



Vyañjanā As An Eternal Theory Of Fascinating Meaning Of Poetry: An Analytical Study On Sanskrit Poetic Literature.

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Abstract: The entire universe is a fascinating creation by the *Brahmā* through a proper route but what is not possible to create by the *Brahmā* is possible by the poet. A poet creates a flower in the sky through imagination to represent poetry's delightfulness, which is a necessity of poetry. Everyone is searching for happiness and poetry is a way of happiness but how it is applied in poetry is an amazing factor. Words, meaning and their combination are called poetry when they reflect delightfulness. From the word to meaning there has a way is *vṛtti* where the third one is *Vyañjanā* which is a source of charming meaning. Through this charming meaning, a virtuous reader can feel instant cheerfulness from the poetry. So, how poetry would be considered a source of happiness and how happiness comes from fascinating meanings through the *Vyañjanā* will be discussed in this paper. To build this hypothesis analytical methods are followed by the researcher and it depends on primary and secondary data sources of Sanskrit poetic literature.

Keywords: Fascination, Words, Meanings, *Vyañjanā*, Happiness, *Dvani*, Sanskrit Poetics.

Introduction

A poet is a virtuous creator who creates the environment beautifully it may be a matter of laughter, sadness, heroism, romantic whatever and it is possible to understand a reader through the wisely chosen words or meaning of a poet. In the sea of Sanskrit poetic literature, multiple theories are waving as waves. How waves are presenting delightfulness to the heart of visitors a virtuous reader also can feel this delightfulness through the words and their meaning. But a question comes to our mind how a word reflects a charming meaning when all words are fixed in a specific meaning? This is not a question that comes first in our mind it is already solved by the great poets of Sanskrit poetic literature which are *Vṛttis* such as '*abhidhā*', '*lakṣmaṇā*' and '*vyañjanā*' their characteristics and definitions will be discussed below. Now it is time to test the delightfulness of poetry, some of the examples are sketched beneath –

“*dvayaṃ gataṃ samprati śocanīyatām*”

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*samāgamaprārthanayā kapālinah/
kalā ca sā kāntimatī kalāvatas-
tvamasya lokasya ca netrakaumudī*²//

Here ‘*kapālinah*’ term is an intellectual choice of the great *Kālidāsa* which is synonym of lord *Siva* and if we try to find some other synonym of the same there can be found multiple such as - “*śambhu, īśa, paśupati, śiva, śūlin, maheśvara, īśvara, śarva, īśāna, śaṅkara, candraśekhara, bhūteśa, khaṇḍaparaśu, girīśa, giriśa, mṛḍa, mṛtyuñjaya, kṛttivāsas, pinākin, pramathādhīpa, ugra, kapardin, śrīkaṇṭha, śitikaṇṭha, kapālabhṛt, vāmadeva, mahādeva, virūpākṣa, trilocana, kṛṣṇanuretas, sarvajña, dhūrjaṭi, nīllohita, hara, smaradhara, bharga, tryambaka, tripurāntaka, gaṅgādhara, andhakaripu, kratudhvaṁsin, vṛṣadhvaṅga, vyomakeśa, bhava, bhīma, sthānu, rudra, umāpati, ahirbudhnya, aṣṭamūrti, gajāri, mahānaṭa, aja, śipiviṣṭa, nīlakaṇṭha, vṛṣākapi*”³. These words are reflected in the *Amarakośa* and there is no reason to mention only *Śiva* here but also the quality and characteristics of using this word there are reflecting the *Bībhatsa rasa* which is the accurate reason for choosing this word. If the word was *Shiva*, then there hadn’t any possibility of reflecting the intense meaning, that’s why *Kuntaka* said about the relation between word and meaning. In the above verse ‘*prārthanā*’, ‘*kalāvataḥ*’, and ‘*kāntimatī*’ every word is perfectly used by the great *Kālidāsa* and here *Kavīyāpāra* gracefully bloomed by the *Vācaka Vakratā*. The synonyms of Lord *Śiva* in *Amarakośa* are mentioned largely but ‘*Kapālinah*’ is an outstanding selection because *Devi Parvati* wants to get the love of *Mahādeva* so, there *Rasa* should be *Śṛṅgāra* but the used word reflected mystically because *Kālidāsa*’ intention was not to create *Śṛṅgāra* but the *Bībhatsa*. ‘*Kapālinah*’ means who warring *muṇḍamālā* and how this person will be preferable to prayer it is like a puzzle to understand for the virtuous reader but there are simply existing *vyañjanā* these words are playing their role as an indicator means the author wants to create something new which will be understood through these words and this is disgusting. In the aspects of *Kumārāsambhava* the lord *Śiva* wants to make a disgusted feeling in the *Pārvatīs*’ mind about *Śiva* and it was just a test for her. So, the *vyañjanā* is very important to fascinating the meaning of poetry. Now the question is what is *vyañjanā*? It is according to the *Viśvanātha* author of *Sāhityadarpaṇa* –

