TO

M. R. RY. V. RĀMABHADRA NAIDU GĀRU,

ZAMINDAR OF VADAGARAI,

Periyakulam Taluk, Madura District,

THIS VOLUME

IS RESPECTFULLY

DEDICATED

BY THE EDITOR

BHARATIYA VIDYA BHAVAN
S. 421...
LIBRARY

PREFATORY NOTE

In the following, I have attempted to place within the easy reach of modern students of Sanskṛit literature, that elementary and classic, but nevertheless difficult treatise on Alaṅkāras, the *Kuvalayananda Karikas of Appaya Dikshita*, with an English translation, Tika commentary, and explanatory notes, so as to enable them to sufficiently understand and digest the subject even in the absence of better teachers

Among the numerous treatises on the Science of poetry, the KĀVYAPRAKĀSA—*the 'Illustration of Poetry,'*—the SĀHITYA DARPANA—the "Mirror of Composition, —and the KUVALAYĀNANDA—the "Delight of the moon-lotus,'—are considered the best Of these, the first-named is by far the most difficult and erudite work, notwithstanding innumerable commentaries thereon by able hands The second is less difficult, and it is a complete treatise—*ne plus ultra*—on the whole subject of Sanskṛit composition, including Dramaturgy The last named treatise, which is the most elementary as well as the most elegant of all, confines itself only to Alaṅkāras or ornaments' of the language the *portion that forms the subject matter of the tenth chapter of* the first two treatises There already exist excellent English translations of the *Kavyaprakasa* and the *Sāhitya Darpana*, yet, they, being higher treatises, are intelligible only to advanced students under the guidance of able teachers And the Kuvalayānanda, with its elementary definitions of the principal Alaṅkāras and its apt examples is the work that every student of this branch of Sanskṛit Literature usually commences with The Kuvalayānanda is a sort of commentary in the form of notes and an expansion of the fifth chapter of an ancient work on the Science of poetry, known as the CHANDRĀLOKA by Jayadeva Kavi, who is reputed to have

flourished about the 12th century of the Christian era and who is more generally known to the public in connection with his charming lyric the Gita Govinda The author of the Kuvalayānanda is Appaya Dikshita,* as appears from the penultimate verse of the work —

अमु कुवलयानन्दमकरोदप्पदीक्षित ।
नियोगाद् वेङ्कटपतेर्निरुपाधिकृपानिधे ॥

Appa Dikshita wrote this Kuvalayānanda under the orders of this (Royal Patron) Venkatapati a store house of guileless mercy '

From which it would also appear that he flourished at the court of the king Venkatapati and that it was at his suggestion that the treatise was written This Appaya Dikshita is admitted on all hands to have been a native of Adayappa Agrahara, near Kanchīpura (the modern Conjeeveram), and to have lived in the 16th century of the Christian era. He not only took the 5th chapter of the Chandraloka for his basis, but has mostly re-written many of the definitions and examples of that treatise as he himself says at the very outset —

येषा चन्द्रालोके दृश्यन्ते लक्ष्यलक्षणश्लोका ।
प्रायस्त एव तेषामितरेषामभिनवा विरच्यन्ते ॥

Such verses as are found in the Chandrāloka defining and exemplifying the Alankāras are for the most part adopted here also (with slight modifications) but, for some others, new verses have been composed

To these verses so modified or newly composed, our author has also added short elucidatory notes in prose, and to these notes he gave the name of Kuvalayānanda, probably in acknowledgment of his original basis, the Chandraloka. Thus, he concludes his work with the following very expressive verse —

---

* Called also अप्पदीक्षित अप्पादीक्षित अप्पयदीक्षित and अप्पयोदीक्षित ।

चन्द्रालोको विजयता शरदागमसम्भवः ।
हृद्य कुवलयानन्दो यत्प्रसादादभूदयम् ॥

'May this *Chandraloka*, the cause of its commentary entitled *Saradagama*, from the contact of both of which this charming Kuvalayānanda originated, be supreme (in this world)'

The other meaning of the verse is —

'May the sight of the autumnal moon from the contact of which the delight of the moon lotus sprang be supreme'

The verses, alone as modified and finally adopted by Appaya Dikshita in his treatise, often go by the name of Kuvalayānanda Karikas or the 'memorial verses of Kuvalayānanda,' and these have been separately compiled and edited under the title of KUVALAYĀNANDA KĀRIKĀH by the poet Āsadhara, with a lucid commentary of his own The verses themselves are as already mentioned, simple and in elegant style in the Anushtubh metre, the first half of each verse defining the Alankāra and the second half exemplifying the same

Before proceeding to explain the arrangement that I have followed in this work, it may not be out of place to say a word or two as to the necessity of this production and as to the aim and object which I have had in placing the same before the public For the acquisition of a sound knowledge of any language, a knowledge of the rules of its Grammar, including Rhetoric and Composition, will be admitted to be essential This is especially the case when the language in question happens to be not a spoken vernacular, but an unspoken classical language like the Sanskrit All the works in the Sanskrit Literature are found to have been composed upon fixed principles of Grammar and Rhetoric, and formerly, at any rate, no work that was not in complete accordance with the immutable rules of Sahitya was ever allowed to be published And in those days, the authors also, whatever their social position or poetical fame may be, never ventured out

with any composition that did not gain the approval of the learned One remarkable instance of this which occurred in connection with the publication of the *Champū Ramayana* by king Bhoja might here be given in illustration of the above —

Bhoja Vikramaditya wrote his Champu—a poem composed in prose and verse—during the absence of his favourite poet Kalidasa whom the king in one of his angry moods had banished from his court That great learned king did not dare to publish his poem without first obtaining the approval of the greatest poet of India! Then the whereabouts of Kālidasa was not known He therefore proposed to the public the following *Samasya*—a part of the stanza or an incomplete stanza—to be completed —

कुसुमे कुसुमोत्पत्ति श्रूयते न च दृश्यते।

'The production of another flower upon a flower has been heard but not actually seen (anywhere)"

The king expected the appropriate fulfilment of this most difficult *Samasya* from Kalidasa alone. He declared publicly that he would bestow upon whoever completed the *Samasya* half of his kingdom Kalidasa's lady wrote this *Samasya* upon one of the walls of her bed chamber where Kālidasa was living secretly When he saw the stanza on the wall he wrote under it addressing the lady whom he thought to be the writer of the same, thus — c

बाले तव मुखाम्भोजे नयनेन्दीवरद्वयम्।

Young dame! There is a couple of eye lotuses in thy face lotus

The lady then threw Kālidasa into a pit specially prepared and let fall a big stone upon him, but she, in her hurry to go to the king to get half of his kingdom, did not stop there to see whether Kalidasa was completely killed or not The lady went to the king, and the ready witted king seeing the

fulfilment of the stanza addressed to a female and not to a male as it ought to be, if filled up by her, and, thinking that Kalidasa was living in her house, asked her whether she had spared the life of Kalidāsa. She replied that she had thrown him into a pit and did not know if he had completely expired *The king hurried to the scene of action with his* poem in hand Kalidasa only half dead then, said to his weeping king that the human life is unstable, that to learned people this world is nothing but its proper nothingness, and that he should therefore be allowed to pass the remaining few minutes of his life to meditate upon the Supreme Spirit The king wanted his poem on divine Rama to be read over to him so that he may correct all the blemishes contained in it. The king read his poem and a running criticism was made by the Greatest Poet of India, and when the last stanza of the Sundarakanda was read, Kālidasa expired The king offered to the public his Champu one of the best poems of the language, up to Sundarakānda only the remaining two kāndas, *Yuddha kanda* and *Uttara kanda* having been torn away by the king on the spot as they were not perused by Kalidasa

Such was the criticism going on in India before the publication of any work It was the look out of every critic to see whether the particular work has been composed in strict accordance with the fixed rules of Grammar, Rhetoric etc Hence it is necessary that a student should know something of the Grammar, Figures of Speech of the language etc, to enable him to understand a poem In other words a student can very easily master a poem if he has known something of the Grammar and *Alankāras* For the *acquirement of the elements* of the Sanskrit Grammar in its connection with the Language the First and Second Books of Sanskrit were placed before the public over 35 years ago by that great oriental scholar, Mr Rāmakrishna Gopāla Bhandarakara, and they still remain as model Text Books of the kind Let me quote here his own words from the prefaces to his Second Book —

'My object has been to render this as much a Sanskrit Reading Book as a book on Sanskrit Grammar, in other words, not only to teach Grammatical forms to the student, but to enable him to construe Sanskrit'

* * * * * *

I was not so sanguine about the success of this book as of the first But I am very happy to perceive that this also has met with favour, and that along with the first it has become the means, howsoever humble, of facilitating and promoting the study of the language of the ancient Rishis among their modern descendants'

As for the acquirement of the knowledge of the Alankaras, almost in every institution, the Kuvalayananda appears to have been recommended as a text book for the B A degree students But in the majority, the students either do not read the book or they do not care to grasp and digest what their Professors might teach them about these Alankāras. The study of Alankāras is as essential as that of Grammar No poem contains a verse that is not embellished by one Alankara or another For, Alankaras by adding to the beauty of word and sense, serve to heighten the flavour (RASA) etc, just as ornaments adorn and beautify the human form That great learned Dr R G Bhandarakara in the preface to the first edition of his First Book of Sanskrit says truly enough —

I have heard students complain that they find Sanskrit more difficult than Latin * * * I do not know if this complaint has foundation in the structure of the two languages, but this, at least, I am sure of, that Sanskrit would be considerably more easy than it is, if there were men educated in our English Colleges to teach it, and *if books specially adapted for beginners were available* *

That the above remarks of the great Bombay Educationist were true, has been amply proved by the very prominent position which his First and Second Books of Sanskrit have been given in the Indian Educational curriculam So far as I am

* The ital cs are ours

aware no such book has till now been placed within the reach of the Sanskrit students on the subject of Alankaras And I have therefore ventured to offer this to the public in the sincere hope that it may supply to some extent the long felt want of the students of this branch of Sanskrit Literature

The Alankāras in Sanskrit are generally classed under three heads viz. —

i शब्दालंकार—Ornament of word,

ii अर्थालंकार—Ornament of sense, and

iii शब्दार्थालंकार—Ornament of both word and sense.

Of these, the 2nd class, viz, Ornaments of Sense alone are now treated in the present work The other two not being of so *much importance, except to very advanced scholars, are not* dwelt upon here

In the present volume, each and every word in the verse containing the definition and the example is given in its prose order (*anvaya*) in an intelligible way with its English equivalent and a literal English translation of the verse has been given under the same together with all the necessary explanations that are sufficient to help the student in understanding the Figure and its example himself without the assistance of a teacher In the Appendix, almost all the conventions of poets are given, UPAMĀ in its 32 varieties and the APRASTUTAPRASAMSĀ in its 5 varieties are treated with their appropriate examples taken from the standard works Additional examples of certain Figures that require such are also given The three Figures—ANUMĀNA —'Inference,' SAMSRISHTI—'Conjunction, and SANKARA—'Commixture,'—which are not found in the body of the book are also defined and exemplified To it are also appended a more or less scientific classification of the Alankaras treated in the book, and an explanatory note, showing the mutual distinguishing peculiarities of many of the Alankaras.

Now I must mention here the works I have consulted in the course of the publication of the present volume The first and foremost of these is the Sahitya Darpana of Vishvanātha Kaviraja with its English translation by that distinguished scholar, Rai Bahadur Pramada Dasa Mitra of Benares Many of the English renderings of the Figures of Speech are adopted from the work of that able orientalist who borrowed the same from Mr R T H Griffith's paper on Indian Figures of Speech appended to his Specimens of Old Indian Poetry. The Chandrāloka and the Rasikaranjani, the two famous commentaries on Kuvalayānanda, were also my chief guides. The Kavya prakasa and its English translation the Pratāpa Rudriya of Vidyanatha Bhatta and the Sāhitya Ratnakara of Śri Dharma Suri were also consulted My heart felt thanks are also due to Messrs. J N Banerjee and Son of Calcutta for their neat execution of the work and for their extreme kindness shown to me in the course of its publication

In conclusion, I only hope that the work now offered to the public may serve the purpose for which it is intended—namely, to enable the student to thoroughly understand this difficult branch of Sanskrit Literature without much difficulty and with very *little of extraneous help* *I am fully aware that, in a* work of this kind, there must be several defects and errors and I most humbly crave the favour of the public, who will have occasion to do me the honour of perusing this little book, to be so good as to point out to me the portions which require amendments or corrections, and I shall be only very willing to give my best consideration to those suggestions in any future edition of the work

नत्वा कृष्णाभिध ब्रह्म ह्याग्लभाषानुवादिनीम् ।
कुर्वे कुवलयानन्दकारिकाविवृतिं मुदा ॥

MADURA,
21st February 1903

P R SUBRAHMANYA ŚARMĀ

LIST OF CONTENTS

		PAGE
1	उपमा—Simile	1
	do. लुप्ता —Similes Elliptical	3 to 13
2	अनन्वय —Comparison Absolute	13
3	उपमेयोपमा—Reciprocal Comparison	14
4	प्रतीपम्—*Converse*	*15*
	do 2nd kind	16
	do 3rd and 4th kinds	17
	do 5th kind	18
5	रूपकम्—Metaphor	18
6	परिणाम —Commutation	22
7	ललितम् —Representation	23
8	स्मृतिमान्—Reminiscence	25
9	भ्रान्तिमान—Mistaker	25 and 26
10	सन्देह —Doubt	25 and 26
11	अपह्नुति —Concealment	27
(1)	do शुद्धा do Pure	27
(2)	do हेतु do with a Reason	28
(3)	do पर्य्यस्ता do transferred	28
(4)	do भ्रान्ता do under a mistake	29
(5)	do छेका do of the skilful	30
(6)	do कैतवा do of the deceitful	30
12	उत्प्रेक्षा—Poetical fancy	31
13	अतिशयोक्ति—Hyperbole	35
(1)	*a* रूपकातिशयोक्ति —Hyperbole Metaphorical	35
	b do सापह्नवा—Hyperbole founded upon Concealment	37
(2)	भेदकातिशयोक्ति —Hyperbole asserting a difference	38
(3)	सम्बन्धा• do do a connection	38
(4)	असम्बन्धा• *do* *do* *a disconnection*	39
(5)	अक्रमा• do do a want of order	40
(6)	चपला• do do fickleness	40
(7)	अत्यन्ता• do of the highest degree	41

		PAGE.
14	तुल्ययोगिता—Equal Pairing	43
	do. 2nd and 3rd kinds . . .	44
15	दीपकम् —The Illuminator	45
16	आवृत्तिदीपकम्—The Illuminator by repetition	47
17	प्रतिवस्तूपमा—Typical Comparison .	48
18	दृष्टान्त —Exemplification	49
19	निदर्शना—Illustration	50
	do 2nd and 3rd kinds	51
20	व्यतिरेक —Dissimilitude or Contrast	53
21	सहोक्ति—Connected description .	53
22	विनोक्ति —Speech of Absence ..	54
	do 2nd kind	55
23	समासोक्ति —Moda Metaphor	56
24	अपह्नुति —Insinuator	56
25	[illegible] Sprout of an Insinuator	57
26	श्लेष —Paronomasia	58
27	अप्रस्तुतप्रशंसा—Indirect Description	60
28	प्रस्तुताङ्कुर —The Sprout of Direct Description ...	61
29	पर्यायोक्तम्—Periphrasis	62
	do 2nd kind	63
30	व्याजस्तुति —Artful Praise or Irony .	63
31	व्याजनिन्दा—Artful Censure	65
32	आक्षेप —Hint	66
	do 2nd kind .	67
	do. 3rd kind ...	68
33	विरोधाभास or विरोध —Contradiction	68
34	विभावना—Peculiar Causation	69
	do. 2nd kind . .	70
	do. 3rd and 4th kinds .	71
	do 5th kind .	72
	[illegible] 1st kind	73
35	[illegible] or Negation	74
	[illegible]	74
37	[illegible] . .	75
	do 2nd and 3rd kinds	76
38	विषमम्—Incongruity	78

		PAGE
	विषमम्—2nd and 3rd kinds	79
39	समम्—The Equal	80
	do 2nd and 3rd kinds	81
40	विचित्रम्—Strange	82
41	अधिकम्—Exceeding	83
	do 2nd kind	88
42	अल्पम्—Smallness	84
43	अन्योन्यम्—The Reciprocal	85
44	विशेष —The Extraordinary	86
	do. 2nd and 3rd kinds	87
45	व्याघात —Frustration	88
	do 2nd kind	89
46	कारणमाला—Garland of Causes	90
47	एकावली—The Necklace	91
48	मालादीपकम्—The Serial Illuminator	93
49	सार —The Climax	93
50	यथासंख्यम्—The Relative order	94
51	पर्याय —The Sequence	95
	do 2nd kind	95
52	परिवृत्ति —The Return	96
53	परिसंख्या—The Special Mention	96
54	विकल्प —The Alternative	97
55	समुच्चय —The Conjunction	98
	do 2nd kind	99
56	कारकदीपकम्—The Case Illuminator	99
57	समाधि —The Convenience	100
58	प्रत्यनीकम्—The Rivalry	101
59	काव्यार्थापत्ति or अर्थापत्ति —The Necessary Conclusion	102
60	काव्यलिंगम्—The Poetical Reason	103
61	अर्थान्तरन्यास —The Transition	103
62	विकस्वर —The Expansion	105
63	प्रौढोक्ति —The Bold Speech	105
64	समाशंका—The Supposition	106
65	मिथ्याध्यवसिति —The False Determination	107
66	ललितम्—The Artful Indication	108
67	प्रहर्षणम्—The Enrapturing	108

		PAGE
	प्रहर्षणम्—2nd kind	109
	do 3rd kind	110
68	विषादनम्—The Despondency	110
69	उल्लास—Abandonment	111
70	अवज्ञा—Non Abandonment	113
71	अनुज्ञा—The Permission	114
72	लेश —Suggestion	115
73	मुद्रा—The Se hag	116
74	रत्नावली—The Jewelled Necklace	117
75	ना गुण —The Borrower	118
76	पूर्वरूपम्—The Original	119
	do 2nd kind	119
77	अनुगुण —The Non Borrower	120
78	अनुरूप —The C nformity	121
79	मीलि त—The Lost	122
80	सामान्यम्—The Sameness	122
81	अमीलितम्—The Un Lost	123
82	विशेषक—The Un-Sameness	125
83	उत्तरम्—The Reply	125
	do 2nd kind	126
84	सूक्ष्म—The Subtle	127
85	पिहितम्—The Covering	127
86	व्याजोक्ति —The Dissembler	128
87	गूढोक्ति —The Secrecy	129
88	विवृतोक्ति —Open Speech	130
89	युक्ति —Covert Speech	130
90	लोकोक्ति —Usual Saying	131
91	छेकोक्ति —The Skilful Speech	132
92	वक्रोक्ति — The Crooked Speech	132
93	स्वभावोक्ति —Description of Nature	133
94	भाविकम्—The Vision	134
95	उदात्तम्—The Exalted	134
96	अत्युक्ति —The Exaggeration	135
97	निरुक्ति —Exposition	136
98	प्रतिषेध —Prohibition	136
99	विधि —Fitness	137

PAGE.

100 हेतु —The Cause 138
do 2nd kind 138

APPENDIX

Poetical Conventions 140
Words expressive of comparison 141
Terminations expressive of comparison 142 and 143
32 varieties of उपमा (1) 143 to 149
मालोपमा—Garland of Similes 149
रसनोपमा—Girdle of Similes 150
प्रतिवस्तूपमा (17)—Additional Example . 150
मालाप्रतिवस्तूपमा do 151 and 152
दृष्टान्त (18) do 151
अप्रस्तुतप्रशंसा (27)—And its 5 varieties 151 to 154
व्याघात (45)—Additional Example 154
परिसंख्या (53) do 155
प्रत्यनीकम् (58) do 156
काव्यलिंगम् (60) do 156
अनुमानम्—Inference 158
वक्रोक्ति —Additional Example 158
उदात्तम् (95) do. 158
संसृष्टि—Conjunction 159
सङ्कर —Commixture 159 and 160
Classification of Alankaras 161 to 164
Mutual distinctions of certain Alankāras 164 to 173

BENEDICTORY VERSES OF OUR AUTHOR.

परस्परतपःसम्पत्फलायितपरस्परौ ।
प्रपद्यमातापितरौ प्राद्यौ जायापतीस्तुमः ॥

'We glorify that ancient husband and wife, the parents of the universe, each of whom became the fruit of the penance treasure of the other.'

भ्रमरीकबरीभारभ्रमरीमुखरीकृतम् ।
दूरीकरोतु दुरितं गौरीचरणपङ्कजम् ॥

'May the foot lotus of Gaurī made resonant by the female bees in the masses of braided hairs of the prostrating goddesses!'

AUTHOR'S PREFACE TO THE WORK.

अलंकारेषु बालानामवगाहननिद्धये ।
ललितः क्रियते तेषा लक्ष्यलक्षणसग्रहः ॥

'This elegant treatise on Alankāras with their concise definitions and apt examples has been composed (by me) for the purpose of enabling the young students to understand the ornaments easily.'

S N. Jha...
LIBRARY

KUVALAYĀNANDA KĀRIKĀS

OR

THE MEMORIAL VERSES OF

APPAYA DIKSHITA'S KUVALAYĀNANDA.

I उपमा—SIMILE

DEFINITION उपमा यत्र सादृश्यलक्ष्मीर्लसति द्वयोः ।

EXAMPLE. हंसीव कृष्ण ! ते कीर्त्तिः स्वर्गंगामवगाहते ॥

यत्र	where (*i. e.* in a sentence of prose or poetry)	उल्लसति	shines forth
*(श्लोकादौ)		*(तत्र)	(there)
		उपमा	the figure 'Simile'
द्वयोः	between two objects (*i. e.* उपमेय the object compared and उपमान the object compared to)	कृष्ण !	O Krishna !
		ते	thy
		कीर्त्ति	fame
सादृश्यलक्ष्मीः	the beauty of resemblance (which will excite poetical delight)	हंसी इव	like a she-swan
		स्वर गंगाम् or स्वर्गम् गाम्	the celestial Ganges heaven and earth
		अवगाहते	enters or pervades

DEF Simile is a figure of speech wherein the beauty of resemblance shines forth between the two objects (*i. e.*, the object compared and the object compared to)

* The words supplied are enclosed in circular brackets

Ex. O Kṛishna, thy fame like a she swan enters the celestial Ganges (or pervades the celestial regions and this earth)

This is an example of पूर्णोपमा (पूर्ण = full, उपमा = simile) 'simile complete', for, it contains all the four essentials of comparison, which are —

1. उपमेयम्, वर्ण्यम् or विषय—The object compared, *i e*, the subject of comparison, such as face &c
2. उपमानम्, अवर्ण्यम् or विषयी—The object compared to, *i e*, the standard of comparison, such as moon, lotus &c
3. साधारणधर्म or सामान्यधर्म or simply धर्म—The common attribute, *i e*, the characteristic resemblance between the two objects (the object *compared and the object compared to*), or the quality of the said two objects that occasions their similitude such as charmingness or the like
4. उपमावाचक or simply वाचक —The word implying comparison, such as इव 'as' or the like

In the present example —

कीर्त्ति —the object compared

इभी—the object compared to

अवगाहते, *i e*, अवगाहनक्रिया = 'the act of entering or pervading —the common attribute

इव = the word implying comparison.

Observe —कीर्त्ति 'fame' यशम् 'reputation' and हास 'laughter are always described as white according to the convention of the poets Hence, the fame of Kṛishna is compared to a swan which is of white colour

8 Kinds of Simile Elliptical

वर्ण्योपमानधर्माणामुपमावाचकस्य च ।
एकद्वित्रानुपादानाद्भिन्ना लुप्तोपमाऽष्टधा ॥

वर्ण्य उपमान धर्माणां	of the object compared, the object compared to the common attribute	एक द्वि त्रि अनुपादानात्	by the omission of the one two or three
उपमावाचकस्य च	and of the word implying comparison	अष्टधा	eightfold
		भिन्ना	divided
		लुप्तोपमा	Elliptical Simile
		(भवति)	(becomes.)

By the omission of one, two or three (of the four requisites of simile complete, *i e*, the object compared, the object compared to the common attribute and the word implying comparison) the simile becomes elliptical and is eightfold which are —

1 वाचकलुप्ता—Simile in the omission of the word implying comparison

2 धर्मलुप्ता— Do Do of the common attribute

3 धर्मवाचकलुप्ता— Do Do of the common attribute and of the word implying comparison

4 वाचकोपमेयलुप्ता— Do Do of the word implying comparison and of the object compared

5 उपमानवाचकलुप्ता—Do Do of the object compared to and the word implying comparison

6 उपमानलुप्ता— Do Do of the object compared to

7 उपमानवाचकधर्मलुप्ता—Do Do of the object compared to of the word implying comparison and of the common attribute

8 उपमानधर्मलुप्ता— Do Do of the object compared to and of the common attribute

Examples of the first four Elliptical Similes in their order

तडिद्गौरीन्दुतुल्यास्या कर्पूरन्ती दृशोर्मम।
कान्त्या स्मरवधूयन्ती दृष्टा तन्वी रहो मया॥

तडिद्गौरी	(as) yellowish (as) the lightning
इन्दुतुल्यास्या	having the face like the moon
मम	my
दृशो	of eyes
कर्पूरन्ती	acts (like) the camphor
कान्त्या	by (her) loveliness
स्मरवधूयन्ती	acts (herself) like the Kamas bride (Goddess of love)
(एवंविधा)	(such a)
तन्वी	slender woman
रहो	in a lonely place
मया	by me
दृष्टा	was seen

A slender woman was seen by me in a lonely place—a woman (as) yellowish as the lightning, and, having the face like the moon she acts (like) camphor to my eyes, and by (her) loveliness she acts (herself) like the Goddess of love

1. तडिद्गौरी—If this compound is uncompounded, we have तडिद् इव गौरी, where —

तडिद्—the *object compared to*

गौरी—the common attribute

तन्वी—the object compared

We have, in this example, these 3 requisites, but the remaining requisite, the word इव, expressive of comparison, is indirectly omitted and, in the expansion of the compound, it becomes expressed and so this is the example of the Elliptical Simile, No 1,—in the omission of the word implying comparison (वाचकलुप्ता).

2. इन्दुतुल्यास्या when uncompounded, becomes इन्दुना तुल्यं आस्य यस्या सा 'she whose face is like the moon,' where —

इन्दु —the object compared to

तुल्यम्—the word implying comparison

आस्यम्—the object compared

Here, we have the above three requisites, and the remaining requisite—the common attribute such as charmingness &c, we have not got Hence, this is the example of the Elliptical Simile No 2—in the omission of the common attribute (धर्मलुप्ता)

Observe —With regard to Elliptical Similes in the omission of the common attribute only, the word omission 'लोप is used strictly in the sense in which it is used in the Panini's Sutra 'अदर्शन लोप' (I•I 60) 'The disappearance is called लोप' With regard to the omissions of the other three, *i e*, the object compared, the object compared to and the word implying comparison, they are indirectly omitted, but when the compounds which contain them are uncompounded, they come to light and thus, we see, they are understood Moreover the student should note that without these three requisites, either expressed or understood, there will be no simile at all

3 कर्पूरन्ती दृगोर्मम। कर्पूरन्ती is the present participial noun, feminine gender, of the nominal verb 'कर्पूरति' having the क्विप् affix expressive of comparison omitted If it is uncompounded, it becomes कर्पूरमिव आचरन्ती—'she acts like the camphor', where —

(1) तन्वी—in the second line of the sloka is the object compared and

(2) कर्पूरम्—is the object compared to

Thus, we have here only the above two requisites and the other two ingredients of comparison, the common attribute and the word implying comparison, are omitted. Hence, this is the example of the Elliptical Simile, No 3,—in the omission of the common attribute and the word implying comparison (धर्मवाचकलुप्ता)

4. कान्त्या स्मरवधूयन्ती—by (her) loveliness, she acts (herself) like Kama's bride The compound स्मर वधूयन्ती is the present participial noun, feminine gender of the nominal verb स्मरवधूयति having the affix 'kyach' (क्यच्) expressive of comparison If it is uncompounded, it becomes आत्मानम् स्मरवधूम इव आचरन्ती, where we have

(1) स्मरवधू—*the object compared to*

(2) कान्त्या—the common attribute

only two essentials of comparison The other two, *i e*, the object compared आत्मानम् 'herself' and the word expressive of comparison इव 'as' are indirectly omitted Hence, we have the example of the Elliptical Simile, No 4,—in the omission of the

word implying comparison and the object compared (वाचकोपमेयलुप्ता)

Examples of the Elliptical Similes Nos 5 and 6.

यत्तया मेलनं तत्र लाभो मे यश्च तद्रतेः ।
तदेतत्काकतालीयमवितर्कितसम्भवम् ॥

तत्र	there, *i e*, in that lonely place	लाभ	gain
मे	my	तद्	that
तया	with that (lady)	एतद्	this
यत्	which	अवितर्कितसम्भवम्	accidental or unexpected occurrence
मेलनम्	meeting	काकतालीयम्	like the maxim of the crow and the palm fruit
य	which		
तद् रते	of the sexual intercourse with that lady		

My meeting with that lady, in that lonely place, and my gain of sexual intercourse with that lady—each is an accidental occurrence like the maxim of the crow and the palm fruit

This is the most puzzling example The compound काकतालीयम् must be first analyzed, but its analysis can be best understood only when the Panini's Sutra समासाच्च तद्विषयात् (V 3 106) with its commentary is rightly and fully understood This Sutra contains 3 words and one word छ is to be supplied from the preceding Sūtra (V 3 105) and the full Sutra stands thus —

समासात् च तद्-विषयात् छः ।

The affix Chha (ईय) comes, also in the sense of

'like this', after a compound noun containing in itself the force of 'like this' (hidden)

Kasika commentary on the Sutra

तद् इत्यनेन प्रकृत इवार्थ निर्दिश्यते—By the word तद् the sense of इव, the subject of discussion, is referred to

इवार्थविषयात् समासात् अपरस्मिन् इवार्थे एव छ प्रत्ययो भवति—The affix Chha (ईय) comes, only in the second sense of इव 'like this', after a compound containing in itself the force of इव

Examples

1 काकतालीयम्—Like the maxim of the crow (काक) and the palm fruit (ताल)

2 अजाकृपाणीयम्—Like the death of a goat (अजा) by the accidental falling of a sword (कृपाण)

3 अन्धकवर्त्तिकीयम्—Like the accidental falling of a quail (वर्त्तिका) into the hands of a blind person (अन्धक)

अतर्कितोपनतं चित्रीकरणम् उच्यते—Unintentional and strange coincidences are referred to here

तत् कथम्—How is that.

