

A Study on Dhvani Discussion of Siyabaslakara

B. I. Sampath

සාරාංශය

මෙම පත්‍රිකාව සියබස්ලකරෙහි ධ්වනි විග්‍රහය සම්බන්ධ විමර්ශනයකි. අනුරාධපුර යුගයේ පළමු සේන රජු (ක්‍රි.ව. 826-846) එම කෘතිය ලියූ බව සාම්ප්‍රදායික පිළිගැනීම වන අතර එය දණ්ඩින්ගේ කාව්‍යාදර්ශය (7 හෝ 8 සියවස) ඇසුරු කොට ගත් පරිවර්තනයකි. මුල් කෘතිය පදානුපදික ව සිංහලයට පරිවර්තනය නොකරන ලේඛකයා සිංහල කවියේ අනන්‍යතා කෙරෙහි සාවධාන වෙමින් සිදු කර ඇති වෙනස්කම් ගණනාවක් ම එහි දක්නට ලැබේ. ගුණ-ථිති හා ධ්වනි යන සාකච්ඡා ඒ අතුරින් වැදගත් වේ. ගුණාත්මක පර්යේෂණ මූලධර්ම යටතේ ප්‍රාථමික හා ද්විතීයික මූලාශ්‍රයන් ඔස්සේ මෙම අධ්‍යයනය සිදු වන අතර මෙහි දී ප්‍රාථමික මූලාශ්‍රය වශයෙන් සියබස්ලකර, සිදන් සඟරාව වැනි සිංහල මූල ග්‍රන්ථ ද, කාව්‍යාදර්ශය, ධ්වනිශාලෝක වැනි සංස්කෘත මූල ග්‍රන්ථ ද විමසා බැලේ. ද්විතීයික මූලාශ්‍රය වශයෙන් පශ්චාත් කාලීන විචාරකයන් ඒ සම්බන්ධ ව පළ කර ඇති පොත්-පත්, ලිපිලේඛන, පර්යේෂණ ආදිය විමසා බැලේ. අන්තර්ගත විශ්ලේෂණය මෙහි දත්ත සාකච්ඡා කිරීමේ ක්‍රමවේදයයි. මෙම අධ්‍යයනය සියබස්ලකරෙහි 400-402 යන ගී තුනට සීමා වන්නකි. ඇතැම් විචාරකයන්ගේ අදහස වන්නේ සියබස්ලකර කතුවරයා පෙනෙන අරුත හා අන් බෙලෙන් එන අරුත යනුවෙන් දක්වන අර්ථ භේදය අර්ථ මට්ටම් දෙකක් සම්බන්ධ විග්‍රහයක් වුවත් එය ධ්වනි ලක්ෂණයක් නොවන බවයි. එය ඉන්ද්‍රියානු තර්ක ශාස්ත්‍රය සමඟ බැඳුණු අනුමිති සංකල්පයට අයත් බව ඔවුන්ගේ අදහසයි. සිංහල විචාර ක්ෂේත්‍රයට ධ්වනි සංකල්පය පිළිබඳ මූලික අදහසක් හඳුන්වා දීම සියබස්ලකර කතුවරයාගේ ධ්වනි විග්‍රහයේ අභිප්‍රාය වී ඇති බව මෙම අධ්‍යයනයට අනුව නිගමනය කළ හැකි වෙයි. ධ්වනි වාදය, සියබස්ලකරේ ධ්වනි විග්‍රහය, සියබස්ලකර ධ්වනි විග්‍රහයේ විශේෂතා, සාකච්ඡාව හා නිගමන යන පිළිවෙළින් මෙහි කරුණු ඉදිරිපත් කිරීම සිදු වේ.

