CHAPTER V

DHVANI I: AS FOUND IN THE HARSACARITA
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Following the aforesaid scheme, at first, we shall consider Dhvani, as found in the Harṣacarita, under three categories, i.e. the Rasadhvani, the Alakāradhvani and the Vastudhvani respectively.

(A) Rasadhvani

Therefore, we shall point-out the Rasadhvani as found in the Harṣacarita first of all:

Rasa and Rasābhāsa

1. a/ Turāgarudham Ca Tam Prayāntam......................

..................Kr̥cohādivaca Sañjāhāra Dr̥dām.¹

Here, the basic emotion or the Sthāyībhāva Rati of Sarasvatī towards Dadhīca is being manifested through the Vibhāvas, very handsome Dadhīca, his separation etc., the Anubhāvas, to see him uninterruptedly for a long time with her wide-open eyes, to return her look with great effort and the Sañcārimbhāvas, Cinta, Raktakya, etc. So, this is a case of the Vipralambha-Śyāgara-rasadhvani.

2. Tātā Prabhṛti Cā Sālasyeva.........Vyaceṣṭata Madhu-
karakulośah.\textsuperscript{2}

Here the Sthāyi-bhāva Rāti of Sarasvatī towards Dādhīca in separation is being manifested through the Vibhāvas, Sarasvatī, Dādhīca's separation, to see Dādhīca in dream, etc., the Amubhāvas, lazy, sleepy and isolated Sarasvatī, to recline on bed with her nerveless limbs, continuous rolling from one side to the other, to have no sleep even after closing of her eyes, to remember Dādhīca's beauty, fall of teṃra, to sweat, to faint etc. and the Sañcārī-bhāvas, Cintā, Vyādhi, Udvega, Smṛti, Indolence etc. So, this is a case of the Vipralambha-
āṅgāra-rasadhvani.

3. "Sobravīt—Ayusmati Kusali.......Śūnyatāmivadhattaiḥ."\textsuperscript{3}

Here, the Sthāyi-bhāva Rāti of Dādhīca towards Sarasvatī in separation is coming into being through the Vibhāvas, Sarasvatī's separation, Dādhīca etc., and the Amubhāvas, to be weak, to remember Sarasvatī, to feel loneliness without any reason, etc. and the Sañcārī-bhāvas, Cintā, Smṛti, Glāni etc. Thus, this is an example of the Vipralambha-āṅgāra-rasadhvani.

2. ibid. p. 50-53.

...............Varavarṇinī Vivakṣitam." ⁴

Here, the Sthāyi-bhāva Rati of Sarasvatī towards Dadhiṣṭa in separation is being manifested through the Vibhāvas, a message sent by Dadhiṣṭa for her, to be alone with Mālatī, etc., the Anubhāvas, to surrender herself completely to Mālatī in order to hear her beloved Dadhiṣṭa’s message, to ask Mālatī to deliver the message in low voice, etc. and the Saṅcārī-bhāvas, Autsukya, Dainya, Harṣa, etc. So, this is an instance of the Vipralambha-Śṛngāra-rasadhvani.


...............Jāmātā Tattatsarvamati-Pesalai Cakāra." ⁵

Here, the Sthāyi-bhāva Rati is being manifested through the Vibhāvas, GrahaVarmanā, Rājyaśri and her young age, modesty and beauty, etc., the Anubhāvas, Rājyaśri’s long soft sighs, her shivering, her motionlessness, not to raise her face upward, GrahaVarman’s readiness to do everything desired by the smiling women, etc. and the Saṅcārī-bhāvas, Trāsa, Cintā, Autsukya, Harṣa, Vṛīdā, etc. So, this is an illustration of the Śṛngāra-rasadhvani.

4. ibid., p. 61.
5. Harṣa, Uc. IV, pp. 251-252.

Here, the Sthāyībhāva Rati is being manifested through the Vibhāvas, Rājyaśrī, Graha-varma, their bedroom decorated with love-kindling paintings, the night-time, etc. the Anubhāvas, Rājyaśrī's sleeping with her face, averted, Graha-varma's gazing at her images reflected in mirrors of the jewelled wall, etc. and the Sañcāri-bhāvas, Vṛīḍā, Autsukya, etc. So, this is a case of the Śṛngāra-ṛasa-dhvani.

7. "Duhiṭraṇehakāṭarāḥḥardvāśāśāṃsārucoṣaḥ..............................Tathāryaputra Eva jānāti! Iti."7

Here, the Sthāyī-bhāva Soka is being manifested through the Vibhāvas, Yasomati, her beloved daughter Rājyaśrī's separation to be caused by marriage in future, expression of too much love for her daughter, etc., the Anubhāvas, fall of tears, to be perplexed, her speech, etc. and the Sañcāri-bhāvas, Dainya, Cintā, etc. So, this is an example of the Karuṇa-ṛasa-dhvani.

8. "Atraṅtrे Svacchaṇaḥ śastraṃdaraśaṅkrāntam...............................Udāpādi Mahānākrandah."8

6. ibid., pp. 254–255.
8. ibid., p. 254.
Here, the Sthāyībhāva soka is being manifested through the Vibhāvas, newly-wed Rājyasrī, female members of her family, her departure in future, etc., the Anubhāvas fall of fears, to cry while weeping, faded appearance, etc. and the Saṃcārībhāvas, Viṣāda, Dainya, Moha, etc. So, this is an instance of the Karuṇa-rasadhvani.


Here, the Sthāyībhāva soka is being manifested through the Vibhāvas, Harsavardhana, his seriously ill-father, their too much love for each other, not to have taken—been taking food for three days, father’s enquiry about his son’s health and gazing at his son with a longing heart, to touch his son with his shivering palms, etc., áś the Anubhāvas, to be weak, faded appearance, fall of tears, etc. and the Saṃcārībhāvas, Cintā, Viṣāda, Moha, etc.

Therefore, this is a case of Karuṇa-rasadhvani.

10. “Itthāṃ Bhūte Ca Deve Hṛṣe.………Bhūtānā Mahotpātāh.”10

Here, the Sthāyī—bhāva soka is being manifested through the Vibhāvas, Hrṣa, Seriously-ill King, a pathetic description of the atmosphere by the poet, etc., the Anubhāvas, gloom-faced, people’s hands attached to their cheeks, tears in their eyes, not to take their food, to be

silent, not to leave their beds even by days, etc. and
the Sañcārībhāvas, Cintā, Viśāda, Nirvada, etc. So, this
is an illustration of Karuṇa-rasadhvani.

11. "Sutavadana–Vinihita–Nibhṛtanayanayugalā......................

....................Pādayorapatat."\(^{11}\)

Here, the Sthāyi-bhāva soka is coming into being
through the Vibhāvas, Harṣawardhana, his mother Yasomati, her
decision to die before her husband’s death, to pray
Harṣa not to be hurdle in her way, to fall at his feet,
etc., the Amubhāvas, long sighs, eyes full of tears, etc.
and the Sañcārī-bhāvas, Viśāda, Cintā, Moha, etc. Thus,
this is an example of the Karuṇa-rasadhvani.

12. "Rājā Tu Tamaparudhyamānādratiraviratavarudita...............\(^{12}\)

..................Pratypadhyata Ca Pūsātmajah."\(^{12}\)

Here, the Sthāyi-bhāva soka is being suggested
through the Vibhāvas, the king’s death, his son Harṣa,
his advice full of solacing words given to Harṣa just before
his death, etc., the Amubhāvas, to weep, to be sad and
perplexed, etc. and the Sañcārī-bhāvas, Viśāda, Āvega,
Cintā, etc. So, this is a case of the Karuṇa-rasadhvani.

11. ibid., pp. 289–92.
13. "Ajani Cāsya Cetasī-Tāte Dūrībhūte.................

...............Kṣayamiyāya Yāminī."\textsuperscript{13}

Here, the Sthāyī-bhāva Soka is being suggested through the Vibhāvas, kings death, night-time, Harsa being alone, etc., the Amubhāvas, Harsa's speech, to pass might with difficulty, etc. and the Saṅcārī-bhāvas, Cintā, Vitarka, Autsukya, Viśāda, etc. Thus, this is an example of the Karuṇa-rasa-dhvani.

