CHAPTER V

KUNTAKA’S THEORY OF VAKRATA
There is an ordinary world and whenever we talk with others we converse in the ordinary language as it is our mother tongue. Even it is so when we converse with our parents, teachers, friends and so on. These conversations cannot be called the language of art. Even the language of the daily newspaper cannot be called the language of art. But when we read a novel, we find that it is not composed in an ordinary language, though it resembles ordinary language. The language of an artist is the language of art. The language of an artist is based on the ordinary language, no doubt, but it is different from the ordinary language.

For example:

“In ordinary language, we speak as below:

śuṣkaṁ kāṣṭhaṁ tiṣṭhatiṣagre

But when the poet says,

nīrasatānurvaḥ puṟāto bhāti

the difference is explicit.

In sentence (2), the expression of word and the arrangement of syllable is different from the sentence (1) and the second sentence is artistic turn of speech.”

By now, it is clear that the expression of an artist is the language of art. This is the reason why a reader derives charm after reading a very simple description of a very ordinary thing by an artist. That charm is created in the case of a literary art, by the arrangement of syllables, words, sentences, paragraphs etc. and this creativity of expression is called artistic turn of speech or vakrokti.

“The word vakrokti has been used in literature from ancient times and bears several meanings. Vaṇa (kādambarī para 44 of P.V. Kane edition and Peterson’s p.51) speaks of ‘gay men expert in vakrokti’ (vakroktinipuṇena vilāsijaṇena). In another

place where candrapīḍa makes a bantering humorous speech (kṛṣṇaḷāpa) about the quarrel of the parrot parihāsa and the jealous maina, the parrot addresses him with the word ‘eṣāpi budhyata evaitāvatīrvakroktīḥ, iyamapi jānātyeva parihāsajalpitīni... Abhūmireśā bhujaṅgabhaṅgibhaṣītānām. Here vakrokti is used in the sense of kṛṣṇaḷāpa or parihāsajalpita. In the Amaruśata (23) also the word is used in the same sense ‘sā paṭyuh prathameparādhasamaye sakhyopadesam vinā no jānāti savibhramāṅgavalanāvakroktisamsūcanam.’ By Daṇḍini the word is used as opposed to svabhāvakoti and he says that śleṣa generally lends charm to vakrokti (II.363 śleṣaḥ sarvāsu puṣṇāti prāyo vakroktiṣu śriyam bhinnam dvidhā svabhāvaktirvakroktiśceti vāṁmayam ||)

So, vakrokti is a striking mode of speech, often based on ślesa, and differing from the plain, matter of fact, ordinary mode of speech. Bhāmaha used the word in the same sense, saying that vakrokti sets off to advantage all figures of speech (II.85). He required vakrokti to be present in all alaṅkāras. Vide the following from Bhāmaha

vakrābhidheyaśabdakrittā vācāmalaṅkṛtīḥ”

The origin of the concept of vakrokti goes to Bhāmaha (7th A.D. Cent.) and Kuntaka followed and elaborated that concept. “Bhāmaha make mention of vakrokti in various connections. It is vakrokti what raises a linguistic composition to the status of kāvya (yuktaṁ vakra-svabhāvaktyā sarvam-evai-tad-iṣyate-kāvyālaṅkāra). It is vakrokti which adorns poetic figures (vācāṁ vakrārtha-sabdakrittalaṅkāryā kalpate kāvyalaṅkāra); and what is a poetic figure without vakrokti (ko’ aṁkārōṇayā vinā-kāvyālaṅkāra) ? That is why poetic figures like Svabhāvakoti, Hetu, Śūḵma, Leṣa etc. have been rejected outright by Bhāmaha

since these are not endowed with vakrociti. So, to Bhāmaḥa, vakrociti is not a particular
figure; it is a peculiar mode of expression giving rise to various figures and thus
being an essential element in poetry, flashes forth its meaning (anayārtho vibhāvyate).
Thus it is directly the fundamental principle of figurative expressions and indirectly
that of poetry itself.”¹

“Although, in the whole treatise of Kuntaka we never find such an
explicit statement as vakrociti is the life of poetry, a careful study of this work
leads us to believe, leaving any shadow of doubt, that this special poetic element,
in the speculation of Kuntaka is regarded as the very essence of all poetic creations.
Like most of the rhetoricians, Kuntaka also admits that word and sense harmoniously
combined together form the body of poetry. But such combination of word and
sense must be decorated and this decorative element, in his view, is no other than
vakrociti.”²

In reply, the general definition, according to Kuntaka is,

śabdārthau sahitau vakrakavivyāpārasālini |
bandhe vyavasthitau kāvyam tadvidāhllādakārini || (VJ.C-1. V.7 P.6)

Tr. : Poetry is that word and sense together enshrined in a style revealing the
artistic (lit, out-of-the-way) creativity of the poet on the one hand and giving aesthetic
delight to the man of taste on the other. (VJT. C-1. V.7. P.292)

“In reply to what is meant by vakrociti, he contends that it is nothing but a
striking mode of expression completely different from the common usage or established
mode of expression; and the strikingness (vaicitrya) due to peculiar turn of expression
is infused by the peculiar skill of the poet (vaidagdhyabhaṅgī- bhaṅitiḥ). The

¹ Giri Kalipada Dr., “Concept of Poetry an Indian Approach” (Studies in Sanskrit
Poetry and Poetics), Sanskrit Pustaka Bhandar, Calcutta, 1975, P. 89.
² Banerjee Biswanath Dr. (editor-in-chief), “Cultura Indica” (Tributes to an Indologist,
Prof. Dr. Asoke Chatterjee Sastri), Sharada Publishing House, Delhi, 1994, P.122.
strikingness meant by him in words and ideas is peculiar to poetry and is caused only by the imagination of the poet and hence is not seen in words and ideas used in śāstras or in common parlance. That is śāstradi - prasiddha - śabdārtho - panivandha - vyatireki. (VJ. C.1. P.13) This peculiar turn of expression which brings into comprehension a specific charm (vicchitti) or strikingness (vaicitrya) imparted by the conception of the poet (kavipratibhā) is, in Kuntaka’s opinion, the connotation of the term vakrokti.”¹

After the general explanation of poetry, he starts demonstrating the nature of word and meaning in poet’s world of art. He says,

\[\text{vacyo’rtho vācakaḥ śabdaḥ prasiddhamiti yadyapi }\]

\[\text{tathāpi kāvyamarge’ smin paramārīho’ yametayoḥ }||\]  
(VJ.C.1.V.8 P.13)

Tr. : That ‘meaning’ is what is signified and ‘word’ is that which signifies is so well known that it needs no elaboration. Yet, in the province of poetry, their true nature is as follows :

(VJT. C-1. V.8 P.300)

Here, Kuntaka expresses that the general meaning of the terms ‘word’ and meaning is quite well known indeed. But this ‘word’ is signifier and the ‘meaning’ is signified.

Kuntaka further says, “Poetry is word alone beautified by the poet’s skill. Mere beauty of sound does not make poetry. He also does not accept the view of some others that poetry is meaning alone that delights by means of art in composition. The quality of giving aesthetic delight co-exists in both word and meaning and it is not exclusive to either of them. Neither the words only nor the sense only constitutes poetry. For example, a composition which contain only the beauty of verbal alliterations and lacks any attractive meaning is not poetry. Similarly, meaning put

¹ Giri Kalipada Dr., “Concept of Poetry an Indian Approach” (Studies in Sanskrit Poetry and Poetics), Sanskrit Pustaka Bhandar, Calcutta, 1975, P. 89.
forward like dry logic devoid of artistic beauty of speech deserves not to be considered as poetry." 

After examining the nature of word and meaning, Kuntaka expresses himself the nature of word and meaning. He says, "It is well known that `meaning' is what is signified and `word' is that which signifies. But in poetry this true nature of word and meaning reaches at its shade of perfection." What is intended by the artist is the meaning and that which gives that intended meaning is the word. In this way, "meaning alone which possesses a refreshing and original beauty that claims the appreciation of sensible readers is considered as meaning in poetry." 

Then Kuntaka describes the artistic turn of speech called vakrokti. He explains that extraordinary features of words and meaning create poetry and the combination of both (words and meaning) brings about beauty. And these words and meaning are objects to be adorned (alaṅkāryau) and their adornment is vakrokti or an artistic turn of speech, although words and meaning, they have different existence in a poetry. And vakrokti add a novel feature, which gives the element of beauty to the poetry, although it is different from familiar language usage.

"It is also well-known that the process of poetic utterance is made up of various turns which are assumed by words and meanings. And in the sense, the poetic process itself is the real ornamentation." 

Kuntaka now introduces his theory about the general nature of art. What is the general nature of art? Kuntaka says that, it is revealed in the poetic process.

Such poetic processes are of six types:

1. Varṇavinyāsavakratā or phonetic figurativeness which is the art in the arrangement of syllables.

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2. Ibid Pp. 95-96.
3. Ibid P. 96.
2. Padapūrvaďhavakratā or lexical figurativeness which deals with art in the base form of substantive.

3. Pratayāśritavakratā or grammatical figurativeness which deals with the art in the inflectional forms.

4. Vākyavakratā or sentential figurativeness which concerns with art in the sentences.

5. Prakaraṇavakratā or contextual figurativeness which deals with the artistic beauty of a section of a text and

6. Prabandhavakratā or compositional figurativeness that explores the artistic beauty of a complete of work.

“All aspects of poetical compositions have been comprehended in these six fold divisions of vakrokti and their sub-divisions. Kuntaka has included all śabdālaṁkāras in varṇavinyāsavakrotā as well as all arthālaṁkāras in vākyavakrata. Mādhurya and ojas are said to be guṇas of vakrata, related to particular mārgas or styles. The other four varieties of vakrata comprise the different types of dhvani. Thus, paryāyavakrata, rudiḥvakrata and upacāravakrata, the subdivisions of padapūrvārdha-vakrata include śabdaśaktimūla, arthāntarasamkramitavācyā and atyantatiraskṛta-vācyā types of dhvani respectively. In some varieties of vākyavakrakta, we also find different types of suggested meaning. The idea of rasa is also present in the treatment of poetic figure rasavat. From this brief analysis, it is clear that Kuntaka has been able to remove the shortcomings perceptible in the concept of poetry presented by his predecessors and has surely furnished a wide and elastic conception of poetry.”

Kuntaka’s Theory of Style:

“After discussion of poetic process, Kuntaka discusses the style of poetry and the nature of poet’s temperament. He explains the different styles in poetry in terms

1. Banerjee Biswanath Dr. (editor-in-chief), “Cultura Indica” (Tributes to an Indologist, Prof. Dr. Asoke Chatterjee Sastri), Sharada Publishing House, Delhi, 1994, P. 122.
of differences in the nature of poets. The nature of poets are three-fold:

1. Gentle or elegant (Sakumāra)
2. Brilliant (Vicitra)
3. Mixed (Madayama)

If a poet has gentle temperament, he will naturally be endowed with an elegant creative imagination. The soft quality of his imagination admits a proficiency in learning soft and tender qualities. These two factors, i.e. the creative imagination and the proficiency together guide the direction of poet’s practice towards proper path. Similarly, a poet may be endowed with a brilliant imagination in conformity with his ostentatious temperament. He may also find for himself adequate learning which is scholarly. These two together shape his interests and processes his poetic career through the brilliant path. Some poets possess a temperament which is a mixture of the elegant and brilliant types. Their creative imagination is one of mixed beauty. The poet with mixed type of imagination acquires an equipment having a mixed character and works in the mixed or middling style. Because of the colourful belending of the charming elements of the two styles, this mixed or middling style is very attractive."

"Before concluding this chapter it is necessary to mention one point more. It has already been stated that poetic genius, in the doctrine of Kuntaka, plays the most important part in connection with the artistic creation of a poet. That is Kavikāvyavyapāra. Thus Kuntaka shows sufficient courage to leave the beaten track and to throw new light in analysing the concept of poetry.”

Kuntaka has given many manifestation in his theory, namely - the skill of the poet, the problem of correct signification of beauty and delight, qualities of the

2. Banerjee Biswanath Dr. (editor-in-chief), “Cultura Indica” (Tributes to an Indologist, Prof. Dr. Asoke Chatterjee Sastrī), Sharada Publishing House, Delhi, 1994, P. 124.
signified, natural utterance and poetic utterance, peculiarities of the poetic subject, the nature of delight from poetry, the description of three styles, the refutation of old theories on styles, relationship between imagination and other acquired equipments of a poet, the style of same prominent varieties, the two general excellence of the styles etc.

These elements will be dealt with elaborately.

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CHAPTER V.1

TYPES OF VAKRATĀ
The theory of vakrokti is propounded by Kuntaka in his Vakrokti-jīvita. As a matter of fact, it was Bhāmaha who took note of the fact that all artistic writings involve vakrokti.

Vakrokti is a striking mode of speech, which differs from the plain, matter of fact, ordinary mode of speech. It is the distinguishing characteristic of kāvyā which brings in the special charm. It keeps the distinction of kāvyā from sāstra on the one hand and from popular, matter of fact speech on the other.

\[
gato'\text{stamarkah bhātīnduryānti vāsāya pakṣīnaha} | \\
ityevamādi kim kāvyāṁ vārtāmetaṁ pracaksate ||
\]

(Kāvyālaṅkāra 2/87)

"The sun has set, the moon shines, the birds go to their nests' and such other statements are not kāvyā but vārtā (reporting) as Bhāmaha has put it"!

Thus, we find that the Sanskrit critic is very much aware of this fact from the very beginning that literary language has to be distinguished from ordinary language.

The view of Kuntaka on poetry too is that it is a poetic speech which is not an ordinary common speech, but it is something different from that, which produces aesthetic in the mind of connoisseurs (Sahrdayas)

Vakrokti is that mode of expression which is called "Vaidagdhyā bhaṅgībhaṅnī" an artistic mode of expressing.

In the words of Kuntaka,

\[
ubhavetāvalaṁkāryau tayoḥ punaralaṁkṛtiḥ |
vakroktireva vaidagdhyābhaṅgībhaṅnītirucyate ||
\]

(VJ. C.1. V.10. P.20)

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1. Pandey Sudhakar and Jha V. N. (ed.), "Glimpses of Ancient Indian Poetics", (from Bharata to Jagannātha), Sri Satguru Publications (A division of Indian Books Centre), Delhi, India, 1993, P. 110.
Tr.: Both these are the ‘adorned’. Their adornment consists in the poetic process known as “artistic turn of speech.” (VJT. C.1. V.10. P.306)

“In the vṛtti Kuntka explains their term (vaidagdhyabhaṅgi bhaṇītī). He says, ‘vaidagdhyā’ means ‘the skill of the poet’, which is ‘kavikarmakausalabhāṅgi’ means ‘a peculiar turn’ and bhaṇītī means ‘a mode of expression’.

So the term vaidagdhyabhaṅgi bhaṇītī would mean:

a mode of poetic expression depending on the peculiar turn given to it by the skill of the poet” which is also called kavyāpāra or kavisvabhāva or an act of imagination on the part of a poet.”

Kuntaka introduces his theory about the general nature of literary art. The nature of literary art is revealed in the poetic process. According to him, the expression of this process of a creative poet is ultimately the poem itself. A literary art is a unique charm which distinguishes it from that of other modes of composition.

The poetic mode of expression (vakratā) has six main divisions. Each of these main divisions may admit numerous subdivisions handling peculiar charm and beauty. The main divisions are the following:

1. Varṇavinyāsavakratā or Phonetic Figurativeness:

   eko dvau bahavo varṇā badhyamānāḥ punah punah
   svalpāntarāstridhā sokā varṇavinyāsavakratā

Tr.: One, two or more syllables used again and again at short intervals constitute the three forms of ‘art in the arrangement of syllables.’ (VJT. C.II. V.1. P.359)

Example:

   bhagnailāvallārī kāstaralitakadalī stambatāmbūlajambū
   jmbīrāśtālatālī saralātalaratālāsikā yasya jahruḥ

vellatkallolahetā viśakalanajaḍāḥ kūlakaccheṣu sindhoḥ
senāsī mantini nāmanavaratatarābhīyasatāntim samīrāḥ ||

(VJ. C.II. V.1/Ex-2 P.75)

Tr. : The languor of ladies in the army camp after a night of revelry in arbours on the seashore is removed by cool winds; (they carry the scent of) the cardamom creepers broken by them, of the wild plantains, betels, jambho and lime trees shaken by them, and of the palm groves and sāla trees and creepers made to dance by them; they are laden with the moisture of sea-waves and are heavy with the addition of lotus fibres.

(VJT. C.II. V.1/Ex-2. P.360)

Here in this verse the alliteration of two or more consonants can be witnessed in the line.

cadalīstambatāmbūlajambūjambhīrāḥ

(VJ. C.II. V.1/Ex-4. P.76)

2. Padapūrvārdhavakratā or Lexical Figurativeness :

"padapūrvārdhavakratā - padasya subantasya tiṇantasya vā
yatpūrvārdham prātipadikalakṣṇaṁ dhatulakṣṇaṁ vā tasya vakratā
vakrabhāvo vinyāsavaicitryam | "

(VJ. C.I. P.27)

This implies artistic arrangement of words. The poet shows artistic skill in the use of base forms of substantive roots of nouns and verbs.

Kuntaka gives a fuller exposition of such various sub-varieties in second umeṣa of Vakrotiṭīvita.

Take one example :

snigdasīyāmalakāntiliptaviyato velladbalākā ghanā
vātāḥ śīkarināḥ payodasuhṛdāmānandakekāḥ kalāḥ |
kūmaiṃ santu dṛghin kathorahṝdayo rāmo'smi sarvam sahe
vaidehī tu kathaṁ bhaviṣyatī hahā hā devi dhīrā bhava ||

(VJ. C.II. V.9/Ex.27. Pp.83-84)
Tr. : The quarters are painted deep with a thick dark hue; against the clouds fly cranes in curving rows; winds are cool and joyous cries go forth from peacocks who are friends of the cloud. Let them be there all right; I am to be sure Rāma with a heart, hard as adamant and I will bear all. But how will vaidehi be? Alas, O queen take heart.

(VJT. C.II. V.9/Ex-27. P.371)

Here the choice of the words ‘dṛghin kathorahdayo’ and ‘sarbaṁ sahe’ bring about the intended impact on the ‘sahṛdaya’. The further employment of the word adds more force to the suppressor. Since I am Rāma, I can bear anything.

The conjunction ‘tu’ or ‘But’ contrasts this situation of sītā with that of Rāma and contrast is of its very essence.

3. Pratyayāśritavakratā or Grammatical Figurativeness :

$vihitaḥ pratayādanyah pratayah kamanīyatām |$
$yat[ra kāmapi puṣṇāti sānyā pratayavakratā ||$

(VJ. C.II. V.32. P.119)

Tr. : Apart from the usual affix, when a new affix is superadded with an eye to striking beauty, it constitutes ‘unique beauty of affix.’

(VJT. C.II. V.32. P.405)

Let us consider the following :

$līnāṁ vastunī yena sūkṣmasubhagam iavatāṁ girā kṛṣyate$
$nirmātunī prabhavenmanoharam idam vācaiva yo vā bahih |$
$vande dvāvapi tāvaham kavivarau vandetarāṁ tam punryo$
$vijñātāpariśramo’yamanayorbhūravatārakṣmāḥ ||$

(VJ. C.II. V.32/Ex-107. P.120)

Tr. : Worthy is the poet who can draw the subtle essence of beauty hidden in nature. Worthy is the master of speech who can create things of beauty by his own
words. Both are poets great and I salute them indeed. But my best salutations go to a third one who can know their labour and relieve them of their burden.

(VJT. C.II. V.32/Ex.107. P.406)

In the usage vandetarām (best salutation go!). We see a flash of the poet’s genius in using a very significant affix, different from the usual suffix.

4. Vākyavakratā or Figurativeness in the Sentence:

udārasvaparispandasundaratvena varṇanaṁ |

vastuno vakraśabdaiṅkagocaratvena vakrata ||

(VJ. C.III. V.1. P.125)

Tr. : When the subject matter is described in a way conductive to beauty by virtue of its own infinite natural charm and by means of exclusively artistic expressions, we may take it as an instance of creative beauty relating to content.

(VJT. C.III. V.1. P.411)

According to Kuntaka, the artistic uses of the sentences are endless and he includes all the varieties of figures of speech in it. A sentence is a group of words which is defined as verb in relation with indeclinables, nouns with case termination and attributes. In poetry, it is often realised in a verse or stanza (śloka). Since the ways of poetic imagination are endless no specific numbers of varieties can be laid down of this art in the sentence.

Example :

kastvāṁ bho divi māliko’hamiha kim puspārhmanabhyāgataḥ
tiṁ tenāstu mahān krayo yadi mahaccitrain tadākāryatāṁ |

sāmgrameśvalabhābhidhānanpranau divyāṅganābhiḥ strajah

projjñanābhīḥhiravidyāmadukasumāṁ yasmātkṛtaṁ nandanaṁ ||

(VJ. C.III. V.2/Ex-13. P.132)

Tr. : ‘Who are you, please?’

‘I am a florist of the gods.’

‘Why then are you here no earth?’
‘I am here to collect flowers’
‘To what gain will this conduce?’
‘I shall get a good price to be sure’
‘It is most amazing indeed!’
‘Listen then: All the flowers in heaven.
Have been shed down on King Alabha.
By the heavenly damsels when he died in battle.
And so there is not a flower left.
Now in the garden of Lord Indra.

(VJT. C-III. V.2/Ex-13. P.417)

“In such situations the addition of figures of speech, capable of endowing special excellence to the subject under description becomes quite proper. The examples cited above can in no way yield a coherent total meaning unless and until one understands the figure of speech involved there in. For, there is no factual matter at all existing in nature which can be construed as the main content of this description, and which can be verified by any of the logical means of validity like perception.”

What is involved here is the figure of speech called aprastuta-prasamsa or the praise of the in apposite.

5. Prakaraṇavakratā or Contextual Figurativeness:

yatra niyantranstotāhaparispandopasobhīnī ||
pravṛttirvyanavahartṛnāṁsvāsayollekhasālinī ||

(VJ. C.IV. V.1. P.245)

apyāmulādanāsānkyasamutthānemanorathe |
kāpyumūlatiniḥṣimāsāprabandhāṃsavakratā ||

(VJ. C.IV. V.2. P.245)

Tr. : “When we find the speakers giving vent to such expression as is replete with the beauty of unlimited enthusiasm and also capable of expression their ideas powerfully.

When the intended object at the end will remain inscrutable from the beginning (i.e. suspense remains constant till the denouncement), the unique and boundless poetic skill underlying it all should be regard as the poetic beauty of an episode.”

(VJT. C.IV. V.1-2 P.537)

“An example of this may be given from the third act of the play Abhijñāna- jānakī, we have the episode of the mokey-chiefs showing their eagerness to build a bridge across the sea, as soon as they see it, though at that time they are ignorant of the extraordinary strength of Rāma’s divine missiles and they are unaware of their own limitations of strength.”

6. Prabandhavakratā or Figurativeness of Composition :

\[
\text{itvṛtānyathāvṛtārasasaṁpadupekṣayā} | \\
\text{rasāntareṇa ramyaṇa yatra nirvahanaṁ bhavet} || \quad (\text{VJ. C.IV. V.16. P.275}) \\
\text{tasyā eva kathamūrterūmūlonmīlitāṣṭiyāḥ} | \\
\text{vīneyānandaniśpattyai sā prabandhasya vakratā} || \quad (\text{VJ. C.IV. V.17. P.275})
\]

Tr. : “When there is a departure from the enriched ‘rasas’ of source book and a new delightful ‘rāsa’ is delineated by the poet at the conclusion of his work.”

“So that the delight of the readers is ensured, we should regard it as beauty of a whole work.”

(VJT. C.IV. V.16-17. P.569)

For example in the play, Vērīsahāra the story of the play is taken from the Mahābhārata which deals with the worthlessness of worldly life and ultimately resolves in the śāntarasa on tranquil sentiment. But the another of vērīsamhāra dismisses the original śāntarasa and in its place employs vīra and vismaya. This deviation appears more suitable to the heroic story of Pāṇḍavas; and in the end it

2. Ibid P. 537
indeed becomes delectable that the sons of Pāṇḍu take back their lost kingdom after going great sufferings and destroying all of their enemies with a display of unique valour.

From whatever we have started above we may conclude the following:

1) Kuntaka wants to demonstrate that the language of the literary art is different from the ordinary language since the world of art is different from the ordinary world.

2) To achieve this a literary artist introduces indirect way of presentation.

3) This indirect way of presentation involves arrangement of his language at different levels i.e. at the level of (a) syllables (vāṇa) (b) word or stem or root (padpūrvārdha) (c) suffix (pratyaya) (d) sentence (vākya) (e) contextual episode (prakarana) and (f) the whole work (prabandha)

4) These are the techniques that a literary artist adopts and utilizes to create a language of literary art.

5) Kuntaka's theory of vakrokti, therefore provides objective criterion to evaluate a piece of literary art, which has the potentialities of universal application.

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CHAPTER V.1.1

VARNAVINYASAVAKRATA
Kuntaka begins a special treatment of the first variety of vakrokti or artistic speech which he calls ‘the art in the arrangement of syllables or phonetic figurativeness.’

\[ eko \ dvau \ bahavo \ varṇā \ badhyamānāḥ \ punah \ punaḥ \ |
\]
\[ svalpāntāstridhā \ sokta \ varṇavīnyāsavakrata \ || \]

(VJ. C.II. V.1. P.74)

Tr. : One, two or more syllables used again and again at short intervals constitute the three forms of ‘art in the arrangement of syllables.’

(VJT. C.II. V.1. P.359)

In the above discussion Kuntaka uses the word ‘varṇa’ or syllable which stands for vyāñjana or consonant. These sounds have usually three arrangements:

1. Only one consonant closely repeated.

2. Two consonants closely repeated and

3. Many consonants closely repeated.\[1\]

The beauty of verbal arrangement could be created by one, two or more syllables repeatedly used several times with short intervals between them.

