Thus far we have traced the two streams of thought, one pertaining to S'abdav-
Jīrttis with particular reference to vyanjana and dhvani, and the other pertaining
to the origin and development of the concepts of rasa and other cognate
ideas. In Dhvanyāloka we find these two currents meeting and merging with each
other and bringing forth an integrated theory of rasa and dhvani.

So, let us study this integrated theory of Ānandvardhana in detail.

We come to discuss the theory of vyanjana or dhvani as propounded in
the Dhvānyāloka. As I said in the beginning, the inspiration for the investiga-
tion came from the following verse.

kāvyasyātma dhvāniriti budhaiḥ yaḥ samāṁtayurvaḥ
tasyābhyām jagadurapare bhāktamahustamanye

This verse makes us understand that dhvāni was accepted as the soul of
poetry by earlier teachers. It was this very dhvāni that was called to be
bhākta or secondary sense by other teachers. There were some who said that even
though dhvāni was experienced, it was beyond expression in words. There were
some, however, who definitely negatived it. It was to remove this state of doubt
and negation of dhvāni that Ānandaunderstood to write this work.

In our search of these earlier theorists, we have not succeeded in dis-
covering any teachers of poetics who had a clear theory of vyanjana before
them. There might have been critics in old times as there are in the present
days who might have said that though they experience the soul of poetry, it
was incapable of being expressed in words.

As we have not been able in finding the earlier theorists of dhvāni,
similarly we have not found any theorists who have negatived it. We have, how-
ever, found theories about the two functions of the word, viz., the primary and
secondary i.e., bhākta and we have found the seeds of laksanā and vyanjana in
these.
It seems that Abhinavagupta also had undertaken such an investigation and has practically come to a conclusion similar to ours. In fact he says that there have been no books in which this theory is embodied. Says he-

\[ \text{avicchinnena pravāheṇa taireductaṁ vināpi vis'istapustakesu viveṣanāditya-} \]

\[ \text{bhuprāyaḥ. (Locana on Dhv.I.i)} \]

Considering, however, Ananda's arguments and illustrations to prove the independent verbal function of vyājjanā, we cannot deny the possibility that there might have been a tradition amongst the teachers of poetics which embodies affirmation and denial of vyājjanā. These teachers might have been his contemporaries or near predecessors. Ananda quotes the following verse with the introduction viz.-

\[ \text{tathā ca anyena kṛta evātra s'lokaḥ.} \]

Abhinavagupta explains 'anyena' by the words-granthakṛtsmānakālabhāvinā manorathānāṁ kavīṇā. If Abhinavagupta is right in this identification, we may conclude that amongst the contemporaries of Ananda, the theory of dhvani must have been propounded, denied, and stoutly defended. But, as to teachers earlier than this, of dhvani, we have no independent corroborative evidence.

Let us now consider Ananda's views.

We find that Ananda by three progressive stages comes to regard rasa as the ātmān or soul of poetry. The first stage is found in the second kārikā of the first udyota of the Dhv. Herein he says: arthaḥ Sahādayas'āghyaḥ kāvyātmik ryo vyavasthitah i.e. the meaning that is commended by the aesthetic-sahādaya is the soul of poetry. Vācya in poetry is disposed of by saying that it is explained by many poeticians in the form of various gu figures of speech like simile and others (Kārikā I.3). The idea of pratiyamāna in the poetry of great poets is explained on the analogy of beauty in fair-sex (Dhv.I.4), which is something over and above the beauty of several parts of the body. He seems to suggest that beauty is something which comes out of the whole. So does pratiyamānārtha or implicit sense in a poem. This is the second stage in which the importance of the pratiyamāna is established.
This is followed by a discussion in the vr̥ttī establishing the difference between vācyā and pratiyamāṇā. This discussion, as we note from the vr̥ttī, pertains to what is technically known as vastuvyañgya. The second variety of vyañgya that he refers to is alapkāra-dhvani. The third variety of pratiyamāṇā is what he calls 'rasādilakṣaṇaḥ', i.e., rasa, bhava, etc. About this variety it is said that it is absolutely different from the vācyā. This third variety of pratiyamāṇa viz. rasa is presented as the soul of poetry in the following kārikā-

\[ kavyasyātmā sa evārthah tatha cādikaveḥ purā. \]

\[ kramadadvandyogothah sāmaśa s'lokātvamāgataḥ. \]

(Dhv.1.5)

This is the third stage. Thus in the kārikās 2-4 and the vr̥ttī thereon, we find the philosophy regarding the soul of poetry, of ānanda in a nutshell. Meaning which is soul of poetry. In the meaning it is pratiyamāṇa, pratiyamāṇa is important. And in the three varieties of pratiyamāṇa, pratiyamāṇa rasa is the soul of poetry. This rasa is explained in the vr̥ttī thereon as kāvyasya Sa eva arthāh sārabhūtaḥ-, thus carrying forward the traditional meaning of rasa as essence in poetry.

This implicit sense is something quite different from the direct meaning of words. This point he proves by giving illustrations. If, for instance, the explicit sense is of a positive nature, the implicit sense is of a negative nature; or if the explicit sense is of a negative nature, the implicit sense is of a positive nature; or if the explicit sense is either of a positive or neither positive nor negative in negative nature, the implied is nature. In some cases the subject matter of the implicit sense is different from the explicit with reference to different people. These are illustrated by the verses such as 'bhama dhāmmia' etc., 'attā ettha nimajjai', etc., 'Vacca maha vvia ekke', etc. and 'de ā paria' etc.
FOOT-NOTES

Dhv. II. 26
बल्लुकुण्डुपायोतः ज्ञेय ज्ञात: परः।
विपिल्लात्माभिषेकः बल्लुकुण्डुपायोतः परः।

Dhv. III. 36
प्रक्ष्णनम्पि रसयः काव्यन्य शुभावि:।
येच तेजः प्रकाराः अमेव योजयः शुभावि:।

Dhv. III. 37
वाच्यात्स्वार्यः सद्य्यात्ंशान्वनेमेव नाति।
प्रायोण: परां शायां श्रीमतेऽद्विनिरहितेऽः।

Dhv. III. 38
मुद्या महात्वविगिताक्षुं प्रतिविभाषा।
प्रतीयमानचायत्वेशा मूषां झुंजेष्ठ यौनिताः।

Dhv. III. 39
क्यातः तातः जाका या जेया परितृप्त:।
साँ व्यक्त्वस्य गुणवीमायेऽः प्रक्ष्णनम्पि शिवः।

Dhv. III. 42, 43
गुणप्रक्ष्णनमायामः ध्वस्येऽः ज्वास्यते।
काण्ये उपे सत: म्यालो ताच्चात्मितत्विलितो।
चित्रे साहाय्येऽः शिरायेऽः ज्वास्यतः।
तत: शिरायेऽः चतुर्खिते वाच्यचित्रे अतः परम्।

