CHAPTER - II

The Model of Analysis
(Based on Indian Theories of Meaning)
We shall study the poem "Four Quartets" at the lexical and sentential levels. At the sentential level, we will also apply the categories of the dhvani theory for the suggestive meaning of the text. For the lexical level analysis, we shall use the following categories of Rajasekhara:

2. *Samasanta*: Compounded words. There are following six types of samasanta padas:
   i. *Dvandva*: Copulative compound. When both the padas are equally important in compound word, it is dvandvamsa.
   ii. *Dvigu*: Numeral appositional compounds. That compounded word in which the first pada indicates some number. For example, *astadhyayi* = asta + adhyayi = eight + (a collection of chapters).
   iii. *Karmadharaya*: When in a compounded word one pada is a term of comparison (upamana) of the other, it is karmadharaya. For example, *ghanasyama* = black like cloud. Here ghana (cloud) is upamana (term compared) and black is upameya (term of comparison). Other examples are *narasimha* = lion (upameya) like man (upamana); *mukhacandra* = face (upamana) is (like) moon (upameya).
   iv. *Bahuvrihi*: Attributive compound. That compound word in which the padas together signify a meaning not indicated by any of the padas. For example, *pitambara* = whose clothes are yellow i.e. Krishna.
(v) **Avyayibhava:** That compound word in which first *pada* is more important and is an indeclinable. For example, *pratidina* (=every day). Here *prati* is an *avyaya* (indeclinable).

(vi) **Tatpurusa:** When last *pada* is more important in a compound word, it is *tatpurusa*. For example, *rajaputra* = son of the king.

(3) **Taddhitanta:** Nominal and adjectival derivatives. For example, *siva* (noun) => *saiva* (related to *siva*).

(4) **Krdanta:** Verbal derivatives obtained by adding suffixes to verb roots. For example, *bhuta* (=past) is obtained from the verb root *bhu*.

(5) **Tinganta:** Conjugational forms of verb roots.

According to Rajasekhara, there are five kinds of *pravrttis* or potency of *padas*:

(i) **Jativacaka:** Denoting class such as horses, women etc.

(ii) **Gunavacaka:** Denoting quality, attributes such as white, black, bright etc.

(iii) **Kriyavacaka:** Denoting action such as breathe, walk, have, forms of 'be' etc.

(iv) **Dravyavacaka:** Denoting substance such as milk, salt, time, space, soul, thought etc. Proper nouns are also *dravyavacaka padas*.

(v) **Adravyavacaka** or **avyayavacaka:** These are indeclinables. Grammatical terms which do not have any referents also come in this class. For example, in, on, near etc.
After the word level study, we shall analyse the sentences of "Four Quartets". Rajasekhara defines a sentence as *padanamadhitsitarthagranthanakarah sandarbho vakyam* (Ganga Sagar Rai, 1982:49) i.e. "that organised group of padas is called sentence which expresses the desired meaning". There are two aspects of a sentence - (i) it is an organised group of padas (ii) it expresses the desired meaning. A sentence therefore has to be analysed at these two levels - (i) organisation of padas (ii) means of achieving the desired meaning.

For studying the organisation of padas we shall use the two types of classification given by Rajasekhara - (i) on the basis of overt marking of grammatical relations between different parts of a sentence and (ii) on the basis of the number of verbs in a sentence.

There are three kinds of sentences on the basis of overt marking of grammatical relations:

(1) **Vaibhakta**: A sentence in which grammatical relations like case terminations, case endings are explicitly marked in each *pada*.

(2) **Sakta**: A sentence in which all grammatical relations are implicit and not overtly marked.

(3) **Ubhayatmaka**: A sentence containing such *padas* which are both explicitly marked and possesses implicit zero morpheme markers for grammatical relations.

On the basis of number of verbs, Rajasekhara has given the following ten-fold typology of sentences:

(1) **Ekakhyata**: One verb sentence.
(2) **Anekakhyata**: Many verb sentence. There are two subcategories of this:
   (i) **Santara**: Interrupted by case-endings.
   (ii) **Nirantara**: Not interrupted by case-endings.
(3) **Avruttakhyata**: Same verb repeated for several nouns or clauses in a sentence.
(4) **Ekabhidheyakhyata**: One noun-subject with many verbs of the same meaning.
(5) **Parinatakhyata**: Same verb repeated in different clauses for two different subjects.
(6) **Anuvrttakhyata**: Same verb understood in different clauses, or different sentences.
(7) **Samucitakhyata**: A verb proper to something applied to some other thing on the basis of analogy.
(8) **Adhyahrtakhyata**: Elided verb.
(9) **Krdabhihitakhyata**: Derived nominals used as verbs.
(10) **Anapeksitakhyata**: Verbless sentence.

There are two aspects of analysis of the constitution of meaning in a sentence - (i) sources of meaning (ii) language devices or figures of speech used for the desired effect.

Rajasekhara has enumerated sixteen sources of meaning:
(1) **Sruti**: In the Indian context, the four Vedas are *sruti*. If we extend the concept, it shall imply the cultural patrimony of any civilisation.
(2) **Smrti**: These are *sastras* - the social philosophies and cultural texts.
(3) **Itihasa**: As the events have been in the past - the history of one’s own civilisation or of the world.

(4) **Puranas**: All the knowledge of mythology.

(5) **Pramanavidya**: Epistemology and logic.

(6) **Rajasiddhantatrayi**: Science of erotics (*Kamasutra*), polity (*Arthasastra*) and dramaturgy (*Natyasastra*) are together called **rajasiddhantatrayi**.

(7) **Loka**: Knowledge and experience of the world.

(8) **Viracana**: Intertextuality based on the knowledge of other well-known poets and writers. In chapters eleven and twelve of *Kavyamimamsa* this is dealt with in details respectively under headings of *sabdaharana* (appropriation of words from the works of other poets/writers) and *arthaharana* (appropriation of meanings and ideas from the works of other poets/writers). Various categories and subcategories based on different kinds of appropriation of words and ideas are enumerated in these chapters.

(9) **Prakirnaka**: Knowledge of sixty-four arts.

(10) Five minor Vedas - *itihasa, dhanur, ayur, gana, gandharva*.

(11) Seven auxiliary sciences - *siksa, kalpa, vyakarana, nirukta, chhandha, jyotisa, kavya*.

(12) Six vidyas - *varta, kamasutra, silpa-sastra, arthasastra, sahitya-vidya, anviksaki*.

(13) **Ucitasamyoga**: An apt and appropriate juxtaposition facilitating direct comparison.

(14) **Yoktrsamyoga**: Incidental conjunction or a serial analogy on the basis of cause-effect relationship. It may
be called an extended simile.

(15) Utpadasamyoga: Parallel conjunction or a juxtaposition of upamana (the object of comparison) and upameya (the object compared) which are both compounded thus generating two comparisons.

