Before the advent of the dhvani theory, the books on Sanskrit Poetics contained more or less dogmatic rules about kavya with illustrations, often composed for the occasion by the theorists. Ānandavardhana changed this pattern and supplemented practical criticism to the theory portion. J. Nobel remarks:

"Indian poetry is of a peculiar kind. It is so closely connected with the theory of poetry that it can only be understood fully when considered from this standpoint."

This remark is true only of the works written by pandits in the decadent period of Sanskrit Literature. But our best epics the Rāmāyaṇa and the Mahābhārata arose much before the period of poetics and supplied the specimens from which the later rules were derived.

Ānandavardhana’s dhvani theory is concerned as much with the aesthetes as with the poet. Ānandavardhana’s main intention was to appreciate the best pieces of poetry written by great poets like Vālmīki and Vyāsa, whose

1. 'The Foundation of Indian Poetry' - preface.
examples had been ignored by alankāra-theorists. He gives importance to the appreciation of rasa and its enjoyment by a sahārdaya in a play or a poem. Rasa is suggested and felt by a reader through expressed vibhāvādi, according to Ānandavardhana. Theoretically and philosophically he explains the nature and scope of dhvani with suitable illustrations. But the Dhvanyāloka gives as much importance to the theory portion as to the practical analysis of illustrative pieces from the viewpoint of the sahārdaya who is alive keenly to the sense of shades of literary beauty. So he says,—

"सोन मुखः भद्रद्वयमन श्रीलिखे तत्त्वसंगमः"

(Ch. I, 1)

Dhvani is the essence or the soul of poetry and it is found in the great works like Rāmāyaṇa and Mahābhārata, though the nature and importance of dhvani was not understood properly by earlier rhetoricians. Ingalls in the introduction of 'An Anthology of Sanskrit Court Poetry' says,—

"In four lines of verse the poet moves by means of suggestion from the specific to the

2. P.S. Sastrī says, "Abhinavagupta made a systematic analysis of the aesthetic experience or rasa-rūpa-bhūti only to bring it again on a par with religion and philosophy." - "Sanskrit Poetic Sanskrit" Tagore Centenary vol. 1961, p. 293.
universal and from a mood of excitement to a mood of rest. The reader may feel that he has dived from a high spring boat into a calm, cool pool.

All the earlier principles of beauty followed by different schools of poetics like Alankāra, Guna, Riti etc. are given their proper place in the theory of dhvani. Rasa-dhvani is of greatest importance as vastu-dhvani and alankāra-dhvani ultimately lead to rasa-dhvani. Then alankāres, gunas or riti are helpful to rasa to make it more beautiful and most pleasing, they are admissible in the dhvani theory. Aucitva (or propriety) governs all the factors of beauty and also rasa, primarily the soul of poetry. Prof. S. Kuppuswamy Sastrī draws a graph giving aucitva an outer circle and vakrokti an inner circle and showing rasa, dhvani and anumiti in the outer triangle and riti, guna and alankāra in the inner triangle. He has composed a kārika,

3. 'Highways and Byways of Literary Criticism.'
4. 'The Literary Critics'. London, 1964, pp. 13-16
poet how to write better. (2) Theoretical criticism containing literary aesthetics and (3) Descriptive criticism having the analysis of existing literary works. According to this classification of criticism, Dhyanvaloka prominently deals with Theoretical and Descriptive criticisms; and Kuntaka gives major importance to Legislative criticism with Descriptive criticism.

In the fourth chapter of the Dhyanvaloka, Anandavaradhana practically shows how dhvani brings charm to poetry. He takes the examples of simple stanzas containing no suggestion and compares them with the stanzas on the same theme having suggestivity. He relates dhvani to pratibha. Anandavaradhana takes illustrations of all the types of dhvani to reveal the beauty in dhvanikavya. In —

**Anandavaradhana**

The characteristics of a young, beautiful lady are expressed in this stanza with little scope for imagination. But the same theme with suggestivity and imagination completely changes its nature and makes it delightful as, —

**Anandavaradhana**

*Vismi, vilabhitam kshabha karyadhyugau so ksheirakshat* (Dhw Vol II, p 1313)
All the adjectives given to the youthful blandishments of young ladies are the examples of sthūlamālā-śabdāvatā-vāsa-dhvanī.