Dhv. IV. 4
ह्यहृष्यारूँ वापि ब्रह्मः काण्ये रसपरिवर्त:।
स्वं नवा ज्ञातामाभिषेक: गुणवीमास हः दुहाः।

Dhv. IV. 5
ध्येनाः गुणीमुखवत् श्रद्धाश्च वह्य।
कन्यान्त्यन्यायाति कविनां श्रद्धाश्चाभिषेकः।

Dhv. IV. 6
व्यक्त्वम्बच्चायेऽः स्मिन् विविधे विभलचत:।
रसादिस्य एकस्तिक्षनविव: स्वादविन्यास:।

Dhv. IV. 7, 8
ववधानेश्वरायात्ते विविधो विविधाय।
व्यवधानेश्वरायात्ते विविधो विविधाय।
मुद्या दृश्यावतः ज्रोऽभु ततु भावि: रसाध्यात:।
CHAPTER XXI. ‘RASA AND DHVANI’ AS LAYED DOWN BY ĀNANDVARDHANA.

The Three dhvani:

(Thus Ānanda attempts to establish logically the distinction between vyanjana and other Vṛtti.) He takes up the three main types of implicit sense, viz. vastudhvani, alamkāradhvani and rasadhvani i.e. the cases in which some fact or idea is implied, or alamkāra is suggested or rasa is evoked. Vastudhvani he has illustrated in the verses such as bhana dharmia etc. as discussed above. Here it may be noted that Ānanda clarifies the point that Vastu and alamkāra can be expressed both by direct meaning i.e. vācyārtha or vyangyārtha or suggestion. In the case of rasadhvani, however, there is a complete break with abhidhā.

ALAMKĀRADHVANI:

In order to explain alamkāradhvani, Ānanda introduces the idea of noticibility between the expressed sense and the implicit sense. That there is a sequence between the expressed meaning and the implicit meaning, the latter following the former, is not questioned. In poetry, however, the fact of the degrees of noticibility is a matter of importance. Where the sequence is so quick that it does not attract the attention of the reader or hearer as in rasadhvani, it is regarded by Ānanda as the mode of dhvani par excellence. There are other cases, however, in which the sequence between the expressed sense and sequence between the expressed sense and the implicit sense is clearly observed as in some of the illustrations of vastudhvani.

These are the well-known divisions of samlaksyakrama and asamlaksyakrama of dhvani.

It appears that the sequence or krama is a necessary item in alamkāradhvani, e.g. in the verse-

unmataḥ prallasadhrātraḥ kālāgurumastīmasah
payodharabhastāṇyah kāma cakre bhilāsinam.

In this particular verse, the expressed meaning with reference to the monsoon season comes first. Then on the strength of double meaning words, the implicit meaning with reference to a young lady also shines forth. The
sequence between the two senses is apparently noticable. The result is upamā-
dhvani.

Ānanda explains and illustrates alamkāradhvani when he discusses the nature
and scope of saṃlakṣyakramavyaṅga or that in which the sequence between the
expressed sense and the implicit sense is noticeable (II.20). This particular
variety of dhvani is subdivided into that which is based on either s'abda i.e.
word (s'abdas'aktiyittha) or an artha i.e. meaning (arthas'aktiyittha). The s'abda-
s'aktyuttha saṃlakṣyakrama is again subdivided into two viz. vastudhvani, as
explained already, and alamkāradhvani.

Ānanda makes it clear at the outset that alamkāradhvani occurs only when an
alamkāra is implied on the strength of the power of a word. Thus, when in a
poem, alamkāra alone, and not vastumātra or idea, is implied on the strength of
s'abdas'akti, it is said to be dhvani based on s'abdas'akti.

(Says Ānanda II.21.-

āksipta evālamkāraḥ s'abdas'aktyā prakās'ate.

yasminnāmūktaḥ s'abderas'abdas'aktyudbhavo hi saḥ...

ṣāmādalamkāra, na vastumātraḥ yasmin kāvye s'abdas'aktyā prakās'ate sa s'abda-
s'aktyudbhavo dhvanirityasmākaṁ vivakṣitam.). He holds that if, an alamkāra,
even when it is implied, becomes expressed by some other word, then also it falls
out of the province of dhvani (sa cāksiptelamkāro yatra punah s'abdentareṇa-
bhihitasaṃvarūpāḥ tatra ra s'abdas'aktyudbhavānuraṇaraṇupavyaṅgyadhvanivavahā-
raḥ. ). This is illustrated in the verse viz. ṛṣṭyuḥ kes'ava etc. In this parti-
cular verse, the word 'sales'as' turns the table and the verse instead of becom-
ing an illustration of dhvani, patters out into an alamkāra called s'lesa. But,
says Ānandajif on the strength of implication another alamkāra is suggested, it
becomes an illustration of dhvani as in-

strāntare kusumamasayuyugasampraharanamājymbhata graṃabhidhānāḥ phullamalli-
kādhalvātthāso mahākālaḥ-. or In the verse umataḥ prollassaddhāraḥ etc. or
in case of dattānandāḥ prajānem etc. Ānanda says that in these illustrations,
we have to imagine on the strength of implication, the relation of upamāna and
upameya between the two vādyārthas and thus in these illustrations, we have

upamādhvani based on s'lesa. Ānanda then proceeds to illustrate different alaṁkāradhvanis such as virodhadhvanî, vyatirekadhvanî etc. These are instances of alaṁkāradhvanî based on word (S'abdas'aktyudbhava). At II.25, Ānanda points out the variety of alaṁkāradhvanî based on arthas'akti. Says he,

arthas'akteralamkāro yatṛṣṭavanayaḥ pratīyate.

amuvānapamavyayāyaḥ sa prakāro'paro dhvaneḥ...

Thus when an implied alaṁkāra which is other than the expressed alaṁkāra is suggested on the strength of meaning and it is termed as arthas'aktyudbhava- amuvānapamavyayāya (Vācyālамkāravyatirikto yatrāṇyo'lamkāro'rtvasāmartyāt pratīyamāno vabhāsate s'ṛthas'aktyudbhavo nāmāmuvaṇārūpavanayo'nyo dhvanīḥ.

-on II.25), Ānanda holds that all the alaṁkāras such as rūpaka and the like that can be directly expressed, can take the form of the implied also (II.26). He says that such implied alaṁkāras are exhibited variously by alaṁkārikas such as Udbhāja and the like. Thus in Saṃdeha there is an implied element of upamā, rūpaka and atis'ayokti. Thus, it is not difficult to indicate the fact that some alaṁkāra is implied by some other alaṁkāra.

