

**ĀNANDVARDHNA'S DHAVNI SIDDHANT AND SELECTED
POEMS OF COLERIDGE: A STUDY**

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Submitted by

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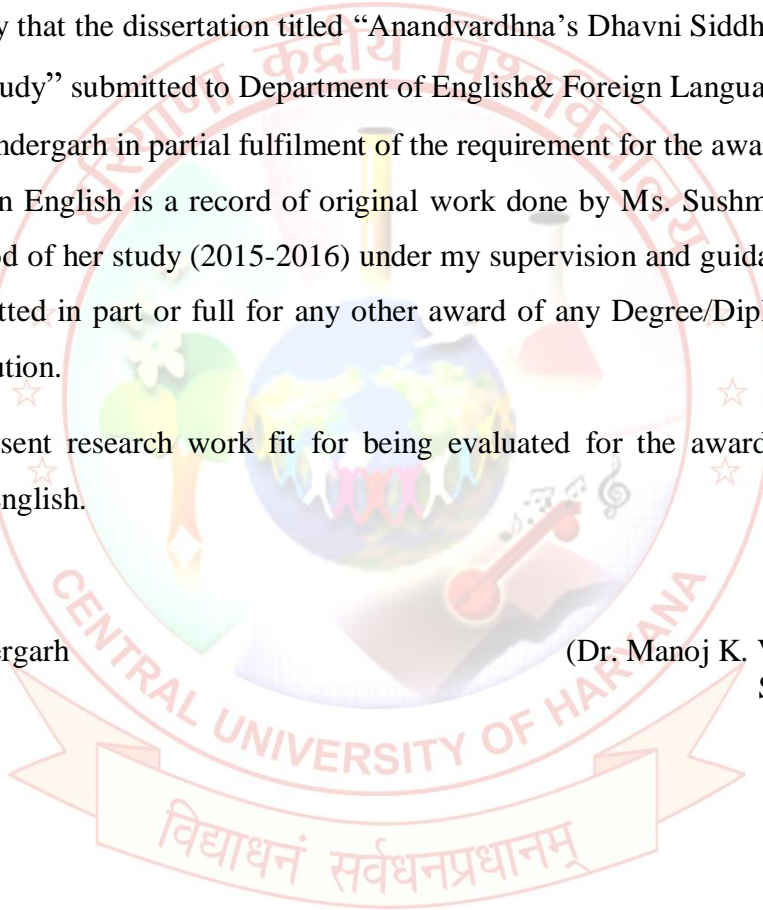
This is to certify that the dissertation titled “Anandvardhna’s Dhavni Siddhant and Selected Poems of Coleridge: A Study” submitted to Department of English & Foreign Languages, Central University of Haryana, Mahendergarh in partial fulfilment of the requirement for the award of the degree of Master of Philosophy in English is a record of original work done by Ms. Sushma Yadav (Roll No. 6036) during the period of her study (2015-2016) under my supervision and guidance. This dissertation has not been submitted in part or full for any other award of any Degree/Diploma of this university or any other institution.

I deem the present research work fit for being evaluated for the award of degree of Master of Philosophy in English.

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DECLARATION

I hereby declare that the M.Phil. Dissertation entitled **Anandvardhna's Dhavni Siddhant and Selected Poems of Coleridge: A Study** has been exclusively done by me under the supervision of Dr. Manoj Kumar Vidyalankar, Assistant Professor, Department of English & Foreign Languages, Central University of Haryana, Mahendragarh. The work presented in this dissertation is original and references to the other works have been made with proper acknowledgement and complete source of information that is included in the Works Cited Lists and Bibliography.

I, further, declare that this dissertation has not been submitted to any other institute or University for the award of any degree.

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PREFACE

The present research will give an insight into Indian classical literature. Since long, Indian classical literature has been considered outdated and obsolete by Western thinkers, as well as Indians. Language plays a major role in the development of any literature. Ancient Indian classical literature was written in Sanskrit language. Sanskrit language was beyond the reach of common people of India to understand it. Except a few specialists of the language nobody was interested in Sanskrit language and literature, that is why, it could not spread its edifice on the World canvas. But thank to those experts who with their tireless efforts made it a language of common interest and this was possible only with the help of translated works in Western languages.

The theory of *dhavni* keeps a special importance in Indian Literary criticism and Indian aesthetic theory. Poetry is the genre of literature which directly connects with the human sensitivity and builds a psychological relation between the poet and the reader. It is enjoyed at every age beyond the understanding of that socio-cultural conditions in which the poet created the particular poem. The sole purpose of the present research is to portray the utility and applicability of *Dhavni* theory even after such a long time it was founded.

In the introduction, Indian Sanskrit Poetics and *dhavni siddhanta* have been discussed in brief. Indian Sanskrit poetics developed from philosophy and fine arts. The eight major literary theories of India are- *rasa*, *alamkara*, *riti*, *dhvani*, *vakrokti*, *guna/dosa*, *aucitya* and *mahavakya*.

The second chapter emphasizes on the division of *dhavni siddhanta*. The *dhavni siddhanta* is mainly based on three layered meaning resulting from a word power. The first power of word is called *abidha* and the meaning resulting from it, is called *abhidhyarth* or *vachyarth* .the second power is called *lakshna* and the meaning resulting from it is called *lakshyarth*. The third word power is known as *vyanjana* and the meaning obtained from it, is called *vyangyarth* or

partiyamanarth. The chapter also throws light on poems of S.T. Coleridge in consideration for the application of the *dhavni siddhanta*. The concluding chapter throws light on all these chapters.

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(Aibhi Biswas)

CONTENTS

Certificate

Declaration

Preface

Acknowledgement

Chapter – I: 1-41

Chapter – II: 42-70

Chapter – III: 71-89

Select Bibliography 99-109

Chapter – I

Definition and Concept of Dhavni

Every tradition consists of some arts and activities which finally leads to liberation and enlightenment of that civilization. All genres of arts and literary treatise consist of beauty and aesthetics and study of them finally leads to the door of enlightenment. Today the world has moved to an era of advanced science and technology where many other various sciences have originated like social science, biological science and physical science. No doubt, we have crossed miles in this field, still, human being crave for that deeper reality of every creation in which aesthetic and beauty functions. Although everyone has different perception of reality, yet we prefer to world view. Poetry is that genre which directly connects with human sensitivity and builds a psychological relation between the poet and the reader. Moreover this particular genre is enjoyed at every age beyond the understanding of socio-cultural condition with which the poem and the poet is connected. However poetry's qualitative nature comes out from the language used by the poet in his composition. Only that language is significant among its speaker, when it is capable of communicating meaning to them. When there is direct relation between the speech and meaning understood, then the language becomes practical and pragmatic and breaks its connection with the poetry. Poetry makes a complex loop of semantics and intentional meaning of any language. Hence poetry of all ages demands the readers to dive deep into the ocean of aesthetics and beauty and explore the pearls of vital values. Hence the theory of dhavni formulated by

prominent writer Anandvardhana, helps the readers to bring out that undertone charm and delight of the poetry.

Anandvardhana, a conspicuous writer in the realm of Indian critical theory who occupies a special importance for propounding the doctrine of dhavni with systematic manner. Anandvardhana had composed a scholarly treatise named *Dhavnyalok* in which he had enunciated the theory of suggestion. He has rightly called as superb creative genius and endowed with acute critical acumen. Anandvardhana enjoys a prestigious reputation among the galaxy of critical intellect who had established their reputation of founding and development of the famous threesome of doctrines: rasa, alankara and riti.

In his epoch- making work, Anandvardhana builds a new structure of poetic theory on the foundation of the thought of predecessors which are Bharta, Bhamha, Udbhata and Vamana. For the first time in the history of Indian thoughts, he asks the basic questions relating to semantics and aesthetics and answers them like a philosopher. This would have been an enough achievement for a writer but he goes far beyond a mere philosophical theory. Anandvardhana gives us for the first time, again, in Indian poetics examples of literary analysis and practical criticism.

Anandvardhana gives a large number of illuminating examples from the best writers in Sanskrit literature and discusses through insight evaluation, the reasons for their appeal to a man of taste. no writer can formulate a literary theory without exemplifying it. He not only helps the readers to understand and appreciate poetry better but offer valuable guidance to the poet by laying down for the first time the basics principles of poetic creation. Anandvardhana is thus both the Aristotle and Longinus of India. Modern Sanskritists have a high opinion of anandvardhana commenting on his *Dhavnyalok*, P.V. Kana writes that, “The dhavnyaloka is an

epoch-making work in the history of alankara literature. It occupies the same position in poetics as Panini's ashadhayi in grammar and sankracharya's commentary on Vedanta."

Daniel H.H. Ingalls calls Anandvardhna, "the most brilliant of all sanskrit poetics". Poetry is basically a well concocted structure of words and its meaning. One can hardly imagine a poetic composition without dispensing with semantics. However that does not imply that a poet while writing poetry, needs to master linguistics, philology, morphology and other subjects. To comprehend poetry, one must be fully conscious of power of words and word- structure. Poetry is fully embedded with emotive language. Any linguistic structure lacking emotion does not deserve the appellation of poetry.

The theory of dhavni which was chiefly founded by Anandvardhna and further significant contribution were made by AbhinavGupta in its critical study. In ancient and medieval India, not only several arts flourished but the theories of these arts and their criticism were also advocated by scholars from time and time. Of these the dhavnisiddhanta which has been proved as a milestone in the history of Indian literary aesthetic theory which explained poetry as a verbal complex structure of emotions opening the window of semantic and meaning simultaneously.

The dhavnisiddhanta is founded upon a threefold divisions resulting of threesome of word powers. The first power of word is called primary meaning or referential meaning is called abhida and meaning flowing out from it is called abhidyartha or vachyartha. The second power of word is called lakshana or metaphorical/derivative meaning and meaning flowing out from it is called lakshyartha. The third word power of word which suggest the soul of poetry is

called vyanjana and meaning coming from it is called vyangyartha or dhavnyartha. This power of word is called tertiary or suggestive as it depend on particular perspective of reader. Before moving further I would like to furnish simple example to illustrate emotive context through the threesome power of word:

On simply watching the sun rising from the east in dawn one says, “Wake up! The sun has arisen.” Here the word ‘sun’ is an object denotes the beginning of a new day and it is an explicit meaning which is easily conveyed to the reader. This word power is abhidha which only demands the basic knowledge of language from the reader. If a person comes to a holy to seek the ways for salvation and says: “oh holy man! Help me to come from darkness and lend me the brightness of your sun”. Here the words have metaphorical meaning as here darkness symbolizes ignorance and sun here symbolizes the knowledge. The above statement of that person have a derivative meaning in which the person is asking the holy saint to help him to come out from the worldly knowledge through the brightness of the saint’s pure knowledge. Here the meaning is derived from primary meaning that knowledge spread brightness like sun. Now if somebody expecting a change in the world by complete transformation of the present world and exclaims: “don’t lose hope! The new sun will rise soon”. Here both vachyartha and lakshyartha are frustrated and a third and new meaning, namely a new era of complete change is suggested. Here the word power at play is vyanjana and the meaning obtained is vyangyartha or the suggested meaning. It is clear from the above example that dhavnitheory specify the fact that word and meaning are inseparable part of each other. None of the two can exist independently in any language. Moreover the theory gives more importance to meaning flowing from the word rather than linguistic structure of the word. However the vyangyartha or the suggested

meaning is dependent upon a number of factors such as the speaker, context of the situation, place, the person addressed and above everything. Hence dhavni theory undermines the notion of a set fixed meaning of the words to a certain extent to allow the readers in deep invention and sometime even readerly chaos also. Mary Ann Sellby interprets dhavni in the following manner:

“Dhavni theory is a system of meaning in which the signifier is fixed, but its corresponding signified are theoretically infinite. Included in the resonant potential of an utterance is its lexicality that is full lexical range, and its associative elements, those things that cannot be expressed by mere lexicality. Additionally, these elements encompass the associations a reader may have with an utterance (that sometime seem to border on synesthesia), and can even include its opposite meaning”.

