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Eliot's "The Love Song of J. Alfred Prufrock" Under the Rubric of *Dhvani* Principle

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Abstract

T. S. Eliot is often regarded as the greatest and most intelligent poet of the twentieth century. He employs linguistic techniques such as irony, metaphor, simile, hyperbole, and many sorts of imagery to portray modern man's damaged mind. One of them is "The Love Song of J. Alfred Prufrock." The puzzled and wicked metropolitan life of modern humans is depicted in this poem. These aesthetic aspects imply a different meaning because they do not provide direct meaning or denotations. As a result, in light of Anandavardhana's idea of *Dhvani*, his poetry is shown to be compatible with the interpretation of suggested meanings. The *Dhavni* principle is the most strong and important of the several Indian aesthetic theories. To understand the suggested meaning or implied meaning, it is required to understand the diverse forms of words, their different meanings, and the process of getting the suggested meanings, which is the basis of this theory. The power of words refers to the process of obtaining implied meaning. The primary goal of the power of the word is to comprehend the various forms of meaning. The power of word is divided into three categories: Expressive, Indicative, and Suggestive, on which the entire *Dhavni* philosophy is built.

Keywords-: Dhvani, Sphota, Vachyarth, Vyangyarth, Abhidhamoola Dhvani, Lakshanamoola Dhvani

There are many ancient and modern methods to study the literature and culture. Through these methods, literature has been explained in its own way through the science of linguistics and aesthetics. Along with this, literature has been understood by the methods of sociology,

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psychology, structuralism etc. A new form of literature emerges from these methods. In the same way Dhvani principle is also a norm of analysing the poetry in Indian Aesthetics. Like other sects, the theory of *Dhvani* was born long before the birth of its founder. “काव्यस्यात्मा ध्वनिरिति बुधैर्यः समाम्नातपूर्वः” (Dhvanyaloka 1.1). That is, the soul of poetry is *Dhvani*, such is the opinion of my earlier scholars. In fact, the basic indications of this theory are found in the discussion of the principles of *Sphota* and in the formulaic thinking of *Vaiyakaranah* (Sanskrit grammarians) long before the time of the *Dhvanikaar* (founder of the theory of *Dhvani*). Apart from this, the discussion of the suggestion (*Vyanjana*) and expression (*Abhivyakti*) is very ancient tradition in Indian philosophy. *The Rasa*, *Alankara* and *Ritivadi* Acharyas had already made their own doctrines strong before the principle of *Dhavan*, and although they were not completely familiar with the theory of *Dhvani* but they must have touched at least its boundary in accordance with Anandavardhana. Abhinavagupta has considered Udbhata and Vamana to be witnesses among the earlier Acharyas. Udbhata's composition *Bhamahavivaran* is not available today, so we get the first sound signal only in Vamana's *Kavyalamkara sutravritt* amid the discussion of the principle of *vakrokti* as, “सादृश्याल्लक्षणा वक्रोक्तिः” (Kavyalamkara sutra vritti 4.3.8). It means where resemblance is implied in *Lakshana*, it is called *Vakrokti*. This discussion of analogy comes under the principle of *Dhvani*, that is why Vamana is considered a witness. The theory of *Dhvani* was inspired by the *sphota* principle of grammarians. He has clarified that, “...सूरिभिः कथितः” (Dhvanyaloka 1.1), “सूरिभिः” (intellectuals) signifies grammarians because they are considered the root of all learning. They treat *Dhvani* in audible words. Because every word is spoken and heard. At the level of being spoken and heard, each word contains *naada* or *dhvani* (sound). And in this *dhvani* or *naada*, the meaning of the word is found. *Naada* is itself *Dhvani* while *sphota* is the realized (bloomed) meaning of the word. *Sphota* is *Vyangya* (that which is suggested) and *Dhvani* is the *Vyanjaka* (that which suggests). When a person utters a word, the listener does not hear the same uttered word. For instance, suppose someone is standing 10 yards away from you. You uttered a word. I can't hear the same words you uttered. The spoken word produces its second word near the mouth. The second word to the third, the third to the fourth and so on until the word comes to my ear. In this way, I can hear only the word that has come in the form of a perfect product. This process of cognition and generated word is known as *Dhvani*. There are five meanings of *Dhvani*- *Vyanjaka Shabda*, *Vyanjaka Artha*, *Vyangyārtha*, *Vyanjana Vyapaar* and *Vyangyapurna Kavya*. These five meanings are being considered based on the different etymologies of *Dhvani*:

