

Some Notes on the Dhvanyāloka

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Introduction

One of the principal achievements of Indian aesthetics (*alanikāra*) is its analysis of the nature of the poetic experience. According to its two foremost theorists, poetry consists in the power of suggestion (*dhvani*), and, conversely, produces in the audience an experience of relishing (*rasa*) that is not emotional but transcendental (*alaukika*). The crucial texts of these theorists, however, do not lend themselves to a straightforward study. Ānandavardhana wrote verses (*kārikā*), upon which he composed a commentary (*vṛtti*), the *Dhvanyāloka*. Abhinavagupta subsequently composed a commentary on both the verses and commentary of Ānandavardhana, called the *Locana*. Given the length, complexity, and seeming randomness of topics taken up in these works, a simplifying approach seems in order. To provide a roadmap, as it were, of the *rasa*-theory, a chapter from A. B. Keith's *The Sanskrit Drama*, "The Sentiments", is first provided. Select passages from Ānandavardhana and Abhinavagupta, from the excellent translation of Ingalls, Masson, and Patwardhan, are then presented; these selections contain the most direct, if not exhaustive, formulations or discussions of *dhvani* and *rasa*.

Please note that the scholarly footnotes to the selections are supplied for completeness' sake only: they are not crucial to understanding the texts. The complete translation will be on reserve in the library.

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Abbreviations Used

- K** *Kārikā* (verse) of the *Dhvanyāloka* ('Light on Suggestion'), by Rājānaka Ānandavardhana, Kashmiri [9th AD] (also referred to as 'Ānanda')
- A** Ānandavardhana's *vṛtti* (commentary) on the *Kārikā* of their *Dhvanyāloka*. NB: The *vṛtti* (commentary) following each *Kārikā* was not originally broken into sections. The a, b, c, etc. lettering was done by the translators Ingalls, Masson, and Patwardhan (IMP).
- L** *Locana* ('The Eye'), commentary by Abhinavagupta, Kashmiri [10th AD] (also referred to as 'Abhinava')

Some Authors Mentioned

- Bhāmaha** author of works on literary criticism, largely concerned with the figures of speech [8th AD]
- Bharata** (legendary) author of the Nāṭyaśāstra (*BhNS*), an ancient manual on dramaturgy, source of first eight sthāyibhāva and *rasa* noted above.
- Bhaṭṭanāyaka** critic of Ānandavardhana, apparently a Mīmāṃsaka, answered by Abhinavagupta. The translators will use the abbreviation 'BN' inside their in-line bracketed additions.

Sections of text included in EC Reading

Translator's Introduction (15–17); **1.1** K, A, L (47–49 partial); *–skipping–*; **1.1** L (partial 51–52 partial); **1.1a** A & L (54–58); *–skipping–*; **1.1e** A & L (partial 67–73); *–skipping–*; **1.4** K, A, L, **1.4a** A & L, **1.4b** A (78–84); **1.4b** L partial text (84); **1.4b** L partial text & footnotes (92); **1.4c** A & L (98–99); *–skipping–*; **1.4g** A & L, **1.5** K, A, L (105–119); *–skipping–*; **1.18** K, A, L (188–196); *–skipping–*; **2.3–2.5** K, A, L {for all in this range} (214–233); *–skipping–*; **2.7–2.10** K, A, L {for all in this range} (251–260); *–skipping–*; **4.5** K, A (690–696); **4.5** L partial text (696)

*Available at: <https://github.com/julowe/st-johns/blob/main/dhvanyAloka/dhvanyAloka-terms-additional.tex>

Expanded List of Terms

Translation of Sanskrit terms in “quotes” are from IMP translation, unless otherwise noted. I have attempted to provide the reference from where each term is first encountered. Notation follows section numbering in IMP translation. Page numbers are given when translation of K. Kris. is used. Alternate translations are separated by a comma (whether from a subsequent section of IMP text, or from K. Kris.). Significantly differing definitions or usages are separated by a semicolon. Footnotes are marked by a dot, e.g. “1.1 L.1” is footnote 1 for the Locana of 1.1. “(M.W. p.#)” refers to a page from Monier-Williams Sanskrit—English Dictionary, 1899 printing.