14. "Atha Tam Dūrādeva Drṣṭvā Devo Rājayavardhanaḥ.........

.................Nipatya Joṣamasthāt."\textsuperscript{14}

Here, the Sthāyī-bhāva Soka is coming into being through the Vibhāvas, Harsa, Rājayavardhana, meeting of both brothers for the first time after their father's death, etc. the Amubhāvas, to weep violently, eyes full of tears, to sit down keeping silence after weeping, dishevelled and disordered hair of Rājayavardhana, to throw himself on a couch and remain silent, etc. and the Saṅcārībhāvas, Viśāda, Cintā, Dainyo, Āvega, etc. So, this is an instance of Karuṇa-rasa-dhvani.

15. "Jīvantamiva Hṛdaye Nīmilita-Locano.....Hṛdayena Paryadevata."\textsuperscript{15}

Here, the Sthāyi-bhāva soka is being manifested through the Vibhāvas, Maṛṣa, remembering of elder deceased brother Rājyavardhana, etc., the Anubhāvas, to close eyes, to leave long sighs, to weep, etc. and the Saṅcārī-bhāvas, Vitarka, Dainya, Amarṣa, etc. Thus, this is an illustration of Karuṇa-rasadhvani.

16. "Krameṇa Ca Samīpamupagataḥ Śūtrāva......................

......................Rāja Rājayasyām."

Here, the Sthāyi-bhāva soka is being manifested through the Vibhāvas, Rājayasyā ready to enter fire, bewailing women, etc., the Anubhāvas, eyes full of tears, to cry, pale-faced, etc. and the Saṅcārī-bhāvas, Dainya, Viśāda, Āvega, Amarṣa, etc. Thus, this is an example of Karuṇa-rasadhvani.

17. "Rājavacanātātu Rājaduhitari Pariparicaya..............

......................Dīrghaṁ Nihāsāvā."
18. "Tataḥ Kramaṇa Dhrupapravrttāṁ Dharmadhenumiva.........
..................Martyalokavatataśa." 18

Here, the Sthāyi-bhāva Vismaya is being suggested through the Vibhāvas, Sarasvatī alighting upon the earth by means of the Gaṅga river, the fanciful description of the Gaṅga, the Anubhāvas, wide open eyes, to see without winking, hoonipilation, etc. and the Saṅcārībhāvas, Harṣa, Āvega, etc. so, this is a case of the Adbhuta-rasadhvani.

19. "Āpasyat Cāmbaratalasthitaiśvā Hāramiva......Yam Janāḥ
Śoṇa Iti Kathayati." 19

Here, the Sthāyi-bhāva Vismaya is being manifested through the Vibhāvas, Mahānāda Śoṇa and its fanciful description, the Anubhāvas, enlarged eyes, to see continuously, hooripilation, etc, and the Saṅcārībhāvas, Harṣa, Āvega, etc. So, this is an instance of the Adbhuta-rasadhvani.

20. "Madhye Ca Tasya Sārdhacandrera...... ....Aṣṭādasā-
varśadesīyam Yuvānamadrākṣāt." 20

Here, the Sthāyi-bhāva Vismaya is coming into being through the Vibhāvas, exceedingly handsome young man, ornate description of his physique, etc, the Anubhāvas, wide-open eyes, to glance at without a wank, etc. and the Saṅcārī-

19. ibid., p. 34.
20. ibid., pp. 37-42.
bhāvas, Harṣa, Āvega, Auvṣukya, etc. Therefore, this is a case of the Adhūta-rasadhvani.

21. "Mimarṣitatsānaśāna-vyātikaro Vinsāntāśca..............

...........Ākṛtiṁ Vā Parīṣambhitī Iti."21

Here, the Sthāyi-bhāva Vismaya is being manifested through the Vibhāvas, Rājadvāra (the royal gate), its ornate description, the poetic description of camels, horses, elephants etc., the Amuḥbāvas, Bāna's wide-open eyes, his speech, etc. and the Saṅcārī-bhāvas, Āvega, Harṣa, Vitarka, etc. Thus this is an instance of the Adhūta-rasadhvani.

22. "Gaṇḍa Ca Taṁ Pradēsaṁ Dūrādeva..................

...............Dantāvādi-vāhhasya Karah' Iti!22

Here also, the Sthāyi-bhāva Vismaya is being manifested through the Vibhāvas, the elephant Darpasāta, his ornate description, etc., the Amuḥbāvas, Bāna's wide-open eyes, horripilation, his speech, etc. and the Saṅcārī-bhāvas, Āvega, Vitarka, Harṣa, etc. So, this is a case of the Adhūta-rasadhvani.

23. "Asti Punya-Kṛtamadhivāso Vāsavāvasa Iva.............

...............Śrīkaṇṭhānāma Janapatah."23

22. ibid., pp. 110-17.
23. ibid., Uc. III, pp. 159-63.
Here the Śthāyī-bhāva Vismaya is being manifested through the Vibhāvas, the region Śrīkaṇṭha, its ornate description, etc., the Amuhāvas, to see with wide-open eyes, horripilation etc; and the Saṅcāri-bhāvas, Āvega, Harṣa, Autsukya, etc. Hence, this is an example of the Adbhuta-rasadhvani.


Here, the Śthāyī-bhāvas Vismaya is being manifested through the Vibhāvas, the City Śthānyiśvara, its ornate description, etc., the Amuhāvas, wide-open eyes, gladdened face, etc. and the Saṅcāri-bhāvas, Āvega, Harṣa, etc. Thus, this is an illustration of the Adbhuta-rasadhvani.

25. "Ekadā Tu Śvetakarpātāvṛtam Kimayādāya....Sucirām Dadarśa."

Here, the Śthāyī-bhāva Vismaya is being suggested through the Vibhāvas, Aṭṭahāsa, sword, its ornate description, etc. the Amuhāvas, horripilation, to look at sword for a long time, wide-opened eyes, etc. and the Saṅcāri-bhāvas, Autsukya, Harṣa, Āvega, Trāsa, Etc. So, this is a case of the Adbhutarasadhvani.

25. ibid., pp. 182-85.
In limbs, to look at with wide-open eyes, etc. and the Sāncārī-bhāvas, Trāsa, Āvega, Autsukya, etc. Thus, this is an instance of the Adbhutarasadhvani.

27. "Anantaram Ca Sahasaivāti-Sahalām-Jyotsnām................

In limbs, to look at with wide-open eyes, etc. and the Sāncārī-bhāvas, Trāsa, Āvega, Autsukya, Harṣa, etc. So, this is an example of the Adbhuta-rasadhvani.

28. "Vegacchinahāroochalitaṁuktāphāla.....Siddhyucitaṁ Dhāma."

Here, the Sthāyī-bhāva Vismaya is being manifested through the Vibhāvas, Bhairvācārya's mounting to the sky, the Anubhāvas, to see uninterrupted with upward face,

26. Ibid., pp. 190-191.
28. Ibid., p. 196.
horrilation, fall of tears, etc. and the Saṅcārī-bhāvas, Āvega, Hārṣa, Autsukya, etc. So, this is an illustration of the Adbhuta-rasa.

29. "Sa Ca Vacaṁanantaramutthāya..........................215

..................Trailekyādbhutam Mahacchatram."29

Here, the Sthāyī- bhāva Vismaya is being manifested through the Vibhāva, the umbrella Ābhoga and its ornate discription, the Anubhāvas, to see the umbrella with upturning eyes, horripilation, etc. and the Saṅcārī- bhāvas, Hārṣa, Āvega, etc. So, this is a case of the Adbhuta-rasa.

30. "Umrucyamānāyā Eva Yasyāḥ Prabhālepinī..............257

...............Manasa Sucirom."30

Here, the Sthāyī- bhāva Vismaya is being manifested through the Vibhāvas, the pearl-wreath Mandākinī and its ornate description, the Anubhāvas, to see with wide-open eyes, horripilation, gladdened face, etc. and the Saṅcārī- bhāvas, Hārṣa, Āvega, etc. So, this is an instance of the Adbhuta-rasa-dhvani.