The origin of dhavnisiddhanta is somewhere inborn in shphotavada: where it is not permissible to take words separately by dividing a sentence into different entity. Our Indian aesthetic theory and rhetorician had made a significant study of both meaning and emotive context of the word. In any language, every set of words have at least two set of meanings in which one is literal and other suggested meaning. The latter meaning is described in Anandvardhna's dhavnyalok where the meaning that reverberates according to the context of the word (the literal meaning of word is 'burst out' or the energy released when the primary meaning is broken). However, there is not much difference in qualitative and quantitative essence of the word but no doubt, there may be difference between the grasping power of the minds. Hence Dhavnisiddhant make a consent with conventional distinction between the vachyartha and lakshyartha (sometime obvious and sometime not so obvious) and goes ahead of the distinction to formulate the third important

meaning that is suggestive meaning which is also known as the soul of the poetry.

As Anandvardhna in his Dhavnyaloka says that,

“Though the learned men of yore have declared time and again that soul of poetry is suggestion, some would aver its non-existence, some would regard it as something (logically) implied and some other would speak of its essence as lying beyond the scope of words. We propose, therefore, to explain its nature and bring delights to the hearts of perspective critics”.

Here Anandvardhna begins its brilliant treatise by considering the opinions of non- existence of suggestion in the poetry. He considers all the opinion and then reaches the final conclusion that suggestion itself is an embodiment all great poetry, though it remained unnoticed even by the great rhetorician of poet.

Dhavni, is mainly an indication, a silent evocation of reader’s mind and more than an implication. The result of an implication can easily be understood by an analysis of the statement or gesture of the speaker. However can easily be understood and expressed, but ti pin point dhavni one need to have grasping quality of mind that attunes with the word essence. The main cause of it is the nature of dhavni which is indefinite, formless and completely subjective. Due to subjective nature, dhavni never work on the object-level or some logical fact. In short, we can say that discovery of dhavni is basically more a matter of intellect less of intuition. It require an ability of mind rather than of heart.

Moreover, dhavni is not a resultant of fancy or imagination. Imagination can combine any two familiar or unfamiliar things through the figments of fanciful ideas. Such combination however lack suggestive aspect and hence cannot be termed as dhavni. All these association and fanciful combination are part and parcel of an individual world from which he is unwilling to part with it. Hence the

individual enter into the core of individuality, neglecting the suggestiveness of the intellect. Dhavni is like a light which illuminates the other object.

Dhavni, exactly in the real sense, is the use of language through abhida, lakshna or sometime through both, penetrates deep into third meaning i.e. vyanjana which can be experienced but not expressed. Dhavni, basically is identified on two factors: 1. It always emerge in the succession of primary and secondary meanings 2. Dhavni is discernible through background meanings.

Dhavni is not always a new set of meaning but always create a new atmosphere of new meanings. The new atmosphere is created by innovative use of words and situation and imagery. This new atmosphere is so real or familiar that the reader had steadily and learns to attune with it. If a reader does not attune himself to the atmosphere of new meaning fullness, then he remain merely at primary and secondary level and however if the seeker learns to acquaint with depth meaning of the text, then he moves one step ahead and reaches final destination of dhavni. On that final level, our description about that context may differ or may find distinction from other ideas, but one thing will always remain dominant that above that above primary and secondary level, there is third force (vyanjana) which is always at an action.

However that third force only comes in acquaintance and can be experienced, when the seeker is attuned to that atmosphere with liveliness. The seeker who is merely after conventional edification of the text will not find it. Rather, one who break the conventional chain and ready to take a risk of placing it before the 'judgment' of such text will automatically try his hand, on that 'third eye'.

To apply the theory in a text, which either may be a poem, novel or scripture, must constitute a quality of meaning evocation and the reader must be attuned to it. The evocative quality of the text and the reader must behave like transmitter and receiver respectively. The seeker on its own cannot receive anything until the text have capability to transmit it and simultaneously if the seeker is not able to catch the transmitted message properly. In both the cases, the dhavnisiddhant will not work without the successful tuning of the seeker and the text. The dhavnisiddhant requires a special grasping quality as it never speak directly because of its manner and its nature. A human being has certain thoughts in his mind which though real but cannot be expressed in words. Those thoughts always remain conscious in our mind and what they mean to us. And, when we confront those same things in some other forms such as story, poem, and novel or in a movie, we learn not only communication with those situations but indirectly we 'commune' with those things. Surely communication has mainly to do with the passing of information and facts and that also through fixed system or clear cut categories. A category is always definite and universally accepted perception of things. Hence communication mainly helps the other person to acknowledge those things which can be verbalized in one way or the other. Hence communication sticks only to primary and secondary meanings and remain objective only.

On the other side, 'communion' has to do with 'subjects'. Subject which illuminates awareness as they lit up the dark hidden part of the subject. 'Communion' occurs by uniting subject as a whole, not by mixing them. Therefore, Dhavni allows the subject to commune with the other one, instead of all the barriers and blocks that come in between it. It removes the darkness created by

an individual perception and the more one shed one's individuality the more clearly one will be attuned to dhavni.

Dhavni mainly takes the reader to that area of reality where communion flourishes. It is mainly achieved through symbolic language where two distinct ends such as subject and object, personal and non-personal, implicit and explicit. However the symbol in a language representing a definite object will serve no purpose of finding dhavni in a text. For that we require those symbols which are capable of creating a new atmosphere where primary or explicit opens the doors of dhavnyartha or implicit meanings.

For dhavnyartha, we require the objective symbols but the one which can represent and can recreate an atmosphere through which we can reach the latent reality. All those experience of our life which reminds us of our being can create those genuine symbols which are capable of recreating the experiences to sought out the precious pearls. Therefore we have to be completely at the level where we are attuned to continuous process of ever new discoveries. In such situation, when we come across a text, which opens the doors of new discoveries through symbolic language. Indeed, we requires eyes and grasping power of the mind to see those things.

Anandvardhna called dhavni as kavyastma 'the soul of poetry'. As he says in his dhavnyaloka in a memorable verse, "That meaning alone is the soul of poetry; so it was that of yore, the sorrow of first poet (i.e. Valmiki) at the separation of the curlew couple took the form of distich."

Here he says that meaning alone is the essential requirement of poetry where the outward delight is supported and locked by many unusual explicit meanings, expressions and art of arrangement. That is why the holy saint Valmiki

whom Anandvardhna considers as first poet, feels sorrow on the wailing of her-curler at the separation of his close mate, transformed his sentiments into a couplet. He says that emotion and sentiments are only explained through implicit meanings. According to him to prove the existence of the implicit meanings one need not understand the lexical knowledge of the language, for that one needs to have aesthetic contemplation of words in poetry. He again explain it in an another verse, “It is not understood by a mere learning in grammar and in dictionary. It is understood only by those who have an insight into true significance of poetry.”

However Anandvardhna on the one side considers the supremacy of implicit meanings but simultaneously on the other side he does not reject the idea of conventional meanings (explicit meaning). Moreover he bases the power of dhavnyartha apparently flows out by apparently breaking out the independent identity to produce some special meaning. Anandvardhna beautifully describe it in his memorable verse,

“Just as a man interested in perceiving objects(in the dark) directs his efforts towards securing a lamp since it is a means to realize his end, so also does one who is ultimately interested in the suggested meaning proceed by first evincing interest in conventional meaning”.

Although everyone is interested in the perception of object yet he will put the efforts towards brightness of light to receive that perception. As though one cannot find the perception without the light similarly the poet or the seeker interested in the suggested meanings first considers his view of the literal meaning or conventional meaning. By defining the distinction of conventional and suggested meaning he finally bring out the defination of dhavni in the given memorable verse of dhavnyalok,

“That kind of poetry, wherein the (conventional) meaning renders itself secondary or the (conventional) word renders its meaning secondary and suggests the (intended) or implied meaning, is designated by the learned as dhavni or ‘suggestive poetry’.

Hence dhavni theory stick more towards the meaning rather than the word, where vachyartha lose their independent identity to get itself transformed into another special type of meaning. This new meaning known as vyangartha holds more ‘charutva’ than vachyartha. Anandvardhna extols it the following memorable verse, “Even as lavanya (glimmering grace), reflected in the limbs of a comely damsel, is distinct and different limbs, so also pratiyamanaartha resides in the work of great poets, being distinguishable from the constituent elements of the poem”

Here he differentiates vyangyarth from vachyartha in the many ways where he says that vachyartha flows from the word and vyangyartha emanates from immaculate genius. Secondly the function of vachyartha is to indicate the logical fact whereas vyangartha attaches significance to inherent delight. Thirdly vachyartha is universal to everyone whereas vyangartha differ from person to person. Many a times vachyartha is affirmative whereas vyangyartha is negative or vica versa. Hence dhavni is classified into two classes: Avivakshitavachya and Vivakshitavachya. Avivakshitavachya in which vachyartha is not desired in its original form. Here it is also called as lakshna born dhavni, where vyangyartha transcend the lakshyartha or metaphorical meaning. On the other hand vivakshitavachya where vachyartha is desired in its original form. It is born out of abhidha word power. In both the cases the suggested meaning transcend laksyartha or vachyartha.

Laksana born dhavni is divided again into sub categories where vachyartha is put backward to get itself transformed as not to be conveyed by the reader. It acts into two levels :Arthantrasankramita and AtyantaTriskrita in which first one undergoes a partial transformation and latter one gets itself completely transformed. R.S. Tiwari had explained it in the following beautiful example: “how can these delicate limbs endure the load of ornaments? She cannot put her feet on the ground on the account of the burden of her brilliance”.

Here the poet does not intend to bring the primary meaning of the word ‘burden’ but partially transform the meaning. Here he wants to say that the burden is more due to brilliance rather than of ornaments on delicate body. It consist of suggestion that it is full bloomed youth that cause the lady to bend down to a little out of blushing. Here Arthantra –sankramita take place in which conventional meaning is not to be fit in a definite context and even it does not indicate destined purpose. It is forced according to desired context to associate itself with various suggested meaning.

