

Alfred, Lord Tennyson's "Ulysses" in the Light of *Dhvani* Theory

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Abstract

Sanskrit Poetics has a rich collection of critical theories, which, if employed in the analysis of literary texts, can tap its profundity. Among all the theories, *dhvani* is the most acclaimed one. The theory of *dhvani* developed by Ānandavardhana forms the basis of analysis in this article. In *Dhvanyāloka* Ānandavardhana has expounded on *dhvani* and its sub-kinds. Each of the kinds leads to another kind, offering a technique of analysis that focuses on the process of revealing the suggestions concealed in the linguistic cues in a text. The article analyses Alfred, Lord Tennyson's poem "Ulysses" using the two major kinds of *dhvani*, namely *avivaksitavācya dhvani* and *vivaksitānyaparavācya dhvani* and its four sub-variants, *atyantatiraskrtavācya*, *arthāntarasamkramitavācya*, *samlakmyakramavyangya* and *asamlakramavyakramavyangya*. While through many other interpretative techniques multifarious insights and meanings may be revealed, employing *dhvani* and its kinds will make known and conscious the process of unfolding the suggestions at every stage of meaning-making. Along with finding layers of meanings the process to reach them through the medium of *dhvani* is also explored in this article.

Keywords: Dhvani; Sanskrit poetics; Tennyson; Ulysses.

Introduction to *Dhvani* Theory

Sanskrit poetics is divided into *pracina*/ old school and *navina*/ new school. *Pracina* school consists of *rasa*, *alankāra*, *guna* and *rīti* theories and *navina* school consists of *dhvani*, *vakrokti* and *aucitya* theories. *Dhvani* is the most acclaimed one amongst the theories of the *Navina* School. The word *dhvani* literally means resonance or suggestion. In literature, *dhvani* is considered as the ultimate source of poetic appeal. It is the tertiary level of meaning beyond denotation and connotation. The greatest exponent of *dhvani* theory was Ānandavardhana, a Kashmiri poet and critic who lived in the ninth century. In his work *Dhvanyāloka*, Ānandavardhana

says, "Only those instances wherein we find both the word and the meaning solely directed towards the implied meaning should be regarded as real instances of Suggestive Poetry admitting of no confusion whatever" (Krishnamoorthy 27). The two main types of *dhvani* studied in this paper are *avivaksitavācya dhvani* and *vivaksitānyaparavācya dhvani*. "In *avivakrita-vācya-dhvani*, a word abandons its primary meaning completely and then comes to suggest a new meaning that is not conventionally associated with it" (Chandran & V. S. 102). "In *vivaksitānyaparavācya-dhvani*, the literal meaning, although it is intended, moves on to suggest something which is not explicitly presented" (Chandran and V. S. 108). Both *avivaksitavācya dhvani* and *vivaksitānyaparavācya dhvani* are further divided into two sub-varieties each. *Atyantatiraskrtavācmhāntarasamkramitavācya* are the two kinds of *avivakritavācya dhvani*. "The category of *atyanta-tiraskrta-vācya* is that type of *dhvani* where the literal sense (*abhidha*) of the word is completely negated. In *arthāntara-samkramita-vācya*, the literal meaning retains certain elements of its primary sense but suggests a new meaning that is not conventionally attributed to it" (Chandran & V. S. 102). The sub-types of *vivaksitānyaparavācya dhvani* are *samlaksyakramavyangya* and *asamlaknyakramavyangya*. "In *sanlaksaya-krama-vyangya*, which is also known as *anuranana-rupa-vyangya-dhvani* (suggested sense appearing like a reverberation), we are conscious of the movement that takes place from the literal meaning to the suggested meaning" (Chandran & V. S. 109). "In *asamlaksya-krama-vyangya*, we are not conscious of the movement from the literal to the suggested meaning" (Chandran & V. S. 109). This article analyses Alfred, Lord Tennyson's poem "Ulysses" with the aid of *avivaksitavācya dhvani*, *vivaksitānyaparavācya dhvani* and their four sub-kinds.