Let us take an example of alliteration of a single consonant:

\[ dharmillo \ vinivesītalpakusumah \ saundaryadhuryam \ smitaṁ \ |
\]
\[ vinyāso \ vacasāṁ \ vidagdhamaadhuraḥ \ kaṇṭhe \ kalaḥ \ paṅcamaṁ \ |
\]
\[ līlāmantharatārake \ ca \ nayane \ yātaṁ \ vilāsālasam \ |
\]
\[ ko'pyevasā \ hariṇidrśaṁ \ smarāśarapātāvadāsaṁ \ kṛmaṁ \ || \]

(VJ. C.II. V.1/Ex-1. P.74)

Tr. : “In the braid are laid a few flowers, and the smile irradiates loveliness. The utterance of words is skilled and sweet while the voice echoes the cuckoo’s note. The pupils in the eye move archly with grace while the gait is sweet and slow.

---

Such is the change brought about in the deer-eyed maiden under the spell of the arrows of Cupid.”

(VJT. C.II. V.1/Ex-1. P.360)

The following is the example which shows alliteration of two or more consonants:

bhagnailavallarikastaraliakadalistaambatambülojambü
jimbirastalatisaralataralatilasikayasajaahr
vellakallohelaavisakalanajaḥāḥkülacakcesuśindhoḥ
senasimantinisamanavaratarabhyaśatanimsamirāḥ

(VJ. C.II. V.1/Ex-2. P.75)

Tr.: The langour of ladies in the army camp after a night of revelry in arbours on the seashore is removed by cool winds; (they carry the scent of) the cardamom creepers broken by them, of the wild plantains, betels, jambu and lime trees shaken by them, and of the palm groves and sāla trees and creepers made to dance by them; they are laden with the moisture of sea-waves and are heavy with the addition of lotus fibres.

(VJT. C.II. V.1/Ex-2. P.360)

Here, the above example has proved that one, two or more consonants/syllables repeatedly used several times with short intervals with them give rise to beauty of verbal arrangement.

We have also seen varṇa or syllables which stands for vyaṇjana or consonant. These sounds occur in combinations:

i. “Classified consonant combined with their nasals.

ii. Consonants ta, la, na etc. may be doubled or iterated.

iii. Consonants other than these may be alliterated when they form conjunct with ra etc.”

1. Ibid P. 361.
This 'art in the arrangement of syllables are discovered by the another
manifestation :

\[\text{vargāntayogināḥ sparśā dviruktāsta-la-nādayaḥ} |\]
\[\text{śistāśca rādisamyuktāḥ prastutaucityasobhinaḥ} || \]  
(VJ. C.II. V.2. P.75)

Tr. : 'And consonants classified (i.e. 'ka' to 'ma' 25 in number) might combine
with their nasals in alliteration; 'ta', 'la', 'na' etc. might be doubled and reiterated: or
the rest might become conjunct with 'ra' etc. in alliteration. These also will shine by
their harmony with the theme.'  
(VJT. C.II. V.2. P.360)

The first type of \textit{vargānīyatavāvratā} is illustrated in the following :

\[\text{unnidrakokanadareśupiśaṅgitāṅgā} \]
\[\text{guṇjantii maṅju madhupāḥ kamalākareśu} |\]
\[\text{etaccakāsti ca ravaṇavabandhuḥiva-} \]
\[\text{puṣpacchadābhamudayācalacumbibimbaṁ} || \]  
(VJ. C.II. V.2/Ex-3. Pp.75-76)

Tr. : "Bees hum sweetly in lotus lakes with their bodies reddened by the pollen
of full-blown lotuses. And here shines the orb of the sun on the summit of the Eastern
Mount like a flower-bunch of hibiscus glowing all red."
(VJT. C.II. V.2/Ex-3. P.361)

Or this

\[\text{sarasvatiḥ dayārāvindamakarandabindusandhasundarānāṁ} \]
(VJ. C.II. V.2/Ex-5. P.76)

Tr. : "Impressing us as containing the collective beauty of the ambrosial drops
to be found in the heart-lotus of Sarasvati..."  
(VJT. C.II. V.2/Ex-5. P.361)

An example of the second type is —

\[\text{prathamamaruṇacchātyastāvattataḥ kanakaprabha-} \]
\[\text{stadanu virahomttāmyatanvī karolataladyutiḥ} |\]
prasarasi tato dhvántadhamaksamaḥ ksṇadāmukhe
sarasaśisī kandacchedacchavir mgarāñchanāḥ ||

(VJ. C.I. V.19/Ex-41. P.27)

Tr. : At first reddish, then golden in glow, later like the pale cheek of a maid
love-lorn, next, as while as a lotus shoot just cut, the rising moon goes on to remove
darkness.

(VJT. C.I. V.19/Ex-41. P.314)

"Here, we see a perfect instance of abounding verbal beauty brought about
solely by the poet's skill in the arrangement of syllables. This skill in verbal
arrangement itself is well recognised even by the ancient theorist under the term
'Alliteration'."¹

Another example showing conjunct with ra is :

.... saunār[yadhuryaṁ smitaṁ ....

(VJ. C.II. V.1/Ex-1. P.74)

The artistic arrangement of poetic figurativeness should shine by its perfect
harmony with the theme. Only care should be taken to see that the charm is not lost
by wrong application of alliteration.

For an example of harsh consonantal alliteration in the context of a harsh literary
sentiment, let us see the following :

uttāmyattālavaśca pratapati taraṇavāṁśavī tāpataṇḍrī-
madridroṇīkuṭīre kuharinī hariṇārātayo yāpayani ||

(VJ. C.II. V.2/Ex-8. P.76)

Tr. : "As the sun burns hot, the tigers that prey on the deer allay their fatigue
due to the burning rays of the sun somehow with parched throats, lying quiteley in
their deep mountain lairs beside rills."

(VJT. C.II. V.2/Ex-8. P.362)

1. Ibid P. 314.
Kuntaka has elaborated ‘the art in the arrangement of syllables’ in another aspect as given below:

\textit{kvacidavyavadhāne' pi manohārinibandhanā}  
\textit{sā svarāṇāmasārūpyāt parāṁ puṣṭāti vakratāṁ}  \textit{||}  \textit{(VJ. C.II. V.3 P.76)}

Tr. “Sometimes alliteration without any interval too, employed artistically by the poet, contributes to high poetic charm because of variation in vowels.”

\textit{(VJT. C.II. V.3. P.363)}

Let us take an example of single consonant’s alliteration without interval:

\textit{vāmain kaįjalavadvilocanamuro rohadvisāristanām}  \textit{||}

\textit{(VJ. C.I. V.19/Ex-44. P.28)}

Here, in this verse, Kuntaka has tried to show the alliteration without any interval (i.e. \textit{jj, ro} etc.) and those are given artistic way by the poet. They themself have shown the beauty of art in the arrangement in syllables.

Another example of double consonant alliteration is given below:

\textit{ayi pibata cakovā kṛtsnamunmya kāṇṭhān}  
\textit{κ्रα邙kavalanacañcaçaçaုcavaścandrikāmbhā}  \textit{||}

\textit{(VJ. C.II. V.3/Ex-11. P.77)}

Here is an example alliteration of many consonants:

\textit{’saralataralatālāsikā}  \textit{(VJ. C.II. V.2/Ex-2. P.75)}

On the other hand the word ‘too’ in this \textit{kārika} allows for alliteration even with some interval of other letters:

For an example of two alliterative consonants, let us see the following:

\textit{svaṅgaḥ saṅtu vasanta te}  
\textit{raiptate-ragresara vāsarag}  \textit{||}  \textit{(VJ. C.II. V.3/Ex-13. P.77)}

Tr. “[...O spring! May the days ahead led by Lord Cupid prove good to you!]”

\textit{(VJT. C.II. V.3/Ex-3. P.364)}
Another examples which is related with alliteration of many consonants even with some interval in between them is as follows:

```
... cakitacatakamecakitaviyati varṣātyaye ...
```

(VJ. C.II. V.3/Ex-14. P.77)

Tr.: "At the close of the rainy season which had darkened the sky by the row of vexed cātaka birds..."

(VJT. C.II. V.3/Ex-14. P.364)

The variation in vowel also contributes to beauty. For example:

```
...... rājivāji vīteśvare .........
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(VJ. C.II. V.3/Ex-15. P.78)

Tr.: [ ... when the sun, the beloved husband of the lotus .... ]

(VJT. C.II. V.3/Ex-15. P.364)

Or

```
dhūsarasariti
```

(VJ. C.II. V.3/Ex-16. P.78)

Tr.: [When the river was all muddy...]

(VJT. C.II. V.3/Ex-16. P.364)

"In above example, these type of the poetic use of language which involves art in arrangement of syllables and many consonants bear some resemblances to yamaka or rhyme and they have a beauty comparable to that of a gem pendant put at the centre of a pearl necklace. They capture the hearts of sensitive critics without fail."

Kuntaka explains 'art in the arrangement of syllables' in another way:

