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# अलङ्कारदर्पणः

A short Treatise on Figures of Speech  
abridged from the Tenth Chapter

OF

साहित्यदर्पण of विश्वनाथ

WITH AN ENGLISH TRANSLATION

*by*

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## INTRODUCTION.

It is very difficult to estimate as to when the primitive man learnt to express his thoughts and emotions by means of language. But, of course, the early language, being concerned with the most elementary human wants, must have been a very simple affair. When, with the gradual rise of civilisation and growth of culture, abstract notions came to be expressed in language, then there must have arisen the subtle terms of speech and the use of idioms. Early अलंकारs must have taken their birth at such an occasion. However fascinating the problem be, we cannot proceed into its investigation for want of facts. This much alone we know that in the earliest written record of humanity, viz., the वेदs, we find in the Vedic poetry such अलंकारs as उपमा, अतिशयोक्ति, व्यतिरेक, etc. Their number increases as we proceed towards the classical literature where we find them in their full glory.

Traces of the existence of Science of Poetics are available in the Epigraphic records of the 2nd century A. D. But the earliest extant work on Poetics is नाट्यशास्त्र which can be safely assigned to 300 A. D. The subject, later on, engaged the attention of a large number of writers who, according to their individual point of view as to the most important element in poetry, founded the

different schools of poetry, such as those of रस, अलङ्कार, रीति, वक्रोक्ति and ध्वनि. The foremost representatives of the अलङ्कार school are भामह, उद्भट, दण्डी, रुद्रट and प्रतीहारेन्दुराज. But, no writer, to whichever school he belonged, has ignored the treatment of अलङ्कार.

अलङ्कार<sup>s</sup> have been defined by विश्वनाथ as the non-permanent attributes of word and sense, that enhance and aid the Rasa, and are like the bracelets, etc. An अलङ्कार is strikingness itself ( वैचित्र्यमलङ्कारः ), and corresponds to an English Figure of Speech which has been defined as 'A deviation from the plain and ordinary mode of speaking with a view to greater effect'.

अलङ्कार<sup>s</sup> are divided into three classes:— those of शब्द, like अनुप्रास, यमक, etc.; of अर्थ, like उपमा, रूपक, etc.; and those of both, like पुनरुक्तवदाभास etc.

The अलङ्कार<sup>s</sup> treated in this short treatise may be classified as follows :—

I. Figures founded on सादृश्य —

उपमा, उपमेयोपमा, अनन्वय, रूपक, सन्देह, भ्रान्तिमान्, अपह्नुति, उत्प्रेक्षा, अशियोक्ति, तुल्ययोगिता, दीपक, प्रतिवस्तूपमा, दृष्टान्त, निदर्शना, व्यतिरेक, सहोक्ति, समासोक्ति, श्लेष, अप्रस्तुतप्रशंसा and अर्थान्तरन्यास.

II. Figures founded on विरोध —

विभावना, विशेषोक्ति, अतिशयोक्ति ( कार्यकारणपौर्वापर्यविपर्यय ), असङ्गति and विषम.

### III

- III. Figures founded on शृखलाबन्ध —  
कारणमाला, सार and एकावली.
- IV, Figures founded on तर्कन्याय —  
काव्यलिङ्ग.
- V. Figures founded on काव्यन्याय —  
परिसंख्या and अर्थापत्ति.
- VI. Figures founded on लोकन्याय —  
प्रतीप and तद्गुण.
- VII. Figures founded on गूढार्थप्रतीति —  
वक्रोक्ति and स्वभावोक्ति.

In the following pages I have abridged the tenth chapter of विश्वनाथ's साहित्यदर्पण so that this book might serve as an elementary text-book of अलङ्कारs for the B. A. students of the different Indian Univerisities. Below the text I have given an English Translation to facilitate the understanding of [the text. I shall consider my labour repaid if it serves the purpose for which it is written. In preparing the translation I have freely drawn upon the excellent English Translation of P. D. Mitra, and have also taken the help of P. V. Kane's edition of साहित्यदर्पण.

In the end, a few words may be said about the author विश्वनाथ. He was the son of चन्द्रशेखर and both, father and son, held some important office of the court of a king in Orissa. Both of them are styled as सान्धिविग्रहिक-महापात्र.

## IV

Our author was a poet of high order and wrote several works, besides साहित्यदर्पण; their names are :— राघवविलास ( a महाकाव्य ), कुवलयार्श्वचरित ( a काव्य in प्राकृत ), प्रभावती ( a नाटिका ), चन्द्रकला ( a नाटिका ), प्रशस्तिरत्नावली ( a करम्भक in sixteen languages ), नरमिहविजय ( a काव्य ) and a commentary on काव्यप्रकाश called काव्यप्रकाशदर्पण. Unfortunately, none of these are now available. He belonged to the 14th century A. D.

Delhi,  
1941.

**Har Dutt Sharma.**

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॥ श्रीहरिः शरणं मम ॥

श्रीमद्विश्वनाथकविराजप्रणीतसाहित्यदर्पणदशमपरिच्छेदसंक्षेपरूपः ।

## अलङ्कारदर्पणः ॥

॥ अलङ्कारलक्षणम् ॥

शब्दार्थयोरस्थिरा ये धर्माः शोभातिशायिनः ।

रसादीनुपकुर्वन्तोऽलङ्कारास्तेऽङ्गदादिवत् ॥

यथा अङ्गदादयः शरीरशोभातिशायिनः शरीरिणमुपकुर्वन्ति, तथानु-  
प्रासोपमादयः शब्दार्थशोभातिशायिनो रसादेरुपकारकाः ।

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### DEFINITION OF अलङ्कार ( FIGURE OF SPEECH )

The non-permanent attributes of word and sense, that enhance their beauty and aid the Rasa or *the like*, are known as अलङ्कार<sup>s</sup> ( lit. ornaments ), being like bracelets and the like.

Just as bracelets and the like, by adding to the beauty of the body, beautify the embodied person, so Alliteration, Simile and the like by adding to the beauty of word and sense, aid the Rasa and the like.

[ 'The like' includes the भावs or sentiments that excite poetical delight. ]

## शब्दालङ्काराः

### (१) अनुप्रासः ।

अनुप्रासः शब्दसाम्यं वैषम्येऽपि स्वरस्य यत् ।

स्वरमात्रसादृश्यं तु वैचित्र्याभावान्न गाणितम् । रसाद्यनुगतत्वेन  
प्रकर्षेण न्यासोऽनुप्रासः । यथा—

‘आदाय वकुलगन्धानन्धीकुर्वन् पदे पदे भूमरान् ।  
अयमेति मन्दमन्दं कावेरीवारिपावनः पवनः ॥’

### (२) यमकम् ।

सत्यर्थे पृथगर्थायाः स्वरव्यञ्जनसंहतेः ।  
क्रमेण तेनैवावृत्तिर्यमकं विनिगद्यते ॥

## FIGURES OF WORD.

### ( 1 ) ALLITERATION.

Alliteration is the similarity of sounds, notwithstanding a difference in vowels.

Similarity of vowels alone is not taken into account, because it has no charm. अनुप्रास is so called because herein there is setting together ( of words ) in an excellent manner, so as to be favourable to Rasa and the like. e. g. आदाय etc.

‘Bringing along the fragrance of वकुल flowers, blinding the bees at each step, here blows softly the purifying breeze from the waters of the कावेरी.’

### ( 2 ) RHYME

The repetition of a collection of vowels and consonants in the same order, and having a different sense where there is one, is termed as Rhyme.

अत्र द्वयोरपि पदयोः क्वचित्सार्थकत्वं क्वचिन्निरर्थकत्वम् ।  
क्वचिदेकस्य सार्थकत्वमपरस्य निरर्थकत्वम् । अत उक्तम्—‘सत्यर्थे’  
इति । ‘तेनैव क्रमेणेति’ दमो मोद इत्यादेर्विविक्तविषयत्वं सूचितम् ।  
एतच्च पदपादार्धश्लोकवृत्तित्वेन पादाद्यावृत्तेश्च प्रभूततमभेदम् । दिङ्मात्र-  
मुदाह्रियते —

‘नवपलाश-पलाशवनं पुरः स्फुटपराग-परागतपंकजम् ।

मृदुल-तान्त-लतान्तमलोकयत्स सुरभि सुरभिं सुमनोभरैः ॥’

अत्र पदावृत्तिः । ‘पलाशपलाश’ इति ‘सुरभि सुरभिं’ इत्यत्र च द्वयोः  
सार्थकत्वम् । ‘लतान्तलतान्त’ इत्यत्र प्रथमस्य निरर्थकत्वम् । ‘परागपराग’  
इत्यत्र च द्वितीयस्य ।

Here, both the sounds repeated are sometimes significant and  
sometimes meaningless; sometimes one is significant and the other  
is meaningless. Hence, the text says, ‘Where there is one.’ By  
the words ‘in the same order’ is indicated that repetitions like  
दमो मोद belong to a different figure. It has innumerable varieties,  
being possible to exist in a word, a quarter, a half stanza, in the  
beginning ( or middle, or at the end ) of a line. A part only is  
illustrated. e. g. नव etc.

‘He ( श्रीकृष्ण ) saw before him the spring  
fragrant with an abundance of flowers, under whose  
influence the पलाश forest had new leaves, the  
lotuses were full of abundant pollen and the  
tendrils of creepers were spreading.’

Here there is a repetition of words. In पलाश-पलाश and  
सुरभि-सुरभि, both the sounds are significant. In ल-तान्त-लतान्त,  
the former is meaningless; in पराग-पराग —the latter is meaningless.

(३) वक्रोक्तिः ।

अन्यस्यान्यार्थकं वाक्यमन्यथा योजयेद्यदि ।

अन्यःश्लेषेण काक्वा वा सा वक्रोक्तिस्ततो द्विधा ॥

द्विधेति श्लेषवक्रोक्तिः काकुवक्रोक्तिश्च । क्रमेणोदाहरणम् —

‘के यूय स्थल एव संप्रति वयं प्रश्नो विशेषाश्रयः

किं ब्रूते विहगोऽथवा फणितिर्यत्रास्ति सुप्तो हरिः ।

वामा यूयमहो विडम्बरसिकः कीटक् स्मरो वर्तते

येनास्मासु विवेकशून्यमनसः पुस्वेव योषिद्भूमः ॥’

( 3 ) CROOKED SPEECH

When a person construes the words of another in a sense different from the intended, by means of a Paronomasia or a change in tone, it is called वक्रोक्ति, and is of two kinds according ( as it is based on the one or the other ).

The two varieties are श्लेषवक्रोक्ति and काकुवक्रोक्ति. Examples in order are :— ( 1 ) के यूय etc. ( 2 ) काले etc.

