



Aesthetic approach of Anandavardhana in Indian Poetics.

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INTRODUCTION

The term 'Alamkarasastra' is ordinarily used to signify literary criticism of poetics in Sanskrit. But it literary means only the figures of speech. Even though it is taken in the earlier and wider sense of 'beauty of poetry' it does not convey the ideas understanding or appreciation and judging that are primarily denoted by the term literary criticism.

Literary Criticism is the proper interpreter in literature. And as literature forms one of the most important branches of the culture of any nation, it has its distinct place as the path that leads to the enjoyment of a noble sphere of human activity. The popular view of the function of literary criticism more especially literary criticism in Sanskrit, is very defective. Alamkarasastra is commonly believed to be branch of knowledge which deals with figures of speech. Understood in the narrow sense, one might easily say that literary criticism in Sanskrit is the best dogmatic criticism which is tradition-ridden. The word alamkara should be understood in the wider sense. Vamana explains the term alamkara to mean saudarya, beauty or literary charm in general. An amended name of this sastra is saundarya Sastra or even in a more technical fashion, rasasatra. Alankarasastra occupies a lofty position in Sanskrit literature. The contribution of Sanskrit to Indian poetics is very rich. Therefor the study of kavyasastra deserves careful attention.

There are different schools of thought in the field of Alankarasastra and each school approach the subject from a different point of view. The eight school of literary criticisms are: Rasa school of Bharata, Alamkara School of Bhamaha, Guna School of Dandi, Riti School of Vamana, Dhvani school of Anandavardhana, Vakrokti school of kunthaka, Auchitya school of ksemendra and Anumana school of Mahimabhata. Dhvani theory is only an extension of the rasa theory. it took over idea of Rasa into the field of poetry. Sage Bharata was the first person who scientifically discovered the importance of rasa in literature.

Among the eight schools Rasa and Dhvani concepts developed to the most predominant factors of literary appeal. The scholars put forward different theories with regard to the soul of poetry. some hold Rasa (sentiment) as the soul of poetry. Some other attach greater importance to the figures of speech (alamkara) and they say figurative expression is the soul of poetry.

Dhvanyaloka of Anandavardhana

Dhvanyaloka is one of the most important texts now preserved in Alamkarasastra. The great popularity and currency of this book depends, not only as the first systematic expression of Dhvani theory, but also due to its originality depth of thought and beauty of expression. The author Anandavardhana became famous after the composition of Dhvanyaloka. He formulated and expounded a new theory of dhvanithorough Dhvanyaloka.

He lived in the court of king Avantivarman of Kashmir in the middle of the 9th century A.D. Dhvanyaloka of Anandavardhana claims that Dhvani (suggestion) is the soul of poetry. The Guna Alankara, Riti etc are all subordinated to Dhvani. Interestingly he combines rasa with suggestion and called rasadhvani. The

combination of rasa and dhvani is especially a happy one, since and emotion or aesthetic state (rasa) cannot be expressed directly through words, but can only be suggested. The soul of poetry is dhvani.

Anandavardhana stated to be of three-fold that which suggests and thought or an idea (Vastudhvani) that which suggest an image or a figure of speech (alankaradhvani) and that which suggest or evokes and emotion (rasadhvani). The Dhvanikavya was regarded by him as the best poetry uttamakavya. The Dhvani theory has greatly influenced further development of Indian literary criticism.

According to Anandavardhana, intelligent criticism or even right understanding of poetry is given only to a few. Neither a mastery over grammar nor a knowledge of lexicons can ensure it. Critical taste is as rare as creative genius itself. Infact, the two gifts are virtually the twin facets one ability; a true poet and ideal critic share in common the gift of imagination (pratibha) or aesthetic sensibility. Hence the ideal critic recreates at in his imagination enjoys it. Hence the meaning of poetry can be understood and analyzed only by men of taste and mere philosophers have no place or voice in discussing artistic beauty. That is why sahridayaloka is another title of the Dhvanyaloka.

It might sound strange, but it is true no predecessor of Anandavardhana had attempted to explain the constituents of beauty even in such admittedly great epics as the Ramayana and the Mahabharata, and great plays like the sakuntala. More often than not, theorists were so formal that they trolled off their own self-composed titbit to serve as the best instances of literary beauty. Anandavardhana rightly protests against this summary procedures and devotes his whole work to give illuminating side-lights on what constitutes the essence or 'soul' (atman) of poetic beauty, by analyzing scores of Sanskrit masterpieces. It in his credo that a se. principle of aesthetics can be derived only by me of taste.

Dhvani – The Soul of Poetry

What is the soul of poetry? This question originated before the date of Anandavardhana- Anandavardhana arrives at a conclusion that dhvani is the soul of kavya or poetry. Dhvani theory still stands at the most important one among the eight schools of critical thought. It mainly deals with major problems like the essence of poetry. Anandavardhana established the concept of Dhvani as the soul of poetry. This theory was a well-accepted one and it was later established on a strong footing by Abhinavagupta who wrote an exhaustive commentary in Dhvanyaloka named locana. It really eclipsed all the other former commentaries. He says '*KimlocanamVinalokebhatiChandrikayapihi.*' The application of dhvani theory is universal. Dhvanyaloka is the luminous jewel in the store house of Sanskrit literature. The beginning of the first UdyotaAnandavardhana boldly declares Dhvani as the soul of poetry.