	<i>Sanskrit</i>	<i>English Term</i>	<i>Sanskrit</i>	<i>English Term</i>	<i>from §2.7–2.9</i>
	<i>sthāyibhāva</i>	abiding emotion	<i>rasa</i>	flavor, sentiment	Dominant <i>guṇa</i>
1	<i>rati</i>	sexual desire, love	<i>śṛṅgāra</i>	erotic	<i>mādhurya</i>
2	<i>hāsa</i>	laughter	<i>hāsyā</i>	comic	<i>mādhurya</i> = <i>ojas</i>
3	<i>śoka</i>	grief	<i>karuṇa</i>	tragic, compassion	<i>mādhurya</i>
4	<i>krodha</i>	anger	<i>raudra</i>	furious, cruel	<i>ojas</i>
5	<i>utsāha</i>	heroic energy	<i>vīra</i>	heroic	<i>ojas</i>
6	<i>bhaya</i>	fear	<i>bhayānaka</i>	fearsome, timorous	<i>ojas</i> > <i>mādhurya</i>
7	<i>jugupsā</i>	disgust	<i>bībhatsā</i>	gruesome, loathsome	<i>ojas</i> > <i>mādhurya</i>
8	<i>vismaya</i>	wonder, amazement	<i>adbhuta</i>	wondrous, marvelous?	<i>ojas</i>
9			<i>śānta</i>	peace	(both, in varying degrees)

Notes: The introduction to the IMP translation of the Dhvanyāloka provides that the first 8 *sthāyibhāva* and *rasa* are given by BhNS 6.17 and “To these Ānanda adds a ninth, the *rasa* of peace (*śānta*)” (IMP 16). The Dominant *guṇa* column is taken from Sections 2.7–2.9, where ‘dominant’ is my paraphrasing of “most intense” (2.8 A, IMP 254). The three *guṇa* are listed below, terms #11a, #11b, #11c.

Original List of Terms

1. **anubhāva** “consequent” (TODO REF, IMP Intro?)
2. **bhāva** “emotion” (1.4g L, 2.3 K) [K. Kris. Also B. Perry’s translation, from IMP’s Introduction]; “realization” (1.1e L, quote from *BhNS*)
3. **rasa** “flavor”, “sentiment” (TODO REF, IMP Intro?) — based on the *sthāyibhāvas* (term #7) respectively, as shown in the table above.
4. **vibhāva** “determinant” (TODO REF, IMP Intro?); “object” (1.1e L, quote from *BhNS*)
 - (a) **ālambanavibhāva** “objective determinant”
 - (b) **uddīpanavibhāva** “stimulative determinant”
5. **vyabhicāribhāva** “transitory state” (1.5 L), “transient state of mind” (2.3 L), “transient emotion” (1.18 L, 2.3 L), e.g. “shyness” (1.5 L)
6. **vyabhicārin** See *vyabhicāribhāva*, # 5
7. **sthāyibhāva** “abiding emotion” (TODO REF, IMP Intro?), “basic emotion” (1.5 A & L, 1.18 L), e.g. “grief (*śoka*) is the basic emotion of the flavor of compassion (*karuṇarasa*)” (1.5 A), “stable emotion” (2.4 L)

Additional Terms

8. **dhvani** “suggestion” (1.1 K, 1.1 A) Also “suggested meaning” (1.4g A). The three types of *dhvani* per 1.4a A are:

- (a) **vastudhvani** “the suggestion of a fact” (1.1e L, 1.4a A), of the “sequential variety” of *dhvani* (2.3 L.11). From:
 - **vastumātra** “a simple thing” (1.4a A)
- (b) **alaṅkāradhvani** “the suggestion of a figure of speech” (1.1e L); “second variety of suggested meaning” (1.4g A), “the suggestion is produced... where the sequence is apparent” (1.4g L). From:
 - **alaṅkāra** “figures of speech” (1.1 L, 1.1a A, 1.4g L), “ornaments of sound” (2.4 A), “(in rhetoric) an ornament of the sense or the sound (cf. *arthālaṅkāra* and *śabdālaṅkāra*)” (MW p94), NB: the nasal has been modernized to *alaṅkāra*.
- (c) **rasadhwani** “suggested *rasa*” (1.5 L), it is the “soul of poetry” (1.5 K). From: “not only *rasa*, but *bhāva*, *rasābhāsa*, *bhāvābhāsa*, *bhāvodaya*, *bhāvasandhi*, *bhāvaśabala*, *bhāvaprasāma*. For definitions see 1.4g and for examples 2.3 L” and 2.3 K. This is also referred to by:
 - **rasādi** rendered as “*rasa*, etc.” in several places in the IMP translation. Explained as: “The term refers to all elements that belong to *rasadhwani*” (1.4a A, defined 2.5 L) NB: *ādi*: “etcetera” (2.3 L)
 - Of the “non-sequential type” of *dhvani* (2.3 K), which is also translated as: “undiscerned sequentiality” [K. Kris. p.41, 2.3 K], “without apparent sequence [from literal meaning to