- (1) ध्वनति ध्वनयति वा यः स व्यञ्जकः शब्दः ध्वनिः’--That which suggests (the word can be *dhvani* in this sense).
- (2) ध्वनति ध्वनति वायः स व्यञ्जकोऽर्थः ध्वनिः --That which suggests (Only meaning can be *dhvani* in this senses).
- (3) ध्वन्यते इति ध्वनिः --That which is suggested (sense only comes under this category). It contains distinctions of *Vyangyārtha* in the form of *Vastudhwani*, *Alankaradhwani* and *Rasadhwani*.

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(4) ध्वन्यते अनेन इति ध्वनिः--The process of suggestion (*Vyaparah*).

(5) ध्वन्यते अस्मिन्निति ध्वनिः--The entire work of literature, formed out of these elements of *dhvani*. “काव्यरूपे मुख्यतया ध्वनिरिति प्रतिपादितम्” (*Dhvanyalokalochna* 1. 13).

The Definition and Characteristics of *Dhvani Kavya*

The first definition of the *Dhvani kavya* (Suggestive Poetry) has been given by Anandavardhana. His definition is as follows-

यत्रार्थः शब्दो वा तमर्थमुपसर्जनीकृतस्वार्थौ I

व्यङ्ग्यः काव्यविशेषः स ध्वनिरिति सूरिभिः कथितः II (*Dhvanyaloka* 1,13)

That kind of poetry, wherein (the) the conventional meaning renders itself or the (conventional) word renders its meaning secondary and suggests the (intended or) implied meaning, is designated by the learned as DHVANI or “Suggestive Poetry” (Krishnamoorthy).

It is clear from the above definition that *Vachak Shabda* in the (*Dhvani Kavya*) suggestive poetry and its *Vachyartha* have to dedicate itself to the realisation of some other charming meaning. Surely the charm of *Vyangyarth* is different and subtler than the *Vachyartha*. The preponderance of *Vyangyarth* over *Vachyartha* gives rise to the essence of poetry. There are two main meanings in poetry – the *Vachyartha* and *Prateeyamana Artha*. If the *Prateeyamana Artha* in poetry is elegant and excellent than *Vachyartha*, it is suggestive poetry (*Dhvani Kavya*). Anandavardhana has given some examples to explain the nature of the *Prateeyamana Artha*-

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम् I

यत्तत् प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवान्गनासु II (*Dhvanyaloka* 1.4)

But the implicit aspect is quite different from this. In the words of first-rate poets, it shines supreme and towers above the beauty of the striking external constituents even as a charm in ladies (Krishnamoorthy).

The properties of elegance or beauty (*lavanya*) is-

मुक्ताफलेषुच्छायायास्तरलत्वमिवान्तरा I

प्रतिभाति यदङ्गेषु तल्लावण्यमिहोच्यते II (*Kumarsambhavam*, Mallinath 25)

Just as the beautiful limbs of a woman's body and the elegance that are bursting from them are different substances, similarly in the speech (the *vachya* and the meaning of the *vachya*) of the *Mahakavis* (great poets) and the implied meanings expressed by them also differ.

आलोकार्थी यथा दीपशिखायां यत्नवान् जनः I

तदुपायतया तद्वद् अर्थे वाच्ये तदाहतः II (*Dhvanyaloka* 1.9)

Just as a man interested in perceiving objects (in the dark) directs his efforts towards securing a lamp since it is a means to realize his end, so also does one

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who is ultimately interested in the suggested meaning proceed by first evincing interest in the conventional meaning (Krishnamoorthy).