Kavyasyatmadhvanirtibhudhiryatsamannatapurvah

StasyabhavamJagaduraparebhaktamahustamanye

KechitvachamStitamavishayeTatvamuchustadeyam

Tenabrumahsahridayamanapreetayetatswaroopam/ Dhvanyaloka.1.1

The soul of poetry has already been recognized by the learned as Dhvani. Some people do not believe in its existence. Some others assign it a secondary importance and still other consider it indescribable. So, I propose to deal with its correct concept for the satisfaction of those who have sympathetic attitude to it, viz the Sahridayas.

The above three counter arguments have been named as Abhavavada, Bhaktavada and Anirvachaniyavada. In this Karika and in several other places Ananda propounds that dhvani is the soul of kavya or in other words, the suggested meaning is general alone is most essential element. The Dhvani theory is based on the postulate that the most important element is poetry is its import. In the first stanza of DhvanyalokaAnandavardhana makes mention of Sahridaya thus...*Tenabrumahsahridayamanapreetayetatswaroopam.* To explain its nature and bring delight to the hearts of perspective critics. The role of sahridaya is an important factor in the enjoyment of kavya. He has given equal importance to the sahridaya enjoys kavya through it is written by a kavi. The role of a poet is composing a kavya only. but enjoyment of kavya is left to the sahridayas.

Suggested Sense

YorthahSahridayaSlaghyahKavyatmetiVyvastitah/

VacyaPrateyamanakhyautayabhesavybhauSmitau// Dhvanyaloka.1.2

Anandavardhana states that the meaning of poetry, which is recognized as the soul of poetry when it can appeal to men to taste, poetry when it can appeal to men to taste, has primarily two aspects, viz the 'expressed' and 'suggested'. He divides the sense of poetry into Vachya the denoted and Pratiyamana the suggested. Former is the popular type which is comprehensible through embellishments like upama etc. The latter is highly subtle, like grace in a charging lady, which is entirely different from the beauty of the body and particular limbs.

*Prateeyamanampunaranyadevavastvastuvanishumahakaveenam/
YatatprasadhavayavatiriktamVibhatiLavanyamivaganasu//Dhvanyaloka.1.4*

In this karika Anandavardhana states that the predominant Pratiyamanartha (suggested sense) is the soul of kavya. In pratiyamanartha the soul of poetry is distinct from the expressed sense which is commonly known and already set forth in various ways by the earlier alamkarikas.

Varieties of Pratiyamanartha (Suggested Sense)

The Pratiyamanartha or suggested sense may be three types. One of these types is vastumatra is a mere matter of fact. such a matter of fact is had in the verse. Brama dharmika.... is the form of the information that the girl is prohibiting the pious man. The second type is alankaraie, figure of speech. The figures of speech, which are defined in so many words, have certain single idea at their base. In case of Upama we have a basic idea of similarity, in case of Vyatireka we have the basic idea of superiority of either the Upameya or the Upama over the other. When such ideas are presented in a charming manner, we have an alamkara. If the charming idea is expressly conveyed then we have a vachya and if the charming idea is suggested we have suggested alankara.

The third variety of the suggested sense is called Rasadi. Rasadi means rasa and other like rasa. The list of rasa and other like rasa is not given completely by Anandavardhana. Anandavardhana names only rasa, bhava, rasabhasa, bhavabhasa and bhavaprasanti.

To prove the authenticity and the all-embracing quality of the Pratiyamana-sense Anandavardhana traces its history how it has travelled right from the commencement of the first laukikakavya. That meaning alone is the soul of poetry, so it was that, of yore, the sorrow of the first poet (Valmiki) at the separation of the curlew couple took the form of a ditich.

The relation between the expressed and suggested is that of dipa-sikha and prakasa. To obtain light a person fetches the wick, the lamp, the oil and the matches; So, to arrive at the inlaid sense, the sahridaya first approaches the vachya-sense, that is, The suggested meaning flashes suddenly across the truth-perceiving mind of perceptive critics, when they turn away from the literal meaning.

Dhvani its definition

Anandavardhana defines dhvani is the following verse ,

*Yatrarthaha Sabdovata mardhamupasajaneekrita Svardhau/
Vyangntahkavyavisheshosadhaniritisuribhihikathitah//*

That kind of poetry, where in either the conventional meaning secondary (respectively) and suggests the implied meaning is designed by the learned as dhvani or suggestive poetry.

Dhvani is a type of poetry where words and sense lose their primary significance in order to suggest other things. Having thus cleared the ground of the accumulated prejudices about poetry, Anandavardhana embarks upon a searching study of words and their ways in poetry. Outside poetry, words are to possess two kinds of meaning. One is the well-known traditional or conventional meaning the other is a metaphorical meaning occasional by specialty of the context. this meaning plays a part in poetry too. Even emotive significance can come under any of these two varieties of word import. There is a third kind of import over and above them and may be called Dhvani.