In the second category, the vachyartha is intended to be fit in desired purpose, however it is just a medium to reach that destined suggestion. Hence as soon as, the reader catches that vyangyartha from consciousness, the vachyartha loses its full identity. It is because, suggested meaning completely discard even the smallest constituent of vachyartha, that it function at the level of complete transformation. John keats in one of his poem, ‘Ode on Grecian Urn’, where dhavni act at the level of complete transformation:

“Heard melodies are sweet, but those unheard are sweeter”.

Here , the vachyartha is completely discarded because, there does not exist any unheard melodies, which give sweet soothing. Here meaning of the word

‘unheard’ is completely transformed into that transcendental or eternal world which is beyond the reach of everyone.

As discussed earlier that *abhida borndhavni* remains in its desired or intended in its original form. Therefore it is classified again into two sub parts on the basis of process of reaching the suggested meaning. First one where the transition from *vachyartha* to *vyangyartha* is clearly detectable and second where transition is not easily noticeable without the reader being aware of it. Hence in the first case the reader can feel the boundaries between the *vachyartha* and *vyangyartha* whereas in the second case the transition is so quick that the reader cannot locate that where the *vachyartha* ended and where *vyangyartha* began. Thus in the second category, the transition partakes of the nature of continuity. The first category is known as *Sanlakshya-Krama-vyangya* and the second one is called as *Asanlakshyakrama- vyangya*. The first one is also called as *Anurananopama-vyangya* and this name was given by *Anandvardhna* himself. The literal meaning of this phrase is the ‘sound produced after sound’. *Anandvardhna* had beautifully exemplified it with the reference of tolling of gong. When the stroke hits the gong the receiver hears two sounds. The first one is called as *Maha –Dhavni* which is just after the fall of stroke and the second sound which follows the initial sound is in the form of echoes, continue for a while. Therefore the receiver can easily catch the transition between the first sound and the following echoes. If we talk about the second category the transition can be illustrated by the analogy of piercing the knife onto the layers of onions. In reality the layer after layer is pierced but the process is so quick that it is not easily discernible. That is how the transition takes place in *Asanlakshya- karma- vyangya*.

Sanklakshyakrama- vyangya: this particular kind of category two kinds of dhavni named as ‘vastudhavni’ and ‘alamkaradhavni’. Vastudhavni , which is based on suggestion on a subject or matter and where alamkaradhavni is based on suggestion of a poetic figure. Further vastudhavni is again subdivided into two sub categories as: 1. Kavipraudhauktimatra siddha 2. Svatahsambhavi. In these two first one is born of poet’s imaginative power and therefore may also be called as Fanciful suggestion whereas the other one is based on some material possibilities and certain figments of realism which cannot be falsified completely. The second variety is also called as possibility- based – suggestion. Alamkaradhavni is mainly identified in the suggestion of an alamkara or embellishments.

ASAMLAKSHYA -KRAMA –VYANGYA: it is also known as ‘Rasa dhavni’ .it is distinct from samlakshya-kramadhavni because it is mainly proposed through rasa or a bhava (emotion) which constitute the charm and whereas vastu and alamkaradhavni constitute the charm in a poetic figure oor a fact. We will discuss all the three dhavni in further individual chapters with the study of S.T.. Coleridge’s selected poems.

Now I would like to throw light on the different sources from which this doctrine of dhavni is originated. No theory can exist independently on its own and on his founder. However that particular theory takes its shape on the basis some indication and hints from the earlier theories and his antecedents. Hence it become mandatory to discuss those sources.from where that particular siddhant took place.

Sources for dhavni theory: Anandvardhna’s process of exploringdhavni for rasikas or asamlaksyakramadhavni which is seized without the reader being aware of it inwardly. This particular theory gives an indication that before propounding the theory of dhavni, he must have made himself familiarity with sphotatheory

.sphota theory which consider that words, sentence and language become ‘ meaningful through inseparable process of integration. These are varied and inexpressible and hence attained through sudden realized understanding(sphota). This particular ‘process ‘occur many a time while dealing with ‘morpheme’ or even a part of morpheme. Therefore , this linguistic unit as the symbol becomes the beholder of meaning, whereas the articulated sound are just the medium through which the meaning is explored. Therefore, these ultimate views of Anandvardhna about rasa and dhavni, mainly originate from the long poetic study of Bhartrhari and other proponents of the theory ‘sphota. The doctrine of sphota is first predicted to be found in Patanjali’s grammatical brilliant work ‘Mahabhasya.

Bhartihari consider the sentence or linguistic unit as “ fundamental linguistic fact” and therefore, the reality occur in the sentence as a whole where symbol and meaning are inseparable. Words as a ‘linguistic unit’ are only significant when they suggest undifferentiated ‘meanings’. This apprehension somewhere indicates us the basis of Anandvardhna’s theory of dhavni, as a soul of poetry.

The concept of dhavni is both a philosophical and semantic theory which deals with the word power and Patanjali’s concept in which dhavni’s (sound) and meaning are separable, limit itself to the process of phoneme. As Ingalls points out in his introduction to the dhavnyaloka, that the concept of dhavni was very well – known in Kashmiri intellectuals of eight and ninth century. However they lacked poetic application of this notion. The theory of vyanjana originated from Alamkaraschool and simultaneously from vakyapadya where the concept of suggestion was discussed. It was only among kashmirian intellectual that the doctrine of dhavni was well known with whom Anandvardhna was familiar.

Anandvardhna brought a revolutionary change in the field of Sanskrit poetics by formulating “Dhavni” as an aesthetic instrument which defines all other poetic choices and an analytical method by which a particular work can be called as “poetics”. It is because of such an epoch making creation that he enjoy a vulnerable position in Indian literary critics.

Now I would like to put light on the personality of the poet, whose poetry I will discuss in the application of dhavnisiddhant. Samuel Taylor Coleridge who was an English poet, literary critic and a philosopher whose brilliance extended over many domains. He was born in Otteryst.mary, Devonshire in 1772. He was son of a minister John Coleridge and Anne Bowden. Coleridge’s father died when he was only nine. After this, Coleridge was educated at christ’s hospital and jesus college, Cambridge with the intention of becoming a church minister.

In 1793, he got enlisted in 15th light dragoons as silustomkyncomberbache, but his brother got him discharged by reason of insanity. He then returned to Cambridge, but left his studies again in 1794 without a degree to tour wales.

In the same year, he devised a plan with the poet Robert Southey to establish a society of equals ruled by all, a “pantisocracy”, in Penninsylavania, a plan that rapidly dissolved. It was assumed to be a utopian society that would fulfill the idealistic goals of the revolutionaries without degenerating into the violence of terror. Coleridge’ s marriage to Sara Fricker in 1815 and eventually went awry, and he fell in love with Sara Hutchinson. He became more and more dependent on laudanum, a form of opium..

Two experience played a dominant role on his future development as a poet and thinker: the first was his meeting with the poet Wordsworth in 1795, resulting

in a friendship that lasted until 1810 and the second was moving towards Lake district, which proved to be a rich source of poetic inspiration.

Coleridge's first volume of poetry, *poems on various subject* was published in 1796. He is best known for his composition such as "The Rime of Ancient Mariner", "Frost at Midnight", "Christabel", "Kubla Khan", as well as lyrical ballads (1798), which he coauthored with Wordsworth.

Coleridge also wrote on educational, social, political, and religious matters in his *lectures on politics and religion* (1795), *Lay Sermon* (1816), and *on the constitution of the church and state* (1829). Much of his thinking on philosophical issues is contained in his logic. His literary criticism includes detailed studies of Shakespeare and Milton, a highly influential text, *Biographia Literaria* (1817). The *Biographia* is an eclectic work, combining intellectual autobiography, philosophy, and literary theory; some critics have praised the insight and originality of this work, viewing Coleridge as the first English critic on the philosophical foundation, which he derived from German idealist thinkers such as Immanuel Kant, and German Romantics such as Schiller, the Schlegels, and Schelling.

By 1792, while at Cambridge, Coleridge had befriended the radical leader William Fend, an active sympathizer of the revolution. Fend's political opinions brought him into conflict with the university authorities after the beginning of war between France and England in 1793. A few years later, Fend's religious views had also roused antagonism: he had been dismissed from his post as a tutor in the university on account of his Unitarianism by 1794 and, in 1796 decided to become a Unitarian minister.

Coleridge himself gave numerous radical lectures at Bristol and a number of cities in the Midlands, with the Unitarians. Like Wordsworth, near whom he was

living at the time- Coleridge became disillusioned with revolutionary movement. France's invasion of Switzerland in 1798 provoked him to write and publish a poem which he first entitled "Recantation", and then simply "France: an ode". Here, Coleridge neatly recounts the history of his own attitudes towards revolution.

Coleridge's conservatism was his insistence, and believed that truth cannot be explored by focusing on the present alone. Rather, both men appealed to what he call universal principles that would comprehend past, present and future. Coleridge, has a wonderful gift of speech. Partly through the persuasion of friends, partly to eke out his living , he starts a series of lectures on Shakespeare and Milton. With his powerful imagination and insight and felicitous use of language he always keeps his audience enthralled.

Coleridge's works may be discussed under three heads: (1.) his poetry (2.) his dramas (3.) his literary criticism. His poetic output that really matters is very limited. His poetic works which are significant, are limited. His initiative works have been published under 1796 in his volume entitled as *Poems on various subjects*. The manner of his writing was mainly influenced by his contemporary poetic diction and mainly modified by sentimentalism and melancholy. His poetic sonnets are artificial and stiff, are dominated by his love and minute observation of natural scenery. This love of him can be observed in his works like *The song of the pixies*(1793); *The lines on Autumnal Evening*; *Lewti*(1794) and *Religious Musings* (1794-96).

Coleridge's golden period of his poetry begins with his intimate friendship with Wordsworth and Dorothy, which leads to the plan the blue print of the brilliant work of the 18th century *The Lyrical Ballad*. With this joint work of them

brought the best poetry of Coleridge – *The Lime Tree Bower*, *Frost at midnight*, *Fears in solitude*(1797-98). In this period Coleridge created his masterpiece fully engrossed with his own original sensibility- *The Rime of Ancient Mariner*, *Christabel* and *Kubla Khan*. Unfortunately after this his poetic energy began to dwindle and few of his works such as *Dejection-An ode* and *love and hope*, showed some sprouts of his poetic imagination. After this, his power of imagination became exhausted and a vacuum was created in his literary life. It seemed as if Coleridge created his masterpiece with some miraculous divine imagination which remained with him for a short period of time and suddenly collapsed.

Coleridge tried his divine imagination in drama also but these did not impress his reader as much as his poetic masterpiece. He wrote his first drama in collaboration with Southey that is *The Fall of Robespierre*(1794). His other dramas are *Remorse*(1798), which is a tragedy in blank verse and *Zapolya*(1817), a romantic tragedy in imitation of Shakespeare's *winter's Tale*.

Coleridge tried his hand in critical works and produced a masterpiece entitled as *Biographia Literaria*(1817). It is sort of loose autobiography, embracing a variety of subjects like religion, politics, literature and criticism.