(ṛṣpākṣādiralamkāravargo yo vācyatām s'rītāḥ.

sa sarvo genyamāṇatvaṃ bibhṛat bhūmaḥ pradars'itaḥ... II.26)

anyatra vācyatvena prasiddha yo rūpākṣādiralamkārāḥ so'nyatra pratīyamāṇatvaṃ bhūmyena pradars'itastātrabhāvadbhirbhirbhidbhidbhīḥ. tathā ca saṃdehādīśamānāmārāpākṣās'ayoktānām prakāṣāmāṇatvaṃ pradars'itamityalamkāreṇtaresyālāmkaṇṭare vṛṣṭvanā na yatnapratīpādyam...)

But Ānanda adds (II.27) that even when we come across some other implied alaṁkāras as seen above, we do not call them to be dhvani till the expressed sense is not subordinated to the implied.

But when the expressed becomes subservient to the implied, then only it becomes the province of dhvani. Ānanda then goes on illustrating such cases. In prēptas'ārāgra kasmāt etc., we have rūpakadhvani. So also in lávanyāntarpāri puritadīvīmukhe'smin smere'dhīnā etc. Upamādhvani is seen in vīrāṇā ramae etc.
Or in tan tana etc. Aksepadhvani is seen as in-sa vaktrumakhi etc. He also illustrates two cases of arthāntaryāsamadhvani as based on both s'abdas'akti and arthas'akti; Vyātirekaadhvani, Utprekṣadhvani etc. are also illustrated and explained. Ānanda, winds up the discussion with the remark that (II.28) -

evamalamkāradhvanitmārgaṁ vyutpādyasya tasya prayojanavattāṁ sthāpayitumādyante

S'ārīrīkaranām yeṣāṁ vacyaṁ na vyavasthitam

telamkārah āvatam oṣāyāṁ yanti dhvanyāngatāḥ gatāḥ.

Thus, the alamkāras that have no sound position in the body of a poem when they are only expressed, attain to beauty when implied. He also adds that these implied alamkāras become dhvani only when purport is principally to that effect - vyānigatasyat-

uxyāvatārā uṣya prādhānyavivakṣyāmeva satyaṁ dhvaneventeḥ pataḥ.

Ānanda then says that these alamkāras become principally implied in two ways. They become so either on the strength of vastumātra i.e. a bare fact or an idea, or by alamkāra.

(āṅgitvena vyāgyatāṁ api alamkārenām dvaī gatiḥ.)

kalāntidvastumātreṇa vyajyante kaścidalamkārene.)

Abhinava observes that this particular variety of dhvani is termed as alamkāradhvanī on the analogy of brahmaṇas'remaṇa. (r)

RASADHVAUC-

(B)

Coming now to the principal variety of vyānāna viz. rasavyānāna, we have first to note that in the implication of rasa, there is no room for the direct use of rasa or bhava terms such as Śāṅgāra, hāsa etc. or rati, hāsa etc. What is emphasised here is that merely by repeating these words, the sentiment that is to be experienced is not evoked. Even in cases where such words as hāsa, s'oka etc. are used, the sentiment has to be evoked by other means. The delineation of what suggest rasa are technically known as vibhāva, amubhāva and saṃcāribhāva. This doctrine of vibhāva, amubhāva and saṃcāribhāva is based upon the famous sūtra of Bharata as noted before viz. vibhāvāmubhāva vyābhcāriasayogādramasaniṣṭatiḥ. Ānanda discusses-

vyādhitapramuktavacitvamatiḥ see this point in the following way.

The third variety of the implicit sense viz. rasadhvani can never be directly
expressed in words, i.e. it can never be स्वस्यादवस्या, and it does not enter the field of लोकायताः or ordinary parlance as well.

This third type of the implied sense viz. रसा or sentiment, भावा or feeling etc. is seen to shine out as a result of the latent power in the expressed (अकृत्तत्तया). It never becomes the object of the direct verbal expression and hence it is necessarily distinct from the expressed. If at all it could be the object of the expressed, it might be so alleged either as being directly denoted by its proper name or as being expressed through the delineation of setting and the like. If the first alternative were true, there would be no possibility of an experience of sentiments in instances where their proper names are not employed.

Never are they so expressed directly by their proper names. Even when the proper names are present, the experience of sentiments, feelings etc. is not due to them but only due to the delineation of a proper setting and the like. The experience of sentiments, feelings etc. is only given a designation by the proper name and is not at all conditioned by it. अनुद्वा शः यत्र वर्णस्या तत्र तत्र विषयमप्यभवावधिप्रतिपादनमुक्तेनावै य स्वयम असि केवलमानुष्याते न तु तत्क्रा। –विषयंतात तत्त तस्य अदाय समेत। (धव. I).–

Thus, in fact we do not have the experience of sentiments, feelings etc. in all the instances where only proper names are used. Indeed, there is not even the slightest experience of the presence of sentiments in a composition which contains only their proper names such as, स्यिक्षा and the like, and without at all the delineation of विभववदि i.e. As we can have the experience of sentiments, feelings etc. only through this combination of विभववदि, irrespective of the mentioning of their proper names, and since we cannot have the experience only by the use of proper names, we may conclude on the basis of these considerations, both positive and negative, that sentiments, feelings etc. are exclusively evoked by the latent power of the expressed, and in no way mentioned explicitly. Thus it stands that rasadhvani or the third variety of the implicit sense is quite distinct from the expressed sense and is conveyed
only through vyāñjana. Its cognition, adds Ānanda, however, may appear to be almost simultaneous with the expressed,

(tasmād anvayayātirekāhhyām abhidhasyaśāmarthyaśaśaśāstvam eva rasādīnām. ....

Vācyena tvasya śeva pratītiragre dars'ayisyate. Dhy. I) (2)

Thus rasa is the subject of vyāñjana par excellence.

Ānandavardhana treats this third variety of rasādīhvāni under the subdivision called āsāmālakṣyakramādīhvāni. He holds that the vivakṣitānuyaparāvācyā dhvāni i.e. abhidhānuladīhvāni is subdivided into two varieties such as āsāmālakṣyakrama and sāmālakṣyakrama i.e. one in which the sequence is either perceptible or not perceptible. The āsāmālakṣyakrama or that in which no sequence is either perceptible includes in itself the varieties of rasādīhvāni, bhāvadīhvāni, tadvabhāsādīhvāni, bhāvasanātī, bhāvodaya, bhāvas'abaleṣṭā etc. (II.3.) These are subdivided into innumerable sub-varieties. But all these are just termed as one i.e. āsāmālakṣyakramādīhvāni(3). If it is principally suggested, it becomes dhvāni. But when rasa, bhāva etc. become subservient to the expressed sense, it becomes the province of the alamkāras such as rasāvat and the like (II.5) i.e. γuṇībhūta-vyāñjya.