काकस्य आगमनम् यादृच्छिकम्—The coming of the crow is accidental

तालस्य पतनं च—As also the (sudden) fall of the palm fruit (on the head of the crow)

तेन तालेन पतता काकस्य वध: कृत—By the palm fruit thus falling, the death of the crow occurred

एवं एव देवदत्तस्य तत्र आगमनम्—In the very same manner, the coming of Devadatta (a person) there

दस्यूना च उपनिपात—In the same manner, the sudden attack of robbers (upon Devadatta)

तैश्च तस्य वध कृत—By them (robbers) his (Devadatta's) death occurred

तत्र यो देवदत्तस्य दस्यूना च समागम, स काकतालसमागमसदृश—There, the coincidence of the person Devadatta and the robbers is like that of the crow and the palm fruit

इति एक उपमार्थ—This is the *first* sense of 'like this (in the compound काकतालम्)

अतय देवदत्तस्य वध, स काकतालवधसदृश—Then, the killing of Devadatta is like that of the crow by the fall of the palm fruit

इति द्वितीय उपमार्थ—This is the *second* sense of 'like this

तत्र प्रथमे समास—In the first case we have the sense of इव in the compound (काकतालम् hidden)

द्वितीये, प्रत्यय—In the second case, we have the same, expressed in the affix छ (in the compound काकतालीयम्)

समासस्य अयम अस्मादेव ज्ञापकात्—The implication of such a compound, having the sense of like this' hidden, is indicated by this Sutra only

नहि अस्य अपरं लक्षण अस्ति—There is no other rule for the formation of this compound but this indica

tion (as no such compound with the force of इव is taught in the *chapter on compounds*)

By a careful study of this Sutra with its commentary, we come to know that the compound काक तालीयम् contains two senses of 'इव = like this', the first sense is hidden in the compound काकतालम् and the second sense is expressed by means of the affix chha in the compound काकतालीयम्

The compound काकतालम्, if uncompounded, be comes काक इव, तालमिव *which again become* काका गमनमिव 'like the coming of the crow' and तालफलपतन मिव 'like the falling of the palm fruit'

From the sloka quoted above, let us first take the example for the Elliptical Simile, No 5,—in the omission of the object compared to and the word implying comparison and consider the same

यत्तया मेलनम् तत् अवितर्कितसभव काकतालम where मेलनम् *is the object compared and* अवितर्कितसम्भवम् *is* the common attribute Here, we have only the above two essentials of comparison The other two—the object compared to and the word implying comparison, are both hidden in the compound काकतालम The coming of the person (पुरुषागमनम्) is compared to the coming of the crow (काकागमनम) and the coming of the lady is compared to the falling of the palm fruit (तालफलपतनम) The union of these two *i e*, the *person and the* lady (*तयो* मेलनम्) which is the object compared) is like that of the crow and the palm fruit (काकतालसमागमसदृशम्) The word समागम, the object compared to, and the word, इव, implying comparison,

are both omitted Hence, we have the Elliptical Simile No 5,—in the omission of the object compared to and the word implying comparison

Let us then consider the example for the Elliptical Simile No 6

लाभो मे यश्च तद्भतेः
तदेतत् काकतालीयम् अवितर्कितसंभवम् ॥

Where —

लाभ is the object compared, अवितर्कितसंभवम is the common attribute and the compound काकतालीयम् contains the object compared to उपभोग eating' hidden and the word implying comparison expressed by the affix छ (ईय) because the compound if uncompounded, becomes काकतालस्य इव = "काकस्यतालोपभोगसदृश like the eating of the palm fruit by the crow In this example we have the above three ingredients of comparison, and the fourth the object compared to, is omitted Hence, this is the example of the Elliptical Simile, No 6,—in the omission of the object compared to

Now, if we take away the common attribute अवितर्कितसंभवम् from the sloka which contains the examples *for the Elliptical Similes Nos 5 and 6 and* substitute in its place अभवत् किं ब्रवीमि ते = 'It so

---

* In the Kasika commentary on V. 3. 100 the compound stands in its expansion thus—काकतालस्यसदृश like the death of the crow by the sudden fall of the palm fruit The student will note here that this and the other two similar compounds are used to denote the accidental occurrence whether *welcome* or *unwelcome* as the case may be.

chanced, what shall I tell you', and read the sloka thus —

यत्तया मेलनं तत्र लाभो मे यश्च तद्गतेः।
तदेतत्काकतालीयमभवत् किं ब्रवीमि ते॥

We have here the omission of the common attribute in the above two examples

In the first example —

मेलनम् is the object compared and, of the other three essentials of comparison the common attribute is directly omitted, and the object compared to and the word implying comparison are indirectly omitted in the compound काकतालम् as explained before and so we have the example of the Elliptical Simile, No 7,—in the omission of the object compared to the word implying comparison and the common attribute (उपमानवाचकधर्मलुप्ता)

In the second example —

लाभ is the object compared and the compound काकतालीयम् contains the object compared to hidden and the word implying comparison expressed in the affix छ and we have no common attribute so we have the example of the Elliptical Simile, No 8,—in the omission of the object compared to and of the common attribute (उपमानधर्मलुप्ता)

Thus, in one sloka we have the examples of the second four Elliptical Similes Nos 5 to 8 This ornament उपमा is distinguishable from certain other

rnaments such as अनन्वयः No. II.—'Comparison .bsolute,' रूपकम् No.. V.—Metaphor, उपमेयोपमा 'o. III.—Reciprocal Comparison, and व्यतिरेकः 'o. XX.—Dissimilitude.

In the Rūpaka, the resemblance is suggested hereas it is expressed here In the Comparison .bsolute, only one object is compared to itself. Here, wo different objects are compared.

In the Reciprocal Comparison, two sentences are mployed ; here, only one sentence

In the Dissimilitude, contrast also is stated, hereas it is not so in this figure.

For other peculiarities of this figure and its arieties according to Sāhityadarpana and Kāvya-rakāsa and for words expressing comparison &c., ee the Appendix.

II. अनन्वयः—'*Comparison Absolute.*'

EFINITION उपमानोपमेयत्वं यदेकस्यैव वस्तुनः ।

XAMPLE इन्दुरिन्दुरिव श्रीमान् इत्यादौ तदनन्वयः ॥

कस्य•एव	of only one object on hand	श्रीमान्	glorious
द	which	इन्दु	moon
उपमानोपमेयत्वम्	the relation of the object compared to and that compared	इन्दु इव	like the moon itself
		इत्यादौ	in the illustrations like this ;
त	that	अनन्वय	the figure comparison absolute

When the object compared to and the object compared are one and the same, or in other words, when one and the same object is compared to itself, it is

Comparison Absolute—as in the illustration like इन्दु-रिन्दुरिव श्रीमान् 'the glorious moon is like the moon itself &c.

अनन्वय.=नास्ति अन्वयः 'connection' यस्य स.—*want of connection with any other object in the world in respect of comparison*

The word इत्यादौ '*et cetera*' comprises such other examples as :—

गगनं गगनाकारं सागरः सागरोपमः ।
रामरावणयोर्युद्धं रामरावणयोरिव ॥

(*As regards spaciousness*), *the sky is like the sky itself.* (*As regards vastness*), *the ocean is similar to the ocean itself.* (*As regards awfulness*), *the battle between Rāma and Rāvaṇa is like the battle between Rāma and Rāvaṇa.*

Here and in the example given in the text, the self-comparison of the moon, ocean, sky and the battle is to show the non-existence of their like.

In this figure, a sameness of terms would be more expedient for the ready understanding of the identity of the object at the very hearing 'इन्दु इन्दुरिव' holds better than 'इन्दु, चन्द्र इव' although the latter is a synonym of the former.

III. उपमेयोपमा—'Reciprocal Comparison.'

Definition यत्रोक्तेन द्वयोक्तश्चेदुपमेयोपमा मता ।

Example. धर्मोऽयं इव पूर्णश्रीरयं धर्म इवत्विषि ॥

द्वयो	of the two *i e*, the object compared to and that compared	चेत्	if
		चेत्मेयोपमा	reciprocal comparison
पर्यायेण	in turn, *i e*, in alternation	मता	is termed
		त्वयि	in thee
तत्	that, *i e*, the position of upamāna and upameya (taken from the preceding sloka)	धर्म	(thy) virtue
		अथ इव	like (thy) riches
		पूर्ण श्री	full
		अथ	(thy) riches
		धर्म इव	like (thy) virtue

Def That, *i e*, the *position of Upamana and* Upameya when alternated is declared the Reciprocal Comparison

Ex In you, O King! thy virtue is as full as (thy) riches, and thy riches as full as thy virtue

Here, the object of comparing the King's virtue *with his riches and again his riches with his virtue* excluding the other similar objects is to show that there is nothing else equal to the virtue &c, of the king

Observe —This figure is possible only in two sentences as the interchange of comparisons is impossible in one sentence The Upamana in the first sentence becomes Upameya in the second and the Upameya in the first becomes Upamana in the second in the total absence of a third thing to be compared to But the figure अनन्वय No II is possible in one sentence the object compared to and that compared being the same in the total absence of a second thing to be compared to

IV प्रतीपम्—'Converse'

DEFINITION उपमानस्योपमेयत्वप्रकल्पनम्।

EXAMPLE त्वल्लोचनसम पद्म त्वद्वक्त्रसदृशो विधु॥

उपमानस्य	of the object compared to	पद्मम्	lotus
		विधु	moon
उपमेयत्वप्रकल्पनम्	assumption as the object compared	त्वल्लोचनसमम्	equal to thy eye
		त्वद्वक्त्रसदृश	equal to thy face
प्रतीपम्	the figure Converse		

Def. The assumption of the object compared to as the object compared *i.e*, when Upamāna (moon &c.) is compared to Upameya (face &c), or in other words, when the usual form of comparison is inverted, it is the *Converse.*

Ex (Lady!) The lotus is like thy eyes; and the moon is like thy face.

2nd kind of Converse.

Definition अन्योपमेयलाभेन वर्ण्यस्यानादरश्च तत् ।

Example. अलं गर्वेण ते वक्त्र कांत्या चन्द्रो भवादृशः ॥

अन्योपमेयलाभेन	by reason of gain of another, *i e*, the object compared to as the object compared	तत्	that, *i e*, the figure converse
		वक्त्र ।	face !
		ते	thy
वर्ण्यस्य	of the object on hand (face &c)	गर्वेण	by the pride
		अलम्	enough
अनादरः	disregard	कान्या	in splendour
च	also	चन्द्र	the moon
		भवादृश	like thee

Def. When the subject on hand (face &c) is disregarded by reason of the gain of another object (*i e*, moon &c) which is not the subject under discourse it is also termed Converse

Ex. O face! enough of thy pride; (there is) the moon equal to thee in splendour.

3rd kind of Converse

Def वर्ण्योपमेयलाभेन तथान्यस्याप्यनादरः।

Ex कः क्रौर्यदर्पस्ते मृत्यो त्वत्तुल्याः सन्ति हि स्त्रियः॥

वर्ण्योपमेयलाभेन	by reason of the gain of the object compared which is the subject on hand	मृत्यो।	death!
		ते	thy
		क्रौर्यदर्प	pride on account of cruelty
अन्यस्य	of the object which is not the subject on hand	क	what
		हि	because
		स्त्रियः	*women*
अपि	also	त्वत्तुल्या	equal to you
अनादर	disregard	सन्ति	there are
तथा	so *i e* the Converse		

Def When the object which is not the subject on hand is disregarded by reason of gain of another object which is the subject on hand, it is declared the third kind of Converse

Ex O death! wherefore dost thou bear the pride on *account of cruelty*, *because*, there are (many) women equal to thee (in cruelty)

4th kind of Converse

Def वर्ण्येनान्यस्योपमाया अनिष्पत्तिवचश्च तत्।

Ex मिथ्यावादी हि मुग्धाक्षि! त्वन्मुखाभं किलाम्बुजम्॥

वर्ण्येन	by the object on hand (*i e* face &c)	च	also
		तत्	that *i e* the Converse
अन्यस्य	of the object not on hand	मुग्धाक्षि!	O beautiful-eyed lady!
		अम्बुजम्	lotus
उपमाया	of the resemblance	त्वन्मुखाभम्	equal to thy face
अनिष्पत्तिवच्	the assertion of non accomplishment	मिथ्यावाद	untrue assertion
		किल	*truly*

Def. The assertion of non-accomplishment of the resemblance of the object not on hand with the object on hand is also termed the Converse.

Ex. O *beautiful-eyed lady!* *The assertion that* the lotus has the likeness of thy face is an untrue one.

Hence, we see here that the resemblance between the two objects lotus and face being stated as untrue becomes an unaccomplished one and so it is the Converse.

5th kind of Converse.

Def. प्रतीपमुपमानस्य कैमर्थ्यमपि मन्यते।

Ex. दृष्टं चेद्वदनं तन्वाः किं पद्मेन किमिन्दुना॥

उपमानस्य	of the object compared to	मन्यते	is considered
		तन्वाः	of that slender lady
कैमर्थ्यम्	the sense of 'what is the use of'	वदनम्	the face
		दृष्टं चेत	if seen
अपि	also	पद्मेन किम्	what with the lotus
प्रतीपम्	the Converse	इन्दुना किम्	what with the moon

Def. The assertion 'what *is the use of the upamāna*' (with reference to the upameya which is the subject on hand) is also considered as one of the Pratīpas.

Ex. When the face of that slender lady was seen, what is the use of the lotus or of the moon.

V. रूपकम्—Metaphor.

Def. विषय्यभेदताद्रूप्यरञ्जनं विषयस्य यत्।

Ex. रूपकं तत्त्रिधाधिक्यन्यूनत्वानुभयोक्तिभिः॥

यत	which
विषयस्य	of the object compared
विषयभेदरञ्जनम्	the gratifying representation as non different from the object compared to
विषयिताद्रूप्यरञ्जनम्	the gratifying representation as identical with the object compared to
तत्	that
रूपकम्	the metaphor
तत्	that (metaphor)
आधिक्य न्यूनत्व अनुभयोक्तिभि	in point of superiority, inferiority and the absence of both
विधा	is three-fold

Def The gratifying representation of the object compared (1) as non different from, and (2) as identical with, the object compared to is termed Rupaka And each (of the said two kinds) is again three fold in point of (1) superiority, (2) inferiority and (3) the absence of both

The Metaphor is first held two-fold —(1) अभेदरूपकम् and (2) ताद्रूप्यरूपकम् Each of these is again three fold in point of superiority &c, of the object compared over the object compared to

Hence the Metaphor is six fold which are —

1	अधिकाभेदरूपकम्।	4	अधिकताद्रूप्यरूपकम्।
2	न्यूनाभेदरूपकम्।	5	न्यूनताद्रूप्यरूपकम्।
3	अनुभयाभेदरूपकम्।	6	अनुभयताद्रूप्यरूपकम्।

Examples of these in their reverse order

No 3 अनुभयाभेदरूपकम्।

Ex. अयं हि धूर्जटिः साक्षाद् येन दग्धा. पुर. क्षणात्।

अयम् (राजा)	this (king)
साक्षात्	in person, in bodily form
धूर्जटि	the God Śiva
हि	indeed
यत	by whom
क्षणात्	in a moment
पुर	the cities (of his foes)
दग्धा	were burnt

Ex This (king) is indeed the very God Siva in bodily form, because by him the cities (*of his foes*) were burnt

Here, the king, the upameya, who is said to have burnt the cities of his foes is represented as non-different from the God Siva, the upamana, the destroyer of the three cities of gold, silver and iron of the demon *tripura*, and in the absence of any superiority or of inferiority between these two objects, we have the example of Rupaka No 3

No 2 न्यूनाभेदरूपकम् ।

Ex. अयमास्ते विना शम्भुस्तार्तीयीकं विलोचनम् ।

अयम् (राजा)	this (king)	विना	without
तार्तीयीकम्	third	शम्भु	God Siva
विलोचनम्	eye	आस्ते	is or stands

Ex Here stands (before us) this (king), the God Sambhu himself without his third eye

Here, the king, the upameya, *having only two* eyes is represented as non-different from the God Sambhu the upamana, in the absence of his third eye *i e*, with an inferiority in respect of eyes Hence, this is the example of Rupaka No 2

No 1 अधिकाभेदरूपकम ।

Ex. शम्भुर्विश्वमवत्येष स्वीकृत्य समदृष्टिताम् ।

एष (राजा)	this (king)	स्वीकृत्य	having assumed
शम्भु	the God Sambhu	विश्वम्	the universe
समदृष्टिताम्	equality even eyes *i e* equality	अवति	protects

Ex This (king), the God Sambhu himself, protects the world assuming impartiality (lit even eyes)

Here, the God Sambhu is said to have assumed two eyes in protecting the world while his third firey eye clever in consuming the world was now removed in as much as his present work is the protection of the world and not consuming Hence, we have here the superiority, *i e*, the protection of the *world with reference to the destruction of the world* with the विषमदृष्टि uneven eyes or three eyes, and so this is the example of Rupaka No 1

No 6 अनुभयतादूप्यरूपकम् ।

Ex. अस्या मुखेन्दुना लब्धे नेत्रानन्दे किमिन्दुना ।

अस्या	of this (lady)	लब्धे	when attained
मुखेन्दुना	face moon	इन्दुना	by the moon
नेत्रानन्दे	the delight of (our) eyes	किम्	what

Ex When the delight of (our) eyes has been attained by (seeing) the face moon of this (lady), what is the good of seeing the moon

Here, the face of the lady in question is represented as identical with the moon and in the absence of any superiority or of inferiority between them, we have here Rupaka No 6

No 5 न्यूनतादूप्यरूपकम् ।

Ex. साध्वीयमपरा लक्ष्मीरसुधासागरोदिता ॥

इयं साध्वी	this virtuous woman	अपरा	a second
असुधासागरोदिता	not born of the Milky Sea	लक्ष्मी	Goddess of fortune

Ex This virtuous woman is a second Lakshmi (Goddess of fortune) not born of the Milky Sea

Here two different objects the virtuous woman and the Goddess of fortune, are represented as identical with an inferiority in as much as the former is not born of the Milky Sea and we have therefore here the example of Rupaka No 5

No 4 अधिकताद्रूप्यरूपकम् ।

Ex अयं कलंकिनश्चन्द्रान्मुखचन्द्रोऽतिरिच्यते ।

अयम्	this	चन्द्रात्	from the moon
मुखचन्द्र	face-moon	अतिरिच्यते	is superior to
कलंकिन्	spotted		

Ex This face moon (of this lovely woman) is superior to the spotted moon

Here, we have the superiority expressed in the example which needs no comment.

VI परिणाम —Commutation

Def परिणाम क्रियार्थश्चेद् विषयी विषयात्मना ।

Ex प्रसन्नेन दृगंभेन वीक्षते मदिरेक्षणा ॥

विषयी	the object compared to	परिणाम	the figure Commutation
विषयात्मना	under the character of the object compared	मदिरेक्षणा	the lovely-eyed lady
क्रियार्थ	serving the purpose on hand	प्रसन्नेन	bright
चेत्	if	दृगंभेन	eye-lotus
		वीक्षते	sees

Def When the upamana (i e the lotus &c, the object superimposed) is identified with the upameya

(*i e*, the eye &c, the subject of superimposition) and serves the purpose on hand (*i e*, seeing &c) it is the Commutation

Ex This lady of lovely eyes beholds with her bright eye-lotus

Here, the superimposed lotus not possessed of the power of beholding is identified with the lady's eye, the subject of superimposition, and is made to serve the purpose on hand, *i e*, the act of beholding In the Rupika, as per instance in the sentence 'दृगब्जं वीचे I see the eye lotus,' the imposed lotus served only to gratify the expression In this figure, the act of seeing belonging to the subject of superimposition, the eye, is transferred to the object superimposed, the lotus, as in the present example

VII उल्लेख —Representation

Def बहुभिर्बहुधोल्लेखादेकस्योल्लेख इष्यते ।

Ex. स्त्रीभिः कामोऽर्थिभिः स्वर्द्रुः कालः शत्रुभिरैक्षि सः ॥

एकस्य	of one (object)	स्त्रीभि	by the women
बहुभि	by different persons	काम	as God of love
बहुधा	under different characters	ऐक्षि	was seen
		अर्थिभि	by the mend cants
उल्लेखात्	by delineating	स्वर्द्रु	as the tree of paradise
उल्लेख	Representation		
इष्यत	is regarded	शत्रुभि	by (his) foes
स (कृष्ण)	that God Krishna	काल	as God of death

Def When an object is delineated by different people under different characters, it is termed Representation

Ex He (God Krishna) was regarded as the God of love by the women, as the tree of paradise by the mendicants, and as the God of death by (his) foes

Here, the one and the same object is represented as distinct by different beholders on different occasions according to their liking or taste

2nd kind of Representation

Def एकेन बहुधोल्लेखेऽप्यसौ विषयभेदतः ।

Ex. गुरुर्वचस्यर्जुनोऽयं कीर्त्तौ भीष्मः शरासने ॥

(एकस्य	of one object)	अयं (राजा)	this (king)
एकेन	by one person	वचसि	in speech
विषयभेदत	through difference of peculiarities	गुरु	(is) grave or Brihaspati
बहुधा	under various characters	कीर्त्तौ	in fame
उल्लेखे	in the delineation	अर्जुन	(is) white or Arjuna
अपि	also	शरासने	in bow
असौ	that, *i e*, Representation	भीष्म	(is) terrible or Bhishma

Def When an object is delineated by one person, *i e*, by one perciever, under various characters through difference of peculiarities, it is also termed Representation

Ex. He (the king) is grave (Brihaspati) in speech, white (Arjuna) in fame, and terrible (Bhishma) in bow

Here, one and the same king is represented as distinct by one and the same *beholder but through* difference of peculiarities belonging to the object delineated

VIII स्मृतिमान्—Reminiscence or Rhetorical Recollection.

IX. भ्रान्तिमान्—Mistaker.

X सन्देहः—Doubt

Def **स्यात् स्मृतिभ्रान्तिसन्देहैस्तदंकालंकृतित्रयम् ।**

स्मृति भ्रान्ति सन्देहै	by (expressions of) recollection, mistake and doubt		go by the names of Recollection, Mistaker and Doubt (respectively)
तदंकालंकृतित्रयम्	three figures that		

Def (1) Expressions of a certain object capable of arousing an impression in the mind favouring a recollection, (2) mistaking a certain object to be something else similar to it, and (3) doubting the certainty of an object are respectively termed Reminiscence, the Mistaker and Doubt Or in other words —

(1) A recollection of an object, experienced before, that arises from the sight of some other object similar to it, is termed Reminiscence

(2) The Mistaker is the representation of an object, *i e*, face &c as something else, *i e*, lotus &c, as suggested by the skill of the poet, on account of the close resemblance of those two objects

(3) When the certainty of an object under delineation is doubted through poetical skill, it is called Doubt

Example of Reminiscence.

पंकजं पश्यतः कांतामुखं मे गाहते मनः

पंकजम्	lotus	कांतमुखम्	the face of the beloved
पश्यत	seeing		
मे मन	my mind	गाहत	enters, *i e*, recollects.

Seeing this lotus, my mind recollects the face of my beloved

Example of the Mistaker.

अयं प्रमत्तमधुपस्त्वन्मुखं वेत्ति पंकजम्।

अयम्	this	पंकजम्	lotus
प्रमत्तमधुपः	intoxicated bee	वेत्ति	understands
त्वन्मुखम्	thy face		

(Lady!) this intoxicated bee understands thy face to be the lotus (through mistake)

The difference between this figure and the Rūpaka (V) is, that, in the latter, we identify the face with the lotus *without mistaking the one for the other*, whereas, in this figure, the mistake is clearly expressed as in the foregoing example

Example of Doubt

पंकजं वा सुधांशुर्वेत्यस्माकं तु न निर्णयः।

अस्माकम्	to us	वा	or
पंकजम्	lotus	इति	so
वा	or	निर्णयः	decision
सुधांशुः	moon	न	not.

We are not able to decide whether (the object before us) is the lotus or the moon (nectar rayed)

Thus, we see that these three figures are founded upon the close resemblance, of the objects seen and experienced before, that gave rise to a recollection, mistake or doubt.

XI अपह्नुतिः—Concealment.

There are six varieties of this figure which are :—

1. शुद्धापह्नुतिः Concealment pure
2. हेत्वपह्नुतिः Do. attended with a reason.
3. पर्यस्तापह्नुति Do. transferred.
4. भ्रान्तापह्नुति. Do under a mistake
5. छेकापह्नुतिः Do. of the skilful
6. कैतवापह्नुतिः Do of the deceitful.

1. शुद्धापह्नुति—Concealment pure.

Def शुद्धापह्नुतिरन्यस्यारोपार्थो धर्मनिह्नवः ।

Ex. नायं सुधांशुः किं तर्हि व्योमगंगासरोरुहम् ॥

अन्यस्य	of the object not on hand	अयं	this
आरोपार्थ	causing superimposition	सुधांशु	moon
धर्मनिह्नव	*denial of the character*	न	not
शुद्धा	pure	किं तर्हि	then, what is that
अपह्नुति	Concealment	व्योमगंगासरोरुहम्	*the lotus of the* celestial Ganges

Def शुद्धापह्नुति is the denial of the real character (of an object on hand such as moon &c) for the purpose of superimposing (upon it) the character of another (object lotus &c, not on hand).

Ex. This (the object before us) is not the moon (nectar-rayed) but it is the lotus of the celestial Ganges

2. हेत्वपह्नुति.—Concealment with a reason.

Def स एव युक्तिपूर्वश्चेदुच्यते हेत्वपह्नुतिः ।

Ex. नेन्दुस्तीव्रो न निश्यर्कः सिंधोरौर्वोयमुत्थितः ॥

स (धर्मनिह्नव) एव	the same *i e*, the denial of the character	इन्दु	moon
		न	not
युक्तिपूर्वं	based upon a reasoning	तीव्र	hot
		निशि	at night
चेत	if	अर्क	sun
हेत्वपह्नुति	Concealment with a reason	न	not
		सिन्धो	from the ocean
उच्यते	is called	उत्थित	sprung up
अयम्	this	और्व	the submarine fire

Def The above, *i e*, the 'Concealment pure' when based upon a reasoning, is termed हेत्वपह्नुति ।

Ex This is not the moon, (because it is) hot; (not even) the sun, (because it is) night, but it is the submarine fire come out of the ocean.

3 पर्यस्तापह्नुति —Concealment transferred

Def अन्यत्र तस्यारोपाद्यः पर्यस्तापह्नुतिश्च सः ।

Ex. नायं सुधांशु किं तर्हि सुधांशु. प्रेयसीमुखम् ॥

अन्यत्र	on another object	अयम्	this
तस्य	of that (object on hand)	सुधांशु	moon
		न	not
आरोपाद	causing superimposition	किं तर्हि	then which (is called *moon*)
य	that	प्रेयसीमुखम्	the face of (my) beloved
पर्य-ति	Concealment transferred	सुधांशु	moon.

Def.' *Paryastāpahnuti* is that in which the real character of an object (moon &c.) is denied and the same is superimposed upon another object (face of a damsel).

Ex. This is not the moon (nectar-rayed). Then which is moon? The face of my beloved is the moon (nectar-rayed—not being endowed with burning character).'

4. भ्रान्तापह्नुतिः—Concealment under a mistake.

Def भ्रान्तापह्नुतिरन्यस्य शंकायां भ्रांतिवारणे।

Ex तापं करोति सोत्कम्पं, ज्वरः किं? न सखि स्मरः॥

अन्यस्य	of another person	तापम्	heat
शंकायाम्	in doubt	करोति	produces
भ्रान्तिवारणे	in the removal of the mistake	ज्वर किम्	is it fever?
		सखि	friend!
भ्रान्तापह्नुति	it is Concealment under a mistake	न	no
		स्मर.	the God of love
सोत्कम्पम्	accompanied by trembling		

Def. When a person is in doubt (*i.e.*, under a mistaken notion as to the real character of an object on hand) and when that doubt is warded off (by the mention of the real thing), it is Bhrantāpahnuti.

Ex. (It) produces heat accompanied by the trembling of the body* Is it fever? † No, friend! It is the God of love. ‡

---

* *Said by a lady pining under separation*

† Said by her female friend that chanced to be near her

‡ *Reply made by the former to the latter.*

5 छेकापह्नुति.—Concealment of the skilful

Def छेकापह्नुतिरन्यस्य शंकातस्तथ्यनिह्नवे ॥

Ex प्रजल्पन्मत्पदे लग्नः, कांतः किं ? न हि नूपुरः ॥

अन्यस्य	of another person	प्रजल्पन्	prating
शंकात.	owing to fear	मत्पदे	in my foot
तथ्यनिह्नवे	for the purpose of denying the real sense	लग्न	clung
छेकापह्नुति	Concealment of the skilful	कान्त किम्	is it (thy) lover?
		न हि	no, no
		नूपुर	anklet

Def. When a person (having once given expression to some real object) denies the same (by interpreting it otherwise) for fear of being understood by another person (in its real sense), it is termed the Concealment of the skilful.

Ex. Prating (something he) clung to my foot.* Is it thy lover ? † No, no It is my anklet. ‡

6. कैतवापह्नुति —Concealment of the deceitful

Def कैतवापह्नुतिर्व्यक्तौ व्याजाद्यैर्निह्नुतैः पदैः ।

Ex. निर्यान्ति स्मरनाराचाः कांताहक्पातकैतवात् ॥

व्याजाद्यै निह्नुतै पदै	by words of denial व्याज &c.		lance of the glances of a damsel
व्यक्तौ	if expressed	स्मरनाराचा	the arrows of the God of love
कैतवापह्नुति	Concealment of the deceitful	निर्यान्ति	issue forth
कान्ताहक्पातकैतवात्	under the sem		

* Said by a lady to her confidential companion

† Question asked by another lady that chanced to come there at that time

‡ Reply made by the first lady.

Def. When (the denial of the real character of an object on hand) is clearly expressed by the words of denial व्याज etc., it is the Concealment of the deceitful.

Ex. The arrows of the God of love issue forth under the semblence of the glances of a damsel.

व्याज = under the semblence of, under the pretext of.

आद्य etc includes such other words मिष, कपट, छल, छद्म, कैतव।

XII. उत्प्रेक्षा—Poetical fancy.

Def. संभावना स्यादुत्प्रेक्षा वस्तुहेतुफलात्मना।
उक्तानुक्तास्पदाद्याव सिद्धासिद्धास्पदे परे॥

वस्तु हेतु फलात्मना	under the character of (1) nature (2) cause and (3) effect (of another object)
संभावना	*imagining*
उत्प्रेक्षा स्यात्	is Poetical fancy
यत्र	of these
आद्या	*first i e*, वस्तूत्प्रेक्षा
उक्त अनुक्त आस्पदा	where the occasion of the fancy is mentioned or not mentioned
परे	the other two *i e*, हेतूत्प्रेक्षा and फलोत्प्रेक्षा
सिद्ध असिद्ध आस्पदा	*where the subject of the fancy is an accomplished or unaccomplished one*

Def. The Poetical fancy is the imagining of an object on hand under the character of another object not on hand under three heads, *viz*, (1) nature, (2) cause and (3) effect. (And thus the figure is first three-fold). Of these, the first वस्तूत्प्रेक्षा or as it is generally called स्वरूपोत्प्रेक्षा is two-fold according as the occasion of the fancy is mentioned or not mentioned. The other two, *i.e.*, हेतूत्प्रेक्षा and फलोत्प्रेक्षा are each

two-fold according as the subject of the fancy is an accomplished or unaccomplished one.