```
nātinirbandhavīhitā nāpyapeśalabhūṣitā |
pūrvvāpptaparityāganūtanāvarītanojivalā ||
```

(VJ. C.II. V.4. P.78)

Tr.: "When alliteration is effected without extra effort, when it is adorned with syllables which are not harsh, when it becomes appealing by discontinuance of earlier sound repetitions and by new choices for reiteration."

(VJT. C.II. V.4. P.365)

1. Ibid P. 365.
Here, the word nātimirbandhavihitā or ‘effected without extra effort’ implies the unmerited and excessive craze of poets.

“It has been already stated that poets decorate poetry with as many figures as they like but do not get a sense of satisfaction. However, the figures in general, and especially alliteration should not be adopted with strain or compulsion only for the strict sound repetitions. It should be done with ease and spontaneously. If the verbal decoration is made with obsession, as mentioned earlier, its harmony with the theme will be destroyed and the togetherness of sound and sense, qualified by their mutual competition with regard to beauty, will be nullified. The arrangement should not generally, be decorated by tough and hard sounds. In a poem the alliteration becomes strikingly beautiful by abandoning the syllabic pattern previously repeated and by accepting a new pattern of syllables for repetition.”¹

After explaining all varieties of ‘art in the arrangement of syllables’.

Kuntaka says,

varṇacchāyānusāreṇa guṇamārgānuvartiniḥ
vr̥ttivaicitryayukteti saiva proktā cirantanaih

(VJ. C.II. V.5. P.79)

Tr.: “This alliterative art which directly exploit the beauty of syllables is seen to serve the cause of ‘qualities’ as well as ‘styles’ too; and it is this again which is meant by the ancients when they use the expression “beauty of literary mode.”(vr̥ttivaicitrya)

(VJT. C.II. V.5. P.367)

It means, “the alliteration should consider the beauty of the syllables attractive to the ear which follows the guṇas or excellences of mārgas or styles. The guṇas are inner characteristics and the mārgas could be perfected only through the guṇas. Although, we have seen that varṇavinyāsavakrataḥ is based on the beauty of consonants, it should be employed in such a way that it should enter into the mārgas

by the acceptance of guṇas since the mārgas are qualified by the guṇas. Therefore, alliteration should not be used freely and independently by arranging the consonants in several ways. It is necessary to follow the principles, the guṇas and mārgas in modelling sound arrangements. They are bound to the limits of guṇa and mārga principles. The ancient rhetoricians considered them as having vṛttvaicitrya and proposed that alliterative art is associated with the different varieties of vṛttis like upanāgarika etc.\(^1\)

"Upto this discussion, we have also seen that varṇavinyāsavakratā has been considered as without having a fixed place in a sentence or occurring anywhere in a sentence. It has not followed any rule in a sentence. But if we observe the same vakratā which has fixed place in a sentence, it would be another kind of beauty called yamaka. Actually yamaka is a special type of alliteration which consists in words of similar sound with different meaning. Although, the repetitions of one, two or more syllables constitute it. Yamaka should be pleasing to the ear and it should have propriety which consists in the suitability of style to the best manifestations of the subject. Yamaka adds new rhythmic beauty when it occurs in the sentence at the beginning, the middle and end of a metrical line. It has the regular repetition of syllables at the specific points. However, Kuntaka does not mention yamaka as a different figure of speech. Examples of yamaka may be seen in the forth canto of Śiśupālavadhā.\(^2\)

varṇavinyāsavakratā or art in the arrangement of syllables is the skill in the choice and employment of words with a view to generate charming sound-effects. This type of art creates delights in the connoisseurs of poetry and distinguishes it from the common use of language.

* * * * *

1. Ibid Pp. 128-129.
2. Ibid P.130.
CHAPTER V.1.2

PADAPŪRVĀRDHAVAKRATĀ
After the discussion of the beauty in the arrangement of syllables, Kuntaka takes up *padapūrvārdhavakrataḥ* or lexical figurativeness which deals with the art in the arrangement of bases forms of substantives.

What is a *Pada*?

According to the grammarians the definition of a *pada* is ‘*suptiṇantam padam’* (1.4.14)

Tr. : “(A formation), ending in a case-ending (*sup*) or a personal ending (*tiṅ*), has the designation *pada* (word).”¹

Then, what is a *prātipadika*?

*arthavadadhāturapratyayāḥ prātipādikam* (1.2.45)

Tr. : “A significant (group of letters) other than a root, or a (suffix or a form ending in a) suffix is (designated) as *prātipadika* or any significant form of a word, excepting a root, a suffix, or a formation in a suffix, has the designation *prātipadika*.”²

Similarly, what is *padapūrvārdha*?

*Padapūrvārdha* may be a *pratipādika* (stem) or a *dhātu* (root).

Kuntaka explains-

*padapūrvādhavakrataḥ* as follows:

“ *padasya subantasya tiṅantasya vā yatpūrvārdham*  
*prātipadikalakṣṇāṁ dhātulakṣṇāṁ vā tasya vakratā*  
vakrabhāvo vinyāsavaicitrym ”  
(V.J.C-I. P.27)

*Padapūrvārthavakrataḥ* or art in the base form of substantives which is concerned with words of poetry and this art shows artistic skill by the poet in the base forms of substantive root forms of nouns and verbs.

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² Ibid P. 31.
There are many varieties of *padapūrvādhavakratā*.

1. *Rūḍhivaicitryavakaratā*:

   *yatra rūḍhērasambhāvyadharmādhyāropagarbhataḥ*  
   *saddharmatiśayāropagarbhatvani vā pratiḥyate* ||  
   *(VJ. C.II. V.8. P.82)*

   *lokottratiraskāraślādhyotkarśābhidhitsaḥ*  
   *vācyasya socyate kāpi rūḍhivaicitryavakratā* ||  
   *(VJ. C.II. V.9. P.82)*

Tr.: “When common denotation of words is seen to expand to include connotation of even impossible attributes imagined by the poet, or to include a hyperbolic excess of even an existing attribute as a result of the poet’s intent to shower extraordinary belittlement or extraordinary glorification of the theme, we get what is called “art in beautifying conventional sense.”” *(VJT. C.II V.8-9. Pp.369-70)*

Here, this art creates charm by the conventional meaning and it is concerned with the connotative use of the denotative words, that is *rūḍhivaicitryavakratā*. And such type of connotative use is created by the imagination of the poets.

*Rūḍhivaicitryavakratā* is divided into two types-

(a) *asambhāvyadharmāropagarbha*

and

(b) *saddharmatiśayāropagarbha*

(a) ‘Invariable general denotation’ is used to express the denotation of words with a view to beautify effect; and connotations of meanings which are not present in theme. That type of art is called *asambhāvyadharmāropagarbha*.

(b) ‘Invariable particular denotation’: This type of art is provided for inclusion of ‘hyperbolic excess of even an existing attribute’ which may be present in it to a limited extent or it may be exaggerated to an extremely high pitch to the subject in a
wonderful way. But “the reason for these kinds of connotative presentations is that the poet intends to show the extraordinary belittlement or glorification of the theme. The verbal function involved here is not denotation but suggestion as established by Ānandavardhana which Kuntaka approves.” ¹

Again the Rūḍhivaicitryavakrata could be divided into two types:

(i) When a word in common usage is employed so as to include an attribution of associate meanings other than the primary one.

We have first variety,

\[ rāmo\'\text{smi} \text{sarvām sahe} \]  
(VJ. C.I. V.19/Ex.42. P.27)

Tr. : ‘Rāma, I am and can bear every mishap.’

(VJT. C.I. V.19/Ex.42. P. 314)

(ii) The second variety, it is instanced, where a proper noun is employed in such a way, that is, extraordinarily beautiful.

See, the first one stange as below:

\[ rāmo\'\text{sau bhuvaneśu vikramaguṇaiḥ prāptaiḥ prasiddhiṁ parā- \]
masmadbhāgyaviparayādyadi param devo na janāti tam |

vandīvaiṣa yaśāṃsi gāyati marudyasyaikabānāhati- 
srenībhutaviśālatālavivarodgīrṇaḥ svaraiḥ saptaḥhiḥ ||

(VJ. C.I. V.19/Ex.43. P.27)

Tr. : ‘This is Rāma, so famous in the worlds for his heroic feats though His Majesty (Rāvaṇa) is not aware of him by our own misfortune. Here is the Wind-god himself singing his glory like a bard, with all the seven notes produced while passing out of the hollows of the row of giant Tāla trees struck by a single shot of his.’

(VJT. C.I. V.19/Ex.43. P.314)

The first example contains disparagement and the second example is glorification. And “Kuntaka does not accept the view that proper names have restricted denotation and are confined invariably to specified meanings and thus it does not admit any scope for meaning related to each other as general and particular. According to him that, ‘denotation of proper name is not restricted’ and it can apply equally to one’s thousand and one varying moods or situations; and its specific application to one mood or situation as intended by the poet is also logically quite possible.”

2. **Paryāyavakratā**:

\[
\begin{align*}
\text{abhidheyāntaratamastasyātiśayapoṣakaḥ} & \\
\text{ramyacchāyāntarasparśatidalamārkutmoiśvaraḥ} & || \\
\text{svayaṁ višeṣaṇenāpi svacchayotkarṣapeśalaḥ} & \\
\text{asambhāvyārthapātratvagarbham yaścābhidhiyate} & || \\
\text{alāmkāropasamśkāramanohārinibandhanah} & \\
\text{paryāyastena vaicitryaṁ parā paryāyavakratā} & ||
\end{align*}
\]

(VJ. C.II. V.10. P.86)

Tr. : “The use of a synonym which approximates most to the meaning intended which can add to the beauty of meaning considerably, which can embellish the meaning by itself or its epithets coming to assume other shades of figurative beauty;

Which by itself, contributes to a new lease of excellence, which hints at a meaning having almost inconceivable elements;

Which contains embellishing figurative elements conducive to beauty, comes to be termed a ‘superior art in the use of synonyms’. “ (VJT. C-II. V.10-12. P.373)

‘**Paryāyavakratā** is the art in the use of synonyms. That is, out of a number of possible synonyms that one alone is chosen which is especially significant in the context.’

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1. Ibid P. 134
2. Ibid Pp. 105-106.
In the language of poetry, Kuntaka explains about the six kind of artistic use of language.

(i) Abhidheyaantaratama:

A synonym which approximates most to the meaning is called abhidheyaantaratama. Such type of synonym is chosen by the poet and the meaning intended is the subject of poetry which should be closest one to that particular shade of meaning which the poet intends. The main point is the other synonyms would not be able to convey the particular meaning intended by poet.

For example:

nābhīyoktummanṛtāṁ tvamisyase
kastapaviviśikhesu cādaraḥ
santi bhūbhṛti hi naḥ śārāḥ pare
ye parakramavasuti vajrīṇaḥ

(VJ. C.II. V.10-2/Ex.32. P.86)

Tr. : “I would not like to fight with you for nothing. And what regard do the arrows of hermits deserve? “I have other arrows of mine in my mountain store and they form the wealth of the thunder-weilding god’s prowess.”

(VJT. C-II. V.10-2/Ex.32. P.374)

In this verse, the synonym vajrīṇaḥ (thunder wielding god) is used to denote Indra, though a number of synonyms is possible to denote Indra but it is used to show superior striking capacity of the God Indra and even that it shows on the arrows stored in my cave, claims the kirāta.

Such type of synonyms approximate most to the meaning intended by the poet.

(ii) Tasyātīśayapoṣaka:

This type of synonyms is used to add the beauty of meaning or object considerable. An object endowed with natural grace and beauty which is further enhanced by an apt synonym.
For example:

sāṁbandhī rāghubhūdbhujāṁ manasijavyāpāradīkṣāguru
gaurāṅgīvadānapamāparicitastāvaradhūvallabhaḥ
sadyomārijitadākṣiṇātyatarunīdantāvadātadyuti
ścandrḥ sundari draśyatāmayamsau caṇḍī sacuḍāmanīḥ

(VJ. C-II. V.10-12/Ex.34. P.87)

Tr. : “Look at the moon rising yonder, O lovely maid! He is a kinsman of Ragu-kings. He is a professional teacher in the art of love. He is celebrated as a standard of comparison to the face of a (spotless) white-complexioned lady. His lustre is white like that of the teeth of a South Indian belle, just washed. He is the crest-jewel indeed of the Lord of Caṇḍī.”

(VJT. C.II. V.12/Ex.34. P.375)

In the above verse, the synonyms of moon is used because each of the synonyms highlights a new aspect of the beauty and natural grace of the meaning ‘moon’ which is used in a unique manner to win the hearts of sensitive reader.

(iii) Tadalāṅkartumīśvara :

This type of synonym carries the shade of figurative beauty along with it.

For example:

itthāṁ jāde jagati ko nu bṛhatpramāṇa
karnāḥ karī nanu bhaved dhvanitasya pātram |
ityāgataṁ jhaṭiti yo' linamunnamātha
mātaṅga eva kimataḥ paramucyate' sau

(VJ. C.II. V.12/Ex.35. P.88)

Tr. : ‘In such an insensitive world, who else is there with ear so large and hand so long to deserve my musical plea?’- So thinking did the bee approach him. But the elephant at once blotted him out. After all, is he not a Mātaṅga (‘butcher’ as well as ‘elephant’! what more need we say!).

(VJT. C.II. V.12/Ex.35. P.376)
Here, the word *Mātaṅga* is directly referred to the elephant but it can also denote the non-contextual meaning of *Caṇḍala* (butcher).

These two meanings are given by the figure of metaphor and the beauty is originated by the use of synonym of the elephant (*Mātaṅga*).

These types of synonym are related to *simile* or metaphor in the contextual and non-contextual meaning.

(iv) *Svaccāyotkarsapeśala* :

This type of synonym is contributed to a new lease of excellence and it possesses originality in the presentation of the subject which may be so striking as to invite the reader's attention towards itself.

For example :

*īthamukayati tāṇḍavālīlā -
  paṇḍitābdhilaharīgurupādaiḥ |
  utthitaṁ viṣamakāṇḍakutumba -
  syāṁśubhiḥ smaravatīviraho māṁ || (VJ. C.II. V.12/Ex.39. P.90)

Tr.: "The sorrow of separation from my beloved is thus agitationg me rising high along with the rays of this kinsman of the five-arrowed Cupid (i.e. the moon), rays which are long and lambent and causing the waves of the ocean to give a performance of classical dance!" (VJT. C.II. V.12/Ex.39. P.378)

The sorrow of separation agitates me raised by the rays of *viṣamakāṇḍakutumba* (the relative of the five arrowed Cupid). We see, *viṣamakāṇḍakutumba* is used as a synonym of the moon by the poet. Although its usage is an unfamiliar one, it creates charm by the speech of suitable word, 'a love lorn hero who feels pain in the moon rays.' The poet creates such type of special charm and originality by the use of synonyms.
(v) Asambhāvyārthapātratvagarbha:

Asambhāvyārthapātratvagarbha hints at a meaning having almost inconceivable elements.

For example:

\[ \text{alām mahīpāla tava śramaṇa} \]
\[ \text{prayuktamapyastramito vrthā svāt} \]
\[ \text{na pādapanmūlanaśakti rāmhaḥ} \]
\[ \text{śiloccaye mūrchati mārutasya} || \]

(VJ. C.II. V.12/Ex.40. Pp.90-91)

Tr.: "Your effort is wasted, a ruler of the earth. Even were it discharged at me, your missile would be in vain. Though the storm's speed might be strong enough to uproot a tree, it would fail to shake a rocky hill." (VJT. C.II. V.12/Ex.40. P.378)

Here, the word, 'mahīpāla' or ruler of the earth used for the kind Diśīpa is significant. It shows his great strength to protect the earth and at the same time it brings out by contrast the king's inability to protect even his cow.

Another synonym 'prajānātha' or 'lord of people' plays the same role. So, the poet's choice of the particular synonym is suggestive of this: the king who has promised to protect people like a father but he could not protect even a cow unfortunately. It proves that such type of king can never protect any more.

(vi) Alāṅkāropasaṁskāramanohārinibandhana:

This type of synonym depicts that, it contains embellishing figurative elements conducive to beauty in the sentence. The compound alāṅkāropasaṁskāra is both, instrumental and genative. It refers to two senses here:

Synonymic beauty which is achieved by the alāṅkāras as metaphor or that beauty is gained by synonym that enriches the alāṅkāras like metaphor etc.

For example:

\[ \text{yo līlātālavṛnto rahasi nirupadhīryaśca kelopradīpāḥ} \]
\[ \text{kopakriḍāsu yo' strāṁ daśanakṛtarujo yo' dharasyaikasekāḥ} \]
äkalpe darpaṇaṁ yah śramaśayanavidhau yaśca gaṇḍopadhānaṁ
devyāḥ sa vyāpadaṁ vo haratu harajaṭākandalīpuṣpaminduh ||

(VJ. C.II. V.12/Ex.43. P.92)

Tr. : “May the moon unique remove your grief; the moon who is the favourite hand-fan of the Goddess, the enduring light in her private chamber, the veritable missile during love-quarrels, the soothing balm on the lower lip injured by teeth-prints, the mirror at the time of her make-up, the pillow for resting her cheek while lying down exhausted and the white kandalī flower on Śiva’s crest.”

(VJT. C.II. V.12/Ex.43. P.380)

This is an example which contains the beauty by the skilled employment of the figure of speech, and the metaphor achieved in the superimposition of identity between the moon and the objects like fan, etc. that added the beauty to all those synonyms.

Following is an example of some synonyms which add beauty to the figures like metaphor as below :

devi tvanmukhapaṅkajena śaśinaḥ śobhātiraskāriṇā |
pasyabjāni vinirjitiṇi sahasā gacchanti vicchāyatāṁ ||

(VJ. C.II. V.12/Ex.44. P.92)

Tr. : “Oh queen ! see how the lotuses are suddenly turning pale, conquered as they are by your face-lotus which puts to shame even the beauty of the moon.”

(VJT. C.II. V.12/Ex.44. P.380)

Kuntaka has shown six kind of artistic use of synonyms in Paryāyavakratā from which the reader gets enjoyment by the poet.

3. Upacāravakratā :

yatrat ūrāntare' nyasmātsāmānyamupacaryate |
leśenāpi bhavat kāṇcidvaktumudṛktavṛttitāṁ ||

(VJ. C.II. V.13. P.93)
yanmūlā sarasollekhā rūpakādirālmāṇkṛtiḥ |

upacārapradhānāsa vakratā kācīducyate || (VJ. C.II. V.14. P.93)

Tr. : 'Wherein even when the two are far apart from each other, a common attribute, however slight, is metaphorically superimposed in order to indicate that the resemblance is very close.'... (VJT. C.II. V.13. P.381)

... and which forms the basis for various pleasing and inventive figures of speech headed by metaphor-such a type of poetic beauty is designated by the name 'beauty of metaphorical expression.' (VJT. C.II. V.14. P.381)

For example :

'niśkāraṇaṁ nikāraṇakāpi manasvināṁ mānasamāyāsayati'

(VJ. C.I. P.28)

'i.e. even the slightest atom of baseless insult will ruffle the mind of people with self-respect.' (VJT. C.I. P.315)

Another example :

hastāvaceyaṁ yaśaḥ (VJ. C.I. P.28)

i.e. 'the fame is such that it can be held in one's hand.' (VJT. C.I. P.315)

Here the word 'kaṇīkā' (slightest atom) means primarily a concrete object but by means of the metaphor, it implies abstract entity, namely insult. And such type of beauty delights the man of taste. So, a little similarity can be projected to a great prominence and it becomes the life of all such inventive figure of speech.

After discussing beauty of metaphorical usage, the author introduces to consider beauty in epithet or

4. Viśeṣanavakratā :

viśeṣanasya māhāmyāt kriyāyā kāraṇasya vā |
yatrollasati lāvanayāṁ sā visoṣaṇavakratā || (VJ. C.II. V.15. P.96)
Tr. : "If, as a result of the excellence of the epithet, beauty is added to the verb or the noun (in a sentence), it is to be classed as 'beauty in epithet'.

(VJT. C.II. V.15. P.385)

Here, "viṣeṣanavakratā deals with beauty in epithets, which is artistic use of epithets, by artful epithets beauty is added to the kriyā or verb (action) and kāraka or noun (thing). The epithets are of two kinds:

a) type of epithets reveals the natural beauty of action.
b) and the other promotes the beauty of the figures used."

For example:

sramajalasekajanitanavalikhitanakhapadadāhamūrchitā
vallabharabhasalulitalalitālakavalayacayārdhanīhnutā |
smararasavividhavihitasuratakramaparimalanatrapālasā
jayati niśātyaye yuvatīṁk tanumadhumadaviśadapātalā ||

(VJ. C.II. V.15/Ex.51. P.97)

Tr. : "The rolling and reddish eye of the drunken belle at the close of night deserves all praise: It is half-closed by the burning pain of 'nail-imprints' that are drenched by perspiration; it is half-covered by the curly mass of soft hair roughly shaken by the lover; it is languid with shyness at the various postures of dalliance assumed in the excitement of love."

(VJT. C.II. V.15/Ex.51. Pp.384-385)

Epithets add beauty to the verb in the example:

sasmāra vāraṇapatirvinimīlitākṣhaḥ |
svecchāvīhāravanāvāsahotsavānām ||

(VJ. C.II. V.15/Ex.54. P.97)

Tr. : With eyes closed, the lordly elephant recalled old memories of free sports and mighty pleasures in the forest.

(VJT. C.II. V.15/Ex.54. P.385)

1. Ibid P. 143.
"Epithets also endow new shades of beauty to figures of speech as in the example referred to above ‘... your face-lotus that discard the luster of the moon.’ It is to be noted that the artistic use of epithets always subserves the principle of the propriety and leads the rasas to their full development. Thus partaking in the vital essence of poetry.”

Now, Kuntaka explains another type of vakrata which is

5. Sāmvrṭṭivakrataḥ:

yatṛa sāmvṛṣṭiyate vastu vaicitrasya vivakṣayaḥ
sarvanāmaṁ dibhibhiḥ kaiścit sokaṁ sāmvrṭṭivakrataḥ ||

(VJ. C.II. V.16. P.98)

Tr. : “In order to achieve excellence of expression, when the subject of description is screened as it were by the use of pronouns and so forth, we have what is designated as ‘beauty of concealment.’”

Sāmvrṭṭivakrataḥ conveys beauty of concealed expression which shows how the nature of an object endowed with a unique loveliness or excellence in its particular setting and it cannot be conveyed clearly in a direct way.

Although the concealment and this type of concealment remains an important element in the beauty which is already created by the poet but it gives beauty charmingly.

Kuntaka divides this kind of concealing art into six varieties:

(i) In this circumstance, the poet shows the pronoun instead of the subject (noun) although the subject intended could be directly expressed. So, the poet may cover-up it by a general pronoun and later same of clauses or words are supplied to suggest the special meaning which is expressed by other clauses as in the following sentence:

    tatpītāyaḥ paripraghaṁ paṁsau
    sa vyadhātta karaṇīyamaṇīyāḥ |
puṣpacāpaśikharasthakapolo

manmathaḥ kimpi yena nidadhyau || (VJ. C.II. V.16/Ex.58. P.99)

Tr. : “Seeing his father intent on marriage, he performed just a minor task indeed; which made Cupid himself to rest his cheek on the tip of his flowerbow, immersed in thought.” (VJT. C.II. V.16/Ex.58. P.386)

Here, the poet showed to state directly that Śantanu’s son (Devarā to alias Bhīṣma) pledged lifelong celibacy but he conceals it with a general pronoun “kimapi anīyah karanīyam.”

(ii) There is another variety that is, the supreme excellence of an object, it may remain speciality of an object, it is beyond words. This is also indicated by the poets using a concealing pronoun and later another clause may deal with the effect or superior excellence of that circumstances.

For example:

yāte dvāravatīmtadā madhuripau taddattkampānatām
kālindījalakelivaṇjulalatāmālambya sotkaṇṭhayā |
tad gītam gurubāṣpagaladalsattarasvaram rādhayā
yenāntarjalacāribhirjalacarairapyutkamutkūjitam ||

(VJ. C.II. V.16/Ex.59. P.99)

Tr. : When Kṛṣṇa went away to Dvārakā anxious Rādhā be sought the support of the water-reed bent by his shake in the river Yamunā, hallowed by watersports in his company earlier. She sang such mournful strains in a high-pitched voice with tearfilled eyes and choking throat that all the aquatic creatures moving in that stream started crying in distress. (VJT. C.II. V.16/Ex.59. P.387)

In the above example, the poet wanted to show the word ‘tad’ (that) which is concealed by the Rādhā sang and that is revealed by the following clause dealing with its effects.
(iii) Another variety which is the beauty of concealed of expression. That expression is impossible of verbal description for what subject is concealed and tender object not capable of with standing elaborate description which gets a concealed treatment.

For example:

darpaṇe ca paribhogadarśinī
prāṣṭhāḥ pranayino niśedūṣaḥ |
viṃśya bimbamanubimbamātmānaḥ
kāṇi kāṇi na cakāra lajjaya ||

(VJ. C.II. V.16/Ex.61. P.100)

Tr.: “Seeing the marks of endearment (on her person) in the mirror and at the same time catching sight of her lover’s image sitting behind beside her, what reactions did, Pārvatī not show out of bashfulness ?”

(VJT. C.II. V.16/Ex.61. P.387)

Here, the above example has shown an exceedingly tender object and it is not capable of withstanding detailed elaboration. And it gets a concealed treatement.

(iv) A subject may be concealed of expression in order to indicate that it can be merely experienced within oneself and is impossible to give verbal expression.

For example:

tānyakṣarāṇi ṇṛdaye kimapi dhvananti ||

(VJ. C.II. V.19/Ex.62. P.30)

Tr.: Those sweet expressions still suggest something in my heart.

(VJT. C.II. V.19/Ex.62. P.387)

(v) Another variety of this is seen when the concealment suggests the speaker’s inability to describe verbally what has been experienced by another person.

For example:

.... manmathah kimapi yen nidadhya

(VJ. C-II. V.16/Ex-63. P.100)

Tr.: ..... which made cupid himself... ... immersed in thought

(VJT. C-II. V.16/Ex-63. P.388)
In this example “Kuntaka has shown that Śantana’s son (Devarāta alias Bhīṣma) displayed increadible self-restraint in forsweating all sensual allurements because of his extraordinary magnanimity, he devout good behaviour and boundless regard for elders.”

(vi) There is also a futher variety of concealment beauty such as- 

\[ \text{turvacāṃ \ taddhā \ māśma bhūnminsterga-} \]
\[ \text{stvayyasau \ yadakarisyadojasā |} \]
\[ \text{nainamāśu \ yadi \ vāhinīpatiḥ} \]
\[ \text{pratyapatsyata \ śitena \ patriṇā ||} \]

(VJ. C-II. V.17/Ex-64. P.101)

Tr. : “It is indeed difficult to express what this mighty beast would have done unto you, had it not been shot down in time by the commander of our army with his sharp arrow. May that evil not befall you (any time in future too).”

(VJT. C-II. V.16/Ex-64. P.388)

In this example the poet has shown the device of concealment that the killing by Arjuna (of the beast) who is the slander of Śiva does not deserve to be expressed.

After this discussion, Kuntaka explains another variety of vakratā which is-

6. Padamadhyavartipratyayā vakratā :

\[ \text{prastutaucityavicchitiṁ \ svamahimnā \ vikāsayan |} \]
\[ \text{pratyayaḥ \ padamahye’nyāmullāsayati \ vakratāṁ ||} \]

(VJ.C.II.V.17.P.101)

Tr. : “The affix in the middle of a word often adds to the beauty of decorum in the subject described, by virtue of its own excellence. This may be regarded as another type of beauty.”

(VJT.C-II. V.17. P.388)

Some affixes like kṛt occurring in the middle of the words which are enhancing the beauty of decorum in the subject. And this beauty is increased by itself own excellence.

For example-

velladalākā ghanāḥ  ||  (VJ. C.II. V.17/Ex-67. P.101)

Tr. : The clouds showing off the cranes in their wavy flight.

( VJT. C.II. V.17/Ex-67. P.388)

śnihyatākṣe draśau  ||  (VJ. C.II. V.17/Ex-68. P.101)

Tr. : The eyes reveling fond side glances.....  (VJT. C-II. V.17/Ex-68. P.389)

In these examples, the objects of description are endowed with a personal splendour by the use of satpratyaśa which type of affix is indeed very appealing to the minds of sensitive critics.

7. Vṛttivaiścītyavakratā :

It is compounded by vṛtti, taddhita, subdhātu etc. All things one equated by vṛttivaiścītyavakratā. Placing over their usual plainness and these grammatical elements are used by poets to display verbal charm. So, the definition of vṛttivaiścītyavakratā is

avyayobhāvamukhyānāṁ vṛtīnāṁ ramāṇīyataḥ |
yatrollasati sā jñeyā vṛttivaiścītyavakratā  ||  (VJ. C.II. V.19. P.103)

Tr. : “ A usage where beauty of word-forms such as adverbial compounds shines forth may be deemed as an instance of beauty of vṛtti.”

( VJT. C.-II. V-19. P.390)

The compound words are adhimadhu, pāṇḍimānam which show a unique beauty with an equivocal significance. For example

yairāṇītā nakhapadamayi māṇḍanā pāṇḍimānam  ||

(VJ. C.II. V.19/EX-73. P.103)

In this verse pāṇḍimānam has been shown by an extraordinary charm.

Other example like Pāṇḍuitva, Paṇḍuta, or Pāṇḍubhāva could not carry its charm.
8. Bhāvavakratā :

sādhyatāmapyanādṛtya siddhatvenābhidhiṇyate ||
yatra bhāvo bhavedesā bhāvavacitryavakratā ||

Tr. : An example where in an activity yet to be accomplished is described as already accomplished, illustrates ‘beauty of bhāva’.

Another type of beauty relates to bhāva which is concerned with the beauty of root activity. And this type of activity yet to be accomplished is described as already accomplished. It is given a far more greater emphasis.

For example-

śvāsāyāsamalī masādhararucerdoḥ kandālitānavaṭ
d[ ]

keyurāyitamīṛgadāḥ parinatam pāṇidini gaṇḍatviṣā ||

asyāḥ kim ca vilocanotpalayugenātyantamaś rusrutā
tārām tāḍṛgapaṅgagayotitaṁ yenotpratāpaḥ smaraḥ ||

Tr. : “The damsel’s lips are darkened in hue by the heavy sighs; the plantain-like arms have grown so lean that the armlets have turned into bracelets; the colour of the cheeks has turned into white; and her dark eyes, lily-like, shedding profuse tears have made the eye-corners all too reds by which Cupid has received added strength.”

Here actions described is already accomplished. It is in fact imaginative and it produces beauty.

9. Liṅgavaitryavakratā :

bhinnorolīṅgagoryasvāṁ sāmānādhihkaranyatāḥ ||
kāpi śobhābhhyudetyesā liṅgavacitryavakratā ||

Tr. : “When two words in different genders are used to signify an identical object, a new kind of beauty will emerge which we may characterise as beauty of gender.”
This type of art is the base form of substantives. It has got mainly three manifestations when two different genders are employed to denote one and the same object. There are three which are arisen an extra-ordinary beauty in it, since the genders have a common object to qualify.

For example—