‘ “Who are you ?” ( Construing the word क in the sense of water, the addressees reply — )  
 “Well, we are on the ground just now.” “My question relates to विशेष ( your particulars ).”—  
 “What says the bird (वि) or the lord of snakes (शेष) on which हरि sleeps ?.” “You are perverse (वामाः).”  
 — “Aha, how fond is the cupid of deceiving people— this man, robbed of all discrimination, mistakes us men for women ( वामाः ) ! ” ’

अत्र विशेषपदस्य 'विः पक्षी' 'शेषो नागः' इत्यर्थद्वययोगात्सभङ्ग-  
श्लेषः । अन्यत्र त्वभङ्गः ।

‘काले कोकिलवाचाले सहकारमनोहरे ।

कृतागसः परित्यागात्तस्याश्चेतो न दूयते ॥’

अत्रैकया सख्या निषेधार्थे नियुक्ता नञ् अन्यया काक्वा दूयत एवेति  
विध्यर्थे घटतः ।

### (४) शब्दश्लेषः ।

श्लिष्टः पदैरनेकार्थाभिधानं श्लेष उच्यते ।

वर्णप्रत्ययलिङ्गानां प्रकृत्योः पदयोरपि ।

श्लेषाद्विभक्तिवचनभाषाणामष्टधा च सः ॥

Here, because the word विशेष is split up into वि, meaning 'a bird,' and शेष, meaning a serpent, we have Paronomasia with division. In other places it is without division.

‘In this season vibrating with the warble of  
cuckoo and charming with blossoming mango trees,  
her heart grieves not ( न दूयते ) to have abandoned  
her offending ( lover ).’

Here the negative ( न ), used by a lady-friend in the sense  
of denial, is construed by another lady-friend in the sense of an  
affirmative, through an ( interrogative ) change of tone, thus  
( न दूयते ? अपि तु दूयत एव )

### ( 4 ) PARONOMASIA OF WORD

Paronomasia is the expression of more than one sense  
from ( distinct ) words coalescing ( into identity ). It is  
eightfold according to the coalescence of Letters, Termi-  
nations, Genders, Bases, Inflected words, Inflections,  
Numbers and Tongues.

दिङ्मात्रमुदाह्रियते—

‘प्रतिकूलतामुपगते हि विधौ विफलत्वमेति बहुसाधनता ।

अवलम्बनाय दिनभर्तुरभून्न पतिष्यतः करसहस्रमपि ॥’

अत्र ‘विधौ’ इति विधु-विधि-शब्दयोरुकारेकारयोर्वर्णयोरौकाररूप-  
त्वात् श्लेषः । ‘कर’ इत्यत्र प्रकृतिश्लेषोऽपि ।

‘पृथुकार्तस्वरपात्रं भूषितनिःशेषपरिजन देव ।

विलसत्करेणुगहनं संप्रति सममावयोः सदनम् ॥’

अत्र पदश्लेषः ।

A part alone is illustrated. प्रतिकूल, etc.

‘When fate ( or the moon ) is in opposition, an abundance of resources becomes fruitless : even a thousand rays ( or hands ) could not serve as support for the falling lord of the day.’

Here in विधौ, there is coalescence of the letters इ ( of विधि ) and उ ( of विधु ), both having assumed the form औ ( in their locatives ). In the word कर, there is coalescence of the two bases ( meaning ‘rays’ and ‘hands’ ).

पृथु etc.

‘Our houses, O King, are now (literally) alike- ( mine ) filled with the distressful wails of children, ( yours ) with vessels of massive gold, ( mine ) with all my people lying on the ground, ( yours ) with many decorated attendants ; ( mine ) with holes filled with heaps of dust, ( yours ) thronged with majestic elephants.’

Here thers is Coalescence of Inflected words.

## ॥ अर्थालङ्काराः ॥

### (१) उपमा ।

अथार्थालङ्कारेषु प्राधान्यात्सादृश्यमूलेषु लक्षितव्येषु तेषामप्युप-  
जीव्यत्वेन प्रथममुपमाह —

साम्यं वाच्यमवैधर्म्यं वाक्यैक्य उपमा द्वयोः ।

रूपकादिषु साम्यस्य व्यङ्ग्यत्वम्, व्यतिरेके च वैधर्म्यस्याप्युक्तिः,  
उपमेयोपमायां वाक्यद्वयम्, अनन्वये त्वेकस्यैव साम्योक्तिरित्यस्या भेदः ।

## FIGURES OF SENSE.

### ( 1 ) SIMILE.

Now, among the figures of sense, those depending on similitude should be defined first, as they are the principal ones. And because Simile is at the root of even these, the author defines it first :—

Simile is the resemblance between two things expressed in a single sentence and unaccompanied with a contrast or difference.

In the Metaphor ( रूपक ) and the like, the resemblance is suggested; in the Contrast ( व्यतिरेक ), even the difference is stated; in the Reciprocal Simile ( उपमेयोपमा ); there are two sentences; and in the Comparison Absolute ( अनन्वय ), the resemblance of one thing alone is stated ( i. e., the object is compared to itself ). This is the difference of the Simile from these figures. ( The Simile is of two kinds—Complete and Elliptical ).

सा पूर्णा यदि सामान्यधर्म औपम्यवाचि च ।

उपमेयं त्रुपमानं भवेद्वाच्यम्

सा उपमा । साधारणधर्मो द्वयोः सादृश्यहेतू गुणक्रिये मनोज्ञत्वादि ।  
औपम्यवाचकमिवादि । उपमेयं मुखादि । उपमानं चन्द्रादि ।  
उदाहरणम् —

‘सौरभमम्भोरुहवन्मुखस्य कुम्भावि व स्तनौ पीनौ ।

हृदयं मदयति वदनं तव शरदिन्दुर्यथा बाले ॥’

लुप्ता सामान्यधर्मादिरेकस्य यदि वा द्वयोः ।

त्रयाणां वानुपादाने

It is Complete ( पूर्णा ) where the Common property, the word implying Comparison and the standard of Comparison are all expressed.

‘It’ stands for the Simile. The Common property is the cause of resemblance between two things and is ( generally either ) quality like loveliness etc., ( or ) action. The word implying comparison is like इव etc. The object of Comparison is like a face etc. The Standard of Comparison is like the moon etc. e. g.

‘The fragrance of your mouth is like that of a lotus; your breasts are as plump as jars; and your face, O girl, gladdens the heart as the autumnal moon.’

If from amongst ( the four, viz. ) the common property, etc., one, two or three are omitted, then ( we have ) the Elliptical ( Simile ).

तत्र धर्मलोपे उदाहरणम्—‘मुखमिन्दुर्यथा’ इति । उपमानलोपे ‘तस्या मुखेन सदृशं नास्ते’ इति । औपम्यवाचिनो लोपे ‘वदन मृग-शावाद्याः सुधाकरमनोहरम् ।’ इत्यादि ।

## (२) मालोपमा ।

मालोपमा यदेकस्योपमानं बहु दृश्यते ।

यथा— ‘वारिजेनेव सरसी शशिनेव निशीथिनी ।  
यौवनेनेव वनिता नयेन श्रीर्मनोहरा ॥’

## (३) अनन्वयः ।

उपमानोपमेयत्वमेकस्यैव त्वनन्वयः ।

An example of the omission of the common property is :— ‘The face is like the moon.’ An example of the omission of the standard of comparison is :— ‘There is nothing similar to her face.’ An instance of the omission of the word implying comparison is :— ‘The face of the fawn-eyed one is moon-enchanting.’ And so on.

## ( 2 ) GARLAND OF SIMILES.

The Garland of Similes is that where one उपमेय has several उपमानs. e. g.

‘The riches are charming when accompanied by virtue, as a lake is when accompanied by a lotus, a night by the moon and a woman by her youthfulness.’

## ( 3 ) COMPARISON ABSOLUTE.

When one and the same thing becomes the object of comparison as well as the standard of comparison, we have the Comparison Absolute. e. g.

यथा— 'राजीवमिव राजीवं जलं जलमिवाजनि ।  
चन्द्रश्चन्द्र इवातन्द्रः शरत्समुदयोद्यमे ॥'

### (४) उपमेयोपमा ।

पर्यायेण द्वयोरेतदुपमेयोपमा मता ।

एतदुपमानोपमेयत्वम् । अर्थाद्वाक्यद्वये । यथा—

‘कमलेव मतिर्मतिरिव कमला तनुरिव विभा विभेव तनुः ।  
धरणीव धृतिधृतिरिव धरणी सततं विभाति षत यस्य ॥’

अत्रास्य राज्ञः श्रीबुद्ध्यादिसादृश्यं नास्तीत्यभिप्रायः ।

‘When Autumn began to manifest itself then the lotus blushed like a lotus, water like water and the full moon like the full moon.’

### ( 4 ) RECIPROCAL SIMILE

The Reciprocal Simile is that where two things have alternately this.

‘This’ means the position of उपमान and उपमेय. That is, it should be in two sentences. e. g.

‘The king, whose wealth is constantly shining like his intellect and the intellect like wealth; the body like the splendour and the splendour like the body; the fortitude like the earth and the earth like the fortitude —’

Here the sense is that there is no ( third ) thing resembling the ( two ) wealth and intellect, etc., of this king.

(५) रूपकम् ।

रूपकं रूपितारोपाद्विषये निरपह्वे ।

‘निरपह्वे’ इत्यपहृतिव्यवच्छेदार्यम् । यथा—

‘पान्तु वो जलदश्यामाः शार्ङ्गज्याघातकर्कशाः ।

त्रैलोक्यमण्डपस्तम्भाश्चत्वारो हरिबाहवः ॥’

(६) सन्देहः ।

सन्देहः प्रकृतेऽन्यस्य संशयः प्रतिभोत्थितः ।

शुद्धो निश्चयगर्भोऽसौ निश्चयान्त इति त्रिधा ॥

( 5 ) METAPHOR.

Metaphor is that where an object ( उपमान ) is superimposed upon ( i. e. identified with ) the subject of description ( उपमेय ) which is not concealed.

‘Which is not concealed’ is given in order to distinguish this figure from Concealment अपहृति. e. g.

‘May the arms of हरि which are the pillars of the dome in the form of the three worlds, and which are dark like the clouds and hardened by the strokes of the string of his bow (made of horn) protect you.’

( Here मण्डप is superimposed upon त्रैलोक्य, and स्तम्भ upon the arms).

( 6 ) DOUBT.

‘When an object under description is poetically suspected to be something else it is called a Doubt. It is of three kinds, ( 1 ) Pure, ( 2 ) Containing a certainty, and ( 3 ) Ending in a certainty.’

यत्र संशय एव पर्यवसानं स शुद्धः । यथा—

‘किं तारुण्यतरंगारैश्च रसभरोद्भिन्ना नवा बल्लरी  
 वेलाप्रोच्छ्वलितस्य किं लहरिका लावण्यवारानिधेः ।  
 उद्गाढोत्कलिकावतां स्वसमयोपन्यासविश्रम्भिणाः  
 किं साक्षाद्गुपदेशयष्टिरथवा देवस्य शृङ्गारिणः ॥’

यत्रादावन्ते च संशय एव मध्ये निश्चयः स निश्चयमध्यः । यथा—

‘अथ मार्तण्डः किं स खलु तुरगैः सप्तभिरतः  
 कृशानुः किं सर्वाः प्रसरति दिशौ नैष नियतम् ।  
 कृतान्तः किं साक्षान्महिषवहनोऽसाविति पुनः  
 समालोक्याजौ त्वां विदधति विकल्पान्प्रतिभटाः ॥’

‘Pure’ is that which terminates in a doubt. e. g.