Tennyson's Poetry - A Brief Literature Review

An article titled, "Tennyson Studies: Current Scholarly Activity" written by John Morton and published in the year 2017, reviews the studies done by various scholars on Tennyson's poems and poetic thought. The studies conducted are from varied points of view. Some of the angles from where research was pursued are, the elements of Christianity in Tennyson poems, influence of celticism on Tennyson, the writing style and voice in Tennyson's poems, literal and spiritual ideas of Tennyson etc. (Morton, 2017). There are also works which studied the subjectivity and artistry in Tennyson and Tennyson's works from the point of view of Derridean *différance* and post structuralist approaches etc. (Hughes, 2017). Linda K. Hughes who had dedicated over fifty years of her life closely studying Tennyson and his critic states, "... wherever new scholarly methods or theories go, Tennyson scholarship is sure to be represented" (Hughes, 2017). These

portray the wide scope of Tennyson studies. Tennyson's poems stay as testimony to his conscious art of writing, depicting the importance he had given to diction and words. Though many studies were conducted from various aspects, no study was done inclined on the importance of words and meanings in Tennyson poetry. This research gap forms the basis for a research on the application of *dhvani* theory on Tennyson's poem, "Ulysses". According to *dhvani* theory, the power of words leads to various layers of meanings. Tennyson's poetry is a specimen to this endorsement. The article proposes to study the process of analysis of the poem through the medium of *dhvani* theory which has not yet entered Tennyson studies to unearth suggestive meanings in the poem "Ulysses".

Application of *Dhvani* in "Ulysses"

It is essential to mention here that as the analysis of the poem is guided by *dhvani* and its kinds in the linguistic elements of the poems, the process of meaning-making at every stage of signification becomes known. 'How' a particular suggestion has been unravelled is what *dhvani* deals with, besides resonating new suggestions per se.

"Ulysses" is a poem written by Alfred, Lord Tennyson. In this dramatic monologue, Ulysses, the great Greek warrior, describes his life story. Most of the lines in the poem are enjambed, leading to *dhvani*/suggestion of Ulysses' endless passion for sea expedition. Ulysses has returned to his homeland Ithaca after twenty years and is stationed there, which makes the context of the monologue.

Ulysses begins by narrating his state of mind and expresses his longing to explore far off lands. He addresses himself as an "idle king". The usage of idle king is an oxymoron. Kings are always bound by duty towards their country and subjects. But the irony is being the King of Ithaca he has done nothing for his own country and has done much for other countries. This is a case of *vivaksitānyaparavācya dhvani* as along with the literal meaning, another meaning is suggested. He sits by the same "still hearth" every day is an evidence of his idleness. The phrase opens up layers of meanings through *vivaksitānyaparavācya dhvani*. His emphasis on his futile living suggests that nothing new is happening in his life. But the irony is that he is back home after twenty long years and everything, including the place and people, must be new for him and there is much to explore. Instead, he looks forward to once again leaving Ithaca for sea adventure. This is in a way escaping from his real responsibilities. Since he followed his passion for twenty long years, some years can be devoted to respon-

sibility as well. Another way of looking at this is that he has lived away for twenty long years at sea and far off lands. So, it is difficult for him to suddenly change his role. If we look at Ulysses as a warrior, we agree with his longing, whereas if we look at him as a king then he is culpable for not being responsible. This is an example of *ślesa* or double entendre that takes a different perspective for different suggestions from the same lines.

His valour and being aggressive and haughty makes him a *dheero dhatta*, one of the types of *Nāyaka* given by Bharatamuni in his epic work *Nāṭyaśāstra*. Being a king makes him an *uttama pāthra*/ a character of high stature. The oxymoron, “still hearth” also opens up another metaphor by employing *avivaksitavācya arthāntarasankramitavācya dhvani*. Along with the primary meaning another unrelated meaning of the words is thus revealed. The nature of fire is to move, grow and accept. But unlike fire, instead of moving ahead and embracing his people, he is still. It is also in the nature of the fire to purify whatever it takes in. It is the greatest among the *pancabhūthas*/ the five elements because of this very quality. “[S]till hearth”, suggests that these attributes of fire have ceased to exist in Ulysses. He is unable to accept his subjects and transform them as he calls them ‘savage race’ in the poem. A king has all the ability to make his subjects savage or civilised. In the description of Ithaca, the metaphor of “barren crags” is used which is a perfect example of *shabda vyāparas*/ functions of words i.e., *abhidha*, *laksana* and *vyanjana*. Though the *vacyārtha*/ the literal meaning of this phrase is that the country is filled with boulders, the *laksanārtha* neglects *abhidha* and gives a new meaning that the country is not fit for agriculture. The *vyangyārtha*/ the suggestive meaning is that the country is barren in many ways as the country has an undutiful king, the laws of the country have loopholes and the subjects are uncivilised. This is also an example of *vivaksitānyaparavācya dhvani*. Here, though the literal meaning is intended, the words lead the readers to meanings not explicitly presented, as explained before in the case of the phrase “barren crags”. But seeing it from another angle the lines describing his subjects is an instance of *atyantatiraskrtavācya* which opens up the layers of characteristic traits of Ulysses. “Ulysses’ expressed contempt for his countrymen, as opposed to faith in his shipmates, is a colonialist’s paradox” (Nohnberg 111). This aspect is not evident and is brought out by completely neglecting the literal meaning and thus is an example of *atyantatiraskrtavācya dhvani*.