ප්‍රමුඛ පද : අනුමිති වාදය, ධ්වනිශාලෝකය, ධ්වනි, ධ්වනි වාදය, සියබස්ලකර

1. Introduction

Dhvani Vāda

Dhvanyālōka (the light of *Dhvani*) written by *Ānandawardhena* is the main text for the *Dhvani Vāda*. Introducing *Dhvani Vāda*, the critics of *Dhvani* have explained that the *Dhvani* is the soul of the poems.²⁰² According to critics of *Dhvani*, there are two main levels of meaning of the words *Vācyārtha*, the denotations, and *Vyaṁgārtha*, the connotations. *Vācyārtha* are the verbal meanings, and *Vyaṁgārtha* are the hidden meanings. The importance of *Vācyārtha* is only to achieve *Vyaṁgārtha*, and after that those words become useless, however, *Vyaṁgārtha* are shining like the beauty of ladies described in the poems. *Dhvanitārtha*, *Gamyārtha*, *Gamyamāna Artha*, and *Pratītārtha* are some of the synonyms for the *Vyaṁgārtha*.

Rasa and *Alaṁkāra* are the two oldest critical theories of Sanskrit, and the *Rasa Vāda* is the base of *Dhvani Vāda*. Same as *Dhvani*, *Rasa*, the taste is not a verbal presentation but an aesthetic delight which is related to *Dhvani*, the connotations.²⁰³ Some critics have analysed that the base of *Dhvani* is the *Spoṭhana* theory, the explosive theory of grammarians,²⁰⁴ and other critics have discussed the rhetorical relationship of it.²⁰⁵ Having started *Dhvanyālōka*, *Ānandawardhena*, the author of it mentioned the ideas of the previous critics of *Dhvani* before him.²⁰⁶ Nevertheless, *Ānandawardhena* is the pioneer critic of *Dhvani* because of his official book *Dhvanyālōka*. *Abhinawaguptha*, the successor of *Ānandawardhena* introduced *Dhvani* concepts to the general society having written the book *Dhvanyālōka Lōcana*, the commentary book for *Dhvanyālōka* in 10th century.

²⁰² “Kavyasyatma dhvani”, K. Krishnamoorthy., (1982). *Dvanyaloka of Anandawardhana*. Delhi. Indologica. Publishers & Booksellers. (1.1), P. 2

²⁰³ G. H. Wijewardena., (1967). *Sanskruṭha Kavya Vicharaye Muladharmā*. Colombo. M.D. Gunasena. Chapter 4

²⁰⁴ Kiwlegedara Narada Thero, ‘Dvani Sankalpaya Handuna Geneema ha Sahithya Vicharayehila ehi Upayogeethawa’, *Pragna Vibhushana – Mahacharya Angulugaha Dammina Nahimi Abhinandana*

Shastreeya Sangrahaya, (Ed.) Unuwathurabubule Mahinda Thero, Thamaduwe Dewananda Thero & Neil

Pushpakumara, (No publishing details, 2014), P. 87

²⁰⁵ Ananda, Abesiriwardhena., (2020). *Dvani Siddhanthaya ha Pariharika Vicharaya*. Colombo. S. Godage, P. 1- 41

²⁰⁶ K. Krishnamoorthy., (1982). *Dvanyaloka of Anandawardhana*. Delhi. Indological Publishers & Booksellers. (1.1), P. 3

Kāvya prakāś by *Mammata* (11th century), *Sāhityadarpaṇa* by *Vishvanatha* (14th century), and *Rasagangadhara* by *Jagannatha* (17th century) are the other main texts which discuss the theories of *Dhvani*.²⁰⁷

Siyabaslakara and Its Dhvani Explanation

King *Sena I* who ruled Sri Lanka from 826 AD to 846 AD in the early part of the 9th century of the *Anuradhapura* era, is the author of *Siyabaslakara* according to common belief of many critics. Although it is a translation of *Kāvya darśa* written by *Daṇḍīn* in the 7th century²⁰⁸ and is an introduction of the main critical theories of the original book translated into Sinhala, some new principles²⁰⁹ such as *Dhvani* have been added by him.