- suggested meaning]” (2.4 Intro. A) [K. Kris. translates this the same, p.41 last paragraph]
9. **vikalpa** “alternative idea” (1.1 L), there are three ‘alternative ideas’ which Ānandavardhana provides in 1.1 K and goes on to argue against. Ānandavardhana also breaks the first ‘alternative idea’ down into three subdivisions, giving five ‘alternative ideas’ to argue against in total.
 10. **bhākta** “associated meaning” (1.1 K), “associated sense” (1.1 L), “regularly fed by another, a dependent” (M.W. p.751)
 - **bhākti** “associated meaning” (1.18 A), “associated usage” (1.18 L)
 11. **guṇa** the “qualities” (1.1 L, 1.1a A, 2.7 K & A), “virtues” (2.7 K.1)
 - (a) **mādhurya** “sweetness” (2.7 K.1),
 - (b) **ojas** “force” (2.7 K.1), “strength” (2.9 K)
 - (c) **prasāda** “clarity” (2.7 K.1), “perspicuity” [K. Kris. 2.10 K?, p.??], **NB**: “[clarity] is a quality common to all *rasas*” (2.10 A)
 - (d) “...these are the *śabdaguṇas* mentioned by Bhāmaha, Daṇḍin, and Vāmana. Ānandavardhana completely altered the older teaching by bringing them under the system of *rasas*. For him the *guṇas* are the properties of the *rasas*; see 2.7 below. Instead of the ten *guṇas* mentioned by older writers, Ānanda accepts only the three mentioned here.” (2.4 L.35)
 12. **vṛtti** 1. “commentary” used by Abhinavagupta to refer to Ānandavardhana commentary {vs. Ānandavardhana’s *Kārikā*}; 2. “simple alliteration” — “The word *vṛtti* ... bears two different technical meanings in this book, one derived from Udbhaṭa the other from *BhNS*. The word is here used in Udbhaṭa’s sense, who applies this term to the three varieties of simple alliteration, that is, what later writers call *vṛtṭyanuprāsa*. He calls the three types *paruṣā* (harsh), *upanāgarikā* (polite), and *grāmyā* (rustic or vulgar). He calls the third type also *komalā* (soft).” (1.1a A.4)
 13. **guṇavṛtti** TODO: Fix up this section! “secondary usage” (1.18 K), “indication” [K. Kris. p.35], but K. Kris.: *lakṣaṇayā* “secondary usage” (2.9 A, p51) which in IMP is “metonymy”?? “secondary or associated meaning” by Ānanda (1.1 K.2) Also see term # 11 and # 12
 - **Ānanda’s two types of “secondary-/associated meaning”** (1.1 K.2)
 - (a) **upacāra** “metaphorical”
 - (b) **lakṣaṇā** “relational”, “metonymy” (2.9 A)
 - **Abhinava’s two types of “secondary-/associated meaning”** (1.1 K.2)
 - (a) **gauṇa** “metaphorical”, “qualitative” (1.18 L)
 - (b) **lakṣaṇika** “relational”
 14. **rīti** “style” (1.1a A, 1.1a L)
 15. **sahṛdayāṇām** “of sensitive readers” {genitive plural of term #16, ‘*sahṛdaya*’} (1.1e A, 1.1e L, also 1.1 L.1)
 16. **sahṛdaya** “having their hearts *with* it” (1.1e L), from ‘with’ *saha* + ‘heart’ *hṛdaya*, “with the heart; hearty, sincere; possessing a heart, good-hearted, full of feeling, sensible, intelligent; a learned man” (MW 1195)
 17. **sahṛdayatva** “literary sensitivity” (1.1e L.8)
 18. **prasiddha** 1. “well known to all” and “ornamented” (1.4 L) {used in 1.4 K: “well-known elements [of poetry]” & in 1.4 A: “known, ornamented, elements [of poetry]”, “striking” external constituents {Further, “The expression ‘striking’ connotes not only what is ‘adorned with figures’ but also what is ‘perceptible to the senses’.”} [K. Kris. p.7 & 9, 1.4 K & A]
 19. **lakṣa** “that by which something is recognized” (1.1e L)
 20. **lakṣaṇa** “definition” (1.1e L)
 21. **bhāsa** true or proper correlate (4.5 A, assumed from term # 22), “impression made on the mind” (M.W. p.756)
 22. **ābhāsa** “false or improper correlate” (4.5 A), “semblance” (from usage in compounds, e.g. term # 23, 24), “imitation” (2.3 L)
 23. **rasābhāsa** “semblance of sentiment” [K. Kris.] (2.3 K) Also see term # 3 & # 22
 24. **bhāvābhāsa** “improper emotion” (1.4g L); “semblance of mood” [K. Kris.] (2.3 K) Also see term # 2 & # 22
 25. **bhāvaprasānti** “(rise and) cessation” of emotion (or, ‘mood’) [*bhāva*, term # 2] (2.3 K) Also see ninth rasa, *śānta* (‘peace’)
 26. **bhāvaprasāma** “termination” of mood/emotion (1.5 L), “the cessation of an emotion” (2.3 L), {Seemingly used interchangeably with *bhāvaprasānti* term # 25}
 27. **rasavadalaṅkāra** “figurative sentiment” [K. Kris. p.41] (?) See term # 28
 28. **rasavat** a “figure of speech” different from *rasadhvani* (2.4 Intro. A), “that which contains rasa in a subordinated position” (2.3 L), “Daṇḍin says merely that it was a figure charming with *rasa* (2.275). Bhāmaha says little more: ‘The figure *rasavat* is where the rise of a *rasa* as *śṛṅgāra* is clearly exhibited. It is a locus of *rasa*, *sthāyibhāva*, *sañcārīn* (= *vyabhicārīn*), *vibhāva*, and dramatic portrayal” (2.4 A.1)
 29. **pleasing to the ear** (2.7 A), “sound-harmony” [K. Kris. p.51], **NB**: “Now sweetness has been defined [by