Coleridge is a typical representative of the true romantic spirit which is marked by his love for that poetic power which has genuine strangeness added to it and naturally moves from familiar daylight realities of common existence into regions remote, exotic and mysteriously unfamiliar. Thus medievalism, the supernatural and their combined effect in the primitive ballad poetry became the favorites of Coleridge and his legacy was passed to the upcoming poets. He takes a unique place in English literature for his technique of opium dream and curiosities about the psychic states and handling the sub-conscious part of the human

mind. Coleridge's suggestive style which is associated with words and images gives us the evidence of true romanticism.

As significant as Coleridge was to his creativity of poetry as important he was to the criticism of poetry also. His exemplary work *Biographia Literaria* gives us an account of a collection of his notion of poetry, published in 1817. It was published in two volumes and contained twenty-three chapters. It contains numerous essays on philosophy of Immanuel Kant, Johann Gottlieb Fichte and Wilhelm Joseph von Schelling. This work was firstly ridiculed by the critics as considering these ideas as of an opium addict but re-evaluation of this work had recognized it as worthwhile. In the last part of this book he brings out the distinction between primary imagination and secondary imagination and the nature of poetry with a question of diction with it. The chapter fourteen brings the origin of the famous concept of "willing suspension of disbelief". However the literary period of Coleridge was very short but he is considered as a poet of time immemorial.

Coleridge and Anandvardhna do not bear any similarity either of the regional boundaries or of time period. Anandvardhna belonged to 9th b, c and Coleridge was born in the romantic period where the whole Britain was on the verge of a great revolutionary change. The period of Anandvardhna considered poetry as a medium of enjoyment and delight and because of that, the elements like rasa, alamkara, riti were considered to be a part and parcel of the poetry. However these aesthetics were basically applied to dance and other art forms. It is Anandvardhna who gave the doctrine of dhvani which surpasses the prestige of rasa among the lovers of poetry and define the suggestive part of word.

Coleridge's intentional use of archaic symbols , hypnotic style and supernaturalism in his poetry always denotes a suggestive meaning to the readers which somewhere bears resemblance to Anandvardhna's doctrine of dhavni.

My research will further elucidate the selected poetry of Coleridge in the eye of dhavnisidhhanta. The given research will deal with the five masterpiece of Coleridge which are: *The Rime of Ancient Mariner, kubla khan, christabel, Dejection- an ode, Frost at midnight*. The analysis of these poems will be through the subdivision of dhavni that are Rasa Dhavni, Alamkaradhavni and vastudhavni in the further subsequent chapters.

Chapter – 2

Divisions of Dhavni

Rasadhavni comes under *Asamlakshya-krama-vyangya* which is the sub division of *vivikshitanyaparvachya*. Rasa dhavni is that suggestive power which floods the mind with a host of ideas, not always clearly definable, which are necessary for such completion of the aesthetics image as is necessary for suggesting the basic mental state (*sthayi*) and bringing about complete self-forgetfulness in the audience in which the aesthetic experience consists. It is noteworthy here that the ideas suggested by *VastuDhavni* or suggestion of fact and *AlamkaraDhavni* or suggestion by a poetic figure somehow admit expression in conventional language but those aroused by this power can never be so expressed. There is a complete difference between *Rasa* and *Rasadhavni* that *Rasa* is an experience of relish of a particular emotion and *rasadhavni* is that concept which stresses on the fact *rasa* explored from the suggestive power of that word.

Rasa theory is one of the oldest theories of Indian aesthetic criticism. K. Krishnamoorthy says in the “Introduction To *Dhavnyalok*”,

“*Rasa* indeed is the corner-stone of the arch of *Dhavni*. It is first and foremost an aesthetic canon. *Rasa* is that which initially inspires the poet into creativity and ultimately ensures the delight of the critic. In life there is ample joy and pain, but no *rasa* or pleasurable relish of them. Impersonal disinterested and universal delights exclusive to poetry and

termed as *rasa*. Even spiritual bliss, termed sometime *rasa* in *Upanisadic* language differs from *kavyarasa* in so far as it does not follow any prescribed course of yoga but is more or less a result of inborn taste.”

Abhinavagupta describes in his book ‘*Lochan*’, a commentary of Anandvardhna’s *Dhavnyalok* entitle *Rasa- Dhavni* as “*Asvada- prakarsa*”, consummation of Relish while exploring *vyangyārtha*. Hence, it is the ‘*anubhuti*’ of *rasa* which defines the way of *Rasa- Dhavni*.

Dr. R.S. Tiwari in his book, ‘A critical approach to classical Indian poetics’ says that “Anandvardhna has added no specific dimension to the *Rasa- Doctrine* except that he underscored the suggestibility of *Rasa* and *Bhava*.”

Before moving further in the topic of *Rasa- Dhavni* in detail, let us discuss the concept of *rasa* and its different types in brief. The theory of *rasa* according to the treatise ‘*Natya-sastra*’ considers a well-built structure of human emotions. Bharatmuni erected a solid foundation of the whole *rasa* system on the two types of emotions: a.) *sthayibhaav* (permanent) b.) *vyabhichari* (transitory). *Sthayibhavas* are the modified forms of basic drives or instinct as a result of centuries of evolutionary process of humanization and social living. The *sthayibhavas* are basically dominant and universal and whereas *vyabhichari* are transient in nature which occur simultaneously with *sthayibhavas*. However *vyabhichari* does not exert as much influence on human mind. Literature had its direct proportion with the feelings of heart and its appreciation of the mind. The mid-way role of mind and heart is continuously played by a literary writer.

These *SthayiBhavas* are chiefly eight in number- *Rati*(erotic love), *soka* (grief), *krodha*(wrath), *utsaha*(energy),*bhaya*(fear), *hasa*(humour), *jugpusa*(disgust)- are heightened to *rasadasa*(a relishable state) by the poet so that we have one *rasa*(aesthetic sentiment) of *sthayibhavas*(basic sentiments) are *srangara*(erotic),*karuna*(pathetic), *raudra*(anger), *vira*(heroic), *bhayanak*(fear), *hasya*(laughter),*bibhatsa*(disgust), *adbhuta*(wonder).

Bharatmuni has eight *sthayibhavas* and thirty- three *vyabhichari* and eight *sthayibhavas* and in addition to it, he has described a third category of *bhavas*, called by him is ‘*Saatvik*’ which are known as temperamental reaction or responses to *sthayibhavas*. Therefor the number of ‘*Saatvikbhavas*’ becomes eight.

Hence the total number of *bhavas* becomes fourty-nine, constituting eight *sthayi* and thirty- three *vyabhicharis* and eight *sthayis* given by Bharatmuni in the seventh chapter of his book *Natyasastra* and the whole structure of *rasa* is built on these *bhavas*.

Bharatmuni follows the following stance of his *Natyasastra*, as the *Rasa- Sutra*, as union of *vibhavas*, *anubhavas*, and *vyabhicharis*, cause the savoring of emotion.

Vibhava is the cause and determinants of the rise of an emotion, *Anubhava* are consequent and ensuants, which are basically, gestures expressing the situation of mind or character like casting a long sigh or involuntary anger and *vyabhicharis* are the transient emotions which go along with subsequently reinforce prevailing mood or emotional disposition.

VIBHAVAS: Vibhava , the cause or determinants of the rise of emotion, are divided into two parts: a.) *Alambana* b.) *Uddipana*. *Alambana* are supporting cause, usually the character or such objects in a poem or a play. *Alambana* are again divided into two 1. *Visyalamban* 2. *Asryalamban*

Visyalamban is the person or object of the rise of an emotion or the person in whom the emotion is awakened. *Asryalambana* is one who experiences that particular emotion, or the person in whom emotion has awakened. The visible effects, following the rise of an emotion are called *Anubhavas*.

Through the conjunctions of these elements the poet activates, with some kind empathetic induction, the propensity of *Sthayi- Bavas* in the reader and the movement is consummated, the *sahradya* (sensitive reader) experiences an afflatus or transport which is designed as *rasa* (aesthetic sentiment).

Bharata gave only eight *rasas* combined with eight *sthayi*. Dandin also agreed with the concept of eight *rasas* of eight *sthayi bhavas*. Udbhata, added one more *rasa* to it that is '*SantaRasa*' based on the *sthayi* by '*sama*'. this *sama* denotes mental tranquility, arising from detachment from mundane pursuits and have further pleasure.

Subsequent theorists also added two more type of *rasa* called as *Bhakti Rasa* and *Vatsalya rasa*. *Bhakti rasa* basically describe devotion towards god and *vatsalya* is basically parental. The *sthayi* of the former is *Bhagvadrati*, which is love towards god that of latter is *Apatya-rati*, which is love towards children.

Bhanudatta has enunciated a *Maya – Rasa* which signifies love towards materialistic world. Finally we can conclude that eleven rasas which have gained popular acceptance.

Bharata holds that *rasa* (aesthetic sentiment) is an objective entity, tasted and enjoyed by the beholders on the stage. It is the transformation of the *Sthayi Bhava* (basic sentiments) but whose *sthayibhavas*?—the hero's, the poet's, the actor's, the spectator's. The poet comes to acquire the *sthayibhava* (basic sentiments) becomes the poet's *sthayibhava* during creation.

The actor evokes the *sthayi –bhavas* (basic sentiment) of the hero by *anusandhan* (quest) for *herohood* in or *arope* (attribution) of herohood to himself or *Abhimana* (considering himself) as hero on the stage. Now the *samajik* (spectator) relish this emotion. This means that *rasa* (aesthetic sentiment) resides not in them rather in spectator who has *rasaubhuti* (an aesthetic experience) impregnated with *anand* (pleasure) through *sadharinakaran* (generalization) and when the *vibhavas* (dramatic situation), *anubhavas* (gestures) and *vyabhicharis* (transitory emotions) and *sthayibhavas* (basic sentiments) all abandon their local individual or temporal associations or limitations and acquire a sort of generality rather than universality. This realization takes deep roots in the spectator, because he objectively views the actions and emotions of the adversary, who is necessary a man of no principle, and sees his lack of adherence to moral principles inevitably leads to suffering and destruction, irrespective of the power and position of the man and, therefore is dissuaded from the path of sin.

Anandvardhna has made a significant contribution with the foundation of a different type of rasa that is '*AnginRasa*'.he calls it as a principal Relish as it supports unity of impression which should characterize a poem, play or a narrative. According to him even tragedies where a spectator feels catharsis should have a central emotion in them.

Hence this was the concept given by Bharatmuni and was developed by succeeding predecessors. On the concept of *sthayiBhavas* and *vyabichari*, *Bhavadhavni* is produced.