Ulysses has his wife and son as his company in Ithaca. His wife Penelope is symbolic of a faithful wife. When Ulysses was away, Penelope remained faithful to him and also fulfilled responsibilities as a queen. Irrespective of all these, there is only a passing mention of her in the poem. He calls

her 'an aged wife', ignoring all that she is worth and has done for him and his country. The passing reference to his wife, or whiling away his time near the hearth have implicative suggestions. They are deliberately put to echo his interest not in home, family, kingdom or its wealth but in adventurous life and are the examples of *avivaksitavācya dhvani*, and the subsect *atyantatiraskrtavācya* wherein abhidha is neglected and a new unrelated meaning is suggested.

The term "unequal laws" is an oxymoron. Laws are meant to give justice and assure equality. The phrase "know not me", while describing the attitude of his subjects towards him, not only suggests that they do not know him, it also suggests that they do not know the adventurer that he is. They are unaware of the facets of his personality. This is an instance of *vivaksitānyaparavācya dhvani*. This suggestive meaning, which echoes beyond the literal understanding, cannot be neglected in bringing out the portrait of Ulysses' character. Perhaps, this suggestive undertone needs to be foregrounded in order to understand him and his true passion for adventure.

Another meaningful line is "I will drink Life to the lees". The word lees means the particles that remain at the bottom of the glass after consuming some drink. This suggests that Ulysses wants to live life to the fullest till his end. He wishes to undertake adventures and travel wide. It also suggests that he will leave Ithaca again. This is an example of *avivaksitavācya dhvani*. In *avivaksitavācya dhvani*, primary meaning is abandoned and a new meaning not conventionally associated with it is suggested. The subsect is *arthāntarasamkramitavācya* wherein the literal meaning or certain elements of the literal meaning i.e. living life to the fullest are retained though it suggests a new meaning that is not conventionally attributed to it i.e. that he will continue his adventures.

There is a mention of "Rainy Hyades" in the poem. Hyades refers to a group of stars that belong to the constellation Taurus. When Hyades rise and set, it rains, thus, the term rainy Hyades. Hyades is also called the Rainus. In the line, "Thro' scudding drifts the rainy Hyades Vext the dim sea", "Hyades" is attributed with a human quality - "Vext"/ to trouble. The rainy Hyades is *purusagurārōpa*/ personification that comes under *utpreksa alankāra*. Rainy Hyades troubling sea denotes the violent storms, when Ulysses was travelling in the sea. That Hyades/ storms were his true companions, further, reflects his adventurous spirit. This is *samlaksyakra-mavyangya*, wherein the movement of literal meaning to the suggested meaning can be perceived. The personification takes us to *vivaksitānyap-*

aravācyā dhvani wherein though a literal meaning is intended, it suggests a new meaning. The subject is *asamlakṣyakramaṅgyā* wherein the movement from the literal meaning to the suggested meaning cannot be identified. Here not only does Ulysses show that Hyades were his companions, he also places it in contrast to the "savage race".

Then Ulysses says, "I am become a name." This suggests his popularity. This is metonymic as the name stands for the person Ulysses. In Sanskrit aesthetics this is equivalent to *lakṣanārtha*, as abhidha is neglected to find a new meaning. There is also the mention of the welcome he received and the respect he got in the line, "Myself not least, but honour'd of them all...." This is in complete contrast to his present experience in Ithaca. *Vivakṣitānyaparavācyā* and the subject *samlakṣyakramaṅgyā* in the lines about his glory, name, fame, connects them with the phrase "know not me". This helps readers see the accentuated pain in his heart for his own people who could not recognise his true being, directing us to the reason why he calls his people "savage".

