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Existence of Ananda in Dhvani's Theory

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Abstract

The concept of "aesthetics" was invented by the philosopher Alexander von Baumgarten in the mid-eighteenth century. It is derived from the Greek *aisthesis*, meaning sense perception. According to Baumgarten (1750), aesthetics primarily had to do with the perfection of perception and only secondarily with the perception of perfection or beauty. Aesthetics is the science of sense perception(1). A theory of Dhvani was introduced by Anandavardhana. His book *Dhvanyaloka* is the world of sounds. This book was published in 9th century. It chased to the Indian perspective of poetry completely. Dhvani theory is a modern psychological theory as its focus of enjoyment turns from the poem to the mind of the reader(2). Anandavardhana says that, "the beauty lies in the eyes of the beholder." The enjoyment of the poem takes place in the mind of capable reader who can interact properly with the words, symbols, metaphors and ideas of the poem. In this paper, the author is inclined to discuss dhvani and its' theory. She has also discussed the types of dhvani and its' evolution. The existence of dhvani in language is a part of this paper. Dhvani Theory is basically a semantic theory.

Key Words: Aesthetics, rasa, Aristotelian poetics, the concept of Dhvani in Sanskrit and Abhinavagupta.

Introduction

What is Dhavni?

Dhvani in Sanskrit literally means "echo". It is a category of medieval Indian poetics according to which the artistic enjoyment from literary works is achieved not by the images which are created by the direct meaning of the words. However the associations and ideas are evoked by these images. The former and direct images are called *vachya* (the stated) and the final are called *pratyamana* (the implied) and are perceived only by those who know the meaning of poetry. Anandavardhana expanded the theory of dhvani in the middle of the ninth century. The use of dhvani together with other categories of traditional Indian poetics created an extreme refinement of artistic form and eliminated the need for poets to turn to new themes and plots. Dhvani became a part of the poetics of national. In **Anandavardhana**, (820–890) was the author of *Dhvanyaloka*(3). It is a work articulating the philosophy of "aesthetic suggestion". The philosopher, Abhinavagupta wrote an important commentary on it.

Anandavardhana is credited with creating the dhvani theory. He wrote of dhvani which means sound or resonance in regard to the "soul of poetry." Anandavardhana said, "When the poet writes, he creates a resonant field of

emotions." The reader or hearer must be on the same "wavelength" to understand the poetry. The method requires sensitivity on the parts of the writer as well as the reader.

The Concept of Dhvani in Sanskrit

The primary text which deals with dhvani is Dhvanyaloka of Anandavardhana. He is presumed to have lived in the ninth century A.D. In the very first verse of Dhvanyaloka, it is mentioned that dhvani or suggestion is the soul of poetry. The words constitute the body of poetry, to which "dhvani" endows the soul and the breath of life. The body of poetry can be scientifically analysed by a knowledge of grammar and the dictionary, prosody and metaphors. However dhvani, its soul can only be felt directly by cultivated and sensitive persons who understand its true nature by direct appreciation or gratitude. It is only great poets who have the power of using language in a way to evoke in sensitive minds a suggested meaning over and above the primary meaning of words.

Though, Anandavardhana does not mean to suggest that words and primary meanings are not important. The expressed meaning is important. However, the suggested meaning remains the all-important thing and the prime source of aesthetic appeal in poetry rank first. The relation of the two is compared to the relation of the meanings of individual words to the meaning of a sentence as a whole. Not a single person can really grasp the meaning of a sentence unless he knows the meaning of the words. On the other hand, those who know the language do not form mental images of the meanings of words and then put them together to get the meaning of the sentence by the time the sentence is finished. Its meaning as a unit flashes through the mind of the listener. In the same way, dhvani flashes into the mind of the aesthetically sensitive listener the moment the listener grasps the prima facie meaning. Ananda's basic assume is that utterances possess a literal meaning and can also convey a further meaning.