Ānanda is of the opinion that the āsāmālakṣyakramādīhvāni is to be found with reference to varṇa i.e. syllable, pada i.e. word, vākya i.e. sentence saṃghatana i.e. diction and prabandha i.e. the whole composition. Abhinava explains that it is to be seen with reference to a fraction of a word (padaikades'a) or two words (pada dvitaya) etc. also.

The varṇa or syllables also suggest rasa and the like. Ānanda explains this by saying that letters such as S', g, r, yuktva varṇas, etc. do not promote S'piṣāramasa, while they are conducive to bimbatsa and the like (III.3.4). The suggestion of rasa through pada or a word is illustrated in utkampini bhayapariṣadheṣāyukta etc. Herein, the word 'te'makes for the suggestion of karuṇa rasa (iti śewyaśaśaśaśāsāvasādīhvāni sātis'ayasyaśaśaśaśāvāvatām prāptam iti. Abhinava) suggestion through a fraction of a word is seen as in vṛīḍāyogānmata vadānayāḥ samādhiṇe etc. 'Trihbhağah' in the word.
This is an illustration of vipralaśāṅga S'ringāra. At times this suggested sense of the type of rasa is mixed with some alamkāra also, as in 'smarana*vānañādi -pūrenodhāḥ punargrusetubhih' etc. Ananda mentions three types of samghatana or diction viz. asamāsā, madhyamasamāsā and dīrghasamāsā. He adds that this three-fold samghatana rests on guṇas such as madhurya and the like and suggested rasas and the propriety of the speaker and the subject matter is the regulating factor in its case.

\[(III.6-guṇānāḥśritya tiṣṭhatī madhuryādīn vyanakti śū.)
\]

rasān, tanniyam hetuḥ samghatana vaśavācyayoh.\)]

He points out further that in case of karuṇa and vipprayoga, asamāsā samghatana i.e. diction involving no compounds is favourable. In raudra, however, it can be either madhyamasamāsā or dīrghasamāsā. He observes that in all the types of diction the prasādagnāna is a must. Samghatana may vary with reference to the form of literature such as muktaka, and the like.

The whole composition also becomes suggestive of rasa as illustrated by the Rāmāyaṇa or the Mahābhārata. The theme should be historical or imagined as the case may be. But it should be properly beautiful with the propriety of vibhāva, anubhāva and Sańcāri(III.10). If the theme is historical, the poet should let go situations as are not inducive to rasa and should also make innovations to evoke rasa(III.11). He should go in for saṁdhis and saṁdhyāgas not according to the instructions of the science of poetry or drama alone, but according to their ability to evoke rasa(III.12). The poet should delineate the different rasas at proper places in parts of the composition, in such a way as to promote the main rasa(II.13). He should use alamkāras aptly(II.14) These five factors govern the suggestiveness of rasa with reference to a whole composition. He duly illustrates all this.

A whole composition thus not only by itself suggests rasa, but successively by degrees also, through instances of samālacarasyakramadhvani contained in it, suggests
Obstacles in rasavyayanä:-

Anandvardhana then proceeds to mention certain factors that tend to obstruct the realisation of rasa. He says that a good poet should take pains to avoid such factors as may obstruct the rasa being realised in a big composition or even in a single stanza, (III.17). The factors that cause obstruction in rasa-realisation are as below:

(i) Sketching the setting and the like of a sentiment that is of a nature quite contrary to the one in hand;

(ii) giving a very lengthy description of something even though it be connected with the main statement;

(iii) abruptly cutting off the delineation of the frequent sentiment or its untimely evocation;

(iv) frequent delineation of a sentiment even if it is fully roused and

(v) impropriety with reference to behaviours.

(virodhirasaseshandhivishayôpibhavyâdíparigrahaḥ.]

vistareṇānvitasyāpi vastuno'nyasya varmanam...

Akanda eva vicchitasya rakände ca prakas' anakam.]

paripâsâ gatasasyāpi paumahpuryena dipanam.]

rasasya vyādvidhāya vṛt̄tyanauścitvam eva ca...

Ananda explains these factors as below:-

(i) as for example, after delineating the hero and the setting with reference...
to S'inta rasa, if the same person and setting are immediately thereafter described with reference to S'rigāra rasa, the first fault occurs. The above is an illustration of vibhāvaparīgāraha with reference to an opposite type of rasa. Vyabhicāriparīgāraha of the opposite type of rasa is seen when the anger of youthful beloveds is being pacified by words that may promote renunciation.

Amubhāvaparīgāraha of the opposite type of sentiment is said to be there when, in case the beloved has picked up a love-quarrel, the hero is described to exhibit amubhāvas of the raudrārāsa by getting angry and the like.

(iii) Abrupt cutting off of the delineation of a sentiment is said to occur when e.g. a poet, instead of finding out the way to unite the hero and the heroine, who have come to know each other's longing for each other, describes something else. This occurs, e.g. in Ratnāvalī when on coming of Bāhravya, Ratnāvalī is forgotten! Evocation of sentiment occurs when e.g. even though the battle is on, if Rāmacandra is described to be suffering on account of the separation from Śītā. Or, it is seen in the delineation of S'rigāra on the battlefield in the second act of Venīsamāgāra.

Ānanda says that in the instances cited above there is a clear breach of propriety and it can be saved by pointing out that the hero is eclipsed by ill fate!

(naivaṃvṛtāṃ viṣayā daivavyāmohitatvam kathāpurūgasaya pariḥero, yato rasa-bendhā eva kaveḥ prādhīmyena svapraavṛttinibandhanam yuktam. III.19.Dhv.)

Ānanda says that the poets should be solely devoted to the suggestion of sentiment and the like. We have taken pains for all this and not merely for the establishment of dhvani alone! (rasādirūpavyāntyatātparyamevaṁ yuktāmiti yatnac'smābhīrārabdho na dhvanipratipedanematrābhīnives'asa.)

(iv) The fourth difficulty arises when rasa that is already fully aroused is repeatedly described as such. Rasa, after being fully aroused by its constituents and after being relished, tends to fade away in the fashion of axr fading...
flower if evoked repeatedly.

(v) Vyavahāra-naucitya occurs, e.g., when a heroine directly mentions her desires to the hero, and not indirectly through proper gestures and the like.

Or, it happens when vṛttis such as kaisiki and the like, as laid down in Ānanda Bharat, or elsewhere as in the Kavyadhamaka, are described not with reference to their proper conditions.

Ānanda cites some pūrīkara verses to support his statements and observes that whatever is laid down by him is in harmony with the opinion of great poets such as Vālmīki, and the like.