Āmardavardhana reveals the beauty of vīvakṣita-vyavyāsāva-śabdāvatā-dhvanī also. In

The stanza depicts 'lājābha' of a newly married lady. Her love for her husband is suggested in this example of sṛṅgāra-rāsa. When these bhaivas are expressed, the charm of the sentiment is lost as in,—

Ingalls appropriately remarks,—

"The finest effects of suggestion are possible only when applied to types, not to individuals. By a long process of typifying, each variety of love, each sense of nature, each function of the gods received a conventional manner of presentation. By a single brushstroke, a single word taken from one of these conventional portrayals or descriptions, the whole sense
is evoked. It thus becomes far easier than it is under the modern western ideal of individualism to move back and forth among the fields of nature, humanity, and gods, and by suggestion to reveal a given mood as embracing the universe. 5

By application of dhvani, we can bring infinity in the ways of expression and by many ways we can develop rasādi. Rasa gives poetry a novel touch though the theme is old one. Ānandavardhana says, —

"हस्तपूलक आर्ये एवर्यान् काशे समपार्श्वगृहताः।
सर्वेन नवा कलाणालि समुनयस्य द्वैरुमाः॥"

He quotes a stanza, —

"तुल्ये क्वः शाखालापे कुमारिः पुनःक्रमः।
वृण्यलि स्मृताश्चिथियावनगतानाः॥"  [Dhv vol II, p. 1326]

There is no beauty in such composition as everything is openly stated. The same thing when suggested brings extraordinary beauty to poetry as in, —

"प्रवाणादिनि देवणः ——"

[Id vol II, p. 1326]

Ānandavardhana shows difference in ordinary poetry and in all the varieties of dhvani-kāvya, and says that though there are many varieties of dhvani, the poet should always be alert of rasadhvani-kāvya. Rasa, bhāva, rasā-bhāva etc. can be illuminated through varpa, bada, vakya.

rasanā and prabandha; hence the poet must be aware of rasa while composing poetry. Dr. K. C. Pandey remarks,—

"In the context of literary arts – poetry and drama – it (Indian Aesthetics) approaches the problem of meaning from the psychological point of view and differentiates from one another the conventional or symbolic, the secondary, the intentional, and the suggested." 6

Incidents in the Rāmāyana and the Mahābhārata appear ever-fresh at every repetition due to rasa. One main rasa is developed in prabandha, as karuna rasā in the Rāmāyana and stāna in the Mahābhārata. At proper places the development of subordinate rasas and other purusārthas do not mar the beauty of the main rasa or purusārtha. Though there are other rasas like śānta, vīra, karuna etc. in the Mahābhārata, the main rasa is stāna itself and the main purusārtha moksa. Its metaphysical meaning


7. "सपथायं देहः ृतिन्द्र सः स्माधार्थेन्विना मूःशितः। चौकोल-श्रीमलमागतः।" शर्यावारिता। विन्युद्रिष्ठ स एन सीताकथन-भियोप्पर्यन्तमेव राक्षसवधुपत्यता। महाभारतदेवि आशुमने अल्पन्य-विश्वायिनी नि कौशीपाध्यायीशांवसान-वेदेन्तविदार्य्नी समाधिमुखिनिवंहता महामुनिनि भैरवस्थानन्ततप्त्यो भाषायनेन श्रीमलस्मृत्युदेश्यता। प्रकृतिक्रयां गुप्तमायी। शान्ति रसाऊ मुच्यतया सृवश्च-लिंगविषयेन श्रृंगित।" (DHV Vol II, 1333, 1336)
is explained at the end of the description of Harivamsa and the means of Brahmaprapti are explained in the Bhavayali. Through all these incidents the slantara is developed from the beginning to the end of the great epic. Thomas Munro remarks that the Eastern philosophy is idealistic and there is supernaturalism in aesthetics. Oriental philosophers pay less value to the Western aesthetics of naturalism.

If poetry is composed on the basis of anidrasa it becomes more beautiful even in the absence of striking alankaras. For example,

"मुनिविद्विनि योगिनि समस्ता कुशास्माय \ अनिद्रासा। दयाकुदये तै से बरै अस्तिकुदये॥"

Here due to abhuta rasa the possibility is not doubted.