(16) Samyogavikara: Inappropriate conjunction with the theme or subject of discourse.

For analysing the language devices we shall use the categories given by Mammata in chapter 2 and 10 of Kavyaprakasa. In chapter 2, Mammata has defined abhidha, laksana and vyanjana:

(1) Abhidha or vacya (expressed meaning): Mammata defines abhidha 2.7 of Kavyaprakasa, "That which denotes the direct conventional meaning is the 'Expressive' word". (Ganganath Jha, 1985).

(2) Laksana (indication): Mammata defines laksana in 2.9, "When the primary meaning is precluded (by incompatibility), another meaning, in affinity therewith, comes to be implied, - either on the basis of usage or for a special purpose, - this process of imposed implication is called 'Indication', Laksana". (Ganganath Jha, 1985). Mammata has given six varieties of laksana which are shown in chart 2 of chapter 1.

(3) Vyanjana (suggestion): While discussing Mammata's concept of vyanjana in chapter 1, we have seen that vyanjana is that function of word by which some meaning not established by usage is expressed or indicated. On the basis of Bhartrhari's Vakyapadiya, Mammata has given.
fifteen conditions that serve to bring about the suggested meaning of a particular word:

1. **Samyoga (Connection):** In the expression 'Hari with conch and discus', the word 'Hari' means Vishnu. The word Hari has many meanings but this particular meaning is understood in connection with conch and discus.

2. **Viprayoga (Disjunction):** When the meaning is understood on the basis of disjoint connection. For example, in the expression 'Hari without the conch and discus', the meaning of Hari is understood as Vishnu because of his disjunction with conch and discus.

3. **Sahacarya (Association):** In the expression *Ramalaksamanau* i.e. 'Rama and Laksamana', Rama is none other than the son of Dasaratha because of association with Laksamana.

4. **Virodhita (Enmity):** In the expression 'the behaviour of these two combatants is like that of Rama and Arjuna', the meaning of 'Rama' is restricted to 'Parasurama' and that of 'Arjuna' to 'Krtavirya'.

5. **Artha (Purpose):** In the expression 'worship sthanu for the purpose of removing the shackles of the world', the meaning of the word sthanu is restricted to Siva.

6. **Prakarana (Context):** In the expression 'Deva knows everything', the meaning of the word 'deva' is restricted to 'you'. This is done through the context.

7. **Linga (Peculiarity):** In 'Makaradhvaja is angry', the meaning of the word 'Makaradhvaja' is restricted to the Love-God as the quality of being angry is applicable only
to God and not to ocean.

(8) Sabdasyasya anyasya sannidhiḥ (Proximity of another word): In the expression ‘devasya purarateh’, the meaning of the word ‘deva’ is restricted to Siva because of the proximity of the word ‘purarati’.

(9) Samarthya (Capacity): In ‘the kokila bird is intoxicated by Madhu’, the meaning of the word ‘Madhu’ is restricted to the ‘spring’ because only the ‘spring’ and not ‘honey’ or ‘wine’ has the capacity to intoxicate the bird.

(10) Auciti (Compatibility): In ‘patu vo dayitamukham i.e. ‘confrontation with the beloved’s face’, the meaning of the word patu (which can mean ‘drink’ and ‘protect’ also) is restricted to ‘confrontation’ as only this meaning is compatible with the ‘beloved’s face’.

(11) Desa (Place): In ‘paramesvara shines here’, the meaning of the word paramesvara is restricted to the ‘king’ through the place referred to being the king’s capital.

(12) Kala (Time) : In ‘citrabhanu is shining’, the meaning of the word ‘citrabhanu’ is ‘sun’ if the statement is uttered during the day and ‘fire’ if uttered during night.

(13) Vyakti (Gender): In ‘mitra shines’, the word mitra is used in the neuter gender and hence means ‘friend’ but if the word is used in masculine gender, it means ‘sun’.

(14) Svara (Accent): In the expression Indrasatru the meaning depends on the accent. It can mean ‘whose killer is Indra’ when the accent is on the first word ‘Indra’ and ‘the killer of Indra’ when the accent is on the second word.
'satru'.

(15) Gesture: In the text this is indicated by adayah i.e. 'etc.'. It serves to restrict the meaning in such passages as - 'During all these days her breasts have been reduced to this (marked by gestures) size, her eyes have shrunk to this (marked by gestures), and her condition has become like this (marked by gestures).

In chapter 10 of Kavyaprakasa Mammata has enumerated following 61 figures of speech which can be used to explain various uses of words and expressions in a sentence:

(1) upama (2) ananvaya (3) upameyopama (4) urpreksa (5) sasandeha (6) rupaka (7) apahnuti (8) slesa (9) samasokti (10) nidarsana (11) aprastutaprasamsa (12) atisayokti (13) prativastupama (14) drstanta (15) dipaka (16) tulyayogita (17) vyatireka (18) aksepa (19) vibhavana (20) visesokti (21) yathasankhya (22) arthantaranyasa (23) virodha (24) svabhavokti (25) vyajastuti (26) sahokti (27) vinokti (28) parivrtti (29) bhavika (30) kavyalinga (31) paryayokta (32) udatta (33) samuccaya (34) paryaya (35) anumana (36) parikara (37) vyajokti (38) parisamkhya (39) karanamala (40) anyonya (41) uttara (42) suksma (43) sara (44) asamgati (45) samadhi (46) sama (47) visama (48) adhika (49) pratyanika (50) milita (51) ekavali (52) smarana (53) bhrantimana (54) pratipa (55) samanya (56) visesa (57) tadguna (58) atadguna (59) vyaghata (60) samsrsti (61) sankara.

Now we shall define with the above mentioned alamkaras:
(1) **Upama**: It is `simile'. "When there is similarity of properties, while there is difference (between the objects themselves), it is Simile". (first sutra of 10.87) (Ganganath Jha, 1985). It is applied by using terms like: yatha, iva or like, as, just as and such others.

(2) **Ananvaya**: It is `absolute comparison'. "When one and the same thing appears in a single sentence as both the `object compared', and the `object compared to' it is `Comparison Absolute'". (first sutra of 10.91) (Ganganath Jha, 1985). For example, `that woman shines as that woman herself'.

(3) **Upameyopama**: It is `reciprocal comparison'. "When there is alternation of these two, it is Reciprocal Comparison". (10.91) (Ganganath Jha, 1985). It is explained by the example:

"Kamaleva matirmatiriva kamala tanuriva vibha vibhevat tanuh.
Dharaniva dhrtirdhrtiriva dharani satatam vibhati vata yasya.
i.e. His heart is like Laksmi,- Laksmi is like his heart;
his splendour is like his body, and his body is like his splendour; his fortitude is like the earth, and the earth is like his fortitude". (Ganganath Jha, 1985:366).