In other words, just as a lamp and the light emitted from it are different substances, similarly the *Vachyārtha* and the expressed meaning of *Dhvanyārtha* (suggestive meaning) through the power of *Vyanjana* (suggestion) are different elements.

मुख्या महाकविगिरामलङ्कृतिभूतामपि I

प्रतीयमानच्छायैषा भूषा लज्जैव योषिताम् II (Dhvanyaloka 3.37)

Even for such expressions of poets as are already adorned by figures this shade of suggestion will be a most important ornament even as bashfulness will be for women (Krishnamoorthy).

Dhvanyārtha or *Vyangyārtha* (suggestive meaning) is like the shyness of beauties (an internal element). The conclusion of the above examples is that— (1) *Dhvani* or *Vyangyārtha* (suggestive meaning) is different from the conventional meaning (*shabdārtha*). (2) *Dhvani* is an internal element similar to elegance, feeling of shy etc. (3) Conventional meaning (*shabdārtha*) is the base and means and *Dhvani* is the subject and purpose. Just as there is a requirement of a woman's limbs for elegance or a lamp for light, similarly there is a need for conventional meaning (*Vachak shabda* and *Vachya Artha*) for *Dhvani*. In short, a different meaning from *Vachyārtha* (conventional meaning) is called *Vyangyārtha* or *Dhvani* (suggestive meaning). Anandavardhana and his followers Mammata and Jagannatha have considered the soul of the poetry of this *Vyangyārtha* or *Dhvani* (suggestive poetry).

The Division of *Dhvani Kavya* or Poetry

Acharya Mammata, while systematizing the distinctions of *dhvani* propounded by Anandavardhana, considered their number 51 as primary. Then, multiplying them mutually reached their number by 10655. The *Lochanakaar* of *Dhvanyaloka*, Abhinavagupta mentions over 620 distinctions of *Dhvani*. Acharya Vishwanatha has described 5355 sub-divisions of *Dhvani*. In fact, this kind of exaggeration in the field of classification reflects the ambivalence of Indian thinking to the excesses, which makes the whole discussion unscientific and insensitive. This extremism is a worrying boundary of Indian thought. Here this paper will illustrate only the major divisions of *Dhvani*. Anandavardhana has considered two major distinctions of *Dhvani*- *Lakshanamoola Dhvani* and *Abidhamoola Dhvani*.

Lakshanamoola Dhvani (Avivakshitvachya Dhvani) -- *Lakshanamoola Dhvani* (suggestion with unintended literal import) is based on *Lakshana* (secondary significance) power of words. In it, there is no need for *Vachyārtha* or expressed sense. That is why it is also called *Avivakshitvachya Dhvani* (suggestion with unintended literal import). In it, a new meaning emerges when the *Mukhyārtha* (literal meaning) is interrupted. It has been divided into two parts- *Arthantarsamkramitvachya Dhvani* (merged with others) and *Atyanttiraskritavachya dhvani* (completely lost). *Arthantarsamkramitvachya Dhvani* is where *Vachyārtha* (expressed sense) is merged or gets transformed into another meaning (*Vyangyārtha* or suggested sense). *Atyant tiraskrit vachya dhvani* (completely lost) is where *Vachyārtha* (expressed meaning) is utterly abandoned for the expression of *Vyangyārtha*

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(suggestion). This abandonment can be to the extent that *Vyangyārtha* (suggestion) is not only different from *Vachyārtha* (expressed meaning) but can also be contrary.

Abhidhamoola Dhvani (Vivakshitanyaparavachya Dhvani) ---: In it, *Vyangyārtha* (suggestion) is dependent upon *Vachyārtha* (expressed meaning). In other words, the ultimate aim of expressed meaning is the suggested sense. It has two varieties- *Samlakshyakram vyangya dhvani* (of discernible sequentiality) and *Asamlakshyakram vyangya dhvani* (of undiscernible sequentiality).