“tenaisā mama phullapaṅkajavanamjātā dṛśāṁ viṁśatīḥ or by it, my twenty eyes have become a garden of fully blossomed lotuses. There is the aesthetic use of gender between, ‘dṛśāṁ viṁśatīḥ’ which is feminine and phullapaṅkajavanam which is neutral.”¹

Even though the name of an object may be used in any of three genders, the poet prefers feminine genders to other as if consideration of appeal. A name in the feminine is pleasing since it is suitable to delineate rasa in a beautiful manner. We see, “tāṭī tāram tanyatati- śaśīyaśaḥ kopi jaladaḥ” or the shore is extremely distressed (by heat) and a cloud arises which surmounts the glory of the moon.”²

In this example the word ‘fore-shore’ in Sanskrit would have taken any of the three gender forms. i.e. tataḥ, tati, tatam which is found in masculine, feminine and neutre respectively but the feminine gender has been seen by the poet. And it is tenderness.

The variety of artistic use of gender which is concerned with the liking of specific gender and which is in harmony with the idea by expression. The poet has selected the feminine out of the three gender which is not suitable for the intention of the poet.

². Ibid Pp. 149-150.
For example —

\textit{tvāṁ lakṣasā bhīru yato'panitā}
\textit{taṁ margametāḥ krpayā latā me}
\textit{adarśayan vaktumaśaktuvantaḥ}
\textit{śākhābhitrāvarjita pāllavābhīḥ} ||

(VJ.C.II.V.23/Ex-80.P.107)

Tr. : “O timid one, when you were kidnapped by the demon (and I was looking for you), the way (by which you were taken away) was kindly pointed to me by these creepers here; though unable to speak, they stretched out their branches with the leaves bent down significantly.”

(VJT.C.-II.V.23/Ex.80 P.393)

In this verse, the use of feminine gender \textit{latā} to creepers give tender female qualities to them and they are pictured as helpless ladies pointing to the direction to which ‘Śītā’ was abducted. The feminine gender is used for harmony with sentiment and conducive to aesthetic appeal.

10. \textit{Kriyāvaiśītyavakratā} :
\textit{kartturatyantararaṅgaravicītratā} ||
\textit{svaviśeṣāνavaiśītiramupacāramanojñatā} ||
\textit{karmādisambṛtiḥ pañca prastutauyacāravaḥ} |
\textit{kriyāvaiśītyavakratvaprakārasta eme smṛtāḥ} ||

(VJ.C.II.V. 24 P.108)

(VJ.C.II.V.25.P.109)

Tr. : Extreme capability of the subject, superiority to another subject who could perform the same action, a significant qualification of the action itself, beauty of metaphorical superimposition and concealment of the direct object etc.— these five which add charm to the idea described are regarded as the five forms of beauty in action.

(VJT.C.-II.V.24-25 P. 395)

Actually \textit{kriyāvaiśītyavakratā} is explained by the first part of the word namely \textit{dhātu} or root which adds singnificance to \textit{subanta} or nouns as well as \textit{tiñanta} or verbs.
This type of vakratā is divided into five kinds:

a) Kartaratyantarāṅgatva:

This type of vakratā enhances the capability of the subject to bring about the action described.

For example —

cīḍ ārataniṣanadumvahajagadbhāronnamatikandharo
dhattamuddhuratāmasau bhagavath śeṣasya mūrdhā param |
svairām sanspraśati śadasyavanamti yasmin lūḥantyakramam 
śunya nunamiyanti nāma bhuvanānyaddāmakampottaram ||

(VJ.C. II. V.25/Ex-82 P.109)

Tr. : “Only the head of Lord Śeṣa may possible have the capacity to bear the heavy weight of the entire earth on his jewelled crest, his neck bending down under its weights. Should he bend down even a little more, all these worlds would shake and roll away helter skelter into the abyss!”

(VJT.C.-II.V-25-26. P.395)

In this example, the subject described the head of Lord Śeṣa and the action is the bearing of the weight of the entire earth. It is illustrated with so much great propriety that stands above the charm of all other elements found in the verse.

b) Kartrantaraviciritatā:

The beauty of action which is introduced by the different subjects. In these circumstances, the separate subject should be suitable to the context and should shine out with a wonderful felicity when compared with other subject.

For example —

naikatra śaktiviratiḥ kvacidasti sarve
bhāvāḥ svabhāvapariniṣṭhitāratamyāḥ |
ākalpamaurvadahanena nipīyamānam
ambhodhimekaculakena papāvagastyāḥ ||

(VJ.C.-II.V.25/Ex 86.P. 110 )
Tr. : Capacity is not limited to an individual. All beings on earth exhibit high and low degrees of capacity by nature. That is why, Agastya was able to empty in one sip the ocean itself to exhaust which the submarine fire struggles for ages.

( VJT.C.-II V. 25/Ex-86 P. 396 )

Here we see, the action of Aagastya of drinking the ocean in one sip is contracted to the activity of the submarine which gains a great charm.

c) Svaviśeṣanavaicitrya :

This type of beauty of action is the beauty of its attribute; the action attains beauty by an attributing action added to it.

For example —

etyudgate śasini peśalakāntidūti-
samlāpasamvalitalocanamānasābhiḥ |
agrāhi maṇḍanavidhirvparītabhūsā-
vinyāsahāsitasakhījanamaṅganābhiḥ || ( VJ.C. II. V. 25/Ex-89. P. 111 )

Tr. : At moonrise, the women, with their eyes and hearts intent on talk with the female, messengers, hurriedly put on their ornaments topsyturvy and sent them (messengers) into laughter.

( VJT.C.-II. V. 25/Ex- 89 P. 397 )

Here, the action described is that of decoration. Which is accompanied by an attribute i.e state of the female company was made to laugh by the misplacement ornaments of damsels. And which reveals a unique shade of the charm.

d) Upacāramanoṅgatā :

“This type of vakratā is the beauty of metaphoric usage. It contains fourth variety of beauty of action and in this art, a non-existent feature of action is superimposed to an object on the basis of similarity of action.”¹

¹. Ibid P. 153.
For example—

\[\text{taraṇīvāṅgāni skhādamalalāvānyajaladhau} \]
\[\text{prathimnaḥ prāgabhyaṁ stanaṭaghanamumudrayati ca} | \]
\[\text{drasortīlārmbhāḥ sphuṭamapavadante saralatūm} \]
\[\text{aho sāraṅgāksyāstarunīmanī gādhaḥ paricayaḥ} || \]

(VJ.C.II.V. 25/Ex-91.P. 111)

"Here, the poetic fancy of lady’s limbs swimming in the sea is a result of metaphorical similarity with sentiment who do swim.”

\text{e) Karmādisamvṛtti :}

Karmādisamvṛtti is the concealment of action such as karma or object during its delineation.

For example

\[\text{netrāntare madhuramarpayatīva kimcīt} \]
\[\text{karṇāntike kathayatīva kimapyapurvam} | \]
\[\text{antaḥ samullikhati kiṃcidivaśetāksyā} \]
\[\text{rāgālase manasi ramyapadarṭhalakṣmīḥ} || \] (VJ.C.II.V.25/Ex-92.Pp.112-113)

Tr. : The all-pervasive charm of beauty in the lovely maiden seems to offer something extraordinary to this eyes. It appears to whisper something unique in her ear and it seems to depict something picturesque with in her lovelorn mind.”

(VJT.C-II.V.25/Ex-92.P.398)

Here “the subject of action, Śiva’s feelings are concealed in the pronoun ‘that’ since it could only be experienced not expressed by words.”

\text{Padapūrvārdhavakratā} includes synonyms, words used in their secondary meanings, attributive words, covert expressions, compounds and suffixes, roots, gender and verbs.

1. Ibid P. 153.
2. Ibid P. 154
Kuntaka shows that varieties of *vakratā* are achieved by the skilled employment of the figure of speech, artistic use of epithets, and technique of concealed expression. He also gives same example for the use of denominatives and compounds with great artistic beauty.

It is the arrangement and re-arrangement of various parts of a sentence that contribute to the beauty of a literary art.
CHAPTER V.1.3

PRATYAYĀŚRITAVAKRATĀ
Kuntaka begins another chapter which deals with the art in the inflectional forms i.e. pratyayāśritavakrata or grammatical figurativeness. In this third main variety of poetic art, the inflection forms mean those forms of nouns and verbs.

Kuntaka categorizes the pratyayāśritavakrata as follows:

1. Kālavakrata
2. Kārakavakrata
3. Saṁkhyāvakrata
4. Puruṣavakrata
5. Upagrahavakrata
6. Pratyayāntaravakrata and
7. Sāparāpadavakrata

Each of these is explained in detail.

1. Kālavakrata:

aucityāntaratamyena samayo ramaṇīyatām
yāti yatra bhavatyesā kālavaicitryavakrata

(VJ.C.II.V.26.P.113)

Tr: “When there is remarkable beauty due to the utmost propriety of time described, we have what is called ‘beauty in the speciality of time.’”

(VJT. C-II. V.26. P.399)

What is kāla? Poets can make artistic use of tenses formed by laṭ etc. But there is yet another variety which arises out of the utmost propriety of time described and this type of vakratā is in propriety with the subject of description. As well as the propriety intended here is in the relation with the subject of the poet’s description which makes the poetic charm in a sentence.
For example-

samaviṣamanirviṣoṣāh samantato mandamandarsaṅcārāh |
acirādbhaviṣyanti panthāno manorathānāmapi durlaṅgṛhyāh ||

(original verse is pṛākt)

(VJ. C.II. V.26/Ex-95 P.114)

Tr: “Ups and downs in the roads will all be levelled,

Journeys everywhere become slow and slower still;

Before long, they will exceed the reach

Even of one’s mind-chariots.”

(VJT. C.II. V.26/Ex-95. P.400)

Here, the lover separated from his beloved and the pangs of seperation for beloved lady, who anticipates with misgivings the forth coming rains. He mourns:

Before long the roads will become inaccessible even to the fight of thoughts. Here also, the future tense expresses a unique beauty in this sentence.

2. Kārakavakrata :

yatrasaṅkalakāryaṁ prādhānyena nibadhyate |
tattvādhyārupaṇānnumkhyaguṇabhāvābhidhānATAḥ ||
(paripoṣayitum kāṇcid bhaṅgiḥ bhaṅkitiranyatām |
kāraṅkāṅām viparītāsaḥ sokoṁ kārakavakratā ||
(VJ.C.II.V.28.P.115)

Tr: “Treatment of one and all auxilliary ‘instruments of action’ as if they were pre-eminent by superimposing primacy on them and reducing the status of the really pre-eminent into that of an auxilliary so that some special shade of charm is infused into the artful poetic expression-a treatment which thus involves a reversal of status in ‘instruments of action’- comes to be designated by the phrase ‘beauty of instrumentes of action.’

(VJT.C-II.V.27-28.P.401)

Here, kārakavakrata is as to said, beauty of ‘instruments of action, which concerns a reversal in the status of the instruments described. “Some of these instruments of action of primary status and others are of subordinate status in their relation to the proposed action. And in order to attain the beauty of instruments of
action the poet reverses the status of the instruments of action described, turning the auxillary to the pre-eminent and the pre-eminent to auxilliary. By doing so a new shade of beauty in poetic language is brought in. Often it is achieved by superimposing the freedom of a sentient being to an insentient object and attributes agency to even to subordinate impliments.”

For example —

\[
yāṅcāṁ dainyaparigrahapraṇayinīṁ nekṣvākavaḥ śikṣitāḥ  
\]

\[
sevāsamvalitaḥ kadā raghukule maulau nibaddhoḥ ṅjaliḥ  
\]

\[
sarvaṁ tadvīhitāṁ tathāpyudadhīṁ naivoparodhaḥ kṛtāḥ  
\]

\[
pāṇiḥ samprati me ṣāṭhāt kimparamāḥ spraṣṭuṁ dhanurdhāḥ vati ||  
\]

Th 10082

(VJ.C-II.V.28/Ex-97.P.116)

Tr : “The Ikṣvākus have never been trained in anything like beggary which delights in humiliating oneself. Has any one ever known an instance of a scion of Raghus raising his folded hands in object supplication? Yet all this has been done (by me, i.e. Rāma). But the ocean shows no consideration at all. There is no other go left now. Hence my hand rushes all of a sudden to wield the bow.”

(VJT.C-II.V.27-28/Ex-97.P.402)

In this example, what was the speaker’s intention? As per the intention it should be linked to take up the bow in his hand. Although ‘ the hand ‘ is only an instrument to take the bow, the result was - consciousnessed agency and that had been superimposing on this instrument revealing by which an in effable beauty.

For another example —

\[
尼斯parīyāvaniveṣapeśalarasairanyonyanir bhatsibhir  
\]

\[
hastāgraityugapannipattya daśabhīrvāmaidhṛtam kārmukam |  
\]

\[
savyānāṁ punaraprāthiṇi yasi vidhāvasmin guṇāropāṇe  
\]

\[
matsevāviduṣāmahamprathamikā kapyaambare vartate ||  
\]

(V.J.C.II.V.27-28/Ex-99.P.116)

Tr.: The bow has been held by all the ten left hands of mine at one and the same time; hands which compete with one another in their eagerness for holding it simultaneously. Now another competition has started among my right hands in space which are all expert in serving me as to which one should get the chance of stringing the bow.”

(VJT. C-II. V.27-28/Ex-99. P.402)

Here, the poet has explained the beauty of instrument stems from superimposing agency or an insensate means.

3. Saṁkhyāvakratā :

Saṁkhyāvakratā is art, which signifies number is the use of dual or plural number by the poet and for which the special significance ought to be employed. It is also brought about appealing change in the use of numbers. Sometimes they make a common object qualified by different numbers like singular, dual or plural.

If we see the following definition of this art —

kurvanti kāvyavaicitravivarâparatantraitâḥ  
yatra saṁkhyāviparyāsaṁ tuṁ saṁkhyāvakratāṁ viduh ||

(VJ.C.II.V.29 P.116)

Tr.: “When poet intention achieving special poetic charm resort to transposition of numbers, we have what is known as oblique beauty of number.”

(VJT.C-II.V-29.P.402)

For example —

priya manyuyatistava niranurodhe na tu vayam || (VJ.C-II.29/Ex-101.P.117)

Here, “the writer should have used ‘ahaṁ’ or ‘I’ in the singular but he has used the plural ‘vayam’ or ‘we’. This indicates that the hero has not only stopped being intimate but has become a stranger.

Similarly —

vayam tattvānveṣaṁmadhukara hatāstvam khalu kṛtī ||

(VJ.C.II.V.29/Ex-102.P.117)
Which means, "O’bee, we are without any benefit because of the search after moral principles, you are indeed fortunate."

By the change from I to we the same sense of strangeness is suggested.

For example

\[ \textit{phullendi varakānanāni nayane pāṇī sarojākarāḥ} \]

(VJ.C.II.V.29/Ex-103.P.117)

" Or two eyes are a bed of full-blown blue lot uses.” The word in dual number ‘nayane’ and plural number ‘kānanāni’ are brought into relation with an identical case ending."

Another example, “we have seen that ‘śāstrāṇi caṅśurnavām’ or the several branches of learning constitute a new eye. The indentical case-ending which relates the words in singular and plural produces poetic charms.”

4. \textit{Puruṣavakratā} :

\[ \textit{pratyaktā parabhāvaśca viparyāśena yojyate} \]
\[ \textit{yatra vicchittaye saīśa jñeyā puruṣavakratā} || \]

(VJ.C.II.V.30.P.118)

Tr. : “ When the (grammatical) first person or second person is required logically instead of using it, the third person is used obliquely in order to gain poetic beauty, it should be regarded as “ oblique beauty of person.”

(VJ.T.C.II.V.30.P.404)

This type of \textit{vakratā} deals with the first person and other persons interchange obliquely with an artistic purpose to which some unique artistic excellence is gained. And for this excellence, the poet may prefer to use the third person instead of the first person or the second person. And also the same reason, the transportation of a noun (third person) in this place of a pronoun has been transported in a sentence by which literary context makes ‘oblique beauty of person’.

---

1. Ibid P. 157.
2. Ibid P. 157.
For example —

\[\text{kauśambīṃ paribhūya naḥ krpanakairvidvesibhiḥ svikrtam}\
\[\text{jānāmyeva tathā pramādāparatāṁ patyurnayadvesiṣṇah} |\
\[\text{strīnāṁ ca priyaviprayogavidhurāṁ cetaḥ sodaivātra me}\
\[\text{vaktuṁ notsahate manah paramato jānātu devī svayam ||}

(VJ.C.II.30/Ex-105.P.118)

Tr. : “It is indeed well known to me how our capital Kauśāmbī was insultingy usurped by the bloody enemies, and our own King is turned against polity and is given to carelessness. The hearts of women are indeed averse to any parting from their dear ones. Hence I ( lit. my mind ) am not at all eager to say anything in this regard. The queen herself should know what is to be done at this juncture.”

(VJT.C.II.V-30/Ex-105.P.404)

In this verse, poet used “The queen herself should know” instead of “you should know”. The poet used as to, how the speaker feels it a very difficult task and therefore the speaker (Yauγamdharāyaṇa). Here assumes an attitude of neutrality. And the queen (Vāsavadatiā) who is his authority has got one kind of freedom to think what is good or bad. As the result, the poet used it to make the beauty to the sentence as a whole.

5. Upagrahavakratā :

\[\text{padayorabhayorekamaucityād viniyujyate|}\
\[\text{śobhāyai yatra jalpanti tāmupagrahavakratāṁ ||} (VJ.C.II.V.31.P.118)

Tr. : When both the Ātmane and Parasmai - \textit{pada} affixes are possible for a root, if a poet is seen preferring the one as against the other because of an aesthetic purpose, that may be designated as arresting beauty of “upagraha” or “verb-affix.”

(VJT.C.II.V-31.P.405)
Upagrahavakratā is used for the beauty in the use of verb-affixes. The term of upagrahavakratā is used in the specific grammatical sense. It is either ātmane-pada or parasmai-pada as per rules of root. But when the poet uses them for the purpose of his work then both pada are possible to use in a sentence. The poet prefers one to the other because of an aesthetic purpose. Why? Because, it is the artistic use of verb-affix by which a unique shade of beauty is achieved.

Here is an example —

tasyāpareśvapi mṛgeśu saranmmukṣoḥ
karnāntimetya bibhide nibido'pi muṣṭiḥ |
trāśātimātracaṭulai smarayatsu netraiḥ
proudhapriyānayanavibhramacesṭītāni || (VJ.C.II.V.31/Ex-106.P.119)

"Which means, about to discharge the arrow on the other deer also as he was, the tightened grip of his first (on the bow-string) beside the ear loosened of its own accord." Here the usage, of ātmanepada ‘bibhide’ indicates that the king’s grip was loosened voluntarily or unconsciously (because of the sweet recollections of his harem that filled his mind)".1

The ātmanepada, which governs naturally is an agency of the thing, that act itself upon.

6. Pratyayāntaravakratā :

It is another kinds of verb-affixes. After arresting beauty of verb-affixes, Kuntaka proceeds to take up other kinds of verb-affixes.

That is —

vihitaḥ pratyayādanyah pratyayaḥ kamanīyatām |
yatra kāmapi puṣṇāti sānyā pratyayavakratā || (VJ.C.II-V.32.P.119)

Tr. : "A part from the usual affix, when a new affix is super added with an eye to striking beauty, if constitutes ‘unique beauty of affix’." (VJT.C-II.V.32.P.405)

1. Ibid Pp. 158-59.
For example —

\[
\begin{align*}
\text{linam} \text{ vastuni yena sukṣmasubhagam tattvam girā kṛṣyate} \\
nirmātu prabhavenmanoharamidaṁ vācaiva yo vā bahiḥ | \\
vande dvāvapi tāvahāṁ kavivarau vandetarāṁ taṁ punaryo \\
vijñātaparīśramo' yamanayorbharāvatārakṣamah ||
\end{align*}
\]

(VJ.C.II.V.32/Ex.107.P.120)

Tr. : “Worthy is the poet who can draw the subtle essence of beauty hidden in nature. Worthy is the marter of speech who can create things of beauty by his own words. Both are poets great and I salute them indeed. But my best salutions go to a third one who can know their labour and relieve them of their burden!”

(VJTC-II.V.32/Ex-107.P.406)

In this verse, ‘vandetarāṁ’ instead of the construction of ‘vande’ produces the great charm to the reader. The words punah has been used to bring out a sense of differentiation in this verse also.

7. Sāparāpadavakratā :

\[
\begin{align*}
\text{rasādidyotanāṁ yasyāmupasarganipātayoh} | \\
vākyaiṭāyaвитatvena sāparā padavakratā ||
\end{align*}
\]

(VJ.C-I.II.V.33.P.120)

Tr. : “In a poem where the prepositions and indeclinables are employed only to suggest rasas as the sole essence of a poem as a whole, we have what may be called another type of ‘word-beauty’.”

(VJTC C-II. V-33. P.406)

These prepositions and indeclinables which bear the meanings assigned to them by the grammarians may often become the means of suggesting rasas. They appear to be the vital essence of the poetic sentence as a whole because of the poet’s art in using them.

For example

\[
\begin{align*}
\text{vaidehi} \text{ tu katham bhaviṣyati hahā hā devi dhīrā bhava} |
\end{align*}
\]

(VJ.C.II.V.33/Ex-108.P.120)
or “but how will be sita? ha ha queen, be courageous. In this sentence which illustrates Rāma’s love and distress, the conjunction ‘tu’ (but) contrasts the situation of Sītā to that of Rāma and reveals the rasa. In the verse,

\[\text{ayamekapada tayā viyogah} \]
\[\text{priyā copanataḥ suduhṣahoh me} \]
\[\text{navavārdharodayādahobhir-} \]
\[\text{bhavitavyam ca nirātapatvaramyaiḥ} \]  

(VI.C.II.V.33/Ex-109.P.121)

The use of the particle ‘ca’ (and) is also notable.”

Kuntaka includes in this chapter very charming way to create beauty by the \text{pratayāśritavakratā} in the sentence. It adds beauty to whole of literary art ultimately.

* * * * *
CHAPTER V.1.4

VĀKYAVAKRATĀ
In this chapter, the author explains the beauty in respect of the sentences. First of all, he takes up for consideration the nature of the matter whatever he has described. Secondly, he takes up the import of sentence at the back of import of words as a matter of fact.

Kuntaka says that —

udārasvaparispandasundaratvena varṇanam |
vastuno vakraśabdaikagocaratvena vakrataḥ || (V.J.C. III.V.1 P.125)

Tr. : “When the subject-matter is described in a way conducive to beauty by virtue of its own infinite natural charm and by means of exclusively artistic expressions, we may take it as an instance of creative beauty relating to content.”

( V.J.T.C.-III. V.1.P.411 )

Here, we get, the vastuvakrataḥ or padārthavakrata which is the beauty of objects or subject matter which is delineated in the kāvyā. That is involved by the proper description which reveals their unique charm which is found in their natural state of affairs. Ultimately the result of natural description is portrayed the beauty of moods, sentiments and the natural graces of objects.

Take an example —

tāṃ praṃmukhiṁ tatra niveśya tānvīṁ
kṣaṇāṁ vyālambanta puro nīśaṇāḥ |
bhūtārthaśobhāhariyamāṇetraḥ

prasādhane saṃnishite'pi nāryah || ( V.J.C.-III. V.1/Ex-1.P.126 )

Tr. : “With that slender bride face to face,

Though seated with all beauty-aids,

The woman commissioned paused a while,

With eyes bewitched by her natural grace!”

( V.J.T.C.-III.V.1/Ex-1. P.412 )
In the above example, the poet intended to portray the exquisitiation beauty of Pārvatī. This beauty is presented by her delicate features naturally. And also he describes that any addition of an ornament which would be obscuring this natural grace of hers whold be avoided.

Take an example—

smitaṁ kimcinmugdham taralamadhuṁ drśtivibhavah
prispando vācāmabhinavavilāsoktisarasah |
gatānāmārambhaḥ kisalayitānāḷāparimalah
sprśantyāsthāruṇyaṁ kimiva hi na ramyaṁ mṛgadṛśaḥ ||

(VJ.C-III.V.1/Ex-2.P.127)

Tr. : "The smile is ever so gentle,
The charming looks are tremulous and sweet,
The art of speech bewitches by loving graces so fresh,
The beauty of her steps steals the moving beauty of buds.
Thus there is no aspect of the dear one uncomely, as she steps into youth."  (VJT.C-III.V.1/Ex-2.P.413)

or avyutpannanobhavā madhurimasparśollasasamānasā
bhinnāntaḥkaraṇaṁ dṛṣsaṁ mukulayantyāghṛtabhūtodbhramāḥ |
ragecchāṁ na samāpayanti manasaḥ khedaṁ vinaivalasā
vṛttāntaṁ na vidanti yānti ca vaśaṁ kanyā manojanmanah ||

(VJ.C.III.V.1/Ex-3.P.127)

Tr. : "Untrained in the ways of love,
Their minds thrilled by a touch of sweetness
Closing their eyes to the break the hearts of the onlookers,
Throwing one and all into a state of wonderment,
They hardly end the heart’s desire,
But are languid without exertion indeed.

Such are maidens who are innocent of love

And yet who become love’s prey.”  

(VJT.C.-III.V.1/Ex-3.P.413)

or dormulāvadhi  

(VJ.C.III.V.1/Ex-4.P.127)

Tr. : “The breasts have wreathed the chest .......”

(VJT.C.-III.V.1/Ex-4.P.413)

or

garbhagranthiṣu vīrūdhāṁ sumanaso madye’ īkuraṁ pallavā  
vāṅchāmātraparighrahaḥ pikavadhukanṭhodare pañcarnaḥ  

Vā.C.III.V.1/Ex-5.Pp.127-128

kīṁ ca trīṇi jaganti jīṣṇu divasaśrīvitrainmanojanmāno  
devasyāpi cirojjhitāṁ yadi bhavedabhyāsvaśyaṁ dhanuḥ ||

Tr. : “Flowers are abloom from the inner buds of creepers,

Between the sprouts appear tender leaves,

The throat of the she-cuckoo

Sends out a shrill note at will.

So then within a few days at the most

Cupid’s bow will conquer the worlds three

Though discarded by him for long

If only he should rehearse his shooting practice!”

(VJT.C.-III.V.1/Ex-5.Pp.413-414)

In above those example, they content is with the natural artistic beauty resulting from their spontaneous description and the natural beauty itself deserves principal treatment. They don’t have allowed in too many figure of speech.

So, there is svabhāvokti, the description of nature of things. It is different from vakrokti, the figurative mode of description. On the other hand, when the nature of beauty is described in a superlative way, though one might argue that it doesnot
allow the addition of other ornaments, actually being itself superlatively beautiful, it is entitled to be regarded as an ornament itself. In there circumstances, it is quite acceptable to us.

"According to some of the ancient rhetoricians like Dañḍin, svabhāvokti is a figure of speech. They argue that the general quality of the object under description is that alaṅkārya (adorned) and the enhanced treatment of the beauty of its nature is the alaṅkāra (adornment) and in svabhāvokti the latter kind of description occurs. Kuntaka opposes this new and points out that poetry is not at all concerned with the description of any general or plain subjects but only with aesthetic subjects. The mark of poetry is the inherent capacity of the object under description to delight the men of taste. The 'aesthetic object' basis is the essential feature of poetry and it is this aesthetic object which is either decorated by figures of speech or left the pure aesthetic object remains portrayed by sentences without any of its decorations. Without any alaṅkāras, there is only one object or padārtha which is aesthetic in itself. Since it is not a decoration or figure of speech but padārtha or object which is different from ornaments, it is not an alaṅkāra. Here, we get the delineation of object by sentences without any principle of vakratā in utterance, but only in the essential nature of object since it is beautiful. The delineation of such types is without any vakrokti of figurative utterance. The logical conclusion of Kuntaka's argument is that since svabhāvokti contains no vakrokti which is the essence of kāvya, it could not be considered a kāvya. But he does not go to that extent."¹

Now Author takes up for treatment the artistic beauty of the sentence as a whole.

He saye —

mārgasthavakraśabdārthagunālaṅkārasampanḍah |

anyadvākyasya vakratvāṁ tathābhhihitāhī vitam || (V.J.C.III.V.3.P.133)

Tr. : "The artistic beauty of a sentence is something quite distinct from the
wealth of beauty due to qualities and figures of speech in so far as they relate to
artistic word and content belonging to one or the other of the (three) styles. In fact
expressiveness of the sentence-form should be regarded as the essence of this beauty.
It is an index of the unique skill of the poet even as the unique total appeal of a
painting which is something quite distinct from the beauty of the individual elements
that go to fashion it such as lovely canvas, lines and colour-shades."

(VJT.C-III.V3-4.P.419)

Here, the poet explains that the beauty of the sentence is something different.
It is formed by the combination of words in syntactical relation with each other.
It means, it makes the attempt like sounds, meanings, excellences and figures which
are deviced in extraordinary and stylistically from different charms. This beauty of
sentence must be considered as distinct from that fromer beauty and its essence lies
in the sentence itself. Afterthat it becomes life-breath.

Kuntaka explains this point as the painting of a picture. Whenever the painter
paints a picture, he needs canvass, lines, colours and shades. He also need skill to
draw. The creative skill of the painter includes the worldly object of life and it shines
out distinguishing in the realisation of the picture. However the poet makes the poetry
or whatever creativity of poet, it depends on the skill of the poet, similarly he enlivens
the materials like words etc. and that shines out in the sentence. And sentence
which attains such type of extraordinary charm itself further makes own consumates
in beauty.

"The figurativeness of sentences or vākyavakratā adds charm to the delineation
of sentiment also."
For example —
That son of a Kṣatriya might well turn out
A great votary of valour as reported by all.
And the report may not be false after all
But the burning itch of valour in these arms of mine
Which have long forgotten their play with armies of gods
Might be soothed for at least a ‘droplet’ of time.

Here, the vīrarasa has been developed by the figurativeness of sentences that portrays a proper alaṁbanavibhāva, the main protagonist, with great artistic skill. Kuntaka observes that the artistic skill of the poet as revealed in the form of vākyavakratā is able to inspire the other varieties of vakratā which have their own aesthetic functions,”¹

Figurativeness of Sentence : The Discussion of Various Figures of Speech :

“ Kuntaka discusses various figures of speech, the main area of figurativeness of sentences in detail. Taking the principle of dichotomy of alaṅkārya and alaṅkāra as the basis for their discrimnation, he accepts some of alaṅkāras and discards many others which are traditionally accepted. Kuntaka accepts about twentyone figures of speech only. They include rasavad, dīpaka, rūpaka, apprastutapraśāmisā, paryāyokta, vyājastuli, uprekṣā, atiśayokti, upamā, slesa, vyatireka, virodha, sahokai, dṛṣṭānta, arthāntaranyāsa, ākṣepa, vibhāvana, sasandeha, apahnuti, samsṛṣṭi and saṅkara. The other figures are left out because some of them are really not separate from those recognised and some of these are lacking in aesthetic charm.”²

Kuntaka’s Criticism of Rasavad Alaṅkāra :

Kuntaka criticises and rejects the definitions of rasavad alaṅkarā of earlier rhetoricians. A brief summary of the discussion is given below :

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1. Ibid. P. 177-78.