(4) **Utpreksa**: It is `poetic fancy'. "Poetic Fancy consists in the imagining of the thing described as (identical) with a similar thing". (first sutra of 10.92) (Ganganath Jha, 1985). It is explained by the following example - "Oh beautiful one! I think that the beauty of the lotus attaches itself to your feet, on being happy at the idea that her born enemy the Moon, who brooks not her blossoming
during the night, has had the pride of his beauty quickly suppressed by the splendour of the face of this lotus-eyed girl.

[Here the object compared is the beauty of the girl's feet, and this has been imagined to be the beauty of the lotus; fallen on her feet, which, in reality, is the object to which the former is meant to be compared.] (Ganganath Jha, 1985:366).

(5) Sasandeha: It is 'doubtful'. "The statement of a doubt constitutes the Doubtful,- the distinction being asserted or not asserted". (10.92) (Ganganath Jha, 1985). Mammata in his vrtti has explained it by this example -"Is this the sun? - But the sun is carried by seven horses. Is he the Fire? - Surely, Fire never flames on all sides. Is he the Death-god? - But the Death-god has the buffalo for his conveyance. Thus, O King, on seeing you in battle, do your enemies entertain various doubts". (Ganganath Jha, 1985:367-8).

(6) Rupaka: It is 'metaphor'. "Where there is non-difference between the 'object compared to' and the 'object compared', it is Metaphor". (first sutra of 10.93) (Ganganath Jha, 1985). For example:

"Jyotshabhasmacchurmanadhavala bibhrati tarakasthi
tyantaraddhanavyasanarasika ratrikapalikiyam.
Dvipad dvipam bhramatidadhati candramudrakapale
nyastam siddhanjanaparimalam lanchanasyacchalena.

i.e. This Nun of the Night, white with the painting of the ash of light, wearing the bones of the stars, and delighting in vanishing from view, is wandering from continent to continent, carrying in the bowl of the lunar-
disc the magic unguent, under the garb of the dark stigma. [Here we have the said Metaphor in the expressions 'jyotsnabhasma', where there is 'non-difference' between light and ashes, (2) 'tarakasthi', where there is 'non-difference' between stars and bones. (3) in 'ratrikapaliki', where there is 'non-difference' between the Night and the Nun, and (4) in 'candramudrakapala', where there is 'non-difference' between the lunar disc and the bowl] (Ganganath Jha, 1985:369-70).

(7) Apahnuti: It is concealment. "When the object to be described is negatived and another is affirmed, it is Concealment". (first sutra of 10.96) (Ganganath Jha, 1985).

Vrtti explains it as follows - "Where the 'object compared' is 'negatived' - declared to be unreal,- and the 'object compared to' is 'affirmed' declared to be real, it is the Figure of Concealment." (Ganganath Jha, 1985:377). For example - "O friend! Just see the ill-will borne by the Love-god towards lovers already emaciated by separation from their beloved: Under the pretext of black bees hovering over the mango-trees in the garden, he has applied poison to each one of his arrows". (Ganganath Jha, 1985:378). Vrtti explains this example - "Here the idea meant to be conveyed is that what are seen are not mango-trees with black bees hovering about them, but so many arrows dipped in poison". (Ganganath Jha, 1985:378).

(8) Slesa: It is paronomasia. "When in a single sentence, there are several meanings, it is Paronomasia". (10.96) (Ganganath Jha, 1985). Mammata explains in his
commentary, "Where a set of words, expressive of one meaning, is found to have several meanings, it is Paronomasia". (Ganganath Jha, 1985: 379). The example for slesa is "(a) The Sun, [(b) the king named Vibhakara], (a) the receptacle of effulgent light [(b) possessing exuberant energy], - who attains (a) the Rising Mount [(b) prosperity], sets aside (a) the darkness of the quarters; [(b) the poverty-stricken appearance of the people], destroys (a) sleepiness [(b) depression], sets going (a) business-operations [(b) the performance of religious rites], puts a stop to all (a) free love-making [(b) unrestrained activity], - is shining". (Ganganath Jha, 1985: 379).

(9) Samasokti: It is "modal metaphor". "Where the other object is implied by means of paronomatic differentiating adjusts, it is Modal Metaphor". (first sutra of 10.97) (Ganganath Jha, 1985). Vrtti explains further, "When a sentence descriptive of the object meant to be described serves to imply something else not meant to be described, through the force of adjectives used punningly - and not through any force of the object itself, - it is Modal Metaphor, "Samasokti", - so called because it consists in a \"statement\" (ukti) of two meanings.\". (Ganganath Jha, 1985: 380). Example of this alamkara is "Jayalaksmi (the Glory of Victory) who felt a peculiar exhilaration on attaining the touch of your arms, is no longer bright, on being separated from you; in fact she is emaciated". (Ganganath Jha, 1985: 380). Vrtti explains this example, "Here:
the term 'jayalaksmi' is so used (with such adjectives) that it expresses, not only the king's lady love, [but also] the glory of victory in battle". (Ganganath Jha, 1985:381).

(10) Nidarsana: It is illustration. "Where an impossible relation of things constitutes the similitude, it is: Illustration". (10.97) (Ganganath Jha, 1985). Example - "Where (on one side) is the dynasty originating from the Sun, and where (on the other) is my limited intelligence: through sheer foolishness am I desirous of crossing the ocean by means of a raft.

"Here the (impossible) statement made leads on to the Simile that - 'a description of the Solar Dynasty by my intelligence would be just like the crossing of the ocean by a raft". (Ganganath Jha, 1985:381).

Another example is also given by Mammata in his vṛtti where this figure appears in the form of a string - "O Lord! the man that makes an attempt to describe your good qualities, (a) desires to cross the ocean with his arms, (b) wishes to catch the moon with his hands, and (c) to jump over the Meru mountain." (Ganganath Jha, 1985:382).

"There is another kind of Illustration, where the action itself indicates the (causal) relation between itself and its cause". (first sutra of 10.98) (Ganganath Jha, 1985). Example - "When a low thing attains a high position, it will naturally fall," - so, saying as it were, the stone-dust, on the hill-top falls down when shaken by the mild wind.

<<Here it is the action of falling (of the stone-dust)
which points to the connection between the action of falling and its cause, in the shape of the low person attaining to high positions>. (Ganganath Jha, 1985:383).

(11) Aprastutaprasamsa: It is 'indirect description'. "Where the description of an irrelevant thing points to the object meant to be described, it is Indirect Description". (10.98) (Ganganath Jha, 1985). Example -<<"O King, the princess is not teaching me to talk; and the queens also are sitting silent. O Kubja, feed me. Why are not the princes and ministers taking their food even at this time?"- Thus does the parrot in the empty turrets of your enemy's houses, speak, when let out of the cage by the passers-by, it sees the figure of its master on the pictures.