The order in which the *Vyangya* (suggestion) erupts from the *Vachya* (speech) in *Samlakshyakram Vyangya dhvani* (of discernible sequentiality), is also known as *Anuranan* (resonance) *dhvani*, because the sequence of *Vachyārtha* (literal meaning) to *Vyangyārtha* (suggested meaning) is expressed as clear as the chimes emanating from the gong. It has many varieties and sub-varieties. Here only two of its major varieties - *Vastu dhvani* and *Alamkaar dhvani* will be highlighted.

The sequence between the expressed meaning and suggested meaning is not discernible and it awakens an aesthetic emotion *Rasa* and *Bhava* is called *Asamlakshyakram Vyangya Dhvani* (of undiscernible sequentiality). It is also called *Rasadhvani* and it has eight sub-varieties - *rasa*, *bhava*, *rasabhas*, *bhavabhas*, *bhavodaya*, *bhavashanti*, *bhavasandhi*, *bhavasabhalata*. In this way, there are three distinctions of *Abidhamoola Dhvani*-*Vastu dhvani*, *Alamkaar Dhvani*, and *Rasadhvani*.

Where the implicit context, facts, idea, and relevance are expressed with the original and explicit context through the concordance of literal meaning is classified as *Vastudhvani*. Here *Vastu* signifies fact, idea, context, concept, relevance etc. *Alamkara* (embellishment) is figured through implied sense by the portrayal of the original theme. There exists *Alamkara Dhvani*. Both *Vastu Dhvani* and *Alamkara dhvani* can be expressed by direct meaning or *Vachyārtha*, by suggestion or *Vyangyārtha*. But the third variety of implicit sense of *Rasadhvani* is never expressed in the direct meaning of words. It can never be expressed in *swasabdavaacya* or direct verbal expression nor can it enter the field of “*loka-vyavahara*” or ordinary experience as well. As it has already been stated, there are eight sub-divisions of *Asamlakshyakram vyangya dhvani* (of undiscernible sequentiality) due to the differences of *Bhava-rasa*, *bhava*, *rasabhasa*, *bhavabhasa*, *bhavodaya*, *bhavasandhi*, *bhavashanti*, *bhavashabalata*.

Where *Vyangyārtha* (suggestion) is expressed with the combination of *Vibhava*, *Anubhava*, and *Sancharibhava*, it is *Rasadhvani*. There is only *Bhavadhvani* when a *Vyabhicharibhava* that has been stretched to develop maximum excitation takes on the poetic charm. Such excitation of *Vibhava* and *Anubhava* ends in itself. When there is an apparent realisation of emotion due to the activity of *Bhava* and *Vibhava*, we have *Rasabhasa*. Like *Rasabhasa*, there is some impropriety in the *Bhavabhasa*, but it creates elegance. Where the rise of one emotion arises from the rise of another, there is a sense of *Bhavodaya*. Due to this, there is a significant expression of emotion due to theatricality. Where charms are created in poetry by the simultaneous rise of two emotions, there is *Bhavasandhi*. Where there is a charm

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in poetry due to the dramatic quenching of an already existing emotion, there is *Bhava-shanti*. Where there are several expressions of emotions in sequence and the next expression seems higher than the previous one, there is *Bhavashabalata*.