The stanzas 400, 401 and 402 of the 3rd chapter of *Siyabaslakara* are the basic explanations of *Dhvani*, yet the writer does not use the word *Dhvani* and he uses the words *Penena arut*, the denotation, and *At belen ena arut*, the connotation.

After the introduction of two different levels of the meanings of *Penena arut* and *At belen ena aruth* in stanza 400, the writer of *Siyabaslakara* explains those two meanings. *Penena arut* are conveyed when hearing or reading a certain word, and it is related to *Vācārtha*, the denotation which is combined with *Abhidha Vyapara*, the conventional meanings of the critics of *Dhvani* in Sanskrit.

පෙනෙන අත් බෙලෙන් - එන අරුතුද සදතු දෙක
යම් සද සවණනෙහි හෙන - හැඟෙනු පෙනණන නම් වේ²¹⁰

Peṇenat at belen - ena arutudu sadatu deka
Yam sada savaṇatehi heta - hāṅṅenu penanatha nam vē

²⁰⁷ Yakkaduwe Pannarama Thero, 'Navina Vichara Kalawa ha Rasavada Vichara Vicharaya', Vidulakara Journal of the Vidyalkankara University, Number 4 (Kelaniya: Research center of Vidyalkankara University, 1965), P. 87-185

²⁰⁸ Punchi, Bandara, Sannasgala., (1994). *Sinhala Sahithya Wansaya*. Colombo. Government Press of Sri Lanka, P. 78 and Punchibanda Ekanayaka, *Chiranthana Sinhala Sahithya Vichara Chinthanaye Vikasanaya*. Colombo: Samayawardhena Bookshop, 1999), P. 2

²⁰⁹ *Chiranthana Sinhala Sahithya Vichara Chinthanaye Vikasanaya*, P. 34

²¹⁰ Lelvala Siriniwasa Thero, Benthara Dhammasena Thero and Heagoda Dhamminda Thero, *Siyabaslakara, Vivaranaya* (Colombo: M.D. Gunasena, 1948), (3.400), P.209

In stanza 401, he explains that the words convey other meanings like the other things which are shown by the light of the lamp as the *At belen ena aruta*. It is not the verbal meaning of the word, but the conjectural meaning, and it is related to *Vyaṅgārtha*, the connotation combined with *Vyanjana Vyapara*, the hidden meanings of the critics of *Dhvani* in Sanskrit.

වෙන වෙන දුටු සඳින් - බඳනෙව් පහනින් පෙනෙන
දැනෙන අනුමෙනෙනරුනට - අන් බෙලෙනෙනරුන් වියන්²¹¹

Vena vena duṭu sadin - bañdanev pahanin peṇena
Dānena anumenenarutaṭa - at belenenarut viyat

The stanza 402 is an example of these theories. “*This fat person does not eat in the daytime.*” That man fasting in the daytime is the *Penena Aruta*, the denotation of this example, and his eating at night is the *At belen ena aruta*, the connotation of it.

තුමුල් සිරුරැති මේ - දහවල් බත නො බුදි යන,
දහවල් නොකනු පෙනෙනන - රෑ බිත් බෙලෙන් ඒන අරුන්²¹²

Tumul sirurāti mē - dahaval bata no budi yata,
Dahaval nokanu peṇenata - rā bit belen ēna arut

2. Discussion

King *Sena I* who governed Sri Lanka from 826 AD to 846 AD, was invited to write that book by *Amaragiri Kasubu*, his elder brother, and thus became the author of *Siyabaslakara*. Although in that period *Amaragiri Kasubu* had served as a minister in his kingdom,²¹³ he died in the fight between King *Sena I* and King *Pandi (Pandya)*.²¹⁴ According to the text *Siyabaslakara*, it was written during the period in which *Amaragiri Kasubu* served as a minister. “*Nidos Methi Siri Nives*” (a place for the unexceptionable ministership) of stanza 406 of *Siyabaslakara* is a statement about his great active service.²¹⁵ If he was a dead person, it should have been changed as a past statement. Because of that statement, it is evident that *Siyabaslakara* was written before 846 AD, before the mid-9th century.

