

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.

Anandvardhna, a conspicuous writer in the realm of Indian critical theory who occupies a special importance for propounding the doctrine of dhavni with systematic manner. Anandvardhna 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. Anandvardhna 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, Anandvardhna 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. Anandvardhna gives us for the first time, again, in Indian poetics examples of literary analysis and practical criticism.

Anandvardhna 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. Anandvardhna is thus both the Aristotle and Longinus of India. Modern Sanskritists have a high opinion of anandvardhna 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 heron 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.