<<What is meant to be described here is the fact that as soon as your enemies came to know of your projected march against them, they fled away from their houses'; and this fact is the cause of the effect that is described in the verse>>. (Ganganath Jha, 1985:384-5).

(12) Atisayokti: It is 'hyperbole'. According to 10.100 and first two sutras of 10.101,"It is to be known as the Hyperbole - (a) when the object to be described is indicated as swallowed by the other; - (b) when the object to be described is represented as another; - (c) where there is an assumption introduced by some term meaning 'if'; - and (d) when there is reversal of the normal order of sequence between a cause and its effect". (Ganganath Jha, 1985). Example - "A lotus is found in a place without water; - two blue lotuses are found in a lotus; - all these are found on.

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a golden creeper;-and that creeper is tender and lovely;- what a series of portentous phenomena!

"The face (and the eyes and the body) are represented as: 'swallowed by' (identified with) the lotus (the blue lotuses and the golden creeper)". (Ganganath Jha, 1985:390-1).

Another example is - "Her tenderness is something quite different; quite different to the brightness of her complexion; this young girl is not the creation of the ordinary Creator.

[Here the idea expressed is that the 'tenderness' and other things are quite different from the ordinary tenderness and the rest.]. (Ganganath Jha, 1985:391).

(13) Prativastupama: It is 'typical comparison'. "Typical Comparison is that where a single common property stands twice, in two sentences" (first sutra of 10.102) (Ganganath Jha, 1985). Vrtti explains further,"When the common property is mentioned, both in the sentence speaking of the 'object compared' and that speaking of the 'object compared to' - but in separate words,- since the repetition of the same words has been described as a defect,- is called, Typical Comparison, 'Prativastupama', so called because the position of the 'object compared to' (upamana) is occupied by what is expressed by a sentence (vastu)". (Ganganath Jha, 1985:392).

Example of prativastupama - "Having once occupied the position of the Queen, how can she revert to the position of an attendant? Verily, a jewel marked with the figure of
a god does not deserve to be worn.

"[The common property, 'impropriety', is mentioned in both halves of the verse, but in different words.]." (Ganganath Jha, 1985:392-3).

(14) Drstanta: It is 'exemplification'. "Exemplification is the reflectional representation of all these". (10.102) (Ganganath Jha, 1985). For explaining 'all these', the vṛtti says, "The drstanta is so called because therein is perceived (drsta) the 'definite recognition' (anta) of 'all these' - i.e. of the Common Property (the object compared and the object compared to)". (Ganganath Jha, 1985:393). Example - "As soon as you are seen, her heart, inflamed with love, becomes calmed; it is only in the light of the moon that the flower of the Lily-plant blooms. "Here we have Exemplification per similarity.

"[(a) The king, (b) the girl, (c) the heart, (d) the inflammation of love and (e) the becoming calm, being reflected respectively in, (a) the moon, (b) the lily plant, (c) the flower, (d) the withering caused by the sun's rays, and (e) the blooming]". (Ganganath Jha, 1985:393).

(15) Dipaka: It is 'illuminator'. It is defined in karika 10.103 along with the 'stringed illuminator' in the first sūtra of 10.104. According to 10.103,"(a) When the (common) property belonging to several objects- that to be described, as well as those not to be described,- occurs once,- and (b) when a single substantive occurs in connection with several verbs,- it is the Illuminator".
Examples -(a) "The wealth of misers, the head-jewel of serpents, the mane of lions, and the breasts of girls; belonging to noble families,- how can these be touched until they are dead?' ........(b) The newly-wedded wife, when brought to the bed, perspires, shrinks, turns, moves away, closes her eyes, casts side-long glances, rejoices; within herself, and longs to bestow a kiss". (Ganganath Jha, 1985:395).

(16) Tulyayogita: It is "equal pairing". "The single mention of a property as belonging to a number of things of the same kind constitutes Equal Pairing". (10.104) (Ganganath Jha, 1985). Example -"In the presence of your eyes, lovely and elegant, what is the line of white, red and blue lotuses?- And the Nectar, the Moon and the Lotus; have been subdued, at a single stroke, by your face. 

"[Here the properties are described as belonging to two sets of things. Both of those to which the eyes and the face are compared.]". (Ganganath Jha, 1985:396).

(17) Vyatireka: It is "dissimilitude". "The dissimilitude of the other to the "object compared to" constitutes the figure of the same name" (first sutra of 10.105) (Ganganath Jha, 1985). The vrtti defines "of the other" as "of the object compared" and "dissimilitude" as "superiority". Example -"The Moon, though reduced again and again, really rises also again and again; but youth, O beautiful one, once gone, never returns; so cease to be propitiated.

"Here the "superiority", belonging to "youth" (which is
the object compared), lies in its ephemeral character (in which point it is superior to the Moon, the object compared to). So that the assertion of some people that 'this verse depicts the 'superiority' of the object compared to (the Moon) over the object compared (youth)' is not right". (Ganganath Jha, 1985:397).

(18) **Aksepa**: It is 'hint'. "When something desired to be said is, as if, suppressed, for the purpose of conveying a special idea, it is Hint; and it is of two kinds, as having its subject, either (a) about to be mentioned, or (b) already mentioned". (10.106 and first sutra of 10.107) (Ganganath Jha, 1985). Example -"O! come, I shall tell you, O cruel one! something about a certain person; or no; I shall not say it; when she has taken an inconsiderate step, let her die!

"[When is 'desired to be said' here is the extreme pang of separation being borne by the girl; and in order to convey the idea that it is something indescribable, the speaker suppresses it; and the subject is not mentioned, it is only about to be mentioned]". (Ganganath Jha, 1985:403).

(19) **Vibhavana**: It is 'peculiar causation'. "Peculiar Causation consists in the mention of the effect, even though there is denial of the cause". (10.107) (Ganganath Jha, 1985). Example -"Even though unstruck by the blossoming creeper she felt pain; even though not stung by the black bees, she turned aside; even though not shaken by the lotus-leaves, she swerved round [all this by reason of her love-pangs]". (Ganganath Jha, 1985:404).
(20) **Visesokti:** It is 'peculiar allegation'. "Peculiar Allegation consists in the omission to affirm the effects, even when its causes are present in full force". (first sūtra of 10.108).

The vṛtti adds,"When, even in the combined presence of all its causes, the effect is not affirmed, it is Peculiar Allegation. It is of three kinds -(a) having the reason (of the non-appearance of the effect) not mentioned, (b) having the reason mentioned and (c) having the reason such as is inconceivable". (Ganganath Jha,1985:404). Examples in order:

"(a) 'Though sleep had ceased, the Sun had risen, the friends had come to the door, and the lover had slackened the impetuosity of his embrace,- yet the woman did not move away from the embrace'.