स्वरूपोत्प्रेक्षा is that *in which the state, condition or* natural *appearance of an object is imagined by the* poets to be the state, condition or natural appearance of another similar *object.* हेतूत्प्रेक्षा *is that in which* something is imagined to be the effect of some other thing which cannot form its real cause. फलोत्प्रेक्षा is that in which something is imagined to be the cause of some other thing which is not its real effect.

Example of स्वरूपोत्प्रेक्षा (1) where the occasion of the *fancy is mentioned.*

धूमस्तोमं तमः शंके कोकीविरहशुग्नाम्।

तमः	the darkness	धूमस्तोमम्	the mass of smoke
कोकीविरहशुग्नाम्	the fire of separation of kokī birds	शंके	I suspect

I suspect (this) darkness to be the mass of smoke of the fire of separation of the kokī birds.

Here, the darkness and the *smoke are similar in* appearance. The poet is aware that it is darkness. He then fancies it to be the smoke of the *fire of separation of the kokī birds which is the occasion of the fancy.*

Example of स्वरूपोत्प्रेक्षा (2) where the occasion of the fancy is not mentioned.

लिम्पतीव तमोऽङ्गानि वर्षतीवांजनं नभः।

तमः	darkness	नभः	sky
अङ्गानि	limbs	अञ्जनम्	collyrium
लिम्पति इव	anoints as it were	वर्षति इव	rains as it were

Here, the enmity, between the moon and the lotuses, on account of the latter's contraction on the appearance of the former, is natural, and the cause ascribed to it, *i e*, with a desire of attaining the beauty of the lady's face is not real and is due to the fancy of the poet. The cause not being an established one, this forms an instance of असिद्धास्पदा हेतूत्प्रेक्षा।

Ex मध्यः किं कुचयोर्धृत्यै बद्धः कनकदामभिः।

मध्य	waist	किम्	what
कुचयो	of breasts	कनकदामभि	by the golden strings
धृत्यै	for the support	बद्ध	was tied

Lady! Is it for the support of thy breasts that thy waist was tied by the golden strings (in the form of the lady's foldings)?

Here, the lady's breasts are naturally placed above the waist, whereas, the poet describes the natural *goldlike folds over the navel of the lady as three* golden strings tied round the waist as if to support the breasts The fact being an accomplished one, this is an instance of सिद्धविषया फलोत्प्रेक्षा।

Ex प्रायोऽब्जं त्वत्पदैक्यं प्राप्तुं तोये तपस्यति।

अब्ज	lotus	प्राप्तु	to get
त्वत्पद	with thy foot	प्राय	perhaps
ऐक्यम्	the oneness, *i e*, likeness	तोये	in the water
		तपस्यति	does penance

Lady! the lotus does penance in the water perhaps to become identical with thy foot

Here, the lotuses naturally grow in water, and the poet artfully attributes another cause for their

standing in the water, which is no doubt the work of his imagination; and this being an unaccomplished one, it is an instance of असिद्धविषया फलोत्प्रेक्षा।

XIII. अतिशयोक्तिः—Hyperbole.

There are seven kinds of this figure:—

1.	रूपकातिशयोक्तिः	Hyperbole	Metaphorical.
2.	भेदकाति०	Do.	*asserting a difference.*
3.	संबन्धा०	Do	asserting a connection.
4.	असबन्धा०	Do.	asserting a disconnection.
5.	अक्रमा०	Do.	asserting a want of order.
6.	चपला०	Do.	asserting fickleness.
7.	अत्यन्ता०	Do	of the highest degree.

Of these, No 1 is two-fold (*a*) शुद्धा—Pure and (*b*) सापह्नवा—founded upon the ornament of Concealment (XI).

the blue lotuses and shafts with which they are respectively identified *

1 (*b*) सापह्नवा रूपकातिशयोक्ति ।

Def यद्यपह्नुतिगर्भत्वं सैव सापह्नवा मता ।

Ex. त्वत्सूक्तिषु सुधा राजन् भ्रांता. पश्यंति तां विधौ ॥

यदि	if
अपह्नुतिगर्भत्वम्	founded upon the ornament Concealment
सैव सापह्नवा	metaphorical hyperbole pure itself founded upon the ornament of Concealment
मता	is considered (by the poet)
राजन्	O king
त्वत्सूक्तिषु	in thy good speeches
सुधा	nectar
भ्रांता	infatuated people
ताम्	that
विधौ	in the moon
पश्यन्ति	see

Def If the same, *i e* the Metaphorical Hyperbole No 1 (*a*) is founded upon the ornament of Concealment, then it is called सापह्नवा रूपकातिशयोक्ति ।

Ex. O king ! Nectar exists in thy good speeches, but the infatuated people see the same in the moon

• Here, 'the sweetness in the good speeches of the king is the nectar —is the Hyperbole No 1 (*a*), because the *upamana nectar* is used for *upameya* 'sweetness' Again, the nectar which is in the moon is denied and that which exists in the good speeches of the king is called nectar and hence we have the ornament of Concealment also

* This comprehension brings about the superior excellence of the *upameya* over the *upamana*

2 भेदकातिशयोक्ति ।

Def भेदकातिशयोक्तिस्तु तस्यैवान्यत्ववर्णनम् ।

Ex अन्यदेवास्य गांभीर्यमन्यद्धैर्यं महीपतेः ॥

तस्यैव	of the object described	अन्यदेव	(is regarded) as another, *i e*, strange or extraordinary
अन्यत्ववर्णनम्	description as another	धैर्यम्	courage
भेदकातिशयोक्ति	*Hyperbole* asserting a difference	अन्यत्	(is regarded) as another, *i e* strange.
अस्य	of this (king)		
गांभीर्यम्	profundity		

Def When the thing described is comprehended as another, *i e*, as extraordinary or strange or peculiar, it is called भेदकातिशयोक्ति ।

Ex Strange is the profundity of this king and strange is his courage also

Here, the profundity and the courage of the king are considered as extraordinary because a difference is asserted between the profundity and courage of an ordinary man and those of the king

3 सबन्धातिशयोक्ति ।

Def संबंधातिशयोक्ति. स्यादयोगे योगकल्पनम् ।

Ex. सौधाग्राणि पुरस्यास्य स्पृशंति विधुमंडलम् ॥

अयोगे	when there is no connection	स्यात्	is (called)
योगकल्पनम्	assertion of a connection	अस्य पुरस्य	of this town
संबंधा—क्ति	Hyperbole asserting a connection	सौधाग्राणि	tops of the mansions
		विधुमंडलम्	the disc of the moon
		स्पृशंति	touch or kiss (*lit*)

Def When a connection is asserted where there is really none, it is called **सबन्धातिशयोक्ति** ।

Ex The tops of the mansions of this town kiss the disc of the moon.

Here, the tops do not really touch the disc of the moon, still they are asserted to do so on account of their extraordinary height

4 असबन्धातिशयोक्ति ।

Def योगेऽप्ययोगोऽसंबंधातिशयोक्तिरितीर्यते ।

Ex. त्वयि दातरि राजेन्द्र सद्रुमान्नाद्रियामहे ॥

योगे अपि	*though there is connection*	राजेन्द्र	*O best of kings !*
अयोग	*(the assertion of) disconnection*	त्वयि दातरि	when thou art a donor
असबधा—क्ति	*Hyperbole asserting a disconnection*	सद्रुमान्	*the trees of the paradise*
		न आद्रियामहे	*we wont devote to.*

Def Denial of connection where there is really a connection is called **असंबन्धातिशयोक्ति** ।

Ex O best of kings ! As long as thou remainest here, as our liberal donor, we won't devote ourselves to the wish yielding trees of Indra's paradise

This is addressed by the mendicants to a king of very liberal donations They, the mendicants, say that as long as this king is their donor, they sever their connection with the Kalpa tree Here, the connection of the mendicants with their wish-yielding tree which is, as its very name implies, renowned for its liberality is denied

5 अक्रमातिशयोक्ति ।

Def अक्रमातिशयोक्तिः स्यात्सहत्वे हेतुकार्ययो. ।

Ex आलिंगन्ति समं देव ज्यां शराश्च पराश्च ते ॥

हेतुकार्ययो	of the cause and effect	ते	thy
		शराः	arrows
सहत्वे	in the simultaneity	पराः	foes
अक्रमा—क्ति	Hyperbole asserting a want of order	ज्याम्	(1) bow string (?) earth
		समम्	simulatneously
देव	O king !	आलिंगन्ति	clasp

Def When the cause and effect are said to have taken place simultaneously, or, in other words when the effect is said to co exist with the cause it is called अक्रमातिशयोक्ति ।

Ex O king ! Thy arrows and thy foes both clasp the *jya* simultaneously

Observe the pun on the word jya which means 'bow string and 'earth' The arrows are said to clasp the bow string and the foes, the earth *i e*, they fall down on earth dead being struck with the arrows of the king It is usual that cause precedes the effect Here, the effect, the falling down dead on earth, is said to co-exist with the cause, the issuing of an arrow Hence, it is called अक्रमातिशयोक्ति ।

6 चपलातिशयोक्ति ।

Def चपलातिशयोक्तिस्तु कार्य्ये हेतुप्रसक्तिजे ।

Ex यास्यामीत्युदिते तन्वा वलयोऽभवदूर्मिका ॥

कार्ये	the effect	तन्वा	of the slender lady
हेत्वसङ्गिजे*	when the cause was under discussion	ऊर्मिका	ring
चपला—क्रि	Hyperbole asserting fickleness	वलय	bracelet
यास्यामि इत्युदिते	when said (by the lover) 'I go	अभवत्	became.

Def If the effect is described to have taken place without the cause, or, literally, if the effect is said to have taken place when the cause was under discussion, *i e*, not yet begun, it is then called चपलातिशयोक्ति ।

Ex No sooner did the lover say 'I shall go' than the ring of his slender lady became her bracelet.

When the lover simply said 'I shall go' but did not actually go, his beloved became so very thin at the very thought of her lover's future separation that the ring of her finger served as bracelet for her hand Here the cause was only expressed but did not actually take place and we see the effect is produced without the cause

•

•

7 अत्यन्तातिशयोक्ति ।

Def अत्यन्तातिशयोक्तिस्तत्पौर्वापर्यव्यतिक्रमे ।

Ex. अद्ये भानो गत पश्चादनुनीता प्रियेण सा ॥

---

* Is explained by the commentator as हेत्वभावे—without cause

*तत् पौर्वापर्य व्यतिक्रमे	when there is a violation of the priority and posteriority of those (*i e*, of the cause and effect)	अदौ	in the beginning, *i.e.*, previously
		मान	anger
अत्य – क्ति	Hyperbole of the highest degree	गत	subsided
		सा	she
		प्रियेण	by her lover
		पश्चात्	afterwards
		अनुनीता	was conciliated

Def. When the relation of priority and posteriority is violated, *i e*, when the due order is inverted, or, in other words, when the effect is said to have preceded the cause, it is अत्यन्तातिशयोक्ति ।

Ex The anger (of the beloved lady) had previously subsided Afterwards, she was conciliated by her lover.

Here, a lady angry, through love, at the absence of her lover removed her anger at the moment the lover came before her The lover not knowing the subsidence of the anger of the lady excused himself of his absence which was unnecessary at that stage

XIV तुल्ययोगिता—'Equal Pairing'.

Def वस्तूनामितरेषां वा धर्मैक्यं तुल्ययोगिता ।

Ex संकुचंति सरोजानि खैरिणीवदनानि च ॥

वस्तूनाम्	of objects on hand	सरोजानि	lotuses
इतरेषाम् वा	or of those not on hand	खैरिणीवदनानि च	and the faces of the adulterous women
धर्मैक्यम्	sameness of attribute	संकुचंति	become contracted
तुल्ययोगिता	Equal Pairing		

* तत = तयो of those, *i e*, of the cause and effect.

Def The sameness of attribute of objects on hand or of objects not on hand, is called तुल्य योगिता ।

Example of objects on hand.

The lotuses become contracted as well as the faces of the adulterous women

This being the description of the rise of the moon, the lotuses are said to contract, and the moonlight being an impediment to the free movements of the harlots, their faces also are said to contract or droop

Observe —Here, the lotuses and the faces of the women are the objects on hand and are associated with one common attribute

Example of objects that are not on hand

त्वदगमार्दवे दृष्टे कस्य चित्ते न भासते ।
मालतीशशभृल्लेखा कदलीना कठोरता ॥

त्वदगमार्दवे दृष्टे	when the softness of thy limbs was perceived		mine moon s ray and the plantain
कस्य चित्त	in whose mind	कठोरता	hardness
मालती कदलीनाम्	of the jasa	न भासते	will not become manifest.

Ex Lady ! In whose mind will not the hardness of the jasamine, the lunar ray and the plantain be manifest when the softness of thy limbs was perceived ?

Here, the jasamine &c, the objects unconnected with the subject, are associated with one and the same attribute, that is, the quality of hardness

Equal Pairing, second kind.

Def हिताहिते वृत्तितौल्यमपरा तुल्ययोगिता ।

Ex. प्रदीयते पराभूतिर्मित्रशात्रवयोस्त्वया ॥

हिताहिते	in a friend and foe	मित्रशात्रवयो	to the friend and foe
वृत्तितौल्यम्	the sameness of behaviour	पराभूति	immense riches (to a friend)
अपरा	another	पराभूति	defeat (to a foe)
तुल्ययोगिता	Equal Pairing	दीयते	is distributed.
त्वया	by thee		

Def. The description of the sameness of behaviour towards a friend and a foe is another kind of Equal Pairing.

Ex (O king !), Parabuti is equally distributed by thee both to thy friend and to thy foe.

परा and भूति are two separate words meaning immense riches when applied to 'friend', when taken as one word, पराभूति means 'defeat' and applies to 'foe'; however the same word being used to friend and foe, this must be taken as instancing the figure without referring to its meaning

Observe —This is possible only under a pun.

Equal Pairing, third kind

Def गुणोत्कृष्टैः समीकृत्य वचोऽन्या तुल्ययोगिता ।

Ex. लोकपाली यमः पाशी श्रीदः शक्रो भवानपि ॥

गुणोत्कृष्टै	with those possessed of superior qualities	वारी	Varuna
		शौद	Kubera
समीकृत्य	having placed on the same footing	शक्र	Indra
		भवान् अपि	as well as thyself
वच	description	लोकपाल	a regent of the quarter (and the ruler of the earth
अन्या	another		
तुल्ययोगिता	Equal Pairing		
यम	God of death		

Def The description of placing one object on a footing of equality with those possessed of superior qualities is *termed a third kind of Equal Pairing*

Ex (O Lord!) Yama, Pāsi, Srida, Sukra as well as thyself are each a Lokapāla

Lokapāla = a regent or guardian of a quarter = a ruler of earth

Yama = the God of death, the regent of the Southern quarter

Pasi = Varuna, the regent of the Western quarter and of the oceans

Srida = Kubera, the regent of the Northern quarter and the God of riches and treasure

Sukra = Indra the regent of the Eastern quarter and the king of the Gods

XV दीपकम्—The Illuminator

Def वदंति वर्ण्यावर्ण्यानां धर्मैक्य दीपक बुधाः।

Ex. मंदेन भाति कलभः प्रतापेन महीपतिः॥

वस्त्वावस्त्वानाम्	*of objects on hand and those not on hand*	वदनि	calf
		कलभ	*young elephant*
धर्मैक्यम्	the common attribute	मदन	by ichor
बुधा	the learned	भाति	shines
दीपकम्	Illuminator	महीपति	Lord of earth
		प्रतापेन	by valour

Def When objects on hand and those not on hand are *associated* with a common attribute (mentioned only once), the learned call it the Illuminator

Ex The young elephant shines by its ichor and this lord of earth by his valour

Here, the elephant, the object not on hand, and the king, the object on hand, are together associated with one and the same attribute, *the action of shining* Just as a lamp standing in one place illumines the several objects round it, so in the present figure one finite verb serves as predicate to two or more nominatives Compare the maxim of the lamp placed over a threshold देहलीदीपन्याय । *It takes its origin from* a lamp hanging over the threshold of a house which by its peculiar position, serves to light the rooms on both sides, and is used to denote something which serves a two-fold purpose at the same time *Apte*

In the Equal Pairing No 1 (Fig XIV), the objects on hand if associated with one and the same attribute formed one kind of the figure , and the objects not on hand if associated with one and the same attribute formed another kind of the same figure (*observe* the word वा in the *Definition*) In the Illuminator, the objects on hand and those not on hand are *together*

associated with one common attribute mentioned only once.

XVI. आवृत्तिदीपकम्—The Illuminator by repetition.

Def विविधं दीपकावृत्तौ भवेदावृत्तिदीपकम्।

Ex वर्षत्यंबुदमालेयं वर्षत्येषा च शर्वरी॥

दीपकावृत्तौ	in the repetition of the Illuminator	भवेत्	will be
		इयं अंबुदमाला	this range of clouds
विविधम्	three kinds	वर्षति	rains
आवृत्तिदीपकम्	*Illuminator by repetition*	एषा शर्वरी च	and *this* night
		वर्षति	looks like a year.

विविधम् *i.e*, by repetition of 1 पद 'word', 2 अर्थ 'signification' and 3 उभय 'both word and signification'.

Def. By repetition of (1) word, (2) signification and (3) both, we have the three kinds of the figure आवृत्तिदीपकम्।

Ex. This range of clouds rains and this night looks like a year.

This is the example of No. 1 पदावृत्ति। Here, the verb वर्षति, a पद, is repeated though with different significations. The first is the form of the third person, singular number, present tense of the root वृष् 'to rain', and the second is the form of the third person, singular number, present tense of the nominal verb derived from the noun वर्ष 'a year'.

Example of No. 2. अर्थावृत्ति।

उन्मीलंति कदंबानि स्फुटंति कुटजद्रुमाः।

कदंबानि	kadamba flowers	कुटजद्रुमाः	kutaja creepers
उन्मीलंति	blossom	स्फुटंति	bloom forth.

Ex. The kadamba flowers blossom and the kutaja creepers bloom forth.

उन्मीलन्ति and स्फुटन्ति mean the same thing and we have here a repetition of signification.

Example of No. 3. उभयावृत्ति।

मादयन्ति चातकास्तृप्ता मादयंति च शिखावलाः।

तृप्ता	satiated	शिखावलाः	peacocks
चातकाः	chātaka birds	मादयन्ति	rejoice
मादयन्ति	rejoice		

Ex. The satiated chātaka birds rejoice and the peacocks also rejoice (at the sight of the clouds).

Here, the same word मादयन्ति is repeated in the same meaning and hence it is called उभयावृत्तिदीपकम्।

XVII. प्रतिवस्तूपमा—*Typical Comparison.*

Def. **वाक्ययोरेकसामान्ये प्रतिवस्तूपमा मता।**

Ex. **तापेन भाजते सूरः शूरश्चापेन राजते॥**

वाक्ययो	in (the sense of) two sentences	सूर	the sun
		तापेन	with intense heat
एकसामान्ये	if one common attribute (is expressed)	भाजते	shines
		शूरश्च	and *this* warrior
प्रतिवस्तूपमा	Typical Comparison	चापेन	with (his) bow
मता	is recognized	राजते	looks brilliant

Def When, in two sentences one of which describes the object compared and the other the object compared to, the same common attribute is expressed *but by different words*, it is termed Typical Comparison.

Ex The sun shines with intense heat and this warrior looks brilliant with his bow

Here, the actions of shining and looking brilliant, though mean the same thing, are expressed by different words to avoid the fault of repetition

XVIII दृष्टान्तः—Exemplification

Def चेद्विम्बप्रतिबिंबत्वं दृष्टांतस्तदलंकृतिः ।

Ex त्वमेव कीर्त्तिमान् राजन् विधुरेव हि कांतिमान्॥

चेत्	if	दृष्टान्त	Exemplification
*वाक्ययो	in (the sense of) two sentences	राजन्	O king !
बिंबप्रतिबिंबत्वम्	relation of type and proto-type	त्वमेव	thou only
		कीर्त्तिमान्	*possessed of fame*
तत्	then	विधुरेव हि	moon only
		कान्तिमान्	radiant.

Def If two sentences, one of which contains the object compared and the other the object compared to, stand in relation of type and proto type, or, in other words, contain similar attributes reflectively expressed, it is called Exemplification

Ex O king ! Thou art the only being possessed of fame and the moon is the only object having radiance

Here, *possessing fame* and *having radiance* are similar attributes and the two sentences stand in relation of type and proto type The first sentence is exemplified by the second in which a renowned object, the moon, whose radiance has been experienced

* Taken from the preceding verse

as excellent, is *employed as a type*. The *difference* between this figure and प्रतिवस्तूपमा is that the common attributes here are similar but in the latter they are identical. In the प्रतिवस्तूपमा the couple of sentences terminates in conveying the same sense; *whilst in the example of the present figure the* sentences have similar sense reflectively expressed and not the same.

XIX. निदर्शना। Illustration (First kind.)

Def. वाक्यार्थयोः सदृशयोरैक्यारोपो निदर्शना।

Ex. या दातुः सौम्यता सेयं पूर्णेन्दोरकलंकता॥

सदृशयो·	similar	दातु	of a donor
वाक्यार्थयो.	in the significations of two sentences	सौम्यता	mildness
ऐक्यारोप	attribution of identity	सेयम्	that itself
निदर्शना	Illustration	पूर्णेन्दो:	of the full moon
या	which	अकलंकता	stainlessness.

Def. A *description, resulting in the identity* of the significations, of two sentences, which are similar, *i.e.*, which terminate in a comparison or similarity, is called Illustration.

Ex. That mild nature if possessed by a donor *answers to the stainlessness* of the *full moon.**

Here, the impossibility of the existence of the full moon without the black spot corresponds to the

* In Sanskrit, the relative and correlative clauses are reckoned as two separate sentences.

non existence of a donor destitude of anger Thus, we see that the two sentences terminate in a comparison.

The difference between this figure and the दृष्टान्त XVII is that in दृष्टान्त similar attributes are stated whereas here they are not stated Here, the two sentences employed are dependent upon each other in their meanings but in the दृष्टान्त they are independent

2nd kind of Illustration

Def पदार्थवृत्तिमप्येके वदंत्यन्यां निदर्शनाम् ।

Ex त्वन्नेत्रयुगलं धत्ते लीलां नीलांबुजन्मनोः ॥

एके	certain writers on Rhetoric	वदन्ति	say
पदार्थवृत्तिम् – पदार्थे	in a thing	त्वन्नेत्रयुगलम्	thy two eyes
वृत्तिम् ऐकारीपस्थितिम्	the state of being identical	नीलाबुजन्मनी	of the two blue lotuses
अन्याम् निदर्शनाम्	another kind of Illustration	लीलाम्	charmingness
		धत्ते	bears

Def If a thing is described as bearing the property of another, then it is another kind of Illustration according to certain writers on Rhetoric

Ex (Lady !) Thy two eyes bear the charmingness of the two blue lotuses

3rd Kind of Illustration

Def अपरां बोधनं प्राहु. क्रियायासत्सदर्थयोः ।

Ex. भश्येद्राजविरोधीति क्षीणं चन्द्रोदये तमः ॥

क्रियया	by an action of a certain object	तम	darkness
असत्सदर्थयो	of the unreal and real objects	चन्द्रोदये	at the rise of the moon
बोधनम्	intimation	राजविरोधी	the enemy of a king or moon
अपरा	third kind of Illustration	नश्येत्	will perish
प्राहु	(the learned) call	इति	so intimating
		बोधम्	vanished.

Def The intimation, by an agent engaged in a certain action, of the unreal and the real state of things signified by the action itself, it is termed the third kind of Illustration

Ex "The enemy of a king (moon) will perish"—telling this, the darkness, on the rise of the moon, vanished

Here, the darkness is the agent in the act of intimating to the world the above fact, the result of its own experience which is certainly unreal This forms the example of unreal state of things

Example of the real state of things —

उदयन्नेव सविता पद्मेष्वर्पयति श्रियम्।
विभावयन्समृद्धीना फल सुहृदनुग्रहम्॥

सविता	the sun	विभावयन्	(thus) intimating
उदयन्नेव	just when it rises	पद्मेषु	on the lotuses
सुहृदनुग्रहम्	*rewarding the friends*	श्रियम्	*splendour*
समृद्धीनाम्	of ones riches	अर्पयति	consigns
फलम्	the chief object		

Ex 'The chief object of one's having riches consists in rewarding his friends'—thus intimating (to the

world), the sun, just on its rise, consigns its own treasures (splendour) to the lotuses

Here, the sun is the agent in the act of intimating to the world the above fact which is real as the lotuses bloom only on the rise of the sun

XX व्यतिरेक —Dissimilitude or Contrast

Def व्यतिरेको विशेषश्चेदुपमानोपमेययोः ।

Ex. शैला इवोन्नता. सत. किंतु प्रकृतिकोमला' ॥

उपमानोपमेययो	between the object compared to and that compared	सत	good people
		शैला इव	as mountains
विशेष	any peculiarity	उन्नता	are high
चेत	if asserted	किंतु	but
व्यतिरेक	Dissimilitude or Contrast	प्रकृतिकोमला	are delicate by nature

Def If any characterestic difference is asserted between the object compared to and that compared, then it is called Dissimilitude or Contrast

Ex Good men are as high as mountains , but they (good men) are delicate by nature

Here we see a similitude between the good men, upameya, and the mountains upamana in one respect and a *dissimilitude in another respect*

XXI सहोक्ति । Connected Description or a Speech with सह 'with'

Def सहोक्ति सहभावर्थेद्यासते जनरंजन ।

Ex. दिंगतमगमत्तस्य कीर्त्तिं प्रत्यर्थिभिः सह ॥

चेत्	if	कीर्ति	fame
जनरंजन	pleasing to the people's mind	प्रत्यरिभि सह	together with (his) foes
सहभाव	simultaneity	दिगंतम्	to the end of the quarters
भासते	shines forth		
सहोक्ति	Connected Speech	अगमत्	reached.
तस्य	of that (king)		

Def A description of simultaneity or conjunction which will excite a pleasing (poetical) delight in the people's (mind) is called the Connected Description

Ex The fame of that king has reached the end of the quarters together with his foes

Here, the reaching of the fame to the end of the quarters is directly expressed and that of the foes is indirectly expressed by the word सह। सह denotes simultaneity of two actions that are of one and the same kind The idea conveyed in the present example is that both the king's fame and the enemies reached the end of the quarters at the same time Thus we see that this figure consists in the description of simultaneous action connected with सह।

XXII विनोक्ति —Speech of Absence or Speech with विना 'without'

Def विनोक्तिश्चेद्विना किंचिन्न्यूनं हीनमुच्यते ।

Ex. विद्या ह्यद्यापि साऽवद्या विना विनयसंपदम् ॥

चेत्	if
किंचिदिना	in the absence of some other thing
प्रस्तुतम्	the object on hand
हीनम्	as inferior
कथ्यते	is represented
विनोक्ति	Speech of Absence
विद्या	the learning
हृद्या अपि	though pleasing
विनयसत्पदम्	excellence of good behaviour
विना	without
सा	that, *i e*, the learning
अवद्या	censurable

Def When an object on hand is represented as inferior in the absence of some other object, it is termed the Speech of Absence

Ex In the absence of excellent good behaviour, the learning, though pleasing, is censurable.

Speech of Absence, second kind.

Def तच्चेत्किंचिदिना रम्यं विनोक्तिः सापि कथ्यते ।

Ex. विना खलैर्विभात्येषा राजेंद्र भवतः सभा ॥

चेत्	if
तत्	the object on hand
किंचिदिना	*without some thing* else
रम्यम्	as charming
सापि	that too
विनोक्ति	Speech of Absence
कथ्यते	is termed
राजेंद्र	O best of kings !
एषा	this
भवत	of *thy honour*
सभा	council hall
खलै विना	in the absence of wicked persons
विभाति	shines

Def. When an object on hand is represented as charming in the absence of some other object, it is also called Speech of Absence

Ex O best of kings ! Thy council hall shines splendid in the absence of wicked persons

XXIII समासोक्ति —Modal Metaphor or Speech of Brevity

Def समासोक्तिः परिस्फूर्त्तिः प्रस्तुतेऽप्रस्तुतस्य चेत् ।

Ex अयमैंद्रीमुखं पश्य रक्तश्चुंबति चंद्रमाः ॥

चेत	if	अयम्	this
प्रस्तुते	in the description of an object on hand	चंद्रमा	the moon
		रक्त	red
अप्रस्तुतस्य	of an object not on hand	ऐंद्रीमुखं	the face of the eastern quarter
परिस्फूर्त्तिं	apprehension	चुंबति	kisses
समासोक्ति	Speech of Brevity	पश्य	see !

Def If by the description of an object on hand, an object not on hand is apprehended, or in other words, when the description of an object on hand conveys a reference to an object not on hand, it is called Modal Metaphor

Ex. My beloved ! see, this moon becoming red kisses the face of the Eastern (Indra's) quarter

Here, by the use of the words—(1) चुम्बति the action of which belongs to a human being, (2) चन्द्रमा in the masculine gender and (3) ऐन्द्री in the feminine gender, we understand that a lover, the subject of discourse, out of passion, kisses the face of some beautiful damsel residing in the east

XXIV परिकर —Insinuator

Def अलंकारः परिकरः साभिप्राये विशेषणे ।

Ex सुधांशुकलितोत्तंसस्ताप हरतु वः शिवः ॥

विशेषणे	if the epithet		been adorned by the
साभिप्राये	signifying the import		moon
परिकर	Insinuator	शिव	the God 'Siva'
अलङ्कार	*figure*	क तापम्	*your misery*
सुधांशुकलितोत्तंस	whose crest has	हरतु	remove

Def A speech with epithets signifying the import (of the speaker) is termed Insinuator.

Ex. Let God Siva whose crest has been adorned with nectar rayed (moon) remove your misery (lit. mental heat)

Here, the charming epithet सुधांशुकलितोत्तंसः suggests that the heat is removable This figure occurs even when only one epithet is employed and when that epithet invests the verse with a peculiar charm agreeable to the effect like the present one

XXV. परिकरांकुरः—Sprout of an Insinuator.

Def साभिप्राये विशेष्ये तु भवेत्परिकरांकुरः।

Ex. चतुर्णां पुरुषार्थानां दाता देवश्चतुर्भुजः॥

विशेष्ये तु,	when the noun itself	चतुर्भुजो देव	the four-armed God
साभिप्राये	signifying the import		Vishnu
परिकरांकुरः	Sprout of an Insi	चतुर्णां पुरुषार्थानां	of the four objects
	nuator		of human life
भवेत्	is	दाता	giver

Def When the noun itself (i e, without epithets) * signifies the import of the speaker, it is called the Sprout of an Insinuator.

Ex. The four armed God (Vishnu) is the giver of the four principal objects of life

Four objects of life are धर्मः 'merit', अर्थ 'wealth', काम 'enjoyment' and मोक्ष 'liberation'

Here, the word चतुर्भुज is one of the thousand names of the Lord Vishnu and is used here without epithets The import of the speaker is that God Vishnu *alone (being four armed)* is able to *distribute* the four objects of life

XXVI श्लेष —Paronomasia.