Bhava Dhavni: The subjective constituents of the aesthetic configuration, the mental state is divided into two classes, the *sthayibhavas* (basic mental state) and the *vyabhichari*(transient emotion). When the suggested idea is transient emotion, we have *bhava- dhavni*. It can be defined in the following way also:when the *sancharis* are delineated principally rather than temporarily , the *sthayi* is merely awakened failing to reach the magnitude of rasa due to not being nourished by *vibhavas* etc., we have *Bhava – Dhavni*. Now the poet probes into psychic movements and reactions of his characters, stopping short of evocation of the dominant emotions, generative of *Rasas*. It has following sub-division:

1. *Rasabhasas* or semblance of Rasa : when the concerned emotions are delineated in respect of persons who are normally not regarded as appropriate objects of those emotions, we have *rasabhasas* or when a basic mental state is unrighteous, the suggested ideas giving rise to it are called *Rasabhasa*.
2. *Bhavodaya*:emergence of a *vyabichari*

3. *Bhavasandhi*: a couple of *vyabicharies* are mingled together.
4. *Bhavashanti* or *bhavaprasma* : when some *vyabichari* or transient emotions get quitted. Often it is found that the consciousness of a sudden termination of a mood, involved in a basic mental state, is the source of aesthetic experience. the suggested ideas, which arouse the consciousness of a such termination of a mood , are technically called *bhavasanti* or *bhavaprasma*.
5. *Bhavasabalata* : a variety of *vyabhicharis* are mingled together, as though competing with one another to attain prominence.

Factors of *Rasa- Bhanga*: The theory of dhavni does not allow a poet to mix the different *rasa* unnecessarily as it can affect the meaning given by the dominant *rasas* in that particular *rasas*. As Anandvardhna consider that there should be one principal *rasa* in a particular writing that is ‘Angin *rasa*’. Anandvardhna does not consider the emergence of more than two *rasas* either they are harmonious or paradoxical. However he says that inappropriate use of these unions of *rasas* can create *Rasa- Bhanga* or disruption of relish, which is occasioned when the poet loses sight of the sense of aptability and the poet disturbs the whole structure of poetic meaning. R.S. Tiwari in his book ‘ A critical approach to classical Indian Poetics’ had described a number of situations given by Anandvardhna which can create *Rasa- Bhanga* in a poetic-creation:

1. Mention of the materials of conflicting *rasa* such as union of *sringara* in the midst of *satarasas* or the vice- versa

2. Protracted description of unwanted matter, out of place with the intended purpose.
3. Discontinuance of the desired rasa out of time, that is when it should not have been discontinued
4. Delineation of rasa out of time, that is, when its promotion should have been stopped.
5. Repeated evocation of the desired rasa which has been already aroused since that makes reader over- cloyed
6. Impropriety, respecting the *vritti* which relates hero or heroine' behavior.(pg no).

According to him, the sole purpose of writing poetry should be to evoke rasa just like the lampis meant for the light only. Let us discuss the rasa dhavni in the following selected poetry of Coleridge;

The Rime of Ancient Mariner:

The Rime of Ancient Mariner is one of best masterpiece published in 1798 in the joint effort with his friend William Wordsworth in 1798. It illustrates ample examples which have the power of evoking different dominant emotion with it magical use of poetic creativity. The poem discusses the theme of universal biocentrism that is altruism for every creature on this earth through a tragical story of an old ancient mariner. Here we have an ample example which suggests us the different *rasas* evoked in the readers through the different emotion faced by ancient mariner during a ship voyage. Let's we have a look over the following examples:

He holds with his skinny hand, 'there was a ship' quoth he. Hold off!

Unhand me, grey beard loon! Eftsoons his hand dropt he (339,
Blackwell)

Explanation: Here we find *bhavadhavni*, an example of *bhavodaya*, where the *vyabhicharisankawhich* is produced when ancient mariner stops unnecessarily stopped one of the three guest of the marriage to explain his story. Here we get an apprehension by the vogue statement of Ancient mariner and even by the actions of the guest as he asked him to leave his hand as he was not interested in the story of old mariner.

The bride hath placed into the hall, red as a rose is she;
Nodding their heads before her goes the merry
minstrelsy.(340,Blackwell)

Explanation: here we find the perfect example of the *sthayibhavaRati* where the beauty of an unknown bride is explained. The wedding guest find himself attracted towards the scene when the bride was brought in the ceremony hall. Here we find *sringara rasa* here. The above description is the deliberate act of the poet to suggest the difference between the emotions of his two characters at that time.

God save thee, ancient mariner!
From the fiends, that plagues thee thus!
Why lookst thou so? With my cross- bow
I shot an Albatross` (341, Blackwell)

Explanation: Here, the action of the ancient mariner is fully loaded with the inhospitality towards that innocent bird. The reader comes to know that he kills

without any reason of harming him or his friends on the ship. Therefore the whole situation suggests that some misfortune is going to happen with the ancient mariner. Hence the *sthyaibhava* fear is evoked here which suggest the *bhayanak rasa* in the above lines. Here dhavni is aroused by the single sentence ‘god save the ancient mariner’.

See! See! (I cried) she tacks no more !

Hither to work us weal, without a breeze, without a tide,

She steadies with an upright keel! (

Explanation: Here in the poem we find that the ancient mariner and all the other crewman of the ship are strucked in sea and there was no one to help them. Suddenly they found an unknown ship which was approaching towards them. The surprising thing was that it was moving without any help of wind and. Here Coleridge deliberately uses such supernatural things in order to bring wonder and unreal thingshe left it in such a situation that reader gets puzzled that was it the imagination of the character or the reader in the mind. It is perfect example of *vismaya rasa*, which is suggested by archaic images by the words in poetry.

Are those her ribs through which the sun did pear, as through grate?

And is that woman all her crew? Is that a death ?and are there two?

Is death that woman’s mate.(344,Blackwell)

Explanation: Here the *sthayi –bhava* fear is coming through the thoughts of ancient Mariner, when he found all his crew members falling dead on ship one by one.he was the only one who was alive and considering that death will come to take even his life. Here *vvyabhichari* like *tersa ,marana*(death) is visible. Hence the above line suggest the *bhayanak rasa*.

The many man, so beautiful! and they all did lie:

And a thousand slimy things lived on; and so did I

I looked upon the rotting sea and drew my eyes away;

I looked upon the rotting deck , and there dead man lay.(345,Blackwell)

Explanation: Here the ancient mariner is left all alone on the ship deck. On every side he found of the ship he found repulsive sight, he gets completely irritated because he needs someone to talk with him but unfortunately no one he get there. Here the *sthayibhavjugupsa* is found with *vyabhichari* like *ugrata*, *vyadhi*, *jadata*. Here the small slimy creatures are *vibhavas*, repulsive sight on sea of the sea- creature and the dead man is *anubhuti* . Here the above lines are perfect examples of *jugupsa rasa*.

An orphan's curse would drag to hell, a spirit from on high;

But oh! More horrible than that, is the curse in a dead man's eye

Seven days, seven nights, I saw that curse, yet I could not die.(346,Blackwell)

Explanation: This is the perfect example of *Bhavadhvani* occur as *vyabhichariGlani* occurs in the heart of the old mariner who in his heart feels regret for killing the albatross without any reason, who brought the good breeze and a harbinger of fortune. According to him he was given a punishment by that god by letting him alive and feels the suffering. Here the mariner purifies his heart by paying through his suffering for that ill action. Therefore here *bhavodaya* of *glani* occurs here.

O happy living things! No tongue

Their beauty might declare: A spring of love gushed from my heart,

And I blessed them unaware: and I blessed them unaware:

Sure my kind saint took pity on me, and I blessed them unaware.

The self –same moment I could pray; and from my neck so free

The Albatross fell off, and sank like lead into the sea.(346-347,

Blackwell)

Explanation: Here we find that the old mariner starts developing love for the creature which he found repulsive sometime before. The above line is an perfect example of *bhavadhvani* and here we find *bhavasablata* as the *vyabhichari* like *karuna* and *sama* , *dhriti* occurs one at a time. . Here all these transient emotions occur at the same time. Here a positive change occur where the ancient mariner feel relieved. This can also be viewed from the point of *karuna* rasa as love for every creature on this earth. Here the mariner also develops a biocentric view for every creature.

He prayeth well, who loveth well

Both man and bird and beast.

He prayeth best, who loveth best

All things both great and small;

For the dear God who loveth us he made and loveth all.(356, Blackwell)

Explanation: the above lines suggests *sthayibhava*, *bhagavadrati* that is love towards God. Here the love towards God is presented in the other manner that is love towards the creation of that almighty God. The above lines suggest a universal point of view where a man who carries love that is *karuna*(altruism) for every small creature to a large one will be paying devotion to that god. Here a universal idea is suggested that the ‘*bhakti*’ of god is not in the prayers and

hymns but it is in love towards every creation of god. Hence it illustrates the Bhakti rasa.

Conclusion: as Anandvardhna considers a principal rasa to be mainly found dominant in the poem that is ‘ *angina rasa* ’. Here we find that bhakti rasa as the principal relish of the poem.

KUBLA KHAN

The given poem was published in 1813 and it was composed of the opium influenced dream after reading a work describing xanadu. as the poem is in fragments but still provide examples of Rasa- Dhavni in the following examples.

So twice five miles of fertile land
 With walls and towers were girded round;
 And there were garden s bright with sinuous rills
 Where blossomed many an incense-bearing tree :
 And here were forest ancients as the hills,
 And enfolding sunny spot of greenery(640,Blackwell).

Explanation: the above lines are the beautiful example of sthayibhavarati is suggested as while describing the palace of xanadu khan. According to him, there should be ten miles of fertile land, was surrounded by walls and towers. on the one side of the land there lay beautiful gardens, containing tree which were aromatic and yielded fragrant flowers and intersecting with winding lets; and on the other side there grew primal primeval forest in which there were plots of grassy lands warmed by the rays of sun. Here Coleridge suggest the natural

beauty of the palace which create feeling of erotic. Hence it is a beautiful example of *sringara rasa*.

Conclusion: the poem has the principal rasa of *sringara rasa* as the angina rasa.

As the whole poem suggest the eternal beauty of the palace which is imagination of Coleridge to rescue in a place of peace and tranquility.

FROST AT MIDNIGHT

Sea, hill and wood, this populous village!

Sea, and hill, and wood, with all numberless going –on of life

Inaudible as dreams! the thin blue flame

Lies on my low- burnt fire, quivers not;

Only that film which fluttered on the grate(644, Blackwell)

Explanation: Here the poet explains the beauty of nature in the above lines where he describes the nature on a midnight which creates a feeling of happiness. He considered teaching of nature as pure and much better than the other commercial teaching. Here the *sthayibhavariti* is suggested and hence illustrate the *sringararasa*.

Dear babe, that sleepest cradled my side,

Whose gentle breathings, heard in this deep calm,

Fillup the interspersed vacancies, and momentary pause of the thought!

My babe so beautiful! It thrills my heart with tender gladness, (646,

Blackwell)

Explanation: Here the *sthayibhavasapatya-rati* is explored in the poet as the abovelines suggest the feeling of parental love for son Hartley.he wants to fill

the voids that were in his childhood with the childhood of his son. Hence the *vatsalya* rasa is suggested in the poem.

Conclusion: the whole poem has the principal rasa of *vatsalya* rasa as ‘angin rasa.’

DEJECTION: AN ODE

This poem was basically a verse- letter written for the first time in 1802 and the published in 1807. It was basically addressed to Sara Hutchinson with whom he was in love. The whole poem describes the mood of dejection at the loss of his poetic capability. Here in the following illustration of *rasa- dhavni*.

