

Chapter-9

The Problem of Rasavadalankara

Hiriyanna has basically sought here whether alankara is only a formal embellishment or can become communicable(vachya) and thereby increase the probability of making the reader feel experience as rasa theory suggests.

Is it just a suchna about the poem's emotional content, in other words..is it only an information about the type of poem or as an arthapatti, it can still communicate? So, alankara cannot be communicated as rasa.

He again tries to combine alankara with rasa or in a way seek if the meanings of the poem given through abidha, lakshana and cyanjan vyapara can be sought as part of rasa theory suggested by navin poetry? Can one say that the tradition of alankara which was divided into shabda and art has alankaras, and in that can arthaalankara become more expressive about emotional content? Or, does it remain Dhvani or sound?

Dhvani theory was originally given by Dhvanikara and was later advanced by Anandavardhana and Udhata. 'Dhvanyaloka theory draws analogy of dhvani with the theory of sphota which is the revelation of meaning through the sound of words. The purpose of both the theorists was to synthesize the theory of dhvani with theories of riti, guna, alamkara and rasa. However none of these theories give an account of the evocation of rasa in poetry.

Dhvani theory of Anandavardhana analyses the function of the words to denote different kinds of meaning. Three aspects of dhvani are:--

1. Abidha- intrinsic meaning of the word. It is the power of a word to convey the meaning.
2. Laksana- concerned with the usage of words metaphorically wherein the meaning is indirectly connected with the words used.
3. Vyanjana- vyapara-a process of suggestion - an aid through vibhavas(various expressions of bodily expressions, usage of words to describe emotional expressions)- an aid for the reader to imaginatively synthesise the emotional experience without making it personal.

Bhamha, the commentator on prachina poetics called this expressive power as suggesting indirect meaning... not exactly the felt experience but suggestive meaning(vakrokti).

Anandvardhan and Dandin theorised for navin school that the alankaras can lead to rasa dhvani (sounding or leading towards rasa through meanings- indicated through laksana and thereafter by vyanjana vyapar).

Finally the conclusion that Hiriyanna makes is that(p.75)- even if alankaras are not directly communicable but are suggestive as artha(meaning) -arthapattigamya- the meaning of emotion will remain conceptual but not imply a felt emotion.

The final conclusion that Hiriyanna draws is that the navin commentators like Anandvardhan did bring in the concept of vyanjan vyapara to make it comparable to rasa and thereby synthesis of two as rasavadalankara possible... but even here, alankara will be figurative, like a simile or a suggestive aid to rasa.