"Art is something which lies in the slender margin between the real and the unreal" says a Japanese scholar Chikamatsu.

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9. Prabhakarabhatta, however, in his Rasapradipa shows the figures of speech atisayokti and kavyaling in this stanza, and criticises Anandavardhana for his omission in noticing these alankaras. p 7

10. Quotation taken from the article, 'Aesthetics in Recent Japanese' — Aesthetics and Art Criticism — No. 1965. p 29
Two sentiments opposed to each other can come together in poetry if they are based on different characters. Sometimes two opposed rasas are found in one character only but they are associated with a third rasa which is helpful to both the rasas as a mediator. For example, in the Gaganade s'rneera and s'anta are found in the hero; but it is not a jesa as both the rasas are associated with sibhuta rasa.

Among all the rasas, s'rneera rasa is very delicate. It develops rati and by a slightest fault there can occur ratibhanga. Hence the poet must ever be very careful in dealing with s'rneera rasa. Anandavardhana quotes a passage of poetry where s'rneera and bhabita are brought together with the medium of vira-rama.

The warriors are enjoying all heavenly happiness and the romantic company of beautiful nymphs. There is s'rneera.
rasa in this description of warriors going to heaven. Simultaneously their dead bodies are described as fallen on the battle-ground besmeared with dust; and jackals and forest birds eating their flesh etc. This creates the rasa of disgust (bibhatsa) in the mind of a reader. But this bibhatsa rasa does not destroy the s'ranga rasa because both the rasas are associated with the third, yuddha-vīra.

Thus Ānandavardhana lays more emphasis on rasadhvani. G. B. Mohan Thampi says about rasa, —

"Indian aesthetic thinking is primarily audience - or reader - oriented and the centre of much discussion is the response of the readers. But, the word rasa denotes, apart from the reader's aesthetic experience, the creative experience, of the poet and the essence of the totality of the qualities which make a poem what it is." 11

Similarly Krishna Rayan remarks, —

"It is clear that rasa is a sophisticated concept of the response to art. It has all the features of the aesthetic experience familiar to Western philosophy - it is emotion objectified, universalized; and raised to a state where it becomes the object of lucid disinterested contemplation and is transfigured into serene joy." 12

11. "'Rasa' as Aesthetic Experience' - Aesthetics And Art Criticism - No. 1965, p 75

12. 'Rasa and the Objective Correlate' - The British Journal of Aesthetics - vol. 7, No. 3 - July 1965, p 247
After distinguishing dhvanikāvyā from non-dhvani-kāvyā, Anandavardhana points out the beauty in the guni-bhūta-vyañgaya-kāvyā and says that even by giving secondary importance to suggestion, there can be novelty and beauty in poetry. The most important thing is the poet's attention. There are infinite varieties of vyanaya also like that of vyanaya according to the situation, time, place etc.

The descriptions of cētana-avasthās like that of the descriptions of Pārvatī in the Kumārasambhava, in different conditions, for example, Pārvatī as a child or Pārvatī as a young, beautiful maiden etc., are very famous. The descriptions of acetana vastus, or acetana vastas as having life like the Himālaya-varnana or the vasanta-varnana in the Kumārasambhava, also are well-known. Anandavardhana quotes a stanza describing the seasonal coming out of delicate and fresh lotus-fibres in lotus-ponds,

![Lotus stanza](image)

In many ways a lotus can be described and the difference of condition, time and place can bring a novel touch to the
description. Appropriately, Prof. Harihara remarks; —

"The poet idealizes the objects in depicting them; and it is in this process that they are raised to the level of art and acquire aesthetic significance and, though not real, come to be interest to the reader."

Thus every description of an idealized object can become the kāvavastu and give pleasure to the critics. Ānandavardhāna says, —

"यत्र अयोध्यविलम्बितम् गंगावलम्बिताम् यस्मादन्तु सम्भविष्टां श्रवलिम्बि, सर्वं सामाजिकल। शास्त्रार्थवेचविकृतमेव लहारिजि विकुलीमाने व्याकरणविदित नािदेशितं विकल्पितमान स्तोतयं अनुत्तमप्रमान माटिमालाभयोध्यसु अनन्तिणिः।"

Real literary criticism in Sanskrit Poetics was started by Ānandavardhāna, and Kuntaka followed Ānandavardhāna in giving a lot of practical criticism. His aim was to educate poets practically, in distinguishing good poetry from bad poetry, and to teach the budding poets how to write better.