Suggestion as function of the words is exclusively found in poetry where the ideas are never directly expressed but only suggested though suggestion has thus an independent existence, it cannot be found without the aid of the other two varieties of meaning. Thus, it is both dependent and independent. But suggestion in poetry is not like as suggestion in common talk. Because in common talk there is no strikingness. it is only striking suggestion that plays an important role in poetry.

The word dhvani can be defined in different ways:

1. Dahvanatiits Dhvani- That which suggests (Vyanjaka – both suggestive word and meaning)
2. Dhvanyate anenaiti – the function of suggested sense (dhvanana Vyaparam)
3. Dhvanyate iti- that which is suggested (Dhvanyartham suggested content)
- 4.

The term dhvani is applicable to sabda, artha and Vyapara both individually and collectively. Dhvani has been employed in its collective sense as it primarily applies to kavya.

In the 4th chapter of Dhvanyaloka one dealt with various important topics. They are application of dhvani through the great epics, Pratibha, Imitation. Though several varieties of suggested- suggerer forms are possible, the poet should concentrate on the only one topic, the delineation of the sentiment etc. That is why in the epic like Ramayana and Mahabharata, the subjects of Battle etc appear quite new through they are described again and again in different context.

In a work, as a whole, the delineation of single sentiment as predominant one, will endow not only novelty of content, but also abundance of charm. Ramayana and Mahabharata can be illustrated to establish this idea. In Ramayana indeed, the first poet Valmiki himself has incorporated the sentiment of pathos as in clear from his own declaration “Sorrow has taken the turn of a stanza’

Anandavardhana turns his searchlight on the nature of the aesthetic process and comes to the conclusion that it is nothing but the creative afflatus of rasa. He cites the telling example of Adikavi Valmiki whose spontaneous verse is an outpouring of his own rasa of pathos at the sight of the mating birds suddenly parted by the arrow shot of a hunter, killing one of them. Valmiki did not have personal sorrow in the sense one has it when one loses someone near and dear to one in life. Such raw emotion is far from rasa. It is transcended, rarefied and sublimated and universalized before it becomes aesthetic rasa, and such is the vision of a poet-sage like Valmiki. Anandavardhana thus throws new light on the poeticimagination (Kavi-Pratibha) my making it a partaker of supra-mundane (alaukika) rasa. He writes a whole chapter to show hoe the world of poetry is infinite in range and holds out infinitely new scope to poets at all times because of this infinity of situations, real or imagined, open to a gifted poet.

Similarly, Anandavardhana alone could spell out for the first-time norms of critical judgment. In judging poetry, the only criterion relevant to rasa is auchitya or propriety, whether in the arrangement of plot, delineation of characters or adoption of style. He freed aesthetics from extra-aesthetic norms derived from grammar, logic etc. And he even went to the extent of over-riding ethical judgement by openly admitting that even rasabhasa which went against ethical norms could be quite aesthetic if it conformed to the norm of aesthetic propriety.

The concept of dhvani theory is a precious position of Indian aesthetics. One can thus conclude that Anandavardhana was an original thinker who highlighted for the first, time almost all significant aspects in aesthetic thought in a way which is of interest even today.

Conclusion

Alankarasastra is one of the most developed schools of thought in Sanskrit. The term Alankaras denotes not only the study of figures of speech but also the deep thinking about the entire literary criticism. The knowledge of Kavyasastra is essential for the correct understanding and proper appreciation of a Kavya. The history of sanskrit poetics that passed through several revolutionary periods, culminated by many concepts mainly Rasa, Alankara, Guna, Riti, Dhvami, Vakrokti, Anumama and Aucitya. The beginning of the 9th C.A.D several schools of literary thought prevailed in Kashmir. Acharya Anandavardhana developed Dhvami is the essence of poetry.

What is the soul of poetry the question originated before the date of Anandavardhana. Anandavardhana arrived at a conclusion that Dhvani is the soul of Kavya or poetry. Dhvani theory is still stands at the most important one amongst the eight school of critical thought. it mainly deals with major problems like the essence of poetry. There are different schools of thought in the field of Alamkarasastra and each school approach the subject from a different point of view. Among the eight schools Rasa and Dhvani concepts developed to be the most predominant factors of literary appeal. The scholars put forward different theories with regard to the soul of poetry. Some hold Rasa-Sentiment as the soul of poetry some other attach greater importance to the figure of speech (alamkara) and they say figurative expression is the soul of poetry.

Among the works of Alamkarasastra Dhvanyaloka of Anandavardhana is an epoch-making work in the history of Indian Kavyamimamsa or Aesthetics. it stands on a par with paninis sutras in grammar and Vedantasutra's in Uttaramimamsa. The work shows great erudition and critical insight. Dhvani is projected as the highest category of Kavya. Where the suggested sense predominates the expressed sense and such a kavya is called Dhvani. Dhvanayaloka of Anandavardhana occupies a unique position in the field of Sanskrit poetics and Indian aesthetics. The Dhvni theory spouted in Anandavardhana and developed through Abhinavagupta and others will serve as a source of inspiration the poets and critic alike in the days to come.

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