31. "Jagada Ca Vihsya Narasinhanādanighosahorayā...........112

............... Ityuktvotsasarja Ca Tam."31
Here, the Sthāyī-bhāva Utsāha is coming into being through the Vibhāvas, proudly Śrīkantha Nāga, King Puṣyābhuṭi, Śrīkantha's proudy and insulting speech, Titibha etc. beaten by him, etc., the Anubhāvas, to cry scornfully at each other, to fight with fists, red eyes, horripilation, sweating, king's smiting and then letting of Śrīkantha, etc. and the Saṅcārī-bhāvas, Trāsa, Āvega, Amara, Garva, etc.

So, this is an illustration of the Vīra-rasa.

32. "Sannidhāveva Sansapaviṣṭah Sinhanādanamah.............

........Sakalanarapatiṁ-Kutamanidilālokamayaḥ Pādalepah." 32

Here, the Sthāyī-bhāva Utsāha is being manifested through the Vibhāvas, Harsavardhana, the Gauḍēśvara and other enemies, Sinhanāda's inspiring speech, etc., the Anubhāvas, King Haraśa's vow, red face and eyes, etc. and the Saṅcārī-bhāvas, Garva, Āvega, Amara, etc. So, this is a case of Vīra-rasa.

35. "Kramaṁ Cā Kharakhagamayukhe Khanditaśaisāve........

........Prāvartantommatā Māterīvānāḥ." 33

Here, the Sthāyī-bhāva Bhaya is being suggested through the Vibhāvas, the blowing winds, their furious behaviour, etc. the Anubhāvas, to close eyes, horripilation, to stay at home and not to go outside, etc. and the Saṅcārī-

32. ibid., Uc. VI, pp. 335-44.
33. Haraśa, Uc. II, pp. 81-86.
bhāvas, Trāṣa, Āvega, etc. So, this is an example of the Bhayāna-ka-rasa.

34. "Tasyām Ca Kumudadhūlidhavalena Bhasmanā.................
............Bhairavācāryamapasyat." 34

Here, the Sthāyī-bhāva Bhaya is being manifested through the Vibhāvas, Bhairavācārya performing a fire ritual into the mouth of a corpse while sitting on that very corpse, etc., the Amubhāvas, to close and turn eyes away, to feel dryness in the throat, horripilation, etc. and the Saṅcārī- bhāvas, Trāṣa, Āvega, etc. So, this is an instance of the Bhayānaka-rasa.

35. "Sarvatasca Bhūribhastrāgaharasaandhuṣanakṣubhītā............... Dārupā Dāvāgnayāḥ." 35

Here, the Sthāyī-bhāva Jugupsā is being manifested through the Vibhāvas, dreadful forest conflagration: in the hot season, imagination of raw flesh, leprosy, sweat etc. in the hot burning tortoises, insects, melting honey etc. respectively, the Amubhāvas, to close eyes, to pucker nose and eyebrows, to spit, etc. and the Saṅcārībhāvas, Trāṣa, Āvega, etc. So, this is a case of the Bībhatsa-rasa.

34. ibid., Uc. III, pp. 188-89.
35. ibid., Uc. II, pp. 86-89.
Here, the śṭhāyi-bhāva Jāgupāsā is coming into being through the Vībhāvas, description of black spotted antelopes as imminent glances of death's emissaries, humming bees, howling illomened jackals, dead men's flesh, weeping statues beating their breasts with strokes of agitated palms, howling dogs, etc., the Amabhāvas, to close eyes, to turn away face, to pucker nose, etc. and the Saṅcārī-bhāvas, Trāṣa, Āvega, etc. So, this is an example of the Bibhatsa-ṛasa.

37. "Kramaṇa Ca Samupohyamānasālakāraśarocianuḥ..................

Abhava-dadhapatir-arpaṇaṁ."37

Here, the śṭhāyi-bhāva Jāgupāsā is being manifested through the Vībhāvas, imagination of flesh, skull full of fresh blood, lake of embroy etc. in the setting sun, the Amabhāvas, to spit, to turn away face, to pucker nose, etc. and the Saṅcārībhāvas, Āvega, Trāṣa, etc. So, this is an instance of the Bibhatsa-ṛasa.

38. "Anyasmindivase Bhairavācaryopi Rajānāṁ.....................

Bhavāṛāsā Eva Bhājanām Bhūten Iti."38

37. ibid., Uc., VIII, pp.460-62.
38. ibid., Uc. III, pp. 181-82.
Here, the Sthāyībhāva Nirveda is being suggested through the Vibhāva, Bhairavācārya, material wealth offered by King Puṣyabhūti, etc. the Anubhāvas, to show no interest in that wealth, to speak of uselessness of wealth for the sages like him, etc. and the Saṅcārībhāvas, Mati, Nirveda, etc. So, this is an example of the Śānta-rasa.

..................Vartmānaṁ Divākaramitrāṃadrākṣit."39

Here, the Sthāyībhāva Nirveda is being manifested through the Vibhāva, Divākaramitra, some young lions sitting undisturbed along with tigers waiting in attendance near his seat, some deer licking his feet, a young dove sitting on his left hand, etc., the Anubhāvas, fall of tears, horripilation, gladdened face, etc. and the Saṅcārībhāvas, Harṣa, Āvega, Deinya, etc. So, this is an instance of the Śānta-rasa.

40. "Aṭhācāryah Sudhirāmabhṛgdhāt-Āyusmati............
.............Ityuktā Vyavasāit."40

Here, the Sthāyībhāva Nirveda is being suggested through the Vibhāva, the whole world—full of miseries, the Anubhāva, Divākaramitra's speech showing the hollowness of the world and consolation for every sorrow in a holy mendicant life and the Saṅcārībhāvas, Nirveda, Mati, etc. Thus, this is a case of Śānta-rasa,

39. Harṣa, Uc. III  . 422-25,
40. ibid., pp. 460-62,
41. "Athātirośanāh Prakṛtyā Mahātapatā..........Devi
Sarasvatī Srutvā Jāhāsa."\(^{41}\)

Here, the Sthāyībhāva Hāsa is being suggested
through the Vibhāvas, discord in singing by Durvāsā,
Sarasvatī’s tender age, etc., the Amubhāvas, to smile,
gladdened face, etc. and the Saṃcārībhāvas, Harṣa, Capalatā,
etc. Thus, this is an instance of the Hāsya-rasa.

42. "Saṃaiḥ Saṃaiḥ Vyajrmbhata Ca Kvacinṛttānucita........
.............Muktāphalapatalesu Caskhāla Lokah."\(^{42}\)

Here, the Sthāyībhāva Hāsa is being manifested
through the Vibhāvas, dancing young nobles, drunken slave
women alluring the favourites of the king, intoxicated
bawds clasping the necks of respectable old feudataries,
aughty slave boys unraveling the secret amours of the
ministers, wanton water-girls embracing old ascetics, men
tripping over heaps of pearls, etc., the Amubhāvas, to
laugh violently, fall of tears, pain in stomach, to toss
the limbs etc. and the Saṃcārībhāvas, Harṣa, Āvega,
Capalatā, Mada, etc. So, this is an illustration of the
Hāsya-rasa.

43. "Drṣṭvā Ca Tām Tathā Hasantīm Sa Muniḥ........
.............Tacchāpodakam Visarjā."\(^{43}\)

\(^{41}\) Ibid., Uc. I, pp. 15-16.
\(^{42}\) Harṣa. Uc. IV., pp. 221-23.
\(^{43}\) Ibid., Uc. I, pp. 16-20.
Here, the Sthāyī-bhāva Krodha is being manifested through the Vibhāvas, smiling Sarasvatī, Durvāsā's choleric nature, Sāvitrī, Vedas, etc., the Anubhāvas, head-shaking, lip-bitting, dropping of the water of curse by Durvāsā, his red eyes and harsh language used for Sarasvatī, Sweating, shivering, Vedas' leaving of their seats along with Sāvitrī, their readiness to throw their round water-vessels at Durvāsā, etc. and the Saṅcārībhāvas, Amarga, Capalatā, Āvega, etc. Thus, this is a case of the Raudra-rasa.