"[Here the reason for the non-appearance of the effect, which consists in the depth of the woman's feelings, is not mentioned].

"(b) 'All obeisance to the Love-god of immeasurable prowess, who, though consumed like camphor, is yet puissant over every individual!'

"[Here we have the reason mentioned, in the shape of the 'irrepressible prowess' of the god.]

"(c) 'Glorious is the Love-god, who single-handed conquers the three worlds, and whose power was not wrested by Shiva, when he deprived him of his body.'

"[The destruction of the body would be sure to bring about the destruction of the power; and the reason, why Shiva did not do the latter when he did the former, is one;
that we cannot conceive of.]" (Ganganath Jha, 1985:405).

(21) Yathasankhya: It is \textquoteleft symmetrical\textquoteright. "The Symmetrical consists in the orderly connection among things mentioned in a definite order". (10.108) (Ganganath Jha, 1985). Example - "O Lord, how wonderful is it that, though single, you live in three ways - in the hearts (a) of enemies, (b) of learned men and (c) of fawn-eyed women, - producing in them, (a) pain, (b) joyous feelings and (c) love, through (a) the force of your valour, (b) your humility and (c) your amorous sportings." (Ganganath Jha, 1985:406).

(22) Arthantaranyasa: It is \textquoteleft transition\textquoteright. "Where either a Universal or a Particular is supported by its converse, - either through similitude or otherwise, - it is Transition". (10.109) (Ganganath Jha, 1985). Example - "To persons whose minds are enveloped in their own defects, even the most beautiful thing appears to be the reverse: a person suffering from bile sees the snow-white conch also as yellow.

"[Here a universal statement is supported by a particular case through similarity.]" (Ganganath Jha, 1985:406-7).

(23) Virodha: It is \textquoteleft contradiction\textquoteright. "When something is spoken of as contradictory, even when there is no contradiction, - it is the Figure Contradiction". (first sutra of 10.110). Example - "O King! in your presence: Mountains become devoid of height, Winds become motionless, the Ocean, devoid of depth, and the Earth, extremely light". (Ganganath Jha, 1985:408).
(24) **Svabhavokti**: It is 'natural description'. "When, of the child and other things, their own action and form are described,- it is Natural Description". (10.111). The vrtti explains 'their own' as 'action and form as subsisting in themselves' and 'form' as 'colour and shape'. Example -"The horse, rising from sleep, extends his hind legs, stretches his body enlarged by the three dips on its back, brings his mouth to his chest, with his neck curved; and flutters his dusted mane; his lips quivering on account of his desire for grass; and softly neighing, he is scratching the ground with his hoofs". (Ganganath Jha, 1985:411).

(25) **Vyajastutī**: It is 'dissembling eulogy'. "When, what, on the fact of it, is praise or disparagement, turns out to be otherwise, it is Dissembling Eulogy". (first sutra of 10.112) (Ganganath Jha, 1985). Example -"O King, excepting yourself, none else is the foremost among persons whose minds are devoid of all consideration for those dependent upon you; and apart from Laksmi, the Goddess, of Wealth, nowhere is shamelessness to be found: you are giving away the Wealth-goddess who has come to you in hundreds of ways, and though thus she has received the ill-treatment of being given up, she continues to reside in yourself alone". (Ganganath Jha, 1985:412). In this passage, disparagement is turned into praise.

(26) **Sahokti**: It is 'connected description'. "Where one word is expressive of two things, through the force of some synonym of the word 'saha' (along with),- it is Connected Description". (10.112) (Ganganath Jha, 1985). Example -"O
beautiful one, at her separation from you, her breaths: become long drawn out, along with the nights and days; her flow of tears continue to drop, along with the bracelets; and the very hope of life becomes feeble, along with her slender body.

"Here the properties of (a) 'being long drawn out' [(b) 'dropping' and (c) 'becoming feeble'] as applying to (a) 'breaths', [(b) 'tears' and (c) 'hope of life'] are directly expressed by the words; but to the (a) 'night and days', [(b) 'bracelets', and (c) 'slender body'], they are applicable only through the force of the term 'along with'. (Ganganath Jha, 1985:413).

(27) Vinokti: It is 'privative description'. "That is: Privative Description in which one thing, without the other, is either (a) not beautiful (b) the contrary". (first sutra of 10.113) (Ganganath Jha, 1985). Example: "Without the Night, the Moon is not beautiful; without the Moon, the Night is only dense darkness; and without both these, the love-dealings of lovers do not shine". (Ganganath Jha, 1985:414).

(28) Parivrtti: It is 'exchange'. "When there is an interchange between equal or unequal things - it is: Exchange". (10.113) (Ganganath Jha, 1985). Example - (a) "The wind imparts graceful movement to the blossoming creepers; and receives their unrivaled fragrance; (b) these creepers, on the other hand, draw to themselves the eyes of travelers, and give to them pain, physical and mental, as also perplexity and nervelessness". (Ganganath Jha, 1985:414).
(29) Bhavika: It is 'visualisation'. "When past and future things are delineated as if they were before the eyes, it is Visualisation". (first sutra of 10.114). This figure is known as bhavika because it represents poet's bhava i.e. intention. Example -"(a) I see that there was collyrium in your eyes; (b) and I perceive your body as going to be adorned with ornaments.

"In (a) there is 'visualisation' of the past (collyrium), and in (b) that of the future (ornamentation)". (Ganganath Jha, 1985:416).

(30) Kavyalinga: It is 'poetical reason'. "When a reason is expressed either (a) by a sentence, or (b) by a word, it is Poetical Reason". (10.114) (Ganganath Jha, 1985). Example: -"From my bodily incarnation I infer, O Shiva, that in my previous birth, I never bowed down to You; and bowing down to You now, and thereby becoming liberated, I shall not have a body and hence shall not bow down to You in the future; both these faults of mine, please pardon, O Lord". (Ganganath Jha, 1985:416).

(31) Paryayokta: It is 'periphrasis'. "Periphrasis consists in such description as is independent of the ordinary denotative relation between the expressive word and the expressed meaning". (first sutra of 10.115) (Ganganath Jha, 1985). Example -

"Yam preksya cirarudhapi nivasapritirujjhita.
Madenairavanamukhe manena hrdaye hareh.

"Even though long-standing, the love of residence was
renounced by intoxication and self-respect, in regard respectively to the face of Airavana and the heart of Indra.

"The particle 'api', 'even though' serves to imply that 'Airavana's face and Indra's heart became bereft of intoxication and self-respect'; and this idea so suggested is the same as is directly expressed by the words themselves [the expressed meaning also being that 'intoxication and self-respect renounced their love of residing in Airavana's face and in Indra's heart']. But the manner in which the implication is made is not the same in which the same idea is directly expressed".(Ganganath Jha, 1985:418-9).