“*viratāsvabhīdhādyaśu yayā’rtho bodhyate paraḥ/
Sā vṛttirvyañjanā nāma śabdasyārthādikasya ca*”⁴

This means when *abhidhā* and *lakṣanā* are staying in an immovable situation after revealing their meaning and they are reflecting another meaning called *vyañjanā*. *Vyañjanā* is neither meaning nor word only but a way to get the charming meaning but there are sarcastic words and meanings. In poetic literature, it is a major part of classifying poetry there are the maximum number of poets signifies that excellent poetry is depending on the *dvani* but the question is if excellent poetry depends on *dvani* then why are we focusing on *vyañjanā*? Because *dvani* theory depends on *vyañjanā* and the engrossing meaning of poetry manifested through this *vyañjanā*. According to the *Ānandavardhana* there are two types of meaning existing in aristocratic poetry such as *vācyartha* means a general meaning and *pratīyamānārtha* means captivating meaning. –

² *Kumārāsambhavam*, 5.71

³ *Amarakośa*, 1. 1. 30. 1. 4

⁴ *Sāhityadarpaṇa*, 2.12-13

“Yo ’rthaḥ sahrdayaślāghyaḥ kāvyātmeti vyavasthitaḥ/
Vācyapratīyamānākhyau tasya bhedaṅvubhau smrtau//”⁵

Pratīyamānārtha means fascinating meaning which is flowing in the inner of poetry but the question is how this meaning is generated or reflected. In this matter *vyañjanā byāpāra* is highly recommended to separate this charming meaning. An example that is explained by the *Ānandavardhana* regarding the *Pratīyamānārtha*

“Bhrama dhārmika visrabdhaḥ sa śunako ’dya māritastena/
Godavarīnadīkūlalataḡahanavāsīnā dr̥ptasīm̄hena//”⁶

The matter is a couple of lovers meeting at a *latākuñja* where a pandit also goes to take flowers that’s why this couple was feeling disturbed. At that time heroine said to the Pandit you can come regularly without any fear because the dog was attacked and dead by the strongest tiger but the question is how this person can go there fearlessly who were frightening a dog. So, it is said that there is meaning coming from the above verse is different from what is understood by the reader. In this verse, it is clear that this person is called by the heroine but the inner meaning of this verse is that don’t come which is more charming than the meaning comes from words. Actually, here the concept of the tiger as a symbol creates a frightful situation. So, the meaning of any statement has been changed using *vyañjanā* which will be fascinating. In the light of *Dvanyāloka*, it is said that –

“Uktyantareṅśakyam yattaccārūtvam prakāśayan/
Śabdo vyañjakatām vibhrad dvanyukterviṣayībhavet//”⁷