He further elaborates the topic and gives instruction as to how to delineate factors as are connected with sentiments of the opposite type. He says,

\[ \text{Vaivakhṣite mase labdhapraṭiśthe tu virodhinām}\]

\[ \text{bādhyaṁ angabhāven vē prāptānāmuktiraccalē} \] III.20

i.e. After the intended sentiment has been established on a sound footing, there will be no defect in including even hindrances provided that these come either as foils (bādhyām) or ancillaries.

Ānanda is of the opinion that after the intended rasa is fully realised, the hindrances can be delineated in a two-fold way as said above. The bādhyatva i.e., serving as foils of the hindrances is said to be there when they are positively overcome by the intended sentiment and not otherwise. Thus delineated, they only tend to enhance the intended sentiment and these factors cease to be hindrances when they are subordinated. They can be subordinated either in a natural way or in an imagined way. In case of natural subordination, there is no case for hindrance e.g., in the description of disease with reference to vipralabha S'rīgāra. But if one describes things that are not natural ancillaries e.g., death with reference to love in separation, it will create hindrance. Ānanda is of the opinion that even if a poet thinks that death can be possibly described in case of love in separation, he should not do so. For, if the substratum of the sentiment is lost, sentiment itself will be totally blasted. And you are not up to promote karuṇa here. If the poetry is centred round karuṇa rasa, such description is unobjectionable. Or, at times, description of death, in case of S'rīgāra, is
unobjectionable, if there is a chance for an immediate reunion. In case of a prolonged reunion, the evocation of proper sentiment is retarded. The poet should avoid this.

Ānanda illustrates the case of bādhyatvena ukti—i.e., narration as foils—of the hindrances in the verse viz., kārkīrayaḥ s'as'alaṃśmaṇaḥ etc., or as in case of the advice given by the other sage, when Puṇḍarika is lost in love for Mahāv'etā. The natural subordination is illustrated as in, bhramiṣ aratiṃ, alasaḥṛdayatām etc.; superimposed subordination is seen as in, pānduk-śāman vādaṇan, etc., or as in kopīt komalola... etc.

**OPPOSITE SENTIMENTS:**

Ānanda then proceeds to explain how opposite sentiments are to be delineated in a whole composition.

He is of the opinion that even though it is accepted that the whole work of poetic compositions should abound in different sentiments, the poet, desirous of achieving the greatness of his works, should delineate only one sentiment as the principal one

(prasiddhepi prabandhanēś nānārasanibandhene.)

eko raso'ṅgikartavyaḥ teṣāṅrutkarṣaṃicchatā.[VII.21.]

Ānanda is of the opinion that even though different rasas are fully aroused, one of them can be principal, if it is delineated right from the beginning of the work and is being referred to again and again (VII.22)


Just as there can be principal action or plot of a composition even if it gets mixed with other sub-plots, in the same way there can be one principal sentiment (VII.23). Ānanda is of the opinion that not only sentiments such as vīra and s'ṛṣīgra, or s'ṛṣīgra and hāṣya, or raudra and s'ṛṣīgra, or vīra and adbhuta or s'ṛṣīgra and adbhuta can be correlated as principal and subordinate, but also opposite type of sentiments such as s'ṛṣīgra and bībhatta, vīra
and bhayānaka, sānta and raudra or sānta and s'ṛṅgāra also can be correlated as such if when one sentiment is principal, the other one is not fully aroused. (avirodhi virodhi vā raso'ṅgini rasaḥtare.

peripoṇa na netavyastathā syādavirodhītu.) III.24

Thus, a rasa not of the opposite type as in case of s'ṛṅgāra and hātya, need not be fully aroused as compared to the main sentiment. Even if they are equally developed, there is no contradiction, e.g. in ekanto ruiā etc., or as in kaṇṭhātccitvā etc.

Or, the vyabhicārichhāvas with reference to a rasa opposite to the main sentiment, should not be described at length. And in case they are described at length, there should be an immediate reversion to the vyabhicārichhāvas of the principal sentiment. Or, even when a subordinate sentiment is treated fully, it should be, at all events, kept only as a subordinate by constant attention. Such other escapes also should be imagined.

In case, the subordinate sentiment is of the opposite type, it should be slight-ly less developed as compared to the main sentiment, e.g. in case of sānta and s'ṛṅgāra.

Arandā then proceeds to lay down the specific means of overcoming opposition between two opposite sentiments. He says:

viruddhaikās'rayo yastu virodhi sthāyino bhavet.

sa vibhīmnās'rayah kāryastasya pūṣe'pyadoṣatā.!! (III.25)

i.e. if an opposite sentiment is delineated with reference to the same substratum as that of the principal one, the opposite sentiment should be given a different substratum and thus even if the opposite sentiment is fully treated, there will not be any contradiction, e.g. in case of vīra and bhayānaka.

If vīra is delineated with reference to the hero, bhayānaka should be delineated with reference to the enemy. The opposition between sentiments arises in a two-fold way, e.g. as already seen above, sentiments such as vīra and bhayānaka cannot reside in the same substratum. The opposition between sentiments may arise when certain sentiments come side by side. Now in such cases, some
other sentiment should intervene in between. (III.26.), e.g. in Nāgānanda s'ānta and s'ṛṣigāra are delineated with adbhuta intervening between the two. Thus, the contradiction between two sentiments in one and the same sentence also can be remedied. (III.27.), e.g. in bhureṇudigdhaḥ navapārijāta.... etc.

Ānanda says that these instructions should be carefully observed more in case of s'ṛṣigāra which is the most delicate type. sukumāratamo hyaṣau. (III.28.). If the poet is slightly negligent in the delineation or rasa, it is immediately noticed and therefore he should be all attentive in this task. (III.29.).

OTHER TOPICS:

Having thus disposed of the main topic of rasadhvani, Ānanda has to find place for other traditional topics of poetics. This he has to do under his scheme of vyākhyā. For example, he treats the topic of vṛttis such as paruṣaḥ, upanīgarikaḥ etc. as given by Udbhata, Rudrata, etc., and rūtis such as gāndhī and vaidarbhī as given by Dandin, Vāmana, etc. in the following way.

Ānanda holds that the main task of a great poet lies in a proper marshaling of all the contents and the expressions in the direction of the sentiments and the like-

vācaśāntam vācaśāntam ca yadacityena yojanam.]
rasādīvasīyai naitat karmac mukhyām mahākaveḥ.. || (Dhv. III.32).