The scheme of classification which he adopts is fairly detailed and one can give only the outlines of it. The main subdivision is into two types. First type is where the literal sense is not intended (avivaksita - vacya). And the second type is where the literal sense is in fact intended, but sub serves the implied sense (vivaksitanyapara - vacya). The first of these is again subdivided into two: the type where the literal sense is completely fixed aside (atyantatiraskita-vacya) and the type where the literal meaning is shifted (arthantarasamkramita - vacya). The first of those holds what we should normally call metaphor. But it is motivated metaphor where the metaphorically used words are employed with the definite intention of conveying their associations or producing a striking effect. The second sub-variety is an interesting one and covers cases where a word is used in an enhanced or reduced sense.

According to Shri John Oliver Perry's complimentary review, eleven objections to Sanskrit poetics have been formulated. It is said that Sanskrit poetics is:

1. Archaic, "of mainly archaeological interest"
2. 'Unacceptable' for a variety of reasons and 'will not be widely adopted in India or elsewhere';

3. Trivialises literature by holding ‘enjoyment’, ‘tranquil pleasure, ananda’ and not analysis/meaning as the goal of literature
4. Merely theoretical and has no models for ‘analytical application’
5. Characteristically unbalanced terminology, much more than in ‘western criticism’
6. Lacks an ‘authoritative sastra’;
7. Epistemologically limited by relying heavily as it does on analogy and authority;
8. Based in a ‘metaphysically based aesthetics’ which allows little room for ‘unmediated sense of things’;
9. Claims comprehensiveness and a ‘universalizing’ belied by the theory itself;
10. Makes an untenable ‘historiographical claim to represent the totality of Indian culture’; and’
11. Excludes ‘non-Sanskritic oral literatures ... the visible ethnography ... cultural diversity’.



Poetry is classified into three kinds in relation to the suggested sense. The best kind is called dhvanikaoya in which the suggested sense predominates and take the place of the expressed. The second is called gunibhuta - vyangya kaoya wherein the suggested sense is of either equal or inferior prominence. The third is called citra or pictorial poetry where the suggested element is absent. Under this is included verse full of poetic figures and rhymes and alliteration.

There are many kinds of dhvani and they are classified in several different ways. According to the way in which the suggested meaning is related to the prima facie meaning. According to the element in the text which effects the suggestion of dhvani. And according to the nature per se of dhvani is the suggested meaning itself. The dhvani is suggesting element may be a word or a sentence or a paragraph or a stanza or an entire composition. Classified by its relation to the prima facie meaning, dhvani falls into two fundamental types. In one the prima facie meaning is not really meant but in the other, it is meant but then exists for the sake of something else. Its artistic raison d’etre is something not directly said in words. With regard to the third principle of classification based on the nature of dhvani per se, the suggested meaning may be of three kinds. Firstly, it may be a “thing” (vastu), concrete or

abstract. It could be an objective fact, an event or occurrence, an interpretative generalisation, a principle or rationalisation and anything that could be said in words except a poetic figure. Secondly, the unsaid meaning may be a poetic figure which also can be said in words but could be indirectly hinted at as in veiled metaphors and allegories. The third type of dhvani is the most important type of dhvani. It is called rasa dhvani. In rasa dhvani, in rasa or flavour or emotion or mood or sentiment is the essence of poetry. Rasa is the realisation of one's own consciousness. It is an ideal and impersonalised form of joy. The rasa manifested is universal in character and the aesthetic pleasure resulting from it is general and disinterested and not particular. Rasa can only be suggested but cannot be described.

The unexpressed is bound up by means of definite links with the expressed and without which it cannot exist. But then it is wrapped up in such a manner as to make it possible only for the initiated in the poetic hieroglyphics to comprehend it in its sensitivity. The unexpressed is not understood by those who know only grammar and lexicon. It is only by men of taste and literary instinct who know the essence of poetry. It is the province of the Sahradya, the specialist, who is expert in discerning through the complicated meshes of indirect word and sense into the aesthetic relish of deeper significance. The aesthetic emotion is transferred only when there is an ideal reawakening of it in the reader. Anandavardhana clearly states that appreciation of poetry is essentially the same as the creation of it.