‘Is she a new sprout, bursting forth on account of the exuberance of juice, of the tree of youthfulness? or, is she a wave of the ocean of charm overflowing its shores? Or, is she the chastising rod of the god of love who is confident of proclaiming his doctrines to men who are deeply agitated?’

‘Containing a certainty’ is that where there is a certainty in the middle, but a doubt in the beginning as well as at the end. e. g.

‘Is he the Sun? But he has seven horses; Is he the fire? But he certainly does not spread in all directions; Is he the god of Death himself? But he rides a buffalo — thus, ( O King ) seeing you on the battlefield, do the opposing warriors entertain doubts.’

अत्र मध्ये मातृशुद्धाद्यभावनिश्चयो राजनिश्चये द्वितीयसंशयोत्थाना-  
सम्भवात् । यत्रादौ संशयोऽन्ते च निश्चयः स निश्चयान्तः । यथा—

किं तावत्सरसि सरोजमेतदारादाहोस्विन्मुखमवभासते तरुण्याः ।

संशय्य क्षणमिति निश्चिकाय कश्चिद् बिम्बोकैर्बकसहवासिनां परोक्षैः ॥’

अप्रतिभोत्थापिते तु ‘स्थाणुर्वा पुरुषो वा’ इत्यादिसशये नायमलङ्कारः ।

### (७) भ्रान्तिमान् ।

साम्यादतस्मिंस्तद्बुद्धिभ्रान्तिमान् प्रतिभोत्थितः ।

Here, there is certainty in the middle that he is not the Sun, etc. If it were certain that he is the king then no new doubt would arise. ‘Ending in a certainty’ is that where there is doubt in the beginning but a certainty at the end. e. g.

‘Is it a lotus ( shining ) near the lake, or is it the face of the young lady ? — thus, having entertained a doubt for a moment, did somebody arrive at a certainty by means of those gestures of loving indifference which are unknown to the companions of cranes ( i. e. lotuses ).’

In a doubt not raised by poetical fancy, as ‘Is it a post or a man ?’ This figure is not present.

### ( 7 ) ERROR.

The Error is the apprehension, from resemblance of an object to be what it is not, if it is suggested by poetical fancy.

‘मुग्धा दुग्धधिया गवां विदधते कुम्भानघो बल्लवाः  
 कर्णे कैरवशङ्कया कुवलय कुर्वन्ति कान्ता अपि ।  
 कर्कन्धूपलमुच्चिनोति शबरी मुक्ताफलाशङ्कया  
 सान्द्रा चन्द्रमसो न कस्य कुरुते चित्तभ्रम चन्द्रिका ॥’  
 अस्वरसोत्थापिता भ्रान्तिर्नायमलङ्कारः । यथा ‘शुक्तिकायां रजतम्’ इति ।

( ८ ) अपह्नुतिः ।

प्रकृतं प्रतिषिद्धान्यस्थापनं स्यादपह्नुतिः ।

यथा— ‘नेद नभोमण्डलमम्बुगशिर्नैताश्च तारा नवफेनभङ्गाः ।

नाय शशी कुण्डलितः फणीन्द्रो नासौ कलङ्कः शयितो मुरारिः ॥’

‘In whose mind does not the profuse light of the moon cause delusion ? — the simple cow-herds mistaking it for milk, are placing jars beneath the cows; mistaking it for a white waterlily, the fair ones are placing the blue lotuses on their ears; mistaking it for a pearl, the शबर woman is plucking a jujube fruit.’

An illusion not raised by proper taste ( i. e. poetical fancy ) does not come under this figure, as the illusion of silver in nacre.

( 8 ) CONCEALMENT.

‘The denial of the real ( nature of a thing ) and the ascription of an alien ( or imaginery character ) Constitutes the figure of concealment. e. g.

‘This is not the dome of sky, but the ocean; these are not stars but fragments of fresh foam; this is not the moon, but the lord of snakes ( शेष ) coiled; this is not the spot, but the reclining मुरारिः.’

(६) उत्प्रेक्षा ।

भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना ।  
वाच्या प्रतीयमाना सा प्रथमं द्विविधा मता ॥  
वाच्येवादिप्रयोगे स्यादप्रयोगे परा पुनः ।

तत्र वाच्या—

उक्तयनुक्तयोर्निमित्तस्य द्विधा

उत्प्रेक्षानिमित्तस्योपादानुपादाभ्यां वाच्या द्विधा । क्रमेणोदाहरणम् ।

‘गङ्गाम्भसि सुरत्राण तव निःशाननिस्वनः ।

स्नातीवारिवधूवर्गगर्भपातनपातकी ॥’

( 9 ) POETICAL FANCY

Poetical fancy is the imagining of an object under description to be another. It is first of two kinds, expressed and implied. It is ‘expressed’ when इव etc., are employed; and when they are not employed, it is ‘implied.’

The ‘expressed’.

Is of two kinds, ( i ) Where the cause ( of fancy ) is stated, and ( ii ) where it is not stated.

The ‘expressed’ variety is twofold, according as the cause of the fancy is mentioned or not mentioned. The examples in order are :—

‘The noise of your march, O Sultan, bathes as it were in the Ganges water, guilty of causing the abortion of your enemies’ wives.’

अत्र 'स्नातीव—' इत्युपेक्षायां निमित्तं पातकित्वमुक्तम् ।

'मुखमेणीदृशो भाति पूर्णचन्द्र इवापरः ।'

'चन्द्र इवापरः' इत्यत्र तथाविधसौंदर्याद्यतिशयरूपं निमित्तं नोपात्तम् ।  
प्रतीयमानोत्प्रेक्षा यथा—

'तन्वंगयाः स्तनयुग्मेन मुखं न प्रकटीकृतम् ।

हाराय गुणिने स्थानं न दत्तमिति लज्जया ॥'

अत्र लज्जयेवेतीवाद्यभावात्प्रतीयमानोत्प्रेक्षा । तत्रोत्प्रेक्षावाचकाः शब्दाः—

मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादयः ।

Here, in the fancy 'bathes as it were,' the cause 'guiltiness' is mentioned.

'The face of the deer-eyed one shines as it were another full moon.'

In 'as it were another moon,' the cause 'excess of peculiar beauty and the like' is not mentioned.

The instance of Implied fancy is :—

'The pair of breasts of the slender-bodied lady show not their faces ( or nipples, which are of dark colour and therefore as it were concealed ) from shame that they gave no room ( *so plump and so close they are* ) to the excellent ( or stringed — गुणिने ) pearl-necklace.'

It is an instance of Implied fancy as there is no expressive word like इव after लज्जया. Words expressing the fancy are :—

'Methinks,' 'I suspect,' 'of a certainty,' 'perhaps,' 'surely,' etc.

## ( १० ) अतिशयोक्तिः ।

सिद्धत्वेऽध्यवसायस्यातिशयोक्तिर्निगद्यते ।

विषयनिगरणेनाभेदप्रतिपत्तिर्विषयिणोऽध्यवसायः । अस्य चोत्प्रेक्षायां विषयिणोऽनिश्चितत्वेन निर्देशात्साध्यत्वम् । इह तु निश्चितत्वेनैव प्रतीतिरिति सिद्धत्वम् । विषयनिगरणं चोत्प्रेक्षायां विषयस्याधःकरणमात्रेण । इहापि मुखं द्वितीयश्चन्द्र इत्यादौ । यदाहुः—

‘विषयस्यानुपादानेऽप्युपादानेऽपि सूरयः ।

अधःकरणमात्रेण निर्गणित्वं प्रचक्षते ॥’ इति ।

## ( 10 ) HYPERBOLE.

When the introsusception is complete, it is styled as Hyperbole.

When the विषयिन् ( i. e. उपमान OR अप्रस्तुत ) swallows up the विषय (i. e. उपमेय OR प्रस्तुत) so that there is an apprehension of identity between the two, it is called introsusception. In उत्प्रेक्षा the introsusception is incomplete as the विषयिन् is expressed with uncertainty ( i. e. as *probably identical* ). But in Hyperbole, the introsusception is complete as the (identity of) विषयिन् ( with विषय ) is certain. The Swallowing up of the विषय in उत्प्रेक्षा is achieved by simply reducing it to a subordinate position. Similarly it is here also, as in ‘The face is the second moon’ and the like. As it is said :—

‘Be the विषय mentioned or not, if it is simply reduced to a subordinate position, the learned declare it to be swallowed.’

भेदेऽप्यभेदः सम्बन्धेऽसम्बन्धस्तद्विपर्ययौ ।

पौर्वापर्यात्ययः कार्यहेत्वोः सा पञ्चधा ततः ॥

तद्विपर्ययौ अभेदे भेदः, असम्बन्धे सम्बन्धः । सतिशयोक्तिः । अत्र भेदेऽभेदो यथा—

‘कथमुपरि कलापिनः कलापो विलसति तस्य तलेऽष्टमीन्द्रखण्डम् ।  
कुवलययुगलं ततो विलोल तिलकुसुम तदधः प्रवालमस्मात् ॥’

अत्र कान्ताकेशपाशादेर्मयूरकलापादिभिरभेदेनाध्यवसायः । अभेदे भेदो यथा—

That ( Hyperbole ) is of five kinds :— ( i ) Denial of difference where there is a difference in reality, (ii) Denial of connection where there is a connection in reality, (iii) and ( iv ) *vice versa*, and ( v ) inversion of the sequence of cause and effect.

*Vice versa*, i. e., affirmation of difference where there is identity, and affirmation of connection where there is none. ‘That’ means Hyperbole. The instance of ‘Denial of difference where there is a difference’ is :—

‘How is it that the tail of peacock shines above; and beneath it the lunar digit of the eighth night; and beneath it the tremulous pair of blue lotuses; and beneath it the flower of तिल; and still lower a tender leaf ?’

Here we have the introsusception of the tresses of the beautiful *ady* in the peacock’s tail with which they are identified. The instance of affirming difference in identity is :—

‘अन्यदेवाङ्गलावण्यमन्याः सौरभसम्पदः ।  
तस्याः पद्मपलाशाद्याः सरसत्वमलौकिकम् ॥’

सम्बन्धेऽसम्बन्धो यथा—

‘अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तिप्रदः  
शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।  
वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो  
निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥’

अत्र पुराणप्रजापतिनिर्माणसम्बन्धेऽप्यसम्बन्धः । असम्बन्धे सम्बन्धो  
यथा—

‘Quite different ( i e. extraordinary ) is the beauty of her limbs, and quite different are the riches of fragrance; the charmingness of that lady, having eyes like the lotus-petal, is altogether extraordinary.’

The instance of negation of connection where it is, is :—

‘Was it the moon, the source of lovely radiance, that was the Creator in forming her; Or was it काम himself ever devoted to love; Or was it the Season of flowers, ( spring )? How indeed could the Ancient Saint ( ब्रह्मा ) cold by studying the वेद, with his mind turned away from the objects of sense, create this heart-ravishing form ?’