A grief without a pang, void dark and drear,

A stifled, drowsy, unimpassioned grief, which find no natural outlet, no relief , In words, sigh or tear(694, Blackwell)

Explanation: here the *sthayi bhava jugupsa* can be seen which is mainly due to the loss of poetic creation. According to the poet he was carrying a heavy burden of poetic loss in his heart, he says that he can no longer express his inner grief either in words or in tears. Hence it illustrates the example of *Bibhatsa* rasa.

And still I gaze- and with how blank an eye!

And those thin clouds above, in flakes and bars(694, part-2)

Explanation: Here we find *BhavaDhavni* where two *vyabhicharinirveda* (disgust) and *achinta* (anxiety) are clearly visible. As the lines suggest the poet’s disgust on losing the poetic art and feel anxiety as he cannot enjoy the natural beauty.

Through all the above examples we conclude that *Rasa Dhavni* is always considered to stimulate the feeling- response to evoke rasa. The theory of *dhavni* functions like echo of the latent mind. There is no doubt if we call *dhavni* as a catalyst to bring out all the dominant human emotions and finally leading to the release of eight *rasa* .

Alamkara Dhavni or suggestion of poetic figure is that suggestive power of word or the suggestive idea, which aroused a poetic embellishment or *Alamkara*. This idea, though it may have been presented in some other context as occupying a subordinate position, as an embellishment to the meaning of a sentence, is called *Alamkara dhavni*.

Before finding *Alamkara-Dhavni* in the selected poems of Coleridge, let us discuss about the *Alamkara*, its definitions, its types in brief. *Alamkara* School basically came into origin with Acharya Bhama. He is not the originator as *Alamkara* school as Bharatmuni had already explained four *alamkaras* in *Natyasastra*. *Alamkaras* are not the essential or common qualities of the *kavya* but the beautifiers or the decorators or the adorners of the *kavya*. We can say that without *rasa*, *kavya* is not *kavya* but without *alamkaras*, *kavya* may be *kavya*.

A poet always uses the poetic figure to embellish the physical beauty, to delineate the heightened feelings, internal state, to portray spontaneous movements and thought in tune with feelings. According to Bhamah, *alamkara* is the most essential part of poetry and it consists in striking manner of putting a striking idea in an equality striking words. Thus poetry should be possessed of

some charm created by figures of speech. The major portion of Bhamah's *Kavyalamkara* deals with *alamkaras*.

Bhamaha makes a shift from grammatical purity of words to brilliance of meaning. His treatise includes thirty- nine *alamkaras*. Dandin's conception of *alamkara* is wide and comprehensive. He includes *gunas* also in concept of *alamkaras*. In his *Kavyadarsa* (6c AD), the number of *alamkara*, counted, are thirty-five. Udbhatta, the renowned commentator of Bhamah's Treatise, is the luminary of *alamkaras* whose number has swelled to forty-one classified into six heads in his *Kavyalamkara* (8c AD). Rudrata broadly divided them into two categories: *Sabadalamkara* or verbal figures and *Arthalamkara* or semantic figures. *Sabadalamkara* or verbal figures are subdivided into five broad heads: *Vakrokti* or Oblique expression, *Slesha* or Panoronomasia, *Citra* or imagery, *Anupresa* or Alliteration, *Yamaka* or repetition of sounds with different meanings.

Arthalamkara or semantic figures are subdivided into four broad heads: *Vastava* or realism, *Aupamaya* or comparison, *Aitsaya* or exaggeration and *Slesha* or coalescence. In all, Rudrata gives twenty- five *alamkara* in his *kavyalamkara*. In all Vaman, the proponent of the *Riti- siddhant*, deserves special attention in regards of his attitude to the *Alamkara siddhanta*. In his *Kavyalamkarasutra*, he holds that poetry is entertainable because of *alamkaras* and like Dandin includes *gunas* in the concept of *alamkaras*. With the emergence of *Dhavni siddhanta*, the *alamkaras* along with *gunas* were given subservient status, considering them to be merely external factors of poetic fascination. He holds in *Dhavnyaloka*(9c AD):“*Alamkaras* are those elements

which depending upon word and meaning, minister to the generation of poetic charm, being external embellishment; the central element is dhavni which is a soul of poetry”.

Alamkaras have been described and analyzed minutely in the two thousand years old history of Sanskrit poetics. From Acharya Bharata onward the number of *alamkaras* has gone from four *alamkaras* to one hundred twenty-five. It is remarkable to note that some of the *alamkaras* have been divided into hundreds of sub-kinds. R.S. Tiwari, in his book *A critical approach to classical Indian Literature* says that

“Literary criticism in Ancient India was probably limited in the beginning to a study of poetic figures which adorned the poetic expression- the rasa concept being mainly a concern of dramaturgy. It thus so happened that poetics came to be identified, in course of time, with a study of the factors of embellishments and that explains why the discipline has been alternatively designed also as ‘*alamara- sastra*’, the science of figures. It appears that although rasa was enshrined, subsequently, as the characteristics of poetic writings, the original attitude to the *alamkara*- factor became more pronounced in critical speculation which crystallized in the formulation and identification of a multitude of poetic figures with the passage of time, despite the emergence of systems”.

Alamkaras have been classified into three categories: *sabadarthaalamkaras*, *arthalamkaras* and *udhayalamkars*. If a figure is present when a word is present

and disappears with it, it is a *sabadarthalamkaras* and same is not the case with *arthalamkaras* and *udhayalamkaras*. The detailed division of *alamkaras* are:

1. *Sabadalamkaras* or figures based on words or verbal figures
2. *Sadrasyamulakalamkaras* or figures based on similarity
3. *Virodhagarbhalamkaras* or figures based on difference
4. *Nyayamulalamkaras* or figures based on logic
5. *Sramkhalamulakalamkaras* or figures based on chain
6. *Gudarthaprattimulalamkaras* or figures based on inference of hidden meaning
7. *Varigikaran- bharigataalamkaras* or admixture of figures
8. *Udbhayalamkaras* or hybrid figures

Sabadalamkaras or figures based on words or verbal figures: If a figure is present when a particular word is present and disappears with it, it is a *sabadarthalamkaras* or verbal figures and the same is not the case with *arthalamkaras* or semantic figures or *udhayalamkaras* or verbal figures of eight types:

1. *Anupras* or alliteration
2. *Yamak* or chime
3. *Slesa* or Paronomasia
4. *Vakrokti* or oblique expression
5. *Punaruktavadabhasa*
6. *Vipsa*
7. *Punarktiprakasa*
8. *Bhasasama*
9. *Citra*

Anupras or Alliteration: it is classified into different subdivision:

Chekanuprasa: when similar or identical consonants are repeated at varying intervals.

Vrittianuprasa: when similar or identical consonants are repeated without interval.

Srutanyuauprasa: when the consonants of a particular place of articulation are repeated,

Antyanuprasa: When similar or identical consonants are repeated at the ends of the lines making rhyming.

Latanuprasa: when a word is repeated impregnated a little different sense.

YAMAK OR CHIME OR RHYME: when the words of similar sounds with different meaning, perspicuous and pleasing to the ear, and endowed with decorum, are employed . then we have yamak or chime or rhyme.

SLESA OR PARONOMASIA: the figure of speech that creates poetic brilliance with the use of word having more than one meaning is called *slesa* or paronomasia. It is of two kinds: *Sabhamga Slesa* and *Abhamga Slesa*. *Sabhamga slesa* is where the word has two senses and second sense is arrived at by splitting the word. *Abhamga slesa* is there where the word has two senses and the word need not to be split to arrive at the second sense.

SADARASYAMULAKAKAIALAMKARAS or FIGURES BASED ON SIMILARITY

1) *Upama* or Simile 2) *Ananvaya* 3) *Upameyopama* 4) *Smarana* or epimorphosis 5) *Rupaka* or Metaphor 6) *Parinama* 7) *Sasandeha* or poetic doubt 8) *Bhrantiman* 9) *Ullekha* 10) *Apahnuti* or poetic concealment or denial 11) *Utpreksa* 12) *Atisyokti* or hyperbole 13) *Tulyayogita* or association of equal or denial 14) *Deepak* or illuminator

15) *Prativastupama* 16) *Drastana* or poetic analogy 17) *Nidarasana* or illustrative example 18) *Vyatireka* or special 19) *Sahokti* 20) *Vinokti* 21) *Samosokti* or condensed metaphor 22) *Parikar* 23) *Parikarunkur* 24) *Aprastutaprasana* or praise of the inapposite or indirect praise 25) *Paryoykti* or periphrasis or paraphrase 26) *Arthantaranyasaor* corroboration 27) *Akesp* or paralipsis

UPAMA OR SIMILE: when a comparison is made between two objects or things, having a certain amount of type of likeness, we have *upama* or simile. It is comprised of four elements or constituents which are called *upameya* (objects compared), *upamana*(object compared with), *dharma*(attribute) and *vacaka* (indicator).

Rupaka or metaphor: when a content conveys similarity implicitly, by an essential metaphorical usage of words, we have *Rupaka* or Metaphor. It is called *rupaka* because it surrenders its own form in favour of another. Here is the similarity is such that it becomes a source of aesthetic charm in respect of poetic content. It is twofold: a) extended to each individual part b) restricted to some aspect. It is held by the wise to be three- fold: 1. Explicitly stated 2. Implied by indicators 3. Suggested.

Sasadeha or poetic doubt: when a feature fancied as something allows room for the rise of other fancies too in such a way as to result in aesthetic charm, we have *sasandeha* or poetic doubt.

APAHNUTI OR POETIC CONCEALMENT /DENIAL:

When, with the objects of endowing a unique form to the subjects-matter described, its actual nature or form is suppressed or concealed, we have *apahuti* or poetic concealment.

Utpreksha: when the possibility of likeness of both *upaman* (the standard of comparison) is there in the *prastuta* (present) or *upameya* (the subject of description), we have *utpreksa*. Here the possibility of likeness of both *upaman* and *upameya* is conceded with an element of uncertainty. Expression like “as though”, “as if”, “as it were” are its indicators.

It has been divided into three classes: a) *vastupreksha* b) *hetupreksha* c) *phalotpreksha*

Vastupreksha: When an object or a fact is imagined to be identical with the subject of description, we have *vastupreksha*.

Hetupreksha: When a charming non-cause is imagined as the cause in order to visualize the possibility of identification, we have *hetupreksha*.

Phalotpreksa: When a charming fruit or result is visualized to exist in a non-result, for some act described, we have *hetupreksha*.

Atisyokti or Hyperbole: When the subject described is treated in such an exaggerated way that its aesthetic quality are raised to a unique height of exquisiteness in a very artistic manner, we have *atisyokti* or hyperbole.

Tulayayogita or associations of equals: When, for the sake of praising or blaming a thing, a statement is made making it equal with a thing possessing the particular quality pre-eminently, we have *tulayayogita*.

Deepak or Illuminator: When an object illuminates such aspects of things described as are full of propriety, undimmed, capable of delighting the connoisseurs and not contained in plain denotation of the word, we have *Deepak* or illuminator.

It is two-fold: it may be either single or in series. That is, one single object might illuminate many things, or many objects may illuminate many other things.