- Bhāmaha 2.3, where he says]: ‘That [poem] which is pleasing to the ear and which does not contain many compound words and compound ideas is what is called sweet.’ Our author [Ānandavardhana] rejects this [in 2.7 A] with the words **pleasing to the ear**, etc. He uses ‘pleasing to the ear’ as an abbreviation of Bhāmaha.” (2.7 L)
30. **dīpti** “excitement” (2.9 K, A, L), “fiery” (1.1a L)
 31. **racanā** “structures”? (2.10 A), “composition” [K. Kris. p.???
 32. **śabdaḥ** (a): “a word which gives rise to suggestion” (1.13 L)
 33. **arthah** (b) “a meaning which gives rise to a suggestion” (1.1 K.1, 1.13 L)
 34. **vyāpārah** (c) “operation” (1.5 L), “the operation, the suggestion of the implicit meaning” (1.13 L)
 35. **vyāṅgyam** (d) “the suggested meaning itself” (1.13 L)
 36. **vācyatva** “being denoted” (1.4g A.1)
 37. **samudāyaḥ** (e) “the group; or a poem which embodies all the above factors” (a–d) (1.13 L) Note: (a–e) given by Abhinavagupta (1.1 K.1, EC p.76)
 38. **samaya** “conventions by which words transmit meaning” (1.1 L) {Note: this used in reference to an alternative idea (see term # 9. *vikalpa*) against the concept of dhvani, argued against in the Dhvanyāloka}
 39. **anubandha** “pertinent point” (1.1 L.1, EC p.79)
 - (a) **abhidheya** “the subject to be treated”
 - (b) **prayojana** “purpose”
 - (c) **sambandha** “suppose that sambandha refers to the connection between the subject and the purpose”
 - (d) **adhyākāra** “the qualification required of the reader”
 40. **lakṣayatām** those “who are noticing” (1.1e A); “describing it by means of a definition” (1.1e L). Possibly used differently by Ānandavardhana and Abhinavagupta, see 1.1e A.2.
 41. **ānanda** “bliss”, “bliss, which is nothing more than the relishing of *rasa*” (1.1e L), “delight”? (1.1 K), also name of the author {Ānandavardhana} (1.1e L)
 42. **saṅghaṭanā** “arrangement” (1.1a L), “texture” (1.1a L), “certain degrees of compounding” (1.1a A.3)
 43. **carvaṇā** “tasting” (2.4 L), a “type of perception” (2.4 L)
 44. **rasacarvaṇā** “relishing of *rasa*” {one of the “three parts” which “poetry consists of” according to Bhaṭṭanāyaka} (1.1e L), described as “it is the relishing of *rasa* that gives [poetry] its life” (1.1e L)
 45. **rasanā** “Relishing (*rasanā*) is a special kind of perception. This perception [of *rasa*] in drama is distinct from every-day cases of interence. . .” (2.4 L)
 46. **āsvāda** “relish” (1.5 L.2), “relishing” (2.4 L), a “type of perception” (2.4 L)
 47. **āsvādyamāna** “(the process of) being relished” (1.4g L)
 48. **bhoga** “enjoyment” (2.4 L), “aesthetic pleasure” (2.4 L), a “type of perception” (2.4 L)
 49. **bhogakṛttva** From Bhaṭṭanāyaka: “efficacy of aesthetic enjoyment” or “the power of aesthetic enjoyment” (2.4 L)
 50. **bhogīkaraṇa** “[What Bhaṭṭanāyaka calls] the poem’s operation of causing aesthetic enjoyment (*bhogīkaraṇa*) of the *rasas* is nothing other than the operation of suggestiveness.” (2.4 L)
 51. **druti** “melting of the mind”? {a form of relishing/aesthetic enjoyment} (1.5 L.3, 2.4 L)
 52. **vistara** “expansion” {a form of relishing/aesthetic enjoyment} (1.5 L.3, 2.4 L)
 53. **vikāsa** “radiance” {a form of relishing/aesthetic enjoyment} (1.5 L.3, 2.4 L), “expansion” (2.9 L)
 54. **anurāga** “stimulation” (1.4a L)
 55. **abhidhā** “designation” {one of the “three parts” which “poetry consists of” according to Bhaṭṭanāyaka} (1.4a L), “denotation” (1.5 L); “name, appellation” or “the literal power or sense of a word” or “a word, sound” (M.W. p.63)
 56. **bhāvanā** “aesthetic efficacy” {one of the “three parts” which “poetry consists of” according to Bhaṭṭanāyaka} (1.4a L), “i.e., the ability to create *rasa*” (2.4 L); same translation for *bhāvakatva* “efficacy” (2.4 L)
 57. **vastu** “situation” (1.4g L)
 58. **hrdayasaṁvāda** “sympathetic response” (1.5 L.2, 2.4 L)
 59. **cittavṛtti** “state of mind” (1.4g L), “thought-trend” (1.5 L), “state of mind, feeling, emotion; continuous course of thoughts (opposed to concentration), thinking, imagining” (MW 396), NB: the *sthāyibhāvas* are a type of ‘state of mind’ (2.3 L)
 60. **parisphurati** “it makes itself felt”? (1.4g L)
 61. **sphurati** “makes itself felt” (1.4g L) TODO: diff from 60??
 62. **vāsanā** “latent impressions” (1.4g L) {text has note: ‘see 2.4 L.6’}, “minds are characterized by a great variety of latent impressions (*vāsanā*).” (2.4 L), “proclivity” (2.7 L)
 63. **sāmarthyā** “force”: “When the suggestion of *rasa* is ascribed to a word, the force (*sāmarthyā*), that is, the