This means the meaning which is not possible to be revealed through the other statement is a matter of *vyañjanā* and by which this meaning will be revealed is called *dvani*. As a matter of fact, it would be said that the *vyañjanā* and *dvani* are interrelated which is a cause of creating the captivating meaning. So, the meaning always should be charming. If we will see the definition of the poetry of *Jagannātha*, the author of *Rasagaṅgādhara* this concept will be transparent to us – ‘*ramanīyārthapratipādaḡ śabdaḡ kāvyam*’⁸ and if we will try to understand well about ‘*ramanīyatā*’ then it will be clearer in the *vṛtti* portion of this book it is – ‘*ramanīyatā ca lokattarāhlādajanakajñānagocaratā*’⁹ so the extraordinary happiness is ‘*ramanīyatā*’ but the question is what is the core point to generate this extraordinary happiness by a poet and how it is possible to realize this kind of happiness by a reader. The classifications of poetry signified by various poets will be seen as the exact point of this happiness. The great *Mammatacārya* classified poetry into three types among them the first one is highly dependent on *dvani* or *vyañjanā* which is – “*Idamuttamamatiśayini vyaṅge vācyād dvanirbudhaiḡ kathitaḡ*”¹⁰ so, the first type of poetry is ‘*dvani*’ which is a combination of *vyañjaka* words and meaning. In the *vṛtti* portion of the same is mentioned by *Mammata* -

⁵ *Dvanyāloka*, 1.2

⁶ *Ibid*, 1.2 (*Vṛtti* portion)

⁷ *Ibid*, 1.15

⁸ *Rasagaṅgādhara*, *prathamānam*, 1, P- 2

⁹ *Ibid*, *Vṛtti* portion, P-2

¹⁰ *Kāvyaprakāśa*, 1.4

“*pradhānabhūtasphoṭarūpavyaṅgavyaṅjakasya śabdasya dhvaniriti vyavahārah kṛtaḥ*”¹¹ and how *vyañjanā* creating the charming meaning it is also reflected in below presented verse -

“*niśśeṣacyutacandanam stanataṭam nirmṛṣṭarāgo'dharo
netre dūramanañjane pulakitā tanvī taveyaṃ tanuḥ/
mithyāvādini dūti bāndhavajanasyājñātapīḍāgame!
vāpīṃ snātumito gatā'si na punastasyādhamasyāntikam/*”¹²

this is an example of first categorized poetry where *vyañjanā* is playing the prime matter because, without the application of *vyañjanā*, it would not be possible to understand the intensive meaning of the poet. If anyone tries to understand this verse with the help of only words then the actual meaning will not come to the heart of the reader. Here the romanticism of heroin is reflected by the ‘*adhama*’ word. According to the *Mammata*, it is - “*atra tadantikameva rantum gatā'sīti prādhānyenā'dhamapadena vyajyate*”¹³

In the Sanskrit poetic literature, there are maximum theories developed depending on the *vyañjanā* such as *rasa* theory, *dvani* theory etc. *Rasa* theory is one of the highest theories of happiness because using this theory virtuous reader can feel extraordinary happiness. There is another theory *auchitya* theory where it is said that *auchitya* is a fixed and unstable theory of *Rasa* – ‘*Auchityam rasisiddhasya sthiram kāvyasya jīvitam*’¹⁴. *Auchitya* is a theory where it is said about perfection if perfection would happen then it will be easier to feel happiness by a reader. In the *Kumārasambhavam* epic, this concept is reflected clearly –

“*Bālenduvakrāṅyavikāsabhāvād
Babhuḥ palāśānyatilohitāni/
Sadyo vasantena samāgatām
Nakhakṣatānīva vanasthalīnām/*”¹⁵

Here the poet has to describe the mutual sensualities’ makeup of *Pārvatī* and the Supreme Lord in the third canto of the *Kumārasambhavam* epic. Therefore, before that by establishing an inseparable allegation of *Vasanta* as the hero and *Banasthālī* as the heroine, the curves on the legs of those heroines and the appearance of red *palāśakorakas* in the form of fingernails, being by the description of the stimuli of the makeup described in advance represents the beauty of ultimate propriety. These kinds of poetries are classified as the first category. The great critic *Jagannātha* mentions that there are four kinds of *kāvya* and the first one is *uttamottamam* which is – “*śabdārthau yatra guṇībhāvitātmanāu kamapyrthamabhivyāktastadādyam*”¹⁶ means where words and meaning are hidden their self and there are reflecting a new attractive meaning through *vyañjanā*. The author of the *Sāhityadarpana* book *Viśvanātha* classified *kāvya* into two categories the first one is *dvani* and the second one is *guṇībhutavyaṅga*. The definition of the first one is –

‘*kāvyaṃ dvanirguṇībhutavyaṅgaṃ ceti dvidhā matam/
Vācyātīśayini vyaṅge dvanistatkāvyaṃuttamam/*”¹⁷