²¹¹ *Siyabaslakara Vivaranaya*, (3.401), P.210

²¹² *Siyabaslakara Vivaranaya*, (3.402), P.210

²¹³ *Siyabaslakara Vivaranaya*, (3.406), P.212

²¹⁴ *Mahavansaya*, (Colombo: Government Press, 1931), Chapter 50, P. 43

²¹⁵ *Siyabaslakara Vivaranaya*, (3.406), P.212

According to *Rajatharangane* by *Kalhana*, *Ānandawardhena*, the founder of the *Dhvani Vāda* was one of the advisory committee members of King *Awanthivarman* who governed *Kashmir* from 855 AD to 884 AD, and it was the period during which he composed that book.²¹⁶ The scholars *Bukhlar* and *Yakobi* also explained that the period in which the book was written was the mid-9th century.²¹⁷ The result of the comparison of these phenomena reveals that the *Siyabaslakara* is older than *Dhvanyālōka*.

The book *Kāvyaḷamkāra Sūtra* was written by *Vamana*, the founder of the *Guṇa-Rīti Vāda* at the end of the 8th century, and he was appreciated by the author of *Siyabaslakara* in the second stanza of the chapter in one of his books as “*Pavara Wamana Dandi ea namada kav lakunejaran*”²¹⁸ (having worshipped the great poetic critic *Vamana*, *Dandi*, etc.). Due to the authorship of the *Daṇḍī* of the book *Kāvyaḍarśa*, the original text of *Siyabaslakara* worships him by the *Siyabaslakara* writer is not doubtful but worshipping the author of the book *Kāvyaḷamkāra Sūtra* provides evidence for the acknowledgement about the *Guṇa-Rīti* concept by the author of *Siyabaslakara* King *Sena* I. If *Dhvanyālōka* by *Ānandawardhena* had been written before the *Siyabaslakara*, the author of *Siyabaslakara* should have mentioned him. This is another evidence to indicate that *Siyabaslakara* is way older than *Dhvanyālōka*, and it is clear that the discussion based on the two different levels of the meanings of *Siyabaslakara* is not a reflection of the *Vācyārtha* and the *Vyaṅgārtha* mentioned in *Dhvanyālōka*, and that discussion is believed to be an older source than of *Ānandawardhena*.

As the conclusion of the journal article of the *University of Ceylon Reviews* written by *Hemapala Wijayawardena*,²¹⁹ the twofold meaning discussion of the *Siyabaslakara* is not a reflection of the *Dhvani* concept but an explanation of *Anumiti*, the conjectural concept which is related with Indian logic, and older than *Dhvani Vāda*. Sometimes, conjecture is usable to achieve the meanings of unclear terms. According to the critics of *Anumiti Vāda*, some meanings are conjectural as “eating at night” (*the At belen ena arut*) in the previous explanation of stanza 402 of *Siyabaslakara*.

However, the *Siyabaslakara* author has tried to introduce a basic idea about the *Dhvani*. It is evident that the roots of the *Dhvani* are very complicated,²²⁰ and conjectural concept is one of those. *Siyabaslakara* has explained the early ideas about *Dhvani*.

²¹⁶ G.S.B. Senanayaka, *Dvanyaloka Vivaranaya* (Colombo: M.D. Gunasena, 1969), P.

vii

²¹⁷ Ibid

²¹⁸ *Siyabaslakara Vivaranaya*, (1.2), P.1

²¹⁹ G.H. Wijewardhena, *Kavya Vichara Gaveshana* (Colombo: Nikan Limited, 1968), P.

170

²²⁰ Ananda Abesiriwardhena, *Dvani Siddhanthaya ha Pariharika Vicharaya* (Colombo: S. Godage, 2020), P.