- cooperating force, viz., the *vibhāvas*, etc., is the directly denoted meaning.” (1.4g L)
64. **śakti** “power”?, “force”? “When the suggestion of *rasa* is ascribed to the directly denoted meaning ...then the force (*sāmarthya*, *śakti*) of this meaning is the totality of denotative words arranged in their particular way.” (1.4g L), “capability” (TODO REF IMP Index)
65. **sam̐sarga** “syntax” (1.4g L)
66. ——— “memory elements” (1.5 L)
67. **alaukika** “super-normal” (1.18 L)
68. **rasatā** “aesthetic relish” (1.18 L)
69. **rasapratīti** “apprehension of *rasa*” (1.18 L)
70. **vijñā** “(give) understanding”?? (1.18 L)
71. **anubhāvayati** “experience” (1.18 L)
72. **anubhavana** “experiencing” (1.18 L)
73. **sam̐skāra** “memory bank” (1.18 L)
74. **rasyamāṇatā** “a being tasted, a gustation, of beauty” (1.18 L)
75. **svabhāvavacana** “one’s own nature’ (2.3 L)
76. **prakāra** “variety” (2.3 L)
77. **pratipatti** “apprehension” (2.4 L)
78. **pratipattuḥ** “audience’s” {pratipattṛ is the root noun} (2.3 L)
79. **asam̐lakṣyakramavyaṅgya** “——”?? (2.3 L)
80. **pratīyate** “perceived” (2.4 L)
81. **gocara** “direct object” delete?? (2.4 L)
82. **avabhāsa** “appearance (or semblance, *avabhāsa*) of a stable emotion in the actor” (2.4 L)
83. **vyutpādana** “educative effect” (2.4 L)
84. **rāga** “passion” (2.8 L) TODO: correct? keep?
85. **abhāvavāda** “non-existence” - the third alternative idea (vikalpa, term #9) (1.1e A.1)
86. **bhāktavavāda** “dependent” - the third alternative idea (vikalpa, term #9) (1.1e A.1)
87. **anākhyeyavāda** “not telling?” argument - the third alternative idea (vikalpa, term #9) TODO or anākhyāyavāda?(1.1e A.1)
88. **vipralambhaśṛṅgāra** “erotic flavor based on the separation of lovers” (1.5 L.1)
89. **dhvanana** “hinting” (2.4 L), “suggestiveness” (2.4 L), “suggestion” (2.4 L.45)
90. **vyañjana** “suggesting” (2.4 L)