2. Ibid. P. 178
Bhāmaha and Udbhāta define *rasavad alaṅkāra* as —

*rasavaddarśitaspaṣṭāś rśngārādi ||*  
(V.J.C-III.V.II/Ex-35.P.144)

Tr. : That is *'rasavat'* in which sentiments like the erotic are manifested clearly.  
(V.J.T.C-III.V.11/Ex-35.P.430)

“Kuntaka shows various explanation and whatever he has given is not at all satisfactory. The explanation that “it is *rasavad* where śṛṅgāra etc. are manifested or touched upon” is not plausible since a different entity other than kāvya is not presented by this explanation. Since the manifesting agent (the figurative beauty of presentation) is different from the thing presented, the definiton that *rasavad* is that by śṛṅgāra etc. are clearly manifested makes no sense. To say that *rasavad* manifests the artistic beauty of rāsas is also not correct since the clear manifestation of *rasa* does not constitute an alaṅkāra. Yet another explanation that *rasavad* is an adornment of a poem which possesses rāsas etc. ultimately point to the poem itself. Such kinds of explanation of Bhāmahas cannot be accepted.”

Danḍin’s definition:

*rasavadṛasasainśrayāt ||*  
(V.J.C-III.V.II/Ex-38.P.146)

Tr. : *Rasavat* is that which result from an association with *rasa*.
(V.J.T.C-III.V.11/Ex-38 P.433)

This definition could not be held logically correct because that has association of *rasa* which stands different from this definition.

We get another definition from him,

*rasapesālam ||*  
(V.J.C-III.V.II/Ex-39.P.147)

means “*rasavad* is that which is sweet with *rasa*”

This definition also is not clear whether the adorned consists of groups of words arranged in a sentence and expressing either facts of natural thought or *rasa*.

1. Ibid. P. 179.
The opinion of author association that the entry of *rasa* itself pure form can never be regarded as an adornment without preventing itself of its real nature.

Take an example —

“‘Pure gold’ itself cannot be changed while it become ornament unless its form changed. Even if we should not accept it for sake as somehow possible, we cannot avoid that orginality of or into great disorder the relative status of what is primary and what is secondary. For such type of view does not hold water.”¹ The author example is about *rasavat*. He explains that, “First of all, word *rasavat* is explained in the possessive sense with the suffix *vat*, so that a compounds may be formed there after with the word *alaṅkāra*. The last compound may be explained in an adjectival sense also, namely, one and the same thing not only possesses *rasa* but is also an *alaṅkāra*.”²

Here, we see some question are arised by above opinion that are —

“In the first alternative the questions remain to be answered. Then what matter is involved there over and above the *rasa* in question? In this answer, there is poem even if the question of finding something other than that to locate the existence of *rasa* remains unanswered. There is nothing in existence to be noticeable anywhere, as well as, one cannot affirm any *alaṅkāra* as *rasavat* with relation to a non-existing entity.”³

In this analysis, we get the method which is adopted by the rhetoricians for definding an *alaṅkāra* what is called *rasavat*. And we also observed that there is an inherent discrepancy between the term and its meaning.

Take two examples of this instance:

*tanvī meghajalārdapallavatayā dhautādhārevā śrubhiḥ*

*sunyevābharanaiḥ svakālavirahād visrāntapuspodgamaḥ*

*cintāmaunamivāsthita madhukṛtāṁ sabdairvinā lakṣyate*

*canḍī māmavadhmayā pādapatitāṁ jātāntāpeva sū ||

(VJ.C-III.V.II/Ex-40.P.148)

2. Ibid P. 434.
3. Ibid P. 434.
Tr. :  “There standest thou creeper,
All slender, thy poor sad leaves are moist with rain;
Thou silent, with no voice of honey-bees
Upon the drooping boughs; as from they lord
The season separated, leaving off
The habit of bloom. Why I might think I saw
My passionate darling penitent
With tear-stained face and body unadorned
Thinking in silence how she spurned my love.”

(VJT.C-II.V.11/Ex-40.P.435)

or

taraṅgabhrubhaṅgā (kṣubhita) vihagasreniraśanā
vikarṣanī phenāṁ vasanamiva samrambhaśīthilam |
yathāviddham yāti skhalitamabhisaṁdhāya bahuśo
nadībhāveneyam dhruvasahasanā sā pariṇatā ||

(VJT.C-III.V.11/Ex-41.P.148)

Tr. :  “Growing with its waves as with brows,
Girdled with the line of fluttering birds,
Throwing off its foam as a garment slipped in anger,
Hurrying in devious ways with far too tumbling steps
Surely, here is my jealous beloved,
changed into the foam of the stream.”

(VJT.C-III.V.11/Ex-41.P.435)

“Here we take above these examples broadly — because of from those example
might be shown that in those are being present of both rasa and aḷaṇkāra is clearly
perceptible. So, there is nothing difficult in distinguishing them as separate here. As
well as, in the explanation is involving a ṣaṣṭhī-tatpuruṣa i.e aḷaṇkāra of that which
is rasavat. There is no unsuitable between term rasavat and the meaning conveyed by it. The alaṅkāra is only means towards the enhancement of rasa and the quality of rasavat is condition on it (alaṅkāra).”¹

Even if we understand the compound which is an adjective sense. There is no different which is declared without proof.

“In above both example are excited by the creeper and the river. Here, the hero whose heart is overfull with pangs of separation from his beloved, is won’t to look upon everything as an embodiment of his beloved.”²

Actually, it implies that the hero gratifies in attributing similarity with his beloved to the things seen or in superimposing their identity with his beloved.

In two type of behave are virtually two alaṅkāra’s; one is simile and another is metaphor disputed by the part. And there is nothing to be noticed because of which are actually located the poetic sentence. “Kuntaka is of the opinion that the term rasavad alaṅkāra as accepted traditionally is absurd since there is no object other than rasa in that figure. If alaṅkāra of a kāvyā which possessess rasa is considered rasavad all the figures of speech may become rasavad. The contradictory concept of alaṅkāra having rasa allows no scope of for independent alaṅkāras at all.”³

“If the alaṅkāras like upamā, concerned with sentiment object are considered rasavad alaṅkāra and figures when concerned with non-sentiments are considered as ordinary figures of speech, it also is faulty since in poetry the non-sentiment are also delineated including rasa in them. Such concept, hence, causes very limited scope for the ordinary alaṅkāras like upamā.”⁴

1. Ibid P. 435
2. Ibid P. 435
4. Ibid. Pp. 180-81
“According to Ñandavardhana, import of particular sentence is primary in 
rasavad alaṅkāra where sentiments remain auxiliary to it. Kuntaka opposes this view 
and points out that in the examples of Ñandavardhana like ‘kṣipto hastāvalagna’ 
etc. The sentiments themselves are felt as pre-eminent and not the other meanings 
like eulogy of hero etc. Since sentiments are primarily suggested, the question of the 
verse being a ‘guṇībhūtavyavgya’ never arises here.”

So, there is controversy regarding ‘rasavat’ as an alaṅkāra. Now the view 
that it is an alaṅkāra is controverted in what follows :-

na prayastaddhiruddhāḥ syādapreya ( o’sāvalaṅkṛtih ) |
alaṅkārāntare syātmanyatrārdaśanādapi || (V.J.C.III.V.12.P.153)

Tr. : “Nor is ‘preyas’ (praise) adornment; for its opposite viz. dispraise, also 
might be no adornment at that rate. And the use of accepted figures of speech ( like 
the simile) along with ‘praise’ would have to be regarded as a case as two ‘merged’ 
or mixed figures; and it should come to have an independent status too like other 
figures, even in instances not involving praise or eulogy.” (VJT.C-III.V-12.P.441)

ūrjasvyudāttayostadvad bhūṣaṇatvam na vidyate

thāthā samāhitasyāpi prakāradvayaśobhinaḥ : (V.J.C.III.V.13.P.157)

Tr. : “In the same way, the characteristic of adornment is not found in ārjasvin 
( lit. the high-spirited ) and udāṭta ( lit. the exalted), as well as twofold samāhita (lit, 
the abated ). ( VJT.C-III.V.13.P.445)

“Kuntaka refutes the rasavad alaṅkāras like preyas, ārjasvi, udāṭta and 
samāhita also. He points out that they are merely alaṅkāryas, the object of decoration, 
not alaṅkāras the figurative expression. Alaṅkāra different from alaṅkārya is absent 
in each of these entities. It is not proper to argue that the functions of alaṅkāra and 
alaṅkārya are applicable to it simultaneously since it is impossible for something to

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1. Ibid P. 181.
exist as both an object of action and instrument of action in respect of a single action simultaneously. *Preyas* or praise is defined by Daṇḍin as the narration of something very pleasant or agreeable like a welcome speech. Kuntaka points out that this would be only the subject matter of poetry, not a form of figurative expression independent and different from the subject matter. If it is an adornment, it is necessary that it should exist like other figures of speech like simile as a special mode of expressive device even in places where the subject matter eulogy is not involved. If *preyas* or praise is taken as *alaṅkāra* its opposite blame also will have to be counted as *alaṅkāras* logically. Moreover, if *preyas* etc. are counted as real figures of speech, when *alaṅkāras* like *rūpaka* (metaphor) are used in such contexts, only one of the two *alaṅkāras*, either *saṅkara* or *samsṛṣṭi*, could be considered as existing there as per the rhetorical rules.”

“According to Udbhata, where the emotions and sentiments are presented as taking improper courses due to excessive rise in passion like love and wrath, there is the figure of speech called *ūrjasvi*. Kuntaka opposes this opinion, pointing out that they are mental states; not devices of expression. In fact *ūrjasvi* as defined by Udbhata deals with impropriety which causes *rasābhasas* i.e blemishes of *rasas*. According to Bhāmaha the description of valour and pride of a hero causes the figure *ūrjasvi* but Kuntaka points out that here also it delineates the mental state of a sentiment being and hence an *alaṅkārya* alone, not an *alaṅkāra*. Therefore it comes under the beauty of subject matter (*padārthavakrātā*) as already explained. *Rasa*, *bhāva*, *rasābhāsa* and *bhavābhāsa* are in fact *alaṅkārya* and not *alaṅkāra*. Daṇḍin’s definition of *ūrjasvi* as *rūḍhāhaṁkāra* or deep rooted pride also is refuted in the same manner.”

“Udbhata defines the first type of Udāta as glorious subject where obviously the subject matter is falsely identified as *alaṅkāra*. The portrayal of the deeds of the

1. Ibid. Pp. 181-82.
great finding incidental reference and not forming a part of the main story is the second type of Udāta defined by Udīhaṭa. Kuntaka points out that if the extraneous idea introduced is correlated to the main purport as a subsidiary one, it forms a part of the main purport and hence the subject matter. The non-existence of such a correlation means that such idea is out of place in that sentence and hence could not be considered as having the function of adornment and it does not contribute a special shade of beauty to the primary import. This means that the above definition is not valid.\textsuperscript{1}

\textit{Samāhita} is defined as ‘the subsidence of sentiments, emotion and their semblances in a manner that eludes logical sequence’. This actually relates to the states of mind, the subject of poetry not mode of expression. The definition of samāhita by Daṇḍin as a work helped by a fortunate incident is also not correct, since these two incidents which are primarily described belong to the subject matter of poetry.\textsuperscript{2}

\textquotedblright According to Kuntaka, the \textit{rasavad alaṅkāra} as defined by former rhetoricians cover only the essential subject matter of \textit{kāvyā} which is to be adorned. It has already been stated that the poetic objects which are beautiful by natural are of two categories: the sentiment and the non-sentient. Because of the creative activity of the poet, these kinds of objects get themselves induced with an extraordinary wealth of new beauty. It facts about the subject matter are only presented in poetry without any figurative beauty created by the functions of poetic imagination, the connoisseurs donot feel any delight. Even the well known and ordinary qualities of objects which are subjected to the figurative imagination of the poet secures extraordinary sublimity. This is the manner in which the figures of speech contribute superb beauty to the poetic meaning. Such functions are absent in the \textit{rasavad alaṅkāra} as accepted by Bhāmaha etc. Kuntaka includes the \textit{rasavad alaṅkāra} of these authors in the \textit{vastuvakratā} or beauty of content and not in the beauty of \textit{alaṅkāra}.\textsuperscript{3}

\begin{itemize}
\item \textsuperscript{1} Ibid. P. 183.
\item \textsuperscript{2} Ibid. Pp. 183-184.
\item \textsuperscript{3} Ibid. Pp. 184-85.
\end{itemize}
The Rasavad Alankāra: New Definition of Kuntaka

Kuntaka says:

\[ \text{rasena vartate tulyaṁ rasavattvavidhānataḥ} | \]
\[ \text{yo' laṁkāraḥ sa rasavat tadadhāhīldādanirmiteḥ} || \]  
(VJ.C-III.V.16.P.165)

Tr.: That adornment or figure of speech, which functions like ‘rasa’ because it suffuses poetry with ‘rasa’, is designated as ‘rasavat’ inasmuch as it causes poetic appeal to connoisseurs.  
(VJT.C-III.V.16.P.455)

Here, Kuntaka refutes rasavat alankāra form scholars have tried to prove all the previous definitions. But Kuntaka does not accept such definitions. He tries to prove that it is based on the special status of relationship of figures of speech with rasa. And when the figures of speech promotes rasa in a striking manner, they are called rasavad alankāras. The figures of speech like simile, that are used specially to bring up rasant and the same figure appearing neutral or independent without such knowing relationship with rasa function as ordinary figures of speech.

For example

\[ \text{upodhorāgena vilolatārakāṁ} \]
\[ \text{tathā grhitam śaśinā niśāmukham} | \]
\[ \text{yathā samastaṁ timirāmsukaṁ tayā} \]
\[ \text{puropi rāgādgaliṁ na lakṣitam} || \]  
(VJ.C-III.V.16/Ex.65.P.165)

Tr.: “The twilight (heroine’s face) with twinkling stars (shining pupils)
was illumined (kissed) by the moon (the lover)
glowing red (flushed with passion)
so suddenly (so ardently) that the entire mass
of darkness (black garment) disappearing
in the east (slipping even in front), due
to illumination (love), was not at all noticed.”

(VJT.C-III.V.16/Ex.65.Pp. 455-56)
In this verse, we have seen the ‘night’ and the ‘moon’ is the primary content and the poet here has employed by using the figure metaphor. By use of metaphor the poem gains in exquisite charm. Here, metaphor has taken the status of rasavat alaṅkāra. The artistic skill is used in the descriptive words with paranomasia and the significant use of gender also include the beauty of this alaṅkāra.

Another example

calāpāṅgāṁ dṛśtin śprśasi bahusō vepathumaṁ
rahasyākhyāyīva svanasi mṛdu kariṇāntikacarāḥ
karaṁ vyādhunyatvāḥ pibasi ratisarvasvamadharaṁ
vayain tattvāneṣānmadhukara hatāstvam khalu kṛti

(VJ. C-III. V.16/Ex-66 P.167)

Tr.: “Her moving corner’d eye
Trembling as in pain, thou touchest oft and oft;
Like secret-whisperer,
Tenderly thou hummest, flitting by her ear;
She waving both her hands,
Thou doest drink her lip, be-all of pleasure soft;
We, searching for the truth
Are undone, o drone! thou, yea art lucky here!”

(VJT.C-III.V.16/Ex-66.Pp.456-57)

This verse, calāpāṅgāṁ dṛśtin etc. in from Śakuntala. Here, the main rasa is the śrīṅgārarasa. The attribution of characteristics of a lover is done on a bee by the use of figure of speech viz. metaphor and it gives the rasa an extraordinary charm. “However, this new view point does not deny the existence of rasavad alaṅkāra in Ānandavardhana’s example - ‘kṣipto hastāvalanga’ etc. since there also occurs the superimposition of a lover by using a metaphor.”

1. Ibid.P. 187
"The fallacies noticed in the former definitions of rasavad-alaṅkāra are absent in the new definition. Since metaphor etc. independently exist elsewhere in various contexts, the problem that alaṅkāra could not be applicable to instances other than the ones defined does not arise. The identity of the alaṅkārya and the alaṅkāra, and also the attribution of mutually opposite function to a single agent are also not present since separate entities are clearly visible."¹

"The appearance of other figures of speech along with rasavad alaṅkāra which may produce cases of saṁkara and saṁsṛsti need not be considered as a fault in this new definition. For example —

aṅgulī bhiriva keśasaṁcayaṁ
sannigrhya timirain marīcibhiḥ
kuḍmaṅkṛtasarojalocanaṁ
cumbatīva rajanīmukhaṁ śaśi

Tr. : "With his ray-fingers, the Moon
Holds fast the braided hair of Night
And kisses her mouth (face) as it were
Her lotus-eyes closing in ecstasy." ¹⁵⁷

(VJ.C.III.V.16/Ex-69.P. 167)

Here, the rasavad-alaṅkāra is found blended with other figures of speech like rūpaka or metaphor. The main alaṅkāra which could be considered as rasavad (in Kuntaka’s view) in this verse is uprekṣā or poetic fancy manifested as ‘and kisses her mouth as it were.’ All the other figures like simile act as subsidiary, heightening the beauty of that poetic fancy which is rasavad. The rasavad alaṅkāra may be present as suggested also. The rasavad-alaṅkāra is used often to bestow delectability even to the object having no charm within them. This quality makes rasavad-alaṅkāra the vital life of all alaṅkāras and the essence of poetry. It should be considered as a source of great poetic charm. It seems that in effect, Kuntaka’s concept of rasavad-alaṅkāra is concerned with the figurative devices which attempts to give a new relish to the sentient objects by superimposing sentiency in them."²

¹. Ibid. P. 187.
². Ibid. P. 188.
2. *Dīpaka* or Illuminator:

*Dīpaka* is one kind of figure of speech which helps the contributing of some unique charm of themes in which we come across beauty of sentence. The earlier writers have described it several heads that are three heads. The beginning, middle and end. The three fold division is on the basis of the position of the illuminating word in sentence.

"The term 'dīpaka' means 'that which illumines'. They have virtually described the verb itself as the figure of speech called dīpaka"²

\[
\text{mado janayati prītīṁ sānaṁgam mānabhaṅguram}
\]
\[
\text{sa priyāsaṅgamotkaṅṭhāṁ sā' sahyāṁ manasaḥ śucam ||}
\]

( VJ.C-III.V.16/Ex-75.P.170)

Tr.: "Intoxication generates love
And that promotes passion with pride slackened;
That in its turn the longing for the beloved’s union,
And that causes unbearable anguish."

(VJT.C-III.V-16/Ex-75.P.460)

But Kuntaka does not agree with this definition. He explains that if *dīpaka* is merely illuminating or connecting appearance of verb, it is only a general quality universally present in all meaningful sentences where several subjects are found related to the verb. In addition, every word in a sentence is related to another one and for that reason, it has got the power for illumination. Therefore, the old definitions are not able to touch the real nature of this figure and the source of a special poetic fancy is not shown in the common use of words and sentences. But Udbhata says —

\[
\text{ādimadyāntaviśayāḥ prādhānyetarayogināḥ |}
\]
\[
antargatopamaṁḍhāraḥ yatra tadādīpakaṁ viduḥ ||
\]

(VJ.C.III.V.16/Ex-78.P.171)

Tr. : “That example of poetry is known as dīpaka wherein subjects, both main and incidental, occur implying a suggested simile by their position in the beginning, middle or end of the verse.” 

(VJT.C-III.V.16/Ex78.P.461)

According to Kuntaka,

aucityāvahamamlāṇam ladvidāhlādakāraṇam |
aśaktāṁ dharmamarthānāṁ dīpayadvastu dīpakaṁ || (VJ.C.III.V.17.P.172)

Tr. : Any object, which illuminates such aspects of the things described as are full of propriety, undimmed, capable of delighting the connoisseurs and not contained in plain denotation of the word, should be considered as an ‘illuminator’ or dīpaka.

(VJT.C-III.V.17P.462)

Kuntaka explains ‘dīpaka’ as a self-existing object that it would be used by itself constituent figure of speech, not stated directly. And it is important for the idea. So, suggestion should be original and that would be full of poetic splendour.

He explains the new definition of dīpaka, that is, not only verbs but the several aspects like, grammatical subject which is related to the activity etc. are illuminators. When they illuminate, some revealed excellence of the things in manifested. Therefore, he relates dīpaka with other parts of speech also.

According to Kuntaka, dīpaka is two fold.

eka or single where a single object illuminate many things. For example —
asāraṁ samsāraṁ parimṣitaratnaṁ tribhuvanāṁ
nirālokāṁ lokaṁ maraṇaśaraṇaṁ bāndhavajanaṁ |
adarpāṁ kandarpam jananayanantarirnāṇamāphalam
jagajīrṇārāṇyaṁ kathamasi vidhātuṁ vyavasitaḥ || (VJ.C.I.V.7/Ex-21.P.11)

Tr. : “Lost is the charm in life, robbed is the universe of its best jewel,
sightless is the world made; now death is the
only succour for kinsfolk.

Humbled is the love-god, and in vain are the
eyes of people made;
The globe itself will be a dying forest,

When you accomplish your nefarious intent.”

(VJT.C-I.V.7/Ex-21.P.297)

“Here, ‘asāram saṁsāraṁ’ or ‘lost is the charm in life’, the single agent out
to accomplish his nefarious intent of killing the damsel suggests such other ideas as
destroying charm in life and so forth. Hence, it may be considered as a dīpaka-
alaṁkāra.”

1

“Then the other type of dīpaka, ‘paṁktisamstha’ is ‘that in a series.’ The series
is again divided into three subvarieties :-

1) In the first subvariety several subjects illumine several objects.

2) In the second subvariety a succeeding one illuminates a former object in a
serial order as it they are put in a garland.

3) In the third subvariety, a subject which is itself illuminated by another
becomes an illuminator of something else.”

2

3. Rūpaka or Metaphor :

upacāraikāsarvasvāṁ (yatṛ tat) sāmyamudvāhana

yadarpayati rūpaṁ svāṁ vastu tadṛ āpaṁ viduḥ || (VJ.C-III.V.21.P.176)

Tr.: That content which conveys similarity implicitness, by virtue of an essentially
metaphorical usage of words, is termed ‘metaphor’ (rūpaka) since it involves
a surrender of its own form in favour of another. (VJT.C-III.V.21.P.467)

varaṇi yasyas vicchiteḥ karaṇaṁ (dvividham smṛtaṁ)

samastavastuvāṣayamakadeśavivartī ca || (VJ.C-III.V.22.P.176)

1. Ibid. P. 463.

2. Vasudevan T., “A Study of Stylistics in Sanskrit Poetics with Special Reference to
Tr. : “The similarity implied will be such that it will become a source of aesthetic charm in respect of poetic content. Ṛūpaka or metaphor is two fold : (1) extended to each individual part (2) restricted only to some aspects.”

(VJT.C-III.V.22 P.467)

“This definition of Kuntaka highlights the three important features of metaphor. The first is that the words containing Ṛūpaka surrender their own denotative or direct form of expression. The second feature is that it implies similarity as the source of charm in respect of the object described. Thirdly it contains an essentially metaphorical or secondary usage, involving superimposition of the thing of comparison on the subject.”

“Mukham ādu” or ‘face is moon’ is an example for Ṛūpaka. There are two forms: one is qualifier, and another is qualified which are distinct from each other come to have in the same adhikaraṇa or substratum (case-ending) expressive of identity. The word ‘Indu’ directly denotes the meaning moon and then secondarily it implies ‘Indu’s or moon’s qualities such as brightness, movement etc. And it implies on the principle of close association between the object and its qualities. As a consequence of that, it also conveys by implication qualities similar to these which are present in the lady’s face. And that becomes a qualifier to the face also. Such, it becomes the cause of great aesthetic appeal.”

“Here, Kuntaka explains that the word conveying upameya or object compared (face) also restricts in a way the word denoting the upamāna or object compared to (moon). ‘Since the complete identity of the two objects cannot be maintained logically.’ ‘It is because of this nature of the qualities and qualified that a compound word like ‘face moon’ becomes justified. It is also is the case of expressions like face is the moon etc. The main subject described relinquishes its direct meaning in the figure metaphor

1. Ibid. P. 192.
because of its similarity with the object compared to and produces a uniform aesthetic charm. For example in the usage ‘face is moon’ the face itself is transformed into the moon, undergoing a change of nature. Now this may be counted as paryāyavakratā or art in the use of synonyms under the lexical figurativeness, not of figurativeness of sentences. But Kuntaka points out that these metaphorical expressions belong to sentences. He illustrates its two types, viz. samastavastuvira and ekadeśavivarti. In the former all the word meanings comprised in a sentence becomes seperately objects of adornment and the whole sentence also comes to be adorned as a result. The ekadeśavivarti rūpaka restricts super imposition only to some parts in a sentence.”

Kuntaka considers metaphor as —

\[
\begin{align*}
nayanti rūpakāṁ kāmcidvakraṁvahārasyahatam | \\
alāṁkārāntarolkekkhasahāyaṁ pratibhavaśāt ||
\end{align*}
\]  
(VJ.C-III.V.24.P.180)

Tr. : By virtue of their creative imagination, poets are seen transforming metaphor to yield the highest poetic effect in such novel ways that new shades of figures are brought into relief thereby.

(VJT.V-III.V.24.P.471)

4. Aprastutapraśāṁsā or Praise of the Inapposite :

\[
\begin{align*}
aprastutop'pi vicchittrīṁ prastutasyāvatārayan | \\
padārtho vātha vakyārthaḥ prapyaṁ varṇiṣyatām ||
\end{align*}
\]  
(VJ.C-III.V.25.P.182)

Tr. : When an extraneous word-meaning or sentence-meaning becomes the main theme of a description in so far as it lends charm to the proposed subject on hand;

(VJ.T.C-III.V.25.P.473)

\[
\begin{align*}
yatra tatsāmyamāśritya saṁbandhāntarameva vā | \\
aprastutapraśāṁseti kathitāsāvalaṁkṛtiḥ ||
\end{align*}
\]  
(VJ.C-III.V.26.P.182)

Tr. : By virtue of similarity or some other relation between the two, the figure of speech will be designated ‘Praise of the inapposite’ (aprastuta-praśāṁsā)

(VJT.C-III.V.25.P.473)

First of all, we introduce an example of aprastuta-praśamsā in which we have the irrelevant word-meanings only within a sentence:

lāvanāyasyindhuraparaiva hi keyamatra
yatrotpalāni śaśinā saha saṃplavante |
unmajjati dviradakumbhaṭi ca yatra
yatāpore kadalikāṇḍamṛṇaladanaṇḍāḥ || (VJ.C-III.V.26/Ex-96 P.183)

Tr. : "Filling all space with the light of beauty
And smiling when your face doth remain,
O sweet-eyed one, since the sea doesn’t swell,
I am sure it is only a mass of water dull !"

(VJT.C-III.V.26/Ex-96 P. 474)

And, parts contained in a sentence as example—
induripta ivāṇjanena Jaḍita drśṭirmrīṇāmiva
pramānānāruṇīmeva vidrumalatā śyāmeva hemaprabhā |
kārkaśyatā kalayā ca kokilavadhūkaṇṭhesviva prastutaṁ
sītāyāḥ purataśca hanta śikhinām barhāḥ sagarhā iva ||

(VJ.C-III.V.26/Ex-97.P.183)

Tr. : The moon is smeared with collyrium as it were,
The looks of gazelles are stunned as it were,
The sheen of corals is faded as it were,
And the lustre of gold is blackened as it were,
Harshness has partly affected the cuckoo voices as it were,
And the plumes of peacocks are defective as it were
In the presence of this lovely Sītā !

(VJT.C-III.V.26/Ex-97 P. 474)
“Here, the description of a fruitless high palm-tree is taken when an ungenerous person is the object of description. The extraneous objects described suggest the intended subject matter beautifully. This suggestion is based not only on the similarity between the contextual and noncontextual objects but also by other types of associations like cause and effect, general and particular etc. The object desired to be hinted by the poet is implied either by words within the sentences or by a whole sentence which is constituted by many words. Kuntaka points out that the word praśaṁsā or praise in the name of the figure constituted a general connotation of reference and in the same way it appiles itself opposite also.”

5. Paryāyokta or Euphemism:

_yadṛkaṁantaravaktavyaṁ tadanyena samarpaye |
yenopāśobhāṇispatyai paryāyoktaṁ taducyate ||_

(VJ.C-III.V.27.P 185)

Tr.: “When that which can be conveyed by quite a different sentence is conveyed by one sentence in such a way that is adds charm to the subject of description, the figure of speech involved is called ‘euphemism’ (paryāyokta).”

(VJ.T.C-III.V.27.P.476)

For example—

_cakrābhīghatapasabhajñayaiva_

_cakāra yo rāhuvadhūjanasya |

āliṅganoddāmavilāśavandhyāṁ
dratotsavaṁ cumbanamātraśeṣam ||

(VJ.C-III.V.27/Ex-100.P.185)

Tr.: “He is indeed the Lord
Who briskly ordered his discus to smite
And made the amours of Rāhu’s wives
Void of all wild embraces
And confined just to kisses”!

(VJ.T.C-III.V.27/Ex-100 P. 476)

1. Ibid. P. 194.
Here, the above example is different from the parvayāvakratā or beauty of synonym: Because, euphemism or parvāyokta is carried with not only word-meaning but also with sentence-meaning.

6. Vyājastuti or veiled praise:

yatrayācyatayaā nindā vicchittyai prastutasya sā |
stutitvānyatayā caiva vyājastutirasau matā ||

(VJ.C-III.V.28.P.185)

Tr. : “Where we have outwardly dispraise stated in so many words, but actually praise is suggested in such a way that it adds beauty to the subject primarily described, the figure of speech should be called ‘Veiled Praise’ (Vyāja-stuti)”

(VJ. C-III. V.28. Pp.476-77)

dinamavasitāṁ visrāntāḥ smastvayā marukūpa he
paramupakṛtam vaktum rośam hriyā na vayaṁ kṣamāḥ |
bhavatu suktairadhvānāmaśoṣajalo bhāvān -
iyamapi punābhāyābhayā tavopataṭam śami ||

(VJ. C-III. V.28/Ex-105. P.186)

Tr. : “The day is over, rested we are

By your kindness, O desert-well!

Your favours galore we cannot state

Overcome by shyness as we are

We wish your water never dries up

By the good luck of the wayfarers;

Also that Śami tree beside you

Will always provide good shade!”

(VJT.C-III.V.28/Ex-105.P. 477)