(32) Udatta: It is 'exalted'. "The Exalted consists (a) in the Exaltation of the thing....(b) it consists also in the representation of great beings as adjuncts (to the thing exalted)". (10.115) (Ganganath Jha, 1985). Example -"The pearls dropping from necklaces snapped in dalliance, which have become reddened by the foot-prints of lascivious girls walking about in the court-yard, are dusted aside with broom-sticks: mistaking them for pomegranate-seeds, the sportive parrots pick up these pearls:- that all this happens in the houses of learned men is the effect, O King Bhoja, of your magnificence".(Ganganath Jha, 1985:420).

(33) Samuccaya: It is 'concatenation'. "(a) It is: Concatenation, when, while one cause conducive to the effect in question being already present, another also turns out to be conducive to it.....(b) It is another kind
of the same figure (Concatenation) when qualities and actions are (described as) simultaneous". (10.116) (Ganganath Jha, 1985). Example - "Irrepressible are the arrows of the Love-god; my beloved is at a distance; my mind is extremely anxious; our love is deep; age young; life-breath very hard; family pure; the feminine character is incompatible with firmness; the season is helpful to the Love-god; the God of Death is incapable (of putting an end to my life); my friends are not sufficiently clever; how then can this cruel pang of separation be borne?

"The arrows of the Love-god' are enough to make the pangs of separation unbearable; and in addition to this are mentioned the other circumstances conducive to the same effect, - such as the beloved being at a distance and so forth". (Ganganath Jha, 1985: 421).

(34) Paryaya: It is 'sequence'. "When one things occurs successively in more than one, it is Sequence". (first sutra of 10.117) (Ganganath Jha, 1985). "When the process is inverted, it is another kind (of Sequence)". (second sutra of 10.117) (Ganganath Jha, 1985). Example - "O Poison! by whom has been ordained this successively higher series of your residences? - First of all in the heart of the ocean, then in the throat of Shiva, and now in the words of wicked men!". (Ganganath Jha, 1985: 425).

(35) Anumana: It is 'inference'. "It is description of the Probans and the Probandum that constitutes Inference". (10.117) (Ganganath Jha, 1985). Example - "Because the heart-piercing arrows constantly fall upon that object towards
which these girls with wave-like eyes turn their eye-brows,- therefore (it follows that) the angry sovereign. Love-god, with his hand adorned with the drawn bow and arrow, is always running before these girls". (Ganganath Jha, 1985:427).

(36) Parikara: It is "insinuation". "Insinuation is description with significant epithets". (first sutra of 10.118) (Ganganath Jha, 1985). Example - "Archers, brilliant, self-respecting, honoured with riches, who have made their reputation in war, neither combining nor differing among themselves,- are anxious, even at the risk of their lives, to fulfill his wishes". (Ganganath Jha, 1985:428).

(37) Vyajokti: It is "artful assertion". "Artful Assertion consists in concealing, by some artifice, the unhidden character of a thing". (10.118) (Ganganath Jha, 1985). Example - "May Shiva protect you,- he being smilingly looked upon by the ladies in the harem of the King of Mountains, when he,- having a thrill and such effects produced in himself by the touch of Parvati's hand offered to him by her father, and feeling confused at the consequent omission of the details of the marriage-rites,- blurted out - "Oh, how cold are the hands of the Snow Mountain!"">>(Ganganath Jha, 1985:429).

(38) Parisamkhya: It is "exclusion"."Where something, either (a) asked or (b) unasked, on being mentioned, serves to exclude other things similar thereto, - it is said to be Exclusion". (10.119) (Ganganath Jha, 1985). Example - "Q.
what is it that deserves to be attended upon by men? A. The excellent proximity of the Heavenly River.- Q. What is it that should be meditated upon in seclusion? A. The two feet of Visnu.- Q. What is it that should be honoured? A. Virtue.- Q. What is it that should be desired? A. Mercy, by the presence whereof the mind leads on to Liberation". (Ganganath Jha,430-1).

(39) Karanamala: It is `string of causes'. "Where (among a number of things mentioned), each preceding one appears as the cause of each succeeding one,- it is the String of Causes". (first two sutras of 10.120) (Ganganath Jha,1985). Example -"Control over the senses is the cause of good character; excellence of qualities is obtained from good character; by the excellence of qualities people become attached; and the attachment of the people brings about prosperity". (Ganganath Jha,1985:432).

(40) Anyonya: It is `reciprocal'. "When two things are productive of each other, through an action,- it is the Reciprocal". (10.120) (Ganganath Jha,1985). Example -"Swans add beauty to the lakes, and the lakes add beauty to the swans; these two only serve to improve each other". (Ganganath Jha,1985:433).

(41) Uttara: It is `answer'. "(a) When from the hearing of only the answer, the presumption of the question is made,- (b) or when the question being there, an inconceivable answer is given, and this more than once,- it is Answer". (10.121 and first sutra of 10.122) (Ganganath Jha,1985). Example -" `O trader, whence could we have ivory or tiger-
skins' 'not so long as my daughter-in-law with lovely locks; lives in my house'.

"[Here the implication is that my son does not go out for hunting.]" (Ganganath Jha, 1985:434).

(42) Suksma: It is 'subtle'. "Where a subtle fact somehow noticed, is expressed to another person, by means of some property,- it is the Subtle". (10.122 and first sutra of 10.123) (Ganganath Jha, 1985). Example -"The clever girl, noticing from the meaning glances of her lover that he was desirous of knowing the time of assignation, closed up the lotus with which she was playing.

"Having noticed, from a mere gesture, that the time for assignation was what was sought after, the girl very gracefully gave him the information by the closing of the lotus, which pointed to the night as the time". (Ganganath Jha, 1985:437).

(43) Sarà: It is 'climax'. "Climax is the successive rising in the excellence of things to the highest pitch". (10.123) (Ganganath Jha, 1985). Example -"The Earth is the essence of the kingdom; the city, of the Earth; the palace, of the city; the bed, of the palace; and of the bed, the lovely woman, the all-in-all of the Love-god". (Ganganath Jha, 1985:437).

(44) Asamgati: It is 'disconnection'. "When there is representation of two properties, which bear to each other the relation of cause and effect, as subsisting, at the same time, in totally different places,- it is Disconnection". (10.124) (Ganganath Jha, 1985). Example
"What people say as to the pain belonging to the person who has the sore is not true; the cut of the teeth is on the cheek of the newly wedded wife, while the pain appears in her co-wives". (Ganganath Jha, 1985:438).

(45) Samadhi: It is "convenience": "When, through the help of other causes, the fulfillment of an effect is described as becoming easier, it is Convenience". (first sutra of 10.125) (Ganganath Jha, 1985). Example - "As I was going to fall on her feet, with a view to pacifying her indignant feelings, luckily the thundering of clouds appeared for the purpose of helping me". (Ganganath Jha, 1985:440).

