

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- Bhavas* 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 *hero hood* in or *arope* (attribution) of hero hood 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 *sthyai bhava* 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 these 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 *Kavipraudhaktimatrasedha* 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.