Here although the Ancient Creator is connected with the formation of the lady, yet his connection is denied. The instance of affirmation of connection where there is none, is :—

‘यदि स्यान्मण्डले सक्तमिन्दोरिन्दीवरद्वयम् ।  
तदोपमीयते तस्या वदनं चारुलोचनम् ॥’

अत्र यद्यर्थबलादाहृतेन सम्बन्धेन सम्भावनया सम्यन्धः । कार्यकारणयोः  
पौर्वापर्यविपर्ययश्च द्विधा भवति । कारणात्प्रथमं कार्यस्य भावे, द्वयोः  
समकालत्वेन च । क्रमेण यथा—

‘प्रागेव हरिणाक्षीणां चित्तमुत्कलिकाकुलम् ।  
पश्चादुद्भिन्नवकुलरसालमुकुलश्रियः ॥’  
‘मममेव समाक्रान्तं द्वयं द्विरदगामिना ।  
तेन सिंहासनं पित्र्यं निखिल चारिमण्डलम् ॥’

‘If two blue lotuses could be fixed to the orb  
of the moon, then only could it be compared to her  
face with charming eyes.’

Here an unreal connection is fancied by means of a supposition  
brought in by the force of the word ‘if’. The inversion of the  
sequence of cause and effect is of two kinds :— ( i ) When the  
effect precedes the cause, and ( ii ) When the cause and effect  
co-exist. The examples in order are :—

‘The heart of the fawn-eyed ones was agitated  
by fancy even before the beauty of mango and  
बकुल blossoms had manifested itself.’

‘By that ( king ) having the gait of an elephant,  
the paternal throne and the dominion of all his  
opponents were simultaneously trodden.’

(११) तुल्ययोगिता ।

पदार्थानां प्रस्तुतानामन्येषां वा यदा भवेत् ।

एकधर्माभिसम्बन्धः स्यात्तदा तुल्ययोगिता ॥

अन्येषामप्रस्तुतानां धर्मो गुणक्रियारूपः । उदाहरणम् —

‘अनुलेपनानि कुसुमान्यबलाः कृतमन्यवः पतिषु दीपदशाः ।

समयेन तेन सुचिरं शयितप्रतिबोधितस्मरमबोधिषत ॥’

अत्र सन्ध्यावर्णनस्य प्रस्तुतत्वात्प्रस्तुतानामनुलेपनादीनामेकबोधनक्रियाभिसम्बन्धः ।

‘त्वदङ्गमार्दवं द्रष्टुः कस्य चित्ते न भासते ।

मालतीशशभृल्लेखाकदलीनां कठोरता ॥’

( 11 ) EQUAL PAIRING.

When subjects in hand or others are connected with one and the same attribute, it is called the Equal Pairing.

‘Others’ means, subjects not in hand ( i. e., not the subject matter of description ). ‘Attribute’ is either a quality or an action. Illustration :—

‘At that time, the unguents, flowers, the ladies angry with their husbands and the lamp-wicks, awakened along with the awakening of the cupid who had slept long.’

Here, the description of the evening is the subject in hand, and the other subjects in hand like the unguents, etc.. are connected with one and the same action of awakening.

‘In whose mind that has perceived the softness of your body, is the hardness of मालती, the lunar

इत्यत्र मालत्यादीनामप्रस्तुतानां कठोरतारूपैकगुणसम्बन्धः ।

( १२ ) दीपकम् ।

अप्रस्तुतप्रस्तुतयोर्दीपकं तु निगद्यते ।

अथ कारकमेकं स्यादनेकासु क्रियासु चेत् ॥

क्रमेणोदाहरणम्—

‘बलावलेपादधुनापि पूर्ववत्प्रबध्यते तेन जगज्जिगीषुणा ।

सती च योषित्प्रकृतिश्च निश्चला पुमांसमभ्येति भवान्तरेष्वपि ॥’

अत्र प्रस्तुताया निश्चलायाः प्रकृतेरप्रस्तुतायाश्च सत्या योषित एकानुग-  
मनक्रियासम्बन्धः ।

streak and the plantain not felt ?’

Here मालती etc. are unconnected with the subject and are associated with one and the same quality of softness.

( 12 ) ILLUMINATOR.

The Illuminator is ( the association with one and the same attribute ) of the subjects in hand and the subjects not in hand ; and where one and the same case ( कारक ) is associated with many verbs.

Examples in order are :—

‘On account of the pride of his strength, he ( शिशुपाल ), desirous of victory, oppresses the world now, as of old : the chaste wife and the unchanging nature accompany a man even in succeeding births.’

Here the unchanging nature, which is the subject in hand, and a chaste wife, which is not the subject in hand, both, are connected with one and the same action of accompanying.

‘दूरं समागतव्रति त्वयि जीवनाथे  
 भिन्ना मनोभवशरेण तपस्विनी सा ।  
 उत्तिष्ठति स्वपिति वासगृहं त्वदीय—  
 मायाति याति हसति श्वसिति क्षणेन ॥’

अत्रैकस्या नायिकाया उत्थानाद्यनेकक्रियासम्बन्धः ।

### ( १३ ) प्रतिवस्तूपमा ।

प्रतिवस्तूपमा सा स्याद्वाक्ययोर्गम्यसाम्ययोः ।  
 एकाऽपि धर्मः सामान्यो यत्र निर्दिश्यते पृथक् ॥

यथा—

‘धन्यासि वैदर्भि गुणंरुदारैर्यया समाकृष्यत नैषधोऽपि ।  
 इतः स्तुतिः का खलु चन्द्रिकाया यदब्धिमप्युत्तरलीकरोति ॥’

‘When you, the lord of ( her ) life, had come to a distance, that poor woman, pierced by the shafts of cupid, rises up fitfully, lies down, comes to your abode, goes out, laughs and sighs.’

Here one and the same heroine is connected with many actions like rising up, etc.

### ( 13 ) TYPICAL COMPARISON.

When one and the same common property is differently expressed in two sentences, resemblance between which is implied, it is Typical Comparison. E. g.

‘O Damayanti, you are indeed glorious; you have attracted by your noble qualities even Nala. What greater praise can be bestowed upon the moonlight than this that it agitates even the ocean?’

इत्यत्र मालत्यादीनामप्रस्तुतानां कठोरतारूपैकगुणसम्बन्धः ।

( १२ ) दीपकम् ।

अप्रस्तुतप्रस्तुतयोर्दीपकं तु निगद्यते ।

अथ कारकमेकं स्यादनेकासु क्रियासु चेत् ॥

क्रमेणोदाहरणम्—

✓ 'बलावलेपादधुनापि पूर्ववत्प्रबाध्यते तेन जगज्जिगीषुणा ।  
सती च योषित्प्रकृतिश्च निश्चला पुमांसमभ्येति भवान्तरेष्वपि ॥'

अत्र प्रस्तुताया निश्चलायाः प्रकृतेरप्रस्तुतायाश्च सत्या योषित एकानुग-  
मनक्रियासम्बन्धः ।

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The Illuminator is ( the association with one and the same attribute ) of the subjects in hand and the subjects not in hand ; and where one and the same case ( कारक ) is associated with many verbs.

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‘दूरं समागतवति त्वयि जीवनाथे  
 भिन्ना मनोभवशरेण तपस्विनी सा ।  
 उत्तिष्ठति स्वपिति वासगृहं त्वदीय—  
 मायाति याति हसति श्वसिति क्षणेन ॥’

अत्रैकस्या नायिकाया उत्थानाद्यनेकक्रियासम्बन्धः ।

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‘O Damayanti, you are indeed glorious; you have attracted by your noble qualities even Nala. What greater praise can be bestowed upon the moonlight than this that it agitates even the ocean ?’

अत्र समाकर्षणमुत्तरलीकरणं च क्रियैकैव पौनरुक्त्यनिरासाय भिन्नवाचक-  
तया निर्दिष्टा ।

(१४) दृष्टान्तः ।

दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिबिम्बनम् ।

सधर्मस्येति प्रतिवस्तूपमाव्यवच्छेदः । यथा—

‘अविदितगुणापि सत्कविभणितिः कर्णेषु वमति मधुधाराम् ।

अनधिगतपरिमलापि हरति दृश मालतीमाला ॥’

इह कर्णे मधुधारावमनस्य नेत्रहरणस्य च साम्यमेव, न त्वैकरूप्यम् ।  
परन्तु—

Here the actions of ‘attracting’ and ‘agitating’ are the same, but are expressed by means of two words in order to avoid repetition.

( 14 ) EXEMPLIFICATION.

The reflective representation of a similar subject is the Exemplification.

‘Similar’ distinguishes it from the Typical Comparison. e. g.

‘A good poet’s song, though its merits have not been closely examined, pours a stream of honey in the ears : A garland of मालती flowers, though its fragrance has not been perceived, captivates the eye.’

Here there is only similarity between ‘the pouring of a stream of honey in the ears’ and ‘Captivating the ‘eye,’ not identity. But

‘वसन्तलेखैकनिबद्धभाव परासु कान्तासु मनः कुतो नः ।

प्रफुल्लमल्लीमधुलम्पटः किं मधुव्रतः काङ्क्षति वल्लिमन्याम् ॥’

अत्र ‘मनः कुतो नः’ इत्यस्य ‘काङ्क्षति वल्लिमन्याम्’ इत्यस्य चैकरूपत-  
यैव पर्यवसानात् प्रतिवस्तूपमैव । अत्र समर्थ्यसमर्थकवाक्ययोः सामान्य-  
विशेषभावोऽर्थान्तरन्यासः । प्रतिवस्तूपमादृष्टान्तयोस्तु न तथेति भेदः ।

### ( १५ ) निदर्शना

सम्भवन्वस्तुसम्बन्धोऽसम्भवन्वापि कुत्रचित् ।

यत्र बिम्बानुबिम्बत्व बोधयेत्सा निदर्शना ॥

तत्र सम्भवद्वस्तुसम्बन्धनिदर्शना यथा—

‘How can our heart, the affections of which are fixed upon वसन्तलेखा alone, go to other ladies ? Does the bee, extremely fond of the honey of the blooming jasmine, desire another creeper ?’

‘How can our heart go’ and ‘desires another creeper’ terminate in conveying the same sense; hence we have but the Typical Comparison. If in the two sentences, one illustrating the other, the relation is that of a general proposition strengthened by a particular instance or a particular instance confirmed by a general proposition, the figure is अर्थान्तरन्यास ( Transition ). Such being not the case in the Typical Comparison and the Exemplification ( where both the sentences are either general or particular ), they are distinct figures.

### ( 15 ) ILLUSTRATION.

‘When a possible, or, as is sometimes the case, even an impossible connection of things implies a relation of type and prototype, it is Illustration.’