Abhinava Gupta in his Lochana said, "The more a man is agreed to aesthetic impressions from literature by constant exposure to literary works, the more mirror-like his heart becomes"(4). The constant relishing (charvana) of poetry refines the sensibility which cues can trigger the aesthetic experience. Aesthetic consciousness has no end outside of itself. Aesthetic experience is characterized by the immersion of the subject in the aesthetic object, is akin to the beatitude of ecstasy or Brahman or the Self.

Dhwani translated as resonance or sound. Dhwani is to poetry what rasa is to drama. It is theory enunciated in the 9th century by Sanskrit scholar Anandavardana giving a method to appreciate poetry in his treatise Dhvanyaloka. Another theoretician Abhinava Gupta(950- 1025AD) in his commentary called Locana defines it thus "when the poet writes, he create a resonant field of emotions."

Like Udbhata, Dandin & Bahmika traditional theorist interpreted Poetry from only the above point of view, Dhwani as power of suggestion therefore comes closer to a metaphor.

Anandavardana gives three categories of appreciation of poetry:-

(a)Abhida- Concrete physical meaning (expiate)

(b)Lahsana- Allied meaning - Denotative

(c)Vyangya- It is the connotative meaning, one that is entirely suggestive. This is the real soul of poetry.

Anandvardana quotes an example thus “The village is by the Ganges” to suggest the sanctity and holiness of the village only that word which conveys a charm capable of communication lay any kind of expression and one which is pregnant with suggestive force becomes a fit instance of Dhvani. Therefore, Dhvani is not a style or sentiment but the suggestive essence of poetry. As Anandavardana himself say, “That wind of poetry wherein the conventional meaning renders itself secondary.....and suggests the intended or implied meaning is designated by the learned as Dhvani or suggestive poetry.”

Rasika in poetry is called Sahridaya. He is the reader who must be intelligent enough to distinguish the literal meaning and not designate the poetic meaning which is available only through Dhvani. But both literal and poetic meaning are simultaneously experienced. The literal meaning is apprehended while the poetic meaning is suggested. Anandavardana distinguishes three types of poetry;-

- (a) The inferior type where suggestion is absent (Citra).
- (b) The superior type which is given free play (Dhwani).
- (c) The intermediary type which through containing suggested meaning is yet devoid of its dominant role i.e. Gurubakta vyangaya.

Another commentator, Hariyana defined Dhvani as, “a failure that succeeds.” It fails to designate at the same time it succeeds in suggesting.

The Dhvani Theory of Ānandavardhana

The theory of Dhvani in the field of rhetoric and aesthetics being put forward by Ānandavardhana through his monumental work Dhvanyāloka. It is a contribution of Sanskrit to the universal poetic aesthetic studies.

For the nature of this dhvani, which is the secret of all good poets' poetry and which is despite its extraordinary beauty has not been opened to view by the subtle minds of the ancient makers of definition of the poetry, in addition, which is clearly seen to be at work in such great poems as the Rāmāyaṇa and the Mahābhārata will here be revealed so that the bliss in the heart of sensitive readers on their noticing it in the object of their attention, may take firm hold in their hearts.

Theory of Dhvani and Its Evolution

The problem of method in art and the discovery of Dhvani:

Prachina School:

The type of poetry recognized by early aesthetic thinkers is one that has for its content a natural or human situation idealized by the poet for its own sake. A situation is being external and objective can be described in words (vacya). Therefore, the method by which such a content can be communicated to the reader is the linguistic expression of it (Vacana). The expression directly conveys the idea of a situation to the readers. As the expression itself constitutes the method for communicating the intended content, specifically the situation, the beauty of a poem in regard to its method consists in the beauty of the expression. Therefore, they set themselves to the task of studying the ingredients of beauty in poetic expression. In

regard to the method of poetry, the attention of the Pracina School is confined to poetic expression which is consisting of words and their explicit meaning. Expression has two aspects:

The word (sabda)

Its explicit meaning (vacyartha) With reference to each of these, the three fundamental concepts are discussed which are as follows:

1 Guna (excellence): whatever quality in word and meaning lends charm to the expression is regarded by these writers as an excellence (guna)

2 Dosa (defect): whatever mars the beauty of expression, either in word or in meaning, is regarded as a blemish (dosa).

There is difference of opinion among these early writers on the number and nature of these gunas and dosas. But then again the presence of guna and the absence of dosa ensure beauty (carutva, sobha) in the expression and therefore make it a source of delight. The presence of guna and the absence of dosa in the word (sabda) make for correction of language and in the meaning (artha) tends to promote lucidity of thought.

3 On alankara Or Embellishment

There are differences of opinion on alankara, or embellishment. Some writers do not make a clear distinction between guna and alankara. Alankara is distinguished from guna. It is given a role subordinate to guna both in word and meaning. It lends additional charm to the expression rendered beautiful by the presence of gunas and the absence of dosas. The number of alankaras also, there is no uniformity among writers. In regard to the method of poetry, the attention of Pracina School is confined to poetic expression, consisting of words and their explicit meanings.

Navina School:

Aesthetic thinkers beginning with Anandavardhana, the type of poetry which has emotion (bhava) for its theme has won recognition as superior to the other one. An emotion cannot be described or expressed in words (vacya). Therefore, it cannot be directly communicated to the reader.

What the poet can and does express are only the causes and results of the emotion is the situation in which the emotion is manifested. Thus far, through the description of the situation the reader understands the emotion and derives that glorious delight called rasa. Therefore, the method through which the content of the poem gets communicated to the reader is indirect.

Language is according to the later aestheticians. It has the power of conveying a meaning by suggestion or indication, apart from the power of communication by obvious expression.

The meaning suggested by the words is called vyangyartha. It is different from and beyond the meaning explicitly and directly conveyed by the words (vacyartha). When the content of a poem is emotion (bhava), then the method necessarily consists in suggested meaning or vyangyartha which is also called dhvani. Dhvani is the real core of the poetic method-its atman (kavyasyatma dhvani).

The expression is consisting of words (sabda) and explicit meaning (vacyartha), constitutes only the seat of dhvani, its vesture or embodiment is its sarira. The expression is necessary only by a means to dhvani. The attention of the Pracina School was confined to the expression, the ordinary 'body' of poetry. The Navina School points out that the reader should not stop with the expression if the poetic content is an emotion but go into the meaning which is suggested or hinted by it. Therefore, the evolution of the New School marks a transition from the 'outer' element to the 'inner' one with reference to the method even as it does in respect of content.

In shifting the importance from the expression to the inner meaning, the Navina School puts the value of the expression itself in the right perspective.

In relation to the Pracina School, beauty (sobha, carutva) is the criterion of the expression. The New School points out that since the expression plays only an indirect or subordinate role in communicating the content, the value of the expression is not absolute but merely relative to its inner meaning.

Hereafter, the question is not whether the expression is beautiful, but the question is whether it is suitable (ucita) to lead the reader to the inner meaning representing the emotion. The quality of the expression is to be judged only by its adequacy (aucitya) to convey the inner meaning. It is good to the extent that it is adequate for this purpose and bad to the extent that it is not. From this point of view, gunas and dosas acquire a new definition. They do not stand for beauty and ugliness, respectively of the expression but for the fitness (aucitya) or otherwise of the expression to suggest a further meaning.

To speak in terms of the soul and body, once bhava or rasa is regarded as the soul of poetic content. Gunas in the expression come to be conceived of in the manner of qualities of the soul, for example bravery or charity, while the previous writers thought of gunas in the manner of embellishments of the body. With regards to alankaras, the New School points out that they are nothing but ornaments in the body of poetry dealing with nature and human activities but have little use in emotional poetry. Therefore, the New School does not reject the contribution made by the Old School but only puts it in the right perspective. Sabda and Vacyartha are no longer valuable in themselves. They are only in subordinate relation to vyangyartha or dhvani.