Kuntaka's treatment of śāhīva is one of his important, original contributions to Sanskrit Poetics. śāhīva and artha, equally beautiful and competing with each other to give pleasure to the critics, decorated by vakrānī.
are called sahitva. S’abda and artha together constitute poetry. Hence the beauty lies in both, and not in s’abda or in artha alone. For example in the stanza;—

There is only the jingling of words but no pleasant idea. It shows the lack of intuition on the part of the poet. If the poetic theme itself is not beautiful, it cannot be called kavya. For example,—

This is a dry, logical fact and the poet by his imaginative power has turned it into poetry due to his fad to show off scholarship. But such a type of poetry never delights the sahrdayas.

Though the theme of poetry is the same, it can be charming in one poet due to his refined fancy; and unpleasant in an another poet due to his carelessness. To illustrate,—
This is a beautiful example of vipralambha śūryāra. A critic can enjoy such a type of poetry. There is another stanza composed on the same theme by some other poet but it is not very delightful.

The poet has given more importance to the beauty of sound than that of sense.

Vācya and vācaka always must co-operate with each other in beauty like two meritorious fast friends as in,—

The arthālankāra upama, comparing the Moon to the pale cheeks of the ladies, who are exhausted due to love-sports, is very much pleasing and the beauty of sound (varnavināsa-vakrata or anuprāsa) also is maintained well. So this is a beautiful example of good poetry.

After showing the propriety and beauty of stābha, Kuntaka reveals the beauty of appropriate sense. He points out some faults in the stanzas composed by great poets. He does not only criticise them but also suggests
This is a stanza taken from Bhavabhūti's Mahābhārata. All the ideas in the stanza are competently beautiful except 'The world lacking beauty, Cupid losing pride etc. are lofty ideas and the relatives becoming sorrowful due to her death, is an ordinary idea with no beauty in it comparable to all other ideas in the stanza. It does not fit here right in the apex of such a flight of imagination. Therefore, Kuntaka suggests an alternative for it as, —

Malati's death will put the creator also in danger, and this idea is equally beautiful and consistent with all the ideas in the stanza. Thus Kuntaka has proved himself to be a good critic.

When the poet runs short of really first-rate imaginative ideas, he may try to round off the whole thing by using felicitous expressions. In —
All the mighty deeds of Rāvana - lifting up the mountain Kailāsa, cutting his own heads, imprisoning Indra and stealing nāṣaṇaka etc. are extraordinary and the last phrase, 'तस्मलद्दशि शेत्त्रम्' increases their beauty by suggesting that these deeds are just play for him. Had the poet added alongside of these any other reference to something trivial and not quite in tune with these, it would have marred the charm of the stanza and degraded the greatness of Rāvana.

Thus beautiful sābda and beautiful artha together are called poetry or sāhitya. Kalidāsa compares the sāvyoga of vāc and artha with the Supreme Unity of Śiva and Pārvatī.

"नागदशिव नागदशिवं नामदशिवश्रितिलये |
अगति पिताय नवे पारितपरमदयः।"  
(Mangalas'loka of the Pāñjavadana).

Dr. Raghavan, while dealing with Bhoja's concept of sāhitya remarks, —

"Taking sābda and artha together, i.e., the two in sāhitya, and leaving aside the grammatical aspects of their mutual relation, it was found out that in poetry the relation between the two consisted of some beauty analysable into Alankāra, Guna, etc. In such a manner, in course of time, Sāhitya which at first meant only the inevitable grammatical and logical relations between Sābda and Artha in any kind of linguistic expression came to mean those things which
form the distinguishing characteristics of poetry as different from the other utterances. Soon sahitya came to be used as a synonym of poetry. 14

This idea was fully emphasised in the history of Sanskrit Poetics for the first time by Kuntaka.

Kuntaka cites very beautiful stanzas of great poets like Kalidasa, Bhasabhuti etc. to bring out their beauty. We will take a few illustrations cited by him to show different shades of beauty and will see how he practically appreciates them.