(46) Sama: It is "compatible": "When the connection (between two things) is considered to be right and proper, it is the Compatible". (10.125) (Ganganath Jha, 1985). Example - "Strange, strange, extremely strange is this that the Creator has, by chance, been the ordainer of one compatible phenomenon that when the large quantities of Nimba-berries had to be eaten, the beings selected as expert in eating them were the crows". (Ganganath Jha, 1985:441).

(47) Visama: It is "incongruous": "Where - (a) between two things no compatibility can come about, by reason of extreme dissimilitude, (b) where the agent does not obtain the fruit of his action, but comes by an adverse effect, (c) (d) where the quality and action of the cause are incompatible respectively, with the quality and action of the effect, it is held to be the Incongruous". (10.126-7) (Ganganath Jha, 1985). Example - "Where on one side is the
large-eyed one, with body more tender than the Shirisā flower, and where, on the other, is the fire of love, terrible as straw-fire". (Ganganath Jha, 1985:442).

(48) Adhika: It is "exceeding". "When of the Container and the Contained, both of which are large, the respective Contained and Container, though really smaller, are described as larger,- it is the Exceeding" (10.128) (Ganganath Jha, 1985). Example -"O King, the inside of the three worlds is really extensive, inasmuch as the mass of your fame, though really too large to be contained, becomes contained in it". (Ganganath Jha, 1985:444).

(49) Pratyanika: It is "hostile". "It is the Hostile, when a person, unable to injure his enemy, is described as offering an insult to a relative of that enemy,- such description tending to eulogise this latter". (10.129) (Ganganath Jha, 1985). Example -"You are one who have subdued the beauty of the Love-god, and O beautiful one, she is attached to you; for this reason the Love-god, though hated as it were, strikes her simultaneously with all his five arrows". (Ganganath Jha, 1985:445).

(50) Milita: It is "obscured". "When one thing is obscured by another, through a common characteristic, innate or adventitious,- it is the Obscured". (10.130) (Ganganath Jha, 1985). Example -"The eyes are tremulous in the corners; words sweet and artful, the movement graceful and languid, the face extremely light;- all this has appeared naturally in the tender body of the fawn-eyed one through lasciviousness; so that no sign of intoxication is
perceptible in her body.

"The tremulousness of the eyes and the other signs are: natural characteristics, common to lasciviousness and intoxication,- all of them being found in the latter also.

"[And through these, the more powerful, i.e. better known, lasciviousness, serves to obscure, hide from view, the intoxication]}". (Ganganath Jha, 1985:447).

(51) Ekavali: It is 'necklace'. "Where [among a number of things] the succeeding thing is either (a) affirmed or (b) denied, as qualifying the preceding things,- it is the Necklace, which is of two kinds". (10.131) (Ganganath Jha, 1985). Example -"It is not water which does not contain beautiful lotuses; it is not lotus which does not contain the hidden black bee; it is not a black bee which hums not sweetly; and it is not humming which does not captivate the heart". (Ganganath Jha, 1985:448-9).

(52) Smarana: It is 'reminiscence'. "When on the perception of a thing similar to it, there is remembrance of an object as previously perceived,- it is Reminiscence". (first sutra of 10.132) (Ganganath Jha, 1985). Example -"Bow down to the thrill in Krsna's body, which appeared at the recollection of his Panchajanaya Conch, at the time when he held with his hands Yashoda's breasts with his lips at the nipples". (Ganganath Jha, 1985:450).

(53) Bhrantimana: It is 'illusion'. "When there is cognition of another thing, at the sight of a thing similar to it,- it is Illusion". (10.132) (Ganganath Jha, 1985). Example -"When the cat sees the moon's rays in the bowl, it
mistakes them for milk and proceeds to lap it; when the
elephant sees them entering through the interstices in the
trees, it mistakes them for the lotus-stalk, and proceeds:
to collect them; when the woman sees them on her bed, at
the end of dalliance, she mistakes them for her cloth and
proceeds to pick them up:- Thus the moon, maddened with
his resplendence, deludes the whole world". (Ganganath
Jha, 1985:451).

(54) Pratipa: It is 'converse'. 
"(a) Where there is
discarding of the object compared to, or (b) where that
object itself is treated, with a view to its being
condemned, as the object compared,- it is the Converse"
(10.133) (Ganganath Jha, 1985). Example -"Come, O beautiful
one, and just lend your ears to hear the calumny that is:
spreading : O slender-waisted one, people are comparing the
Moon to your face!". (Ganganath Jha, 1985:452-3).

(55) Samanya: It is 'identification'. "Where, with a view
to delineate the presence of common properties, the object
described is represented as identical with another, through
its connection with this latter,- it is held to be
Identification". (10.134) (Ganganath Jha, 1985). Example:
"The women repining for their lovers,- having their body
smeared with sandal-paint, adorned with new pearl-
necklaces, their faces shining through white paint, and
clothed in clean white clothes,- become undistinguishable:
when the moon with its rays has whitened the Earth, and
thus proceed to the house of their lovers comfortably and
fearlessly.

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"Here the ground of identification consists in the quality of whiteness..." (Ganganath Jha, 1985:455).

(56) Visesa: It is 'extraordinary'. "(a) When the contained is represented as existing without its recognised container, - (b) when one thing is represented as subsisting, in the same form, and at the same time, in several things; - and (c) where, while a person is engaged in the doing of one thing, he is described as accomplishing, in the same manner, a different thing, which (in reality) is not capable of being accomplished (by that same effort); - it constitutes what has been described as the figure Extraordinary with its three varieties". (10.135-36) (Ganganath Jha, 1985). Example - "Wherefore should the poets not be regarded as objects of reverence, whose words, grand with infinite beauty, continue to rejoice the worlds, to the very end of the cycle, even after the poets themselves have departed to heaven?" (Ganganath Jha, 1985:457).

(57) Tadguna: It is 'borrowing of qualities'. "When a thing, through contact with another possessed of extremely brilliant qualities, renounces its own quality and takes up the qualities of that other thing,- it is Quality-borrowing". (10.137) (Ganganath Jha, 1985). Example - "The sun's horses, having their colour altered by the wide-spreading splendour of Aruna, (the Sun's charioteer, the brother of Garuda), were brought back to their own colour by the gems, green like the bamboo-sprout.

"Here the green gems are described as possessed of more:
brilliant qualities than Aruna, whose qualities are more brilliant than those of the Sun's horses". (Ganganath Jha, 1985:459).

(58) Atadguna: It is 'non-borrowing of qualities'. "If, however, there is no absorbing by the one from the other, it is the Non-borrowing of qualities". (first sutra of 10.138) (Ganganath Jha, 1985). The vrtti explains, "In a case, where the thing with inferior qualities does not absorb the form of the other thing, - even when such absorption is possible, - then it is the figure named 'Non-borrowing of Qualities'". (Ganganath Jha, 1985:459). Example: - "Though you are yourself white (fair), yet you have made my heart red (affected by love); but though enshrined in my heart which is full of redness (love), you have not been reddened (made to love).