The Evolution of Dhvani:

The concept of dhvani arose out of the demand for explaining how the emotional content of a poem is transmitted to a reader to produce rasa in him/her. We are obliged this concept to Anandavardhana, the author of the Dhvanyaloka had lived about the middle of the ninth century A.D. The concept was not entirely unknown to poeticians before Anandavardhana. Traces of the idea are found in their writings. But then these writers did not accord any independent status to dhvani. They dealt mainly with poetry with a mainly imaginative content to explain which the concept of expression was all-sufficient.

The early dramturgists also recognized emotion to be the essential content of their art.

Indeed, Bharata (second or first century B.C) was the first to write a discourse, the Natyasastra deals extensively with the concept of rasa. He analysed the constituents of rasa experience. Nearly the time of Anandavardhana, this work had been commented upon by Bhatta-lollata (800 to 840 A.D.) and Sri Sankuka(a younger contemporary of Bhatta-lollata). And however, neither Bharata nor his early commentators had said anything about dhvani as the method of communicating the emotional content of drama to the spectator. Bharata took the communication of the emotion for granted and discussed only the necessary relation of the content, bhava, to the experience called rasa. Despite the fact, Bhatta-lollata and Sri Sankuka turned their attention to the problem of the method by which the emotional content of a drama gets communicated to the spectator. They did not acknowledge that the method involved is dhvani. They had other explanations to offer. The credit for formulating the theory of dhvani goes entirely to the author of the Dhvanyaloka. The title means “the lusture (aloka) of suggested meaning dhvani”.

The Existence of Dhvani in Language

The Navina school of Alankarikas beginning with Anandavardhana recognized that emotion (bhava) is the best theme for poetry. Due to this recognition, they had to explain how the emotional content of a poem gets communicated to the reader. It was in answer to this problem that they discovered the concept of dhvani. Before dhvani was recognized as a type of meaning, the three types of meanings were generally credited to language:

The primary (mukhya)

The secondary (laksya) and

The syntactical (tatparya).

The primary and the secondary meanings are credited to individual words. The words of the poem have no doubt their own explicit or primary meaning, (vacyaratha, mukhyartha). It is the meaning directly conveyed by the words. But then the primary meaning does not stand for the emotion because emotion cannot be expressed or described in words (vacya). It cannot be directly communicated. The primary meaning stands only for the situation, consisting of the causes and effects of the emotion, which are partly human. It is from the description of the situation that the reader catches the original emotion. On reading the poem, one understands in the first instance its primary meaning, representing the situation. The primary meaning then suggests to the mind of the reader, or indicates, or hints to him the presence of the emotion. Therefore, the meaning representing the emotion is called vyangyārtha or suggested meaning’ (from the verb vyanj which means ‘to suggest’ or ‘to indicate’) as arrived at indirectly from the words through the medium of the primary meaning. The power in language through which vyangyārtha is said to be conveyed is called vyanjana-vrtti. The vyangyārtha is called dhvani.

As indirectly conveyed, the suggested meaning (vyangyārtha) may unclearly resemble the secondary meaning of words (laksyārtha). The secondary meaning is also indirectly conveyed. It is the meaning which the word implies instead of states. And we resort to it when the primary meaning of one word does not agree with the primary

meaning of another word. But the secondary and suggested meanings are arrived at through the primary meaning. And the primary meaning, having led either to the secondary or to the suggested meaning, concludes to apply. This much constitutes the common ground between lakshyartha and vyangyarth. There is an important difference between the two. The secondary meaning of a word is necessarily connected with its primary meaning and operates only in the come around of the primary meaning, without going outside the context set by the primary meaning. We choose the secondary meaning only because the primary meaning does not give full justice to the context. Let's say, in the phrase 'the Hamlet on the Ganga' the term 'on the Ganga' is to be taken in the secondary sense of 'on the banks of the Ganga.' The word 'Ganga' is common to both the primary and secondary signification.