This is a stanza taken from the fifth canto of Kalidasa's Kumārasambhava. There are many synonyms for Lord Śiva but the term 'Kalapinah' reveals a shade of beauty, termed vācaka-vakrata by Kuntaka by being uniquely significant. It indicates the bhāva of disgust about Śiva being a vibhāva for ṛiṣhṭheda rasa. Two commonplace words namely, 'samprati' and 'dvayam' are imbued with a world of suggestive force. Lord Śiva, in the

disguise of a Batsu, is criticising Parvati's selection of a bride-groom. All those days the Moon on the crescent of Siva alone was blamed for her desire for Siva and now Parvati also has joined her, therefore, both of them have become pitiable. The word 'prarthana' also is very beautiful suggesting that if by chance such a marriage would have taken place, it would not have given scope for criticism. But to aspire after and pine for it is not worthy of Parvati. 'Sa ca, tava ca', reveals the mutual competition between Parvati and the Moon in respect of beauty. The words 'Kalavatah' and 'Kantimati' serve to bring out the radiant charm of both the Candrakala and Parvati comparable only to each other.

Thus all the words in the stanza are very beautiful and appropriate. They are capable of revealing the poetic meaning intended, and to please the readers by their strikingness and charm.

Poetic sense always must be beautiful and pleasing to the critics. It should reveal either unfamiliar minute vastusvabhava or it must be capable of developing rasa. In,
The first vocative 'avidhave' addressed to the beloved of the Yaksa is effective as the very first word in the consolatory message of the Yaksa, suggesting, as it does, that her husband is alive. By introducing himself as a best friend (priyam mitram) of her lover, the Cloud hopes to win her confidence. Thus after consoling her and creating confidence in her about himself the Cloud has to tell the secret message which he has kept close to his heart, revealing the care taken by him. The Cloud always carries water with him as he is called Ambuvaha, so it is not difficult for him to carry the message of her lover. The Cloud is the only fit messenger as he is always helpful to the separated beloveds. He hastens the lovers on journey into the arms of their expectant beloveds at the advent of the rainy season. The word 'abala' suggests the intolerable anguish of the beloveds during separation and the adjective given to the anxious lovers, here characteristically taken as one single unit (vrdāma), indicates the Supreme degree of their love and their only thought of relieving the distress of their beloveds. The Cloud is famous as a great reliever of the sufferings of
lovers by bringing about their re-union. Both, the *sabhāya* of the Cloud and *vipralambha-s'rangāra rasa*, are developed in this stanza.

This stanza from the *Yakṣa* is the part of the message entrusted by the *Yakṣa* to be carried out by his kind friend, the Cloud. According to *Kuntaka*, this stanza is the very life of the whole *prabandha*, namely the *Mugadāta*.

Total elegance (*sabhāya*), the one *guna* common to all the *kāvyamārcas* (or *vākya-bandha* or *vākya-vināyasa*); and grace (*lāvanya*), found in every *mārga* according to its variety, are the beautifying qualities of both *vācya* and *vācaka*. *Sabhāya* is the result of the poet’s imaginative power making all the lifeless objects lively and pleasing to the readers. *Lāvanya* is the proper arrangement of words adding beauty to the poetic composition. The combination and development of these two *gunas* bring charm to all the *mārgas*. In,

> "द्वाला सामान्य नितम्बादृढ़े अतिकलाक्षाय झालुक्षम मार्गम-नुम्बरं विक्रिया अन्तगृहों नवनीलमार्गमानुकतावलीषयं मां। सामुद्र-श्वेतसा, समस्ताकमुय किर्तास्वरूप-न्यायमान॥

The poet has used all his skill and insight to describe the attractive pose of his beloved. The arrangement of words also is pleasing, hence both the *gunas*, namely, *sabhāya*
and lāvanya, are developed in this stanza.