The instance of Illustration under a possible connection of things is :—

‘कोऽत्र भूमिवलये जनान्मुधा तापयन्सुचिरमेति सम्पदम् ।

वेदयन्निति दिनेन भानुमानामसाद चरमाचलं ततः ॥’

अत्र रवेरीदृशार्थवेदनक्रियायां कर्तृत्वेनान्वयः संभवत्येव । ईदृशार्थज्ञापन-  
समर्थचरमाचलप्राप्तिरूपधर्मवत्त्वात् । स च रवेरस्ताचलगमनस्य परितापिनां  
विपत्प्राप्तेश्च विम्बप्रतिविम्बभावं बोधयति । असम्भवद्वस्तुसम्बन्धनिदर्शना  
यथा—

‘कलयति कुवलयमालाललित कुटिलः कटाक्षविक्षेपः ।

अधरः किसलयलीलामाननमस्याः कलानिधिविलासम् ॥’

अत्रान्यस्य धर्मं कथमन्यो वहत्विति कटाक्षविक्षेपादीनां कुवलयमाला-

‘ “Who can for a long time enjoy prosperity on this earth if he torments people in vain ?” telling this, the sun, in a day, reached the western mountain.’

Here, it is possible to construe the Sun as the agent of telling such a thing, for his reaching the western mountain is capable of conveying such a sense. And this connection implies the relation of type and prototype between the reaching of the sun on the western mountain and the falling into adversity of those who torment others. An instance of illustration under an impossible connection of things is :—

‘Her sidelong darting glance bears the loveliness of the blue lotus-garland; her under-lip, the fairness of the tender leaf; her face, the radiance of the moon.’

‘Here the impossibility of the darting glance, for instance, bearing the loveliness of blue lotus-garland—for how can a thing

दिगतललितादीनां कलनमसम्भवत्तल्ललितादिसदृशं ललितादिकमवगम-  
यत्कटाक्षविज्ञेपादेः कुवलयमालादेश्च विम्बप्रतिविम्बभावं बोधयति ।

( १६ ) व्यतिरेकः

आधिक्यमुपमेयस्योपमानान्न्यूनताथवा ।

व्यतिरेकः

उपमेयस्योपमानादाधिक्य उदाहरणम्—

‘अकलङ्कं मुखं तस्या न कलङ्की विधुर्यथा ।’

उपमेयस्योपमानान्न्यूनत्व उदाहरणम्—

‘क्षीणः क्षीणोऽपि शशी भूयो भूयोऽभिवर्धते नित्यम् ।

विरम प्रसीद सुन्दरि यौवनमनिवर्ति यातं तु ॥’

bear the property of another ? — suggests a loveliness like thereto, and implies the relation of a type and prototype between the wreath of blue lotuses and the darting of a side-glance.’

( 16 ) CONTRAST.

When the उपमेय excels or falls short of the उपमान, we have the Contrast.

The instance of उपमेय excelling the उपमान is :—

‘Her spotless face is not as the stained moon.’

The instance of उपमेय falling short of the उपमान is :—

‘Even the waning moon waxes again, ever and anon; forbear fair lady, be pleased; the youth once gone never returns.’

(१७) सहोक्तिः

सहार्थस्य बलादेकं यत्र स्याद्वाचकं द्वयोः ।

सा सहोक्तिर्मूलभूतातिशयोक्तिर्यदा भवेत् ॥

अतिशयोक्तिरप्यत्राभेदाध्यवसायमूला कार्यकारणपौर्वापर्यविपर्ययरूपा च ।  
क्रमेणोदाहरणम्—

‘सहाधरदलेनास्या यौवने रागभाक् प्रियः ।’

‘सममेव नराधिपेन सा गुरुसंमोहविलुप्तचेतना ।

अगमत्सह तैलबिन्दुना ननु दीपार्चिरिव क्षितेस्तलम् ॥’

( 17 ) CONNECTED DESCRIPTION.

When a single expression, by the force of a term denoting ‘along with’ signifies two facts, it is Connected Description, provided a hyperbole be at the basis of it.

The hyperbole here must be based either upon the introsusception ( of an object ) into an identity ( with another ), or upon the inversion of the sequence of cause and effect. The examples in order are :—

‘In her youth, her lover is flushed ( with love रागभाक् ) together with the petal of her under-ip.’

‘She, with consciousness lost on account of deep swoon, fell on the ground together with the king, as the spark of a lamp falls with the dropping oil.’

(१८) समासोक्तिः

समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः ।

व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः ॥

अत्र समेन कार्येण प्रस्तुतेऽप्रस्तुतव्यवहारसमारोपः । यथा—

‘व्याधूय यद्वसनमम्बुजलोचनाया वक्षोजयोः कनककुम्भविलासभाजोः ।

आलिङ्गसि प्रसभमङ्गमशेषमस्या धन्यस्त्वमेव मलयाचलगन्धवाह ॥’

अत्र गन्धवाहे दृठकामुकव्यवहारसमारोपः । लिङ्गसाम्येन यथा—

✓ ‘असमाप्तजिगीषस्य स्त्रीचिन्ता का मनस्विनः ।

अनाक्रम्य जगत्कृत्स्नं नो सध्यां भजते रविः ॥’

( 18 ) SPEECH OF BREVITY.

When the behaviour of another is ascribed to the subject in hand from a sameness of action, gender and attribute, it is the Speech of Brevity.

The instance of ascribing the behaviour of another to the subject in hand, based on the sameness of action, is :—

‘Fortunate indeed are you alone, O Malaya-wind, who forcibly embrace every part of the body of this lotus-eyed lady, having shaken off the clothing of those breasts which are as beautiful as golden jars.’

Here the behaviour of a rough lover is ascribed to the wind. An instance of a sameness of gender is :—

‘How can a high-minded person think of a woman unless he has satisfied his desire for victory? The sun does not court the Evening ( सन्ध्या ) unless he has triumphantly passed over the whole world.’

अत्र पुंस्त्रीलिङ्गमात्रेण रविसन्ध्ययोर्नायकनायिकाव्यवहारः । विशेषण-  
साम्यं तु श्लिष्टतया, साधारण्येन, औपम्यगर्भत्वेन च त्रिधा । तत्र  
श्लिष्टतया यथा—

‘विकसितमुखीं रागासङ्गाद् गलत्तिमिरावृतिं  
दिनकरकरस्पृष्टामैन्द्रीं निरीक्ष्य दिश पुः ।  
जरठलवलीपाण्डुच्छायो भृशं कलुषान्तरः  
श्रयति हरितं हन्त प्राचेतसीं तुहिनद्युतिः ॥’

अत्र मुखरागादिशब्दानां श्लिष्टता । साधारण्येन यथा—

‘निसर्गसौरभोद्भ्रान्तभृङ्गसङ्गीतशालिनी ।  
उदिते वासराधीशे स्मेराजनि सरोजिनी ॥’

Here on the basis of masculine and feminine genders, the behaviour of a hero and a heroine is ascribed to the sun and the Evening. The sameness of attribute is threefold, brought about by a Paronomasia, Community and as implying Resemblance. The instance based upon Paronomasia is :—

‘Alas ! the moon resorts to the west, very gloomy at heart and pale like an old लवली plant, as he beholds the East with a smiling face, with the mantle of darkness falling off, from the rosy light of dawn ( or warmth of affection, ) — touched by the rays ( or hands:) of the Sun.’

Here the words मुख, राग etc., are Paronomastic. An illustration based on the Community is :—

‘The lotus smiled ( or, was expanded — स्मेरा ), on the rise of the Sun,—with the bee charmed with the natural fragrance, sweetly humming.’

अत्र निसर्गोत्यादिविशेषणसाम्यात्सरोजिन्या नायिकाव्यवहारप्रतीतौ स्त्रीमा-  
त्रगामिनः स्मेरत्वधर्मस्य समारोपः कारणम् । तेन विना विशेषणसाम्य-  
मात्रेण नायिकाव्यवहारप्रतीतेरसम्भवात् । उपमागर्भत्वे यथा—

‘दन्तप्रभापुष्पचिता पाणिपल्लवशोभिनी ।

केशपाशालिवृन्देन सुवेशा हरिणोक्षणा ॥’

अत्र सुवेशत्ववशात्प्रथमं दन्तप्रभाः पुष्पाणीवेत्युपमागर्भत्वेन समासः ।  
अनन्तरं च दन्तप्रभासदृशैः पुष्पैश्चितेत्यादिसमासान्तराश्रयेण समानविशे-  
षणमाहात्म्याद्धरिणोक्षणायां लताव्यवहारप्रतीतिः ।

Here the behaviour of a heroine is superimposed on the lotus, because of the common adjective निसर्ग .. शालिनी. The cause of this superimposition is the attribution of the action of smiling ( स्मेरत्व ) which belongs only to a human being ( and not to a plant ). Without this ( i. e. such an attribute like स्मेरा ), the behaviour of a heroine ( in a lotus plant ) would be impossible to recognise merely from a Community of epithet. The instance of the variety implying Resemblance, based on Simile, is —

‘With those flowers—the beams of the (bright) teeth, with those tender leaves—the hand, with that swarm of bees—the dark tressess, shines that deer—eyed lady in her beautiful dress.’

Here, because of the epithet सुवेशा ( applicable only to a woman ), the compound should first be dissolved as दन्तप्रभाः पुष्पाणि इव, so as to imply simile. Afterwards by analysing the compound in another way, viz, दन्ताप्रभासदृशैः पुष्पैः चिता, we recognise the deer-eyed lady in the character of a creeper, by virtue of common adjectives.

(१६) अर्थश्लेषः

शब्दैः स्वभावादेकार्थैः श्लेषोऽनेकार्थवाचनम् ।

‘स्वभावादेकार्थैः’ इति शब्दश्लेषाद् व्यवच्छेदः । ‘वाचनं’ इति च ध्वनेः । उदाहरणम्—

‘प्रवर्तयन् क्रियाः साध्वीर्मानिन्यं हरितां हरन् ।

महसा भूयसा दीप्तो विराजति विभाकरः ॥’

अत्र प्रकरणादिनियमाभावाद् द्वावपि राजसूर्यौ वाच्यौ ।

(२०) अप्रस्तुतप्रशंसा

क्वचिद्विशेषः सामान्यात्सामान्यं वा विशेषतः ।

कार्यान्निमित्तं कार्यं च हेतोरथ समात्समम् ॥

( 19 ) PARONOMASIA OF SENSE.

Paronomasia is the expression of more than one meaning by words naturally having one signification.

‘Naturally having one signification’ distinguishes it from the Paronomasia of words. The word ‘expression’ distinguishes it from Suggestion. E. g.

‘Occasioning the performance of good works, and dispelling the gloom of all quarters, the sun or the king ( विभाकर ) shines resplendent with excessive glory.’

Here, on account of the absence of a determining element as the context, etc., both the king and the sun are expressly meant.

( 20 ) INDIRECT DESCRIPTION.

When [1] a particular from a general, or [2] a general from particular, or [3] a cause from effect, or [4] an effect from a cause, or [5] a thing similar from what resembles

अप्रस्तुतात्प्रस्तुतं चेद्गम्यते पञ्चधा ततः ।

अप्रस्तुतप्रशंसा स्यात्

क्रमेणोदाहरणम् —

‘पादाहत यदुत्थाय मूर्धानमधिरोहति ।

स्वस्थादेवापमानेऽपि देहिनस्तद्वर रजः ॥’

अथास्मदपेक्षया रजोऽपि वरमिति विशेषे प्रस्तुते सामान्यमभिहितम् ।

‘स्रगिय यदि जीवितापहा हृदये किं निर्हिता न हन्ति माम् ।

विषमप्यमृत क्वचिद्भवेदमृत वा विषमीश्वरेच्छया ॥’

अत्रेश्वरेच्छया क्वचिदहितकारिणोऽपि हितकारित्वे हितकारिणोऽप्यहित-  
कारित्वमिति सामान्ये प्रस्तुते विशेषोऽभिहितः । एवं चात्राप्रस्तुतप्रशंसा-

it, is understood, each of the former being in question and the latter not so, it is the Indirect Description, and is thus five-fold.