In contradiction of this, there is no necessary relation between the primary meaning of the word used and the meaning suggested by it. In the expression 'Hamlet on the Ganga' there is more meaning than is conveyed by the secondary signification. This additional meaning relates to the intention of the speaker. It is obvious that the speaker has an intention in using the expression 'on the Ganga' He probably desires to convey the idea that the Hamlet is cool and holy. We find no connection between this suggested meaning and the primary meaning of the term 'on the Ganga' as we find between the secondary and the primary meanings of that term. Whereas the primary meaning (on the river) serves as a passage to the secondary meaning (namely 'on the bank). It serves only as a distant hint or pointer to the still deeper meaning namely cool and holy. Though the transition from the primary to the secondary meaning is continuous that from the primary to the suggested is discontinuous. A sense is suggested even when the word used has no correspondence to it. Only sympathetic person insight can make it out.

The Origin And The Different Senses Of Term Dhvani:

The concept of vyangyarth, or dhvani, is an original contribution of the Alankarika to Indian thought. The term dhvani is used in more than one sense in this context. It is stated that the inspiration for the use of the term dhvani and in different senses in the realm of aesthetics came from the science of grammar (vyankarana). The indebtedness of the Alankarika to the grammarian is only for the term dhvani and the possibility of its being used in more than one sense. The concept of dhvani in the field of aesthetics is the independent discovery of the Alankarika.

The Different Types of Dhvani

(1) As suggested sense or what is suggested (vyangya):

(a)When what is suggested is a fact (vastu), whether of nature or of human affairs then it is called **vastu-dhvani**.

(b)When a fact has been idealized and transformed into an image (alankaras) is suggested then it is called **alankaras-dhvani**. An emotion (bhava) can only be suggested but not described.

(c)When a transitory emotion (vyabharibhava) is suggested then the suggested sense is called **bhava-dhvani**.

(d)When a permanent emotion (sthayibhava) is suggested then the suggested sense is given the name **rasa-dhvani** for the reason that the sthyibhava culminates in rasa.

(2) As the means to suggestion or the suggesters (vyanjaaka):

(a) The central means to suggestion (vyanjaka) is **the primary meaning of words** (vacyartha). The suggested meaning (vyangyartha) occurs only through the primary meaning.

(b) In the laksanamula-dhvani, **the secondary meaning of words** (laksyartha) serves as a means to suggestion.

(c) **The primary meaning and secondary meaning**, if any, they reside in a word (sabda, pada). Therefore along with the primary meaning the word is also spoken of as a means to suggestion (vyangyartha).

(d)In the variety of abidhamula-dhvani is called **asamlakshyakrama**. The parts and aspects of a word, for example letters, prefixes, and suffixes, themselves act as suggesters in collaboration with the primary meaning. Let's say, harsh sounds like 'rka', 'dha' are suitable for suggesting emotions for example anger and courage but unsuitable for suggesting an emotion like love.

(e) **Words in combination** appear as phrases, clauses and sentences. To these combinations belong **syntactical meaning** (tatparyartha). The syntactical meaning may also serve as a means to a suggested sense. If we extend the above argument, we may treat even the work as a whole as a suggester.

(3) As the Process of suggestion (vyanjana):

The central means to suggestion is the primary meaning of words (vacyartha). There are two ways in which the primary sense leads to the suggested sense.

(a)In some cases, the primary meaning itself gives rise to the suggested meaning then the process of suggestion is called **abhidhamula-dhvani**.

(b)In other cases, the words have secondary meanings (laksyartha) also. In these cases, the primary meaning first leads to the secondary meaning and then this in turn leads to the suggested meaning. Since the immediate means to suggestion here is the laksyartha so the process is called **laksanamula-dhvani**.

Therefore, in dhvani kavya, although the essence or soul of the poetic method is the suggested meaning, the primary and secondary meanings have also a place as the means to the suggested meaning. Actually, the suggested meaning cannot be reached except through either the primary meaning itself or the primary and secondary meanings.