Def नानार्थसंश्रयः श्लेषो वर्ण्यावर्ण्योभयास्पदः ।

Ex सर्वदो माधवः पायात् स यो गंगामदोधरत् ॥

वर्ण्यावर्ण्योभयास्पद	relating to (1) an object on hand, (2) an object not on hand and (3) both
नानार्थसंश्रय	depending upon words having many meanings
श्लेष	Paronomasia
सर्वद	all giver
स माधवः	the husband of मा Lakshmi, the Lord Vishnu
पायात्	may protect
यः	who
गिरिम्	the mountain Goverdhana
गाम्	the earth
अदीधरत्	held up
सर्वदा	always
स उमाधव	the husband of Uma the Lord Siva
पायात्	may protect
यः	who
गंगाम्	the river Ganges
अदीधरत्	bore (on his head)

Def Paronomasia is the expression by words having more than one signification referring (1) to an object on hand, (2) to an object not on hand and (3) to both

Ex The all giver Madhava who held up the mountain (Govardhana on his head) and the earth may protect (you)

or

The husband of Umā (Siva) who bore (on his ad) the river Ganges may protect (you)

दो माधव may be split into (1) सर्वद माधव and (2) सर्वदा उमाधव ।

गंगाम् may be split into (1) य, अग गाम् and (2) यः गगाम् ।

Here, both Madhava and Umādhava are objects hand and thus is therefore the *Example of No* 1.

Example of No 2.

अब्जेन त्वन्मुखं तुल्यं हरिणाहितसक्तिना ।

मुखम्	thy face		ment effected by the
रिणाहितसक्तिना = हरिणेन	by the		deer in the form of
	deer आहिता effected		the spot
	सक्ति attachment येन =	अब्जेन	by the moon
	having the attach	तुल्यम्	is equal

or

मुखम्	thy face	अब्जेन	by the lotus
रिणा	by the sun	तुल्यम्	is equal.
ाहितसक्तिना	having an attach ment placed		

(Lady !) thy face resembles the moon having an ttachment effected by the deer (in the form of the pot)

or

(Lady !) thy face resembles the lotus having an ttachment effected by the sun (in the act of blooming at the dawn)

Here, अब्ज 'moon' and अब्ज 'lotus' which are upamanas are both objects not on hand

Example of No. 3.

उच्चरद्गूरिकीलालः शुशुभे वाहिनीपतिः।

उच्चरद्गूरिकीलालः	having profuse effusion of blood	or	
वाहिनीपतिः	the commander of the army (Bhīshma)	उच्चरद्गूरिकीलाल.	having a vast expanse of water
शुशुभे	shone	वाहिनीपति	the lord of the rivers (ocean)
		शुशुभे	shone

The commander of the army, Bhīshma, shone by the profuse effusion of blood

or

The Lord of the rivers, the ocean, shone by the vast expanse of water.

Here, the commander Bhīshma is the object on hand and the ocean is the object not on hand.

XXVII. अप्रस्तुतप्रशंसा—Indirect Description.

Def. अप्रस्तुतप्रशंसा स्यात् सा यत्र प्रस्तुताश्रया।

Ex. एकः क्रतौ शकुंतेषु योऽन्यं शक्रान्न याचते॥

यत्र	where	शकुंतेषु	among the birds
सा	that (description of an object not on hand)	एक.	one only
		(चातक)	chātaka bird*
प्रस्तुताश्रया	referring to an object on hand	क्रतौ	fortunate one
		य.	who
अप्रस्तुतप्रशंसा स्यात्	is called Indirect Description	शक्रादन्यं	other than Indra
		न याचते	never begs

Def When the description of an object not on hand *conveys a reference to an object on hand*, it is called Indirect Description.

Ex (The chātaka bird) is the only fortunate one, among the birds, which never begs of any other than Indra.

It is a known fact that chātaka bird lives on rain drops and that Indra is the bestower of rain

Here, the object in question is a noble man who never begs of any man except the Indra like king and this is conveyed through the description of a chātaka bird which is not the object on hand

This is not समासोक्ति where a description of an object on hand conveys a reference to an object not on hand, whilst, in this figure, it is quite contrary

XXVIII प्रस्तुताकुर —The Sprout of Direct Description

Def **प्रस्तुतेन प्रस्तुतस्य द्योतने प्रस्तुतांकुर. ।**

Ex **किं भृंग सत्या मालत्या केतक्या कण्टकेढ्या ॥**

प्रस्तुतेन	by (description of) an object on hand	भृंग ।	O bee !
प्रस्तुतस्य	of (another) object on hand	मालत्यां सत्यां	when there is the Malati flower
द्योतने	in the apprehension	कण्टकेढ्या	full of thorns
प्रस्तुतांकुर	(it is) *the Sprout of* Direct Description	केतक्या	by the Ketaki
		किं	*what is the use*

Def *When the description of an object on hand* conveys a reference to another object on hand, it is called Prastutāṅkura

Ex. O Bee ! What (is the use of thy amusement), with the (unblown) Ketaki full of thorns while thou hast here the Mālati (Jasamine) flower

Here, a lady, by the description of the bee's act with the unblown Ketaki bud witnessed by her in her pleasure garden indirectly *intimates the same to her* lover, the subject of discourse, who is at present in love with a maiden who has not yet arrived at puberty.

N. B.—The bee and the lover are both objects on hand.

XXIX. पर्य्यायोक्तम्—Periphrasis.

Def. पर्य्यायोक्तं तु गम्यस्य वचो भंग्यंतराश्रयम्।

Ex. नमस्तस्मै कृतौ येन सुधा राहुवधूकुचौ॥

गम्यस्य	of the fact intended to be expressed	नम.	homage
भंग्यंतराश्रयम्	referring to another by a turn of speech	येन	by whom
		राहुवधूकुचौ	the breasts of Rāhu's spouse
वचः तु	the description	सुधा	useless
पर्य्यायोक्तम्	*Periphrasis*	कृतौ	*were made.*
तस्मै	to him		

Def. When a fact intended to be intimated is conveyed by a circumlocutory speech, or in other words, when a fact intended to be described is expressed by a turn of speech, or, if the intended fact is expressed in a different manner, it is Periphrasis.

Ex. *Homage to him (God Vishnu) by whom the* breasts of Rāhu's spouse were rendered useless.

Here, the intended fact is that homage is to the God Vishnu only, *because he was the killer of* Rāhu and thus rendered the breasts of Rāhu's spouse useless and this fact has been expressed by a turn of

speech, *i.e.*, by different words which do not express it but by words which suggest it, simply for the purpose of giving a particular strikingness to the description.

Periphrasis—A second kind

Def पर्य्यायोक्तं तदप्याहुर्यद्व्याजेनेष्टसाधनम् ।

Ex. यामि चूतलता द्रष्टुं युवाभ्यामास्यतामिह ॥

व्याजेन	under a pretext	अहम्	I
यत् इष्टसाधनम्	the fulfilment of one's own wish	चूतलताम्	the mango creeper
		यामि	go
तदपि	even that	युवाभ्याम्	by you both
पर्य्यायोक्तम्	Periphrasis	इह	here
आहु	(some) call	आस्यताम्	shall be stayed

Def Even the fulfilment of one's own wish under an artful pretext of doing some thing else is also called Periphrasis by some.

Ex Lovers ! I depart hence for the purpose of seeing (my) mango creeper and it shall be stayed here by you both

Here, the speaker is a female messenger who having united her mistress with her intended lover departs from that place under the pretext of seeing her own chuta creeper so that the couple may freely enjoy in the absence of a third person

XXX व्याजस्तुति —Artful Praise or Irony

Def उक्तिर्व्याजस्तुतिर्निंदास्तुतिभ्यां स्तुतिनिंन्द्यो' ।

Ex. कः स्वर्धुनि ! विवेकस्ते नयसे पापिनो दिवम् ॥

निदास्तुतिभ्याम्	by (apparent) censure and praise	त	thy
स्तुतिनिंदयो	of the praise and censure	विवेक	judgment
उक्ति	speech	क	what
व्याजस्तुति	Artful Praise	यत्	because
स्वर्धुनि !	celestial Ganges !	पापिन	the sinners
		दिवम्	to the heaven
		नयसि	take

Def when (1) the praise is understood by apparent censure and (2) censure by apparent praise, it is termed Artful Praise

Ex O celestial river Gangā ! Thou art devoid of judgment in that thou conveyest the sinners to the heaven.

This is the example of No 1.

Here, the real praise has resulted by the apparent censure and it consists in representing the Gangā as taking the sinners to heaven provided they once bathe in her waters

N B—व्याजस्तुति = व्याजेन स्तुति· Praise by an artifice—*when praise is understood by apparent censure.*

When censure is understood by apparent praise, व्याजस्तुति is explained as व्याजरूपा स्तुति praise consisting in an artifice or a pretended praise

Example of No 2

साधु दूति पुनः साधु कर्तव्य किमत परम् ।
यन्मदर्थे विलूनासि दंतैरपि नखैरपि ॥

दूति।	messenger!	कर्त्तव्यम्	to be done
साधु	well	यत्	because
अत परम्	than this	मदर्थे	on my account
किम्	what other	दतैरपि	even by the teeth
साधु	good	नखैरपि	even by the nails
पुन	again	विलूना असि	wast injured

Well (done) messenger! what other good than this can again be done, because thou on my account, wast injured even by (my lover's) teeth and nails

Here, the speaker a lady pining under separation sent her maid servant as a messenger to her lover and on seeing her returning with marks, in her body of her having toyed with her (lady's) lord, censures her under pretext of Praise saying that she (lady) was saved by her (the maid servant) from the injury by her lord's teeth and nails whereas in fact she was angry when she saw her servant coming single without her lord and was more angry when she observed on her body the marks of sexual intercourse with her own lord Hence a censure resulted in the apparent praise

N B—This is not अप्रस्तुतप्रशंसा (XXVII), for, in it, there is no strikingness consisting either in censure or praise

XXXI व्याजनिन्दा—Artful Censure

Def. निंदाया निंदया व्यक्तिर्व्याजनिंदेति गीयते।

Ex. विधे स निंद्यो यस्ते प्रागेकमेवाहरच्छिर. ॥

निंदया	by censure	निंद्यः	is to be censured
निंदायाः	of censure	यः	who
व्यक्तिः	manifestation	ते	thy
व्याजनिंदा	Artful Censure	पुरा	formerly
इति	as	एकमेव	only one
कथ्यते	is called	शिरः	head
विधे	creator !	अहरत्	took away
सः	he		

Def. When an apparent censure (of an object not on hand) results in the censure (of an object not on hand), *it is Artful Censure.*

Ex. O Creator ! he (Siva) is to be censured—he that has lopped off only one head of thine formerly.

Here, the speaker, a poor man in very distressed circumstances, fancies himself that, if all the five heads of the God Brahmā were lopped off by Siva, then both the creator and the sufferings of the created would have been simultaneously put an end to. Instead of directly censuring the God Brahmā, the creator, the object on hand, the speaker censured the God Siva, the object not on hand, in having imprudently suffered the other four heads of Brahmā to remain.

XXXII. आक्षेपः—Hint.

Def आक्षेपः स्वयमुक्तस्य प्रतिषेधो विचारणात् ।

Ex. चंद्र ! संदर्शयात्मानमथवास्ति प्रियामुखम् ॥

स्वयम्	by self	आत्मानम्	self
उक्तस्य	told or expressed	संदर्शय	show or, discover
विचारणात्	on deliberation	अथवा	or, or why
प्रतिषेधः	denial	प्रियामुखम्	face of (my) belored
आक्षेपः	Hint	अस्ति	is.
चंद्र !	O moon !		

Def. A denial, after some deliberation, of what has been expressed, is called Hint.

Ex O moon ! Discover thy self (to me) Why ? Here is the face of (my) beloved

Here, we see only a semblance of denial This figure is distinct from the Concealment (XI) where the property of an object on hand is denied and that of another not on hand is superimposed upon it.

A second kind of Hint

Def निषेधाभासमाक्षेपं बुधाः केचन मन्वते ।

Ex नाहं दूतो तनोस्तापस्तस्याः कालानलोपमः ॥

केचन	some poets
बुधा	learned people
निषेधाभासम्	semblance of a denial
आक्षेपम्	Hint
मन्वते	regard
अहम्	I
दूतो	go-between
न	not
तस्या	of her
तनौ	of the body
कालानलोपम	resembling the destructive fire at the end of the world
ताप	fever of separation.

Def Some learned people regard the semblance of a denial as the figure Hint

Ex I am no go between but the love-fever (residing in) her (mistress') body, resembling the destructive fire at the end of the world

Here, the character of a person—that of the go-between, is denied The fact of excessive hardship, experienced by the lady under the pangs of separation, which was intended to be conveyed by the go-between, the speaker, is suppressed in order to suggest more strikingly that the lady is sure to die if her lover delays even for a moment in meeting her

A third kind of Hint

Def चाचेपोऽन्यो विधौ व्यक्ते निषेधे च तिरोहिते ।

Ex. गच्छ गच्छसि चेत्कांत ! तत्रैव स्याज्जनिर्मम ॥

विधौ	command or permission	कांत !	lover !
व्यक्ते	when apparent	गच्छसि चेत्	if thou goest
निषेधे च	and the denial	गच्छ	goest
तिरोहिते	when hidden	मम	my
अन्य	another kind	जनि	birth
आक्षेप	Hint	तत्रैव	in that same place
		स्यात्	may be

Def When the permission (to do some thing) is apparent (in words) but the denial (to do that thing) is hidden it is a third kind of Hint

Ex Departest (thou), my love, if thou art determined to go, and may my rebirth take place in that same place (where thou hast gone)

Here, the apparent permission of going granted by the lady suggests a clear prohibition the meaning conveyed thereby being that the lover ought to desist from departing from her presence

XXXIII विरोधाभास or विरोध —Contradiction

Def चाभासत्वे विरोधस्य विरोधाभास इष्यते ।

Ex विनापि तन्वि ! हारेण यद्योजो तव राजते ॥

Def When an incongruity (between two things) is apparent (in words*), then it is called Contradiction

Ex. O slender lady! thy breasts though devoid of pearl necklace are yet possessed of pearl necklaces, *i e*, are yet charming

Here, the apparent contradiction is to be explained by taking the word हारिणी in the sense of 'charming' only.

XXXIV विभावना—Peculiar Causation

Def विभावना विनापि स्यात्कारणं कार्यजन्म चेत्।

Ex. अपि लाक्षारसासिक्तं रक्तं त्वच्चरणद्वयम्॥

कारणम् विना अपि	though without cause	स्यात्	is called
कार्यजन्म चेत्	if the production of the effect take place	त्वच्चरणद्वयम्	thy two feet
विभावना	Peculiar Causation	लाक्षारसासिक्तम् अपि	though not dyed with red lac
		रक्तम्	red

Def When the production of an effect is represented as being without cause, it is Peculiar Causation

Ex Lady! thy two feet are red though they were not dyed with red lac

Here, the contradiction in the red feet without its cause, the lac, is due to the redness of the lady's feet being natural. Therefore, we see that the pro-

* *i e* the incongruity is to be removed by explaining the words without the pun.

duction of an effect in the *absence of its cause is not* inconsistent in as much as *the denial of a* known cause *suggests* that the effect produced must be natural or is due to some other hidden cause.

A second kind of Peculiar Causation.

Def. हेतूनामसमग्रत्वे कार्योत्पत्तिश्च सा मता।

Ex. अस्त्रैरतीक्ष्णकठिनैर्जगज्जयति मन्मथः॥

हेतूनाम्	of the causes	मन्मथः	God of love
असमग्रत्वे	when incomplete	अतीक्ष्णकठिनैः	neither sharp nor hard
कार्योत्पत्तिः	the production of an effect	अस्त्रैः	by weapons
च	also	जगत्	the world
सा मता	is termed that 'Peculiar Causation'	जयति	conquers.

Def. When the production of an effect is represented as having taken place while its causes are *apparently incomplete, (to produce such an effect),* then it *is the second kind of Peculiar Causation.*

Ex. By weapons, neither sharp nor hard, the God of love *conquers* the whole world.

Here, the conquest of the world by the God of love is represented as having taken place though his weapons are neither sharp nor hard (being only *five flowers*) and are therefore quite inadequate to produce such an effect. The contradiction here must be removed by the supposition of some superhuman cause specially gifted by the Supreme Spirit.

A third kind of Peculiar Causation

Def कार्योत्पत्तिस्तृतीया सा सत्यपि प्रतिबंधके।

Ex. नरेंद्रानेव ते राजन् दशत्यसिभुजंगमः॥

प्रतिबंधके	when an impediment	ते	thy
सत्यपि	though present	असिभुजगम	sword serpent *i e*, the serpent in the form of thy sword
कार्योत्पत्ति	production of an effect	नरेंद्रान् एव	only the curers of poisons or kings
तृतीया	third kind	दशति	bites
सा	that— Pecular Causation		
राजन्!	O king!		

Def When the production of an effect is said to have taken place though there was an impediment (to such an effect), it is the third kind of Peculiar Causation

Ex O king! thy sword serpent bites only *Narendran*, *i e*., curers of poisons only (lit kings)

नरेन्द्र = king = dealer in antidotes Here, serpent biting the curers of poison implies an impediment to the effect

Fourth kind of Peculiar Causation

Def 'अकारणात्कार्यजन्म चतुर्थी स्याद्विभावना।

Ex. शंखाद्वीणानिनादोऽयमुदेति महदद्भुतम्॥

अकारणात्	from a different cause	शंखात्	from a conch-shell
कार्यजन्म	production of an effect	अयम्	this
चतुर्थी	fourth kind	वीणानिनाद	sound of a lute
विभावना	Peculiar Causation	उदेति	proceeds
स्यात्	is	महदद्भुतम्	great wonder

Def. When the production of an effect is represented as being from a different cause, or, more literally, from a similar cause, it is the fourth kind of Peculiar Causation.

Ex. It is a great wonder that this musical sound of a lute proceeds from a conch-shell (*i.e.*, conch-shell-like neck of a damsel).

We know that a conch-shell cannot produce the sound of a lute and therefore this is a Peculiar Causation.

N.B.—We have a Metaphorical Hyporbole in शंख, the upamāna, because it was used for its upameya, the neck of a damsel.

Fifth kind of Peculiar Causation.

Def. विरुद्धात्कार्यसंपत्तिर्दृष्टा काचिद्विभावना ।

Ex. शीतांशुकिरणास्तन्वीं हंत संतापयन्ति ताम् ॥

विरुद्धात्	from an incongruous cause	हंत	alas !
कार्यसंपत्तिः	production of an effect	शीतांशुकिरणाः	moon's (cool rayed) rays
काचित्	a certain kind	ताम्	that
विभावना	Peculiar Causation	तन्वीम्	the slender lady
दृष्टा	is seen	संतापयन्ति	inflame.

Def. When the production of an effect is produced from an incongruous cause, *i.e.*, from a cause quite opposite to the real one, it is the fifth kind of Peculiar Causation.

Ex. *Alas ! the rays of the moon* (lit. cool-rayed) inflame that slender lady.

This is the state of a damsel, the object on hand, pining under separation from her lover. The rays of the moon have a peculiar charm of exciting the passions of such women and therefore it is said so.

Sixth kind of Peculiar Causation

Def कार्यात्कारणजन्मापि दृष्टा काचिद्विभावना ।

Ex यशः पयोराशिरभूत्करकल्पतरोस्तव ॥

कार्यात्	from an effect	तव	thy
कारणजन्म	production of a cause	करकल्पतरो	hand kalpa-tree *i e*, wish yielding tree in the form of the hand
अपि	also		
काचित्	a certain kind		
विभावना	Peculiar Causation	यश पयोराशि	ocean of fame
दृष्टा	is seen	अभूत्	is produced

Def When the cause is said to have been produced from its effect, it is also termed Peculiar Causation

Ex. O king! An ocean of fame has been formed out of thy hand kalpataru (wish yielding tree in the form of thy hand)

Here, the king referred to is Karna renowned for his liberal donations.

The kalpa tree was produced from the ocean at the time of churning Here, the kalpa tree in the form of the king's hand is said to be the cause of the ocean in the form of the king's fame for his unusual liberality

XXXV विशेषोक्ति —Peculiar Allegation

Def कार्याजनिर्विशेषोक्ति सति पुष्कलकारणे ।

Ex हृदि स्नेहक्षयो नाभूत्स्मरदीपे ज्वलत्यपि ।

पुष्कलकारण	abundant cau o	हृदि	in the heart
सति	when tl ere is	ज्वलत्यपि	though burning
कार्याजनि	non product on of an eff ct	स्नेहक्षय	d minut on of oil (*affection*)
विशेषोक्ति	I ecul ar Allegation	न अभूत्	did not take place.
स्मरदीपे	cup d lamp		

Def The non production of an effect when there existed abundant cause (for the same) is called Peculiar Allegation

Ex The diminution of oil (lit. affection) did not take place in the heart (of this lady pining under *separation*) *even though the cupid lamp is burning* (there)

Here the burning of the cupid lamp the cause is present and yet the effect, the diminution of oil is represented as not taking place The contradiction can, however, be removed by explaining the word स्नेह in the *sense of 'affection' only*

XXXVI असभव —Improbability

Def असंभवोऽर्थनिष्पत्तेरसंभाव्यत्ववर्णनम् ।

Ex. को वेद गोपशिशुक शैलमुत्पाटयेदिति ॥

अर्थनिष्पत्ते	of the accomplishment of an object	गोपशिशुक	this shepherd boy
असम्भाव्यत्ववर्णनम्	the description of impossibility	शैलम्	the mountain गोवर्द्धन
असम्भव	Improbability	उत्पाटयेदिति	would have eradicated
		क	who
		वेद	knew

Def *Improbability is the description of the accomplishment of a truly impossible act*

Ex. *Who knew that this shepherd boy would have eradicated the Mountain Govardhana*

The shepherd boy is the Lord Krishna who held up the Mountain Govardhana for seven days as a large umbrella to shelter his beloved Gopis and their cattle from the heavy and incessent rain caused by Indra to deluge the Gokula, the land of the shepherds

XXXVII असंगति —Disconnection

Def विरुद्धं भिन्नदेशत्वं कार्यहेत्वोरसंगतिः।

Ex विषं जलधरै. पीतं मूर्च्छिता पथिकांगना॥

कार्यहेत्वो	of the effect and the cause	विषम्	poison (lit water)
विरुद्धं	inconsistent	पीतम्	was drunk
भिन्नदेशत्वम्	different location	पथिकांगना	the consorts of the travellers
असंगति	Disconnection	मूर्च्छिता	fainted
जलधरै	by the clouds		

Def The description of the effect and the cause as inconsistent and as occupying *different locations*, is termed Disconnection

Ex *The poison* (lit water) was drunk by *the* clouds and the consorts of the travellers fainted.

This figure is only an exception to the ornament of Contradiction (XXXIII) and not Contradiction itself, where the mutual inconsistency of two objects resides in one place, but in this figure in two different places The drinking of poison (water) by the clouds and its effect, the fainting of the consorts, take place in two different localities It is a convention of poets that the women are affected at the sight of the clouds in the rainy season being separated from their lovers who therefore hasten to meet their beloved

Second and third kinds of Disconnection

Def 2nd अन्यत्र करणीयस्य ततोऽन्यत्र कृतिश्च सा ।

Def 3rd अन्यत्कर्तुं प्रवृत्तस्य तद्विरुद्धकृतिस्तथा ॥

अन्यत्र	in another place	कर्तु	to do
करणीयस्य	of a thing to be done	प्रवृत्तस्य	of a person engaged
ततः	other than	तत् विरुद्धकृतिः	the accomplishment quite contrary to the above
अन्यत्र	another place		
कृतिः च	accomplishment too	तथा	so, *i.e* the figure Disconnection.
सा	that, *i e* Disconnection		
अन्यत्	another (thing)		

Def When the accomplishment or effect of an object to be produced in a certain locality is represented as having taken place in a quite different locality, it is called the second kind of Disconnection

Def An incongruous effect of an object obtained by an agent engaged to do a quite different thing is termed a third kind of Disconnection

Example of the second kind of Disconnection.

अपारिजातां वसुधां चिकीर्षन् द्यां तथाऽकृथाः ।

(कृष्ण)	*(Lord Krishna)*	चिकीर्षन्	*wishing to do*
वसुधा	the earth	द्यां	the paradise
*अपारिजाताम्	devoid of पारिजात or अरिजात	तथा अकृथाः	did so

Lord Krishna who wished to make the earth Apārijātā devoid of the multitude of foes† made the celestial world so *i.e.* अपारिजाता devoid of Pārijāta tree.

Pārijāta is a celestial tree produced at the churning of the milky-ocean. Krishna at the request of one of his wives Satyabhāmā carried off this tree from Indra's garden (Nandana). A conflict ensued between Indra and Krishna in which the latter was victorious. The tree was brought to the city Dvārakā and was planted in the Satyabhāmā's pleasure-garden.

N. B.—This figure is possible only under a pun.

गोवोद्धारप्रवृत्तोपि गोचोद्धिदं पुराकरोः ॥

---

*अप + अरिजात = अपगतम्—*free from* अरिजातम्—*assemblage of foes* यस्मा तादृशीम् = making the earth devoid of the multitude of foes.

अ not + पारिजात Pārijāta tree = नास्ति पारिजात यस्याम् making the paradise devoid of Pārijāta tree.

† परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।
धर्मसंस्थापनार्थाय संभवामि युगे युगे ।

For the protection of the good and for the destruction of the wicked and for the establishment of the righteousness I am born in every Yuga.

(विष्णो)	(O lord Vishnu !)	गोवीड्डारप्रवृत्त'	the splitting of the
गोवीड्डारप्रवृत्त' अपि	though engaged in raising the earth		earth
		पुरा	formerly
		अकरो	thou didst.

O Lord Vishnu! formerly though thou wert *engaged in the* raising of the earth, thou *didst* (the opposite, *i.e.*) the splitting of the earth (by the foot-prints of the Varāha).

This refers to the third incarnation of Vishnu in the form of a boar in order to raise the earth which was immersed in water. After raising the earth he walked on the earth and the foot prints made by him are referred to here.

XXXVIII. विषमम्—Incongruity.

Def विषमं वर्ण्यते यत्र घटनाऽननुरूपयोः ।

Ex. क्वेयं शिरीषमृदुगी क्व तादृङ्मदनज्वरः ॥

यत्र	where	इयम्	this (lady)
अननुरूपयो.	of two incongruous (things)	क्व	where
		तादृक्	that
घटना	combination	मदनज्वर.	love-fever or torments of God of love
वर्ण्यते	is described		
विषमम्	Incongruity	क्व	where.
शिरीषमृदुगी	having the body soft as the Sirisha flower		

Def. Vishama is a figure where a combination of *two incongruous things* is described.

Ex. Where this lady with body as soft as the Sirisha flower and where these *torments* or fever of the God of love.

Here, we see the incongruity or incompatible relation of two things which are opposed to each other, *i.e.*, the nature of the God of love is quite opposed to the nature of the lady, under description, whose body is soft as the Sirīsha flower.

Second kind of Incongruity.

Def विरुद्धकार्यस्योत्पत्तिरपरं विषमं मतम्।

Ex. कीर्त्तिं प्रसूते धवलां श्यामा तव कृपाणिका॥

विरुद्धकार्यस्य	of the opposite effect	श्यामा	dark
उत्पत्ति	production	कृपाणिका	sword
अपरम्	another kind	धवलाम्	white
विषमम्	Incongruity	कीर्त्तिं	fame
मतम्	is considered	प्रसूते	produces
तव	thy		

Def. The production of an effect from an incongruous cause is considered a second kind of Incongruity Or in other words, when the quality of the effect is opposed to that of its cause, it is Incongruity.

Ex. O king! Thy dark sword produces a white fame.

Here, we have white fame arising from the dark sword which has been figured here, as the cause in contravention to the general convention—that the quality of an effect must conform to its cause.

Third kind of Incongruity.

Def अनिष्टस्याप्यवाप्तिश्च तदिष्टार्थसमुद्यमात्।

Ex. भक्ष्याशयाहिमंजूषां दृष्ट्वा खड्गेन भक्षितः॥

इष्टार्थसमुद्यमात्	from an endeavour made for a desired object
अनिष्टस्य अपि	of an undesired object
अवाप्तिः	attainment
सत्	it, i.e., Incongruity
आखुः	rat
सस्याशया	*with the hope of getting some eatables*
अहिमंजूषाम्	the snake basket
दृष्ट्वा	*having seen*
(प्रविष्टः)	(entered)
तेन	by it
भक्षितः	was devoured

Def. The attainment of an undesired object from an endeavour made for a desired one is termed the third kind of Incongruity. Or in other words, when a desired object for which an endeavour is made is not obtained but, on the contrary, an unfavourable result is obtained, it is the third kind of Incongruity.

Ex. *The rat seeing the snake-basket (entered into the same) in the hope of obtaining some eatables and was itself devoured by it (snake).*

Here, the object of the rat to obtain some eatables for it by boring the basket was not attained and it became a pray to the hungry snake lying in the basket.

XXXIX. समम्.—The Equal.

Def. समं स्याद्वर्णनं यत्र द्वयोरप्यनुरूपयोः।

Ex. स्वानुरूपं कृतं सद्म हारेण कुचमण्डलम्॥

यत्र	where
अनुरूपयोः द्वयोः	of two agreeable objects
वर्णनम्	description
समम्	The Equal
स्यात्	is
हारेण	by the pearl necklace
कुचमण्डलम्	the circular bosoms
स्वानुरूपम्	worthy of itself
सद्म	place
कृतम्	selected.

Def. समम is the description of the combination of two agreeable objects.

Ex The circular bosoms were selected by the pearl necklace as the (fit) place worthy of itself.

Second kind of समम्।

Def सारूप्यमपि कार्य्यस्य कारणेन समं विदुः ॥

Ex. नीचप्रवणता लक्ष्मि! जलजायास्तवोचिता ॥

कार्य्यस्य	of the effect	जलजाया	born of water
कारणेन	by the cause	तव	thy
सारूप्यम् अपि	sameness also	नीचप्रवणता	resorting to the low people
समम्	Equal		
विदु	know	उचिता	is worthy
लक्ष्मि!	O Goddess of riches!		

Def. The sameness of an effect with its cause is termed a second kind of Sama

Ex O Goddess of riches! Thy character of resorting to the low (people) is worthy of thyself born of water.

The Goddess Lakshmi was produced at the churning of the Ocean Here, the character of Lakshmi is said to be the same as that of its cause, the water which naturally flows in a low direction

Third kind of समम्।

Def विनानिष्टं च तत्सिद्धिर्यमर्थं कर्तुमुद्यमः।

Ex. युक्तो वारणलाभोऽयं स्यान्न ते वारणार्थिनः ॥

पृथ्वाधेयात्	than the vast contained	यत्र	where
यत्	which	एते	these
आधाराधिक्यम्	the description of the containant as exceeding	तव	thy
		गुणा	good qualities
		विश्राम्यति	come to an end
तदपि	it too	वाग्ब्रह्म	the speech Brahman = Vedas
तत्	that, i.e, Exceeding		
मतम्	is regarded	कियत्	how great.