In example, we find direct meaning of a sentence is censure but the implied meaning is praise. Vyājastuti or veiled praise has dual aspect (viz. the explicit and implicit meaning) of dispraise and praise or vice versa. It leads to vyājastuti.
7. Utpreksā or Poetic Fancy:

sambhavanānumānena sādṛṣyenobhayena vā || (VJ.C-III.V.29.P.187)
nirvarṇyātiśayodrekapratipādanavañcchāyā ||
vācyavācakasāmarthyākṣiptasvārthairivādhibhiḥ ||
tadiveti tadeveti vādhibhirvācakaṁ vinā || (VJ.C-III.V.30.P.187)
samullikhitavākyārthavyatiriktaṛthayojanam |

Tr.: “Either by way of fancying or by way of similarity or by way of both, when the poet desires to convey the extraordinary nature of the subject under description

and employs such indicative words as ‘iva’ (‘as though’) or leaves them to be understood suggestively from the context of the several words and meanings and which take either of the forms ‘It is like this’ or it is this itself’ .......

and which involves thus a coordination of the well-conceived matter on hand with a purpose quite apart from it, we have the figure of speech called upreksā or poetic fancy.”

“Here, the fancying activity of the poet is itself designated ‘poetic fancy.’ And his genuine vision co-ordinates meanings having some common functions and as a result the subject under description gets reformed by beauty.”

Actually, ‘Beauty’ is of two kinds:

1. real
2. imagined

First one, ‘real’ carries the similarity of simile or upama and second one, ‘imagined’ is the principle of upreksā. And when these two principles of beauty involves such a co-ordination of the well-conceived matter, in the result it comes to be termed upreksā.

1. Ibid. P. 196.
The co-ordination of sentences by means of inference based on fancy forms are three type:

1) *Utpreksā* based on conjectural fancy.

2) *Utpreksā* based on imagined or natural

3) A combination of these two type is also possible.

For example

āpi ṇalobhādūpakaṇṇametya
pratyāhitopāṁśurutairdvirephaiḥ |
abhyaśamāneva mahiśatīnāṁ
saṁmohamantram makaradhvajena || (VJ.C-III.V.31/Ex-106.P. 188)

Tr. : As the bees came for the flowers on her hair

And hummed sweet murmurs about her ear,

It seemed she was being initiated by Cupid

In the magic spell for bewitching kings!

(VJT.C-III.V.31/Ex-106. P. 480)

An example of imagined similarity in *utpreksā*

rāśībhutaḥ pratidinamiva tryāmbakasyātśahāṣaḥ | (VJ.C-III.V.31/Ex-107.P.189)

Tr. : “Like Śiva’s boisterous laughter

piled up day after day ..... ||” (VJT.C-III.V.31/Ex-107.P.480)

An example of the two combined is —

utphullacārakusumastabakena namrā
yeyam dhutā ruciracūtalatā mṛgākṣyā |
śaṅke na vā virahiṃśumardanasya
mārasya tarjitamidāṁ pratipuşpacāpam || (VJ.C-III.V.31/Ex-112.P.190)
Tr. :  “As this deer-eyed damsel shakes

the sweet mango-shoot,

Bent by the weight of flowers

Lovely and full-blown,

I wonder if it is not the twang

of Cupid’s flower-bow

Out to quell the pride of dames

parted from their lovers.”

(VJT.C-III.V.31/Ex-112.P. 480)

“The purpose of resorting to this threefold upreksā is explained in the words—

‘when the poet desires to convey the extraordinary nature of the subject under
description then the poet endeavours to raise his subject to the utmost height of poetic
grandeur.”

“Sometimes, the figure is suggested from the content itself without any use of
such verbal indicators. Thus, there are two kinds of upreksā viz. explicit and
suggested. We can note these divisions as follows :-

1. Upreksā on the basis of similarity
   a) “It is like this’ type with or without indicators
   b) ‘ It is this itself’ type with or without indicators

2. Upreksā on the basis of mode of expression
   a) explicit ( with indicators )
   b) suggested ( without indicators )”

Again, Kuntaka explains another kind of upreksā, as below :-

pratibhāsāttathā boddhuh svaspandamahimocitam

vastuno niśtriṇasyāpi kriyāyām kartṛtārpanam

(VJT.C-III.V. 32.P. 191)


2. Vasudevan T., “A Study of Stylistics in Sanskrit Poetics with Special Reference to
Tr.: When, in respect of an action, agency is attributed to one though it be really inactive since it so appears in the eyes of the percipient, because of its extreme likelihood in view of its unique natural endowment (we have another kind of utpreksā or poetic fancy.

(VJT.C-III.V.32.P.481)

For example—

limpaṭī va tamo' īṅgāni vartai vāñjanaṁ nabhah ||

(VJ.C-III.V. 32/Ex-117.P. 191)

Tr.: Darkness smears the limbs as it were,

And the sky seems to shower collyrium.  (VJT.C-III.V.32/Ex-117.P.482)

"The mode of utpreksā is also found with or without indicators, as explained by Daṇḍin. There are so many figures which take life from poetic fancy and manifest the single imaginative creativity of the poet that gathers beauty to other figures."¹

8. Atiśayokti or Hyperbole:

ucyate' tiśayoktih sā sarvālāṁkāraṁ jīvitam |

yasyāmatiśayah ko'pi vicchityā pratipādyate |

varṇanīyasya dharmaṁ tadvadādādāyinām || (VJ.C-III.V.33.P.192)

Tr.: Atiśayokti or hyperbole is that which is the vital principle underlying all figures and in which the aesthetic qualities of the subject described are raised to a unique height of exquisiteness in a very artistic manner.  (VJT.C-III.V.33.P.483)

Kuntaka also says—

evaṁvidhasvarupāste yathollāsitakāntayah |

rasasvabhāvālāṁkāraṁ parāṁ puṣṇanti vakratām || (VJ.C-III.V.34.P.193)

Tr.: Sentiments, natural objects, and figures of speech all - of them reach their highest point of artistic beauty when their inherent brightness is so heightened by the element of hyperbole.

(VJT.C-III.V.34.P.483)

¹. Ibid. P. 198.
“Aristic beauty is the very life-essence of all poetry; and it is manifested at its best only when there is a touch of this hyperbolic element in respect of all the three types of poetic content, viz. *rasa*, *svabhāva*, and *alaṅkāra*.”¹

For example—

\begin{align*}
\textit{candrakāntamanidurdine (sadmani) tyajad} \\
\textit{rājahamsamanubadhnī girā} \\
\textit{jyotsnayā janitasamsayā punah} \\
\textit{vakrodūtiriva rauti sārasī} & \| \quad \text{(VJ.C.III.V.34/EX.121.P.193)}
\end{align*}

Tr. : “Parted from her loving swan-mate
In the mansion of white moon-stone,
Then recognising his voice
And about to find him out,
But made to doubt again by moonlight,
The she-swan moons like a pert messenger !”

(VJ.III.C.-III.V.34/EX-121.P.484)

Here, what is heightened to a pitch is the moon’s natural beauty itself in the description.

Now, Kuntaka explains beauty of figures of speech as follows:—

\begin{align*}
\textit{himāmbunirvṛttanimajjanānāṁ} \\
\textit{bālātapasparśananirnāmalānāṁ} \\
\textit{sāvitrabhāsā vihitāṅgarāgam} \\
\textit{aṅgāṁ kimpyaṅkuritaṁ sthalīnāṁ} & \| \quad \text{(VJ.C.III.V.34/EX-124.P.194)}
\end{align*}

Tr. : “The body of woodlands acquired a charm unique
Being bathed in the icy waters and clean,
And undressed by the rays of the rising sun
And anointed red by his ruddy glow !”

(VJ.T.C.-III.V.34/EX-124.P.484)

Here, hyperbole assists the sentiment of love. In the above verse, the beauty of metaphor attains much charm by the hyperbole contained.

For example of hyperbole as sentiment as below:

śakymoṣadhipaternavodayāḥ
karṇapūraračanākṛte tava
apragalbhayasūcikomāla
chetumagranakhasaniptaiḥ karāḥ ||

(VJT.C-III.V.34/Ex-125.P.194)

Tr. : “These rays of the rising moon
Might serve as flowers on your ear
Soft like tender barley shoots,
You might cut them with your nails!”

(VJT.C-III.V.34/Ex-125.P.485)

“Kuntaka stresses the point that hyperbole is the vital principle underlying all figures of speech. In it there occurs an exquisiteness due to its complete departure from the ordinary mode of expression. The artistic turn of poetic utterance is most prominently conceived in this figure.”

9. Upamā or Simile :
vivakṣitaiparispandamanohāritvasiddhaye |
vastunāḥ kenacitsāmyaiḥ tadutkarṣavatopamā ||

(VJ.C-III.V.35.P.195)
tāṁ sādhanaṁadharmoktau vākyārthe vā tadnayāt |
evadirapi vicchityā yatra vakti kriyāpadam ||

(VJ.C-III.V.36.P. 195)

Tr. : In order to invest rare beauty in the features of the subject described, if its similarity with another object, possessing the same features in a greater measure, is stated, we get the figure of speech viz. simile.

(VJT.C-III.V.35.P. 485)

Simile is illustrated in various ways such as explicit mention of the common feature, an implicit reference to it by the sentence as a whole, and a use of express words like ‘iva’ (=as); but in all these the predicate is the element which makes the simile aesthetic.

(VJT.C-III.V.36.Pp.485-86)

The sum and substance may now be indicated as follows:

What is the element in the sentence that signifies similarity of the predicate? In this context we used ‘predicate’ in the import of the root primarily. It is used in a general sense only to connote everything which is predicated in a sentence and it is not restricted to the verb only. It includes grammatical forms in which verb is indirectly understood as serve as denoters of the simile. For example - pācaka (=one who cooks); it refers to the agency of cooking activity and it also refers to the grammatical importance. In the verb ‘pacati’ =(cooks) the cooking activity itself is important, although the noun-sense of the cooking agent is also present there. So, the ‘predicate’, in both its twofold forms, denotes that are —

1. the indicative words such as iva

2. specific compounds like bahuvrīḥī (the possessive compounds of grammar) and suffixes like vat etc.

“The earlier has illustrated the subject compared to and object compared should share some common features in simile. And they said that two predications governed by the relation of two common features in two different subjects. These are involved and two subjects or noun may be said to have similarity. And the similarity exists only between two word-meanings but also between two sentences meaning also. A group of words with syntactic relation to each other constitutes a sentence. It is clear that the poetic fancy also exists similarity to some extent, that is essential sentence purport as a whole idea. That is also intended as the one to be adorned (alaṃkārya).”

1. Ibid P. 487.
So, the earlier says —

\textit{utpreks\textavastus\textavamyeypi tv\textapray\textaragocara\textat}} | \textbf{(VJ.C-III.V.37.P. 197)}

Tr. : Though there might be similarity present in the subject of poetic fancy also, its main purport lies else where. \textbf{(VJT.C-III.V.37.P. 487)}

Kuntaka explains illustration of \textit{upam\texta\textat} or simile as follows :-

1. in word
2. sentence
3. compounds
4. suffixes

For example of \textit{upam\texta\textat} in word with secondary predication :

\textit{pur\textentendostava sainv\textadidavadanamvanajek\textasane} |
\textit{pu\textshati puspac\textapasyajagattrayajigisut\textam}} ||\textbf{(VJ.C-III.V. 37/Ex-126 P. 197)}

Tr. : “Your face, O lotus-eyed one

Even like the full-orbed moon

Encourages the god of Love

To think of world-conquest !” \textbf{(VJT.C-III.V. 37/Ex-126 P. 488)}

Another example of \textit{upam\texta\textat} in word conveyed by indicators like \textit{iva} in :

\textit{cumban kapolatalamutpulakam priy\textavah}}
\textit{spar\textsholisannayanam\textamukulicak\textaraha} |
\textit{\textavirbhavanmadhuramidramiv\textaravindam}
\textit{indus\textp\textr\textst\textamitamutpalamutpalinyah}} || \textbf{(VJ.C-III.V.37/Ex-130.Pp.197-198)}

Tr. : “Kissing the beloved’s cheek so thrilled

He caused her eyes to close

In sheer joy at his touch,

Like the sweetly sleepy water-lily

Closing at the touch of the moon.” \textbf{(VJT.C-III.V.37/Ex-130 P. 488)}
Though, as a matter of fact, in both examples above, we have shown mutual similarity between the object compared and the subject compared and the similarity exists only between two word-meaning and also between two sentence meaning. But still there is a clear difference also, that is —

"In the word simile, our understanding of the sentence-import follows our understanding of the relation of similarity which is a result of the knowledge of the word-import. But in the sentence simile, the understanding of the relation of similarity is preceded by the understanding of the sentence import. This is the difference between them."¹

It may be made clear by the following example—

\[\text{yāntyā mūhurvalitakandharamānanaṁ tād} \]
\[\text{āvṛttasaṭapatronibham vahantyā |} \]
\[\text{digdho'mṛtena ca viṣeṇa ca pakṣmalāksyā} \]
\[\text{gāḍhain nikhāta eva me ĩrdaye kaṭākṣah ||} \] (VJ.C-III.V.37/Ex-133 P.199)

Tr. : As she went arching her neck often,

Her face like a lotus bloom whirled all round,

The glance of my thick-browed beloved

Seemed to be dipped in nectar and poison

And stuck deep in my heart as it were.

(VJ.T.C-III.V.37/Ex-133 P. 490)

Here, the word is ‘satapatronibham ānanam’ or face like a lotus flower.

The use of suffixes in the words like

\[\text{māñjīṣṭhikṛtapadmasūtrasadṛṣaḥ pādānayaṁ puñjayan} \]
\[\text{vātyastācalacumbinīṁ parinatīṁ svairāṁ grahagrāmanīḥ |} \]
\[\text{vātyā cakravivartitāmbujarajacchātraṇāyamāṇāḥ kṣanam} \]
\[\text{kṣī 'najyotirītpyayāṁ sa bhagavānambhonidhau majjati ||} \] (VJ.C-III.V.37/Ex.134. P. 199)

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Tr. : The sun, the king of planets all,
      Like one adorned with yellow silken threads.
      Is withdrawing his golden rays
      And manifesting his full orb,
      Poised as he is on the Western mountain-peak;
      For a while, the lotus-pollens below
      Blown up by storms do appear
      Like a parasol held over his heads;
      And, anon, his lustre fades
      And the sun-god sinks in the sea. (VJT.C-III.V.37/Ex-134.P.490)

Here, ruñjaravat or elephant like chatrayomāna or ‘acting like a parasal’ and another example

\[ \text{rāmeṇa mugdhamanasā vrśabhadhvajasya} \]
\[ \text{yajjarjaraṁ dhanurabhōji mrñālabhaṅjam} \]
\[ \text{tenāmunā trijagadarpitakīrtibhāro} \]
\[ \text{rakṣḥ patirnanu manāṅ na vidambito bhūt} \]

(VJ.C-III.V.37/Ex-137.Pp.199-200)

Tr. : As innocent Rāma broke the old bow
      Of Siva like a lotus stalk,
      He surely mocked the demon-king
      Who enjoyed world-fame so long! (VJT.C-III.V.37/Ex-137.P.491)

‘mrñālabhaṅjam’ or break like a lotus-stalk etc. are examples of suffixes carrying similarity.

The Implication of the Predicate in Suggested Simile:

The suggested simile arises by the implication of the predicate by the mere suggestivity of the whole sense. These words commonly apply to both i.e the primary and the secondary subjects. This suggested simile is very much in association with the highest degree of rasa or sentiment.
For example —

mahibhrtaḥ putravato’pi dṛṣṭis
tasminnapatye na jagāma trptim |
anantapuspasya madhorhi cūte
dvirephamālā saviśeṣasārgā ||

(V.J.C-III.V.37/Ex-138 P. 200)

Tr.: Though that king had other progeny indeed

His eyes found joy in only that child;
Though spring abounds in flowers diverse,
Bees swarm to the mango alone.

(V.J.T.C-III.V.37/Ex-138.P. 491)

"Here, the ideas involved in the latter part of the sentence presents a complete parallel to the ideas of the first part. In the way, the special placement points to the suggested simile. The parallel placing of floral abundance and lot of progeny hints similarity."

10. Śleṣa or Paranomasia

tadekaśabdavācyatvamarthayordhāryate dvayoḥ |
śleṣābhidhāno’ laṁkāraḥ tadṛgyācakavācyatā ||

(V.J.C.III.V.44.P.217)

Tr.: When two separate meanings come to be conveyed by the same words, that special function of equivocation in words will be deemed as a figure of speech, viz. ‘śleṣa’

(V.J.T.C-III.V.44 P.508)

Here, same words must have the unique capacity of conveying two separate meanings and the stated word will have equivocative power in which it governs figure śleṣa. There are two real things or subjects both of which are intended to be described by the poet simultaneously. So, the presence of double meanings either through

equivocal single word or through equivocal similar words is enough to regard an instance as paranomasia. Here, also similarity in words refers to similarity in sound-value as heard by the ear. One and the same word can be pronounced differently with different accentual variations (such as the ‘acute’) in which case, we have to conclude the words are really different. Actually, the similarity intended in sounds here is none other than mutual correspondence. In both can be signified by one equivocal word itself. Thus, śleṣa could be divided into three kinds:-

1. Arthaśleṣa or śleṣa of sense
2. Sābdaśleṣa or śleṣa of word
3. Udbhayaśleṣa or śleṣa of both (sound and sense)

For example —

The first kind of śleṣa (i.e artha-śleṣa) or implied paranomasia:-

\[
\text{svābhāprāyasamarpānapraṇayā mādhuryamudrānkayā} \\
\text{vicchityā hrdaye' bhijātamanasāmantāḥ kimpūllikhat} | \\
\text{ārūḍham rasavāsanāparināteḥ kāṣṭhāṁ kaviṇāṁ param} \\
\text{kāntānāṁ ca vilokitāṁ vijayate vaidagyavakraṁ vacāḥ }||
\]

(VJ.C-III.V.46-47/Ex-177.P. 219)

Tr. : “Evoking a unique response of delight
In the hearts of men of taste,
By a grace mingled with sweetness
Of expression adept in conveying ideas
And rising to the acme of appealing sentiment—
The artistic speech of skilled poets
As well as the glance of sweet beloveds—
Triumphs indeed as nothing else.”

(VJT.C-III.V.46-47/Ex-177.P. 510)
An example of the second kind of śleṣa (i.e. śabda-śleṣa) or verbal paronomasia is —

yena dhvastamanobhavena balijitkāyah purastrīkṛtāh
yescodvṛttabhujāṅgahāravalayo gāṅgām ca yo'dhārayaḥ
yasyāhūḥ śaśimacchirohara eti stuyām ca nāmāmarāh
pāyātsa svayamandhakaksyakarastvāṁ sarvado-mādhavaḥ ||

(VJ.C-III.V.46-47/Ex.178 Pp. 219-220)

(First meaning that relates to Hara or Śiva :-)

Tr. : “He by whom the god of love was destroyed,

By whom the very body of Bali’s enemy (i.e. Hari) was turned into a shaft,

Whose necklaces and bracelets are serpents forsooth,

Who bore the Celestial River on his head,

And whose holy title‘ the moon-crested Hara

Is praised by all the gods;

May that slayer of Andhaka

And the spouse of Pārvatī preserve thee !”

(VJ.T.C-III.V.46-47/Ex-178.P.511)

An example of third kind of śleṣa (i.e ubhaya-śleṣa) is:-

mālāmutpalakandalaiśca vikacairāyojitāṁ bibhraţī
netreṇāsamadṛṣṭipūtasubhagenoddipayantī smaram |
kānci dāmanibaddhabhangi dadhatī vyālambinā vāsasā
murtiḥ kāmaripoh sitāmbaradharā pāyādāpāyājjagat ||

(VJ.C-III.V.46-47/Ex-179.P.220)

Tr. : “Wearing a wreath of hairless skulls like lilies,

Burning Love by the fire from his third eye,

Bearing a snake-like girdle, without clothes.

May Śiva’s naked form save the world from peril !”

(VJ.T.C-III.V.46-47/Ex.179.P.511)
"The indicators of śleṣa are the following; the paranomastic word, indicatives like iva and the sāmarthya or adequacy of meanings without the use of separate indicators like iva. The chief element of beauty in paranomasia is the similarity arising form the objects denoted by the equivocal nature of the denotative words. It may be directly indicated by indicators or suggested without the use of such devices."  

"Here, Kuntaka ends the treatmeant of the figure śleṣa which is delighting and which can be imporvised only by a very competent mind expert in the art of composition."  

11. Vyatireka or Fancied Contrast:

\[ sati \ tachhabdavācyatve \ dharmasāmye' \ nyathāsthiteḥ \ |
vyatirecanamanyasmāt \ prastutotkarṣasiddhaye \ |
śābhdaḥ \ pratiyamāno \ vā \ vyatireko' \ bhāhīyate \ | \ |
(VJ.C.III.V.48.P.220)

Tr. : "When there is similarity in respect of meanings conveyed by the specific word, and when the similarity in features of the two is also present, still if the features of the one are shown as singularly distinct from those of the other, with a view to bring about the excellence of the subject on hand, we get the figure of speech called 'Vyatireka'. It is of two kinds- 1. explicitly stated and 2. suggested."

(VJT.C-III.V.48.P.512)

According to Kuntaka, vyatireka or 'fancied contrast is based an upamā, rūpaka, and śleṣa.

"The above verse word 'tachhabda' to mean such a specific word which is capable of arising from śleṣa. It conveys double meaning. On the other hand, it carries mutual similarity between the meaning which relates to the

1. Ibid. P. 207.
subject, not on hand. But the poet selects one of them and endows it with a new feature at together as his fancy dictates, and thus marks it off from the other by reason of this distinct feature. The subject on hand may be marked off from the subject not on hand or vice versa. Vyātireka or fancied contrast stress one of the the qualities that differentiates. The object of description from others and thus the figure implies unique beauty of the object described. This is also may either explicitly stated by words or suggested from adequate meanings of sentence."

An example of the first kind of contrast based on simile:

\[
\textit{evameva janastasyā dadāti kapolopamāyām ṣaṣibimbam} | \\
\textit{paramārthavicārē punāścandraścandra eva varākah} ||
\]

(VJ.C-III.V.48/Ex-181.P.221)
(The original verse is Prākt)

Tr. : Thus do the flocks quote the moon
As a fitting comparison to her cheeks;
But if one were to reflect aright
The moon is but a poor fellow like the moon.

(VJ.C-III.V.48/Ex-181.P.513)

An example of the second kind of contrast based on metaphor:

\[
\textit{praptasṛīreṣa kasmāt punarapi mayi te manthakhedāṁ vidadhyāt} \\
\textit{nidṛamapaysia pūrvāmanalasamanaso naiva sambhāvayāmi} | \\
\textit{setum badhnāti bhūyah kimiti ca sakaladvipānāthānuyātaḥ} \\
\textit{tvayyāyāte vikalpānīti dadhata ivābhāti kampah payodheḥ} ||
\]

(VJ. C-III.V.48/Ex-183 Pp. 221-222)

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Tr. :  "Already he possesses Lakṣmī,  
Wherefore should be trouble me by churning?  
I fancy not he likes to sleep anon  
Since his mind is never relaxed.  
Or does he build a bridge across me once again?  
What use can it serve at all  
To him recognised as a sovereign emperor,  
Over all the lands far and near.  
The shuddering ocean at your approach  
Seems to harbour such conjectures!"

(VJT.C-III.V.48/Ex-183.P.513)

An example of śleṣa-vyatireka is as follows:
ślāghyāśeṣatanum sudarśanakaraḥ sarvāṅgalīlājita—
tryailokyāṃ caraṇāravindalalitenākantaloko hariḥ |
bibhrāṇā mukhamindurūpamakhilaṃ candrātmacaksurdadhat
sthāne yāṃ svatonorapaśyadadhikāṃ sā rukmiṇīvo'vatāt ||

(VJ.C.III.V.48/Ex-185. P.222)

Tr. :  "The entire body of Rukmiṇī is praiseworthy  
While Hari's hand alone is handsome (also, he holds a discus called  
Sudarśanain his mind)  
She has triumphed over the three worlds  
By the graces of all her limbs,  
While Hari has measured out the worlds  
By the graces of his foot-lotus alone:  
Her whole face is of the form of the moon  
While he is but moon-eyed.  
Thus indeed did Hari find
Her person far superior to his own.

May that Rukmini protect us.”

(VJ.T.C-III.V.48/Ex-185 P. 514)

Another type of vyatireka is:

\textit{lokaprasiddhasāmānyaparispandādviśaṣataḥ}

vyatireko yadekasya parastada vivakṣayā ||

(VJ.C-III.V.45.P. 223)

Tr. : When a subject is described without clearly intending the effect of other figures like ‘\textit{upamā}’ but intending to bring out its distinctive excellence over or superiority to the well known features associated with it in the world, we have another type of the figure ‘vyatireka’

(VJ.T.C-III.V.49.P. 515)

Here, the effect of other figures like \textit{upamā} are not intended as primary; the contrast stands out as prominent making the others contribution to it.

For example —

\textit{cāpaṁ puśpitabhūtalam suracitā maurvī dvirephāvalī}

\textit{pūrṇendorudaye bhīyogasamayaḥ puśpākaro'pyāsaraḥ}

\textit{śastrā nyutpalaketakī sumanaso yodhātmanaḥ kāmināṁ}

\textit{trailokye madanasya ko' pi lalitollekho jigiśūgrahāḥ} ||

(VJ.C.III.V.49/Ex-186.P.223)

Tr. : The earth in flower is his bow,
The row of bees his strong bow-string,
Full moon-rise is his time of conquest
And only Spring his associate;
His weapons are flowers like the lily and ‘\textit{ketakī}’;
And yet this soldier Cupid desires
To vanquish lovers in all the worlds;
Indeed his desire is unique in grace!

(VJ.T.C-III.V.49/Ex-186.P.515)
“Here, Cupid is said to be embarking on his career of conquest with only delicate equipment; and it is much more distinctive and admirable than the military career of one equipped with the best weapons in the world.”

“This is not contrast based on metaphor since in that case the essential identification comes first and then only the differentiation of the upameya in some aspects. But therein such an essential identification between bow and flowered earth etc. does not take place. This identification attempted here itself is for the delineation of the striking differentiation.”

12. Virodhaṁhāsa or Paradox:

\[ \text{virodo yo viruddhārtha vacināṁ saṁgatīṁ punah} \]

\[ \text{samarpayannullikhati prāti teryuktyuktatāṁ} \]  

(VJ.C-III.V.50.P. 224)

Tr.: We have virodha or paradox when the (apparent) contradiction between two statements is overcome in an ingenious way and the final meaning is made to become reasonable.

(VJ.T.C-II.V. 50 P. 516)

For example

\[ \text{kupatimāpi kalatrayallabhām mahādoṣamāpi sakalakalādhīśthānam} \]  

(VJ.C.III.V.50/Ex-187.P. 224)

Tr.: Though a bad husband, he was dear to his wife; though he was full of defects, he was the abode of all the arts.

(VJ.T.C-III.V.50/Ex-187 P. 516)

(This is apparently contradictory; the contradiction is removed when we translate it as follows):

He was the Lord of earth (i.e. a king) and yet dear to his wife!

He was endowed with mighty arms and also the abode of all the arts.”

(VJ.T.C-III.V. 50/Ex-187.P. 516)

1. Ibid. P. 515.
“In the above example, the contridication is indicated by the word ‘yet’ (api). The contradiction is removed by taking the meaning of the words differently as in śleśa: though Lord of earth, dear to the wives; though having great shoulders, the seat of all arts.”¹

13. Sahokti or Description of Concurrent Occurrence:

yatraikenaiva vākyena varṇanīyārthasiddhaye
uktiryugapadarthānāṁ sā sahoktiḥ satām matā || (V.J.C.III.V.52.P. 227)

Tr.: “When, in order to enrich the beauty of the subject described, two subjects are simultaneously describe in one and the same sentence, the learned regard it as a figure called sahokti or description of concurrent occurance.” (V.J.T.C-IIII.V.52.P.520)

“In the ordinary practice the second subject may be included in a seperate second sentence. But here the two are incorporated in a single sentence to produce beauty.”²

For example—

he hasta dakṣīṇa mṛtasya śiśordvijasya
jīvātave visṛja śūdramunau kṛpāṇam |
rāmasya paṇirasī nirbharagarbhakhinna -
devīvavāsanapāṭhoḥ karuṇā kutaste || (V.J.C-IIII.V. 52/Ex-195 P. 227)

Tr.: O my right hand, to bring back to life

The dead child of a pious brahmin,

Let fall the sword on the ‘śudra’ sage!

Indeed thou art Rāma’s hand,

one who banished even his innocent queen,

In a sad state of advanced pregnancy.

How can there be any pity in thee? (V.J.T.V-III.V.52/Ex-195.P. 520)

1. Ibid. P. 211.
2. Ibid. P. 211.
“There are two subject matters in this above verse.

The first subject is—

The duty of Rāma who without kindness expelled even he doesw not look after his wife also.

The second subject —Rāma has shown the merciless nature which is expressed by the actions like the expulsion of Sītā. These two subjects are dovetailed into a single sentence here. In the common usage the second subject may be put in a separate sentence. But here the second subject is included in the main sentence itself which describes the primary subject. This enhances the rasa love-in-separation in this context.”

Kuntaka has given another example:

\[ \text{sarvakṣitibhrī m nāth dṛṣṭā sarvāṅgasundari} \]
\[ \text{rāmā ramyā vanoddeśe mayā virahitā tvayā} \]

(V.J.C.III.V.52/Ex-198 P. 229)

Tr. : “O Lord of all mountains !

Was that perfect beauty seen by thee,

That sweet wife of mine in this nice woodland,

Now, also, parted from me ?”

(V.J.T.C-III.V.52/Ex-198.P.521)

“Here, several sentence meanings in the form of various types of mutual conversation are registered in a single sentence. According to Kuntaka these kinds of sentence constructions form the figure of sahōkti.”

14. Dṛṣṭānta or Poetic Analogy:

\[ \text{vastusāmyayiṃ samāsritya yadanyasyopadarsanam} \]
\[ \text{evādyasāmbhave tatra dṛṣṭāntah so'bhīdhyate} \]

(V.J.C.III.V.53.P.230)

1. Ibid. P. 212.
2. Ibid. P. 212.
Tr.: When another idea is pointed to on the basis of its factual similarity (to the idea on hand) without explicit use of expressions like iva, we have drștīnta or poetic analogy. (VJT.C-III.V.53.P.522)

Here, the figure of speech drștīnta is suggestive of another object on the factual similiarity between the described object and that another object without use of iva etc. The word ‘factual’ implies that the other types of similarities like the similarity of gender, number, case etc, are not the concerned of it.

For example

surasijamanuviddhaṁ saivalenāpi ramyaṁ
malinamapi himāṁśorlakṣma lakṣmīṁ tanoti |
iyamadhikamanojñā valkatenāpi tanvi
kimiva hi madhuraṁmadnam nākṛṭiṁnām ||

(VJ. C.III. V.53/Ex-200. P.231)

Tr.: “A lily is lovely though beset with moss,

The moon’s spot delights us though dark!

This damsle is charming though clad in barks

What cannot adorn one by nature comely?”

(VJT.C-III.V.54/Ex-200.P. 523)

Here, only the forst three lines are to be taken as illustrating drștīnta or poetic analogy, and the forth line can possibly illustrate another figure.

15. Arthāntaranyāsa or Corroboration:

vākyārthāntaravinyāso mukhyatātparyasāmyataḥ |
 blijeyāḥ sō'rhāntaranyāsaḥ yah samarpakatayāhitaḥ ||

(VJ.C-III.V.54. P. 231)

Tr.: On the basis of similarity between two main sentence-ideas or imports, when (along with the one on hand) the other one is also described, it should be under-stood as the figure arthāntaranyāsa or ‘corroboration’ because it corroborates the first idea. (VJT.C-III.V. 54.P. 523)
Here, *arthāntaranyās* or corroboration is a second sentence meaning in which it is used in addition to the sentence meaning mainly intended. As a result, the second sentence meaning which bears similarity with the main one corroborates with it. Ultimately, it gives delight to the connoisseurs.

There are two kinds of corroboration by which they are accomplished.

These are —

1. If the main idea is general, and a particular idea is used to aid it.
2. If a particular idea is intended mainly a general idea is used for its validity.

For example