Mādhūrya guna of the Sukumāra māra is seen in the stanza,

₃कीष्ठमयो गुणाण्य धनेन नरभूषानस्मितपरंतः
कर्मवादवेदमयं अन्वसंधनं मयोऽज्ञानस्मितं
श्रवणाय भक्तिवदर्शनं नृपमयेव
पूजय ज्ञानमये श्रवणमये

all the words here are sweet in sound and uncompounded. The letters are delicately arranged to retain the beauty of the sukumāra māra. Mādhūrya is the first and foremost guna of the sukumāra māra. The three factors - uncompounded soft words, beauty of slabdha and artha, and the beautiful arrangement of words - are combined in this stanza. There is also kriyāvāicitryayakrata in saying, 'May the reply-kiss to Pārvatī by Śiva protect you.'

Rasa and vastusvabhāva are alaphāra, according to Kuntake; and the excess of alankāra mars their beauty. Alankāras should not conceal the beauty of the alaphāra, but should help to reveal the inmost shade of delicate beauty contained in it. The imagination of poets is either inborn or acquired. While imaginative insight is innate, the other, namely ṣhārya, is super-added exa-
ience due to study and practice. By inborn imaginative power (sehajā-vakratā) the poet can change the world as he pleases in his poetry. Āhārya-vakratā is the play of alankāras revealing the beauty of alankāra. There are infinite ways of figurative expression due to the sophisticated art of the poet (āhārya-vakratā). For example:

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अख्या: नमस्तिथि-प्रजापतिर्मूक्तज्ञाना ुक अवलंबने-
 शुद्धीकरस्य: स्वयं युद्धो मद्यो ुकुम्भकरा।
प्रेदम्यासिंधु: कथनुं विषयस्वास्तकोंतीर्था
 निमिन्तु अभवेननांहरामीं रूप दुराणो युमनी।।
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This stanza is quoted from the Vikramorvasīya (Act 1,3) of Kālidāsa. Purūravas is amazed at the sight of the extraordinary beauty of Urvāṣī. It is not possible for the Creator to create such a beauty as he is always engrossed in the chanting of the Vedas, and disinterested in worldly things. The poet imagines that the Moon or Cupid or Spring might have created the beautiful Urvāṣī. The adjective 'svavaat' governing all these adds charm to the stanza. The moon, being himself very beautiful and interested only in beautiful things, has given his own lustre to Urvāṣī. Cupid himself possesses the s'raṣāra rasa and in creating Urvāṣī certainly he has shown a
good taste (*rasikātā*). Spring, who is the abode of all fresh flowers, made her so soft and sweet. At the end by contrast (*vyatireka*), the inability of *Brahman* to create her is described. *Brahman* is not interested in beauty as his mind has become dull for beautiful things due to his chanting of the *Vedas*. He is not even anxious to create *sarasa* things, and as he is old he cannot create anything lovely.

There is *utprekṣa alankāra* in the description of *Urvāsī*’s beauty. With the *utprekṣa*, *sandhe alankāra* also is present in the stanza indicating the excess of her beauty which surpasses the Moon, Cupid and Soring. Due to the *abhīrva-kausāla* the poet’s imagination could describe such an extra-ordinary beautiful thing. Though the theme of *strīvarnana* is hackneyed, still *Kālidāsa* has been able to infuse fresh charm and novelty in this description of *Urvāsī*.

When *Kuntaka* does not agree with the old definitions of *alankāras*, he forms his own new definitions. He does not accept *Bhāmaha*’s definition of *sahoktī alankāra*, which is:

> "नृत्योहाति कियं यत्र वसुद्धरास्माताया।
> पर्याप्तं न वर्तं कदाहेन शासी किं तस्मात् स श्रायते।"  
> (*CVJ* p. 461)
Here the word 'saha' expresses the two different actions occurring at one and the same time. According to Kuntaka, there is no need for a mechanical use of the word 'saha' at all in this alankāra. Any stanza will constitute the sahokti alankāra provided that there is sufficient justification adduced in support of a unique poetic idea.

The proved harshness of Rāma to abandon his pregnant queen Sītā is adduced as a justification for undertaking the severe step of S'ambūka's murder, to revive a child of a Brahmin. It is not at all difficult for the hand of Rāma to cut the throat of S'ambūka as the same hand has committed more gruesome act of driving away Sītā in her pregnant condition. So according to Kuntaka's definition it is sahokti alankāra.