This observation, says Ānanda, is corroborated by the fact that even Bharata has laid down vṛttis with reference to artha such as kais'iki and the like, and with reference to s'abda such as upaniṣgarikaḥ and the like, with the same purpose, that is, rasa in view. - Says he,
etocca rasādītaparāyepa kāvyanibandhanam bharatādāvapi suprasiddhameveti pratijñādayitumāha-
rasādyagunatvena vyavahāro'rthas'abdayoh.]
unsācityāvin yastā etāḥ vṛttayo āvividhāḥ śātihā. || (Dhv. III.33).

Ānandvardhana further adds that vyavahāro hi vṛttirūtityayastē- i.e. modes of employment are themselves given the designation of 'Mode'. The mode of employing sense in conformity to sentiment as well as to the considerations of propriety underlies the various (dramatic) modes such as kais'iki and the
like. Similarly that which relates to sounds underlies the modes such as upanagari and the like. Thus mode, properly employed with the sole intention of conveying sentiments and the like, will lend charm to dramatic as well as poetic works. Sentiments and the like constitute life-essence of both these modes. Plots and the like serve only as the body. Says he,

-Vyavaharo hi vṛttirityyate. Tatra rasamugna sacityavan vācyās'rayo, yo vyavahārastā etāh kais'ikyādah hi rasāditātperyena sannives'itāh kāmapi nātyasya kāvyasya ca chāyāvahanti. Rasādayohi dvayorapim tayorjāvabhūtāh, itivṛttādi tu s'arirabhūtameva.

Ānanda clearly states (III.49.) that once this theory of poetry is fully understood, even the so called 'modes' relating to the nature of sounds as well as to the nature of meanings will become intelligible. He adds that when this theory of poetry involving a descrimination of the suggested-suggester relationship is grasped, other categories like literary modes like kais'iki and upanagari will become quite intelligible. Otherwise modes will remain only incredible like unseen objects, and will not come within the range of personal experience—says he,

s'abdatattvās'rayah kas'cidarthatattvāvacyāyujō'parah. /

vṛttayo'pi vyakās'ante jñāte'smin kāvyalaksane...II (Dhv.III.48).

Asmin vyoṣaṅyayaṣaṇākabāhūvavivecanamaye kāvyalaksane jñāte sati yāh kas'citprasiddhā upanāgari kādyāh s'abdatattvās'tāh vṛttayo yas'cārthatattvasambaddhā kais'i-kyādayastāh samyag rūtipadavān avatarantī. Anyathā tu tāsamādṛṣṭārthānavivṛt tināmas'raddheyatvameva syāmnābhavasiddhatvam.

Ānanda also incorporates the topic of alamkāra, guṇa and doṣa in his scheme of vyanjanā.

In his opinion, figures like metaphor and the like, become truly significant (i.e. will be real ornaments) when they are employed in instances of s'ṛṣaṅgāra which is the soul of suggestion, with great discrimination.

II.17. Dhv-dhvanyātmabhūte s'ṛṣaṅgāre samākṣya vinives'itāh. /

rūpakādiralamkārevarga eti yathārthātām. /

Thus, Ānanda brings out the significance of the concept of alamkāra in his scheme of vyanjanā. All the alamkāras are to be used solely with a view to
enhance rasa, the soul of poetry. Earlier alamkārikas failed to grasp the subtlety of dhvani and treated rasa under alamkāras.

Ānanda then lays down principles for the use of alamkāras in a poem. He holds that the sole consideration is that it is only a means to the delineation of sentiment and that is never an end in itself. The alamkāra should be employed at the right time and should be given up also at the right time. The poet should not feel over enthusiastic in pressing an alamkāra too far, even when it is employed. Again, the poet should be keenly watchful in making sure that it remains a secondary element only. These are the various means by which figures like metaphor and the like, become accessories of the suggested sentiment.

(Dhāv. II.18, 19–

vivākṣā tatparatvena nāgītvena kacācana.

kāle ca grahamatyāgā nātiniyahānaṁśīta..!)

nirvāḍāḥvāpi cāṅgatve yatnena pratyavekṣanāṁ.

rūpakādiralamkāravargasyāṅgatvasādhanaṁ!)

Ānanda duly illustrates all this.

Ānanda correlates guṇas and saṣgataṇā and holds that both should be so employed in a poem, as to suggest sentiment (III.6). He says that (III.47) those who were unable to explain properly this essential principle of poetry, as they had only a glimpse of it, have brought into vogue the theory of rīti or style.

Dhāv. III.47–asphūtasphuritaṁ kāvyastattvametadyathoditam.

as'aknuvadbhirvāyākartoṁ rītayah saṃpravartitāṁ!)

Thus, the earlier authors had no true insight into this principle of dhvani, but they had just the glimpses of it. Ānanda says–

ectad dhvaniṣpravartanena nirīṃ hammāvatattvam asphūtasphuritaṁ sad as'aknuvadbhiḥ pratipādayitum vai dhvārgha guṇaṁ pañcālī ceti rītayah pravartitāṁ. rītilākaṇṇavi dhāyinam hi kāvyastattvametadasphūtaśayā méṣāk sphuritaṁśādīditi laksyaṭe.

tadatra spuṭatayā saṃpradārśītam ityācena rītilakṣaṇena na kaccit.

The bearing of dosa or blemishes in poetry is also treated in relation to vyanjana, particularly rasa-vyanjana. At II.11, Ānanda says,
In the treatment of *samghatana* the appropriateness of certain consonants with certain rasas is mentioned, e.g., the use of consonants which would be appropriate in Vīra,raudra or bhayānaka, would not be appropriate in *Svāgāra* and karuṇa. In fact such use would amount to a doṣa or a fault and similarly also, with reference to guṇa and rīti or samghatana. In addition to these, Ānanda mentions other blemishes in the context of rasa as seen earlier with reference to rasadhvani.

It is thus that Ānanda integrates the theories of *vyākhyā* and rasa into a whole and gives us a complete theory of poetry. He does not discard the earlier writers such as *alamkāra*, guṇa, rīti, etc. but makes them subserve rasa.

Another point also may be noted. Here we may try to understand how the rasa-theory which originated with rūpakas or with mātya became gradually a topic for all varieties of poetry. We saw that Bhāmasa, Daṇḍin and others clearly emphasise the element of rasa in mahākavyas and Mathās, the two important varieties of prabandha kāvyas. But Ānanda makes the importance of rasa more comprehensive or universal in all the varieties of poetry of which prabandha is only one, as seen above. Thus we may say that as far as our knowledge goes, it is in Ānanda, that we find the element of rasa becoming the soul of all poetry, a thing which was made explicit by Vis'vanātha in his famous utterance *vīṣṇu vīryam rasatmakam kāvyam*. 
1. Brāhmaṇaṣ'ramaṇaṇyāya, i.e. on the analogy of one who was formerly a brahmin and has now turned a s'ramaṇa. After turning a s'ramaṇa he ceases to be a brahmin and the like. But, on account of his former status, he is known as a brāhmaṇaṇa s'ramaṇa. In the same way, alaṃkāradhvani is so termed because it is supposed to have a former status of an expressed alaṃkāra.