```
asamśayām kṣtraparigrahakahśamā
yadāryamasyāmbhilāsi me manah |
satāṁ hi sandehapadesu vastuṣu
pramāṇamantaḥ karaṇaṇapraṇātayaḥ ||
```

(VJ.C-III.V.54/Ex-201. P. 232)

Tr. : "There is no doubt that she is worthy
To be wedded by one of a warrior-caste,
Since my mind is enamoured of her.
In matters of doubt for good persons,
Inner drives will serve as guides !"

(VJT.C-III.V.54/Ex-201.P. 524)

here, the general statement is contained in the first part of the sentence. It is corroborated by the particular one of the latter part.

16. *Ākṣepa* or Paralipsis :

```
niṣedhacchāyayākṣepah kāntim prathayitum parām |
ākṣepa iti sa jñeyah prastutasyaiva vastunah ||
```

(VJ.C-III.V. 55.P. 232)

Tr. : Suggestion, by way of a denial, for the sake of aesthetic emphasis of the main subject-matter is to be regarded as *ākṣepa* or paralipsis. (VJT.C.III.V.55.P524)
Here, when the denial is only guise or pose adopted by the poet then such type of figure of speech is called ākṣepa or paralipsis. The negation of the meaning is just what is to be described or emphasised, and the negation of the meaning itself will add the aesthetic touch.

For example —

\[ \text{subhaga vilambasva stokaṁ yāvadidāṁ virahakātaraṁ hṛdayam} \]
\[ \text{samsthāpya bhanisyāmyathavāpatrama kim bhanāṁḥ} \]

(VJ.C-III.V.55/Ex-203. P.232)

[ orginal verse is prakṛti ]

Tr. : “Wait a while, o gallant, till I compose

My heart vexed with pangs of separation

And speak out; or better you go away

Because, what is left for me to say?  (VJT.C-III.V.55/Ex-203.P.524)

Here, ‘The vocative, O gallant’ suggests that the man is having many beloveds. On the other hand, the reply of the heroine is not directly stated. It is stated in so many words. Ultimately, the meaning intended is left to be suggested from the utterance which contains the negation and it enhances the aesthetic beauty.

17. Vibhāvanā or Inscrutable Effect :

\[ \text{svakāraṇaparityāgapūrvakam kāntipuṣṭaye} \]
\[ \text{bhāvanārthaśya kēnāpi viśeṣeṇa vibhāvanā} \]

(VJ.C-III.V.57.P. 234)

Tr. : “In order to enrich the beauty of the effect, when it is imagined to be produced uniquely in some way other than the usual cause whose agency is denied, we have the figure of speech known as vibhāvanā or ‘inscrutable effect’.”

(VJT.C-III.V. 57.P. 525)

Here, when the result of the phenomenon is imagined as producing in an extraordinary manner and by that way beauty of phenomenon is intended then we call vibhāvanā or unusual effect.
For example—

\[
\textit{asambhṛtam manḍanamaṅgayasṛer} \\
\textit{anāsavākhyam karaṇam madasya} | \\
\textit{kāmasya puspavyatiriktamaṁ} \\
\textit{bālyātparam sātha vayaḥ prapeds} ||
\]  
(VJ.C.II.V.57/EX-204.P.234)

Tr. : “She stepped into youth, the successor of childhood, 

The body’s ornament unadded from without, 

The cause of ebriety without any drinks 

And the Love-god’s dart other than flowers !

(VJT.C-III.V.57/Ex-204.P.526)

“Here, Kālidāsa delineats the most excellent natural charm of Pārvati’s youthhood by denying the various common cause of such kinds of excellences.”¹

18. Sasandeha or Poetic Doubt :

\[
\textit{yasminnutprekṣitam rūpamutprekṣāntarasambhavāt} | \\
\textit{sandehameti vicchityai sasandehāṁ vadantitam} ||
\]  
(VJ.C-III.V.58.P. 234)

Tr. :”When a feature fancied as something allows room for the rise of other fancies too in such a way as to result in aesthetic charm, the figure of speech is designated ‘sasandeha’ or poetic doubt.”

(VJT.C-III.V.58.P. 526)

There are some features which produce poetic fancy on account of aesthetic similarity. Then it raises an element of doubt of the real form of the objects of poetic fancies in which endows new shade of beauty.

For example —

\[
\textit{nimīladrākekaralolacaksuṣāṁ} \\
\textit{priyopakahāṁ kṛtagātravepathuḥ} | \\
\textit{nimajatīnāṁ ṣvasitoddhatastanḥ} \\
\textit{sramo nu tāsāṁ madano nu paprathe} ||
\]  
(V.J.C-III. V.58/Ex-206.P. 235)

¹. Ibid. P. 216.
Tr. : “Near their lovers, as the ladies bathed
With closing eyes, reeling and rolling looks,
With bodies shivering and bosoms heaving,
One of the two was evident as the cause
—Either fatigue (of water-sport) or love !”

(VJT.C-III.V.58/Ex-206.P. 527)

19. Apahnuti or Concealment :
anyadarpayitum rūpayā varṇanī yasya vastunaḥ |
svarupāpahnaḥ vasyāmapahnutirasau matā ||

(VJ.C-III.V.59.P.236)

Tr. : “With the object of endowing a unique form to the subject matter described,
when its actual nature or form is suppressed or concealed, we get the figure of speech
known as ‘apahnuti’ or poetic concealment.”

(VJT.C-III.V.59.P. 527)

“Here, the figure of speech apahnuti is based on uprekṣā. The creative
imagination, the striking similitude and the subject-matter described is created with a
new and unique form concealing its real nature. Such type of description itself comes
to be designated by the term ‘apahnuti’ or poetic concealment.”

For example —
tava kumumāśaratvam śītarasmitvamindoh
dvayamidamayathārtham dṛśyate madvidheṣu |
visṛjati himagarbhairagnimindurmayakha
tvanapi kusumabānān vajrasārikarősī ||

(VJ.C-III.V.59/Ex-210.P.237)

Tr. : “That you have only flower-arrows,
And that the moon is cool-rayed-
Both these are proved untrue
In respect of persons like me !

The moon pours down fire
With his rays ice-cool;
You too make your flower-arrows
As hard as adamant indeed.”

Kuntaka also given an example which is based on similitude:

\[\text{pūrṇendoḥ paripoṣakāntavapuṣṭah sphāraprabhābhāsuraṁ}\\
\text{nedaṁ maṇḍalamabhīyudeti gaganābhoge jīgīṣorjagat}\\
\text{mārasyocitamātapatramadhunā pāṇḍū pradoṣaśriyā}\\
\text{mānonaddhajanābhimānadalondodygaikahevaṁkinaḥ} ||\]

Tr. : “This is not at all the orb of the full moon
Rising in the wide sky, emitting radiance
And delightful by his fulsome aspect:
It is surely the white parasol raised high
Above the head of the all-conquering Cupid
By the lovely damsel, namely, Twilight
During his expedition for the demolition
of the pride of all puffed-up lovers!”

20. \textit{Samsṛṣṭi} or Commixture

\[\text{rājanti yatrālamkarā anvanyānvitavṛttyaḥ} |\\
\text{yathā padārthā vakyaṛthe samsṛṣṭih sābhidhiyate} || \]

Tr. : “Just like words which join in a group to form a sentence, when figures of speech come to be mutually associated with each other in the production of a total impression of beauty, it may be regarded as an instance of the ‘mixed’ figure of speech.”
Here, the separate word meanings put in a sentence come together and become subordinated to the overall sentence meaning; like that the individual *alaṅkāras* constituted in the different parts of the verse come to be combined mutually and create an appealing beauty of relationships that contribute to the overall sentence beauty by remaining subsidiary to it.

For example —

āśliṣto navakuṇkumāruṇaravivālokitairvistṛto
lambāntāmbarayā sametya bhuvane dhyānāntare sandhayā
| candraṁśutkarakorakākulapataddhvāntadvirepho’dhunā
devyevārpitadodahāḥ kurabake bhāti pradosāgamah

(VJ.C-III.V.60/Ex-212.P.238)

Tr.: "The advent of Twilight shines as though
That Goddess is herself fulfilling its wish
And causing the ‘Kuravaka’ flower to bloom;
For, it is embraced fast, and by her looks,
Saffron-red like the light of the dawn,
Is made to spread out, and by her flowing robes
Touched in the course of her worships on earth,
As the bees swarm in a line towards it,
Mistaking the moon-rays for its white buds!"

(VJT.C-III.V.60/Ex-212.P.529)

"Here, several figures like *rūpaka* (metaphor), though individually aesthetic, combine with each other so exquisitely as to produce a unique beauty of the whole sentence." ¹

¹ Ibid. P. 529.
21. Saṅkara or Fusion:

alaṅkārakalāpo'yanmanyaiḥ saṁkīrtatāṁ gataḥ  

sphuramanekadā vākye saṁkaraḥ so'bhidhiyate  

(VJ.C-III.V.61.P. 239)

Tr.: When all the different figures noticed above get merged inseparably, and strike us in a sentence in various ways, the designation of ‘saṅkara’ is given to such an instance of figurative beauty.

(VJ.T.C.III.V.61.P.530)

For example—

rohanmulātigaurairuragapatipānaistatra pātālakukṣau

prodyadvālaṅkuraśrīḥ diśi diśi dasānairebhiraśāgajānāṁ  

asminnākāśadeśe vikasitakusumā rāśibhistāraṅkāṇāṁ

nātha tvatkiṁtvallī phalatī phalāmidāṁ bimbaminḍoḥ sūdhārdram  

(V.J.C-III.V.61/Ex-214.P. 239)

Tr.: O Lord, your fame-creeper indeed

Has its white roots in the form of the hoods
of the king of snakes in the netherworld!

Its spreading shoots are seen all round
In the form of tusks of wild elephants.

Here, in the region of the sky, are its flowers
In the form of galaxies of stars!

And its fruit is none other than the moon,
Rotund and dripping nectar!  

(VJ.T.C-III.V.61/Ex-214 P. 530)

Here, the poet includes mainly the figure of ‘uprekṣā’ in which we got the fancies of celestial on lookers; and the grandeur of the king’s fame mentions that everywhere in the universe is encouraging various possibilities. The two figures (rūpaka and uprekṣā) are intimately intertwined that none of them come into being without aid of other. They become effective only when they are related to each other. Hence in such example, the figures of speech involved should be regarded as saṅkara or fusion.
Regarding Other Figures of Speech:

There are some figures of speech mentioned by Kuntaka which include discripted figures of speech viz.

i) Prativastūpamā, he does not consider it as a separate figure of speech. He includes it in simile. He says, it possesses the kind of paralleled arrangement of subjects or suggested meanings as illustrated in the example of simile,

ii) Tulyayogītā: It is also not a different from simile. He says, it the things described are considered possessed of similarity, they could be nothing other than simile.

iii) Samuccitopamā: Here, the upamāna is described as the main subject and it could enhance poetic beauty, because of exquisite similitude as in the case of samuccitopamā.

iv) Upameyopamā: It is also included in simile because anarvaya itself is included under the head of simile, hence the relation of upamāna and upameya named as upameyopamā. So it is same as upamā or simile.

v) Parivṛtti: Kuntaka does not include it in parivṛtti or exchange between two subjects as a figure of speech. He says, when the things participating in exchange are primary and remain parts of the subject then there is no separate adornment. In this circumstance, the arguments against preyas alaṅkāra etc. are to be included here in this context. And the principle of similarity is clear in nidarśanā. The similarity is indicated without the use of explicit expression by indicatives.

“Again Kuntaka argues that samāsokti could not be considered as a separate figure of speech. It is either upamā or aprastutapraśamsā or śleṣa, but not a separate figure of speech. Kuntaka criticises Bhāmaha’s definition that samāsokti occurs where from an utterance another meaning having common qualifiers is manifested. If the two meanings arising from this figure are based on comparison, it is simile and nothing else. If the non-contextual meaning is suggested from the sentence which directly
denotes some other meanings. It is a case of aprastutapraśaṁśā. Moreover, the admission of śleṣa could not be checked to endow the two separate meanings to the qualities from the same meanings. Sahokti too as defined and illustrated by the ancients can not be considered as a figure of speech because of the same reasons stated in the case of samāsokti. However, Kuntaka formulated a new definition of sahokti which has been mentioned above. Kuntaka does not consider yathāsaṁkhya or enumeration in respective order an adornment because it does not possess any beauty. If symmetry in numbers is considered a source of beauty even the Pañinian rule,1 yathāsaṁkhyaṁ-udesaḥ samānām may be considered as alaṅkāra which is clearly absurd. He also discards asiḥ or benediction since it is nothing other than subjects adorned as in the case of preyas as explained earlier. Viśesokti or peculiar allegation is not a separate figure since it is covered by other alaṅkāras mentioned already. It is in fact the alaṅkārya or subject matter. Hetu or reason, suksesma or hint and leṣa or strategem are also not adornments. They are objects meant to be conveyed primarily. Varieties like upamārūpka, metaphoric simile, also are not be considered as an alaṅkāra because there is no coherence at all in their name as in the case of rasavad alaṅkāra.2

Kuntaka remarks that

lāvanyādīguṇojjvala pratipadanyāsaivirlāsāṅcitā
vicchitryā racitairvibhūṣaṇabharairalpairmanohārinī ||
 atyarthāṁ rasavattayārdrāhyā (sa)ktotyudārbhidhā
vāgvakrā sukavestaṭhaiva ca mano harthā yathā nāyikā ||

(VJ.C.III.V.64.P.243)

Tr. : Artful speech of a good poet appeals to one's heart even like one’s beloved. Both the beloved and poetic speech share common attributes, namely, possession of striking qualities like grace, alluring charm of word-usage or foot-steps,

appeal of elegant but sparse ornaments, abundance of tasteful sentiment and tender heartedness and elegance of expression. (VJT.C-III.V.64 P.535)

"In this verse, a beautiful girl sparkles with excellences like grace, gains a gait filled with beauty in each step, adorns a number of ornaments charmingly made, and possesses a tender heart withfull of affection. Like wise the utterance of a great poet is full of beauty carrying excellences like grace as previously explained. It shows charm in the employment of words and possesses figures of speech which are artistically made. The poetic utterance is magnificent and replet with sentiments like love. With this remark. Kuntaka ends his chapter on the figurativeness of sentence."

Thus it can be observed from the above description that a complete analysis is provided by Kuntaka of modes of expressions which contribute to the beautification of a literary art-form. The artists bring about transformations in the poetic expression by employing various figures of speech discribed above.

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1. Ibid. P. 222.
CHAPTER V.1.5

PRAKARAṆĀVAKRATĀ
Already we have seen in chapter V.1. what the Prakarāṇavakrata is. Now kuntaka examines some of the techniques by which poets make contexts of a work beautiful. He also discusses the formal aspects of contexts by which it project, inventive capacity of poets and his tactful use of the conventional elements of form through the projection of the significant elements of plot.

The author introduces the topic of beauty of Prakaraṇa which reflect, beauty of plot.

These are -

1. The Role of Suspense and Spirited Dialogues:

"In a work which portrays the adventures of great heroes the story may be so breath-taking that a mere hint about how the events may proceed and to which directions they may turn should not be available."¹

This types of places of efforts of characters narrated with much suspense contributes to the beauty of this context. One may give an example from Raghuvaṁsa. This episode is about Kautsa and Raghu. In this episode Kautsa informs Raghu who just became a poper after losing all wealth as charity and he sacrifices himself to Viśvajit. In that moment Raghu asks Kautsa courteously-

*kim vastu vividvan gurave pradeyaṁ tvayā kiyadveti ||*

(VJ.C-IV.V.1-2/Ex-4.P.247)

Tr. : “O learned one, what is it you have to pay

To your preceptor or how much money?” (VJT.C-IV.V-2/Ex-4P.539)

In this question, Kautsa states that he is in need of fourteen crores of gold coins. After hearing this matter, Raghu replied,

*dvitrānyahānyarhasi sōdhumarhaṁ yāvadyate sādhayitum tvadartham ||*

(VJ.C-IV.V.1-2/Ex-5.P.247)

Tr.: O good man, bear with me
   For days three or four
   Meanwhile I shall strive
   To get what you desire. (VJT.C-IV.V.2/Ex-5.P.539)

And he also informed him -

tam bhūpātirbhāṣurahemaraśīṁ
labdham kuberādabhiyāsyamānāṛt
dideśa kautsāya samastameva
pādam sumeroriva vajrabhinnam || (VJ.C-IV.V.1-2/Ex-6.P.247)

Tr.: All that heap of glittering gold
   Got from Kubero who feared his march,
   And which shone like a part of Meru hewn
   By Indra’s mighty thunder-bott,
   Raghu asked Kautsa to take away. (VJT.C-IV.V.2/Ex-6.P.539)

Here, frightened God shows enormous gold in Raghu’s treasury and he donates all of it to Kausta which indeed exceeded the latter’s need. In this circumstances, we got a unique idea which made great delight in the hearts of connoisseurs. But Raghu did not tolerate this incident. Because, he thought that he would be one donator in the world and such type of action shows the magnanimity, ambition and exertion for unrivalled fame of Raghu.

However, we have seen that Kautsa did not take gold more than necessary. And he gave his teacher varatantu as guruḍakṣiṇā.

On the other hand, we have heard the desireation of Raghu. Thus, a context of suspense is created which shows his nobility and generousity.

This is a unique idea which produces great delight in the heart of men of taste. And the reader gets wordly pleasure and also it enriches the beauty of context.
2. The Invention of New Contexts:

\[ itivṛtiprayukte'pi kathāvaicitrayavartmani \]
\[ utpādyalavalāvanyaḍanyā lasati vakratā \] (V.J.C.-IV.V.3.P.248)
\[ tathā yathā, prabandhasya sakalasyāpi jīvitam \]
\[ bhāti prakaraṇāṁ kāṣṭhādhirudhrasanirbharam \] (V.J.C.-IV.V.4.P.248)

Tr.: When a poet is constructing a plot of his own, based though it might be on a well-known source, if he succeeds in infusing even a small streak of originality, the beauty gained there by will singular.

Even as an episode too can shine forth as the vital essence of the work as a whole, brimful of sentiments reaching their utmost limit. (V.J.C.-IV.V.3-4.P.540)

“The epics like the ‘Mahābhārata’ which functions as sources of literature contains plenty of stories on the basis of which a poet can compose his works. Out of their indiscriminate bulk of stories a poet should choose only those ones which are full of sweet sentiments and wonderful actions.”

The poetry is created by the imaginative activity but he should not take the defective one which lacks these qualities. Actually, the works are literary forms like the literary epic Mahākāvyya and the poet paints an ancient picture reconstructed from his withered lines as if he invents new contexts promoted by such an old creation. Ultimately the coherence and strikingness of the whole of the story illuminates its various aspects. As an example Kuntaka cites the context of the curse of Durvāsas which was invented and incorporated by Kālidāsa to the epic story of Śakuntalā when he wrote the play ‘Abhijñānaśākuntala.’

“The original ‘Mahābhārata’ story of Duṣyanta and ‘Śakuntalā’ contains an illogical element that Duṣyanta forgets Śakuntalā his dearest spouse without any reason. In order to do away with this illogical element, Kālidāsa invents an adequate

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1. Ibid. P. 226.
reason for the hero’s loss of memory with the context of the curse of Durvāsas. In this context, Durvāsas who could be angered even by a little misdeed, being neglected, curses the moody Śakuntalā who was lost in the thought of Duṣyanta’s departure, that the latter will not remember her even when reminded, like a mad man who forgets his previous deeds. Later the sage, when appeased by her tearful friends, limits the operation of the curse upto the time when Duṣyanta could see the signet ring that he had given her at time of parting. Unfortunately the ring is lost in a river during Śakuntalā’s journey to the capital to meet the king and a fish swallows it. After a long time a fisherman who happens to kill that fish presents that ring to Duṣyanta."

On the Other hand, Duṣyanta had forgotten his love for Śakuntalā owning to the curse. Afterwards he feels intense pain of mind and at that time he listens sweet song which is produced by ‘Hamsapadika’:

\[
\text{ramyāṇi vīkṣya madhurāṁśca niśamya śabdān} \\
paryutsukībhavati yatsukhto'pi jantuḥ} \\
\text{taccetasā smarati nūnambodhapūrvam} \\
\text{bhāvasthirāni jananāntarasaürdāni} || (V.J.C-IV.V.3-4/Ex-9.P.250)
\]

Tr.: Seeing things lovely and fearing sounds sweet,
If a happy man should get so disturbed,
It means his mind is recalling unawares
The deep impressions of a previous birth.


On hearing it, the king experiences an inexplicable longing which he thinks, is caused by the love of the by gone lives. This type of creativity makes a good impact.

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1. Ibid P. 227
The king observes -

pratyādiṣṭaviṣeṣanmanḍanavidhirvāmaprakōṣṭhārpitam
bihratkāñcanamekameva valayaṁ śvāsoparaktādharah ||
cintājāgaraṇapratāntanayanastejoguṇādātmahaṁ
saṁskārollikhitamahāmaniriva kṣiṇo'pi nālakṣyate ||

(VJ. C-IV. V.3-4/Ex-10. P.251)

ramyaṁ dveṣti yathā purā prakṛtiibhirna pratyahāṁ sevyate
śayyāprāntavartanairvigamayatyunnidra eva kṣapāḥ ||
dākṣiṇyena dadāti vācamucitāmantaḥpurebhyi yadā
goitreṣu skhalitastadā bhati ca bridāvīlakṣṣciram ||

(VJ. C-IV. V.3-4/Ex-11. P.251)

Tr. : Gone are all his personal decorations
With but a single armlet on his left fore-arm;
His lips are reddened by his heavings sighs
And eyes sore by sleeplessness due to worry.
Only because of his natural grace
His slimness remains unobserved
Even like a gem’s when well polished.

(VJT. C-IV. V.3-4/Ex-10. P.543)

Tr. : “He hates beauty, he shuns daily company
of his ministers, and rolling about in bed.
He passes his nights keeping wide awake.
Out of courtesy when he talks with queens,
He commits slips of the tongue many a time
And gets embarrassed for long.”

(VJT. C-IV. V.3-4/Ex-11. P.543)
Here, the epithes have added artistic beauty. Kuntaka includes this remarkable expression for which we have got the unique context of the curse of Durvāsas. It hasn’t been invented and presented by Kalīdāsa in the plot of Abhijnānasākuntala and fate of the original story has been taken from the Mahābhārata.

The invention of this episode is of two kinds:

Firstly, it created a new story which is totally absent in the source story and

Secondly, some creation of this episode is detractive and which is available in the source story. The first is identified in the curse of Durvāsas. And the second is in the changed role of Rāma and Lakṣmaṇa in the scene of killing of Mārīca in the play Udālarāghava.

3. Now Kuntaka has taken another type of artistic beauty which related with incident or episode :

\[ \text{prabandhasyaikades ānā m phalabandhānubandhavān} \]
\[ \text{upakāryopakartṛtvaparispandah parisphuran ||} \]
\[ \text{asāmānyasamullekpratibhāpratibhāśinaḥ} \]
\[ \text{sūte nūtanavakratvarahasyāṁ kasyacikaveḥ ||} \]

(V.J.C-IV.V-5.P.252)

Tr. :”An organic unity which strikingly underlies the various incidents described in different parts of the work leading to the ultimate end intended, each bound to the other by a relation of mutual assistance.”

(V.J.T.C-IV.V.5.P.545)

reveals the essence of creative originality which is most aesthetic only in the case of a very rare poetic genius who is endowed by nature with the gift of extraordinary inventive imagination.

(V.J.T.C-IV.V.6.P.545)

“Sometimes the specially arranged events may assume between themselves a prevailing salutary allience in respect of the denouncement of the main plot. The potency of the poet’s imagination bears responsibility for such contextual elegance. An example is the salient role attributed to the hero’s ring in the play Puṣpadūśitaka.