In the line "For always roaming with a hungry heart" the phrase 'hungry heart' is a *vastu utprekṣā* which is equivalent to transfer epithet, as the feeling of hunger of Ulysses is attached to the word heart. This phrase is also an example of *lakṣanārtha*. His hunger is for more knowledge, experiences and adventures. It also brings to light the fact that it is this hunger of his that got him name and fame. If he had chosen to stay back within the limitations of the island all of that he is experiencing now would have been a farfetched dream. The flashes of recollections from his past life that follow immediately after the image of his being idle, feeds his heart with yet more hunger to revert to the same kind of adventures. There are images associated with "hungry heart" and "still hearth". The words hunger and hearth are to do with consumption. The words hungry and still are contrasting and suggest burning or fiery passion which was quenched amongst sea comrades and ventures, but is killed or stilled by his own men. This suggestion evokes empathy in readers for Ulysses leading them to the experience of *rasa dhvani*.

The poem is all about the choices that Ulysses had to make by choosing one over the other. There are advantages and disadvantages for the choices he made. The dilemma that readers find Ulysses in, i.e. whether to follow his volition or his duty, while, is resolved when placed in the context of the mythical references to the story twenty years before - that it is not about choice alone, but also of a compulsive drive that has moulded him so in the last twenty years. This contextual suggestion brings out the

vyangyārtha of Ulysses' character.

Ulysses says that he has 'drunk delight of battle'. Battles are filled with bloodshed, injury and death, and so battles are never delightful. Thus, this line is paradoxical. A battle is delightful only for warriors. That is because battles provide opportunities to warriors to show their bravery, skill and strength. Unlike commoners, warriors are never afraid of death and look forward to battles. According to Indian *śāstras*, warriors who die on the battlefield are sure to attain heaven. The battle he enjoyed with his peers took place in Troy as is evident from the line "Far on the ringing plains of windy Troy." Literary device allusion is present here in the word 'Troy' as it refers to the historical battle of Troy and the well-known incident of the abduction of Helen of Troy. It ignites visual imagery. There is also the abundance of auditory imagery in this line. The literal meaning, i.e. *abhidha* in 'drinking delight' and 'ringing plains' evoke the gustatory and auditory imagery. Ringing plains refer to the sound created through the clanging of swords and shields, the battle cries and the sound of the wind. And these sounds ringing in his ears even after the battle is won guides the meaning towards *vyanjana*, indicating his true calling, his real thirst and hunger, making this an example of *vivaksitānyaparavācyā dhvani* and the subject *asamlakṣyakramavyangya*. *Vyanjana* in the phrases like "hungry heart", "drunk delight" and "ringing plains" transports the past events to the present space, in a way, prompting to him his very essential, basic needs in life, which cannot be otherwise.

Ulysses says, "I am a part of all that I have met." This denotes that he has become a part of all that he has experienced. It also means that whatever he had to go through in his life has impacted him greatly and has contributed to his personality. This line is *samlakṣyakramavyangya* under the sect of *vivaksitānyaparavācyā dhvani*. In the next line there is the metaphor of experience being compared to an arch through which he sees a new untraveled, untrodden world full of possibilities. His previous experiences do not form a barrier or hold him back but open more doors in front of him. The suggestive meaning that the more one learns, there is yet more left to learn is *arthāntarasamkramitavācyā* under *avivaksitavācyā dhvani*. There is no boundary to this untraveled world. Another metaphor is seen in the phrase 'margin fades Forever'. It is like the horizon. As the horizon seems further away when we reach the spot where we think the horizon is, so too as he travels new places, yet other places remain to be explored.

In contrast to all these, his present life in Ithaca is so dull. There is another metaphor when he compares himself to unused weapons in the line "To

rust unburnish'd, not to shine in use!" Things made of metal rust and lose their lustre and sharpness if kept unused and come of no use. It will shine only if it is used often. So too is his life. He, being an adventurer and a soldier, is rusting away in the island of Ithaca. There is nothing exciting to raise his spirits. The *samlaksyakramaavyangya* under the sect *vivaksitānyaparavācyā dhvani* implies that as weapons are made not for resting but for the battlefield, so too is he not made for resting. His spirit and passion would shine only if he feeds it with more explorations.