Examples in order are :—

‘A man that can be at ease even under insult--  
better than he is the dust, that, struck with the  
foot, rises up and sits upon the head.’

Here the topic in question that even the dust is better than ourselves, is a particular one; but the general expression ‘man’ is used here, instead of the particular one ‘ourselves’.

‘If this garland is destructive of life, then why  
does it not kill me although I have placed it on  
my bosom ? Even poison may sometimes become  
nectar and nectar poison, by the will of God’.

Here, particular ( things — poison and nectar ) are mentioned, instead of an injurious thing doing good and a beneficial thing doing evil, by the will of God, which is general and intended. Thus, we have here Transition (अर्थान्तरन्यास) based upon Indirect

मूलोऽर्थान्तरन्यासः । दृष्टान्ते प्रख्यातमेव वस्तु प्रतिबिम्बत्वेनोपादीयते ।  
इह तु विषामृतयोरमृतविषीभावस्याप्रसिद्धेर्न तस्य सद्भावः ।

‘इन्दुर्लित इवाञ्जनेन जडिता दृष्टिर्मृगीणामिव  
प्रम्लानारुणिमेव विद्रुमदल श्यामेव हेमप्रभा ।  
कार्कश्यं कलया च कोकिलवधूकण्ठेष्विव प्रस्तुत  
सीतायाः पुरतश्च हन्त शिखिनां बर्हाः सगर्हा इव ॥’

अत्र सम्भाव्यमानेभ्य इन्द्रादिगताञ्जनलितत्वादिभ्यः कार्येभ्यो वदनादि-  
गतसौन्दर्यविशेषरूपं प्रस्तुतं कारणं प्रतीयते ।

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Description. In the Exemplification ( दृष्टान्त ) it is only a well-known thing which is employed as a type. But here, as the fact of poison turning into nectar and nectar into poison is not well-known, that ( दृष्टान्त ) is not possible.

‘Alas ! in the presence of सीता, the moon appears as if besmeared with lamp-black; the eyes of the female deer appear motionless; the redness of the sprout-like coral appears to fade; the hue of gold appears dark; it appears as if harshness has begun to manifest itself to a certain extent in the throats of the female cuckoos; and the long tails of peacocks display as it were their faults’.

Here from the fancied effects of the moon being besmeared with lamp-black, etc., are understood the causes, viz., the extreme beauty of the face, etc., which are in question.

‘गच्छामीति मयोक्तया मृगदृशा निःश्वासमुद्रेकिणं  
 त्यक्त्वा तिर्यगवेक्ष्य बाष्पकलुषेणैकेन मां चक्षुषा ।  
 अत्र प्रेम मदर्पित प्रियसखीवृन्दे त्वया बध्यता—  
 गित्थ स्नेहविवर्धितो मृगशिशुः सोत्प्रासमाभाषितः ॥’

अत्र कस्यचिदगमनरूपे कार्ये कारणमभिहितम् ।

‘एकः कपोतपोतः शतशः श्येनाः क्षुधाभवन्ति ।

अम्वरमावृतिशून्यं हर हर शरण विधेः करुणा ॥’

अत्र कपोतादप्रस्तुतात्तुल्यः कश्चित्प्रस्तुतः प्रतीयते ।

‘When I said, “I am going”, the fawn-eyed lady, heaving a swelling sigh, looking askance at me with a tearful eye, spoke with a sad smile to the fawn brought up with affection. “Now you repose in my dear lady-friends that fondness which you had felt for me”.’

Here the cause, ( the lady’s intimation that she would die ), is mentioned, when the effect, the prevention of lover’s departure, is in question.

‘There is ( but ) one young pigeon and a hundred hungry hawks are flying towards it; the sky gives no protection; good gods ! Divine mercy is the ( only ) refuge.’

Here from the pigeon, which is not in question, is understood some similar person who is in question ( whom a great number of men are bent upon persecuting ).

(२१) व्याजस्तुतिः ।

उक्ता व्याजस्तुतिः पुनः ।

निन्दास्तुतिभ्यां वाच्याभ्यां गम्यत्वे स्तुतिनिन्दयोः ॥

निन्दया स्तुतेर्गम्यत्वे व्याजेन स्तुतिरिति व्युत्पत्त्या व्याजस्तुतिः, स्तुत्या निन्दाया गम्यत्वे व्याजरूपा स्तुतिः । क्रमेण यथा—

‘स्तनयुगमुक्ताभरणाः कण्टककलिताङ्गयष्टयो देव ।

त्वयि कुपितेऽपि प्रागिव विश्वस्ता रिपुस्त्रियो जाताः ॥’

( 21 ) ARTFUL PRAISE.

That is said to be the Artful Praise where from the expressed praise or censure are understood censure or praise ( respectively ).

When from censure, praise is understood then the term व्याजस्तुतिः should be expounded as व्याजेन स्तुतिः ( praise by an artifice ); when from praise, censure is understood, it should be interpreted as व्याजरूपा स्तुतिः ( false praise ). Examples in order are :—

‘With pearl-necklaces on their breasts ( but, under the pun — with breasts divested of ornaments ), with the hairs of their body erect ( with their bodies covered with thorns ), the wives of your enemies, O king, have become as secure ( widowed ) at your anger as ever’.

[ Here the apparent blame of the king consists in representing him as causing pain to women, and the praise intimated is that he is victorious over his enemies. ]

‘व्याजस्तुतिस्तव पयोद मयोदितेयं यञ्जीवनाय जगतस्तव जीवनानि ।  
स्तोत्रं तु ते महदिदं घन धर्मराजसाहाय्यमर्जयसि यत्पथिकाञ्चिदित्य ॥’

( २२ ) अर्थान्तरन्यासः ।

सामान्यं वा विशेषेण विशेषस्तेन वा यदि ।  
कार्यं च कारणेनेदं कार्येण च समर्थ्यते ॥  
साधर्म्येणैतरेणार्थान्तरन्यासोऽष्टधा ततः ।

क्रमेणोदाहरणम्—

‘बृहत्सहायः कार्यान्त क्षोदीयानपि गच्छति ।  
सभूयांभोधिमभ्येति महानद्या नगापगा ॥’

‘O cloud, it is but a false praise of yours when I say that your waters are the life of the world. Your really great praise ( however ) is that you render help to the god of Death by killing the travellers ( separated from their beloved ).’

( २२ ) CORROBORATION.

When a general statement is strengthened by a particular, or a particular by a general, or an effect by a cause, or a cause by an effect, either under a similarity or a contrast, there is Corroboration which is thus eight-fold.

Examples in order are :—

‘Even the meanest person, when assisted by a great man, attains the consummation of a deed. A mountain stream reaches the ocean when united with a great river.’

अत्र द्वितीयार्धगतं विशेषरूपेणार्थेन प्रथमार्धगतः सामान्योऽर्थः सोप-  
पत्तिकः क्रियते ।

‘यावदर्थपदां वाचमेवमादाय माधवः ।

विरराम महीयांसः प्रकृत्या मितभाषिणः ॥’

‘पृथिवि स्थिरा भव भुजङ्गम धारयैनां

त्वं कूर्मराज तदिदं द्वितयं दधीथाः ।

दिक्कुञ्जराः कुरुत तत्त्रितये दिधीषां

देवः करोति हरकामुक्कमाततज्यम् ॥’

अत्र कारणभूतं हरकामुक्कमाततज्यीकरणं पृथिवीस्थैर्यादेः समर्थकम् ।

Here the general statement in the first half of the verse is confirmed by the particular statement in the second half.

‘Having thus uttered the words that did not exceed the sense, माधव ceased ; for, the great are, by habit, of measured speech.’

‘O Earth, be firm ; O Snake ( शेष ), sustain her ; and you, O king of Tortoises, uphold them both ; you, O Elephants of quarters, try to support these three ; for, my lord ( रामचन्द्र ) is going to string the bow of हर.’

Here, the stringing of हर’s bow, which is the cause, justifies the effect, viz., earth exercising herself to be firm.

‘सहसा विदधीत न क्रियामविवेकः परमापदां पदम् ।

वृणते हि विमृश्यकारिणं गुणलुब्धाः स्वयमेव सम्पदः ॥’

अत्र सम्पद्वरणं कार्यं सहसाविधानाभावस्य विमृश्यकारित्वरूपस्य कारणस्य समर्थकम् । एतानि साधर्म्यं उदाहरणानि । वैधर्म्यं यथा—

‘इत्थमाराध्यमानोऽपि क्लिश्नाति भुवनत्रयम् ।

शाम्येत्प्रत्यपकारेण नोपकारेण दुर्जनः ॥’

अत्र सामान्यं विशेषस्य समर्थकम् । ‘सहसा विदधीत’ इत्यत्र सहसा-विधानाभावस्यापत्पदत्वं विरुद्धं कार्यं समर्थकम् । एवमन्यत् ।

‘One ought not to perform an act rashly : indiscretion is the great resting place of evils. And Prosperity, attracted by merit, chooses of her own accord, the man who acts prudently.’

Here, the effect, viz., the choosing by prosperity, justifies the cause, viz., the opposite of rash action, or prudence. These are examples resting upon similarity. Example resting upon contrast is :—

‘Even though thus served, he ( the demon तारक ) torments the three worlds ; a wicked person is pacified by an evil turn and not by beneficence.’

Here, the general statement confirms the particular ( by contrast ). In ‘सहसा विदधीत’ etc. the effect, viz., causing adversity, which is opposed ( to सहसा विधानाभाव ), justifies the cause, viz., the reverse of rash behaviour. Similarly, other ( examples also should be understood ).

## (२३) काव्यलिङ्गम् ।

हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गं निगद्यते ।

अत्र वाक्यार्थता यथा—

‘यत्त्वन्नेत्रसमानकान्ति सलिले मग्नं तदिन्दीवरं

मेघैरन्तरितः प्रिये तव मुखच्छायानुकारी शशी ।

येऽपि त्वद्गमनानुमारिगतयस्ते राजहसा गता—

स्त्वत्सादृश्यविनोदमात्रमपि मे दैवेन न क्षम्यते ॥’

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### ( 23 ) POETICAL REASON.

When a reason is implied in a sentence or a word, it is termed as the Poetical Reason.

The example of a reason implied in a sentence is :—

‘That blue lotus, which resembled the beauty of your eyes, is ( now ) sunk in water ; the moon, which imitated the beauty of your face, is mantled over by clouds ; and even the swans, whose gait resembled yours, have departed. Fate does not allow me to derive even that consolation which things resembling you would give.’