Def. When the containant itself is described as vaster than the vast contained, then we have a second kind of Exceeding.

Ex. How great is the speech Brahman = Vedas, where all these thy good qualities come to an end, *i.e.*, become completely described.

XLII. अल्पम्—Smallness

Def अल्पं तु सूक्ष्मादाधेयाद्यदाधारस्य सूक्ष्मता ॥

Ex. मणिमालोर्मिका तेऽद्य जपमालायते करे ॥

सूक्ष्मात्	small	अद्य	to-day
आधेयात्	than the object contained.	ते	thy
		करे	in the hand
यत्	which	मणिमालोर्मिका	ring inlaid with precious stones.
आधारस्य	of the containant		
सूक्ष्मता	smallness	जपमालायते	becomes a rosary
अल्पम्	Smallness		

Def When the containant is described as smaller than the object contained which is really very small, it is called Smallness.

Ex Lady ! Thy ring inlaid with precious stones has become to day a rosary in thy hand.

Here, the thinness of the hand or the finger which contained the ring is meant. The lady under description was suffering from the pangs of seperation from her lover on a certain day and so her hand or finger, the containant, became so thin that the ring, the object contained, became greater than the hand, the containant, and served as a rosary.

XLIII. अन्योन्यम्—The Reciprocal

Def. **अन्योन्यं नाम यत्र स्यादुपकारः परस्परम् ॥**

Ex **त्रियामा शशिना भाति शशी भाति त्रियामया ॥**

यत्र	where	त्रियामा	the night
परस्परम्	mutual	शशिना	by the moon
उपकार	benefit	भाति	looks splendid
स्यात्	is	शशी	the moon
(तत्र)	there	त्रियामया	by the night
अन्योन्यम् नाम	the figure called Reciprocal	भाति	looks splendid

Def. When two things benefit each other (by doing the same act causing each other's beauty), it is the Reciprocal.

Ex. The night is splendid by (the presence of) the moon and the moon looks splendid on account of the night.

Here, the night and the moon beautify each other. The night is the cause of the moon looking splendid and the moon is the cause of the night looking splendid.

यम् यत्नम्	which thing
कर्तुम्	to do
उद्यम	endeavour
अनिष्टम् विना	without an obstacle
तत्सिद्धि	the accomplishment of that
समम्	the Equal
वारणार्थिन	seeking for an elephant
ते	thy
अयम्	this
वारणलाभ	attainment of वारण (impediment)
युक्त किम् न	is it not worthy

Def The accomplishment, without any obstacle, of an object for which an effort has been made, is termed a third kind of Sama.

Ex. Friend! Is not this acquisition of (वारण) impediment worthy of thee that sought for an elephant (वारण).

This is possible only under a pun

The speaker here is a person that went to his king for an elephant He was obstructed by the door keeper of the king's palace and this was addressed in jest by his (speaker's) brother in law who accompanied him saying that this वारण (impediment) is equal to that वारण (elephant) sought for

XL विचित्रम्—Strange

Def विचित्रं तत्प्रयत्नस्येद्विपरीतफलेच्छया ।

Ex. नमंति संतस्त्रैलोक्यादपि लब्धुं समुन्नतिम् ॥

यत्	if
विपरीतफलेच्छया	with a desire to obtain its opposite effect
प्रयत्न	an endeavour
तत्	that
विचित्रम्	Strange
संत	good people
त्रैलोक्यादपि	higher than the triple world
समुन्नतिम्	exalted position
लब्धुम्	to attain
नमंति	bow down

Def If an endeavour is made by a person desiring to attain the exact opposite effect, it is called the Strange

Ex. The good people bow down for the purpose of attaining an exalted position higher than the triple world

Here, the act is *bowing down* and the desired effect is *elevation* over the triple world

XLI. अधिकम्—Exceeding

Def अधिकं पृथुलाधाराद्धेयाधिक्यवर्णनम् ॥

Ex. ब्रह्माण्डानि जले यत्र तत्र मांति न ते गुणाः ॥

पृथुलाधारात्	than the more spacious containant	यत्र जले	in which water
		ब्रह्माण्डानि	the mundane worlds
धेयाधिक्यवर्णनम्	the description of the contained as *greater*	तत्र	in that
		ते	thy
		गुणाः	*merits*
अधिकम्	The Exceeding	न मांति	do not contain

Def When the object contained is described as vaster than the containant itself (which is really more spacious), it is termed the Exceeding

Ex Lord! The waters which contain these mundane worlds could not contain (within themselves all) thy good qualities

Second kind of Exceeding

Def पृथ्वाधेयाद्यदाधाराधिक्यं तदपि तन्मतम् ।

Ex क्वियद्वाग्ब्रह्म यत्तेते विग्राम्यति गुणार्णव ॥

XLIV विशेष —The Extraordinary

Def विशेष ख्यातमाधार विनाप्याधेयवर्णनम् ।

Ex. गतेऽपि सूर्ये दीपस्थास्तमश्छिदंति तत्कराः ॥

ख्यातम्	well known	सूर्ये	the sun
आधारम्	the containant	गते अपि	tl ough set
विनापि	even without	दीपस्था	abiding in the lamp
आधेयवर्णनम्	the description of the object contained	तत्करा	its (sun s) rays
		तम	the darkness
विशेष	Extraordinary	छिदंति	expel.

Def The description of something dependent, *i e*, the object contained as existing without its well known supporter, *i e*, the containant, or in other words the representation of the independent existence of the object contained without its supporter on which it depends, is termed the Extraordinary

Ex Though the sun has set in, yet its rays abiding in the lamp expel the darkness

The statement that lamps expel the darkness only by the rays of the sun which has gone to the other side of the earth is Extraordinary

N B—The Vedas declare that the lustre of the sun enters the fire in the evening Compare Raghu vansa, IV 1

स राज्यं गुरुणादत्तं प्रतिपद्याधिकं बभौ ।
दिनान्ते निहितं तेज सवित्रेव हुताशन ॥

He (Raghu) obtained the kingdom given by (his) father and shone the more just as the fire that got the lustre deposited with (it) by the sun at the close of the day

N B—For Vedic quotations on this, see the Mallinātha's commentary on the verse

Second kind of the Extraordinary

Def विशेषः सोऽपि यदीकं वस्त्वनेकत्रवर्ण्यते ।

Ex. अंतर्बहिःपुरःपश्चात्सर्वदिक्ष्वपि सैव मे ॥

यदि	if	अत	in
एक	one	बहि	out
वस्तु	object	पुर	in the front
अनेकत्र	in many places	पश्चात्	behind
वर्ण्यते	is described	सर्वदिक्षु अपि	in all the directions
सोऽपि	that too	सैव	only she.
विशेष	the Extraordinary		

Def If one and the same object is described as existing in many places, it is also termed the Extraordinary

Ex. In my mind, in the outside, in the front, behind my back, in all the directions too (wherever I turn my face), only she (my beloved) appears (to me).

Here, one single object is said to exist uniformly in many places

N B—Although these as well as certain other representations are impossible and opposed to ordinary experience, yet they are said to have been represented as possible only metaphorically.

Third kind of the Extraordinary

Def किंचिदारंभतोऽशक्यवस्त्वंतरक्रतिश्च सः ।

Ex. त्वां पश्यता मया लब्धं कल्पद्रुमनिरीक्षणम् ॥

किंचित्	a certain (act)	ता	thee
आरंभत	commencing to do	पश्यता	seeing
अन्यवस्त्वंतरकृतिम्	even the performance of another impossible act	मया	by me
		कल्पद्रुमनिरीक्षणम्	*the sight of the kalpa* tree
स	*the Extraordinary*	लब्धम्	was got.

Def. When some one who has commenced to do an act chances to do another impossible act (unconnected with the former), it is the third kind of the Extraordinary

Ex By seeing you, (O king !) I got the sight of the wish yielding tree of the paradise

Here, the speaker who first commenced to do an act, i e, seeing the king, the liberal donor, says that he has seen the *kalpa* tree (instead of seeing the king himself who has now been identified by the speaker with the *kalpa* tree) of the paradise very difficult to obtain

XLV. व्याघात.—Frustration

Def स्याद्व्याघातोऽन्यथाकारि तथाकारि क्रियेत चेत् ।

Ex यैर्जगत्प्रीयते हंति तैरेव कुसुमायुधः ॥

चेत्	if	यै (पुं)	by which (flowers)
तथाकारि	the thing which produces its natural effect	जगत्	*the world*
		प्रीयते	is pleased
अन्यथाकारि	as the one which produces another effect	तै एव	by the same (flowers)
		कुसुमायुध	the flower-shafted God of love
क्रियत	is represented		
व्याघात स्यात्	it is Frustration.	हंति	torments.

Def. When a thing which produces the established result, i e., the effect natural to its cause is

represented to have produced the exact opposite result, it is called Frustration

Ex By the (same) flowers by which the people of the world become pleased Cupid (lit flower shafted God of love) torments the world

Here, *the effect, i e, tormenting is produced by* the flowers—the cause, which are well known to produce a quite opposite one, *i e*, pleasure Hence this is called Frustration on account of the frustration of an established effect already fulfilled in an object

Second kind of Frustration

Def सौकर्येण निबद्धापि क्रिया कार्यविरोधिनी ।

Ex दया चेद्बाल इति मय्यपरित्याज्य एव ते ॥

सौकर्येण	with facility	बाल इति	on account of being a boy
निबद्धा	begun	दया चेत्	if (thou hast) compassion
क्रिया	an act	ते	by thee
कार्यविरोधिनी	the contrary of that act	अपरित्याज्य एव	cannot be abandoned
अपि	(here) also		
(व्याघात)	Frustration		
मयि	on me		

Def If a certain act commenced (by one) on the ground of its being facile turns out contrary, it is the second kind of Frustration

Ex O King! If thou hast compassion on me, then I, being a boy, should not be abandoned here (now by thee going to battle field)

This is said by a crown prince to this king going to war. The king seems to have asked him to stay

at home for he *being a boy* could not bear the terrible toils of a battle field. The crown-prince mentions the same reason to accompany the king for he being a youth must go to the war and become skilled in the arts of war, or, as one commentator says, he (the youth) could not bear the separation from the king. Thus we see the frustration of the object which the king had at first.

XLVI. कारणमाला—Garland of Causes.

Def. गुंफः कारणमाला स्याद्यथाप्राक्प्रांतकारणैः ।

Ex. नयेन श्रीःश्रिया त्यागस्त्यागेन विपुलं यशः ॥

यथाप्राक्प्रांतकारणै.	by the causes in which a preceding object is spoken of as the cause of the succeeding one	स्यात्	is called
		नयेन	by morality.
		श्री	wealth
		श्रिया	by wealth
		त्यागः	donation
गुंफ	arrangement	त्यागेन	by donation
कारणमाला	Garland of Causes	विपुल यश	wide fame

Def. When a preceding object is spoken of as the cause of one succeeding it, which in turn is spoken of as the cause of what comes next and so on, it is termed the Garland of Causes.

Ex. From morality wealth (is acquired); from wealth, the donation; from donation, the wide fame.

Here, the morality mentioned first is spoken of as the cause of the succeeding object, the wealth, which in turn is spoken of as the cause of donation, etc.

This figure occurs also when one object, mentioned *afterwards, is spoken* of as the cause of what precedes and so on.

Ex भवन्ति नरका. पापात् पापं दारिद्र्यसंभवम्।
दारिद्र्यमप्रदानेन तस्माद्दानपरो भव ॥

(People) go to hell on account of (their) sin, sin *results from poverty, poverty from non giving.* Therefore (friend) be always munificient

XLVII. एकावली—The Necklace

Def गृहीतमुक्तरीत्यार्थश्रेणिरेकावली मता।
Ex. नेत्रे कर्णांतविश्रांते कर्णौ दोस्तंभदोलितौ ॥
दोस्तंभौ जानुपर्यंतप्रलंबनमनोहरौ।
जानुनी रत्नमुकुराकारे तस्य महीभुजः ॥

गृहीतमुक्तरीत्यार्थश्रेणि	a series of statements in which each succeed ng thing is taken as an attri bute of each preced ing thing and then made to cease as such
एकावली मता	is considered the Necklace
तस्य महीभुज	of that king
नेत्र	eyes
कर्णांतविश्रांते	extending as far as the ears
कर्णौ	ears
दोस्तंभदोलितौ	exten l ng as far as tl e post-like arms
दोस्तंभौ	post-like arms
जानुपर्यंतप्रलंबनमनोहरौ	charming on account of tl eir exten sion as far as the knees
जानुनी	knees
रत्नमुकुराकार	appearing like jewelled mirrors.

Def A successive series of statements made in a manner in which each succeeding thing is taken (गृहीत) as an attribute of each preceding thing and that thing which was first taken as an attribute is

made to cease (मुक्त) as such by being afterwards made a subject and qualified by another succeeding thing and so on, it is the Necklace

Ex The eyes of that king extend as far as the ears His ears extend as far as his post like arms His post-like arms are charming by their extension as far his knees. And his knees are, in appearance, jewelled mirrors

Here, the *ears* are taken as an attribute of the preceding thing, the *eyes*, *arms* of the *ears*, *knees*, of *arms*, and the *mirrors*, of the *knees*

In this example, a preceding thing is qualified by the succeeding thing affirmatively In the following example, the thing mentioned first is qualified negatively by what follows

न तज्जलं यन्न सुचारुपङ्कजं
न पङ्कजं तद् यदलीनषट्पदम्।
न षट्पदोऽसौ न जुगुञ्ज यः कलं
न गुञ्जितं तन्न जहार यन्मनः॥

Bhatti Kāvya, II 19

There was no water on which there were no beautiful lotusses there was not a lotus in the interior of which there was not a bee reposing, there was not a bee which hummed not sweetly, and there was not a hum which did not attract the mind

Here, of *water*, *lotuses* must be considered as denied, of *lotuses*, *bees*, of *bees*, *humming*, and of *humming*, *attraction*

XLVIII मालादीपकम्—The Serial Illuminator

Def दीपकैकावलीयोगान्मालादीपकमुच्यते ।

Ex स्मरेण हृदये तस्यास्तेन त्वयि कृतास्थिति. ॥

दीपकैकावलीयोगात्	from a combination of the figures the Illuminator and the Necklace	स्मरेण	by Cupid
		तस्या हृदये	in her heart
		स्थिति	setting one's foot
		कृता	was made
मालादीपकम्	the Serial Illuminator	तेन	by him
उच्यते	is called	त्वयि	in thee

Def A combination of the figures, दीपकम् (Illuminator XV) and एकावली (Necklace XLII), is called the Serial Illuminator. Or, in other words, the Serial Illuminator is that wherein a number of different objects is successively associated with one and the same attribute

Ex *Cupid set his foot in the heart of that lady, and by it, i e*, the heart of the lady, in thee

This is addressed to a lover by a go between sent by her mistress pining under separation

Here, the one and the same attribute स्थिति कृता being associated with two objects प्रकृत and अप्रकृत, it is the Illuminator and by गृहीतमुक्तरीत्या of the lady's heart, it is the Necklace (see the preceding figure) Thus, we have a blending of the two

XLIX. सार—The Climax

Def उत्तरोत्तरमुत्कर्षः सार इत्यभिधीयते ।

Ex. मधुरं मधु पीयूषं तस्मात्तस्मात्कवेर्वच. ॥

उत्तरोत्तरम्	successively	मधुरम्	sweet
उत्कर्षं	Excellence	तस्मात्	than that
सार इति	the figure Climax	पीयूषम्	the nectar
अभिधीयते	is called	तस्मात्	than that
मधु	honey	कवे वच	poet's speech.

Def. Excellence (rising) successively is termed the Climax

Ex. The honey is sweet; the nectar is sweeter than that; and, than that, poet's speech

Here, each succeding thing, nectar etc, rises gradually in excellence

L यथासंख्यम्—The Relative Order.

Def यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः ।

Ex शत्रुं मित्रं विपत्तिं च जय रंजय भंजय ॥

क्रमिकाणाम्	of serial objects	जय	conquer
क्रमेणैव	in due order	मित्रम्	the friend
समन्वय	mutual connection	रंजय	gratify
यथासंख्यम्	The Relative Order	विपत्तिम्	the calamity
शत्रुम्	the foe	भंजय	destroy

Def The Relative Order is a mutual connection of a series of objects mentioned in their due order.

Ex. O king! Conquer, gratify, destroy (thy) foe, friend and the calamity respectively.

Here, a series of objects शत्रुम्, मित्रम् and विपत्तिम् is respectively connected with जय, रञ्जय, and भञ्जय in their due order.

LI पर्याय —The Sequence

Def पर्यायो यदि पर्यायेणैकस्यानेकसंश्रय ।

Ex. पद्म मुक्त्वा गता चंद्रं कामिनीवदनप्रभा ॥

यदि	if
एकस्य	of one object
पर्यायेण	in succession
अनेकसंश्रय	residing in many places
पर्याय	The Sequence
कामिनीवदनप्रभा	the lustre of this lovely woman's face
पद्मम्	the lotus
मुक्त्वा	having left
चंद्र	the moon
गता	resorted to

Def When one object is described as residing in many places in succession, it is termed the Sequence.

Ex Having left the lotus, the lustre of this lovely woman's face now resorted to the moon

Here, the lustre which is stated as one is said to reside in many places in succession

Second kind of the Sequence

Def एकस्मिन्यद्यनेकं वा पर्याय. सोऽपि संमत: ।

Ex अधुना पुलिनं तत्र यत्र स्रोत. पुराऽजनि ॥

यदि वा	or if
एकस्मिन्	in one object
अनेकम्	many
सोऽपि	that too
पर्याय	the Sequence
संमत	is regarded
यत्र	where
पुरा	formerly
स्रोत	water
अजनि	was
अधुना	now
तत्र	there
पुलिनम्	sand bank

Def. Or, if many objects are said to reside in one and the same place in succession, that too is regarded as the Sequence

Ex. Sand bank is now seen in the place where there was water formerly.

Here, the water and the sand bank are said to be successively residing in the same place.

LII. परिवृत्तिः—The Return.

Def. परिवृत्तिर्विनिमयो न्यूनाभ्यधिकयोर्मिथः।

Ex. जग्राहैकं शरं मुक्त्वा कटाक्षान् सरिपुश्रियः॥

न्यूनाभ्यधिकयो'	of lesser and greater things	एकम् शरम्	one arrow
		मुक्त्वा	having discharged
मिथ'	mutual	रिपुश्रियः	of the enemy's Goddess of wealth
विनिमय	exchange		
परिवृत्ति.	the Return	कटाक्षान्	(many) side glances
(स राजा)	that king	अग्राह	received

Def. The Return is a mutual exchange of things lesser or greater.

Ex. The king discharged (*i.e.* gave) one arrow and received (*in turn, many*) *side-glances of the* Goddess of wealth of his foes.

Here, we have an exchange for what is greater, *i.e.* giving the lesser (शरम्) for the greater (कटाक्षान्).

LIII परिसङ्ख्या—The Special Mention or The Exclusion of Specification.

Def परिसङ्ख्या निषिद्धैकमेकस्मिन्वस्तुयन्त्रणम्।

Ex. स्नेहक्षयः प्रदीपेषु न स्वान्तेषु नतभ्रुवाम्॥

एकस्मिन्	in one object on hand	प्रदीपेषु	in the lamps
एकम् वस्तु	one object	नतभ्रुवाम्	of women of curved eye-brows
निषिध्य	having denied		
प्रतिषेधः	restriction	स्वान्तेषु	in the hearts
परिसंख्या	the Special Mention	न	not.
स्नेहक्षयः	diminution of oil		

Def The denial of the existence of something in a certain object and the restriction of its existence in another object constitutes the figure the Special Mention

Ex The diminution of oil (*i e* affection) was in the lamps and not in the hearts of women of curved eye-brows

LIV विकल्प —The Alternative

Def विरोधे तुल्यबलयोर्विकल्पालङ्कृतिर्मता ।

Ex. सद्य शिरांसि चापान् वा नमयन्तु महीभृतः ॥

तुल्यबलयो	of equal probability	महीभृतः	the kings
विरोधे	when there is opposition	सद्य	at once
		शिरांसि	their heads
विकल्पालंकृति	the Alternative	नमयन्तु	let bend
मता	is considered	चापान् वा	or their bows

Def When there is an opposition of two things of equal probability, or, in other words, when the performance of two such things becomes impossible at the same time and thus restricts the agent to have recourse to only one of them, it is called the Alternative

Ex. Let the kings* bend at once their heads or their bows

Here, we see the impossibility of simultaneous action of the bending of the heads and that of the bows which are opposed to each other, the former being the mark of surrender and the latter, of war.

LV समुच्चयः—The Conjunction

Dxr यद्भूनां युगपद्भावभानां गुम्फः समुच्चयः ।

Ex नश्यन्ति पश्चात्पश्यन्ति भ्रश्यन्ति च भवद्द्विषः ॥

युगपद्भावभानाम्	of actions of simultaniety	भवद्द्विष	thy foes
यद्भूनाम्	of many	नश्यन्ति	take flight
गुम्फ	combination	पश्चात्	on back
समुच्चय	the Conjunction	पश्यन्ति	see
		भ्रश्यन्ति च	and fall down

Def The Conjunction is a combination of many actions that are described as being simultaneously produced

Ex. O King ! thy enemies flee, turning their backs, see thee and fall down

Here, *though the actions of fleeing, seeing, falling down* took place in succession, yet we have the simultaniety of those actions considering their speedy performance

Compare the celebrated laconic report which Cæsar sent to Rome concerning his victory over Pharnaces at Tela 'I came, saw, conquered' (veni, vedi, vici)

* The foes of the speaker

Second kind of the Conjunction

Def अहंप्राथमिकाभाजामेककार्यान्वयोऽपि सः ।

Ex कुल रूपं वयो विद्या धनं च मदयन्त्यमुम् ॥

अहंप्राथमिकाभाजाम्	of things with emulation	कुलम्	noble birth
एककार्यान्वय	that go to effect one *thing*	रूपम्	handsome appearance
अपि	also	वय	the prime of youth
स	that *i e* the Conjunction	विद्या	*learning*
		धनम्	*and the wealth*
		अमुम्	him
		मदयन्ति	exhilerate.

Def *A combination of many things that go to* effect a thing with emulation or competition is also termed the Conjunction Or, in other words, a combination of many *things* independent of each other but represented as simultaneously producing the same common effect is called the Conjunction

Ex Noble birth, handsome appearance the prime of youth, learning and the wealth exhilerate him

LVI कारकदीपकम—The Case-Illuminator

Def क्रमिकैककतानां तु गुफ. कारकदीपकम् ।

Ex. गच्छत्यागच्छति पुनः पान्थ. पश्यति पृच्छति ॥

क्रमिकैककतानाम्	of actions connected with one kāraka in succession	पान्थ	traveller
		गच्छति	goes
गुफ	combination	पुन	again
कारकदीपकम्	*the Case-Illumina*tor	आगच्छति	comes
		पश्यति	sees
		पृच्छति	asks

Def A combination of actions that are successively connected with one Kāraka (case noun) is called कारकदीपकम् Or, in other words, when the same Kāraka (case-noun) is connected with many verbs in succession, it is कारकदीपकम

Ex The traveller goes, again comes, sees and asks (something)

Here पान्थ —a noun in the nominative case, is connected with 4 verbs गच्छति, etc, in succession but not simultaneously as in the preceding figure समुच्चय where *simultaneity* is desired

LVII. समाधि —The Convenience

Def **समाधिः कार्यसौकर्यं कारणान्तरसन्निधेः ।**

Ex **उत्कण्ठिता च तरुणी जगामास्तं च भानुमान् ॥**

कारणान्तरसन्निधे through the presence of some other cause	तरुणी young lady
कार्यसौकर्यम् facility of an act	उत्कण्ठिता च longed for (her lover)
समाधि The Convenience	भानुमान् the sun
	अस्तम् जगाम set in.

Def When the accomplishment of an act is facilitated by the presence of some other cause, or in other words when the facilitation of an act is obtained through the accidental operation of another agency, it is called the Convenience

Ex *No sooner did this young lady long for her lover than the sun set in*

Here, we see the simultaneous occurrence of two actions—the lady's longing for her lover and the

sun's setting (expressed by the two च्स in the two sentences)

The lady longed for her lover and was about to go to meet him, and this was easily accomplished by the accidental operation of another cause—the setting of the sun, which enabled the lady to set out freely under the protecting mantle of the dark

LVIII प्रत्यनीकम्—The Rivalry

Def प्रत्यनीकं बलवतः शत्रोः पक्षे पराक्रमः ।

Ex. जैत्रनेत्रानुगौ कर्णावुत्पलाभ्यामधः कृतौ ॥

बलवत	strong	उत्पलाभ्याम्	by the lilies
शत्रो	of the enemy	जैत्रनेत्रानुगौ	the servants of the victorious eyes
पक्षे	on any partisan	कर्णौ	the ears
पराक्रम	attempt	अध कृतौ	made to bow down
प्रत्यनीकम्	The Rivalry		

Def When any act of injury or mortification is attempted on a partisan of one's powerful enemy (by somebody who is unable to avenge himself directly on his enemy), it is called the Rivalry

The ears, the servants (lit neighbours) of the victorious eyes, have been made to bow down by the lilies Woman's eyes and lilies are often compared to each other, the one excelling the other in beauty. Here, the lilies unable to conquer the eyes avenge themselves on their neighbours, the ears, by making them bend down

NB—The lilies are usually worn as ornaments on the ears which bend by their weight.

LIX काव्यार्थापत्ति —The Necessary Conclusion

Def कैमुत्येनार्थसंसिद्धिः काव्यार्थापत्तिरिष्यते ।

Ex स जितस्त्वन्मुखेनेन्दुः का वार्ता सरसीरुहाम् ॥

कैमुत्येन	by the expression 'how much more'	इष्यते	is called
अर्थसंसिद्धि	accomplishment of an act	त्वन्मुखेन	by thy face
काव्यार्थापत्ति	the Necessary Conclusion in the province of Poetry	स इन्दु	that moon
		जित	was conquered
		सरसीरुहाम्	of the lotuses
		का	what
		वार्ता	mention.

Def The accomplishment of an act founded upon the popular maxim कैमुतिकन्याय. 'argument with a stronger reason', is termed the Necessary Conclusion

कैमुत्य is the abstract noun of किमुत 'how much more' कैमुतिकन्याय is usually called दण्डापूपन्याय the maxim of the stick and the cakes When a stick and some cakes are tied together and, when the stick has been eaten away by a rat, we are naturally led to believe that the cakes also have been eaten by the rat, the two things being so closely connected Thus, when we say something of the one of two such things, the same naturally applies to the other thing also

Ex (Lady!) That moon has been conquered by thy face What necessity is there to speak of (or why we speak of) lotuses

It is an acknowledged fact that lotuses begin to shrink and become faded on the rise of the moon. When that moon, the subduer of the lotuses has been conquered, the fact that lotuses too have been conquered much more becomes a necessary conclusion.

LX काव्यलिंगम्—The Poetical Reason

Def समर्थनीयस्यार्थस्य काव्यलिंगं समर्थनम् ।

Ex. जितोऽसि मन्द कन्दर्प! मच्चित्तेऽस्ति विलोचनः ॥

समर्थनीयस्य	to be established
अर्थस्य	of a fact
समर्थनम्	justifying
काव्यलिंगम्	The Poetical Reason
मन्द	foolish
कन्दर्प	cupid
जित असि	thou hast been conquered
मच्चित्ते	in my mind
विलोचन	three-eyed God Siva
अस्ति	resides

Def The Poetical Reason is a reason justifying a statement which requires to be established

Ex O foolish God of love! Thou hast been conquered (by me) For, in my mind, there resides the three eyed God Siva

Here, the fact of the presence of the God Siva in the mind of the speaker is a reason for the speaker's conquest of the God of Love who has once been burnt by Siva

LXI अर्थान्तरन्यास —The Transition

Def उक्तिरर्थान्तरन्यास स्यात् सामान्यविशेषयो. ।

Ex. हनूमानब्धिमतरद्दुष्कर किं महात्मनाम् ॥

सामान्यविशेषयो	of a universal proposition and a particular instance
उक्ति	assertion
अर्थान्तरन्यास	the Transition
हनूमान्	the monkey-God Hanúmán
अब्धिम्	the ocean
अतरत्	crossed
महात्मनाम्	of great men
दुष्करम्	impossible
किम्	what.

Def The assertion of a universal (proposition) and a particular (*instance*) is termed the Transition Or, in other words when a universal proposition is introduced to *support* a *particular instance*, or a particular instance to support a universal proposition, it is called the Transition

Ex Hanūman crossed the ocean, what is impossible for great men ?

Here, a particular instance is confirmed by a univer al proposition

Example of a universal proposition supported by a particular instance

गुणवद्वस्तुसंसर्गाद् याति स्वल्पोऽपि गौरवम् ।
पुष्पमालानुषंगेण सूत्रं शिरसि धार्यते ॥

गुणवद्वस्तुसंसर्गात्	by association of the meritorious	पुष्पमालानुषंगेण	by the union with a wreath of flowers
स्वल्पोऽपि	even the meanest creature	सूत्रम्	thread
गौरवम्	greatness	शिरसि	on the head
याति	attains	धार्यते	is worn

Even the meanest creature, by the association of the meritorious, attains to the greatness A thread united with a wreath of flowers is worn on the head

Here, a universal proposition is confirmed by a particular instance

LXII विकस्वर.—The Expansion

Def यस्मिन्विशेषसामान्यविशेषाः स विकस्वरः ।

Ex स न जिग्ये महान्तो हि दुर्धर्षाः सागरा इव ॥

यस्मिन्	in which	सः	that (king)
विशेषसामान्यविशेषा	particular, general and particular assertions	न जिग्ये	was not conquered
		हि	because
सः	that	महान्त	great men
विकस्वरः	the Expansion	सागरा इव	like the oceans
		दुर्धर्षा	unassailable

Def When a particular is supported by a general which again is supported by a particular, it is called the Expansion Or, in other words, when a Transition *in which a particular instance is supported by a* general proposition with a Simile, it is termed the Expansion (of the Transition)

Ex. That (king) was not conquered (by his enemies) For the great men are as unassailable as the oceans.

LXIII प्रौढोक्ति —The Bold Speech

Def प्रौढ़ोक्तिरुत्कर्षाहेतौतद्धे तुत्वप्रकल्पनम् ।

Ex. कचाः कलिन्दजातोरुतमालश्लोममेचकाः ॥

उत्कर्षाहेतौ	which cannot form as a cause of excellence	कलिन्दजातोरुतमालश्लोममेचकाः	as black as the tamāla group grown on the bank of the Yamunā river
तद्धेतुत्वप्रकल्पनम्	attribution of a certain cause to it		
प्रौढोक्ति	The Bold Speech		
कचाः	the tresses		

Def. The attribution of a certain cause, to a statement asserted, which cannot form the cause of excellence (of the object described) is called the Bold Speech.