The second type that is '*deepakin series*' again is three-fold: several ones are illuminated by several or one illuminates a second then a third in a serial order or the illuminated ones will in their turn be illuminators.

Dristanta or Poetic Analogy: When another idea is pointed to on the basis of its factual similarity (to the idea on hand) without explicit use of expression, we have *dristanta* or poetic analogy.

Nidarsana or Illustrative Examples: When a similar good or bad consequence is exhibited by connecting a thing with another object.

Vyatireka or Special Surpassing: When there is similarity in respect of meaning conveyed by the specific word, when the similarity in features of the two is also present, still if the features of the one are shown as singularity distinct from those of the other, with a view to bring about the excellence of the subjects on one hand, we have *vyatireka* or special surpassing. It is of two kinds 1) explicitly stated 2) suggested

Sahokti or description of concurrent occurrences: When two subjects are simultaneously described in one and the same sentence in order to enrich

the beauty of the subject described, we have *Sahokti* or description of concurrent occurrences.

Aparastutaprasansa or Indirect Description: when an extraneous word-meaning or sentence-meaning, by virtue of similarity or some other relation, becomes the main theme of description in so far as it lends charm to the proposed subject, we have *Aprastutaprasansa* or praise of the inapposite or indirect description.

PARYAYOKTI OR EUPHEMISM OR PERIPHARISIS OR

PARAPHRASE: When an aspect, which can be conveyed by a different sentence, is conveyed by one sentence, we have *Paryoykti* or euphemism.

Or

When without stating directly a meaning, another manner is used for the accomplishment of the meaning, we have *Paryayokti*.

Arthantaranyasa or corroboration: when, on the basis of similarity between two main sentences- ideas or imports, (along with one on hand) the other one is also described, we have *arthantaranyasa* or corroboration. It corroborates the first idea.

AKSEP OR PARALIPSIS: when a suggestion is made by way of denial, for the sake of aesthetic emphasis of the main subject- matter, we have *AKESP* or Paralipsis .

VIRODHAGARBHALAMKARAS or FIGURES BASED ON DIFFERENCE

1) *vibhavana* or inscrutable effect 2) *visesukti* or speciality 3) *sama* 4) *vicitra* 5) *adhik* 6) *Anyonya* 7) *visesa* 8) *vyaghat* 9) *Asangati* 10) *alpa* 11) *visama*

NYAYAMULAKALAMKARAS OR FIGURES BASED ON LOGIC:

- 1) *Trakanyamulaka* or figure based on reasoning logic
- 2) *Kavyanyaya* or figures based on poetic logic
- 3) *Lokanyaya* or figures based on popular logic

SRAMKHALAMULAKALAMKARAS OR FIGURES BASED ON CHAIN:

- 1) *Karanamala*
- 2) *Ekavali*
- 3) *Sar*

GUDARTHAPRATITIMULAKALAMKARAS OR FIGURES BASED ON INFERENCE OF HIDDEN MEANING:

1. *Suksma* or subtlety
2. *Vyaja-stuti* or veiled praise

Suksm or Subtlety: When a meaning, supposed to be understood by an action, is conveyed by subtle hint or facial gesture or condition of the body, we have *suksmalamkara* or subtlety.

Vyaja- Stuti or veiled praise: when a subject, being dispraised in so many words, is praised suggestively in such a way that the praise enhances its charm, we have *vyaja- stuti* or veiled praise.

UBHAYALAMKARA OR HYBRID FIGURES

If a figure depends upon the word, it is *sabarthalamkara* or verbal figure and if a figure depends upon the sense, it is called *Arthalamkaras* or semantic figure. As far as *ubhayalamkara* or hybrid figure is concerned, it should not be treated as figure consisting necessarily of the verities of both *sabadarthalamkara* or verbal figure and *arthalamkara* or semantic figure. In fact, *udhayalamkaras* or hybrid figure means the minimum presence of two figures. There may be two or more than two either verbal figures or semantic figures in a *ubhayalamkaras* or hybrid figures. There may be also one or more than one *sabadarthalamkara* or verbal figures and *arthalamkaras* or semantic figure in a *ubhayalamkaras* or hybrid figures. It is also called a *misritalamkaras* or admixture of figures. These figures are of two types:

1) *Samsriti* 2) *Samkara*

Samsriti: *samsriti* takes place where the figures are mingled together like tila (seasmum) and tandula (rice). They are of three types :

1. *Sabadalamkarasamsrrsti*
2. *Arthalamkarasamsristi*
3. *Ubhayalamkarasamsrsti*

Samkara: When different figures get merged inseparably and strike us in a sentence in various ways, we have *samkara*. It is again divided into

Angangibhavasamkara: When the figures have a mutual relationship of sharing with each other, we have *Angangibhavasamkar*.

Sampradhanyasamkara: When a piece of literature bears many dominant *alamkaras* which aren't the part of each other, we have *Sampradhyanasamka*.

Sandehasamkara: When it is difficult to identify the dominant figure among the figures present in a piece of literature, we have *Sandehasamkara*.

Ekavacakanupravesasamkara: The presence of many figures in a phrase is called, *ekavacakanupravesasamkara*.

Anandvardhna consider *alamkara* as an individual entity not sufficient enough to bring out the poetic meaning. He considers them only as an embellishment not a medium through which poetic meaning can be brought out.

Now we will discuss *alamkara dhvani* in the following selected poems of Coleridge.

THE RIME OF ANCIENT MARINER

The given poem is full of symbolic meanings to describe the changing mood of his characters. It seems as if the poet had done a vast study of *alamkara siddhanta* while writing his masterpiece. Let's have a look over the following examples:

He holds him with his glittering eyes,

The wedding –guest stood still, and listens like a three years child:

The mariner hath his will. The wedding guest sat on a stone. (339,

Blackwell)

Explanation: Here the phrase likes 'glittering eyes' suggest brightness in the eyes of the poet of attained from the experience of knowledge. Here the *alamkara 'sukhma,'* is used over here. The eyes of the mariner indicate the condition of the mariner who has experienced something which is eternal which brought brightness in his eyes. Here one more *alamkara* is also suggested in the

phrase “listens like three years child”. Here the *rupaka alamkara* is suggested as the wedding guest becomes as innocent as a three year old child who can be caught in words easily. Similarly the wedding guest was caught in the spells of ancient mariner and sits there to listen to the story narrated by him.

The bride hath paced into the hall Red as a rose is she;

Nodding their heads before her goes the merry

ministrelsy(340,Blackwell)

Explanation: The above lines suggest a very beautiful example of simile here as the bride is compared to the red rose and through the beauty of the rose, the beauty of bride is compared. The *upmaya* is the bride and the rose is the upmana it is also an example of kalpita as the upama comes from the poet’s imagination.

The ice was here, the ice was there,

The ice was all around: it cracked and growled, and roared and and

howled, like noises in a swound!(340, Blackwell)

Explanation: the above line brings out the situation when the ship was struck in the midst of sea and hence there was complete ice all around her. Here the above lines suggest the *anupras alamkara* where the word ‘ice’ is repeatedly used to present the solitude and numbness on the ship struck in the midst of ocean. Here the word ‘ice’ and its sound suggest the only thing that was present in the mind of ancient mariner was the stillness of the heinous crime, he has committed. The hese sounds of crackling and roaring suggests the turbulence occurring the mind of mariner while thinking about the consequences of the misfortunes which are going to occur ahead. Infact the sound of ice is natural,

however these sounds are deliberately used by the poet to enhance the poetic meaning.

Down dropt the breeze, the sails dropt down,
 I was sad as sad could be;
 And we did speak only to break
 The silence of the sea!(342, Blackwell)

Explanation: Here the complete tranquility of the mariner and the crew members have been shown through these lines. The above lines suggest the poetic figure '*drstanta*' (poetic analogy) as for the sake of expressing the loneliness of the crewmembers their solitude is compared with the inanimate ocean and its stillness. Here the stillness of the sea is brought through the stillness of the crew- members as the ship was struck in the ocean.

All in a hot copper and copper sky,
 The bloody sun, at noon, Right up above the mast did stand,
 No bigger than the moon.(

Explanation: Here we get the illustration of *tulyayogita* is suggested in these lines as it was extremely hot on the ship and the ship was still. Its comparison with the metal copper is deliberately used by the poet to capture the hotness of the sky. The phrases like 'bloody sun', 'as hot as copper' are used to portray the equal association of the two objects.

Water, Water everywhere, and all the boards did shrink;
 Water, water everywhere, nor any drop to drink

Explanation: here through the repetition of the word 'water' suggest the poetic figure *Latanuprasa*. Here the word 'water' used give a different meaning that

the mariner and the crew members were surrounded by water yet there was scarcity of water all around them. Here the *vyangyārtha* is explored through the repetition of the word ‘water’, which was the sole reason for the problems of the crew members. On one hand, they did not have sufficient water to drink and on the other hand they were struck in a breath-taking situation due to the stillness of water

And straight the sun was flecked with bars,

(Heaven’s mother sends us grace!)

as if through a dungeon –grate he peered, with broad and burning face

Explanation: The above lines suggest the sun was extremely high in sky and the rays of light here giving an image of the sun who is providing rays through the clouds .it seemed as if it was streaking with bars. Here the poet suggests the *vyangyārtha* that the ancient mariner was a prisoner on the ship who is piercing out to see the consequences of the emerging ship towards him. Here the figure *paryayokti* is suggested as the meaning is not directly conveyed but through the different way.

Alone, alone all, all alone,

Alone on a wide wide sea!

And never a saint tookn pity on

My soul in agony.

Explanation: here the word alone is repeated to suggest the utter solitudeness of the mariner. It was the loneliness that he was suffering from as he had lost all his crew members due to thirst and he was punished to be alive in order to

feel the anguish of the regret. The above lines suggest *latanupras* coming under the category of *Anupraas*.

I looked of heaven, tried to pray;
 But or ever a prayer had gusht,
 A wicked whisper came, and made
 My heart as dry as dust

Explanation: The above lines are portrayal of the deserted mind of the mariner where he wants to get rid from all the evil ideas through praying. However, he feels himself incapable of praying as his heart is similar to a barren land. The above lines are the beautiful examples of *upama alamkara* as the poet suggest the *vyangyarth*a beautifully through the symbol of barren infertile and unproductive dust.

KUBLA KHAN

Kubla Khan is the fragmentary poem which is a vision in dream. Here we have the following example of the *alamkara dhavni*.

So twice five miles of fertile ground
 With walls and tower were girded round;
 And there were gardens bright with sinous rills
 Where blossomed many on incense-bearing tree:
 And here were forest ancients as hills, enfolding sunny spots of
 greenery.

Explanation: Here the poet suggest *atisyokti alankara* as the poet describes the vision of dream in which he describes the palace of Xanadu Khan. He ordered the palace to be on ten miles of fertile land surrounded by walls and towers. On

one side of the land there lay beautiful gardens, containing trees which were aromatic and yielded fragrant flowers and intersecting with winding lets. Here we find an exaggerated view of the palace. Therefore, it suggests the *attisyokti alankara*.