Here, the first three quarters are the causes of the fourth quarter. Illustration of ( reason ) implied in a word is :—

‘हर, afraid of great weight, does not bear on his head the Ganges which has become muddy with the heaps of dust raised up by a multitude of your horses.’

अत्र चतुर्थपादे पादत्रयवाक्यानि हेतवः । पदार्थता यथा—

‘त्वद्वाजिराजिनिर्धूतधूनीपटलपङ्क्तिनाम् ।

न धत्ते शिरसा गङ्गां भूरिभारभिया हरः ॥’

अत्र द्वितीयाधे प्रथमाधमेकपदं हेतुः । इह केचिद् वाक्यार्थगतेन काव्य-  
लिङ्गे नैव गतार्थतया कार्यकारणभावेऽर्थान्तरन्यासं नाद्रियन्ते, तदयुक्तम् ।  
तथा ह्यत्र हेतुस्त्रिधा भवति — ज्ञापको निष्पादकः समर्थकश्चेति । तत्र  
ज्ञापकोऽनुमानस्य विषयः, निष्पादकः काव्यलिङ्गस्य, समर्थकोऽर्थान्तर-  
न्यासस्य, इति पृथगेव कार्यकारणभावेऽर्थान्तरन्यासः काव्यलिङ्गात् । तथा  
हि — ‘यत्त्वन्नेत्र’ — इत्यादौ चतुर्थपादवाक्यमन्यथा साकाङ्क्षतया-  
समञ्जसमेव स्यात् इति पादत्रयवाक्य निष्पादकत्वेनापेक्षते । ‘सहसा  
विदधीत — ’ इत्यादौ तु

Here, the one ( compound ) word forming the first half is the cause of the second half. Some people do not recognise those varieties of अर्थान्तरन्यास, in which a cause is strengthened by an effect and *vice versa*, because they suppose that these varieties fall under काव्यलिङ्ग residing in a sentence. But this view is not correct. For, in poetry, a cause is of three kinds :—Indicative, Productive and Justificative ( or confirmatory ). The Indicative reason is the province of the figure called Inference; the Productive of काव्यलिङ्ग, and the Justificative of अर्थान्तरन्यास. Thus, the अर्थान्तरन्यास based upon causation is distinct from काव्यलिङ्ग. Thus, in यत्त्वन्नेत्र etc., the sentence in the fourth line, if standing alone. would become absurd, because it is incomplete in its significance; hence, it needs the three sentences in the first three lines for the purpose of completing its sense. But, as regards the verse सहसा विदधीत etc., the prohibition of heedlessly acting is fully intelligible in itself as being complete in its signification, just in the manner of a counsel such as — “I tell you the truth that no association should

‘परापकारनिरतैर्दुर्जनैः सह सङ्गतिः ।

वदामि भवतस्तत्त्वं न विधेया कदाचन ॥’

इत्यादिवदुपदेशमात्रेणापि निराकाङ्क्षतया स्वतोऽपि गतार्थं सहसाविधानाभावं सम्पद्धरणं सोपपत्तिकमेव करोतीति पृथगेव कार्यकारणभावेऽर्थान्तरन्यासः काव्यलिङ्गात् ।

### ( २४ ) विभावना ।

विभावना विना हेतुं कार्योत्पत्तिर्यदुच्यते ।

उक्तानुक्तनिमित्तत्वाद् द्विधा सा परिकीर्तिता ॥

विना कारणमुपनिबध्यमानोऽपि कार्योदयः किञ्चिदन्यत्कारणमपेक्ष्यैव भवितुं युक्तः । तच्च कारणान्तरं क्वचिदुक्तं क्वचिदनुक्तमिति द्विधा । यथा—

ever be made with the wicked who are given to doing evil to others.’ The mention of the fact that Prosperity chooses the discreet merely confirms ( the prohibition of rash acting, but is not required for the completion of the sense of सहसा विदधीत etc. ). So the अर्थान्तरन्यास based upon causation is clearly distinct from काव्यलिङ्ग.

### ( 24 ) PECULIAR CAUSATION.

When an effect is said to be produced in the absence of its cause, it is called the Peculiar Causation; it is of two kinds : ( 1 ) where the reason is mentioned, and ( 2 ) where it is not mentioned.

The production of an effect, when represented as taking place without the ( supposed sole ) cause, should depend upon some other cause. This other cause is somewhere expressed and somewhere not expressed; thus, this figure is two-fold. E. g.

‘अनायासकृशं मध्यमशङ्कतरले दृशौ ।

अभूषणमनोहारि वपुर्वयसि सुभ्रुवः ॥’

अत्र वयोरूपनिमित्तमुक्तम् । अत्रैव ‘वपुर्भाति मृगीदृशः’ इति पाठेऽनुक्तम् ।

### ( २५ ) विशेषोक्तिः ।

सति हेतौ फलाभावे विशेषोक्तिस्तथा द्विधा ।

तथेत्युक्तानुक्तनिमित्तत्वात् । तत्रोक्तनिमित्ता यथा —

‘धनिनोऽपि निरुन्मादा युवानोऽपि न चञ्चलाः ।

प्रभवोऽप्यप्रमत्तास्ते महामहिमशालिनः ॥’

‘The waist of the fair-browed lady in youth is slender without toil, her eyes are tremulous without fright and her body is attractive without ornaments’.

‘Youth’, the real reason ( of slenderness, tremulousness and attractiveness ) is mentioned. If in this verse we read वपुर्भाति मृगीदृशः ( the body of the fawn-eyed shines ), it will become an instance where the reason is omitted.

### ( 25 ) PECULIAR ALLEGATION.

When an effect is absent even though the cause is there, it is Peculiar Allegation, and is likewise twofold.

‘Likewise’, i. e., as the reason is or is not mentioned. The instance where the reason is mentioned is :—

‘They, being truly great, are free from haughtiness though rich, are not fickle though young, and, though possessed of power, are not heedless ( in the exercise of it ).’

अत्र महामहिमशालित्वं निमित्तमुक्तम् । अत्रैव चतुर्थपादे 'क्रियन्तः सन्ति भूतले' इति पाठे त्वनुक्तम् ।

(२६) असङ्गतिः ।

कार्यकारणयोर्भिन्नदेशतायामसङ्गतिः ।

यथा —

'सा बाला वयमप्रगल्भनसः सा स्त्री वयं कातराः  
सा पीनोन्नतिमत्पयोधरयुगं धत्ते सखेदा वयम् ।  
साक्रान्ता जघनस्थलेन गुरुणा गन्तुं न शक्ता वयं  
दोषैरन्यजनाश्रयैरपटवो जाताः स्म इत्यद्भुतम् ॥'

---

Here, 'true greatness', the real reason is mentioned. We shall have an instance of the omission of reason, if we read in the fourth quarter — क्रियन्तः सन्ति भूतले ( few there are on the earth ).

( 26 ) DISCONNECTION.

Disconnection is the local separation of cause and effect. E. g.

'She is a girl, but it is our minds that want manly boldness; she is a woman, but it is we that are timid; she bears a couple of plump and lofty breasts, but it is we that are oppressed; she is charged with the weight of fleshy thighs, but it is we that are unable to move — marvellous it is that the faults belonging to another have deprived us of power'.

## (२७) विषमम् ।

गुणौ क्रिये वा यत्स्यातां विरुद्धे हेतुकार्ययोः ।  
 यद्द्वारब्धस्य वैकल्यमनर्थस्य च सम्भवः ॥  
 विरूपयोः सङ्घटना या च तद्विषमं स्मृतम् ।

क्रमेण यथा—

‘सद्यः करस्पर्शमवाप्य चित्रं रणे रणे यस्य कृपाणलेखा ।  
 तमालनीला शरदिन्दुपाण्डु यशस्त्रिलोकाभरण प्रसूते ॥’

अत्र कारणरूपासिलतायाः ‘कारणगुणा हि कार्यगुणमारभन्ते’ इति स्थिते-  
 विरुद्धा शुक्लयशस उत्पत्तिः ।

## ( 27 ) INCONGRUITY.

( 1 ) When the qualities [a] or actions [b] of a cause and its effect are opposed to each other; ( II ) when an endeavour becomes fruitless and brings an evil result; or ( III ) when there is an association of two incongruous things — it is called Incongruity.

The examples in order are :—

I (a). ‘It is very strange that his sword, which is as dark as the तमाल tree, in every battle, having obtained contact with his hand, produces, at once, a fame white as the autumnal moon, glorifying the three worlds’.

It is a general rule that the qualities of a cause produce similar qualities in the effect; in opposition to this maxim, here, we find that the cause sword ( which is black ). produces the ( effect ) fame which is white.

U 10 A C

‘आनन्दमन्दमिमं कुवलयदललोचने ददासि त्वम् ।  
विरहस्त्वयैव जनितस्तापयतितरां शरीरं मे ॥’

अत्रानन्दजनकस्त्रीरूपकारणात्तापजनकविरहोत्पत्तिः ।

‘अयं रत्नाकरोऽम्भोधिरित्यसेवि घनाशया ।  
धनं दूरेऽस्तु वदनमपूरि क्षारवारिभिः ॥’

अत्र केवलं काङ्क्षितधनलाभो नाभूत्, प्रत्युत क्षारवारिभिर्वदनपूरणम् ।

‘क वनं वरुवल्कभूषणं नृपलक्ष्मीः क महेन्द्रवन्दिता ।  
नियतं प्रतिकूलवर्तिनो बत धातुश्चरितं सुदुःसहम् ॥’

अत्र वनराजश्रियोर्विरूपयोः सङ्घटना ।

‘O lady, with eyes like the petals of blue lotus,  
how great is the joy that you give; but the  
separation, which has its origin in you, burns my  
body fiercely.’

Here we have burning separation originating from a delight-  
giving cause, viz. a woman.

‘This ocean is the store-house of gems, so I  
resorted to it in the hope of obtaining wealth;  
but far be the talk of wealth, ( on the contrary )  
my mouth was filled with salt-water.’

Here not only the desired for wealth was not attained, but on  
the contrary, the mouth was filled with salt-water.

‘The woods with barks of trees for ornament,  
and the glory of royalty admired even by Indra —  
how vast is the disparity. Ah ! how hard it is to  
bear the dealings of Fate, evil-disposed as he  
ever is.’

We have, here, the association of the incongruous woods and  
the royal glory.

(२८) कारणमाला ।

परं परं प्रति यदा पूर्वपूर्वस्य हेतुता ।  
तदा कारणमाला स्यात्

यथा—

‘श्रुतं कृतधियां सङ्गाजायते विनयः श्रुतात् ।  
लोकानुरागो विनयान्न किं लोकानुरागतः ॥’

(२९) एकावली ।

पूर्वं पूर्वं प्रति विशेषणत्वेन परं परम् ।  
स्थाप्यतेऽपोह्यते वा चेत्स्यात्तदैकावली द्विधा ॥

क्रमेणोदाहरणम्—

‘सरो विकसिताम्भोजमम्भोजं भृङ्गसङ्गतम् ।  
भृङ्गा यत्र ससङ्गीताः सङ्गीतं सस्मरोदयम् ॥’

( 28 ) GARLAND OF CAUSES.