Ex. *The tresses* '(of the Lord Krishna) are as black as the group of tamāla trees grown on the banks of Kalinda's daughter Yamunā

The water of the Yamunā is naturally black as also the tamāla trees The blackness of the tamāla trees cannot therefore be attributed to their having grown on the banks of the Yamunā river. *Still, it* is asserted to be so here. Hence it is called the Bold Speech

LXIV. संभावना—The Supposition.

Def सम्भावना यदीत्थं स्यादित्यूहोऽन्यस्य सिद्धये ।

Ex. यदि शेषो भवेद्वक्ता कथिताः स्युर्गुणास्तव ॥

अन्यस्य	of another act	शेष	Lord of serpents
सिद्धये	for the accomplishment	वक्ता	narrater
		भवेत्	happen
यदि इत्थ स्यात्	if it were so	तव	thy
इति	so	गुणा	merits
ऊह	*conjecture*	कथिता स्यु	would have been described.
संभावना	the Supposition		
यदि	if		

Def A conjecture assumed through the use of the expression 'if it were *so*' *for the accomplishment of another* (impossible) act, is termed the Supposition.

Ex O God! If the Lord of the serpents were to be the narrater, then *all* thy merits would have been described

This form of supposition introduced by a subjunctive clause is reckoned by the author of Kavyaprakasa as the third kind of अतिशयोक्ति

LXV मिथ्याध्यवसिति —The False Determination

Def किञ्चिन्मिथ्यात्वसिद्धार्थं मिथ्यार्थान्तरकल्पनम्।

Ex मिथ्याध्यवसितिर्वेश्या वशयेत् खस्रजं वहन्॥

किञ्चिन्मिथ्यात्वसिद्धार्थं	for the purpose of establishing a false assertion	मिथ्याध्यवसिति	the False Determination
मिथ्यार्थान्तरकल्पनम्	a statement of another absolute false thing	खस्रजम्	garland of sky flowers
		वहन्	wearing
		वेश्याम्	the prostitute
		वशयेत्	can win over

Def When, for purposes of establishing a false assertion, another absolute false *one* is introduced, or, in other words, if one false assertion is made to depend upon another absolute false one then it is called the False°Determination (*Reductio ad absurdum* = reducing a position to an absurdity)

Ex Wearing a garland of sky flowers, one can win over a prostitute

Sky flower is an absolute nonentity and does not exist in any period, past present or future So the winning over a prostitute becomes also a non-entity This ornament is also reckoned as one of the kinds of अतिशयोक्ति by the author of K. P.

LXVI. ललितम्—The Artful Indication.

Def वर्ण्ये स्वाङ्गग्रहेवृत्तान्तप्रतिबिम्बस्य वर्णनम् ।

Ex ललितं निर्गते नीरे सेतुमेषा चिकीर्षति ॥

वर्ण्ये	in the object on hand	एषा	this (maiden)
वृत्तान्तप्रतिबिम्बस्य	of the reflective representation of an *incident on hand*	नीरे	when water
		निर्गते	had gone out
वर्णनम्	delineation	सेतुम्	*band*
ललितम् स्यात्	is the Artful Indication	चिकीर्षति	wishes.

Def. ललितम् is a delineation of an incident not on hand which ends in a reflective comparison to an incident on hand.

Ex This (maiden) wishes to raise a bund when all the water had gone out.

This is said by a maid to her mistress who wanted to send for her *once neglected lover. The maid instead of telling her mistress that she missed the* opportunity and now foolishly wants to bring her lover who has now fallen in love with another lady indirectly intimates the same meaning which is reflectively represented in the expression given in the text. The sending for the lover who once came to the lady and was neglected by her is the same as the raising of a bund after all the water had gone out.

LXVII. प्रहर्षणम्—The Enrapturing.

Def उत्कण्ठितार्थसंसिद्धिर्विना यत्नं प्रहर्षणम् ।

Ex तामेव ध्यायते तस्मै निसृष्टा सैव दूतिका ।

यत्नम् विना	without an effort	ताम् एव	only her
यत्नाभिलषितार्थसंसिद्धि	accomplishment of a thing longed for	ध्यायत तस्मै	to him thinking
प्रहर्षणम्	the Enrapturing	सैव दूतिका	that same messenger
		निसृष्टा	was sent

Def When the accomplishment of a thing eagerly longed for takes place without any effort for it, or, in other words, when the desired object is obtained by chance, it is called the Enrapturing

Ex That same messenger—a confidante—was sent (by a lady), to him (her lover) who was thinking of her only

This incident took place without any effort on the part of the lover. He was thinking that her lady would send him a disagreeable messenger and, when he saw his own confidante coming as a messenger to him, he could not contain for joy and hence this is called the Enrapturing—the delight beyond measure

The Second kind of the Enrapturing

Def वाञ्छितादधिकार्थस्य संसिद्धिश्च प्रहर्षणम् ।

Ex. दीपमुद्दीपयेद् यावत्तावदभ्युदितो रविः ॥

वाञ्छितात्	than the desired	दीपम्	the lamp
अधिकार्थस्य	of something more	उद्दीपयेत्	kindle
संसिद्धि	attainment	तावत्	than
प्रहर्षणम्	the Enrapturing	रवि	the sun
यावत्	no sooner	अभ्युदित	rose.

Def The attainment of something more than what was desired is called the second kind of the Enrapturing

Ex. No sooner did she kindle *the lamp, than the* sun rose.

Here the lady rose and wanted to kindle the lamp and, when she came out of her room, she saw the sun risen. This is more than what was desired.

Third kind of the Enrapturing.

Def यत्नादुपायसिद्धार्थात्साक्षाल्लाभः फलस्य च।

Ex निध्यङ्गनौषधीमूलं खनता साधितो निधिः॥

उपायसिद्धार्थात्	attainment of a means	निध्यङ्गनौषधीमूलम्	the root of a magic plant
यत्नात्	from an effort	खनता	by a digger
साक्षात् फलस्य	of the object itself	निधिः	treasure
लाभ च	attainment also	साधित	was obtained.

Def. When, by an effort made for the attainment of a means to get *the object desired, the desired* object itself is obtained, it is the third kind of the Enrapturing.

Ex. By him who dug the root of the magic *plant for the purpose* of discovering the treasure hidden under the earth, the treasure itself was *obtained.*

LXVIII. विषादनम्—The Despondency.

Def इष्यमाणविरुद्धार्थसंप्राप्तिस्तु विषादनम्।

Ex. दीपमुद्योजयेद् यावन्निर्वाणस्तावदेव सः।

इष्यमाणविरुद्धार्थसम्प्राप्ति तु	the attainment of a thing opposed to what was desired	दीपम्	the lamp
		उद्दीपयेत्	kindles
विषादनम्	the Despondency	तावदेव	than
यावत्	*no sooner*	स	that
		निर्वाण	extinguished

Def The attainment of a thing quite opposed to what was desired is termed the *Despondency*.

Ex. No sooner did she kindle the lamp, than it extinguished.

LXIX उल्लास—Abandonment

Def एकस्य गुणदोषाभ्यामुल्लासोऽन्यस्य तौ यदि ।

Ex अपि मां पावयेत्साध्वी स्नात्वेतीच्छति जाह्नवी ॥

एकस्य	of one object	स्नात्वा	having bathed
गुणदोषाभ्याम्	by merit and demerit	माम् अपि	me also
अन्यस्य	of another object	पावयेत्	may purify
यदि तौ	if those two	इति	so
उल्लास	Abandonment	जाह्नवी	the river Ganga
साध्वी	chaste woman	इच्छति	desires

Def If the delineation of merit and demerit of one object conveys a reference to the merit and demerit of another object, *or, in other words, if (1)* the merit of one object refer to the merit of another object, (2) the demerit, to the demerit, (3) the merit, to the demerit, and (4) the demerit, to the merit, then it is called the Abandonment

Ex. 'Will not a chaste woman (come and) bathe (in my waters) and purify me also', so the river Ganga desires.

Here the merit—the purificating character of chaste woman refers to the merit of the Ganga who plays for purification Hence this is the example of No 1 merit referring to a merit.

Example of (2) *demerit referring to a demerit*

काठिन्यं कुचयोः सृष्टं वाञ्छन्त्यः पादपद्मयोः ।
निन्दंति च विधातार त्वद्वाटीष्वरियोषितः ॥

कुचयो	of the bosoms	अरियोषित	the women of (thy) foes
काठिन्यम्	hardness	त्वद्वाटीषु	in thy cavalry
पादपद्मयो	lotus like feet	विधातारम्	the Creator
सृष्टम्	created	निन्दति	censure
वाञ्छन्त्य	desiring		

Ex. O king ! the widows of thy foemen desiring, (when they are pursued by) thy cavalry, the hardness created for their bosoms to be created for their lotus like feet censure the Creator (Brahma)

Here, the widows of the foemen censure the creator for not having created the hardness of their bosoms in their soft feet, the former being useless because of their widow hood and the latter being now useful to enable them to flee away from the pursuing cavalry of the king The demerit of the bosoms in their widow hood refers to the demerit of their soft feet unfit for fleeing away from the enemy

Example of (3) *Merit referring to a demerit*

तद्भाग्यं धनस्यैव यन्नाश्रयति सज्जनम् ॥

यत्	because	तत्	that
सज्जनम्	the good man	धनस्य एव	of the riches only
न आश्रयति	does not resort to	भाग्यम्	misfortune.

Ex It is the misfortune of riches themselves in that they do not resort to the good people

Here, the merit of the good people refers to the demerit of the riches in their not resorting to the good people

Example of (4) *demerit referring to a merit*

लाभोयमेव भूपालसेवकानां न चेद्वध. ॥

चेत	if	न	not
भूपालसेवकानाम्	of the servants of the king	अयम एव	this itself
		लाभ	a boon.
वध	killing		

If the servants of this king are not killed, then it itself is a boon (to them)

The king referred to is such a cruel man that non killing his servants is considered a great boon even if they do not get their pay Here the cruelty the demerit of the king, refers to the merit on the part of his servants *i e*, their continuance without being killed

LXX अवज्ञालक्षति —Non Abandonment

Def ताभ्या तौ यदि न स्यातामवज्ञालक्षतिस्तु सा ।

Ex. स्वल्पमेवाबु लभते प्रस्थ प्राप्यापि सागरम् ॥

यदि	if	प्रस्थम्	a measure
ताभ्याम्	by those two	सागरम्	ocean
तौ	those two	प्राप्यापि	though reached
न स्याताम्	do not occur	स्वल्पमेव	only a small quantity
सा	that	अब	water
अवज्ञालक्षति	Non Abandonment	लभत	gets

Def. If, by the delineation of them, *i e*, merit and demerit of one object, they—the merit and demerit of another object—do not occur, then it is called the *Non-Abandonment.*

Ex. This measure (of 32 palas) gets only a small quantity into it even though it reached the ocean

The particular measure holds the same quantity of water even in the ocean which is the receptacle of immense water and which is not able to supply more water.

Here, the merit of the measure refers to no merit of the ocean

Example of demerit occasioning no demerit.

मीलंति यदि पद्मानि का हानिरमृतद्युतेः ॥

यदि	if	अमृतद्युते	to the moon
पद्मानि	lotuses	का	what
मीलंति	contract	हानि	detriment

If the lotuses were to contract (at night), then what detriment accrues to the moon (nectar-rayed).

Here, the demerit of the lotus refers to no demerit of the moon.

LXXI अनुज्ञा—*The Permission*

Def दोषस्याभ्यर्थनाऽनुज्ञा तत्रैव गुणदर्शनात् ।

Ex विपदः सन्तु नः शश्वद् यासु संकीर्त्यते हरिः ॥

दोषस्य	of an undesired object	न	to us
अभ्यर्थना	praying for	सततं	always
तत्रैव	in itself	विपदः	calamities
गुणदर्शनात्	on account of the result of good qualities	सन्तु	let occur
अनुज्ञा	the Permission	यासु	in which
		हरिः	God Vishṇu
		संकीर्त्यते	is glorified

Def. The praying for an undesired object on the ground of the acquirement of virtuous qualities resulting from it, is called the Permission

Ex. Lord Krishna ! Let calamities always occur to us—the calamities in which the God Hari is glorified.

This is a request made to Krishna by Kunti, the mother of the Pāndavas.

LXXII लेशः—The Suggestion

Def लेशः स्याद्दोषगुणयोर्गुणदोषत्वकल्पनम् ।

Ex अखिलेषु विहङ्गेषु हन्त स्वच्छन्दचारिषु ॥
शुक ! पञ्जरबन्धस्ते मधुराणां गिरां फलम् ॥

दोषगुणयो	of demerit and merit	शुक !	parrot !
गुणदोषत्वकल्पनम्	attribution of merit and demerit	ते	thy
लेश स्यात्	is the Suggestion	पञ्जरबन्ध	confinement in a cage
हन्त	Alas !	मधुराणाम्	melodious
अखिलेषु विहङ्गेषु	when all the birds	गिराम्	of songs
स्वच्छन्दचारिषु	freely wander	फलम्	result.

Def लेशः is a figure in which the merit and demerit of one thing are respectively construed to be the demerit and merit of the other

Ex. Alas ! parrot ! when all other birds *freely* wander about at their will, *thy confinement in the* cage is the result of thy *melodious songs*

Here, the *utterance of melodious* sounds is construed *to be a demerit in a parrot and the non utterance is construed to be a merit in other birds*

LXXIII मुद्रा—The Sealing

Def सूच्यार्थसूचनं मुद्रा प्रक्रान्तार्थपरैः पदैः ।

Ex नितंबगुर्वी तरुणी दृग्युग्मविपुला च सा ॥

प्रक्रान्तार्थपरै	serving the sense on hand	मुद्रा	the Sealing
पदै	by words	सा तरुणी	that young maiden
सूच्यार्थसूचनम्	intimation of the *object to be hinted at*	नितंबगुर्वी	having large buttocks
		दृग्युग्मविपुला च	having a couple of *spacious eyes*

Def If the words that serve to signify the sense on hand intimate also the object to be hinted at then it is called the Sealing

Ex This maiden has large buttocks and a couple of spacious eyes

Here, युग्मविपुला serves to signify the sense required for the description of the lady the subject on hand The same word is also the name of a metre of चतुष्टुभ class containing 8 syllables for each quarter wherein the seventh syllable of the 2nd and 4th quarters must be short Thus, we see that the same word that served the purpose on hand—the description of the lady—also names the metre of the verse to be hinted at by the poet, the stanza being the illustration of that metre

It is usual *among* the Sanskrit prosodians to illus
ate a metre defined by a stanza containing the name
f that metre* which will also serve to explain the
ase gants and a the [illegible]

BL 9

BHAVAN'S LIBRARY, BOMBAY-400007

DEMAND SLIP

M No _____ Time _____ Date _____

Call No	Name of the Book	Author
954.04 S HI	Shivaji the Maratha	Sardesai
954.04 H54	Hindu Polity	Altekar
823 C54 H	Shivaji the Maratha	Kincaid

Remarks _____ Shivaji, Father of Maratha Swaraj

Signature

N B—Please do not sign unless you get the book

* चतुर्भिः वर्णैः यस्य

† चतारि वण्णानि यस्य

the Hindu Triad, in their order—Brahmā, Vishnu and Siva, the objects *not on hand to* which the king is identified in succession.

The difference between this figure and the figure मुद्रा (LXXIII) is that in this figure the sense of *the words referring to objects* not on hand—*i. e.* the sense to be hinted at—also serves to explain the sentence in another way under a pun, but it is not so in the Mudrā.

LXXV. तद्गुणः—*The Borrower.*

Def. तद्गुणः स्वगुणत्यागादन्यदीयगुणग्रहः ।

Ex. पद्मरागायते नासामौक्तिकं तेऽधरत्विषा ॥

स्वगुणत्यागात्	by quitting one's own quality	नासामौक्तिकम्	nose-pearl
अन्यदीयगुणग्रहः	*assuming the quality of another*	अधरत्विषा	by the lustre of the lower lip.
तद्गुणः	the Borrower	पद्मरागायते	becomes *Padmarāga* (ruby of lotus colour).
ते	thy		

Def. When a thing quits its own quality and assumes that of another (*excellent one*), it is the Borrower.

Ex. *O Lady!* The pearl of the nose-ornament becomes a *padmarāga* ruby by coming in contact with the *luster* of thy (red) lower lip.

Here, the colour of the *lady's lower lip, being* superior, makes the white pearl of her nose ornament appear like a padmarāga ruby. *

* The pearl has been eclipsed by the *Lady's lip.*

LXXVI पूर्वरूपम्—The Original

Def पुनः स्वगुणसंप्राप्तिः पूर्वरूपमुदाहृतम् ।

Ex हरकण्ठांशुलिप्तोऽपि शेषस्त्वद्यशसा सितः ॥

पुन	again		with the lustre of Siva's neck
स्वगुणसंप्राप्ति	assumption of one's own quality	शेष	the serpent lord
पूर्वरूपम्	the original	त्वद्यशसा	by thy fame
उदाहृतम्	is called	सित	white
हरकण्ठांशुलिप्तोऽपि	though covered		

Def When an object that has quitted its form as in the preceding figure is again restored to its original state by the presence of some other agency, it is called the Original

Ex O king! The lord of the serpents शेष, though covered with the lustre of Siva's neck, is made white by thy fame

Here, the serpent lord worn round Siva's neck of dark blue colour—on account of the existence of the Kālakuta poison in it—changed his colour and thus became a borrower and by the operation of another agency—the white fame of the king—he is restored to his former state

Second kind of the Original

Def पूर्वावस्थानुवृत्तिश्च विकृते सति वस्तुनि ।

Ex. दीपे निर्वापितेऽप्यासीत्कांचीरत्नैर्मरुन्मरुः ॥

वस्तुनि	*an object*
विक्रिते सति	*when disappeared*
पूर्वावस्थानुवृत्तिः	*continuity of the original state*
च	*also*
दीपे	*lamp*
निर्वापिते अपि	*though extinguished*
काञ्चीरत्नै	*by the jems inlaid in the girdle of a lady*
महत्	*ample*
महः	*light*
आसीत्	*was*

Def The continuity of the original condition notwithstanding the disappearance of an object—the cause of such continuance, by the operation of another agency, is called the second kind of the Original.

Ex Although the lamp was put out (by a lady in the bed chamber), still there was ample light issuing from the jems of the girdle (of that lady)

Here, a pretty young maiden but an artless one (मुग्धा) put out the lamp of the bed chamber through bashfulness, still the light continued as before by the lustre of the jems inlaid in the girdle of that maiden

LXXVII अतद्गुण —The Non Borrower

Def संगतान्यगुणानगीकारमाहुरतद्गुणम् ।

Ex चिररागिणि मच्चित्ते निहितोऽपि न रज्यसि ॥

संगतान्यगुणानगीकारम्	*non-assuming the quality of another object though connected with it*
अतद्गुणम्	*Non Borrower*
आहुः	*call*
चिरम्	*for a long time*
रागिणि	*red (affectionate)*
मच्चित्ते	*in my mind*
निहितोऽपि	*though seated*
न रज्यसि	*dost not become red (affectionate)*

Def The non assuming, by an object, of the quality of another though connected with it (or in

other words when an object does not borrow the quality of another object it) is called the Non-Borrower

Ex O Lover ! though seated long in my red (affectionate) mind, yet thou dost not become red (affectionate)

The strikingness of this example rests upon the use of the word राग which means both redness and affection

Here, the lover does not become red (affectionate) though he is seated in the red (more affectionate) mind of the lady Hence it is the Non Borrower

LXXVIII अनुगुण —The Conformity

Def प्राक्सिद्धस्वगुणोत्कर्षोऽनुगुण परसन्निधे. ।

Ex नीलोत्पलानि दधते कटाक्षैरतिनीलताम् ॥

परसन्निधे	by the presence of another object	अनुगुण	the Conformity
प्राक्सिद्धस्वगुणोत्कर्ष	the pre-eminence of one's own previously settled quality	नीलोत्पलानि	blue lotuses
		कटाक्षै	by the side glances
		अतिनीलताम्	extreme blueness
		दधते	bear

Def The pre eminence, of one's own previously settled quality, by the presence of another agency, (or, in other words when the original quality of an object is made pre eminent by the proximity of another object it) is called the Conformity

Ex The blue lotuses attain more blueness by the side glances (of a lady falling on them)

Here, the dark blue lustre of the lotuses is increased by the pre-eminent blue side-glances of the lady falling on them.

LXXIX. मीलितम्—The Lost.

Def मीलितं यदि सादृश्याद्भेद एव न लक्ष्यते।

Ex. रसो नालक्ति लाक्षायाश्चरणे सहजारुणे॥

यदि	if	मीलितम्	the Lost
सादृश्यात्	on account of resemblance	सहजारुणे	naturally red
		चरणे	in the foot
भेद	a distinction	लाक्षाया	of the red lac
एव	alone	रस	dye
न लक्ष्यते	is not perceived	न अलक्ति	was not perceived

Def When distinction *alone* is not perceived (between two objects on hand) on account of their resemblance, then it is the Lost.

Ex. The *dye* of the *red* lac was *not* perceived in the *naturally red feet (of this beautiful maiden)*

Here, we see the disappearance of the dye of the red lac on account of its having been eclipsed by the *natural redness of the maiden's feet.*

LXXX. सामान्यम्—The Sameness.

Def सामान्यं यदि सादृश्याद्विशेषो नैव लक्ष्यते।

Ex. पद्माकरप्रविष्टानां सुखं नालक्ति सुभ्रुवाम्॥

यदि	if	पद्माकरप्रविष्टानाम्	that entered the lotus pool
सादृश्यात्	on account of resemblance	सुभ्रूणाम्	of women of beautiful eye brows
विशेष	distinguishable peculiarity	मुखम्	face
नैव लक्ष्यते	is not at all perceived	न लक्ष्यते	was not perceived
सामान्यम्	The Sameness		

Def When any distinguishable peculiarity whatever is not perceived (between two objects coming in contact) on account of their close resemblance, it is called the Sameness

Ex The faces of the women of beautiful eyebrows that entered the lotus pool are not perceived

Here, the faces of the women were not distinguishable from the lotuses in the absence of any discriminative quality between the two which are spoken of as having become identical

In the मीलित (LXXIX), one of the objects is inferior in quality and is not apprehended by its being eclipsed by the superior quality of the other

In this figure the two objects could not be discriminated through their close resemblance In the मीलित the inferior object gives up its own quality Here both the objects do not give up their qualities Hence, this figure is different from the मीलित

LXXXI उन्मीलितम्—The Un-Lost

LXXXII विशेषक —The Un-Sameness

Def भेदवैशिष्ट्ययो. स्मृत्यावुन्मीलितविशेषकौ ।

Ex हिमाद्रि त्वदशोमग्न सुरा शोभेन जानते ॥

सदवैसिष्टयो	of any distinction and of any discriminating peculiarity	सुरा	the celestial beings
		त्वद्यशोमग्नम्	eclipsed by thy fame
स्फूर्तौ	in the manifestation	हिमाद्रिम्	the Himālaya mountain
उन्मीलित विशेषकौ	The Un Lost and The Un-Sameness	शैत्येन	by chilliness
		ज्ञातम्	recognized

Def If any distinction prohibited in the मीलित (LXXIX) become manifest afterwards, it is called the उन्मीलितम्

Def If any discriminating peculiarity prohibited in the सामान्य become manifest afterwards, it is called the विशेषक

Ex O king ! The celestial beings recognize the Himālaya mountain, eclipsed by thy (all pervading) fame, through its chillness

This is the example of the figure उन्मीलित Here, the Himālaya which is white was lost in the whiter fame of the king and was afterwards recognized by the Gods on account of its chillness

Example of the विशेषक

लक्षितान्युदिते चन्द्रे पद्मानि च मुखानि च ।

चन्द्र उदिते	when the moon had risen	मुखानि च	and the faces
		लक्षितानि	became distinguishable
पद्मानि	lotuses		

Ex After the rise of the moon, the lotuses and the faces of the damsels became distinguishable

In the सामान्य, the faces of the damsels that entered the lotus pool were undistinguishable from the

Second kind of the Reply

Def प्रश्नोत्तरान्तराभिन्नमुत्तरं चित्तमुच्यते।

Ex के दारपोषणरताः के खेटाः किं चलं वयः॥

प्रश्न + उत्तरान्तर + अभिन्नम्	consisting of same words of the query and its two replies
चित्तमुत्तरम्	a skilful reply
उत्तरम्	The Reply
के	who
दारपोषणरता	those that are engaged in maintaining their wives
केदारपोषणरता	those that are bent upon bringing the lands to perfection = husbandmen
के खेटा	who move in the air
किं चलम्	which is transitory
वय	(1) birds (2) the age

Def When a skilful reply is not different from the query, or in other words, when a reply made consists of the same words of the question asked, and when one reply made serves for two queries asked, then it is called also the Reply

Ex Q Who are those that are engaged in maintaining their wives?—R Those that are bent upon bringing the lands to perfection or husbandmen Q Who move in the air and which is transitory—R. वय (1) birds (2) age

केदार = *a field.* The first question के दारपोषणरता and its answer केदारपोषणरता consist of the same words (bit letters) वय is the one reply made to the two questions asked वय when it means, 'birds' is the nominative plural of the word खग, and when it means 'the age' it is the nominative singular of the neuter noun वयस् Hence these are styled the skilful replies

LXXXIV सूक्ष्मम्—The Subtle

Def सूक्ष्मं पराशयाभिज्ञेतरसाकूतचेष्टितम् ।

Ex. मयि पश्यति सा केशैः सीमन्तमणिमाहृणोत् ॥

परा—चेष्टितम्= पराशयाभज्ञ skilled in understanding the import of *another*	सूक्ष्मम् The Subtle
इतर a second person	सा that (maiden)
तस्य his	मयि पश्यति when I was looking
साकूतचेष्टितम् a *significant* act	केशै by the tresses
	सीमन्तमणिम् the crest-jewel
	आहृणोत् *concealed*

Def A significant act or gesture of a person, intimated to another who is able to understand such gestures of others is called the Subtle

Ex (Friend !) When I was seeing (her anxiously for time of assignation) she concealed her crest-jewel under her tresses

Here, the time of assignation eagerly inquired for by the lover is guessed from the lady's act of concealing her bright crest jewel under her dark tresses—a mark indicating the time of night when the bright sun is concealed under the darkness of the night

LXXXV पिहितम्—The Covering

Def पिहितं परवृत्तांतज्ञातुः साकूतचेष्टितम् ।

Ex. प्रिये गृहागते प्रातः कान्ता तल्पमकल्पयत् ॥

परवृत्तांतज्ञातु of one that knows the secrets of the other	साकूतचेष्टितम् significant act or an intimation
	पिहितम् The Covering

प्रात	in the *morning*	बाला	the lady
प्रियें गृहागते	when the lover came to the house	तल्पम्	the bed
		चकल्पयत्	prepared

Def. A significant act or an *insinuation of a* person that he or she knows the secret of another is called The Covering.

Ex Early *in the morning* when the lover *came* to the house, his lady prepared bed (for him)

Here, a lady when she saw her husband coming to her house in the morning with the marks of his having toyed with another lady, a rival one, at once prepared bed for his rest thus intimating to him that she has *known his secrets*

LXXXVI व्याजोक्तिः—*The Disembler.*

Def व्याजोक्तिरन्यहेतूक्त्या यदाकारस्य गोपनम् ।

Ex सखि ! पश्य गृहारामपरागैरस्मि धूसरा ॥

अन्यहेतूक्त्या	by an attribution to a different cause	सखि !	friend !
		पश्य	see
यत्	which	गृहारामपरागैः	by the pollens of the house-garden
आकारस्य	of the appearance		
गोपनम्	concealment	धूसरा अस्मि	I am made greyish
व्याजोक्ति	The Disembler		

Def The Disembler is the dissimulation of one's appearance *by attributing* to a different cause

Ex *Friend ! See I am made greyish* by the pollens of (my) house-garden.

Here, a lady, the speaker, *having* her body made dirty by the dust in her toying *with her* lover, artfully

conceals the same by saying that she was made greyish by the pollens *i e*, by attributing it to some different cause Her first state was not expressed and then denied and so this is different from the ornament of Concealment (XI) where an object is first mentioned by a person who then conceals it.

LXXXVII गूढोक्ति —The Secrecy

Def गूढोक्तिरन्योद्दिश्यं चेदन्य प्रति कथ्यते ।

Ex वृषापेहि परक्षेत्रादायाति क्षेत्ररक्षक. ॥

चेद्	if	परक्षेत्रात्	from another s field or wife
अन्योद्देश्यम्	intended for another	अपेहि	begone
अन्यम् प्रति	to another	क्षेत्ररक्षक	the land lord or husband
कथ्यते	is told	आयाति	comes.
गूढोक्ति	The Secrecy		
वृष ।	O bull or luster ।		

Def When a speech intended to be communicated to a particular person is addressed to another *who is also before the speaker, and when that speech conveys also the intended meaning of the speaker*, it is termed the Secret Speech

Ex O bull ! begone, yonder comes the land lord

This speech is intended to be communicated to a person toying with the wife of another person and this is addressed to the bull that was grazing in a third man s field The intended meaning to be conveyed is —

O Luster ! begone yonder comes the husband of the lady with whom thou art boldly toying

LXXXVIII. विवृतोक्तिः—Open Speech.

Def. विवृतोक्तिः श्लिष्टगुप्तं कविनाऽविष्कृतं यदि।

Ex. वृषापेहि परक्षेत्रादिति वक्ति ससूचनम्॥

श्लिष्टगुप्तम्	hidden under a pun	परक्षेत्रात्	from another's field or wife
कविना	by the poet	वृषेहि	begone
आविष्कृतम् यदि	if purposely expressed	इति	so
विवृतोक्ति	*Open Speech*	ससूचनम्	with a gesticulation
वृष।	bull! or luster!	वक्ति	(he) speaks

Def. 'Open Speech is that which is hidden under a pun *as in the preceding figure* but purposely expressed by the poet *by some kind of indication*

Ex. "O bull! begone from another's field", so the speaker speaks with a gesticulation.

By use of the word वृषापेहि, this is also hidden under a pun; and, by the employment of the word ससूचनम्, *in the example by the poet*, the secrecy becomes expressed.

LXXXIX युक्तिः—Covert Speech.