44. “Avādicca Gaudādhīpādhamamayāhāya......Kvedānīm Yāṣayati Durbuddhiḥ.”

Here, the Sthāyī-bhāva Krodha is being manifested through the Vibhāvas, Harṣavardhana, Rājya-Wardhana's murder deceptively committed by the Gaudādhīpa, the Anubhāvas, Harṣa's speech, red eyes, etc. and the Saṅcārībhāvas, Amarga, Āvega, etc. So, this is an instance of the Raudra-rasa.

45. “Sramajalavilīnabahala-kṛṣṇagurupankatilaka.............Līlāласa Sīrasi Tādayantam.”

Here, the Sthāyī-bhāva Rati of various Gānikās (harlots), directed towards king Harṣa is being manifested through the Vibhāvas, king Harṣa and his qualities such as having the senses subdued, honesty, modesty, wisdom, serious

44. Harṣa., Uc. VI, pp. 331-33.
45. ibid., Uc. II, pp. 127-29.
nature etc., the Gāṇḍikās, etc., the Anubhāvas Gāṇḍikās' lustful actions towards the king, the king's careless laughing at their lustful behaviour, to strike on the head of the shampooing maid with his lute, sweating, shivering of their bosoms, etc. and the Saṅcārībhāvas, Autsukya, Asūya, Harṣa, Ālasya, etc. So, this is an example of the Śṛṅgārārasābhāsa.

46. "Parimitaireva Divasairuyvanamāruhora.....Tēmi Yāyācire Rājānāha." 46

Here, the Sthāyī-bhāva Rati of many kings directed towards one young beautiful belle named Rājyaśrī is being manifested through the Vibhāvas, young Rājyaśrī, Various kings, Rājyaśrī's beauty, kings' lustful nature, etc., the Amubhāvas, to have a longing heart for Rājyaśrī, to ask for her hand, etc. and the sancaribhāvas, Autsukya, Cintā, etc. and the Saṅcārībhāvas, Autsukya, Cintā, etc. Thus, this is an instance of the Śṛṅgārārasābhāsa.

Bhāva, Bhāvodaya and the Likes:

47. "Namastungasiradscumbicandracāmara..........Śāmbhave." 47

Here, the Sthāyī-bhāva Rati of the poet towards Lord Śiva is being suggested through the Vibhāvas, the poet, and Lord Śiva and the Amubhāva, the poet's speech. So, this is a case of the Rati-bhāvadhvani.

46. ibid., Uc. IV., p. 239.
48. "HarakanthagrahanandamIlitaksa......Jatamurchagasamiva." 48

Here, the Sthayi-bhava Rati of the poet towards the
goddess Uma is being suggested through the Vibhavas, the
poet and the goddess Uma and the Anubhava, the poet's speech.
Thus, this is an example of the Ratibhava.

49. "Namaḥ Sarvavidas TamaiVyāsāya.....Varṣamiva Bhāratam." 49

Here, the Sthayi-bhava Rati of the poet towards
Vyāsa Mahākavi is being suggested through the Vibhavas, the
poet and Vyāsa and the Anubhava, the poet's speech. So, this
is a case of the Ratibhava.

50. PJayati Jvalatpratāpajvalana......Śrīparvato Harṣah." 50

Here, the Sthayi-bhava Rati of the poet for king
Harṣa is being suggested through the Vibhavas, the poet
and king Harṣa and the Anubhava, the poet's speech. So,
this is a case of the Rati-bhava.

51. "Pratiśāpadāṇodatām Sāvitrīa............Nyavārayat." 51

Here, the Sancārībhava Rati is being manifested
through the Vibhavas, Sarasvatī's investigation of Sāstras,
etc. and the Anubhavas, to refrain Sāvitrī from cursing
Druvāśa, etc. So, this is an instance of the Rati-bhava.

48. Ibid., Int. Stz., 2, p. 2.
49. Ibid., Int. Stz., 3, p. 3.
50. Harṣa., Int. Stz., 21, p. 11.
51. Ibid., Uc. I, p. 20.
52. "Sarasvatyapi Saptā...........Orhamagāt." 

Here, the Sañcarībhāva Cintā is being suggested by the Vibhāvas, Durvāsā's curse, Sarasvatī, thought of seperation in future from the Brahmaloka, etc. and the Anubhāvas, to let a sad glance fall upon her bosom, to lower her head and face, her nerveless hands, etc. So, this is an instance of the Cintābhāva.

53. "Śāvitrī Śūnyahṛdayāmīva Kimapi Dhyāyantīm Sāsrām.................

.....................Iпасоκавирति Vitarisyati." 

Here, the Sañcarībhāva Mati is being manifested through the Vibhāvas, to investigate Sāstras, Śāvitrī, etc. and the Anubhāvas, to ask worried Sarasvatī not to weep and to worship Lord Śiva to get rid of Durvāsā's curse, etc. Thus, this is an instance of the Mati-bhāva.

54. "Evaṃukta Muktaṃuktāphala Dhaṃalaocanajalalavah..............

..........................Ityesamabhidhāya Virarāma." 

Here, the Sthyāi-bhāva Rati of Sarasvatī for Brahman is being suggested through the Vibhāvas, Sarasvatī, her seperation in future from Brahman, etc. and the Anubhāvas, tearful eyes, her speech, etc. Thus, this is a case of the Rati-bhāva.

52. ibid., pp. 23-24.
53. ibid., pp. 28-30.
55. "Sarasvatī Tu Tām Dūrādeva Sammukhamāgacchantaṁ..............

..........................Dhavalitadasadīśa Dṛṣā." 55

Here, the Sañcārībhāva Autsukya in Sarasvatī is
being manifested through the Vibhāvas, Sarasvatī, to have
observed approaching Vikukṣi from a distance, etc. and
the Anubhāvas, to gaze with her straining neck, to spring
up with love, etc. So, this is an instance of the Autsukya-
bhāva.

56. "Sansthite Ca Śātri Mahatā Sokenābhīlam..............

................Atamagrha Evānaśīt." 56

Here, the Sañcārībhāva Āvega in Bāṇa is being
suggested through the Vibhāvas, Bāṇa, his father’s death,
loneliness, etc. and the Anubhāvas, the absence of grit,
to pass days in his own house, etc. So, this is a case of
Āvega-bhāva.

57. "Dṛṣṭvā Cānugrhīta Iva Nīghṛīta Iva.......Svastiśābdasamakarot." 57

Here, the Šthāyībhāva Rati of Bāṇa towards king Harṣa
is being manifested through the Vibhāvas, Bāṇa, king Harṣa’s
wonderful personality, etc., the Anubhāvas, horrification,
fall of tears, to smile, gladdened face, etc. and the Sañcārī-
bhāvas, Autsukya, Harṣa, Āvega, etc. So, this is a case of
the Rati-bhāva.

55. ibid., p. 54.
56. ibid., p. 73.
57. ibid., Uc. II, pp. 131–33.
58. "Yatājñāpayati Devah Soyam. Iti Vijnāpito............... 
....................Ityabhidhāya Tūṇīmbhūt."^8

Here, the Sāncārībhāva Garva in Bāṇa is being manifested through the Vibhāvas, king Harṣa's insulting remarks and cold behaviour, Bāṇa, etc. and the Anubhāvas, to refute and resent the charge made by the king while pointing out the uselessness of wicked person's talks, to speak of superiority of his knowledge, education, clan, character etc., to have full confidence in himself, etc. So, this is an instance of the Garva-bhāva.

59. "Akarot Ca Cetasi- 'Atiśakṣina Khaulu-......Jānātē 
"Nāmayam Kālena."^9

Here, the Sthāyībhāva Rati of Bāṇa for king Harṣa is being suggested through the Vibhāvas, Bāṇa, King Harṣa’s behaviour, etc., the Anubhāvas, to praise the king, to reproach himself for thinking otherwise of the king, to make up his mind to behave according to the king's wishes, etc. and the Sāncārībhāvas, Mati, Dainya, Sārta, etc. So this is a case of the Ratibhāva.