Then Ulysses says, "As tho' to breathe were life!" It seems like the purpose of life is just to breathe. In Indian context even the breath shows man his purpose of life. The sound 'so...ham...' when a man breathes reminds him continuously, 'I am That'. It is a perpetual reminder of where man came from and where to he has to return. This is the same as the maxim given in the Book of Genesis, "Thou art dust and unto dust thou shalt return". What Ulysses disregards as not giving value to life in fact has the ultimate reality embedded in it. This is a suggestion by contradiction. The implicit meaning has the nature of prohibition whereas the explicit has the nature of positive proposal. *Vivaksitānyaparavācyā dhvani* and the subsect *asamlaksyakramaavyangya* is also applicable here as the movement of literal meaning to the suggested meaning cannot be identified.

Then Ulysses talks about the short life which is not sufficient to explore the world. He says "but every hour is saved/ From that eternal silence," Eternal silence is death. In the Indian context, before the creation began what existed was eternal silence. It is the Sat, the absolute truth, the unchanging, the essence, the 'aadi'/ origin and the 'anth'/ end of everything. Though every hour is saved by Ulysses from the eternal silence, every hour in the eternal silence is absolute. This is *avivaksitavācyā dhvani* and the subsect of *arthāntarasamkramitavācyā*.

He also says he was trapped in Ithaca for "three suns" doing things which made no sense to him. "Three suns" conveys the *laksanārtha* of three revolutions around the sun i.e. three years. Ulysses says, "And this gray spirit yearning in desire/ To follow knowledge like a sinking star," The "gray spirit" here means an old man. Ulysses is quite old. And the rest of the years he desires to spend his life by travelling, exploring, in pursuit of knowledge, as far as his strength can take him. The sinking star is a metaphor for the unlimited store of knowledge. A star sinks at dawn and appears again and the process goes on day after day. So too, the more one goes near, the more the knowledge extends and the boundary keeps fading. There is ambiguity in the meaning of this line. There is *ślesa* or double

entendre as it can mean that he is like a sinking star whose boundaries between life and death are fading or growing old; it can also mean that knowledge is like a sinking star with fading boundaries.

The next stanza is devoted to Telemachus, Ulysses' son. Ulysses intends to "leave the sceptre and the isle," to Telemachus. This is a metonymy, wherein the sceptre and the isle are symbolic of sovereignty, kingship and related responsibilities. It is implied through this metonymy that he is unwilling to take up responsibilities. He does not know the people as well as his son knows them. The distance of twenty long years has caused no attachment to either his kingdom or family. This evokes *vivaksitānyaparavācyā dhvani*. The importance he gives to his son and the place Telemachus has in his father's heart is evident from the good words Ulysses speaks of Telemachus. Ulysses says that Telemachus has the ability to "make mild A rugged people," Rugged is usually a term used to describe inanimate objects. By using the metaphor here, Ulysses portrays the ability of Telemachus to refine rough people. Ulysses ends the stanza by saying, "He works his work. I mine." Ulysses suggests that the work of his son is to rule the kingdom and of his own is to pursue his own interest and travel far and wide. This is another instance of *asamlaksyakramavyangya*.

In the next stanza we find that ships are ready to set sail. There is visual and auditory imagery present in the phrase "the vessel puffs her sail..." and in the description of the sea as dark and broad. There are many suggestive meanings of the *asamlaksyakramavyangya* of *vivaksitānyaparavācyā dhvani* here. First, the sea imagery itself suggests eternity or vastness. It can be seen as the *bhava sāgara*/ the ocean of temporality. Crossing the ocean suggests the journey from life towards death. He going into the sea also implies that he is going forever to embrace eternal silence. Metaphorical relation between him and ships, vessel, setting sail implies that he is ready to embark on a new journey.

Then he addresses his mariners. It is an apostrophe as the mariners are not present and are not responding. These mariners have a special place in Ulysses' life and heart. He says that fellow mariners who are soldiers too welcomed "thunder and sunshine" equally. In this metaphor, thunder symbolises dangers and hardships and sunshine represents wellbeing and happiness. This also suggests that they were an optimistic equanimous lot. This is an example of *avivaksitavācyā dhvani* and the subsect *atyantatiraskrtavācyā*.