"Here the expression of the idea that 'though the man, even in contact with very much reddened mind, has not become red' involves the figure of 'Non-borrowing of Qualities'". (Ganganath Jha, 1985:460).

(59) Vyaghata: It is 'frustration'. "When one thing, which has been accomplished, in one way, by one person, is turned otherwise in that same way, by another, - that is called 'Frustration'" (10.138 and first sutra of 10.139). Example: - "We eulogise the women who revivify, by their glances, the Love-god, who was burnt by Shiva, by his glance, - and who are thus superior to this latter god". (Ganganath Jha, 1985:461).

(60) Samrsti: It is 'collocation of figures'. "When these
(figures) are present, distinctly from one another, it is: Collocation". (10.139) (Ganganath Jha, 1985). The vṛtti adds, "When the figures of speech described above are present, as far as possible independently of one another, in one substratum, either (a) in the word or (b) in the meaning or (c) in both, it is called 'Collocation', because it consists in the co-existence of several in one thing". (Ganganath Jha, 1985:461-2).

(61) Sankara: It is 'commixture'. "(a) When, however, there is a relation of subserviency among the said figures of speech, which are incapable of independent existence by themselves, then it is Commixture. (b) When there is no reason in support of, nor any objection against, the recognition of any one (to the exclusion of the likely figures), there is Uncertainty (which forms the second variety of Commixture)". (10.140) (Ganganath Jha, 1985).

Example - "O King, when the wives of your enemies are wandering about in the forest, the foresters wrest from them emerald crown-jewel, take away the golden ear-ornament, snap away the girdle-zone and quickly remove the jeweled anklets; but on seeing the necklace of pearls, which has become reddened by the reflection of the red colour of their Bimba-like lips, they take it to be only a string of red berries and therefore do not take it". (Ganganath Jha, 1985:464). In this example, figure bhrantimana (Illusion) appears as based upon tadguna (Quality-borrowing) and vice-versa.

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For the suggestive mode, we will use the following categories of the dhvani theory. As shown in chart 1 in the first chapter, the nine basic categories of dhvani are:

1. Laksanamula dhvani: An alternative term for this is avivaksita vacya dhvani. The word laksanamula can be broken as laksana + mula. Laksana is metaphorical connotation. Mula means root of base. Laksanamula dhvani is that meaning which is rooted in the metaphorical connotation of the expression. The alternative term avivaksita vacya consists of three morphemes - a + vivaksita + vacya. a is the negating prefix. Vavaksita means 'implied, intended or desired' and vacya means the 'denoted, literal, primary' meaning. Avivaksita vacya dhvani is that class of poetic expressions in which the primary meaning is not intended. Here the literal meaning is rendered subservient to the metaphorical connotation. Suggestion arises out of the primary meaning which is eclipsed in laksanamula dhvani. There are two subcategories of laksanamula dhvani:

(i) Arthantarasankramita vacya dhvani: Arthantarasankramita consists of three independent words - artha, antara and sankramita. Artha stands for meaning, antara for difference and sankramita for transference. Arthantarasankramita vacya dhvani would mean 'that literal expression in which a transference to a different meaning has taken place'. This subcategory accounts for those poetic expression in which the primary and the additional meanings are merged into some other meaning. Suggestion arises out of retaining some of the literal sense and...
superimposing other meaning onto the complete literal meaning.

(ii) Atyantatiraskrta vacya dhvani: Atyantatiraskrta can be broken into atyanta and tiraskrta. Atyanta means 'extremely' and tiraskrta means 'disregarded'. Atyantatiraskrta vacya dhvani thus accounts for those poetic expressions in which the denotational meaning is completely disregarded.

(2) Abhidhamula dhvani: Abhidha is literal meaning. Abhidhamula dhvani would thus imply those poetic expressions in which suggestion arises on the basis of the primary sense. An alternative term for the abhidhamula dhvani is vivaksitanyapara vacya dhvani. Vivaksitanyapara can be broken into vivaksita and anyapara. Vivaksita means 'implied, intended or desired'. Anyapara means 'that which refers to other'. Vivaksitanyapara vacya dhvani thus implies 'that expression in which the referred meaning is the primary meaning'. Here, only the referential meaning is taken into account.

There are two subcategories of abhidhamula dhvani:

(i) Samlaksyakramavyangya dhvani: The word samlaksyakramavyangya can be broadly broken into samlaksyakrama and vyangya. Vyangya is 'suggested meaning'. Samlaksyakrama includes several morphemes. Its overall sense can be translated as 'that which leads towards a goal'. Samlaksyakramavyangya dhvani would mean 'that expression which leads towards the suggested sense'. Samlaksyakramavyangya dhvani accounts for those poetic...
expressions whose literal meaning appears before the suggested sense and opens the way for the later to be revealed. There are three subcategories of this:

(a) Sabdodbhava or sabdamula: Sabdodbhava can be broken into sabda and udbhava. Sabda is 'word' and udbhava means 'originating from'. Sabdamula can be broken into sabda and mula. Mula means 'rooted in'. So in the sabdodbhava or sabdamula samlaksyakrama dhvani, the suggested meaning is: rooted in or comes out of the word itself.

(b) Arthodbhava or arthamula: Artha is meaning. Arthodbhava would mean 'that which comes out of the overall meaning'.

(c) Sabdarthodbhava or ubhayasaktimula: This word can be broken into sabda + artha + udbhava. This accounts for those expressions in which the meaning of the word leads to the suggested sense. The word ubhayasaktimula can be broken into ubhaya + sakti + mula. Udbhaya means 'both', sakti means 'power' and mula means 'rooted into'. Ubhayasaktimula thus means 'that meaning of word which is rooted in both the powers' i.e. in word and meaning.

(ii) Asamlaksyakramavyangya dhvani: The word asamlaksyakramavyangya can be broken into a + samlaksyakrama + vyangya. 'a' is a negating prefix. As explained earlier Samlaksyakrama means 'that which leads towards a goal'. Vyangya means 'suggested meaning'. This class accounts for that expression whose primary meaning does not lead towards the suggested sense. Suggestion is produced out of several meanings which are all generated.
simultaneously and it is not possible to visualise their effect separately. The overall effect creates certain aesthetic impact because of which *asamlaksyakramavyangyat dhvani* is also known as *rasa dhvani*.

In this chapter we have collected some of the categories of different theoreticians which may account for the word, sentence and the suggestive meaning of a text. We have not exhausted all the categories of the theoreticians and many other models can be evolved on the basis of the erudite works of the Indian literary theorists. In the next chapters we shall apply this model on "*Four Quartets"."