42-151

Ānandawardhena is the founder of the *Dhvani Vāda* but not the critic who introduced the *Dhvani* concept originally. The first idea which is “*Kavyasyathma Dvanirithi Budhair...*” (according to the great critics, *Dhvani* is the soul of the poem²²¹) in *Karika* one of *Dhvanyālōka* is an acceptance of the *Dhvani* concept of previous critics of *Dhvani*. If *Siyabaslakara*’s writer knew the *Dhvani Vāda* of *Ānandawardhena*, he should have explained *Dhvani* concepts more clearly than the present explanation. Perhaps he followed the basic *Dhvani* concepts of earlier critics rather than *Ānandawardhena*.

In stanza 401 of *Siyabaslakara*, connotation has been compared to a “thing” which is seen on account of “light”. The connotation is the “thing”, and the denotation is the “light” which helps to see the “thing”. The importance of light is to see things and after seeing that, its importance also becomes useless. In the same way, the denotations help to achieve the connotations and after the achievement, the duty of the denotations will be finished, and those words become useless. In the poetic language, words such as rose, hen, etc. are used for the women but those words which help to connote the woman are not dictionary meanings or grammatical meanings for the woman. The combination of light and thing has also been used by *Ānandawardhena*, the author of the *Dhvanyālōka* to explain this phenomenon.²²² This common example is older than both authors, the *Siyabaslakara* writer and the writer of the *Dhvanyālōka*.

The example about the fat person who does not eat during the daytime of Stanza 402 of *Siyabaslakara* is another similar example for the explanations about the twofold meaning levels, and *Mammata* who wrote the *Kāvyaprakāś* in the 12th century has used an example similar to this for the same signification.²²³ “*Phino Dewadaththo Diva Na Bunkthe*”, “*Dewadaththa* who has a fat body, does not sleep in the day times” is the example of the *Kāvyaprakāś*. The sleeplessness of the *Dewadaththa* in the daytime is the verbal meaning of this example and his sleep at night times is the hidden meaning of it because the *Kāvyaprakāś* writer had not an opportunity to read the Sinhala text *Siyabaslakara*. This example is considered another common example earlier than both authors.

²²¹ “Though the learned men of yore have declared time and again that the soul of poetry is suggestion.....” K.

Krishnamoorthy, *Dvanyaloka of Anandawardhana* (Delhi: Indological Publishers & Booksellers, 1982), P. 3

²²² “Just 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 who is ultimately interested in the suggested meaning proceed by

first evincing interest in the conventional meaning.” *Dvanyaloka of Anandawardhana*, (1.09), P. 17

²²³ *Kavya Vichara Gaveshana*, P. 164

Some rhetoric kinds, not only explained in *Siyabaslakara* but also in *Sidat Sañgarāwa* which was written in the *Dambadeniya* era (12th century) by *Anawamadassi Thero* are partly similar to twofold meanings of *Siyabaslakara*. *Samasokti* in *Siyabaslakara* and *Anyalapa* in *Sidat Sañgarāwa* are examples. The definition for the *Samasokti*, the condensed metaphor in *Kāvyaadarśa* of *Dandīn* is, “Having a certain object in mind when an assertion is made about another object analogous to it, that, as being a shortened mode (of expression), is considered Inclusive Assertion.”²²⁴ An example of that kind of rhetoric of *Siyabaslakara* is as follows.

බොමින් මී රිසි සේ - බමර සුපුල් පියුම් හි
පියගඳ නොපත් කල්හිදු - බල එලඹේ නව මුහුලු²²⁵

Bomin mī risi sē - bamara supul piyum hī
Piyagañda nopat kalhidu - bala elañbē nava muhulu

(In a full-bloomed lotus, while sipping honey according to his desire, the bee is (now) kissing a bud in which the fragrance is not yet developed.)

The bee is kissing a bud of lotus while sipping honey in the full-bloomed lotus according to his desire is the verbal meaning of this poem, and the adulterer who is trying to have sex with a little girl while enjoying sexual combinations with young ladies is the hidden meaning.