^9 ibid., pp. 139-40.
60. "Pūrvameva Kṛtasāṅgarah Vivakṣavah......Mukhāni Vyalokayaṁ."  

Here, the Saṅcārībhāva Austukya is being manifested through the Vibhāvas, Bāna's cousins, their previously taken decision about something and the Anubhāvas, their smiling face, to glance at each other meaningly, etc. So, this is a case of the Austukya-bhāva.

61. "Dvijānām Rāja Gurudāragrahanaṁ......Abhidhiya Tūṣṭīmahūt."  

Here, the Sthāyībhāva Rati of Syēmala towards king Harṣa is being manifested through the Vibhāvas, Harṣa's greatness and his great lineage, Syēmala, etc., the Anubhāvas, to speak of Harṣa's greatness and to point out the short-comings of previous famous kings, to praise his character, etc. and the Saṅcārībhāvas, Austukya, Harṣa, etc. So, this is a case of the Ratībhāva.


Here, the Saṅcārībhāva Mati is being suggested through the Vibhāvas, Bāna, inexpressible fortunes of King Harṣa and the Anubhāva, Bāna's speech full of deliberations. So, this is an instance of the Matībhāva.

63. "Devī Yaśomatī Sahasaiva 'Āryaputra......Udtiṣṭhat."  

61. ibid., pp. 149-155.
62. ibid., pp. 155-57.
63. ibid., Uc. IV, p. 209.
Here, the Sañcāri-bhāva Trāṣa is being manifested through the Viśhāvas, Yāsomati, to have seen some dreadful dream while sleeping, etc. and the Anubhāvas, to get up suddenly crying for help, to tremble, etc. So, this is a case of the Trāṣa-bhāva.

64.*Drātvā Ca Purvanimittparamparāviśhāvitabhītih..............
................Turunγamekākyeva Prāvartata."64

Here, the Sañcāri-bhāva Cintā is being suggested through the Viśhāvas, Harṣa, sad and weeping Kurāṅgaka, the bad dream seen before, message of Harṣa's father's illness, etc. and the Anubhāvas, got to take food, gloom-faced, to set out alone to see his father, etc. So, here is the Cintā-bhāva.

65.*Rājapuruṣanādiśthitasāgataḥ...Iti Visannabhṛdayah Pāpracoḥa.65

Here, the Sañcāri-bhāva Cintā is being manifested through the Viśhāvas, Harṣa, his sadness caused by his father's serious illness, etc. and the Anubhāvas, to partake of a few mouthfuls without any interest, to order his chowrie-bearer to fetch tidings of his father, to reject the betel, gloom-faced, to summon all the physicians to inquire about the means of his father's recovery, etc. So, this is a case of the Cintābhāva.

65. ibid., p. 275.
Here, the Sāncārībhāva Cintā is being manifested through the Vibhāvas, Harṣavar dhana, Rājyavardhana’s desire to abandon throne, etc. and the Anubhāvas, gloom-faced Harṣa, his speech full of deliberations, to remain silent, etc. So, this is an example of the Cintābhāva.

"Tasuttthāpya Pumaragrajō Jagād......Tiṣṭhatu Bhavān." 67

Here, the Sāncārībhāva Garva is being manifested through the Vibhāvas, Rājyavardhana, fees, etc. and the Anubhāvas, to consider a fow/too meagre or weak for their power. So, this is a case of the Garva-bhāva.

"Atha Tathāgate Bhūtari, Uparatā............. Kriyākalāpamakarot." 68

Here, the Sāncārībhāva Āvega is being manifested through the Vibhāvas, Harṣa, sorrow caused by the deaths of mother, father and brother-in-law, brother’s separation, hearing of an Āryā couplet suggesting the instability of things, throbbing of left-eye, etc. and the Anubhāvas, gloom-faced throbbing heart, to awake from sleep, to perform daily duties with a heavy heart, etc. So, this is a case of the Āvega bhāva.

68. ibid., pp. 327-28.
Here, the Sāncārībhāva Avēgā is being manifested through the Vibhāvas, Hārṣa, his brother's murder, etc. and the Amūbhāvas, Hārṣa's hard speech, perplexed face, etc. So, this is a case of the Āvagabhāva.

Here, the Sāncārībhāva Amāraśa is being manifested through the Vibhāvas, grieved people, plunder of their ripe grain by King Hārṣa's army, and the Anūbhāva, their hard language used for Hārṣa. So, this is a case of the Amāraśabhāva.

Here, the Sāncārībhāva Trāsa is being manifested through the Vibhāvas, hare, advent of army in the forest, and the Anūbhāvas, running hares, etc. etc. So, this is an instance of the Trāsaabhāva.

Here, the speech of king Hārṣa is suggesting his love for his sister Rājyasrī. So, this is a case of the Ratibhāvadhvani.
"Raja Tu Jatamujasaankah.... Akaratam Va KidraI' Iti."

Here, the Sañcārībhāva Autsukya is being suggested through the Vibhāvas, Harṣaardhana, description of a lady resembling his younger sister Rājyasrī, etc. and the Anubhāvas, Harṣa's enquiry about the lady, etc. So, this is a case of the Autsukya-bhāva.

"Acintyayaccaikā-kīm Karomi.... Gamanāya Matimakarot."

Here, the Āvega-bhāva by "Kīm Karomi.... Sandiṣṭam eva Kṛṣṇa", the Vitarka by "Kaṣṭā Ca Sevā..... Avasyaṁ Gantayaṁca" and the Dṛṣṭibhāva by 'Sarvathā Bhagavānbhavānipati....... Sāmpratamācaripāyati' are suggested. So, this is a case of the Bhāvasabalaṭā.

"Gate Ca Viralatām Šoka Šanaiḥ..... Itvaro Babhūva."

Here, the arising of Sañcārībhāva Capalā in Bāṇa is being suggested through the Vibhāvas, lessening of Bāṇa's sorrow caused by his father's death, his young age, to be free from any sort of restraint, etc. and the Anubhāvas, to indulge in sundry youthful follies, to loiter about, etc. So, this is a case of the Bhāvodaya.

73. Harṣa, Uc. VIII, p. 431.
74. ibid., Uc. II, pp. 95-96.
75. Harṣa, Uc. I, p. 73.
76. "Athā Tāṁ Tathā Šaptām Sarasvatīm Drātva................

........... Te Śāpo'yām Bhaviṣyati' Iti."76

Here, the Amarṣabhāva by "Brahman, Na Khalā.....

......Yātyavidagdo Janaḥ" and the Īrtibhāva by "Vatse,
Sarasvatī.....Te Śāpo'yām Bhaviṣyati' are suggested in
Brahmā instantly. So, this is a case of the Bhāvasandhi.

77. "Cakāra Ca Cetasī-Akande.....Kimatra Karavāni' Iti."77

Here, the co-existence of Cintābhāva and the
Āvegabhāva by 'Akande Khalvayam.....Vajrasūciṇīpāṭaḥ" and "Kimuta...

......Kimatra Karavāni" respectively is being suggested. So,
this is a case of the Bhāvasandhi.

78. "Bhratṛgataḥṛdayasyocacintayat-Api Nāma.....Vikrānto Vadānyo Vā?"78

Here, the Saṅkābhāva is being suggested by 'Api
Nāma Tātasya.....Na Prācinatāmācariditi' and the Matibhāva by
'Atipitṛpaksapāti.........Vadānyo Vā?". So, this is a case
of the Bhāvasandhi.

79. "Atha Bhubhrddhikṣavaṇa Samavadhārya Tadbhāsītam........

........Iti Bhāsamāna Evotasthau."79

Here, the Dainyabhāva by 'Ārya' Niyatam........

...Hṛdayamevaṃ Nivedayati" and the Autsukyabhāva by 'Ārya
Utistha! .....Iti Bhāsamāna Evotasthau" in King Ḥarṣa are being
suggested. So, this is a case of the Bhāvasandhi.

76. ibid., pp. 20-23.
77. ibid., Uc. V, pp. 274-75.
78. ibid., pp. 304-05.
After having put forth the Rasadhvani, we shall now point out the Alankañradhvani as found in the Harsacarita.