Vivaksitānyaparavācyā dhvani and the subsect *samlaksyakramavyangya* can

be sensed when Ulysses describes his companions “and opposed Free hearts, free foreheads”. This means that the soldiers have fought many battles with free hearts and free foreheads. This phrase suggests that the warriors did not have any tension of danger. They were always courageous to face anything that crossed their path. This is an example of *asamlaksyakramaavyangya* under the sect *vivaksitānyaparavācyā dhvani*. Now, Ulysses and his friends have become old. In the line, “Old age hath yet his honour and his toil;” old age is *purusagurārōpa/* personified. Ulysses says that though they are old and are nearing death there is more that they can achieve, “Some work of noble note”. He says that they cannot give up so soon, as they have much value. “Not unbecoming men that strove with Gods.” Ulysses and his companions are not common men. They have fought alongside Gods. So they have some worth in them. The phrase “men that strove with Gods” is an allusion. It refers to the war of Troy and also to the work *Iliad*. In *Iliad* Homer gives references of Gods participating in the war of Troy.

Ulysses says, “The lights begin to twinkle from the rocks:” Ithaca is a rocky island. The *laksanārtha* is that lights are from the houses of the island. The long day wanes: the slow moon climbs:” suggests that the sun has set, and night is approaching. In their lives too night is approaching as they are in their old age. There is also the visual imagery of night and the ships set to sail. Ulysses says, “the deep Moans round with many voices”. The deep moans is the sound of the waves, and Ulysses hears many voices. Ulysses was on sea for many years. So he feels that the waves are conversing with him, motivating him to sail more. Waves are *purusagurārōpa/* personified by using the word moan. This phrase is *avivaksitavācyā dhvani* and the sub sect *arthāntarasamkramitavācyā*. There is another apostrophe as Ulysses calls out to his friends to join him in the voyage. He asks his companions to board the ship and “smite/ The sounding furrows”. Sounding furrows suggest the loud waves. Ulysses says that he wishes to sail “until I die”. This line has a warning for his companions that this might be their last voyage. Ulysses says that his purpose is “To sail beyond the sunset, and the baths/ Of all the western stars” Ulysses wishes to explore that land where the Western stars take a bath. This is the place where stars go down to sea. This is once again similar to horizon. The inner meaning that the voyage will go on and on till the end of his life is *vivaksitānyaparavācyā dhvani* and the subject *samlaksyakramaavyangya*.

Ulysses then predicts the result of the voyage could be reaching the “Happy Isles”. Happy Isles refers to the Elysian gardens. According to Greek mythology, the great heroes go to Elysian Gardens after their death. This

suggests the confidence Ulysses has in himself and his companions of being great heroes. This is *vivaksitānyaparavācyā dhvani* and the sub sect is *samlaksyākramavyangya* as we do not see the movement from *vācyārtha* to *vyangyārtha*. In the Elysian Gardens he fantasises to meet Achilles. The name Achilles is an allusion and takes us back to the story of the great Greek warrior Achilles. Achilles was undefeatable. The only weak point in his body was his heel. In the Trojan war, Achilles was attacked on his heel and was martyred. In the present day, the term, 'Achilles's heel' is used to mean someone's weak point.

Then Ulysses says, "Tho' much is taken, much abides". Ulysses says that they have lost their physical strength, enthusiasm etc. But "much abides". There still remains within them much optimism. He says that they are the same people who "Moved earth and heaven". The *laksanārtha* is that they had revolutionised and changed lives. They are old and have lost much of the old prowess; they still have the same willpower and adventurous hearts. He ends the poem in a positive note that though they are old, they will move on and never give up.

Conclusion

"Ulysses" revolves around the life of the Grecian warrior hero Ulysses. The life that is dear to Ulysses happened before the context of reaching Ithaca. For Ulysses to go ahead in life and to embrace his purpose he should cross the bar, eliciting *arthāntarasamkramitavācyā dhvani*, merging with the idea given by Tennyson in the poem "Crossing the Bar". He should come out of all his dilemmas and begin his journey crossing the boundaries set by himself to fulfil his life's mission. Thus, *dhvani* in poetry is of utmost importance, and a keen ears to varieties of *dhvani*, that could be evoked by either the linguistic elements, or the context or other implicatures can lead the reader through the deep caverns of concealed poetic meanings. The theory of *Dhvani*, as propounded by Ānandavardhana, gives us a systematic framework to comprehend suggestions rather than groping in dark for impressionistic interpretations.

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