The difference between these two broad types of dhvani indicates the difference in the conditions of consciousness antecedent to the process. In the abhidhamula type, the poet intends that the primary meaning should be communicated to the reader as it is the direct means to suggestion. Hence the abhidhamula dhvani is also called **vivaksit-anyapara-vacya-dhvani**. Here the literal is intended but is subordinated to a second meaning. In contrast, in the laksanamula type, the poet does not intend the primary meaning to be communicated to the reader as its function is

only to present the secondary meaning, which becomes the immediate means to suggestion. Therefore, the laksanamula-dhvani is also called **avivaksita-vacya-dhvani**. It means the suggestion where the primary meaning (vacya) is not intended to be conveyed (avivaksita). The abhidhamula or the vivaksitanyapara-vacya is divided into two sub-varieties which are as follows:

(1) **Samlaksyakrama-dhvani**: Where the sequence is apparent and where the stages of realizing the suggested sense from the expressed sense can be well perceived. The samlaksyakrama is further divided into three types:

(a) Where the transition is because of the power of the word (**sabda-saktimula-dhvani**). Here actual words are vital to suggestion and cannot be substituted by synonyms.

(b) Where the transition is because of the power of the primary meaning (**artha-saktimula-dhvani**).

(c) Where the transition is because of the power of **both** (**ubhaya-saktimula-dhvani**).

(2) **Asamlaksyakrama-dhvani**: Where the suggested sense is produced without apparent sequence and where the stages in the realization of the suggested sense are imperceptible. The latter is more important and is concerned with the suggestion of poetic emotion.

In the **laksanamula or avivaksita-vacya**, the suggested sense arises from the secondary meaning but not directly from the primary meaning. The function of the primary meaning is only to arouse the secondary sense. Once this is fulfilled, the primary meaning either gets amalgamated with the suggested sense or is discarded completely. The two sub-varieties of avivaksita-vacya are as below:

(a) **arthanthara-samkramita-vacya-dhvani**: Here the literal meaning is shifted to another sense.

(b) **atyantatiraskrita-vacya-dhvani**: Here the literal is entirely set aside.

Conclusion

In summarising this study, author claims that if dhvanyarthā, by the virtue of its concealed and suggested meaning, is only possible after certain conditions are fulfilled and if "form of life" is the underlying substratum for our linguistic utterances, then it becomes all the more natural for us to understand that "form of life" could be the conditions for the possibility of attaining dhvani meaning. What else could account for the poetic appreciation of like-minded people, which Anandavardhana refers to as sahrdayatvā? There are times in poetry, if not at all times, in which the unsaid but suggested is far more compelling and captivating than a thousand words could convey. Any person can understand verbatim what those words mean, either through literal meaning or through secondary meaning, but only those people who are in that shared "form of life" can understand what is suggested in that poem. They alone can enjoy the excellence of suggested meaning, going beyond the literal and secondary meanings. For them alone is the prathibā, the flash of light that makes poetic appreciation possible.

At the end, I would like to report the situation today as we see it was much more complex with the English language becoming a global language and the English texts assuming the status of hyper-canonical texts. Identities and living traditions enter into an argument with the global and in this argument we need theories to resist theory. What one has to strive for is a proper interaction and disputation for the simple reason that the vast Indian reality particularly non-metropolitan, literary or any other, will continue to be explicable adequately only in terms of Indian theoretical constructs. That must be the base and other constructs must come in as modifiers. There is no disjunction or break in the Indian history of ideas and the effort to set up the vernacular in opposition to the Sanskrit and other such efforts are good political acts but intellectually poor, if not dishonest. The tradition of literary thinking cannot be wished away. Its intellectual strength is unquestionable. And it lives — it lives in folk practices, popular compositions, much of vernacular literatures and in the vernacular classrooms. That it does not live vibrantly in the academic discourse of mainstream education is a commentary on the education system itself.

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