1. "Tathā Sarvagna práptā Rājasenānabhībhūtāḥ........................

........ Asādhāraṇa Dvijātayah." 80

Here, by the power of words 'Sarvagna práptā Rājasenānabhībhūtāḥ, Kṣamābāja Ámritanandanāḥ, and the like' is suggested the contradictory attributes in same persons, such as "they were endowed with all qualities yet unconquered by the quality of passion; inheritors of earth yet gone to the heavenly Nandana and the like." But this contradiction disappears when we take the meaning according to the context i.e. 'they were endowed with all qualities and unconquered by the armies of kings; possessed of patience and cheering their dependents and the like'. Thus, here is suggested the poetic figure Virodhābhāṣa and this is a case of the Alankañradhvani.


Here, by the power of words 'Niravagraho Grahavāniva' the contradictory sense 'free from all Grahas yet seized with Grahas' which disappears when we take the relevant meaning

81. Ibid., p. 75.
'free from all restraint and seeming bewitched by the early youth etc.'), thus the poetic figure Virodhābhāsa is suggested. So, this is a case of the Aṅkāradhvani.

3. "Atigambhīre Bhūpe Kūpa Iva......Pārthivā Ghatakāh."\(^{82}\)

Here, by the irrelevant meaning expressed through the poetic figure Upamā in 'Bhūpe Kūpa Iva' under description is suggested the relevant sense 'Bāṇa will get favour from King Hara through Prince Kṛṣṇa'. Thus, the Aprastutapradānsālaṅkāra is suggested.

4. "Rāgini Maline Lakṣmī Divaso......Satām Vyasanam."\(^{83}\)

Here, the day plants within the susceptible lotus the beauty given by the sun' is corroborated by 'to help others without regarding their virtues or faults is the passion of good', thus the poetic figure Arthāntaranyāsa is irrelevantly expressed, by which the relevant meaning 'Kṛṣṇa plants within Bāṇa's hands the wealth given by King Harṣa,' thus the poetic figure Aprastutapradānasā is suggested.

5. "Tatrasasthasya Cāsya Kadācitkumisasamayaugam-apasah-
arannajrābhatā Grīmābhidhānāḥ samutphullasallikā-
 dhavalāttahāso Mahākālah."\(^{84}\)

82. Harṣa., Uc. II, Stz. 1, p. 77.
83. ibid., Stz., 2, p. 77.
84. ibid., p. 79.
Here, the expressed meaning 'in the meanwhile, Mahākāla called 'summer' putting an end to flowering months and with radiant laughter in the form of mansions festooned with blooming jasmines appeared' through the power of word 'Mahākāla' is suggesting the sense 'Mahākāla'; Śiva, in the meanwhile, appeared bringing an end of the aeons with boisterous laughter white like full blown jasmines, thus non-difference between 'Lord Śiva' and 'Summer'. So, this is a case of the Rūpakālāṅkāradhvani. This example is even quoted by Ānandavardhana85 as the Alāṅkāradhvani suggested by the inner power of words and also has been commented upon by Abhinavagupta in his Locana86 accordingly.

6. "Pratyagrenirjitasāstamupagata.....Pratapannusānasamayah."87

Here, by the poetic figure Saṅkara i.e. Rūpaka in 'Vasantasāmantaasya' due to non-difference between 'Spring' and 'Śamanta' and Upamā in 'Gālāpatyāśāvivekaprayāpīśunavodyāesa' due to the comparision of young gardens with young children', the irrelevant behaviour of a king' in 'the relevant behaviour of the hot-season', thus the poetic figure Samāsokti is suggested. So, this is an instance of the Alāṅkāradhvani.

86. Dhv., Loc., p. 241, "Kusumasāmayātmakaḥ........

.............Śabdasaṅktimulat."
7. "Kathorabhavatiniīdāghakāle.......Prāvarantonnattē-
    Mātarisvānāh."  

Here, by the expressed meaning 'the winds regard
madly leaping up in every direction in the waste places
and openly carrying off masses of the roof of the watering
sheds rubbing against the rough stony places as if they
were itching with the irritating prickings of the ripe
stinging bushes of Mucuna Pruritus and the like', thus the
poetic figure Ṛṣprekṣā, the attributes of a distracted
person such as 'to wobble hither and thither, to scratch
body, etc.' along with the behaviour of the blowing winds;
thus the poetic figure 'Samāsokti is suggested. So, this
is an example of the Ālaṅkāradhvani.

8. "Tathā ca-Asya Vimalēṣu Sādhuṣu Ratnabuddhiḥ, Na
    Siśāsakaleṣu. Dhanaleṣu......Na Piṅḍopajīvini Sevakajane."  

Here, by the expressed poetic figure 'Vyatireka in
the sense virtuous men are better than bits of rocks, the
qualities are more important than heaps of ornaments and the
like', 'the virtuous men are like bits of jewel-rocks,
qualities are like ornaments', thus the poetic figure
Upamā, because of comparision, is suggested.

89. Harṣa,, Uc. II, p. 93.

Here, by the power of words, 'Gṛhītābrahmacaryamālingitam Rājalakṣmyā and the like', the contradictory sense 'having taken a vow of austerity yet embraced by Rājalakṣāi—a lady, and the like' which disappears according to the relevant meaning 'having taken a vow of austerity and possessed with the Royal Prosperity and the like'; thus the Virodhābhāsālaṅkāra is suggested.

10. "Gambhirām Ca Prasannām Ca, Trāsajananānami Ca, Ramaṇīyam Ca.................Harṣamadrākṣit." ⁹¹

Here, by the power of words 'Gambhirām Ca, Prasannām Ca, etc.', the contradictory sense 'sad yet happy, fear-creating yet charming, etc.' which disappears when we take the relevant meaning 'the grave and gracious, the awe-inspiring and affable, etc.'; thus the Virodhābhāsālaṅkāra is suggested:

11. "Kā Me Bhujahgata." ⁹²

Here, by the power of words 'kā Me Bhujahgata', the sense 'Profligacy exists in lustful person only, not in one like me', or 'no woman is there to come into my arms' or 'I have not embraced any women with my arms' in addition to the

⁹⁰ ibid., p. 119.
⁹² ibid., p. 135.
relevant meaning 'what signs I have of being a profligate';
thus the poetic figure 'Slesa' is suggested.

Sukālā Iva Jāyante Prajāpūnyena Bhūbhujāḥ." 93

Here, by the relevant expressed meaning 'raining affection on their country, thronged by many devoted people, even as fine seasons are kings born through the merits of their subject', thus the poetic figure Upāmā; the relevant description of Pṛṣyabhūti- an affectionate king loved by his devoted subjects and the prosperity during his reign', thus the poetic figure Aprastutaprasānsā is suggested.

13. "Sādhūnāṃsupakartum Lakṣmī Drāśtuṁ............
.......... ......Mahātmānāṃ Srotum." 94

Here, by the irrelevant expressed meaning 'to serve the good, to behold the goddess of glory, to tread the heavens, whose heart is not eager? aye and to hear the fortunes of heroes'; the relevant meaning 'Bhairavācārya's desired success through King Pṛṣyabhūti, the appearance of Lakṣmīgoddess of Prosperity, Bhairavācārya's ascending to the sky and Bāṇa's cousins' eagerness to hear the Harṣacarita', thus the poetic figure Asrastutaprasānsā is suggested.

93. ibid., Uc. III, Stz. 1, p. 141.
Here, by the power of words 'Bhujangarājadehadirgha, etc.', the sense. How can the affair of we people devoted to contentment, whose intellectual pastimes are always at time, and whose only companion is the sacrificial Fire, be easily performed so long as the earth is ruled by a king of profligates, having a strong physique?' in addition to the relevant meaning under description, thus the poetic figure 'Śīla' is suggested.

Here, by the poetic figure Upāsa in the expressed sense, i.e. 'the Purāṇa is like the Harṣacarita', 'the Harṣacarita is good enough to be the standard of comparison i.e. 'Upāsana' for the Purāṇa or the Harṣacarita is more important than the Purāṇa', thus the Vyatirekālaṅkāra is suggested.

