntaranyāsa or Corroboration is self-possible. and
the matter which is suggested from this figure is that non-
partiality or equality is the nature of the clear-hearted
noble souls.

The following verses are also the examples of
the same type of Dhvani-

mṛṇālīmrdvīnām tava bhujalatānām catasṛṇām
caturbhīḥ saundaryām sarasijabhavaḥ stautīvadanaḥ etc.
nakhebhyaḥ santrasyan prathamamathanādandha-karino-
sāturtāṁ śirṣānām samamabhaya-hastāparṇadaḥyā // 9.

0 Mother! as Śiva previously severed (one head of Brahmā),
the lotus-born (Brahmā), being afraid of the nails of the
enemy of Andhaka (Śiva), praises with his four mouths, the beauty
of your four creeper-like hands as tender as the stalk of the
water-lily, with a mind to get assurance of his four heads from
your four hands at a time.

This stanza is written in the context of a panegyric
of the hands of the Mother Goddess. It is a paurānic fact that
once Śiva snaps off one head of Brahmā with his nails. Now,
Brahmā, the lotus-born God, out of fear from Śiva's nails,
eulogises the beauty of the four hands of the Mother for
getting assurance for the safety of his remaining three heads.
However, here the reason of Brahmā's praise of the beauty
of the Mother's hands is implied in the sentence 'nakhebhyaḥ

9. Saundarya-lahārī, 70.
samtrasyan'. Hence, it is a case of Vākyārthahetuka Kavyaliṅga. This Kavyaliṅga or 'Poetical Causation' is self-possible being based on paurānic matter of fact. From this self-possible poetic figure a vastu or matter is suggested. That is, none but Brahmā alone is authorised in the description of the beauty of the Creeper-like hands of the Goddess. Here the suggested fact is a happy one.

na bhūmirna cāpo na vahmirna vāyu-

rṇa cākāsamāste na tandrā na nīdṛā /
na cosmo na śītām na desā na veśo

na yasyāsti mūrttistrimūrttīm tamīde // 10.

(I) praise Him, who is not earthy not water, fire, wind, void, and who has no drowsiness, sleep, heat, cold, i.e., dress, and who has no form, yet who is embodied in Brahmā, Viṣṇu, and Śiva.

This is an eulogy of Śiva. In this verse, since Śiva is described as embodied in Brahmā, Viṣṇu, and Śiva though He is bodiless, there occurs a figure styled 'Virodhabhāṣa' or 'Contradiction', and is self-possible. In addition, we may say the śloka suggests 'Adhyāsa' (Superimposition) which is so very characteristic of Śrī Saṅkarācārya's writings; because 'trimūrttitva' (the state of three Godheads) is not possible,—yet it appears as such. So he says, 'na yasyāsti mūrttīstrīmūrttīm tamīde'. The general feature of Adhyāsa (superimposition) as Bāṣyaśakara says, is 'sarvatāpi tvanyasyānyadharmābhbhāṣa'ṇām eva vyabhicarati'. 11. i.e. the fact that the appearance of antinomies

11. Adhyāsabhāṣya, Brahmasūtra, first pada.
nature on another becomes invariable everywhere. And it is fully explicit in the sloka concerned.

samsārasarpaghanavaktra-bhayogratībra-
damśtrākarālaviṣadagdhavīnasamūrtteh/
nāgārivāhana sudhābhāviniśa saure
lakṣmīnṛsimha mama dehi karavaṁambam // 12

O the rider of Garuda! the worldly serpent opening his mouth bites me; my entire body is spoiled through the severe poison of its awful teeth. O the dweller in sea of nectar! O Śauri! O Nṛsimha with Lakṣmī! give me the support of your hand.

In this verse, as the world is identified with the serpent, the poetic figure Būpaka or Metaphor occurs, and is self-possible. This self-possible Metaphor suggests a vastu or matter of fact that begging of His favour under whose control lies the two things viz., snake-devouring Garuda and poison-extirminating nectar, ought to be done at the fear of serpent as well as at the burning of poison.

Now, we may cite the examples of suggested figure of speech from the self-possible figure.

govindādhipakṣa na daivatamiti proccarya hastāvubhā-
vuddhṛtyātha śivasya sannidhitā vyāso muninām varah /
yasya stambhitapaṁrāhātikṛtya nandīsvaraṇābhbavat
tasmin me hrdayam sukheṇa ramāṇām sāmbe parabrahmāṇi // 13

My mind may happily be attached to that supreme Brahman (Śiva) with Amba, whom, once, whenVyāsa, the foremost amongst sages uttering 'there is no superior God than Govinda' and raising his hands, approached Śiva, Nandīśvara, the attendant (of Śiva) made his (Vyāsa's) hands stagnant.