When each preceding object becomes the cause of each succeeding one, it is the Garland of Causes. E. g.

‘Knowledge is acquired from the association with the learned; modesty from knowledge; the affection of the people from modesty; and what not from the affection of the people?’

( 29 ) NECKLACE.

If each succeeding thing is affirmed or denied as an attribute of each preceding thing, it is the Necklace, which is thus two-fold.

Examples in order are :—

‘—When ( in Autumn ) the lake ( is adorned ) with the expanded lotus, and the lotus is associated with the bee, the bee ( is perpetually ) humming,

‘न तज्जल यन्न सुचारुपङ्कजं न पङ्कज तद्यदलीनषट्पदम् ।  
न षट्पदोऽसौ न जुगुञ्ज यः कल न गुञ्जितं तन्न जहार यन्मनः ॥’

(३०) सारः ।

उत्तरोत्तरमुत्कर्षो वस्तुनः सार उच्यते ।

यथा—

‘राज्ये सारं वसुधा वसुधायामपि पुर पुरे सौधम् ।  
सौधे तल्पं वराङ्गनानङ्गसर्वस्वम् ॥’

(३१) परिसंख्या ।

प्रश्नादप्रश्नतो वापि कथिताद्बस्तुनो भवेत् ।

and the humming is attended with the excitement of love.’

‘There was no lake which had not the fair lotuses; there was no lotus in which the bees were not reposing, there was no bee which was not humming sweetly; and there was no humming which did not ravish the heart.’

( 30 ) CLIMAX.

The gradual rise in excellence of a thing is called the Climax.

‘The most important thing in the requisites of royalty is a kingdom; in a kingdom, a capital; in a capital, a palace; in a palace, a couch; in a couch, a fair woman, the whole property of love.’

( 31 ) SPECIAL MENTION.

When, with or without a query, from a mere statement of a thing, there arises an expressed or understood

तादृगन्यव्यपोहश्चेच्छाब्द आर्थोऽथवा तदा ॥

परिसंख्या

क्रमेणोदाहरणाम्—

‘किं भूषणं सुदृढमत्र यशो न रत्नं किं कार्यमार्यचरितं सुकृतं न दोषः ।  
किं चक्षुरप्रतिहतं धिषणा न नेत्रं जानाति कस्त्वदपरः सदसद्विवेकम् ॥’  
अत्र व्यवच्छेद्यं रत्नादि शाब्दम् ।

‘किमाराध्यं सदा पुण्यं कश्च सेव्यः सदागमः ।

को ध्येयो भगवान् विष्णुः किं काम्यं परमं पदम् ॥’

exclusion of something else similar to it, we have the Special Mention.

Examples in order are :—

‘What is a lasting ornament here ( in this world ) ? — fame, not a gem. What should be practised ? — good deed done by the great, not a crime. What is the unobstructed eye ? — the intellect, not the ( corporal ) eye. And who else except you know how to distinguish between good and evil ?’

Here, a gem, etc , which are to be rejected ( or denied as an ornament, etc. ) are expressed.

‘What should ever be practised ? — virtue. Who should be sought ? — the company of the good. Who should be meditated upon ? — the lord विष्णु. What is to be desired ? — the highest abode ( मोक्ष ).’

अत्र व्यवच्छेद्य पापाद्यार्थम् । अनयोः प्रश्नपूर्वकत्वम् । अप्रश्नपूर्वकत्वे यथा—

‘भक्तिर्भवे न विभवे व्यसनं शास्त्रे न युवतिकामास्त्रे ।  
चिन्ता यशसि न वपुषि प्रायः परिदृश्यते महताम् ॥’  
‘बलमार्तभयोपशान्तये विदुषां संमतये बहु श्रुतम् ।  
वसु तस्य न केवल विभोर्गुणवत्तापि परप्रयोजनम् ॥’

श्लेषमूलत्वे चास्य वैचित्र्यविशेषो यथा— ‘यस्मिंश्च राजनि जितजगति पालयति महीं चित्रकर्मसु वर्णसङ्कराश्चापेषु गुणच्छेदाः—’ इत्यादि ।

Here, a sin, etc., which are to be rejected ( or denied as objects to be practised, etc. ) are understood. These two examples have ( the statement preceded by ) a query. When it is not preceded by a query, then we have the following examples :—

‘Devotion to God, and not to Mammon; addiction to Scripture, and not to woman, the weapon of Love; regard for fame, and not for the body are often found in the great.’

‘His strength was for quelling the fears of the oppressed, his great learning was for honouring the learned — not only the wealth but the good qualities also of that sovereign were for the sake of others.’

This figure becomes peculiarly charming when based upon a Paronomasia. E. g. ‘When that king, the conqueror of the world, was protecting the earth the mixture of colours ( or classes — वर्ण ) was in painting, the want of the string ( or merits — गुण ) was in bows’ etc.

( ३२ ) अर्थापत्तिः ।

दण्डापूपिकयान्यार्थागमोऽर्थापत्तिरिष्यते ।

मूषिकेण दण्डो भक्षित इत्यनेन तत्सहचरितमपूपभक्षणमर्थादायात भव-  
तीति नियतसमानन्यायादर्थान्तरमापततीत्येष न्यायो दण्डापूपिका । अत्र  
च क्वचित्प्राकरणिकादर्थदप्राकरणिकस्यार्थस्यापतनं क्वचिदप्राकरणिकार्था-  
प्राकरणिकार्थस्येति द्वौ भेदौ । क्रमेणोदाहरणम् --

‘हारोऽयं हरिणाक्षीणां लुठति स्तनमण्डले ।  
मुक्तानामप्यवस्थेयं के वयं स्मरकिङ्कराः ॥’

( 32 ) PRESUMPTION OR  
NECESSARY CONCLUSION.

When according to the maxim of the stick and cake, a fact is concluded from another, it is the Presumption or the Necessary Conclusion.

‘The maxim of the stick and cake is one by which, a truth or fact being given, another truth or fact comes in through a necessary connection ; for example, it being admitted that a mouse has eaten up a portion of a stick, the fact of its having eaten the cake connected therewith, comes in as a matter of course. The figure has two varieties, inasmuch as from a fact connected with the subject-matter, there comes in one unconnected with it, or *vice versa*.’  
Examples in order are:—

‘This necklace of pearls rolls on the breasts of the fawn-eyed ladies. If such is the condition of even those who are मुक्ताः ( pearls, free from birth and death ), what of us who are the slaves of Love ?’

‘विललाप स बाष्पगद्गद सहजामप्यपहाय धीरताम् ।  
अतितप्तमयोऽपि मार्दवं भजते कैव कथा शरीरिणाम् ॥’

(३३) प्रतीपम् ।

प्रसिद्धस्योपमानस्योपमेयत्वप्रकल्पनम् ।

निष्फलत्वाभिधानं वा प्रतीपमिति कथ्यते ॥

क्रमेण यथा—

‘यत्स्वन्नेत्रसमानकान्ति सलिले मग्नं तदिन्दीवरम्’ इत्यादि ।

‘तद्वक्त्र यदि मुद्रिता शशिकथा हा हेम सा चेद् व्युति—  
स्तच्चक्षुर्यदि हारित कुवलयैस्तच्चेत्स्मित का सुधा ।

‘Forsaking his inborn fortitude, he ( i. e. अज )  
bewailed, with his voice choked by tears. Even  
iron, when heated to excess, becomes soft, what of  
men ( who have no iron-like bodies, melting under  
affliction ) ?’

( 33' ) THE CONVERSE.

When a well-known standard of comparison is, either  
turned into an object of comparison, or declared to be  
useless, it is called the Converse.

Examples in order are :—

‘The blue lotus, which was like your eyes in  
loveliness, is now sunk in water,’ etc.

‘When there is that face, then all talk  
about the moon is closed; alas ! for gold, when there  
is that radiance; if those eyes are there, then the  
blue lotuses are lost; if there is that smile, then  
what is nectar; fie upon the bow of the cupid, if  
there are those eye-brows.—But, why should we  
talk much, when, to tell the truth the creator’s  
method of creation is such that it avoids  
superfluities.’

धिक्कन्दर्भधनुर्ध्रुवौ यदि च ते किं वा बहु ब्रूमहे  
यत्सत्यं पुनरुक्तवस्तुविमुखः सर्गक्रमो वेधमः ॥'  
अत्र वक्त्रादिभिरेव चन्द्रादीनां शोभातिवहनात्तेषां निष्फलत्वम् ।

( ३४ ) तद्गुणः ।

तद्गुणः स्वगुणत्यागादत्युत्कृष्टगुणग्रहः ।

यथा—

‘जगाद वदनच्छद्मपद्मपर्यन्तपातिनः ।

नयन्मधुलिहः श्वैत्यमुदग्रदशनाशुभिः ॥’

[ ३५ ] स्वभावोक्तिः ।

स्वभावोक्तिर्दुरूहार्थस्वक्रियारूपवर्णनम् ।

[ N. B.—It should be noted that the last line of the verse is ironical, meaning that the moon etc., the creations of ब्रह्मा, are really superfluous. ]

Here the moon. etc. ( the well-known उपमान<sup>s</sup> ) are rendered useless, because their radiance is surpassed by that of the face, etc.

( 34 ) BORROWER.

When an object gives up its own qualities and assumes the qualities of another excellent thing, it is called the Borrower. E. g.

‘He spoke, rendering white, with the lustre of his shining teeth, the ( dark ) bees that hovered about that lotus disguised as his face.’

( 35 ) NATURAL DESCRIPTION.

The description of such actions and characteristics of an object which are peculiar to it and are not easily perceived ( by all ), is called the Natural Description.

दुरुहयोः कविमात्रवेद्ययोरर्थस्य डिम्भादेः स्वयोस्तदेकाश्रययोश्चेष्टास्वरूपयोः । यथा—

‘लाङ्गूलेनाभिहत्य क्षितितलममकृद्दारयन्नग्रपद्भ्या—  
मात्मन्येवावलीय द्रुतमथ गगन प्रोत्पतन्विक्रमेण ।  
स्फूर्जद्भ्रूङ्कारघोषः प्रतिदिशमखिलान्द्रावयन्नेप जन्तू —  
न्कोपाविष्टः प्रविष्टः प्रतिबनमरुणोच्छ्रूनचक्षुस्तरन्तुः ॥’

इति शम् ॥

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‘Not easily perceived’, i. e., apprehended by the poets alone. ‘Object’, like a child, etc. ‘Peculiar actions and characteristics’. i. e., such as belong solely to that object. E. g.

‘Lo ! the angry hyena, with red and swollen eyes, scaring away the animals all around with his howling roar, traverses from forest to forest — behold, he lashes the earth repeatedly with his tail, rests upon it ( for a moment ) with his ( hind ) feet, then on a sudden shrinking into himself, he springs with fierce velocity in the air’.

THE END.

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## उदाहृतपद्यानामकारादिक्रमेण सूची

	पृष्ठ		पृष्ठ
अकलङ्कं मुखं तस्याः	२७	किं भूषणं सुदृढमत्र	४९
अनायासकृश मध्यं	४३	के यूयं स्थल एव	४
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