Def. युक्तिः परातिसंधानं क्रियया मर्मगुप्तये।

Ex. त्वामालिखन्ती दृष्ट्वान्यं धनुःपौष्पं करेऽलिखत्॥

मर्मगुप्तये	*for concealment of one's own design*	त्वाम्	*thee*
क्रियया	*by an act*	आलिखन्ती	*painting*
परातिसंधानम्	deception played upon another	अन्य दृष्ट्वा	seeing another (lady)
युक्ति	Covert Speech	पौष्पं धनु	flowery bow
		करे	in the hand
		अलिखत्	drew

Def Covert Speech is a deception of a person by an act played upon another for concealment of his or her own design

Ex *Lover !* *Thy lady* painted thee and, seeing another person *coming to her at that time*, drew the figure of a flowery bow in the hand, *thus intimating to that stranger that she painted the cupid and not thee*

This is said by a go between

This figure is properly reckoned as one of the kinds of सूक्ष्म (LXXXIV) in the Sahitya Darpana

XC लोकोक्ति —Popular Saying

Def लोकप्रवादानुकृतिर्लोकोक्तिरिति भण्यते ।

Ex सहस्व कतिचिन्मासान्मीलयित्वा विलोचने ॥

लोकप्रवादानुकृति	resembling a pro verb	विलोचने	the eyes
लोकोक्तिरिति	Popular Saying	मीलयित्वा	having closed
भण्यते	is called	कतिचित् मासान्	a few months
		सहस्व	wait or be patient

Def An expression resembling a proverb is called the Popular Saying

Ex *Lady !* wait for a few months with thy eyes closed

This is one of the messages sent by a separated lover to his lovely wife The full meaning is —

"Lady ! Let a few months be spent unmarked by thee , and then we shall both meet, and have full scope to reward our desires entertained in our separation. "With thy eyes closed' is even now more current in the sphere of the lovers and distressed people

XCI छेकोक्ति —The Skilful Speech.

Def छेकोक्तिर्यदि लोकोक्तेरन्यार्थान्तरगर्भिता।

Ex भुजङ्ग एव जानीते भुजङ्गचरणं सखे॥

लोकोक्तेः	of the Popular Saying	भुजङ्ग एव	only the serpent or villain
अन्यार्थान्तरगर्भिता	containing another sense	भुजङ्गचरणम्	the feet of the serpent or the behaviour of a villain
यदि स्यात्	if		
छेकोक्तिः	Skilful Speech		
सखे!	friend!	जानीते	knows

Def If the Popular Saying were to contain another sense, then it is called the Skilful Speech

Ex A serpent alone knows the feet of a serpent

Another sense is —A villain alone knows the behaviour of a villain

XCII वक्रोक्ति —The Crooked Speech

Def वक्रोक्तिः श्लेषकाकुभ्यामपरार्थप्रकल्पनम्॥

Ex मुञ्च मानं दिन प्राप्त नेह नन्दी हरान्तिके॥

श्लेषकाकुभ्याम्	by means of a pun or by an affected change of voice	मुञ्च मानम्	remove thy anger
		दिन प्राप्तम्	day appeared
अपरार्थं प्रकल्पनम्	construing one's speech differently	इह	here
		नन्दी न	no Nandin
वक्रोक्तिः	The Crooked Speech	हरान्तिके	near the God Siva.

Def when a person construes a speech of another in a different sense by means of a pun or by an affected change of voice, it is called the Crooked Speech

Ex *Lady!* Remove thy anger *as* day has appeared

Here the lady construing it otherwise by a division of words मान दिनम् into मा नन्दिनम् and reading it thus 'मुञ्च मा नन्दिनं प्राप्तम् = leavest not the Nandin that has arrived here" angrily replies thus, "No Nandin here, but he is near the God Siva'

For an example under काकु, see the Appendix.

XCIII स्वभावोक्ति.—Description of Nature

Def स्वभावोक्तिः स्वभावस्य जात्यादिस्थस्य वर्णनम् ।

Ex कुरङ्गैरुत्तरङ्गाद्यैः स्तब्धकर्णैरदीक्ष्यते ॥

जात्यादिस्थस्य	belonging to a genus &c, *i e*, *quality, an action and a substance*	स्वभावोक्ति	Description of Nature
		उत्तरङ्गाद्यैः	*tremulous eyes*
स्वभावस्य	of one's own state	स्तब्धकर्णैः	pricking up ears
वर्णनम्	description	कुरङ्गैः	by antelopes
		अदीक्ष्यते	is looked at.

Def Description of Nature is the delineation of of *a* peculiar state of an object belonging to a genus etc, *i e*, *a quality, an action and a substance*

Ex These antelopes having tremulous eyes and pricking up their ears behold!

As the term 'antelopes' denotes many, we have here the description of nature of a genus

Another name of this figure is जाति according to Dandi This kind of description is considered the best by the poets

XCIV भाविकम्—*The Vision.*

Def भाविकं भूतभाव्यर्थसाक्षात्कारस्य वर्णनम्।

Ex अहं विलोकयेऽद्यापि युध्यन्तेऽत्र सुरासुराः॥

भूत भावि अर्थ साक्षात्कारस्य	of perception of things past or future	सुरासुरा	the gods and demons
वर्णनम्	*description*	युध्यन्ते	fight
भाविकम्	The Vision	अहम्	I
अत्र	in this place	अद्यापि	even now
		विलोकये	*behold*

Def. When something past or future is delineated *by a poet in such a manner as can bring the subject of description* vividly before the mind's eye, it is called the Vision

Ex The gods and demons fight in this place—even now I seem to behold it!

XCV उदात्तम्—The Exalted

Def उदात्तमृद्धिचरितं श्लाघ्यं चान्योपलक्षणम्।

Ex. सानौ यस्याभवद्युद्धं तद्भूर्जटिकिरीटिनोः॥

ऋद्धे	of prosperity	यस्य	of which (Himálaya mountain)
चरितम्	description	सानौ	in the summit
उदात्तम्	The Exalted	सत्	that = celebrated
च	also	भूर्जटिकिरीटिनो	between God Siva and Arjuna
श्लाघ्यम्	commendable action	युद्धम्	fight
अन्यस्य	of another	अभवत्	*took place*
उपलक्षणम्	indirect representation of importance		

Def A description of prosperity of an object is termed the Exalted

And any commendable action *of some great personage* represented indirectly or collaterally to the object under delineation is termed also the Exalted

Ex *This is that Himālaya Mountain* in whose summit that celebrated fight between the God Siva and Arjuna took place

Here, the celebrated fight of the great God Siva with Arjuna is represented collaterally to the Himālaya *Mountain*—the object under delineation This kind of representation attaches much importance to the subject on hand—now the Himalaya Mountain

For an example of Prosperity, see the Appendix.

XCVI अत्युक्ति —The Exaggeration

Def अत्युक्तिरद्भुतातथ्यशौर्यौदार्यादि वर्णनम् ।

Ex त्वयि दातरि राजेन्द्र! याचकाः कल्पशाखिनः ॥

अद्भुत	marvellous	राजेन्द्र !	O king !
अतथ्य	false	त्वयि दातरि	when thou art a donor
शौर्य	valour	कल्पशाखिन	Kalpa trees
औदार्यादि	generosity etc.	याचका	mendicants
वर्णनम्	description	भवन्ति	become
अत्युक्ति	Exaggeration		

Def A description of marvellous and also false statement of one's valour, generosity, etc., is called the Exaggeration.

Ex O king! When thou art a donor, *even* the wish yielding (*kalpa*) *trees of paradise become* thy mendicants.

,, This is a false exaggeration of a king's liberal munificence

XCVII निरुक्तिः—Exposition

Def निरुक्तिर्योगतो नाम्नामन्यार्थत्वप्रकल्पनम् ।

Ex. ईदृशैश्चरितैर्जाने सत्यं दोषाकरो भवान् ॥

नाम्नाम्	of words	ईदृशैः	these
योगत	by derivation	चरितैः	by acts of thine
अन्यार्थत्वकल्पनम्	construing in a sense different from what is intended	भवान्	thy honour
		दोषाकर	a maker of night or faulty
निरुक्ति	Exposition	सत्यम्	verily
(चन्द्र !	O moon !)	जाने	I know

Def Exposition *consists in construing words, in a sense different from what is intended, by an artificial derivation of those words*

Ex *O Moon !* By these acts of thine, I know, truly, as much that thou art faulty (lit the mine of faults)

This is addressed to the moon by a damsel pining under separation

XCVIII प्रतिषेध —Prohibition

Def प्रतिषेधः प्रसिद्धस्य निषेधस्यानुकीर्तनम् ।

Ex न द्यूतमेतत् कितव ! क्रीडनं निशितैः शरैः ॥

प्रसिद्धस्य	well known	एतत् द्यूतम् न	this is not the playing at dice
निषेधस्य	of prevention	निशितैः शरैः	by sharpened arrows
अनुकीर्तनम्	announcement	क्रीडनम्	playing
प्रतिषेध	Prohibition		
कितव !	gambler !		

---

* दोषाम् night करोति does = moon and दोषावत् of faults अयं mine = a mine of faults

Def. Prohibition is the announcement of prevention of a well known act

Ex O Gambler Sakuni ! This is not the playing at dice but this is the playing by sharpened arrows (the famous battle of Kurukshetra)

This is addressed by a true warrior to Sakuni, the uncle of Duryodhana, who at the celebrated gambling match threw the dice, won the game and obliged the good Pandavas to go into exile and thus became the cause of that dreadful war The statement that this is not the place of gambling but of war—an expression of a true fact—conveys the intended meaning of the speaker that Sakuni could do well at the gambling and not at this battlefield

XCIX विधि—Fitness

Def सिद्धस्यैव विधानं यत्तदाहुर्विध्यलंकृतिम् ।

Ex पंचमोद्गमने काले कोकिल. कोकिलो भवेत् ॥

यत्	which
सिद्धस्य एव	of that thing previously effected
विधानम	declaration
तत्	that
विधि + अलंकृतिम्	the figure Fitness
आहु	the learned call
पञ्चम + उद्गमने काले	*in the spring season
कोकिल	kokila bird or the Indian cuckoo
कोकिल	kokila, i e charming
भवत्	shall become

Def A declaration of a thing previously effected, the learned call as the figure Fitness

* In the season in which *panchama note* becomes manifest.

Ex. Only in the spring season, the kokila bird shall become a kokila, *i e.*, charming.

Here, the re declaration of kokila bird, a thing already effected, is to show its extreme charmingness in the spring season—a season for singing in the *panchama* tone.

C. हेतुः—The Cause.

Def. हेतोर्हेतुमता सार्धं वर्णनं हेतुरुच्यते ।

Ex. असावुदेति शीतांशुर्मानच्छेदाय सुभ्रुवाम् ॥

हेतोः	of a cause	असौ शीतांशु	that moon
हेतुमता सार्धम्	along with its effect	सुभ्रुवाम्	of women of beautiful eye-brows
वर्णनम्	description	मानच्छेदाय	for quelling the pride
हेतु	The Cause	उदेति	rises.
उच्यते	is termed		

Def. The description of a cause along with *its intended* effect is termed the Cause

Ex. That moon rises for quelling the pride of women of beautiful eye-brows

Second sort of हेतुः

Def हेतुहेतुमतोरैक्यं हेतुं केचित् प्रचक्षते ।

Ex. लक्ष्मीविलासा विदुषां कटाक्षा वेंकटप्रभोः ॥

हेतुहेतुमतो ऐक्यम्	of cause and effect identity	केचित् हेतुम्	certain rhetoricians as the figure Reason

प्रपद्यते	call	कटाक्षा	glances
वेङ्कटप्रभोः	of the Lord of the mount Venkata*	विदुषाम्	of learned poets
		लक्ष्मीविलासा.	graces of the Goddess of Fortune.

Def. The identity of a cause with its effect is reckoned by some as the figure the Cause.

Ex. The glances of the God Vishnu* (lit. the Lord of the Mount Venkata) are the graces of the Goddess of Furtune to the learned

Here, the glance, the cause, is mentioned as identical with its effect, the graces of the Goddess of Fortune This representation rests on the complete identification and indicates the speedy simultaneous effect.

इत्थं शतमलंकारा लक्षयित्वा निदर्शिताः ।
प्राचामाधुनिकानां च मतान्यालोच्य सर्वशः ॥

These one hundred figures of speech have been thus defined and exemplified (by the author) after having studied all the dogmas of the rhetoricians, ancient as well as modern.

—o—

* Or the King Venkata, the patron of our author Appaya Dikshita.

APPENDIX.

S D denotes Sāhityadarpana of Viśvanātha Kavirāja, and its *English Translation.*
K P „ Kāvyaprakāsa of Mammata
R G „ Rasagangādhara of Paṇḍita Jagannātha.
D K. „ Daṇḍi's Kavyadarśa.
P A „ Pāṇini's Ashtādhyāyi by Mr S C Vasu

Poetical Conventions

The student should know first some of the conventions of poets to understand this as well as other works better

The sky, sin, sorrow, sea, clouds, serpents, infamy, etc, are described as black, fame, laughter, renown, virtue, umbrella, water, flower, cloth, etc., as white, anger, love, sun, learning, etc, as red, valour as red and hot. Lotuses, lilies, etc, can be described as growing in all the rivers, seas and in small tanks Flamingoes and other birds are said to haunt in all receptacles of water Water elephants live in celestial Ganges too Gems and the fish 'makara' are found in oceans, pearls in the river Tāmraparni only Bhurja trees grow in the Himalaya alone, Sandal trees grow only in the Malaya Mountain and bear no flowers and fruits Asoka does not fructify Lotuses bloom only in the day, lilies only in the night. Malati does not bloom in the spring. The Indian cuckoos utter sweet notes only in the spring season The cries and dances of peacocks and the emigration of the flamingoes to the Manasa Lake occur only in the rainy season The chakora

birds are said to drink the moonlight The chakravaka birds always move in couple, and the couple occupying the opposite banks of a river never see each other during the whole night. The God of love bears a flowery bow with only five flowery shafts and his bow string is strung with bees There is moonlight throughout the bright fortnight, and darkness throughout the black fortnight The description of the setting sun must be followed by that of the rising moon Separated lovers are affected at the sight of the clouds and feel the moonlight and the Malaya breeze as fire and also suffer very much from love fever The moon on the crest of God Siva is always described as young The description of men must be from head to foot and, in case of Gods, from foot to head

1 उपमा—Simile

Words expressive of comparison

इव यद् वा यथा (शब्दा) समान निभ सदृशा ।
तुल्य सङ्काश नीकाश प्रकाश प्रतिरूपका ॥
प्रतिपक्ष प्रतिद्वन्द्वि प्रत्यनीक विरोधिन ।
सदृक् सदृश सवादि सजातीयाऽनुवादिन ॥
प्रतिबिम्ब प्रतिच्छन्द सरूप सम सम्मिता ।
सलक्षण सदृक्षाऽऽभ सपक्षोपमितोपमा ॥
कल्प देशीय देश्या (ऽऽदि) प्रख्य प्रतिनिधी (ऽपि) ।
सवर्ण तुलितौ (शब्दौ ये चान्यूनाधिकवादिन) ॥ D K.

Of these, वत्, कल्प, देश्य, देशीय are taddhita terminations. The last three express a slight incomplete comparison. See V. 3. 67 P. A.

Other terminations expressive of comparison.

क्यच् (य) *a denominative termination—Parasmaipada.*

उपमानादाचारे (III. 1. 10). The affix क्यच् is optionally employed, in the sense of treatment, after a word ending in a case-affix denoting the object of comparison. Thus, पुत्रमिवाचरति छात्रम्=पुत्रीयति छात्रम्=he treats the pupil as a son. P. A.

क्यङ् (य) *a denominative termination—Ātmanepada.*

कर्तुः क्यङ् सलोपश्च, (III. 1. 11). The affix क्यङ् is optionally employed in the sense of behaving, after a word ending in a case-affix denoting the object of comparison of the agent and there is elision of the final स् of the noun if it ends with a स् Thus, श्येना इव आचरति काकः=श्येनायते काकः=the crow behaves like a hawk. P. A.

क्विप् (nil) *a krit termination which is usually omitted.*

The affix क्विप् comes optionally in the sense of behaving like some one after all crude nouns (Vārtika of III. I. 11). Thus, गर्दभति or गर्दभायते =he behaves like an ass or he asses. P. A.

कन् *a taddhitā termination.*

लुम्मनुष्ये (V. 3. 88). When a man is denoted, the affix कन् expressing comparison is elided, the word

retaining its number and gender Thus चङ्का (चङ्का इव पुरुष) a straw man, *i e*, an effigy in straw P A

णिनि (इन्) *a Krit termination*

कर्तर्युपमाने (III 2 79) The affix णिनि comes after a verb when it is in composition with a word denoting an object of comparison, expressing the agent, the sense of the affix being 'doing something like that Thus उष्ट्रक्रोशिन्= He who makes a noise like a camel P A

णमुल् *the gerundial affix in* अम्

उपमाने कर्मणि च (III 4 45) The affix णमुल comes after a root when an object or an agent denoting similitude, is in composition with it. Thus घृतनिधार्य निहितं जलम्= water was kept as ghee was kept P A.

छ (ईय) *a taddhita termination*

समासाच्च तद्विषयात् (V 3 106) is fully explained in pages 7 to 10 of the text

After carefully studying the above the student should try to understand the following 32 varieties of the Figure उपमा according to S D K P and R S Of the ornaments of sense उपमा forms the essence of all the figures that are founded on similarity and therefore its complete study becomes essential

Observe उपमा is first two-fold पूर्णा complete and लुप्ता elliptical These again are श्रौती *direct* when the comparison is expressed by the *employment* of *such words as* यथा इव वा *or* वत् all *in* the sense of English 'as', and आर्थी *indirect* when the comparison is

expressed by the use of the words तुल्य, समान, etc., all in the sense of English 'like'. श्रौती conveys the notion of similarity at the very hearing and आर्थी is to be understood only through the meaning of the expression These two kinds are again three-fold as they occur in a sentence (वाक्यगता), in a compound (समासगता) and in a nominal affix (तद्धितगता) Thus, there are 6 varieties of पूर्णा, and but of लुप्ता, there are 26 varieties

पूर्णा—6 varieties

1	श्रौती—तद्धितगता.	4	आर्थी—तद्धितगता.
2	Do —समासगता.	5	Do.—समासगता.
3	Do.—वाक्यगता.	6	Do.—वाक्यगता.

लुप्ता—26 varieties.

7	वाचकलुप्ता—समासगता	11	वाचकलुप्ता-‡कर्म-णमुल्-गता.
8	Do — *कर्म क्यच् गता.	12	Do. —‡कर्तृ-do.
9	Do.— †आधार-क्यच्-गता.	13	Do. —णिनि-गता.
		14	Do. —कन्-गता.
10	Do.— क्यङ्-गता.	15	Do. —क्विप् गता.

16 धर्मलुप्ता—श्रौती—वाक्यगता.
17 Do.—आर्थी— do
18 Do.—श्रौती—समासगता.
19 Do —आर्थी— do.
20 Do.— do —‖तद्धितगता

---

* Referring to कर्म = object in the accusative case
† Referring to a locality ‡ In the passive sense.
¶ In the active sense
‖ No श्रौती—तद्धितगता

21 धर्मवाचकलुप्ता—क्विप्-गता.

22 Do. —समासगता

23 वाचकोपमेयलुप्ता—क्यच् गता

24 वाचकोपमानधर्मलुप्ता—समासगता.

25 वाचकोपमानलुप्ता— do.

26 उपमानलुप्ता—क प्रत्यय-गता.

27 *Do.* —वाक्यगता.

28 Do. —समासगता.

29 उपमानधर्मलुप्ता—वाक्यगता

30 Do. —समासगता.

31 उपमेयलुप्ता—क्यच्-गता

32 उपमेयधर्मलुप्ता— do

Examples in their order.

1 to 3 श्रौती

सौरभमम्भोरुहवन् मुखस्य कुम्भाविव स्तनौ पीनौ।
हृदयं मदयति वदनं तव शरदिन्दुर्यथा बाले ॥

S D

O young maiden! the fragrance of thy mouth is as the lotus, thy bosoms are large as jars, thy face exhilerates (my) heart as the autumnal moon

4 to 6 आर्षी

मधुरः सुधावदधर पल्लववत्कोऽतिपेलव पाणिः।
चकितमृगलोचनाभ्यां सदृशौ चपले च लोचने तस्याः॥

S D

The lowership of that lady is sweet like nectar, her hand is exceedingly tender like a young leaf, and her eyes are tremulous like those of a frightened fawn.

7 to 15 वाचकलुप्ता

दरदलदरविन्दसुन्दरे हा हरिणेक्षणे नयने न विखरामि ॥

R S

Alas! I will not forget the eyes of my fawn-eyed lady beautiful like slightly expanded lotuses

मलयानिलमनलीयति[8] मणिभवने काननीयति[9] क्षणत ।
विरहेण विकलहृदया निर्जलमीनायते[10] महिला ॥

R. G

That lady devoid of heart through pining in separation feels the Malaya breeze as fire itself, herself, residing in a jewelled mansion, thinks in a moment as if she is in a desert, and she is troubled like a fish out of water

Here in अनलीयति = अनलमिवाचरति, we have अनलम् in the accusative case because the मलयानिलम्, the upameya, is also in the accusative case* Hence it is कर्म-क्यच्. In काननीयति = कानने इव आचरति, we have कानन in the locative case and it is therfore आधार क्यच् In निर्जलमीनायते — निर्जल मीनवत् आचरति, we have क्यङ्

निरपायं सुधापायं[11] पयस्तव पिबन्ति ये ।
जह्नुजे ! निर्जरावासं[12] वसन्ति भुवि ते नरा ॥

R. G

O Jahnu's daughter (Gangā)! Those people who drink thy harmless water resembling the nectar—they all live in this world like immortal beings.

Here, in सुधापायम् = सुधामिव पीत्वा, we have सुधा in the accusative case, and hence it is कर्म-णमुल् of root पा 'to drink' In निर्जरावासम् — निर्जरा इव उषित्वा, we have निर्जरा in the nominative case like its upameya *नरा: and hence* it is कर्तृ णमुल् of root वस् 'to dwell'.

---

* The words connected by इव (or its equivalent) must be in the same case. Apte's Guide 257 Observe

[13]कोकिलालापिनी ह्येषा

This maiden speaks like an Indian cuckoo

[14]चक्षापुरुष. सोऽय योऽत्यन्त विषयवासनाधीन ॥

R G

He that is wholly addicted to sensual pleasures is a straw like man

[15]गर्दभति श्रुतिपरुष व्यक्त निनदन् महाजनं पुरत ॥

S D

He prating loudly and harshly before the great behaves like an ass

16 to 20 वर्मलुप्ता

सुखमिन्दुर्यथा [16]पाणि पल्लवेन [17]सम प्रिये ।
वाच [18]सुधा [19]इवोष्ठस्ते [20]बिवतुल्यो मनोऽश्मवत् ॥

S D

O beloved ! thy face is as the moon thy hand is like a sprout, thy speeches are as nectar thy lip (lower) is as the bimba fruit, and thy heart is like the stone

21 & 22 वर्मसापेक्षलुप्ती

[21]विधवति [22]मुखाब्जमस्या

S D

The lotus-like-face of th s lady acts like the moon

In विधवति=विधुरिवाचरति, we have the omission of इव and the common attribute 'charmingness' in the क्विप् affix In मुखाब्जम्=मुखम् अब्जमिव, we have the same in a compound

23 वाचकोपमेय लुप्ता and 24 उपमानवाचक धर्मलुप्ता

तया [23]सिलोत्तमीयन्त्या [24]मृगशावकचक्षुषा ।
ममायं मानुषो लोको नाकलोक इवाभवत् ॥

R S.

This mortal world has become a celestial one to me being in company with this lady who has eyes tremulous like those of a young deer and who thinks herself like Tilottama

In तिलोत्तमीयन्या = तिलोत्तमामिव आत्मानं आचारन्त्या, we have the omission of the upameya आत्मानम् and of the word 'इव' expressive of comparison In मृगशावकचक्षुषा = मृगशावकस्य चक्षुषी इव चक्षुषी यस्या तया, we have the omission of the upamana 'चक्षुषी', of the word 'इव', expressing comparison and of the common attribute चञ्चले

25 वाक्योपमालुप्ता

यद्दोराणामस्य च समागमो यश्च तैर्वधोऽस्य कृत ।
25 26
उपनतमेतदकस्मादासीत्तत्काकतालीयम् ॥

26 to 28 उपमानलुप्ता

R S

The meeting of that man with the robbers and the killing of that man by the robbers—each has occurred accidentally like the maxim of the crow and the palm fruit

Here in काकतालम्, we have the omission of the upamana 'समागम' and the word 'इव' expressing comparison in a compound In काकतालीयम्, we have the omission of the upamana 'मरण' in a compound with छ प्रत्यय which expresses comparison See pages 7 to 12

तस्या मुखेन सदृश्य रम्य नास्ते न वा नयनतुल्यम् ।
27 28

S D

A charming likeness to her face or to her eyes does not exist (any where)

29 & 30 उपमानधर्मलुप्ता

गाहितमखिल विपिनं परितो दृष्ट्वा विटपिन सर्वे ।
सहकार ! न प्रपेदे मधुपेन तथापि ते समं जगति ॥
29

R S

All the forest has been explored and all the trees were seen; still O mango tree! thy likeness in the world was not obtained by this bee

Here, there is the omission of the upamāna and of the common attribute in a sentence. If we remove the words 'तथापि ते सदृशम्, and substitute भवत्सदृशम्, we have the same in a compound.

30

31 अरातिविक्रमालोकविकसद्विलोचन ।
उपमेयलुप्ता कृपाणोद्यद्दोर्दण्ड. स सहस्रायुधीयति ॥

S D

He (a king) whose eyes expanded on seeing (his) enemies' prowess and whose strong arm (lit, stick like arm) is fearful with the sword behaves as if he is wielding thousand weapons

Here, in सहस्रायुधीयति=सहस्रायुधमिव आत्मानमाचरति, we have the omission of the upameya आत्मानम् only.

32

उपमेयधर्म-लुप्ता यशसि प्रसरति भवत. क्षीरोदीयन्ति सागरा: सर्वे ॥

S D

When the fame of thy honor has pervaded, all the oceans act the Milky sea

Here, in क्षीरोदीयन्ति=क्षीरोदमिव आत्मानमाचरन्ति, we have the omission of the upameya 'आत्मानम्' and of the common attribute 'शुक्लता=whiteness'

S D mentions two other varieties of उपमा, viz, मालोपमा and रशनोपमा.

मालोपमा—Garland of Similes

Def. When one object is compared to many, or in other words, when one upameya is compared to many upamānas, it is called मालोपमा.

Ex. वारिजेनेव सरसी शशिनेव निशीथिनी।
यौवनेनेव वनिता नयेन श्रीर्मनोहरा॥
S D

Fortune attended with morality charms the heart as a lake with the lotus, as night with the moon, as a damsel with bloom of youth.

रशनोपमा—Girdle of Similes.

Def. When the *upameya in the first comparison* is made the upamāna in the second, and so on, it is called रशनोपमा.

चन्द्रायते शुक्लरुचापि हंसो
हंसायते चारुगतेन कान्ता।
कान्तायते स्पर्शसुखेन वारि
वारीयते स्वच्छतया विहायः॥
S D

The swan, even by its white lustre, behaves like the moon, this beautiful maiden by her lovely gait acts like the swan, the water by its gratifying touch resembles a beautiful maiden, and the sky by its pellucidness resembles the water

17. प्रतिवस्तूपमा—Typical Comparison.

Ex. खलास्तु कुशला साधुहितप्रत्यूहकर्मणि।
निपुणा फणिनः प्राणानपहर्तुं निरागसाम्॥
R S.

The wicked people are expert in working obstacles to the well being of the good The serpents are clever in taking away the lives of the innocent.

Here, कुशलाः and निपुणा are similar attributes

This ornament is also found in a *series*—माला-प्रतिवस्तूपमा.

Ex. वहति विषधरान् पटीरजन्मा
शिरसि मसीपटलं दधाति दीपः।
विधुरपि भजतेतरां कलङ्कम्
पिशुनजनः खलु बिभ्रति क्षितीन्द्राः॥
R S

The sandal tree bears serpents The lamp has on its head a mass of soot. The moon too possesses a black spot The kings foster the tale bearers

Here, वहति, दधाति, भजते and बिभ्रति are similar attributes.

18. दृष्टान्तः—*Exemplification.*

Ex. सत्पुरुषः खलु हिताचरणैरमन्द-
मानन्दयत्यखिललोकमनुज्झ एव।
आराधितः कथय केन करैरुदारै-
रिन्दुर्विकासयति कैरविणीकुलानि॥
R S

Certainly, a good man without being urged (by any body) gladdens the whole world, not a little, by his agreeable behaviour Propitiated by whom, tell me, does the moon cause the assemblages of blue lotuses to blow by his illustrious rays?

27. अप्रस्तुतप्रशंसा—*Indirect Description.*

The principal feature of this figure is that the description of the अप्रस्तुत, i.e., what is not the subject-matter, must convey a reference to the प्रस्तुत i.e., the subject-matter. S D., K. P. and R. S, mention five varieties of this figure —

कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते सति।
तदन्यस्य वचस्तुल्ये तुल्यस्येति च पञ्चधा॥

Here, the cause, the lady's act, is described, when the effect, the prevention of her lover's departure is to be understood

(2) *Cause is understood from the description of an effect*

इन्दुर्लिप्त इवाञ्जनेन जडिता दृष्टिर्मृगीणामिव
म्लानारुणिमेव विद्रुमदल श्यामेव हेमप्रभा ।
कार्कश्यं कलया च कोकिलवधूकण्ठेष्विव प्रस्तुतं
सीताया पुरतश्च हन्त शिखिना वर्हा सगर्हा इव ॥
S D

Alas ! In the presence of Sītā, the moon looked as if besmeared with lamp-black, the eyes of the does appeared to practice stupefaction, the *vidruma* leaf seemed to have attained faded redness, the lustre of the gold became black, harshness seemed to have resided in the throats of the female cuckoos when they uttered sweet notes, and the tails of the peacocks deserved censure

Here, from the supposed effects of the moon being besmeared with the lamp black etc, their causes, the extraordinary beauty of the face etc of Sītā, are understood

(3) *The particular is understood from the description of a general*

कृतमपि महोपकारं पय इव पीत्वा निरातङ्क ।
प्रत्युत हन्तु यतते काकोदरसोदर खलो जगति ॥
R S

In this world a wicked man the type of a serpent, swallowing up even the great favour done (to him) like milk fearlessly tries on the contrary to kill (his benefactor)

Here, the description of a wicked man in general conveys a reference to a particular person, before the speaker, the subject matter,

(4) *A general is understood from the description of the particular.*

हार वक्षसि केनापि दत्तमज्ञेन मर्कट ।
लेढ़ि जिघ्रति सञ्चिप्य करोत्युन्नतमासनम् ॥

R. S.

The monkey, on whose bosom a necklace was placed by some ignorant fellow, licks and smells it (necklace) and compressing the same makes it to serve as a high seat (*for himself*)

Here, the description of the particular which is not the subject matter refers to a general statement that ignorant persons should not be placed in possession of charming and valuable things which they do not deserve. Compare the proverb "To throw pearls before swine".

(5) *A similar thing is understood from the description of another, similar to it*—

जनक मानुविशेषो जाति काष्टं भुजङ्गमै सङ्गः ।
स्वगुणैरेव पटीरक ! यातोऽसि तथापि महिमानम् ॥

Bhāminīvilāsa.

O Sandal tree ! Thy father (native place) is a particular mountain (Malaya), thy creed is wood, and thy association is with the serpents, still thou hast attained to the greatness by thy own good qualities.