DEJECTION –AN ODE

The given poem basically gives the lamenting mood of the poet at the loss of his poetic sight. Here are the examples of *alamkara dhavni* in the poem:

Late, late yestreen I saw the new moon,
 With the old moon in her arms;
 And I fear, I fear, my master dear!
 We shall have a deadly storm.

Explanation: Here the poet suggests through the *rupaka alamkara* that the new moon means the poet at present who had lost his poetic sight has taken hold of the old poet who used to enjoy the emotions and the sentiments through his poetic art. The storm will be turbulence of the emotions inside him. here the grief will lead to stir his emotions which were still from a long time back.

FROST AT MIDNIGHT

The poem is mainly a remembrance of his childhood days when he used to be a learner under the shadows of nature. He feels that his child will learn in much better than him as he will be in the lap of nature.

But thou, my babe ! shalt wonder like a breeze
 By lakes and sandy shores, beneath the crags
 Of ancient mountain, and beneath the clouds'

Which image in their bulk both lakes and shores

And mountain crags.

Explanation: Here we have *rupaka alamkara* where the poet compare the freedom of his child the free breeze which had its access over all the natural element like ancient mountains, clouds. He will learn under the teaching of nature will be free from all the commercial teaching, hence it will shine all over the world.

Hence, we can conclude that the poet had a clear idea about the *alamkara* and hence used it deliberately to bring the essence of all those above poems.

As we have discussed *VastuDhavni* in detail already in the earlier chapter 'Divison of Dhavni'. We will directly find the *vastudhavnithrough* the following examples:

So shalt thou see and hear

The lovely shapes and sounds intelligible

Of that eternal language, which thy god utters ,

who from eternity doth teach! He shall mould

Himself in all, all things in himself. Great universal teacher

Thy spirit, and by giving make it ask. ("Frost at Midnight")

Explanation: the above lines are the perfect examples of the *Kavipraudhaktimatrasiddha* which is based on the poet's inventive fancy. Here the poet suggest the fact that his son will learn the eternal sounds of nature and sees the lovely shapes of the nature as his son's world according to the poet will be pure and more natural. He hopes that his son has bright future as he will be

taught by the universal teacher infusing all the things in itself and nature will mould the spirit of his son.

O lady! We receive but what we give,
 And in our life alone does nature live;
 Ours is her wedding garment, ours her shroud!

And would we aught behold, of higher worth than that inanimate cold world allowed. (“Dejection- an ode”)

Explanations: Here the above lines suggest the universal fact through the addressing line to Sara Hutchinson that nature has no life to exclusive in itself and independent of humanity. It is we the human beings that sprinkle our joy or sorrow over her and she takes the color of happiness or unhappiness accordingly. Basically, the objects of nature are quite lifeless and uninteresting and if we see any light or glory in the beauties of nature, it is the projection of the light and glory of human soul. Hence the above lines are the beautiful example of *svatahsmbhavivastudhavni*.

It was Abyssinian maid and on her dulcimer she played,
 Singing of mount Abora, could I revive within me
 Her symphony and song. (“Kubla Khan”)

Explanation : Here, the suggestion is born out from the poetic imagination . here there is no idea about this Abyssinian maid, who is singing of Mount Abora. Here the *vyangyārtha* suggested that the poet who is fed up of the dangers of French revolution and hence want to return to a place where there is peace that is his native country. The poet gives no idea about the character

throughout the poem hence the character is basically the product of poetic imagination in order to express his own wish to return to his own native land.

The naked hulk alongside came,

And the twain were casting dice;

The game is done! I've ! I've won!

Quoth she ,and whistles thrice. ("The Rime of Ancient Mariner")

Explanation: Here the above lines are the beautiful examples of *kavipraudhimatradhavi*. The above lines are the completely based on the poetic imagination that he suggest the idea of life- in death where the woman on the skeleton ship declares a punishment for the ancient mariner to live and bear the sufferings in order to pay act of heinous crime of killing the Albatross. Hence the fact of redemption through suffering is suggested with the help of poetic inventive facilities. Therefore no doubt it is a perfect example of *vastudhavi*.

The soul did from their bodies fly ,

They fled to bliss or woe

And every soul, it passed me by,

Like the whizz of my cross- bow.!

Explanation : Again we have the poetic inventive facilities in the above lines to suggest the mental condition of the old mariner whose soul is caught by the spells murderous act of killing albatross and he find that all his crew- members have died and their soul have passed in the heaven by creating the similar sound as of his cross- bow, which shows that the poet has deliberately used this

similarity to heighten the feeling of murderous act by the old mariner. Hence it comes under the division of *vastudhavni*

The seraph – band , each waved his hand!

It was heavenly sight!

They stood as signals to the land,

Each one a lovely sight;

This seraph – band, each waved his hand,

No voice did they impart-

No voice; but oh! The silence sank

Like music on my heart.

Explanation: Here the poet uses his imaginative art to suggest the fact that the angels of god love the altruist heart. When the old mariner start blessing the small living creatures crawling in the sea, he again becomes a person who is loved by the god. From the prolonged sufferings on the ship he starts loving and blessing the small creature of the sea which purifies his heart. The whole situation deliberately created by the poet to bring the universal fact of bio centric love towards all living creatures. Hence *vastudhavni* is explored here.

He prayeth well, who loveth well

Both man and bird and beast

He prayeth best, who loveth best

All things both great and small;

For the dear god who loveth us,

He made and loveth all. (“The Rime of Ancient Mariner”)

Explanations: One cannot find such a beautiful example of *svatahsambhavyastudhavni*, somewhere else in the poetry as here the poet suggest the universal fact through his above lines. Here the ancient Mariner talks about the universal truth that a man should love each and every creature of the earth. Here this universal fact is suggested through poetic inventive facilities. So in these lines we find the illustration of vastu dhavni.

Chapter – III

Conclusion

The dichotomy of eastern and western school of poetics exists from the long time back when efforts were made to find out the similarity between Indian and western literary concepts. Both the schools have their different origins and they have emerged from completely different socio- cultural conditions. Even the two schools differ in the varieties of genres produced by the literary scholars. Still we have a common thread of aestheticism that binds the two different schools of poetics, making them a single whole.

A close look at both of the literary schools concludes that the purpose of literature and art was always to give the expression of the human emotions. Indian school of poetics was less of historical sense. It neither counted how many rulers came and ruled and what they had given to the society, however, it was mainly focused on the aesthetic sense of beauty as a perfect tool to show devotion to their masters/ almighty god.

Indian school of poetics basically developed from the arts like dance, music, holy hymns in the form of couplets (chaupayan) written by the great sages. These great acharyas basically dealt with the philosophy of life, presented to the common mass through their ideal characters. These ideal characters were not the individuals but they were the manifestation of ideal characters that needed to be followed to attain a utopian society.

Both of the schools appear similar as they build their foundation on the pillars of religion and then developed to cater according to the need of times. If we look back to our history, Bharat Muni's *Natyasastra*' talks about the different *rasas* and the emotions relished on the vision of a literary drama or a dance. As the time dates back to 'saatvik' era we have the traces of this art of dance as a medium to shower their prayers to their almighty (either a king or god). At that time there was a desperate need of a treatise which

can explain the theory after producing different emotions through this art. However, as the time moves, there came significant development in the theory.

In other words, any theory cannot develop in vacuum as it requires a platform to flourish. That is why every theory develops with its socio- cultural background. Poetry is the genre which has its dominance in all East and West schools of poetics as it provides the best pedestrian to the release of emotions. Here, once again both the schools of aesthetics meet on the same way. Both the schools of poetics required a theory to define the dimensions. On the one hand where we had *alankara siddhanta* and *ritisiddhanta* to define the poetic strata in the east, whereas we have Longinus, Horace and Aristotle giving new ideas to this genre of poetry.

When we compare both the schools of poetry we conclude that both had focused on the one point that poetry should deal with a proper structure of meaning emerging from it. Poetry is not only the verbal outlet of the conscious and subconscious but also functions to develop those instinct expressions which needs to reveal through the power of words.

Dhavnisiddhanta by Ananvardhna , in very brief, does the following three things which are revelatory or suggestive powers of poetry, functions of the word in this process of revelation and finally the reader and the poet relationship in the exploration of dhavni.

No literary mind has an idea that Coleridge might had read Anandvardhna's *Dhavni-Siddhanta* or he had any idea about *alankara* or *rasa* elements in the poetry. However all the examples discussed in the last three chapters give us a clear idea that Coleridge had used all those elements knowingly to let his perceptive reader explore his instinct outlet of his poems.

While reading the masterpiece of Coleridge- *The Rime Of Ancient Mariner*, a perceptive reader enjoys so many rasas with the changing moods of the old mariner during his ship voyage. We had co-mixture of *bibhatsa*, *karuna*, and *santain* in his masterpiece.

When a perceptive reader reads through the light of *dhavni*, s/he cannot deny the fact that it has a systematized structure of *dhavni*, *rasa* and *alankara* in his mind while composing these poems.

Hence, the theory of *dhavni* has its everlasting significance forever. Anandvardhna while framing the theory not only considered the requirement of not only his time but also for the coming periods so that it does not lose its significance with the end of bhakti movement. Dhavnisiddhanta was further read by many scholars like Abhinavgupta, Mammata, Jaganatha and Vishawnatha. However, all of them followed Anandvardhna's concept, they did not make a change in the theory but they refined it in simpler terms. In other words we can say that we have a theory which can explain the true essence of the poetry all because of Anandvardhna.

Coleridge is always known for using archaic symbols, indirect meaning, hypnotized tone etc. which makes him interesting among his readers. Coleridge in his poem acts like a player who gives puzzles in his poetry to exercise the minds of his readers. The perceptive reader who is able to solve his verbal puzzles will enjoy the true essence of his poetry

Here, the *Dhavni-siddhanta* is a perfect tool which can hammer the outer shell of conventional meaning and to bring out the *vyangyārtha* of his poems. One cannot make out what Coleridge wants to say through his poems without *dhavni-siddhanta*.

Hence, concluding from all these ideas we can categorize this research under comparative literature where the two opposite ends Coleridge and Anandvardhna are on similar way of extracting poetic meaning from the art of poetry. Moreover the two distinct worlds i.e. east and west, meet here without any contradictions.

DHAVNI IN WESTERN SPECULATIONS

Dhavni theory had won its dominations in the west also. *Dhavni* theory was read and accepted by the westerners also. I. Miller defines it in his *Psychology of Thinking* and considers the suggestive meaning as dominant meaning. Gerald Manley Hopkins's theory of Inscap- Instress also bears similarity with the *Dhavni-siddhanta*. However the theory of sprung rhythm is not so systematically defined. Hopkins tried to define unified complex of characteristics which constitutes the outward reflections of the inner nature of a 'thing', its individual essence, Anadvardhna also did the same thing as he called the *vyangyartha* as the soul of poetry.

This has similarity with the theory of suggestion. *Dhavni* theory just act like a pendulum which keeps on moving to and fro between poet and the reader both. The theory of William Empson Seven Types of Ambiguity has also the resemblance with the *dhavni* theory.

In brief the whole of my work focuses on one central locus that is applicability of *dhavni* theory with in the poetry of both east and west irrespective of time, cultural conditions and geographical boundaries.

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