Thus Kuntaka selects very apt and beautiful examples to establish his theory, and practically educates the
poets and critics alike in the creation and appreciation of crucial aspects with a practical bent of mind. Dr. K. Krishnamoorthy says;—

"His (Kuntaka's) theory corresponds more with that of Wordsworth who holds that 'while describing things in language really used by men, the poets throw over them a certain colouring of imagination, whereby things shall be presented to the mind in an unusual aspect'. The poet gives a significance to things around him to which others are insensible." 15

Studying the two texts - the Dhavanuloka and the Vakroktijivita - we come to the conclusion that Anandavardhana's classification of poetry is based on the function of poetic language (kāvya-vyāpāra), pradhāna or apradhāna vyānaśāvānāvyāpāra in relation to the abhidhā-vyāpāra. The abhidhā-vyāpāra of poetry is different from that of śāstra due to its beauty. Čuṇālakāra-vīś'iśṭa-abhidhā alone is kāvya and this abhidhā is subordinate to dhvanī-kāvya. Ānandavardhana is retaining the earlier concepts of beauty but making them the means towards the end, i.e. dhvanī or primarily rasadhvanī. Ālānkāras always must be helpful to rasa.

The classification of vyākṣaṇā is based on abhidhā or lakṣaṇa but the ultimate resting point of them is

vyāñjana itself. There are certain limits for the scope of abhidhā and laksana but vyāñjana is limitless. Thus Anandavardhana's theory of dhvani is abstract and philosophical and to prove its existence, Anandavardhana gives concrete examples.

Kuntaka neither does deny completely nor does accept the function of language in poetry as a philosopher, making the concept of vyāñjana of much help in appreciation and understanding the artistic beauty in a concrete way. The language of suggestion is based on philosophy but the theory cannot change a śhrāva into a sahṛdava, and make him understand the beauty of poetry. Theoretically beauty is one thing and practically it is another. Anandavardhana has proved the general nature of poetry but the practical analysis of beauty is done by Kuntaka in detail. Anandavardhana analysed the fundamental nature of poetic factors and his classification is logically complete and correct. His general theory of dhvani is applicable to all the examples of poetry. Anandavardhana is guiding the future poets, while Kuntaka's criticism explains the existing poetry clearly and properly. Since there is some beauty in the citrakāśya also, Anandavardhana's classification is not at all according to Kuntaka. Anandavardhana could
explain *Vyāsa* and *Valmiki* but could not explain *Rāma* and *Sūhandhu*. *Kuntaka*, as a poet critic, alone could feel this failure of the dhvani theory. No complete poetic theory can be built only on the basis of the *Rāmāyana* or the *Mahābhārata*. There is change in taste and intensive creative thinking, and extension of language, is reflected in poetry. Beauty in poetry is recognised by several critics of centuries and none of them can be denied the minimum qualification of being a *sahādya*.

*Anandavardhana* is revolutionary, while *Kuntaka* is conservative. *Anandavardhana* may educate future poets but does not explain all the factors of beauty in Sanskrit Poetry taken as a whole. The genius of the poet as revealed in the composition must be analysed critically too. One may not imagine the intention of the poet (*vivāsa*) fully but may explain the beauty and relate it to words. Therefore, *abhidā* itself should be analysed at length. It is not ordinary *abhidā* but a special *abhidā* called *vakraabhidā*. Beauty is the direct result of the genius (*kavipratibhā*). So in the analysis of beauty, where analytical classification has explained everything, *rasa* or the psychological impression, as a whole, will be included.
Kuntaka admits that vāstu, rāsa and sometimes alankāra are alankārya but he is doing what is undone by Ānandavardhana. Ānandavardhana's dhvani theory is the means for Kuntaka's theory. Vakrokti analyses not only vācyā beauty but also vyāneya beauty under the broad principle of Vakrata. Ānandavardhana has not analysed the vācyā beauty but has paid attention to the beauty of vyāneya alone. Ancient writers on Sanskrit Poetics also did not analyse the vācyā beauty structurally to bring out the inner principle involved. Kuntaka met both these deficiencies. He applies the method of Ānandavardhana's analysis of vyānjakāta to the analysis of vakrata, which includes abhidhā, laksana and vyānjanā. So it is a more complete analysis of poet's facts than all the earlier books on Sanskrit Poetics.