The poem “Love Song of J. Alfred Prufrock” which debuted in the volume *Prufrock and Other Observation* (1917), is considered a classic in English poetry. This poem contains the operation of *Shabdashaktimoola Dhvani*, which is an interior monologue in which Prufrock himself is the speaker and listener. He sings his love songs to the women whom he never meets. The character of J. Alfred Prufrock reminds us of the unheroic and timid nature of the man whose chappy stream of consciousness is portrayed in the poem. His spiritual agony, helplessness, and hopelessness are cited as traits of modern existence, which is characterised by a feverish rush and split goals. Prufrock’s love song has never been sung because it is being played in his tormented mind. Therefore, the title of the poem “The Love Song of J. Alfred Prufrock” is ironic that has never been sung. The suggestion based on words can be seen in the opening of the poem as:

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherised upon a table; (1-3)

In the opening lines of the poem, the word ‘you’ and ‘I’ denotes that ‘I’ is Prufrock (speaker) and ‘You’ is his companion, beloved. It signifies that they are two different persons. This is the expressed sense of the first line that the speaker and his beloved are planning to go somewhere. But this stanza of the poem is connected with stanzas ten as, “If one, settling a pillow by her head, /Should say: That is not what I meant at all” (97-98). The words “one” and “her” are the third person which is used for his beloved. So, the word “You” has not been used for his beloved. Therefore, the words ‘you’ and ‘I’ suggest that they are the two inner selves of the speaker. It is a debate within himself over certain issues. “By a distinction between ‘I’ and ‘you’. [Prufrock] differentiates between his thinking, sensitive character and his outward self. . .” (Childs 687). In this way, as the poem progresses, it is perceived that ‘you’ is the thinking self while ‘I’ is the amorous and desiring self. Besides this, the word ‘then’ also suggests that the process and confrontation between two selves were going on the mind of Prufrock for a long time ago. So, the meaning of the words ‘you’ and ‘I’ suggest that they are not two different persons but two selves of Prufrock. Eventually, both selves agree and decided to go for mission in the evening time.

The denotative meaning of the opening two lines of the poem contains *Shabdashaktimoola Dhvani* as “When the evening is spread out against the sky / Like a patient etherised upon a table;” (2-3). It denotes that patient is like quite evening which is etherises. The word ‘etherised’ has clinical and romantic connotations. The denotation is used to express that the evening is peaceful, similar to an etherized patient. However, this interpretation is not compatible here because the goal of the poet is to conjure up Prufrock’s attitude and thoughts. A patient is a person who is receiving medical care because he or she is not in good health. He

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is etherized in order to be pain-free. Having been etherised, a person feels tired, sluggish, dull, and inert. In the light of the suggestion based on words, with the help of the contextual interpretation, perhaps, the suggested meaning (*Vyagyartha*) will be that Prufrock, like an etherized patient, remains inert due to his hesitant and neurotic nature. The lines suggest that “there is a kinship between Prufrock and the evening- peaceful, and with an undertone of unhealthiness and unease – suggest that even the two are to be identified” (Maxwell 49). His yearning self urges him to go outside and offer his heart to the beloved at the same time. He decides on a time to go in the evening because it suggests, on the basis of the context (*Prakaran*), that Prufrock is a worried guy. He wishes to stay away from all company and prefers to have not been recognized. Consequently, he picks a time when people are fatigued and withdrawing to their own homes or inexpensive hotels, unconcerned about the rest of the world. The following part of the exposition is about the destination he wants to go or the path he wants to take as:

Let us go, through half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels (4-6).

The expressed meaning of the phrases, according to the *Vachyartha* (denotative meaning), is that he is willing to stroll through “half-deserted streets,” where individuals walk around “muttering” to oneself. These are the kinds of streets where “cheap hotels” can be found as the very last alternative if you have no other choices. At the very least, there are “restaurants” on the street. But *Vyangyartha* (suggested meaning), will be invoked through the phrases like “half-deserted streets,” “muttering retreats,” and “cheap hotels” describe the type of places that are vulgar and unattractive, and that are unlocked for by decent London society. It implies that the speaker is predisposed to bodily pleasures. He is also looking for a spot where he will go undetected and left to fend for because he is frightened.