The *Anyalapa* (*Analap*) Metaphor of *Sidat Sañgarāwa* is the rhetorical kind in which the idea is different from that conceived in the mind, manifested by the words, the language.

මහා මැති සුව විසලි මලි යා - නිළි දොළි වැසැ එ සලිමලි යා
බොමි වි මී ලි තුඩු විලි පිලි යා - පිලින් නෙලෙන් උලැහි බැලි මිලි යා²²⁶

Mañgā māñgī suva visali malī yā - tiḷi doḷi vāsā e salīmali yā
Bomī vi mī li tuḍu vili pilī yā - pilin nelen ulāñgī bāli mīlī yā

²²⁴ S.K. Belvalkar., (1994). *Kavyadarsha of Dandin*. Poona. the oriental book supplying agency. (2.205), P. 32

²²⁵ *Siyabaslakara Vivaranaya*, (2.219), P. 105

²²⁶ Rathmalane, Dharmarama, Thero., (1902). *Sidathsangara Vistharasannaya*. Colombo. Sathyasamuchchaya Press, P. 121

(A travelling parrot, seeing the large flowers, was delighted therewith, having perched upon the cotton tree, thinking 'let me extract honey', thrust his beak into a ripe pod- the cotton that up-rose using the bruise exhibited a melancholy appearance.)²²⁷

In this poem, the verbal meaning which is the behaviour of this travelling parrot is clear and not a doubt or conflict about it. The hidden meaning of this poem is the unsuitability of the belief of external look, and it is a connotation.

Vasthudhvani, *Alamkāradhvani* and *Rasadvhani* are the three main kinds of *Dhvani* according to the *Dhvanyālōka* ²²⁸ but the rhetorical kinds such as *Samasokti*, *Anyalapa* are only the situations of the *Gunibhutha Vyangya*. *Gunibhutha Vyangya* which is the second class of *Dhvani* is based on the denotations (*Vācyārtha*) and connotations (*Vyaṁgārtha*) are not the main meanings of those types of poems. The *Dhvani* (*Vyaṁgārtha*) is the second quality of the *Gunibutha Vyangya*, and it is based on the denotations. The best poetry of *Dhvani* is the *Dhvanikāvya* or the poetry of resonance which the suggested sense predominates and supersedes the expressed sense. The second class is that in which the suggested sense is not predominant, and this is called the *Gunibhutha Vyangya* or the poetry of subordinated suggestion. The third class, the lower kind is called portrait-like poetry or the *citrakāvya*, and it is the one without any suggested meaning.²²⁹

3. Conclusion

Two external critical theories *Guṇa-Rīti* and *Dhvani* have been introduced by the *Siyabsalakara*, the Sinhala translation of the *Kāvyadarśa* written by *Dāṇḍīn*, and the introduction of *Dhvani* of it is not a reflection of the *Dhvanyālōka*, the main critical book for the *Dhvani Vāda*. The *Dhvani* discussion of *Siyabsalakara* is not an extensive explanation, and it is a basic introduction. Although some scholars have deduced the introduction of the difference of the meanings of *Siyabsalakara* as an *Anumiti*, the conjectural concept which is related to Indian logic and older than *Dhvani Vāda*, it is considered a basic introduction of the *Dhvani* which was explained by the early critics rather than *Ānandawardhena*, the author of *Dhvanyālōka*.