Here, the description of the sandal tree conveys a reference to a similar object, a good person born of a low caste and living amidst villains

45 व्याघात.—Frustration

S D. defines this figure thus —'Frustration is when by the same means that one employed in bringing a thing to a particular state, another brings it to

an opposite one'—and quotes the following as an example

दृशा दग्धं मनसिजं जीवयन्ति दृशैव याः ।
विरूपाक्षस्य जयिनीस्ता. स्तुमो वामलोचना· ॥

We eulogize the fair-eyed women, the conquerors of God Śiva of uneven (lit. deformed) eyes in that they (women) with their eyes restore to life the God of Love who was burnt by the eye (of God Śiva)

53. परिसंख्या—Special Mention.

S. D defines this figure thus:—

'When with, or without a query, something is affirmed for the denial, expressed or understood, of something else similar to it, it is Special Mention'

Ex. किं भूषणं सुदृढमत्र यशो न रत्नं
किं कार्यमार्यचरितं सुकृतं न दोष.।
किं चक्षुरप्रतिहतं धिषणा न नेत्रम्
जानाति कस्त्वदपर. सदसद्विवेकम् ॥

What is an imperishable (lit very firm) ornament here (in this world)?—fame, not a gem What ought to be performed?—a good deed practised by the venerable men, and not a crime Which is called an unimpeded eye?—the intellect, not the eye (itself) Who else than thee (O king!) knows the discrimination between good and evil.

Here, a gem etc, which are to be denied as an ornament etc, are expressed, each preceded by a query.

किमाराध्यं सदा पुण्यं कथ सेव्य सदागम: ।
को ध्येयो भगवान् विष्णु: किं काम्य परमं पदम् ॥

What is ever to be practised?—virtue.* What is to be resorted to—the study of good science Who is to be meditated upon—the God Vishnu Which is to be desired—the abode of Vishnu or final beatitude

* 'and not sin' is understood

Here, sin etc, which are to be denied, are understood, here also preceded by a query.

Without queries:—

भक्तिर्भवे न विभवे व्यसनं शास्त्रे न युवतिकामास्त्रे ।
चिन्ता यशसि न वपुषि प्रायः परिदृश्यते महताम् ॥

Devotion to God Śiva and not to riches, intent attachment to the science and not to young maiden, the weapon of God of Love, anxiety for fame and not for body are generally found in the great.

Here, things to be denied are expressed.

बलमार्त्तभयोपशान्तये विदुषां सम्मतये बहुश्रुतम् ।
वसु तस्य न केवलं विभोर्गुणवत्ताऽपि परप्रयोजनम् ॥

The strength of that lord is for quelling the fear of the distressed His great learning is for honouring the scholars Not only his riches but his possession of good qualities too are for the purpose of others.

This figure founded upon a Paronomasia is more striking. *For example see the text.*

58. प्रत्यनीकम्—Rivalry.

Ex. मध्येन तनुमध्या मे मध्यं जितवतीत्ययम् ।
इभकुम्भौ भिनत्तीव कुचकुम्भनिभौ हरिः ॥

This slender waisted maiden vanquished my waist with hers'—so thinking, the lion cleaves the frontal globes (on the forehead) of the elephant which resemble the jar like bosoms of that lady.

Here, the lion unable to avenge itself directly on the lady, its conqueror in vanquishing its waist by hers, cleaves the frontal globes, of the elephant, which have a connection of resemblance with the circular bosoms of the lady. This kind of description proves the excellence of the waist of the lady.

60. काव्यलिङ्गम्—Poetical Reason.

Def. When a reason is implied in a sentence or in a word or words, it is called Poetical Reason.

Ex वपु प्रादुर्भावादनुमितमिद जन्मनि पुरा
पुरारे ! न प्राय क्वचिदपि भवन्त प्रणतवान् ।
नमन्मुक्त सम्प्रत्यहमतनुरग्रे ऽप्यनतिभाक्
भवेश ! क्षन्तव्य तदिदमपराधद्वयमपि ॥

O God Siva (lit. Destroyer of Three cities) ! By this (my) body coming into existance it must be inferred that I never saluted thee in any of my previous births And now saluting thee I am emancipated, and I therefore bodiless cannot salute thee in my future birth Thus these two faults of mine should be pardoned O Great Lord !

Here non salutation becomes the reason for the faults committed and this fact is expressed by two sentences

अतनु —'non assumption of the body' is the reason for अग्रे अनतिभाक 'non salutation in the future birth' and we have काव्यलिग in a single word नमन्मुक्त 'final emancipation by saluting' is the reason for अतनु 'non assumption of the body' and this fact having been expressed by two words नमन्मुक्त, we have the Poetical Reason in more than one word

N B —This figure occuring in a sentence should not be confounded with the figures अर्थान्तरन्यास Transition (59) nor with अनुमानम् 'Inference *' on this, S D says as follows — In the province of poetry the reason is three fold as being Informative Completive and Justificative (or Confirmative) Of these three sorts, the Infirmative Reason is the subject of the figure Inference * the Completive of the Poetical Reason and the Justificative of the Transition Thus the Transition founded upon a causation is evidently distinct from the Poetical Reason'

* This figure is not treated in this book.

S. D. *defines it thus* :—'*The* notion, expressed in a peculiarly striking manner, of a *thing established* by proof, is termed Inference,' and exemplifies thus :—

यत्र पतत्यबलानां दृष्टिर्निशिताः पतन्ति तत्र शराः।
तत्रापारोपितगुरो धावत्यासां पुरः स्मरो मन्ये ॥

'Wherever falls the sight of women, there fall sharpened arrows; Hence, I infer, Cupid runs before them with his bow furnished with shafts'.

92. वक्रोक्तिः—Crooked Speech.

काकु 'Emphasis' is an emotional alteration of the sound or an affected change of voice in such a manner as to *imply* the contrary meaning of the *expression* employed by the speaker.

Ex. असमालोच्य कोपस्ते नोचितोऽयमितीरिता।
नैवोचितोऽयमिति तं ताड़यामास मालया ॥

'Lady! Thy anger is an inconsiderate one and is not just;' thus told (by her lover), she saying (in a prolated and affected tone) 'NOT just' gave him a blow with her garland

95. उदात्तम्—The Exalted.

Example of the description of prosperity.

रत्नस्तम्भेषु संक्रान्तैः प्रतिबिम्बशतैर्वृतः।
ज्ञातो लंकेश्वरः कष्टादाञ्जनेयेन तत्त्वतः ॥

Rāvaṇa surrounded by *the innumerable images* of his own reflected in the jewelled pillars (of his palace) was with great difficulty recognized by Hanumān (lit. son of अञ्जना)

From this, the super-mundane *prosperity* of Rāvaṇa, *king of* Lankā, the object under description, is apprehended.

It is essentially necessary that student should know what is सङ्कृष्टि 'Conjunction' and what is संकर 'Commixture' as they are not treated in this book

Def A combination of two or more of the ornaments treated in this book which exist independently of each other in one place is called the Conjunction सङ्कृष्टि On the contrary a combination of two or more ornaments in one and the same place which are subordinate to one another and about which there is dubiousness is called the Commixture सङ्कर

Example of Conjunction

देव पायादपायान्न कोरन्दीवरलोचन ।
संसारध्वान्तविध्वंसहंस कंसनिसूदन ॥

May that God (Krishna) of the blooming lotus-like eyes—the Slayer of Kamsa—the Sun in annihilating the darkness of this worldly life protect us from calamity (हंस=Sun)

In the compound कोर० we have an Elliptical Simile No 1 in the omission of the word implying comparison, and in the compound संसा०, we have a Metaphor by the superimposition of the God Sun upon Krishna These two ornaments exist in the same place independently of each other

Example of Commixture

इदमाभाति गगने भिन्दानं सन्ततं तमः ।
अमन्दनयनानन्दकरं मण्डलमैन्दवम् ॥

This lunar orb dispelling the thick darkness and causing excessive delight to the eyes shines in the sky

This can be taken as —

(1) अप्रस्तुतप्रशंसा—Indirect Description, as this description of the resplendent moon shining in the sky—the object not on hand—conveys a reference

II *Figures founded on Contrast* —विरोधमूला

13	अतिशयोक्ति 3rd and 4th kinds	42	अल्प ।
33	विरोधाभास ।	44	विशेष ।
38	विषम ।	54	विकल्प ।
41	अधिक ।	77	अतद्गुण ।
		94	भाविक ।

97 निरुक्ति ।

III *Figures adhering to, or violating, the law of causation*

13	अतिशयोक्ति 5th, 6th and 7th kinds	40	विचित्र ।
34	विभावना ।	43	अन्योन्य ।
35	विशेषोक्ति ।	45	व्याघात ।
36	असंभव ।	55	समुच्चय ।
37	असंगति ।	63	प्रौढोक्ति ।
		100	हेतु ।

IV *Figures relating to the Logical connection of words in a sentence* —वाक्यन्यायमूला ।

50	यथासंख्य ।	58	कारकदीपक ।
53	परिसंख्या ।	59	काव्यार्थापत्ति ।

74 रत्नावली ।

V *Figures relating to the Logical connection of senses of two sentences* —तर्कन्यायमूला ।

60 काव्यलिंग । 61 अर्थान्तरन्यास ।

62 विकस्वर ।

VI *Figures founded on Universality* — लोकव्यवहारमूला ।

22 विनोक्ति ।
39 सम ।
51 पर्याय ।
52 परिवृत्ति ।
57 समाधि ।
58 प्रत्यनीक ।
64 संभावना ।
65 मिथ्याध्यवसिति ।
67 प्रहर्षण ।
68 विषादन ।
69 उल्लास ।
70 अवज्ञा ।
71 अनुज्ञा ।
72 लेश ।
90 लोकोक्ति ।
91 छेकोक्ति ।
93 स्वभावोक्ति ।
95 उदात्त ।
96 अत्युक्ति ।
98 प्रतिषेध ।
99 विधि ।

VII *Figures founded on Dissimulation* — अपह्नवमूला ।

30 व्याजस्तुति ।
31 व्याजनिन्दा ।
32 आक्षेप ।
83 उत्तर ।
84 सूक्ष्म ।
85 पिहित ।
86 व्याजोक्ति ।
87 गूढोक्ति ।
88 विवृतोक्ति ।
89 युक्ति ।
92 वक्रोक्ति ।

VIII *Figures founded on striking chain like description* — शृङ्खलावैचित्र्यमूला ।

46 कारणमाला ।
47 एकावली ।
48 मालादीपक ।
49 सार ।

to a beautiful dame standing on the top of a sky-kissing mansion, her circular face alone being visible above the parapet wall;

(2) A Metaphor No. 1 अनुभयाभेदरूपकम् as the moon's orb is superimposed upon a fair face intimated by the pronoun 'इदम्=this';

(3) अतिशयोक्ति No. 1 (रूपकातिशयोक्ति=Metaphorical Hyperbole), through the intrusception of the circular face in the orb of the moon;

(4) पर्यायोक्तम्—Periphrasis, as the advent of the night that excites delight in the minds of the united lovers—the fact to be intimated by the speaker—has been expressed by a turn of speech—the description of the moon;

(5) समासोक्ति—Modal Metaphor, as the face intimated by 'इदम्—this'—the object not on hand, is understood by the description of the moon—the object on hand, from a sameness of action, *i.e.*, the action of expelling the darkness of the night by their splendours;

(6) तुल्ययोगिता—Equal Pairing, as the face and the lunar orb which can be taken as objects on hand are associated with a sameness of attributes—shining and expelling the darkness;

(7) दीपकम्—Illuminator, as the face and the lunar orb the former of which is now taken as the object on hand and the latter as one not on hand are together associated with one and the same attribute—the verb भाभाति; and so on.

As we have here a dubiousness about all these ornaments, this figure is called सङ्कर।

All the Alankāras treated in this book may be classified under the following heads :—

I *Figures founded on Similarity* —
औपम्यमूला ।

1 उपमा ।
2 अनन्वय ।
3 उपमेयोपमा ।
4 प्रतीप ।
5 रूपक ।
6 परिणाम ।
7. उल्लेख ।
8 स्मृतिमान् ।
9 भ्रान्तिमान् ।
10 सन्देह ।
11 अपह्नुति ।
12 उत्प्रेक्षा ।
13 अतिशयोक्ति 1st and 2nd kinds
14 तुल्ययोगिता ।
15 दीपक ।
16 आवृत्तिदीपक ।
17 प्रतिवस्तूपमा ।
18 दृष्टान्त ।
19. निदर्शना ।
20 व्यतिरेक ।
21 सहोक्ति ।
23 समासोक्ति ।
26 श्लेष ।
27 अप्रस्तुतप्रशंसा ।
28 प्रस्तुताङ्कुर ।
29 पर्यायोक्त ।
66 ललित ।
75 तद्गुण ।
76 पूर्वरूप ।
78 अनुगुण ।
79 मीलित ।
80 सामान्य ।
81 उन्मीलित ।
82 विशेषक ।

IX. *Figures founded on striking epithets.*—

विशेषणवैचित्र्यमूलाः ।

24 परिकर । | 25 परिकरांकुर ।

X *Figure relating to convention of Poets.*—

कविसमयमूलः ।

73 मुद्रा ।

Mutual distinctions of some of the more important Figures treated in this book

DISTINCTION OF—

उपमा 1 and प्रतीप 4 and उत्प्रेक्षा 12

In UPAMA, we have a striking expressed resemblance that has been sanctioned by convention of poets and that will excite poetical delight and give an agreeable surprise In PRATIPA, we have not got that striking resemblance The usual form of comparison is inverted and the excellence of *upameya* over *upamāna* is implied In UTPREKSHA, we have a more striking suggested resemblance not confined to the convention of poets but solely due to the imaginative skill of the poet

उपमा 1 and अनन्वय 2	In UPAMA, the comparison is between two distinct objects—*upameya* and *upamana* In ANANVAYA, one and the same object is compared, i e , to itself in the absence of a second thing to be compared to The resemblance is not a striking one
उपमा 1 and उपमेयोपमा 3	In UPAMA, we have the comparison in one sentence In the other, we have the reciprocal comparison between two distinct objects and the reciprocation is possible only in two sentences The comparision is not a striking one
उपमा 1 and रूपक 5	In UPAMA the comparison is *expressed* In RUPAKA, the comparison is not expressed *but is suggested* between two distinct objects represented as identical
उपमा 1 and व्यतिरेक 20	In UPAMA, the comparison is not accompanied with a difference In VYATIREKA the difference is also stated i e comparison is stated in one respect and denied in another respect
उपमा 1 and श्लेष 26	In UPAMA, we have real expressed resemblance *resting in the senses of* words In SLESHA the suggested resemblance rests in mere words without reference to their meanings

रूपक 5 and अतिशयोक्ति No 1 (13)	In RUPAKA, two distinct objects—upamana and upameya—are represented as identical on account of their close resemblance In *ATISAYOKTI No 1*, upameya is comprehended as identical with upamana through introsusception and is expressed by the word representing the upamana
रूपक 5 and अपह्नुति 11	In RUPAKA, upamana and upameya are identified without their distinct characters being concealed In APAHNUTI the real character of the *upameya* is concealed, i e, denied and that of another imaginary upamana is superimposed upon it
रूपक 5 and भ्रान्तिमान् 9	In *RUPAKA, the identification* is not a mistaken one In BHRANTIMAN, it is mistaken one
परिणाम 6 and रूपक 5	In PARINAMA, the act of the sentient *upameya* is transferred to the upamana In RUPAKA, the upamana is *not connected* with any act of the upameya
उल्लेख 7 and रूपक 5	In ULLEKHA, the upameya is looked upon is identical with several upamanas by one or different perceivers through *difference of peculiarities* according to their taste. In RUPAKA,

the upameya is simply identified with one or many upamānas on account of their close resemblance only and not under any differential peculiarity

स्मृतिमान् 8 and भ्रान्तिमान् 9 and संदेह 10

In SMRITIMAN, the sight of the upamāna brings to the mind of the beholder the recollection of the upameya In BHRANTIMAN, we mistake upameya for upamāna In SANDEHA, we doubt the certainty of an object—whether it is upamāna or upameya.

अपह्नुति 11 and व्याजोक्ति 86 and आक्षेप 32

In APAHNUTI, the upameya is denied, *i e.*, is concealed and some other, *i e*, upamāna is imposed upon it In VYAJOKTI, we have the artful concealment of an object, though discovered, which is not mentioned by the person who conceals the same. In AKSHEPA, we have only a semblance of denial *i e*, a pretended denial of *what has been said* by the speaker himself

उत्प्रेक्षा 12 and अतिशयोक्ति No 1 (13)

In UTPREKSHA the introsusception is not complete, *i e*, the upameya is fancied under the character of upamāna. In ATISAYOKTI, the introsusception is complete, as the upameya which is comprehended as upamāna is

not mentioned and is expressed by the word expressing the upamāna.

उत्प्रेक्षा 12 and भ्रान्तिमान् 9

In UTPREKSHA, the poet who entertains the fancy is fully aware of the distinct nature of the upameya to which he attributes the imaginary character—upamāna. In *BHRANTIMAN*, the person who mistakes the upameya for upamāna is not conscious of the upameya—the subject mistaken, on account of its close resemblance with *the upamāna*

उत्प्रेक्षा 12 and संदेह 10

In UTPREKSHA, the fancied upamāna is apprehended more prominently than the upameya In SANDEHA, both upamāna and upameya are apprehended as equally prominent on account of their close resemblance which creates a *doubt in the mind of the perceiver who* is therefore unable to decide whether the object before him is really upameya or upamāna itself.

तुल्ययोगिता 14 and दीपक 15

In TULYAYOGITA, we have the sameness of attribute of objects on hand, or of objects not on hand. In DIPAKA, the objects on hand and *those not on* hand are together associated with one and the same attribute mentioned only *once.* (See pages 46 and 47.)

प्रतिवस्तूपमा 17

In PRATIVASTUPAMA, we have a parallel representation of the same common attribute *expressed by different words.* In DRISHTANTA, we have a reflective representation of *similar attributes.* (See page 50) In PRATIVASTUPAMA, the two sentences* employed terminate in conveying the same sense. In DRISHTANTA, the sentences * have a similar sense reflectively expressed. In NIDARSANA, the senses of two sentences† terminate in a comparison. In ARTHANTARANYASA, we have the relation of general and particular between the senses of two sentences employed one of which serves to illustrate the other.

दृष्टान्त 18

निदर्शना 19

and

अर्थान्तरन्यास 61

व्यतिरेक 20

In VYATIREKA, we have an expressed resemblance accompanied by a difference. In MILITA, we have a suggested resemblance, but the difference between upameya and upamāna is not perceivable on account of the one having been eclipsed by the other, *i.e.*, the upameya, inferior in quality, is not at all apprehended by its being eclipsed by the *upamana, superior in quality.* In SAMANYA, the two objects, upa-

मीलित 79,

सामान्य 80

उन्मीलित 81

and

विशेषक 82

* Are independent of each other † Are dependent upon each other

māna and upameya, could not be distinguished on account of their having like properties and in the absence of any discriminating peculiarity In MILITA, the inferior object gives up its own quality. In SAMANYA, both the objects do not give up their qualities In UNMILITA, the difference which was not perceivable as in MILITA, becomes manifest by some act of the perceiver In VISESHAKA, the discriminating peculiarity which was absent in SAMANYA becomes manifest by the accidental operation of another agency

समासोक्ति 23
अप्रस्तुतप्रशसा 27
पर्यायोक्तम् 29
and
व्याजस्तुति 30

In SAMASOKTI, the object not on hand, *aprastuta* is intimated by the description of an object on hand, *prastuta* In APRASTUTAPRASAMSA, the object on hand is intimated by the description of an object not on hand In PARYAYOKTAM, what is to be intimated is expressed by a turn of speech —by words which do not express it but by words which suggest it In VYAJASTUTI, praise is understood by apparent censure and censure is understood by apparent praise.

विभावना 34

In VIBHAVANA, we have an effect in the absence of a cause In VISE-

विशेषोक्ति 35 विरोध 33 असगति 37 विषम 38 व्याघात 45 प्रौढोक्ति 63 and हेतु 100

SHOKTI, we have an absence of the effect *notwithstanding* the existence of a cause or in other words, we have a cause without an effect In VIRODHA we have both the objects represented as *apparently contradicting each other* In ASANGATI we have a cause and the effect represented as occupying two different localities In VISHAMA, we have a cause opposed to its effect In VYAGHATA we have one and the same cause producing different effects—one *natural and the other the exact* opposite In PRAUDHOKTI, we have simply an attribution of a cause to an effect as boldly asserted by the poet which cause cannot form the cause of that effect In HETU 2ND SORT we have a cause identified with its effect

पर्याय 51 and विशेष 44

In PARYAYA, we have one object residing in *many places* or many objects in one and the same place *in succession* In VISESHA 2ND KIND we have one object *existing* in many places *i e* residing in many places *simultaneously*

समाधि 57 and समुच्चय 55

In SAMADHI, the effect of an act through one cause is facilitated by the accidental operation of another cause and this cause is therefore more powerful than the other and hence we have in

INDEX.

	Page
अक्रमातिशयोक्ति .. .	40
अतद्गुण (77)	120
अतिशयोक्ति (13)	35-42, 166, 167
अत्यन्तातिशयोक्ति .	41
अनुक्ति (96) .	135
अधिकम् (41) ...	83
अनन्वय (2)	13, 165
अनुगुण (78) .	121
अनुज्ञा (71) .	114
अनुमानम	158
अन्योन्यम् (13)	85
अपह्नुति (11)	27-30, 166 167
अप्रस्तुतप्रशंसा (27)	60, 151, 170
अर्थान्तरन्यास (61)	103 105 169, 172
अर्थापत्ति (59)	102
अल्पम् (42)	84
अवज्ञा (70)	113
असंगति (37)	75, 76, 171
असम्बन्धातिशयोक्ति	39
असंभव (36)	74
आक्षेप (32)	66 68, 167
आवृत्तिदीपकम् (16) .	47
उत्तरम् (83)	125, 126, 172
उत्प्रेक्षा (12)	31 34, 164, 167, 168
उदात्तम् (95)	131
उल्लेखितम (81)	123, 169
उपमा (1)	1 13, 143 149, 164, 165
उपमाश्चकशब्दा	141
Do. अन्यया	142, 143
उपमयोपमा (3)	14, 165
उल्लास (69)	111
उल्लेख (7)	23, 166
एकावली (47)	91
कवि समया	140
कारकदीपकम् (56)	99
कारणमाला (46)	90
काव्यलिङ्गम् (60)	103, 172, 173
काव्यापत्ति (59)	.. 102
कैतवापह्नुति	30
गूढोक्ति (87)	... 129
चपलातिशयोक्ति	40
छेकापह्नुति	30
वक्रोक्ति (91)	. 132
तद्गुण (75)	118, 172
तुल्ययोगिता (14)	42-44, 168
दीपकम् (15)	45, 168
दृष्टान्त (18)	49, 151, 169
निदर्शना (19)	50, 51, 169
निरुक्ति (97)	... 136
परिकर (24)	. 56
परिकराङ्कुर (25)	57
परिणाम (6)	22, 166

	Page
परिकर (52) ...	96
परिसंख्या (53) .	96, 172
पर्यस्तापह्नुति	28
पर्याय (51)	95, 171
पर्यायोक्तम् (29) .	62, 63, 170
पिहितम् (85)	127
पूर्वरूपम् (76)	119
प्रतिवस्तूपमा (17)	48, 150, 169
प्रतिषेध (98) ..	136
प्रतीपम् (4)	15 18, 164
प्रत्यनीकम् (58)	101
प्रस्तुताङ्कुर (28) .	61
प्रहर्षणम् (67)	108–110
प्रौढोक्ति (63)	105, 171
भाविकम् (94)	134, 173
भेदकातिशयोक्ति	38
भ्रान्तापह्नुति	29
भ्रान्तिमान् (9) 25, 26, 166 167 168	
मालादीपकम् (48)	93
मालोपमावस्तूपमा	151, 152
मृणालोपमा	149
मिथ्याध्यवसिति (65)	107
मीलितम् (79)	122, 169, 172
मुद्रा (73)	116
यथासंख्यम् (50)	94
युक्ति (89)	130
रत्नावली (74)	117
रत्नोपमा	150
रूपकम् (5)	18 22, 165, 166
रूपकातिशयोक्ति गूढा	33
ललितम् (66)	108
लेश (72) .	115
लोकोक्ति (90)	131
वक्रोक्ति (92)	132
विकल्प (54) .	97
विकसर (62)	105
विचित्रम् (40)	82
विधि (99)	137
विनोक्ति (22)	54, 55
विभावना (34)	69 74, 170
विरोधाभास (33)	68, 171
विवृतोक्ति (88)	130, 170, 171
विशेष (44)	86, 87, 171
विशेषक (82)	123, 169
विशेषोक्ति (35)	74
विषमम् (38)	78, 79, 171
विषादनम् (68)	110
व्यतिरेक (20)	53, 165, 169
व्याघात (45)	88, 89, 171
व्याजनिन्दा (31)	65
व्याजस्तुति (30)	63, 170
व्याजोक्ति (86)	128, 167
शुद्धापह्नुति	27
श्लेष (26)	58, 165
सकृदृष्टि	159
सङ्कर	159, 160
सन्देह (10)	25, 26, 167, 168
समम् (39)	80, 81
समाधि (57)	100, 171
समासोक्ति (23)	56 170

samadhi unequal causes In SAMUCHCHAYA 2ND KIND, all causes are equally powerful in bringing out the same effect with emulation as the Maxim of the Threshing floor and the Pegions*, *i e*, just as the pegions alight together upon a threshing floor, each *with emulation*

अर्थान्तरन्यास 61 and काव्यलिग 60

In ARTHANTARANYASA, we have two statements one of which illustrates the other, *i e*, one contains a justificative reason for confirming the other and thus we have here a relation of general and particular In KAVYA LINGA, one statement forms an implied completive reason for the other and we have no such relation of the general and the particular

तद्गुण 75 and मीलित 79

In MILITA, an object of inferior quality is lost in the superior quality of the other In TADGUNA, the object gives up its own inferior quality and assumes the superior quality of the other.

उत्तर 83 परिसंख्या 53 and

In UTTARA, we infer from a statement made that a question has been previously made In PARISANKHYA 2nd kind (see Appendix), we have both question and answer In

* खल कपोतिकान्याय ।

काव्यलिंग 60 KAVYALINGA, the reason which is not preceded by a question is an implied one and is to be inferred by the student from the context

स्वभावोक्ति 93 and भाविक 94 In SVABHAVOKTI, we have an exact delineation of an object with reference to its peculiar action or natural appearance as is perceived by the poet alone In BHAVIKA, we have a description of an event past or future in such a manner as can bring the subject of description vividly before the mind's eye.

प्रणम्य परमात्मानमांग्लभाषानुवादिनी ।
कृता कुवलयानन्दकारिकाविवृतिर्मया ॥

THE END

INDEX.

	Page.
अक्रमातिशयोक्ति	40
अतद्गुण (77)	120
अतिशयोक्ति (13)	35-42, 166, 167
अत्यन्तातिशयोक्ति	41
अपह्नुति (96)	135
अधिकम् (11)	83
अनन्वय (2)	13 165
अनुगुण (78)	121
अनुज्ञा (71)	114
अनुमानम्	153
अन्योन्यम् (13)	85
अपह्नुति (11)	27 30 166 167
अप्रस्तुतप्रशंसा (27)	60 151 170
अर्थान्तरन्यास (14)	103 105 169 172
अर्थापत्ति (70)	107
अर्थम् (12)	84
अवज्ञा (70)	113
असंगति (37)	75 76 171
असम्भवातिशयोक्ति	39
असंभव (36)	74
आक्षेप (32)	66 68 167
आवलिदीपकम् (16)	47
उत्तरम् (83)	125 127 172
उत्प्रेक्षा (12)	31 34 161 167 168
उदात्तम् (9)	174
एकावलीम् (81	123 172

	Page
उपमा (1)	1 13 143 159 164, 165
उपमाबाचकलक्षणा	141
Do. धर्मलु	142 143
उपमयोपमा (3)	14 165
उल्लास (69)	111
उल्लेख (7)	23 166
एकावली (47)	91
कवि समया	140
कारकदीपकम् (50)	97
कारकमाला (46)	90
काव्यलिङ्गम् (60)	103 172, 173
काव्यार्थापत्ति (59)	102
कैतवापह्नुति	30
गूढोक्ति (87)	... 129
चपलातिशयोक्ति	40
छेकापह्नुति	30
छेकोक्ति (91)	131
तद्गुण (75)	118 172
तुल्ययोगिता (14)	42 44 168
दीपकम् (15)	45, 168
दृष्टान्त (18)	49 151 169
निदर्शना (19)	50 51 169
निरुक्ति (97)	... 136
परिकर (24)	56
परिकरांकुर (25)	57
परिवृत्ति (61)	104

	Page
परिणति (52) ...	96
परिसंख्या (53) ..	96, 172
पर्यस्तापह्नुति	28
पर्याय (51)	95, 171
पर्यायोक्तम् (29)	62, 63, 170
पिहितम् (85)	127
पूर्वरूपम् (76)	119
प्रतिवस्तूपमा (17)	48, 150, 169
प्रतिषेध (98) ..	136
प्रतीपम् (4)	15 18, 164
प्रत्यनीकम् (58)	101
प्रस्तुतांकुर (28)	61
प्रहर्षणम् (67)	108–110
प्रौढोक्ति (63)	105, 171
भाविकम् (94)	134, 173
भेदकातिशयोक्ति	38
भ्रान्तापह्नुति	29
भ्रान्तिमान् (9) 25, 26, 166 167 168	
मालादीपकम् (48)	93
मालोपमा	151, 152
मुखोपमा	149
मिथ्याध्यवसिति (65)	107
मीलितम् (79)	122, 169, 172
मुद्रा (73)	116
यथासंख्यम् (50)	94
युक्ति (89)	130
रत्नावली (74)	117
रसनोपमा	150
रूपकम् (5)	18 22, 165, 166
रूपकातिशयोक्ति मुद्रा	35
ललितम् (66)	108
लेश (72)	115
लोकोक्ति (90)	131
वक्रोक्ति (92)	132
विकल्प (54)	97
विकस्वर (62)	105
विचित्रम् (40)	82
विधि (99)	137
विनोक्ति (22)	54, 55
विभावना (34)	69 74, 170
विरोधाभास (33)	68, 171
विवृतोक्ति (88)	130, 170, 171
विशेष (44)	86, 87, 171
विशेषक (82)	123, 169
विशेषोक्ति (35)	74
विषमम् (38)	78, 79, 171
विषादनम् (68)	110
व्यतिरेक (20)	53 165, 169
व्याघात (45)	88, 89, 171
व्याजनिन्दा (31)	65
व्याजस्तुति (30)	63, 170
व्याजोक्ति (86)	128, 167
शुद्धापह्नुति	27
श्लेष (26)	58, 165
सगति	159
सङ्कर	159, 160
सन्देह (10)	25, 26, 167, 168
समम् (39)	80, 81
समाधि (57)	100, 171
समासोक्ति (23)	56 170


BHARATIYA VIDYA BHAVAN