¹¹ *Ibid*, 1.4, *Vṛtti portion*

¹² *Ibid*, 1.4, *Vṛtti portion*

¹³ *Ibid*, 1.4, *Vṛtti portion*

¹⁴ *Auchityavicāracarā*, 5

¹⁵ *Kumārasambhavam*, 3.29

¹⁶ *Rasaṅgādhara*, *prathamānam*, 2

¹⁷ *Sāhityadarpana*, 4.1

So, it will be said that where the meaning which came from *vyañjanā* has possible to hide the general meaning of this concern statement is a matter of the first one. All the words counted in the pre-eminent poetry are maximum allegorical. But the question is how this metaphor blooms in the understanding level of a virtuous reader because when a poet says that the face of heroin is like a moon. It is known for all that there are multiple qualities in the moon but why do readers choose beauty only? Actually, the environment and the understanding level of the reader are considered to generate this meaning. Maybe there is some kind of environment situated by the poet in the poetry by which this kind of meaning comes to the mind of the reader. There is a figure of speech that is included in the concept of *Alamkāra* but how is *Alamkāra* considerable as inclusiveness of *vyañjanā*? There is no difficulty to understand that the *Alamkāra* is already included in the *vyañjanā* through the *Dvani* theory where the grāhi *Ānandavardhana* said mainly *dvani* is divided into three types such as *vastu dvani*, *alamkāra dvani* and *rasa dvani*. That's why the statement about the moon will be easier to understand and where the beauty of heroin is admirable because here it is compared with the moon's beauty. If we will try to trace the first verse of the *Dvanyāloka* then it will be easily understood by the reader that, how to reflect the charming meaning through *Dvani*.

“*svecchākesariṇaḥ svacchavacchāyāyāsītendavaḥ/
trāyantāṃ vo madhūripoḥ prapannārticchido nakhāḥ*”¹⁸

This is the first verse of *Dhvanyāloka* where it would be seen properly in the usage of *Vakrokti* by the word ‘*ārticchidaḥ*’ Here the meaning of ‘*chid*’ root is something different but this root is used with ‘*ārti*’ and for this combination, the meaning manifesting attractively. In this verse *Rasa*, *Dhvani*, *Alamkāra* every element of beauty is expressed in an aesthetic way. Here existing the *Kriyā Vakrotā* which is a concept of the *Vakroktijivitam* but we will focus on the meaning which is fascinating here *vastu dvani*, *alamkāra dvani* and *rasa dvani* all are applied. In the light of *alamkāra dvani* it will be understood that the nails of the lord are like the child moon and by the *rasa dvani* the heroism of the lord should be understood.

After the above discussion, it is undoubted that the *Vyañjanā* which is the principle of paramount poetry is highly needed to represent the fascinating meaning. Poetry is a matter of happiness and how this happiness bloomed in the heart of the virtuous reader is presented in this paper. *Vyañjanā* which is used by the maximum poets through metaphoric words, allegory, figurativeness etc. is an outstanding discovery of Sanskrit poets or critics. However, when a poet uses any word in their poetry sometimes it is revealed as too hard to understand well by a reader but when it is manifested by the Sanskrit poets how to generate a general or fascinating meaning of a poetic statement it is a good happen for all readers because poetries are a path of happiness and everyone want to be happy where poetry is a path then why we do harder for it. *Vyañjanā* makes an environment for us when someone said around us the sun is setting then we will understand the general meaning but when it will be a speech of a poet then the meaning will be changed automatically. If there are presents a thief, he will understand the time is coming for theft, if there is present a lover she will understand the time is coming to meet her lover, if there are present some boys who were playing they will understand the time will come to stop this play. So, the statement is one here and the meanings are differently revealed based on the environment but how does a virtuous reader understand these all meanings in a correct

¹⁸ *Dhvanyāloka*, 1.1

way? Actually, it is deepened in the understanding level of the reader. Finally, there is no barrier to saying that the *Vyañjanā* is an outstanding matter to be happy because when these meanings are related to the thinking of a virtuous reader, they are feeling happy. So, the fascinating meaning creators are *Vyañjanā*.

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