Here, by the power of words 'Mataṅgagūmīnayaḥ Śīlavanyāsā, Gaurīyo Vibhavaratāḥ Ca...........Akauctukāḥ Praudbhāh Ca Pramatāḥ.' the contradictory sense there are women visiting vile outcasts, yet noble minded or chaste; Gaurī-wife of Śiva, yet interested in a person other

95. ibid., p. 144.
96. ibid., pp. 146-47.
than Śiva and the like', which disappears when the meaning is taken according to the context, i.e. 'there are women-elephant gaited and noble-minded, white in complexion and attached to worldly pomp. etc.', thus the Virodhābhāsā- lakāra is suggested.

This example is even quoted by Ānandavardhana and has been commented upon also by Abhinavagupta in the context of the Alakāradhvani suggested by the inner power of word.

77. "Yatra Ca Pramadānām Cakṣureva Sahajamundalamālamāndanaṁ.....

..... Aśvaryaprapaṇcāḥ Parijanāh." 100

Here by the expressed sense under description 'their eyes are a natural mūndamālā' wreath, the garlands of lotus-leaves are a mere burden; the images of their curls in the convex of their cheeks are ear-pendants that give no trouble, Tamāla shoots are a superfluity'; etc., the sense 'their eyes are as the lotus-leaves; their curls are as the Tamāla shoots; etc. thus the Upamālakāra is suggested.

12. "Yogam Svapnepi Necchanti.....Patayo Bhuvoh." 101

Here, by the power of words 'Yogam, Karagraham, etc.', the non-difference the earth and a woman', thus the poetic figure Rūpaka; and by the irrelevant meaning 'they wish no strategy even in dreams, never grasp taxes; by the sole power of their name, the great people became liege lords of the earth', the relevant description of king Harṣa's ungreediness, celibacy, greatness, nature pleasing to subjects, etc., thus the poetic figure 'Aprastataprasānasā' are suggested.


Here, by the irrelevant expressed meaning 'like the tusk in the capacious mouth of Gaṇeṣa causing all mountains to shake, so in a royal house though populous, there arises but one like Pythu causing all monastics to shake,' thus the poetic figure Upāsa, the relevant description of king Harṣa's birth and his qualities to be a universal monarch (Cakravartī) by subjugating all the kingās, thus the Aprastutaprasānasā is suggested. So, this is a case of the Alaṅkāradhvani.

20. "Garbhasātasyaiva Ca Yasya.......Parāṅgamukhi Babhīva." 103

Here, by the expressed meaning under description i.e.

102. ibid., Stz. 2, p. 201.
103. Harṣa., Uc. IV, p. 213.
as राज्यवर्धनः लङ्के in the womb, his glory shed a pollor over his mother. Oppressed as it were by the weight of his virtues, she could not support her frame. As if satisfied with the ambrosia of his out-pouring loveliness, she became averse to food', thus the Utprekṣālanākāra, the sense 'his mother does not become pollor owing to her pregnancy— the real reason, but owing to राज्यवर्धनः's glory who is in her womb and the like', thus the poetic figure अपामृति is suggested.

21. "Sahāntasāṅgamuktaśarīrā Ca Saṁrapāpārcāri Kānasāmankeṣu Saptāṁśa Tu Śīraḥsu Pādau Cakāra. 104

Here, by the expressed sense through the power of word 'Tu', the contradictory sense 'Resigning her form to her friends' bosoms, she set forth her feet on the laps of her maids, yet instantly on the heads of her co-wives' which does not exist when we take the relevant meaning 'resigning her form to her friends' bosoms, she set forth her feet on the laps of her maids and became more respected and lovable in her husband's eyes than her co-wives', thus 'the Virodhābhāṣālanākāra is suggested.

22. "Niyatirvidhāya Puṣūn Prathamaṁ.....Saṁānivānantaḥ. 105

Here, by the irrelevant expressed meaning 'as the

inconstant lightning, having shown a splendour, lets fall the thunderbolt; fate after ordeñning happiness to men superadds heart-rending affliction and the like', thus the poetic figure Upasmā, the relevant 'Prabhākaravardhana's death, etc.', thus the Aprastutaprasānsālaṅkāra is suggested.

23."Ekadā Tu Vāsteyyāsturīye Yāme.....Sinhimapasya." 106

Here, by the irrelevant expressed meaning under description i.e. 'one day, however, at the fourth quarter of the night, dawn being almost come, he saw in a vision a lion burning in an overpowering forest-fire, which reddened the whole sky with a sea of flickering flame. Into that same fire he saw the lioness, leaving her cubs, hurl herself with a plunge', the relevant 'King Prabhākaravardhana's death and his queen Yasomati's death resulting from her desire to die before her husband's death by plunging into the burning pyre and leaving her children (Hamaśa, etc.) behind. Thus, the Aprastutaprasānsālaṅkāra is suggested.

24."Mātāpitṛśaḥasrāni Putradārsasatāni.....Kasya Vā Bhavān." 107

Here, the irrelevant expressed meaning 'mothers and fathers in thousands, children and wives in hundreds have

107. ibid., Stz. 3, p. 254.
passed away age after age, whose are they and whose are you? is suggesting the relevant king's death in near future. Thus, this is a case of the Aprastutapraśānasālaṅkāra-dhvanī.

25."Te Tu Vyajñāpayana- Deva. Dhairyavavalambasva. Kati-
payareva Vāsaraḥ Punah Svām Prakṛtimāpannam Svastham —
"Śrogyasi Pitaram' Iti".108

Here, by the power of words 'Svām', Prakṛtimāpannam, Svastham, the sense 'in a very few days, you will hear your father gone to the heaven being restored to his natural state', in addition to the relevant expressed meaning 'in a very few days, you will get the report of your father being restored to his proper self and pristine condition', thus the poetic figure 'śleṣa' is suggested.

26."Uccityoccitya Bhuviprahitanigūdhā....Saṅgraham Kurute"109

Here, by the irrelevant expressed meaning 'even as a conquerer, Death gathers his troop of heroes, collecting them from different places of earth, sending forth his own secret agents to bring them in', thus the poetic figure Upamā, the relevant 'Rājyavardhana's death by the Gauḍēśvara, thus the Aprastutapraśānasālaṅkāra is suggested.

27. "Visrabdhaghatadosah Svavadhāya.....Harinidrātas-Karah Karinah."  

Here, by the irrelevant expressed meaning 'the sin of smiting the confiding rouses the anger of the mighty to the destruction of the cruel one, as the twang of the sapling, which an elephant breaks, robs the lion of his sleep (for the destruction of elephant), thus the Upamālāṅkāra, the relevant 'confiding Rājayavardhana's murder committed deceptively by the Gauḍēśvara arises. Harṣa's anger which causes the Gauḍēśvara's death', thus the Aprastutaprasan-sālaṅkāra is suggested.


Here, the expressed meaning 'now, that the king has assumed his godhead and Rājayavardhana has lost his life by the sting of the vile Gauḍa serpent, you are, in the catacēṣyam which has come to pass, the only 'Sēṣa' or left to support the earth' is suggesting through the inner power of sentence' the meaning 'as 'Sēṣanāga', you, even being one, are able to support the earth after this happened catacēṣyam i.e. deaths of Rājayavardhana and Prabhākaravardhana. Thus, there is the Upamālaṅkāra because of comparison. So, this is an instance of the Alaṅkāra-dhvani.

110. ibid., Stz. 2, p. 307.
This example has also been quoted by Ānandavardhana\textsuperscript{112} in the context of Sabdasaktyuttha-Dhvari suggested in the sentence and has been commented upon by Abhinavagupta.\textsuperscript{113}

Thus, different Alāṅkāras, such as- Virodhābhāsa, Aprastataprasānasā, Rūpaka, Samāsokti, Upama, Śleṣa, Vyatireka and Apahnuti, have been put forth as examples of Alāṅkāra-dhvani in the Harṣacarita.

\textsuperscript{112} Dhv., Ud. III, p. 159.
\textsuperscript{113} Dhv., Loc., p. 297-98. "Mahasaya Utsavasya................