Samlakshyakramavyangya Dhvani can be identified in lines of the Love Song of J. Alfred Prufrock as, “I have heard the mermaids singing, each to each. /I do not think that they will sing to me” (124-125). In this line, *Dhvani* (suggestion) is the result of a metaphor used by the poet as “mermaids.” Mermaids represent the shattered dream, the youthful aspirations to find fulfilment in a significant interaction with someone of the opposite gender. *Dhvani* (suggestions) are the result of the metaphorical understanding and interpretations of the words. The beloved of Prufrock has been depicted as a mermaid because she will always be young and beautiful, exactly like Keats’ ‘dame’ or the ‘urn’ regardless of how old he becomes. But the following line (125) is confessional and significantly reveals another aspect that is incredibly suggestive signifies just as mermaids are mere visions, the beloved i.e., the mermaid is an unfathomable dream for him at this moment. In this situation, Prufrock will only see his beloved as a vision and will never be accepted as a lover. Consequently, he realizes the foolish action he wishes to take. In other words, the irony of fate imbues the entire situation with a

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sense of pity. The poem moves closer to its end with these lines. The imagery has taken over. Prufrock states:

I have seen them riding seaward on the waves.
Combing the white hair of the waves blown back
When the wind blows the water white and black (126-128).

The “mermaids”, have been personified with sea life as they wave their white hair, subjugates the expressed sense and widens the area of suggested meaning. The watery vision develops and becomes evocative of Prufrock’s psyche. Mermaids, like the crab scuttling across the seafloors, live happily and sprightly in their native environment, which is forbidden to him. With this realisation comes a turning point in the life of this tragic figure - the new Hamlet. There is a realisation and a release of all bottled-up feelings. He makes a decision:

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown (129-131).

There are two things to remember in this situation. First, the phrase “chambers of the sea” now incorporates both the *Svatah sambhavi* (naturally existing) implication. *Svatah sambhavi* (naturally existing) is a type of *Samlakshyakramavyanga Dhvani* based on the emergence of power of meaning. In this, the meaning of the above quoted phrase suggest that Prufrock is talking about the unseen bed of the sea which leads to the notion that the imagery depicts unconscious mind of Prufrock's split egos “you” and “I”, are now integrated in the phrase “chambers of the sea”, it also suggests that desires have been given up to the passing of time. Second, there are three phrases in which the *Samlakshyakramavyangya Dhavni* is the most prominent, it is based on power of denotation. These phrases are “chambers of the sea”, the “sea-girls” and “wreathed with seaweed red and brown”. When these phrases are contextualised with the fact of the life of Prufrock, these suggest that he had been travelling through his subconscious mind in dream visions. Eventually, “Till human voices wake us”, suggests that now he is in reality of modern life.

According to the norms of *Asamlakshyakramavyangya Dhavni*, it can be identified and elaborated with the help of the sub-variety these types of *Dhavni- Rasabhasa*. *Rasabhasa* signifies a kind of semblance of rasa only but not Rasa. Anandavardhana writes and adds *Rasabhasa* as:

रसभावतदाभासतत्प्रशान्त्यादिरक्रमः ।

ध्वनेरात्माङ्गिभावेन भासमानो व्यवस्थितः ॥ (Dhv. 2.3)

Sentiments, emotion the semblance of sentiments or mood and their (rise and) cessation etc, are all of ‘undiscerned sequentially’. It is decided that when we have the prominent presence of this variety, we are having a very soul of emotion (Krishnamoorthi).

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The title of the Eliot's poem, "The Love Song of J. Alfred Prufrock" seems that there is love song of a beloved which evokes *Sringara Rasa*. However, neither the 'love' nor a song, nor an offer of love, has ever been made. The title contains *vyangya* (irony), implying that the love song has no tone of love in it. Prufrock is a failure because he is a dreamer ruled by his subconscious. As a result, Prufrock's story might be summarised as a case of disappointed love with a lack of response from the lady character. So, *Rasabhasa* can be claimed on the basis of an appearance of *rasa*, but not *rasa* in accordance with Indian Poetics.