2. Abhinava says that this experience of sentiments and the like is of the nature of supreme joy. In the minds of all the individuals, there are certain permanent impressions such as rati, hāsa, etc. engraved and born of the experience of everyday life. When one looks at some dramatic performance, or reads a poem, one experiences the vibhāva, anubhāva, etc. and the permanent fixed emotions are roused to the status of rasa or a sentiment and the cultured man experiences supreme joy. This rasa then, is of the form of relish and is recognised as the soul of poetry. (see Locana on Dhv.I.4): —

(yastu svapne'pi na svas'abdavācyō na laṃkike vyavāhārapatitaḥ kintu s'abdasa-marpyaṃnaḥ padyasaṃvādasundaravibhāvāṃbhāvasamucita-prāgvinivāṣṭaratyādīvāsanā-nurāgasukumarasvasam vīdānandacarvānaṃvyāpārasanīyarūpo rasāḥ sa kāvyvyāpāraik-kagocaro rasadhanirīti, sa ca dhvanireveti, sa eva mukhyatayātmeti—Locana on Dhv.I.4.)

3. Ānanda uses the word dhvani to indicate vyāhjanā in general as well as to indicate a poem in which vyāhjanā predominates i.e. becomes the main source of charm. Abhinavagupta, and later on Māmāta and others, confine the use of dhvani to those poems in which implicit sense predominates and do not use it for vyāhjanā in general.

The fact of the unnoticibility of the sequence of the expressed and implicit sense is interpreted in another way by saying that both are as if grasped simultaneously.
CLASSIFICATION OF POETRY.

Anandavardhana, after having shown the nature and scope of vyākhyā in a comprehensive way, naturally comes to regard it as the principal element in poetry. However, there are literary compositions in prose and verse, in which vyākhyā may be subordinate to the expressed sense, or may not be apparent at all in conveying the charm of the piece. Such compositions however, cannot be altogether thrown out of the realm of poetry. So Ananda has recourse to a sort of classification of poems, on the principal of vyākhyā. He does this in the following way.

Dhvanikāvya:-

The class of poetry in which the suggested element is principal and in which the expressed word subordinates its sense and the expressed sense subordinates itself and suggest the implicit sense is termed dhvani. Ananda says,

yatṛārthaḥ s'abdo vā tamarthamupasaranīkṛtavārtakaḥ.

vyākhyā kāvyavis'éṣah sa dhvaniśruti sūribhīḥ kathitaḥ. (Dhv.I.13)

He adds that the kind of poetry wherein both meaning i.e. specific meaning and word i.e. specific word, go to suggest only the said (i.e. implicit) meaning, is signified by the name dhvani or suggestive poetry-

yatṛārtho vācyavises'éṣah vācakavis'éṣah s'abdo vā tamartham vyākhyāḥ sa kāvyavis'éṣo dhvanirīti.)

Abhinavagupta adds that the dual in 'Vyākhyā' is not for nothing. It goes to imply that when it is said that a word is suggestive of a particular implicit sense, it is always a particular word accompanied by its particular sense, or else any word will suggest any sense. In the same way, when a meaning suggests the implicit sense, it is not divorced from the word-element. Thus in fact both word and meaning operate simultaneously in all types of suggestion. But at times the word element is more important in bringing about the result viz. the suggestion of the implied sense, or at times the meaning aspect is more
important. Thus on consideration of the greater importance of either this
element or that in bringing about the required effect, it is so called that
either word or meaning becomes suggestive. Thus, Bhatta Nāyaka is off the mark
when he criticises the dual in 'Vyāktaḥ'-Abhinava says.

-Vyāktaḥ iti dvivacananedamsāka-yadapyavivakṣitavācye s'abda eva vyāśjakah
tatāpyarthisāpi sahaṅkāritā na truṭyati, anyathā aṣṭāṅgārthe'pi s'abdestadvyāṁ-
jakāḥ syat. Vivakṣitānāyaparavācye ca s'abdasyāpi bhavatyeva. Viṣ'īṣṭas'abdāḥbhi-
dheyatāśa vinā tasyārthisāavyājajakavāditā sarvatra s'abdesthayorabhayorapi
dhvananaḥ vyāśkraḥ, tene bhaṭṭanāyakena dvivacanan dūṣitaḥ tadbajamālikaya-vā, (Locana On. I.13)

Ānandaśwarzhadhana illustrates avivakṣitavācya or that with unmeant expressed
sense, in which word element is more important in the suggestion of the impli-
cit sense, in the verse

sūrmands'pān prthivim cinvanti puruṣākṛitrayah;

sūrands'ca kṛtavidyas'ca yas'ca jenaḥi sevitum...

Abhinava says that herein word is primarily suggestive and meaning is but an
accessory to it- S'abdo'tra pradhanatāḥ vyāśjakah arthastu tatasahāṅkāryaietyi
catvāro vyāśkraḥ...

Ordinarily, the implicit sense would be derived from the explicit of a
word. There are, however, cases in which the explicit sense is not at all intend-
ed by the poet, so that the implicit sense cannot be derived from it e.g. in
the verse sūrmands'pān prthivim etc., the poet does not intend to convey the
explicit sense in such a way to make possible the derivation of the implicit
sense through it. He only uses the word sūrmands'pān prthivim etc. because by
the use of these words he wants to imply the sense that it is persons who are
brave, learned and who are good servants that can acquire wealth. It is to
bring to relief the idea of great wealth that the poet uses the word sūrma-
pus'pān. So, this is a case in which the explicit sense is not at all intended.
Yet, the implicit sense is intended by the use of these usual words. It is with
reference to such cases that Ānanda says that s'abda conveys implicit sense.
Vivakṣitānīṣaparavāyōya or that with meant but further extending expressed sense is illustrated by the verse,

S'ikharini kva mu nāma kiyacitram.
kimabhidhānmasāvakaruttayaḥ

tarṇunī yena tavādharaṇādale

das'ati bhāgahalām S'ukas' evakaḥ...!

In this particular instance, the expressed sense is primarily suggestive of the implicit sense viz. the praise of the nāyikā and the personal feeling of the nāyaka. Abhinava says that here there are only three functions viz. abhiddhi, tātparya and dhvāna, and lakṣaṇā is absent here. Even if somehow or other on account of the usual question on the part of the questioner lakṣaṇā is admitted in this instance, the prayojana or intention remains only implied and rests only in the fourth stage. He holds that in the variety of dhvāni called asamālaksya-krama or that in which sequence is not noticeable, there is no scope for lakṣaṇā at all—asamālaksyakrama va lakṣaṇā sūmamāṃsātre mapi nasti.—(Locana on I.13). Thus, in it only the meaning becomes primarily suggestive.