12. Saṁkaṭaṇāsanaśakṣminṛsimha-stotra, 7
This is a stanza of Śrī Śaṅkara's 'Dāsaṅkī-stuti'. In this verse, there is an expressed figure of speech termed 'Vyatireka' or 'Dissimilitude', as Govinda is stated to be superior to the other Gods. Moreover, here, the figure of speech 'Dissimilitude' is self-possible, being based on paurānic fact. However, this expressed figure 'Vyatireka' suggests another figure 'Vyatireka'. That is, as Nandīśvara, the attendant of Śiva renders stupefied the hands of Vyāsa, disciple of Govinda, it implied that Śiva is greater than Govinda. Anyway, here the suggested 'Vyatireka' is more striking than the expressed 'Vyatireka'. So, we may designate it a case of 'Vyatireka-dhvani' from the self-possible 'Vyatireka'.

We may now pass to the discussion of the suggestion of matter of fact from Kavīprāgdhoktiśidhā expressed fact.

samām devī Skandadvipavadanapītam stanayugam
    tavedām naḥ khedām haratu satataṁ prasnutamukham /
yadā'lokyāśāṅkākulitahṛdayo hāsajananakāḥ
    svakumbhau herambaḥ parimṛṣati hastena jhaṭitī//

O Mother! 'the milk is ever oozing out from your couple of breasts, and as Skanda and the elephant-faced God (Ganesa) sucked these before, may your breasts allay our grief. Hāramba, seeing your breast, apprehends that his own frontal globes have gone there; hastily searches his globes rubbing his head by the hand. Seeing this no one can help laughing.

This verse is written in the context of the eulogy of the breasts of the Mother Goddess. Here the expressed meaning is based on the poet's imaginative expression. This expression gives rise to the suggestion of the exceeding sublimity of the Mother Goddess as she is having two propitiated sons named Vināyaka and Kārtikeya. The expressed meaning of this verse also suggests two figures of speech viz., Atisāyokti or Hyperbole and Upameyopamā or Reciprocal comparison. The former occurs as follows: if the breasts of the Goddess resemble anything, they are the globes of Ganesā. As to the latter - 'Vināyaka rubs his frontal globes' the figure Upameyopamā or Reciprocal comparison is suggested; viz, the breasts of the Goddess are like the globes of Ganesā and the globes of Ganesā are like the breasts of the Goddess.

Another example of the Alāṅkāra-dhvani from the Kavi-praudhokti-siddha-vastu is cited and discussed below:

\[
\text{padante kīrtināṁ prapadampadāṁ devi vipadāṁ}
\]
\[
kathāṁ nītāṁ sadbhīṁ kāṭhinakamāṭhīkharparyatulāṁ /
\]
\[
kathāṁ vā bāhubhyāmupayamanakāle purabhīdā
yadādāya nystāṁ dṛṣādi dayamāṇena manasa// 15.
\]

O Goddess! the forepart of your foot is a repertory of fame, wards off danger. How do the poets compare this foot to the hard tortoise-shell? Or, how the kind hearted destroyer of cities (Śiva) placed it on the stone-slab taking it by his hand at the time of wedding?

This verse is an eulogy of the foot of the Mother Goddess. It is the sign of good fortune, if the foot resembles the back of tortoise. Therefore, in conformity with this convention, poets compare the same to the tortoise-back in the description of the beauty of damsel's foot. But, since the back of tortoise is hard, and graceless, the comparison of Mother's foot cannot be with the back of tortoise. And it is the practice of the Hindu-marriage that the bridegroom places the foot of the bride on a slab of stone at the time of 'Kusandikā'. But, in what manner the kind-hearted Śiva places the Mother's soft foot on the stone-slab? Does it not shock his compassionate heart in doing so? This is the expressed meaning of this verse; and this meaning is based on the imaginative expression of poet. This expressed sense, however, gives rise to a suggested figure entitled Ananvaya or Self-Comparison. As, here, the description of the forbidding of likeness of the foot, the foot is self comparison, i.e. the foot is itself its comparison.

We may, now, treat some examples of vastudhvani from the Kavi-praughokti-siddha expressed figure of speech.
0 Mother! your side glances in the form of baby bees, greedy for tasting the nine flavours, are not lining at all the ears which ever delight in enjoying the nectar of poets' flower-like compositions; seeing this your eye in the forehead has become a bit reddish out of jealousy.

This verse is the eulogy of the beauty of the eyes of the Mother Goddess. In the exaggerated statement of this verse there occurs a figure of speech styled 'Atisāyokti' or Hyperbole. And this expressed Hyperbole suggests the fact that the mother is Goddess with ear-reaching eyed.

The following verse is also an example of the suggestion of fact from the expressed figure of speech based on poet's imaginative expression:

0 beloved of Īśāna! shining is your triad of eyes, which is being divided into three colours due to the intermixture of pleasure-collyrium, bears as if the triad of Guṇas - rajas, sattva, and tamas - for re-creating Druhīna (Brahmā), Hari and Rudra, who are dissolved (at the time of great dissolution).