The second stanza is filled with *Atyantatiraskritavacya Dhvani*. In literature, when it is used, the literal meaning of the word is completely abandoned or lost but indicates or suggests some other elegant and special meaning. In other words, this distinction of *Dhvani* is based on the indicated connotations, where *Mukhyartha* or expressed sense is being inhibited to accomplish some other suggested meaning. Sometimes it happens not only in the case of a particular word but also in the case of a whole sentence or context when the meaning is completely changed. The second stanza of the poem The Love Song of J. Alfred Prufrock can be a good instance to employ this distinction of *Dhvani*:

The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep (15-22).

The literal meaning of the above stanza talks about the image of cat and the yellow smoke, like the gathering fog, stole its way from the window panes to the corners of the room, and the evening slipped in. By and by, the fog or smoke expanded its reign and moved on to the pools without water. The twilight word now deepened into the dark world. The fog or smoke, slipping by the row of the houses, leapt up suddenly, and seeing that it was a pleasant October night, sleepily lapped the house. But the suggestive meaning of the stanza will completely abandon the literal meaning because this meaning is not intended to accomplish the mental state of Prufrock. Although the metaphor is carried through to the end of stanza two of the poem, it stays secondary, and the idea of Prufrock's indecisiveness and conflict remains dominating. The dark images and visuals of 'fog 'smoke', and the adjective 'yellow' associated with Prufrock represent anxiety and melancholy in the mind of him. The literal meaning is utterly ignored, and the Prufrock's desire to remain passive is reflected in the condition of the cat in the line "curled once about the house, and fell asleep" (22). Because Prufrock's consciousness, foggy, sneaking and inclined to sleep than to be up and doing. The licking of fog or smoke implying that something is hurting speaker deeply. He seemed to be foreseeing

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the woman's rejection. In this stanza, he becomes aware of his crippling illness. Grover Smith suggests, "Prufrock's observation of the yellow fog is merely a way the man has of diverting himself for a few moments from the prospect of a visit" (qtd.in. Hakac 52). For George Williamson, the passage has more, but negative, importance. "He sees the cat-fog image as suggestive of a desire which ends in inertia. If the cat suggest sex, it also suggest the greater desire of inactivity" (Williamson 60). In this way, the meaning of the stanza has been transformed to tell the inner psyche of the Prufrock from the ordinary meaning of cat, fog and smoke.

The *Alankaradhvani* and the *Arthasaktimuladhvani* are two devices that aid to explicate the *vyangyarth*. Prufrock moves up and down between two psychological states throughout the poem: his loss of confidence and his attempt to regain confidence. The time in between is either occupied with Hamlet-like debates over whether or not to make an offer, or with his imagination about his lady's probable reactions. Stanza III begins with a word of assurance, but as soon as he tries to develop confidence, he is seen deferring action. He utters:

There will be time, there will be time

To prepare a face to meet the faces that you meet. (26-27)

Aside from the usage of *Vastudhvani* (concept suggestion) and *Arthasaktimuladhvani* (suggestion based on the strength of sense), the poet also employs the technique of phrase repetition. The *Abhidha* (denotation) shows that Prufrock is deferring some tasks, but the *Vacyartha* (literal meaning) subordinating itself suggests that Prufrock is losing confidence and is trying to console himself by telling himself that there will be time to contemplate the action. The sentence is immediately after this, "There will be time to murder and create" (28). The words "murder" and "create" contain the words *Virodha* (contradiction or oxymoron) and *Atisayokti* (hyperbole). The term "murder" does not exactly mean "kill," but it does imply that his beloved's reluctance to accept his offer would be like murdering him, whereas the word "create" implies that accepting him would be like giving him a new life. The figure of speech *Atisayokti* (hyperbole) occurs because the thought that she can murder him by rejecting his love has been exaggerated. Thus, the hyperbole reflects not only Prufrock's lack of confidence, but also the beloved's thinking and attitude, which disturbs his confidence.

As a result, the preceding analysis leaves plenty of room for the idea that the poem as a whole can be classified as *dhvanikavya*, or Suggestive Poetry.

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