Ānanda has subdivided the vivakṣitābhidhāya dhvāni into two viz. asamālaksyakrama and samālaksyakrama (Niv. II. 2). These are based on abhiddhi, i.e. on the expressed sense primarily.

Asamālaksyakrama is of the type of rasādīdhvāni. Samālaksyakramadhvāni is again two-fold, viz. (i) that is based on word and (ii) that is based on sense.

Samālaksyā, based on word is illustrated as in, astāntare kusumamāmayyayugam-upasagnāyam etc.; (ii) the same based on sense is illustrated in evam vādini devaṃ etc. Hem says, asta hi līlākamalapatrāya nāmupasarjanākṛtāsvārūpyam S'abdavyapāram vinaivärthānātaram vyabhicārībhāvalakṣaṇem prakāśayati.

The Guniṁbhūtavāyōgya:—

Another variety of poetry is seen when the artistic excellence of the expressed sense is greater than that of the suggested, though the latter is also present along with the former. This is termed as gunīmbhūtavyāngya or poetry in which the suggested sense is subordinated to the expressed.
It is illustrated as in, 'lavaṇyasindhuh aparāv eva', etc. or as in, 'anurigavatī Samādhya,' etc. In the alamkaras such as rasavat and the like, the rasa, bhāva etc. are subordinated to the expressed sense as in case of a king who is subordinated to his servant when the servant is marrying. - vivaham apravṛttābhānu mukhyeyāra- āvavat. (III.35. Dhv). Implied alamkaras are subordinated as in case of dipaka and the like. 

Ānanda is of the opinion that in all poetic compositions that look delighted by reason of their lucid and elegant words, only this variety of poetry should be recognised by the intelligent critics. (III.36 Dhv.), as in lakṣmī duhida etc. The whole host of figure is seen mostly to put on a new charm when brought into touch with the implicit sense (vyahgyamu nmugame sati-Dhv. III.37). Ānanda supports himself by the famous quotation from Bhūmaha viz. Saṁśā Sarvaiva vakrotiḥ etc. (II.85. Bhūmaha). All the figures such as rūpaka and the like fall under this variety.

The gunibhūtavyaṅgya may have thus implicit sense subordinated to the expressed sense, and the implicit sense itself may be of the form of alamkāra, or vastu or rasāḍī as the case may be. -(gunibhūtavyaṅgyasya prakāraentrareṇāpi vyaḥgair- thēmugamalakṣaṇena viṣayatvamasteyeva.). Thus, this second variety, which is the essence of dhvani-dhvaniniṣyaṇandarupah-is to be recognised by the cultured. Ānanda observes that there can be no poetry without a touch of charm of the implicit. This is the great secret of poetry and the learned should make a note of it. (tadāyam dhvaniṣyaṇandarupā dvitiyo(pi mahākaviṣayotīrmanīyo lakṣaṇāyaḥ sakhṛdayaiḥ. Sarvathā nāstyeva saḥkyāyah sakhṛdayahārdayahārīṇeḥ kāvyasya sa prakāra yatra na pratīyamāṁthasampars'ena saubhāgyam. tadām kāvyarāhasyaṃ paramiti sūribhīṁ vībhuṣanīyam. Dhv on III.37)

Ānanda is of the opinion that even in the presence of figures and the like, it is this element viz. the shade of the implicit sense, which is a great source of charm as is bashfulness in case of women. (III.38. Dhv.)
The realisation of second meaning with the help of kaku or change in the accent is also to be put under this variety. (Dhv. III. 89).

\[\text{Anandau has already called this variety as dhvaninisya. He categorically declares that this variety also can be termed as dhvani, when viewed from the standpoint of the main purport of rasa—Says he,} \]

\[\text{prakāro'yaṃ gampībhūtaaśayyo'pi dhvanirūpatām.} \]

\[\text{dhatte rasāditāparyaparyālocaṇayā puṇah, || (Dhv. III. 40)}\]

This is illustrated as in, patyuh, s'irāḥ candraśkaṇāḥ, etc., or as in, prayacchata mūcaḥ, etc., or as in, durārādhā rādhā, etc.

\[\text{CITRA KAVYA:—} \]

Finally, Ananda describes the third variety of poetry called citra. He holds that the two varieties mentioned above have implicit sense either as the principal sense or the subordinate one. But anything else than those two is citra. Thus citra (Dhv. III. 42-43) has no touch of the implied sense and is two-fold with reference to word and sense. In fact there can be no poetry without the touch of the implied. But when a poet, having no intention with reference to rasa, bhāva, etc., goes on producing figures of word and sense, then that poetry is said to be bereft of rasādi. Thus, in such instances, the apprehension of rasādi when the poet does not mean it, is very pale and therefore the poetry is said to be nirasāra—

(Vivaksoparamā eva hi kavye s'abādānāmaṃthāh. Vācyasāmarthyaśasena ca kavivākṣaśvīrāhy'pi thāthāvidhe viśayo rasādiparitībhavantī paridurbalā bhavati—tyenā'pi prakāreṇa nirasavān parikalpa citraviṣayo vyavasthāpyate.)

It may be noted here that Ananda does not call these varieties by the terms 'uttama', 'madhyama' and 'adhama'.

\[\text{Ananda in the earlier part established the full significance of vyasajānā in its three-fold form viz. vastudhvani, alampāraśdhvani and rasadhvani.}\]

\[\text{However, it is rasadhvani which he particularly emphasises. He asks the poets not to falter in rasadhvani. The touch of rasa so vitalises the old familiar things that they seem to have freshness of new life, just as the trees do by the touch of Spring. (Dhv. IV. 4). He observes that though several varieties of the}\]
vyarigya-vyanjakabhava are possible, the poet should be intent upon one of them in particular viz. that related to the delineation of sentiment and the like (Dhv. IV. 5). Abhinava in his locana also seems to drive in the same direction when he observes that rasadhvani when he observes that rasadhvani alone is principally the soul of poetry and that vastudhvani and alamkāradhvani ultimately merge into it.

Ānanda is of the opinion that through dhvani and guṇabhūtevyānigya an infinite variety opens to the poetic genius (Dhv. IV. 1.). The sentiments and the like, whose course is very wide, should be followed along the said instructions. The limited range of poetry thus becomes boundless (Dhv. IV. 3.).

The expressed is also of infinite variety with reference to the consideration of place, time, etc. (Dhv. IV. 7). But it shines forth only when associated with rasa (Dhv. IV. 8.). Ānanda says that the theme of poetry will remain inexhaustible as nature herself, if it is informed with rasa.