It is described that the sattva-guna is white - this is the right eye of the Goddess; the rajo-guna is red - this is the left eye of the Mother; while tamoguna is black - it is the third eye of the mother Goddess. However, it is stated in the verse that for the admixture of pleasure-collyrium the eyes of white and red colours are divided into three colours as three guṇas - rajas, sattva, and tamas. The Goddess holds these guṇas in her eyes, as if, for re-creating Brahmā, Viṣṇu, and Rudra who are dissolved at the time of dissolution. Here, there occurs a figure named Utpreksā or Fancy. And this Fancy is based on the poet's imaginative expression. From this expressed figure, however, a fact is suggested which is as follows: at the sight of the pleasure-collyrium of her eyes, great sublimity is suggested in the form of creation, stability and dissolution.

In the same manner the following verse is also an example of the vastu-dhvani from the 'kavi-prauḥbhoṭiśiddha Utpreksā:--

\[
\text{nimeṣonmēṣābhyaṃ pralayaṃ dayaṃ yāti jagati}
\]
\[
tavetyāhuḥ santo dharanidhararājanyatanaye /}
\[
tvādunmēṣājjaṭama jagadidamaśeṣam pralayataḥ}
\]
\[
paritrātaṃ saṅke pariḥtyaṃṃeṣāstava dravaḥ // 18.
\]

0 daughter of the king of mountain! the scholars say that from the closing and opening of your eyes this world is dissolved and created; so from the dissolution as if to save the entire earth created from the opening of your eyes, your eyes abstain from winking.

In this verse there is an Utpreksā as the eyes of the Mother Goddess are imagined to save the whole universe from dissolution; hence, the eyes of the Devī refrain from winking. Here the Utpreksā is based on the poet's imaginative expression. This Utpreksā, however, suggests the matter that the greatness of the Goddess is beyond speech and mind as from mere opening and closing of her eyes the universe is created as well as dissolved.

One more verse is cited and discussed below as an example of the vastu-dhvani from the figure of speech based on the imaginative expression of poet.

\[
\begin{align*}
\text{namovākāṁ brūmo nayanaraśānya pada-} \\
stavāšmaī dvandvāya sphuṭarucirasālaktakavate / \\
asūyatatyantām yadabhihanāṇāya sprhayate \\
pasūnāmīśānaḥ pramadavanakāṅkellitarave // 19. \\
\end{align*}
\]

0 Goddess! I salute the eye-gladdening pair of your feet which are shining with the red lac; when it (kānkell) longs for a kick from your feet the Lord of Creatures becomes very jealous of the kānkell tree of your pleasure-garden.

Here it is stated that when the kānkell tree or Aśoka-tree desires a kick from the foot of the Devī as its pregnancy - desire for blossoming, God Śiva becomes jealous of the Aśoka tree of her pleasure-garden. However, here a figure named Atisayokti occurs. And as this figure, here, is based on the poetic convention, this is a figure based on poet's imaginative expression. This figure suggests a vastu or fact i.e. the exceeding chastity of the Mother-Goddess. Lākṣmī and Sarasvatī are lacking such type of chastity.

Now, we may treat some verses from Śrī Śaṅkara's writings where the kāviprāṇḍhokti-siddha figure of speech suggests the figure of speech. Firstly we may cite the following verse where an Atisāyokti is suggested from the expressed Atisāyokti:

parājetum rudram dviguṇasāragarbhau girisu te
niṣāngau te jaṅghe viṣṇamaviśikho vāḍhamakṛta /
yadagre dṛṣyaṃte dasāsrəphalaḥ pādayugali-
nakhāgracchadhmnāḥ suramakuṭasāṇaikaniśitaḥ // 20.

O daughter of the mountain! with a view to vanquishing Rudra, the God of unequal number of arrows (Kāma) has surely made your shanks as the quivers filled with arrows double in number; because in the form of toenails of your feet, there are seen ten barbs of arrow sharpened by whetstones of the coronets of Gods.

The shanks of the Goddess is described as the two quivers of cupid filled with arrows double in number. The toe-nails of the Goddess are the arrows of cupid. So, here the figure of speech named Atiśayokti occurs; and this Atiśayokti is based on the imaginative expression of the poet. However, here, by Atiśayokti is suggested another Atiśayokti namely by the introsusception of the toenails of the feet of the Goddess and the arrows of Cupid.

We shall close this chapter here by treating another case of Atiśayokti-dhvani from the expressed Alāṅkāra.

O Aparnā! the sapharikā fishes being afraid of the cruelty of your eyes prolonged up to the ears have ever hidden unwinking into the water; and this Śrī, when the blue-lotus folds up the cover of its petals like a door, leaves it at dawn, and at night when it unfolds, enters it.

Sapharikās’ dwelling in water unwinking is natural. But, as it is fancied here that they being afraid of the cruelty of the eyes of the Goddess, hide unblinking into the water, there occurs an Utprekaśā. However, this Utprekaśā suggests a figure termed Kāvyaliṅga or Poetical cause. That is, Sapharikā and others, which resemble the eyes have actually no equality i.e. bear no comparison with the eyes of the Goddess; and therefore, their hiding into the water is reasonable. Here the suggested figure is Kāvyaliṅga or poetical cause is more happy and catching than the expressed Fancy.