.........................Pmalīnesvityarthāntram."
(C) **Vastudhvani**

We shall now proceed to the Vastudhvani as found in the Haracarita:

1. "Madhumadamuditakamminikopakutilakataks. ............... Lokakacakausui Bhagavati." 114

Here, the expressed meaning 'quickly, as though stung by the angrily bent side-glances of wine-flushed beauties, the world's sole eye, sun, ruddy as a young monkey's mouth, alighted upon the peaks of the earth-propping hills', thus the poetic figure Utprekṣa due to the use of word 'Iva' is suggesting the fact 'delay in the sun-set is unbearable for wine-flushed and youthful beauties having on eager desire for sexual indulgence'. Thus, this is an instance of the Vastudhvani.

2. "Ayatapanaten Phalamūlena......Satirasthitimakarot". 115

Here, the expressed meaning 'she took easily gathered roots and fruits and Sona's water, cool and of a sweetness surpassing even ambrosia, to support the existence of her body' is suggesting the fact that 'she did not take roots and fruits to her full satisfaction but for here mere existence in the world'. So, this is a case of Vastudhvani.

3. "Dūrādeva Ca Turagāvata,tāra......Savinayamupasasarpa." 116

Here, the expressed sense i.e. civilized and

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115. Ibid., p. 35.
116. Ibid., pp. 43-44.
polished behaviour of Dadhica is suggesting the fact that 'he belongs to a good and noble family'. So, this is an example of the Vastudhvani.

4. "Ahamapi Nāma Sarasvatī Yatramunā.....Atitaralāsu Tarunīsu."\[117\]

Here, the word 'Sarasvatī' with 'Ahamapi', not intended in the expressed meaning is purposefully used to suggest along with its denotative meaning Sarasvatī's qualities such as 'more learned and self-controlled than others to resist the onslaught of Kāma or Cupid, etc'. So, this is an instance of the Vastudhvani.

5. "Yathā Ca Manmathaḥ Samājāpayati, Yathā Yauvansumupadiṣati,
Yathā Vidagdhatādhyāpayati, Yathāmūrāgaḥ Sikesayati, Tathā
Tarmabhīrāmām Rāmārammayat."\[118\]

Here, by the expressed sense 'he enjoyed Sarasvatī, his beautiful spouse, in the fashion enjoined by Kāma, taught by youth, dictated by passion and revealed by insight' is suggestive of various amorous sports played while indulging in the sexual affairs. Thus, this is a case of the Vastudhvani.

118. ibid., p. 66.
c."Eṣa Khalu Devasyaupabāhyo....... Vāraṇapatiḥ".119

Here, the expressed meaning is 'this is His Majesty's favourite elephant, his external heart, his very self in another birth, his vital airs gone outside from him, his friend in battle and in sport, rightly named Darpaśāta, a lord of elephants'. But an elephant cannot be one's self, heart, vital airs, etc., so, the words 'Ātma', 'Prāna', 'Hṛdaya', etc. are purposefully used to suggest Harṣa's too much love for the elephant Darpaśāta. Thus, this is a case of the Vastudhāni based on the Laksanā power of words.

?"Rājā Tu Tacchrutvā Pratvā Ca Taḥ...."Eṣa Sa Bāṇah."120

Here, in the sentence 'Eṣa Sa Bāṇah', the word 'Sa' is purposefully used to suggest, along with its denotative meaning, Bāṇa's image as a profligate in the eyes of King Harṣa. Thus, this is an instance of the Vastudhāni based on the Laksanā power of word.

c."BHAVANTAH ŚRUTARAH. VARGYATES HṚṢAÇARITAM. KIMANYAT."121

Here, in the sentence 'BHAVANTAH ŚRUTARAH' s.e. 'You are the audience', the word 'ŚRUTARAH' along with its denotative meaning is suggesting that 'you possess qualities needed to be a good audience'. Thus, this is an instance of the Vastudhāni based on the Laksanā.

121. ibid., Uc. III, p. 156.

Here, the expressed meaning 'instantly scorched as it were in both ears by a cry for help such as never in all the world he had heard, much less in his queen's mouth, the king awoke from sleep' is suggesting the King's extremely effective sovereignty not providing one with courage to commit an uncivilized act or to cause any sort of violence. And here, the words 'Dagdha Iva' also are purposefully used and are suggesting the excessiveness of the King's anger through the Lakṣāṇā power of the word. Thus, this is an example of the Saṅkaravastudhvani.

10. "Yauvanārambhā Eva Ca KanyāKānāmimdhānībhavanti Pitaraḥ Santāpānalasyā."

Here, in the expressed meaning as soon as ever girls near maturity, their fathers become fuel for the flame of pain', the denotative meaning of 'Endhanībhavanti' i.e. 'become fuel' is altogether abandoned due to its impropriety as a father cannot be fuel, and is purposefully used to suggest the fast-deterioration in a father's health caused by the worry of his pubescent daughter's marriage. Thus, this is a case of the Vastudhvani based on the Lakṣāṇā.

122. ibid., Uc. IV, p. 209.

Here, the expressed meaning of 'Andhakārayati' i.e. 'darkness' is improper in the expressed meaning 'the swelling of her bosoms darkens my heart as clouds darken the day in the context of a father, because a father's heart cannot be darkened by his daughter's swelling bosoms. So, it is purposefully used her to suggest the excessiveness of a father's worries caused by his pubescent daughter. Thus, this is a case of the Vastudhvani based on the Laksana.

12. "Teṣām Tu Bhīṣajāṁ Madhye.....Yathāvasthitamāvedasyiṣmaṁ." 125

Here, by the expressed sense " Rasāyana, a doctor having mastered the Āyurveda in all eight division and cherished like a son by the king, stood silent and tearful with doconcast looks and being inquired by Harsa about the King's health, he replied, "Tomorrow at dawn, Your Highness, I will state the facts of the case" is suggesting the uppromising and unrecoverable state of the King's illness. Thus, this is an instance of the Vastudhvani.


Here, by the expressed meaning 'he thought—Coldous that I am; the assault of grief, often as it falls upon my heart, yet like a hammer's stroke upon hard flint, evokes

920. Ibid.
126. ibid., pp. 263-64.
fire indeed, but reduces not my frame to ashes', thus the Upamāñka is suggested the excessiveness of Harṣa's unendurable sorrow. Thus, this is a case of the Vastudhvani.

14. "Apare Punah Pāṇipallavaprasātraśātāśāmarāgañāḥ
Nayanapuṣṭaiḥ Kamandalubhisca Vārīvahanto Gṛhitavratā
Mundā Viceruḥ." 127

Here, by the expressed meaning Sotthas' finally took vows, and masned as Shaven monks, bearing water in pots and in the hollows of their eyes, both equally red in colour and rubbed by their handās, the sense 'being free from worldly attachments by a continuous practice for a long time, the monks were too much absorbed in the love of the King even after his death', thus the King's extremely effective and supernatural personality is suggested. So, this is an example of the Vastudhvani.

15. "Tadattāvadanaṇurūpam......Tapānsi Vā Sevyante". 128

Here, by the expressed sense 'thus much indeed is seemly, that on the death of so noble a sire, -a Mandara for Churning like an ocean the whole ring of feudatories drunk with the intoxication of valoyous frenzy, a man should seek a hermitage, clad in the bask dresses and

127. ibid., p. 302.
practise austerities', thus the poetic figure 'Upasmā, the sense 'he conquered the intoxicated or idle kings only keeping in mind the goodness of people, not the killing of kings' is suggested. So, this is an instance of the Vastudhvani.

16. "Atha Visāta Evāsya......Vyalimpadarāni."^{129}

Here, the expressed meaning 'the very moment he entered such a coolness arose from the shade that moon seemed to have become his crest jewel, and the like', thus the Utprekaśālaṅkāra in 'Iva' is suggesting 'Harṣa's symbols of being a 'Cakravarti Samrāt' or universal monarch' because who is to be sovereign of the four oceans, him and no other does it hogour viśthā its shade. So, this is a case of the Vastudhvani.

129. ibid., Uc. VII p. 389.