²²⁷ Games, de Alwis., (1931). *Sidath Sangarawa*. Colombo. Government Printer, P. 86

²²⁸ Kiwlegedara Narada Thero, 'The Application of the Semantic Analysis of Dvani to the poetry',

Mahacharya Thisa Kariyawasam Abhinandika, (Ed.) Mudiyanse Disanayaka, Praneeth Abhayasundara & Rathnasiri Arangala (Colombo: S. Godage, 2006), PP. 391-401

²²⁹ G.S.B. Senanayaka., (1969). *Dvanyaloka Vivaranaya*. Colombo. M.D. Gunasena. 1969), P. 52

References

- Abesiriwardena, Ananda., 2014 (Ed.). '*Dvani Sankalpaya Nirvachanaya ha Thadanubaddha Mathavada*'. *Sahithyaya Vishesha Kalapaya* - Samantha Herath, Parci Jayamanna. Praneeth Abhayasundara & Thilakarathna Kuruvita Bandara. Baththaramulla. Cultural Department,
- Abesiriwardhena, Ananda., (2020). *Dvani Siddhanthaya ha Pariharika Vicharaya*, Colombo. S.Godage.
- Abesiriwardena, Ananda., (2006). '*Dvani Siddhanthaye Alankarika Pasubima Pilibanda Vicharathmaka Adyayanayak*'. *Mahacharya Thissa Kariyawasam Abhinandika*, (Ed.) Mudiyanse Disanayaka, Praneeth Abhayasundara & Rathnasiri Arangala, Colombo. S. Godage and Brothers Private Limited.
- Alwis, Games De., (1931). *Sidath Sangarawa*. Colombo. Government Printer.
- Belvalkar, S.K., (1924). *Kavyadarsha of Dandin*. Poona. the oriental book supplying agency.
- Dharmarama Thero, Rathmalane., (1902). *Sidathsangara vstharasannaya*, Colombo. Sathyasamuchchaya Press.
- Ekanayaka, Punchibanda., (1999). *Chiranthana Sinhala Sahithya Vichara Chinthanaye Vikasanaya*, Colombo. Samayawardhena Bookshop.
- Krishnamoorthy, K., (1982). *Dvanyaloka of Anandawardhana*. Delhi. Indological Publishers & Booksellers.
- Narada Thero, Kiwlegedara., (2014). '*Dvani Sankalpaya Handuna Geneema ha Sahithya Vicharayehila ehi Upayogeethawa*', *Pragna Vibhushana – Mahacharya Angulugaha Dammina Nahimi Abhinandana Shastreeya Sangrahaya*, (Ed.) Unuwathurabubule Mahinda Thero, Thamaduwe Dewananda Thero & Neil Pushpakumara, No publishing details,
- Narada Thero, Kiwlegedara., (2006). '*The Application of the Semantic Analysis of Dvani to the poetry*'. *Mahacharya Thissa Kariyawasam Abhinandika*. (Ed.) Mudiyanse Disanayaka, Praneeth Abhayasundara & Rathnasiri Arangala, Colombo. S. Godage,
- Pannarama, Thero, Yakkaduwe., (1965). '*Navina Vichara Kalawa ha Rasavada Vichara Vicharaya*'. Vidulakara Journal of the Vidyalandara University. Number 4. Kelaniya. Research center of Vidyalandara University.
- Pemarathana, Thero, Welivitiye and Halgasthota Dewananda thero. (2001). *Subodhinee Vyakhya Sahitha Kavyadarshaya*. Colombo.Samayawardena Bookshop Private Limited.
- Sannasgala, Punchi Bandara., (1994). *Sinhala Sahithya Wansaya*, Colombo. Government Press of Sri Lanka.
- Senanayaka, G.S.B., (1969). *Dvanyaloka Vivaranaya*. Colombo. M.D. Gunasena.

- Siriniwasa Thero, Lelvala, Benthara Dhammasena Thero and Heagoda Dhamminda Thero., (1948). *Siyabaslakara Vivaranaya*, Colombo: M.D. Gunasena.
- Wijewardhena, G.H., (1968). ***Kavya Vichara Gaveshana***. Colombo. Nikan Limited.
- Wijewardena, G. H., (1967). ***Sanskrutha Kavya Vicharaye Muladharm***. Colombo. M.D. Gunasena.

JOURNAL OF THE FACULTY OF HUMANITIES -31