The ring was given as a bribe to the vigilant watchman Kuvalaya by the love-mad Samudradatta who broke his journey to get a secret meeting without being recognised with his wife Nanadayantī during a dark night.\(^1\)

But when-

\[\text{tadāṅgulīyam sutanāmacihnaṁ} \]
\[\text{caritraśuddhiṁ viśādikaroti} \]
\[\text{mamāpi sāmānyasamudyato'nu-} \]
\[\text{tāpastu pāpasya bhavetsa śuddhiḥ} \]  
(VJ.C-IV.V.5-6/Ex-14.P.253)

Tr. : The ring with son’s name engraved

Clearly reveals her chastity.

As for the sin committed by me

Now remorse alone should cleanse.  
(VJT.C-IV.V.5-6/Ex-14.P.546)

That time, the servent was rebuked by him: Why he didnot report it to him

earlier, that time Kuvalaya said-

\[\text{tadopāṅikamante rāma paṇi yāta} \]
\[\text{ta him evva pavisaṅti} \]
\[\text{digdhāccāditaṁ ca mae sa am evva pekhkhiam} \]
\[\text{chanvāhanasaṁpadāṁputana vedaissadi} \]  
(VJ.C-IV.V.5-6/Ex-15.P.253)

(The prākṛt original is too corrupt to be translated)

From converatson, the reader should follow the rest of it in the original play itself.

4. Now, Kuntaka explains the varities of repeating contents by the nature, sentiments and ideas.

Kuntaka says-

\[\text{pratiprakaraṇaṁ praudhāpratibhābhogayojitaḥ} \]
\[\text{eka evābhidheyātmā badhyamānah punah punah} \]  
(VJ.C-IV.V.7.P.255)

\(^{1}\) Ibid P. 229.
anyūnanūtonollekharasālaṃkaraṇo-dollar

badhnāni vakratodbhedabhaṅgīmuṭādānīdānīdbhutām ||

Tr. : When even one and the same theme is again and again described in different places with a new touch of creative originality, and is made to radiate the glow of sentiments and figures of speech, it manifests a strikingly new mode of artistic beauty.

"Althoith, the repeated descriptions of moonrise, evening, dawn and so on acquires new dimensions if they comply with the proposed sentiment delineated there in, at each time the rasas and alaṅkāras related to these descriptions should be different from those delineated on the former occasion. This technique of felicitous divergence provides those subjects with a new beauty though they have been described many times over. Kuntaka observes that the frequent repetitions of natural scenes in Harṣacarita display this kind of contextual beauty."

Similarly, another play Tāpasavatsarāja, there is the recurring of the sentiment of pathos. In this play the hero 'Vatsarāja' who has become an unfaithful and hard hearted husband got a sense of consciousness about Vāsavadatta. Actually, he had not accompanied his beloved queen Vāsavadatta who suddenly got big fire in the place and caused her death.

In the third act of the same play we see-

sarvatra jvaliteṣu veśmasu bhayādālījane vidrute
trasotkampavihastayā pratipadāṁ devyā patantyā tadā |
hā nātheti muhuḥ pralāpaparayā dagdham varākyā tathā
śāntenāpi vayaṁ tu tena dahanenādyāpi dahayāmahe ||

(VJ.C-IV.V.7-8/Ex-20.P.257)

Tr. : When houses were all burning around
And servant-maidens running in fright,
The queen was so burnt down in fire
Even as her hands trembled in fear,
Her feet tumbling down at every step
With the repeated cry ‘o my dear’
That though that fire has subsided;
It continues to burn me even now !” (V.J.C-IV.V.7-8/Ex-20.P.549)

Here, we find a good description of the sentiment when he describes his beloved’s death. In this circumstances we find the figure of speech which adds to the beauty of the pathos. In the fourth act we see the king saying-

cakṣuryasya tavānanādapatam nābhūtkvacinnirvṛtaṁ
yenaiṣā satataṁ tvadekaśayanaṁ vakṣṭhṭāli kalpitā |
yenoktāsi vinā tvayā bata jagacchanyaṁ kṣaṇājāyate
so’yaṁ dambhadṛtavṛtaḥ priyatame kartum kimapyudyataḥ ||


Tr. : One whose eyes could find no joy
In anything other than thy face,
One whose breast formed the only refuge
For thy reclining all the only time;
One who would say- “my dear, without you
The whole world becomes empty at once”
The same person, with false vows of love,
Is out to do something queen now, O dear !

Here, we find pathos sentiment of pathos attaining a new colour:

kim prāṇa na mayā tvānugamanaṁ kartum samutsāhitā
baddhā kim na jaṭā na vā praruditam bhrāntam vane nirjane |
tvatsamprāptivilobhanena punarapyūnena pāpena kim
kim kṛtvā kupitā yadadyana vacastvaṁ me dadāsi priye ||

(VJ.C-IV.V.7-8/Ex-23.P.258)

Tr.: Didn’t I try to give up my life along with thine?
With matted hair, didn’t I roam in the wild, lamenting,
Hoping to unite with you? Again the hope is lost, alas!
What action of mine has made you so angry
That you don’t give me a reply, O beloved?

(VJT.C-IV.V.7-8/Ex-23.P.551)

Such kind of varieties expression further beautifies the sentiment of pathos showing the King’s perplexed state of mind. His madness and pathos are risen to its zenith at river Kālindi which is presented by him as a new way to die for Vāsavadattā.

tvatsamprāptivilobhanena sacivaiḥ prāṇa mayā dhāritāḥ
tanmatvā' tyajataḥ šarirakamidāṁ me nāsti niḥsnehatā |
āsanno'vasarastadānugamane jātā dhṛtiḥ kim tvayaṁ
khedo yacchatadāḥ gataṁ na hṛdayam tadvatsne dārune ||

(VJ.C-IV.V.7-8/Ex-24.P.259)

Tr.: Only with this prospect of reunion with you,
Ministers prevailed on me to keep my life.
Credulously, if I didn’t give up this body,
You shouldn’t think it heartlessness on my part!
It was opportune then to follow you into death;
But I steadied myself thus to suffer now!
I only regret that my heart did not burst
Into smithereens even at that fell moment!

The idea of ‘dying for the sake of beloved’ so repeatedly stressed by the poet, adorns the episode like a gem.¹

5. The Expansion of Summary Incidents by Various Contexts:

There is another aspect by which the poet creates the beauty of a context. It is a specially expanded deserption of a small incident or context itself contained in the story which belongs to ordinary case, and rest of the result it makes by a sentence like a summary. The new and beautiful turns in the utterance of the poet contributes much to the charms of those original contexts.

When king Daśaraθha went to the banks of the river Tamasā to hunt something and during hunting unfortunately he killed the son of the blind sage by mistake will be an example for it. King’s story narrated in a summary sentence could be developed by the context and it brings about rasas and bhāvas artistically. And an instance for such a picturesqueness is in Kālidāsa’s dealing with the hunting tour of Daśaratha.

Here the poet (Kālidāsa) shows how deeply Daśartha was addited to hunting and how he forgot everything else, although he was the ideal character in respect of the society. Hunting attracted him as a sly damsels, adding to his gest by repeated acts.

And several activities in the forest like hunting of wild cats, deer, peacocks and so on are picturesquely described in artful sentences:

\[ vyāgrānabhīrabhimukhotpatīn guhābhyah \]

\[ phullāsanāgraviṭapāṇīva vāyurugnān | \]

\[ śikṣāvīṣesalaghuhastatayā sa dhanvī \]

\[ tūnicakāra śarapuritavakraranhrān || \]

(VI.C-IV.V.7-8/Ex-25.P.260)

Tr.: Highly trained as he was in the art of archery,

By a deftness of hand he could fearlessly shoot

Into mouths of tigers pouncing upon him from their dens

¹: Ibid Pp. 231-32
Like so many branches of blossomed ‘āsana’ tree
Blown down by the gale; and turn
Their open mouth into quivers for his arrows.

(VJT.C-IV.V.7-8/Ex-25.P.553)

api turagasamī pādutpatantaṁ mayūraṁ
na sa rucirakalāpam bāṇalakṣicakāra |
sapadi gatamanaskaschinmanālyānukīrṇe
rativigalitabandhe keśahaste priyāyāḥ || (VJ.C-IV.V.7-8/Ex-26.P.260)

Tr. : “Though the peacock sprang close to his horse,
He wouldn’t shoot it with its lovely plumes.
As he remembered his beloved’s loose hair
With broken wreaths afar during amours.”

(VJ.C-IV.V.7-8/Ex-26.P.553)

In the descriptions, each containing a delightful and varied fancy, we get a full
divine in the diverse forms of hunting. Further :-

sa lalitakusumapravālaśayyāṁ
jvalitamahauṣhadhidī pīkāsanāthāṁ |
vanarati rativāhayambabhūva

Tr. : The king was so fond of the forest
Alone, without his retinue,
On a bed of soft flowers and leaves
With luminous herbs serving as lamps.


And one day all alone on a horse he reached the banks of Tamasā.²

atha jātu rurorgṛhitavartma
vipine pārsvacarairalakṣyamānaḥ |
sramaphenamucā tapasvigādham
					
tamasāṁ prāpa nadiṁ turangameṇa || (V.J.C-IV.V.7-8/Ex-30.P.261)
Tr. : “On his horse, foaming in fatigue,

Once he reached the river Tamasā,

Full of asceties engaged in ablutions,

In hot pursuit of a spotted deer

In the wild, unseen by his men.”

(\text{VJT.C-IV.V.7-8/Ex-30.P.554})

“His mind’s eye being obsoured by his passion for hunting, Daśaratha kills unknowingly a young sage and becomes the object of a curse that in the old age he will also meet death out of sorrow for his own son. The context becomes exquisitely beautiful since the sonless king feels that this curse internally bears a boon also, that he may get a son in future. Daśaratha accepts his punishment, without any demur.”

\[\text{sāpo'pyadṛṣṭatanayānanapadmasobhe}\]
\[\text{sānugraho bhagavatā mayi pātito'yaṃ |}\]
\[\text{krṣyāṁ dahanapi khalu kṣitimindhaneddhaḥ}\]
\[\text{bijarparohajananiṁ dahanaḥ karoti ||} \quad \text{(V.J.C-IV.V.7-8/Ex-32.P.262)}\]

Tr. : This curse, O sage, is like a blessing in my case,

Denied the sight of a son’s lovely lotus-face!

Though fire lit by faggots burns down

The earth to be tilled, it assists

In making it still more fertile. \quad \text{(VJT.C-IV.V.7-8/Ex-32.P.555)}

Here, we see that Kālidāsa has introduced a beautiful contextual element which lead Daśaratha to a sin and curse. This ultimately is tak Kālidasa also explains beautifully Daśaratha’s hunting and the effect of the curse.

\textit{6. Another type of prakaraṇaṇava jsonObject in the following :}

Kuntaka says -

\[\text{kathāvaicitryapātraṁ tadvatrimāṇam prapadyate |}\]
\[\text{yadaṅgaṁ sargabandhaḥ saundaryāya nibadhyate ||} \quad \text{(V.J.C-IV.V.9.P.262)}\]

\text{1. Ibid.P. 235.}
Tr. : “When integrated with the beauty of the plot, even the conventional themes, that come to be described in court-epics and so forth conforming to set patterns, attain a novel artistic beauty. (VJT.C-IV.V-9.Pp.555-56)

When we explain the novel artistic beauty by the trace of one word like ‘watersport’ and ultimately it supplies the art of pohl-construction. This type of beauty is a theme or an incident as water-sport and it comes the plot as a whole and given us the best aesthetic relish. Let us take an example from the Raghuvamśa

\[ \text{athormilolonmadarājahamse} \]
\[ \text{rodholatāpuspavahe sarayvāḥ} | \]
\[ \text{vihartumicchā vanitāsakhasya} \]
\[ \text{tasyāmbhasi gṛīṣmasukhe babhūva} || \]  
(VJ.C-IV.V.9/Ex-33.P.263)

Tr. : Then he desired to sport with women

In the waters of the river Sarayū,

Cool in summer, rich with stately swans

Swimming alone waves, with floating flowers.

(VJT.C-IV.V.9/Ex-33.P.556)

King Kuśa has derived delights of water-sport in the river Sanayū, during the summer season. When he was entailing diverse blandishment of drunken damsel he discovered that he has lost armlet only at the end of sport and this incident becomes helpful to the next incident of ball-play of Nāga-king. On the other hand, the daughter of the Nāga-king Kumudvati who is the sister of Kumudavan, has taken it for her curiosity. After losing it, the king employed one fisherman to search the precious ornament. And when the fisherman was frantic searching to get it then Kumudavan knew that it must have been taken by Kumuda. And Kuśa (The son of the destoryer Rāvaṇa) has taken preparation against the Nāga-king Kumada by Garuḍa missile. In that moment Kumadvān came up to Kuśa and spoke to him:
avaini kāryāntaramānuṣasya

viṣṇoh sutākhyāmaparāṁ tanaṁ tvāṁ |
so'haṁ kathāṁ nātha tavācareyam -
- ārādhaniyasya dhṛtervighātam || (VJ.C-IV.V.9/Ex-34.P.264)

Tr. : I know indeed you are the son-prototype
of Lord viṣṇu who assumed a form human
For fulfilling his divine mission.
Hence you are truly adorable to me
How dare I cause any vexation to you? (VJT.C-IV.V.9/Ex-34.P.557)

He apologised about the incident of taking ornament and returned telling him
that she had taken it unknowingly during her ball-play and said-

karābhīghotothita takandukeyam
ālokya bālātikutūhalena |
hradātpatajjyotirivāntarihārd-
adatta jaṅtrābharaṇam tvadīyam || (VJ.C-IV.V.9/Ex-35.P.264)

Tr. : This girl at play had sent up her ball
Giving it a gentle stroke with her hand;
When she saw falling from above, the armlet
Glittering so like a falling star,
And seized by great curiosity,
She caught it in her hand. (VJT.C-IV.V.9/Ex-35.P.557)

and also he requested him to accept his sister Kumudvati and told-
imāṁ svasāramaṁ ca yavīyasīṁ me
kumudvatiṁ nārhasi nanumantum |
ātmāparādham nudatiṁ cirāya
śuśuṣayā pārthiva pādayoste || (VJ.C-IV.V.9/Ex-37.P.264)
Tr.: I play, don’t refuse to accept
Kumudvatī too, this young sister of mine,
Who desires to atone for her guilt
By services rendered at they feet. (V.J.T.C.IV.V.9/Ex-37.P.557)

In this circumstance, we get-
\[ atithīṁ nām kākutsthāt putramāpa kumudvatī || \] (V.J.T.C.IV.V.9/Ex-38.P.265)

Tr.: Kumudvatī got a son, Atithi by name
From Kuśa, the scion of Kakutstha. (V.J.T.C.IV.V.9/Ex-38.P.558)

We have seen that how the earlier incident of watersport made the later event in as much as it prepared the ground for watersport.

Like this-
\[ athāsyā ratnagrathitottarīyam \]
\[ ekāntapāṇḍustanalambhāram | \]
\[ nīśvāsahāryāśukamājagāma \]
\[ dharmaḥ priyāveṣamivopadeṣtum || \] (V.J.T.C.IV.V.9/Ex-39.P.265)

We see, the earlier incidental episode which coherence of the whole work and that events make the episode-by the imagination and further it becomes the coherence of stock-items of description.

7. Another type of prakaraṇavakratā in the following:
\[ yatrāṅgirasaniṣyandaniṣaḥ ko'pi lakṣyate | \]
\[ pūrvottarairasampādyah sāṅkādeḥ kāpi vakratā || \] (V.J.T.C.IV.V.10.P.266)

Tr.: Another type of beauty in respect of Acts-etc. is instanced when the beauty is so exclusive to an Act that it cannot be attained by any other Act, either preceding or following, in the play and the Act thus serves as a touchstone in its own way of the ruling sentiment in the play. (V.J.T.C.IV.V.10.P.559)
It is another case of beauty of episode which explains the full bosomming of the main sentiment i.e. ‘Vikramorvasiya’. We find there in a single act and that enraptures the hearts of connoisseurs and ruling of love-in-separation by the poet and also creating rasa. Thus, in the beginning of the act itself, we read the following:

\[ rājā (sasaṁbramam) - ā duratman, tiṣṭha tiṣṭha! kva nu \]
\[ khalu priyatamāmādyā gacchasi? (vilokya) katham \]
\[ śailaśikharāt gaganamutplutya bāṇairmāmabhivarsati? \]
\[ (vibhāvyā sabāśpam) katham vipralabdho'smi- \]
\[ navajaladharaḥ sannaddho'yaṁ na dṛptaniśācaraḥ \]
\[ suradhanauridaṁ dūrākṛśṭaṁ na nāma śarāsanam | \]
\[ ayamapi paṭurdhārāsura na bāṇaparamparā \]
\[ kanakanikaśasnigdhā vidyut priyā na mamorvasī || \]

(V.J.C-IV.V.10/Ex-41.P.267)

Tr. : King (in frenzy- O villain, stop! stop! where are you going, carrying away my beloved? (seeing) What? Jumping into the sky from the mountain peak, is he shooting arrows at me? (Observing carefully, in tears) Alas, how I am deceived!

This is only a new rain-cloud,

Not an armed demon proud;

This is a rainbow just stretched out

And not at all the demon’s bow;

This, again, is a heavy downpour of rain

And not a shower of arrows shot;

This is lighting, bright like a line of gold

On the touchstone, not my dear Urvasī. (V.J.C-IV.V-10/Ex-41.P.560)

In this circumstance we see, king has made doubtful reason in his mind for her disappearance with a mood of despair and he also thought that his momentary happiness when he contemplates her foot prints on the sand and his queen (Urvasī)
might be changed into form of stream etc. and further he recolled the same act nourishes the sentiment of love an unparalleled flourish.

"And in this purpose the above verse already illustrated as follows:

1. May be in her anger she is invisible by her magic.
2. Should my beloved touch the earth with her feet.
3. Frowning with its waves as with brows."

8. Another type of prakaraṇavakrata, Kuntaka explains it by the catalysis, i.e.-

\[ \text{pradhānaavastunispatyai vastvantaraviciratā} \]
\[ \text{yatrollasati sollekhā sā'parāpyasya vakratā} ] \]

(VJ.C-IV.V.11.P.268)

Tr.: When the inventiveness of the poet in devising some other incident also ultimately contributes to add significance to the total plot, it should be regarded as another type of beauty of episode. (VJ.T.C-IV.V.11.P.561)

This type of beauty makes an independent and a separate incident in such a manner i.e. ultimately it is signified the point of attaining the main gist. Automatically the rest of the part it contains the evolution of the principal theme which is the catalytic context.

An example- the act of Mudrārākṣasa we see, Cāṇakya has sent a spy about virulent Rākṣasa. The man starts his attempt by acting of suicide. He has taken a rope by which he acts suicide. Whatever he learnt from Cāṇakya and it gesture that expert enemies like Rākṣasa would be bound to help him like an unexpected occurrence. When Rākṣasa enquired about why he tries to die, he replies that he tries to die about to woe of his firend (Candanadāsa) who has sentenced to death by the king for protecting the family of Rākṣasa. Seeing such type of admiring love, the Rākṣasa becomes soft and after knowing he (Rākṣasa) decided at once to surrender to the king and he wants die instead of the man in order to save his faithful friend.

"Kuntaka quotes the excellent conversation between the Rākṣasa and the disguised Spy-

rākṣasaḥ -bhadrāmukha asyāgnipraveṣe suḥṛdaste ko hetuḥ ?
kimauṣadhapatḥītigairupahato mahāvyādhibhiḥ ?
puruṣaḥ - aja ṇahi ṇahi (ārya na hi na hi)
rākṣasaḥ -kimagniविशकलpayā rarapaternirastah kṛudhā ?
puruṣaḥ - santam pāvam santam pāvam caṁdauttassa jaṇavede

ṇa nisāmśā paḍivatti *(śāntam pāpam, śāntam pāpam* |
candraguptasya janapadeśvanṛśaṁsā pratipattih)
rākṣasaḥ-alabhyanuraktaवān kathaya kim nu nārījanam ?
puruṣaḥ - (karna pidiḥa) santam pāvam, abhūmi kkhu eso aviṇaass |
*(śāntam pāpam | abhumiḥ khalveṣa avinayasya)*
rākṣasaḥ-kimsya bhavato yathā suhṛda eva nāso viṣam ||
puruṣaḥ - aijah aha im (ārya atha kim)


Tr. : Rākṣasa : O good man, what is the reason
for your friend’s attempt to burn himself up in fire ?
Is he ailing from great diseases.
Beyond the reach of medications ?
The man : O noble one, no, no, not that.
Rākṣasa : Or was he ousted by the ruler’s wrath
Strong as fire, deedly as poison ?
The man : May the evil be averted! May the evil be averted ! In
Candragupta’s realm, there is no room for misdeeds !
Rākṣasa : Or did he love a woman be beyond his reach ?
The man: (Closing his ears) May the evil be averted! He is beyond any such bad manners.

Raksasa: Has a friend’s death turned poison to him as to you?

The man: That is it. (VJT.C.IV.V.11/Ex-43.P.563)

In the above conversation, we go to ‘mahāvyāḍhibhiriti’ or ‘great diseases’ which shows the artful use of manner. And ‘Agniśakatpayeti’ or strong as fire and deadly as poison which are contained the artistic beauty of epithets.

“And all these connoisseur of wording are the main point that though Candanadāsa is in a similar condition, he is not prepared to surrender Rākṣasa’s wife to the king. The pronoun ‘to him’ implies Candanadāsa’s noble qualities by which he is made to suffer. In all these different ways, the main idea meant to be indicated gets a new illumination and a new embellishment. Rākṣasa decides that it is not right to allow his friend to die. The denouement of the main plot too is revealed by this remark which follows his decision to ransom his own body for the sake of Candanadāsa. Thus a minor and otherwise not important context in the play is made so beautiful that it stands as a turning point in the development of the plot.”

9. Another Beauty is the Play with in Play:

Kuntaka says -

sāmājikajananāldanirmāṇanipuṇairnaṭaiḥ |
tadbhumikāṁ samasthāya nirvartitanatāntāntaram | (VJ.C-IV.V.12.P.270)

kvacitrakaranasyāntāḥ smṛtiṁ prakaranāntaram |

sarvaprabandhasarvasvakalpāṁ puṣṇāti vakratāṁ || (VJ.C-IV.V.13.P.270)

Tr.: “When actors, expert in the art of pleasing the audience, are seen to play the rote of an audience themselves on the stage with other actors performing.

(VJTC-IIV.V.12.P.564)

Such a play-episode with in a play-episode may be regarded as illustrating a literary art which beautifies the entire drama exquisitely. (VJT.C-IV.V.13.P.564)

As an example from the fourth act of ‘Bālarāmāyaṇa’. Here the actor who is acting the role of Rāvaṇa and the same way come with another actor who is performing the role of ‘Prahaba’ and embozed play starts with this invocatory song :-

Karpūra eva dagdho'pi śaktimān yo jane jane
namaḥ śrīgārabījāya tasmai kusumadhanvane || (VJ.C-IV.V.14/Ex-44.P.270)

Tr.: Salutations to god Cupid
with floral darts, the source of love,
Who is mighty over one and all
Though burnt up like a camphor ball.
(VJ.T.C-IV.V.12-13/Ex-44.P.565)

Another example from the seven act of Uttarārāmacarita.

“There the actors, even though in the role of audience on the stage, add to the uncommon ininterest of the real spectators by their clever acting and comments.”¹

10. Another type of prakaraṇavakratā :

Kuntaka says-
mukhābhisandhisaṁhādi saṁvidhānakabandhuram ||
purvottarādīṣingayādāṅgānāṁ viniveśanam || (V.J.C.IV.V.14.P.272)
na tvamārgagrahagratavarṇakāṅgaiḥ kadarthitam ||
vakratollekhalavanyamullāsasyatī nūtanam || (VJ.C-IV.V.15.P.272)

Tr.: The art of the dramatic plot should be pleasing by the construction of delightful ‘junctures’ (Sandhi’s); each of the parts should be organically related to each other, the succeeding one following logically from the preceding one.

It should not be vitiated by any excessive craze for observing rules even when they are inopportune. Only in such cases, the episodes will reveal a unique charm of originality. (VJT.C-IV.V.14-15.P.566)

¹. Ibid P. 243
For example —

"Kuntaka praises 'Puṣpadūṣitaka' and 'kumārasaṁbhava' for such a figurativeness of contexts. The arrangement of the incidents of 'Puṣpadūṣitaka' is the following:

The opening scene of the play deals with the mounting anxiety felt by the unhappy Samudradutta while he was on the sea shore suffering the pain of sudden separation from his wife Nandayantī even without giving her a proper farewell. The next context deals with his return to his house during the night, and remaining unseen under the cover of darkness, his secret union with Nandayantī after silencing watchman Kuvalaya with a bribe of his ornament. In the third context, pregnant Nandayantī is suspected of unchastity and is ousted from her husband’s family. The fourth context deals with the pilgrimage of Sāgaradatta, Sumudradatta’s father, who repents for the expulsion of his daughter-in-law since the chastity of her character becomes when Kuvalaya produced the ring of the intruder (Samudradatta) which carried his son’s name encarved. The fifth one treats the conveyance of Sumudradatta’s good news to Nandayantī who has protected by the keeper of the forest. The last act of the play presents the reunion of the couple. Thus the artistic and orderly sequence of several charming incidents of the plot creates contextual figurativeness of great aesthetic appeal."

"In 'Kumārasaṁbhava' the appropriate of the contexts obey the proper order of events in the following manner. The description of Pārvatī’s youth, her services to Śiva, the advice of Brahma given to gods for defeating the demon Tāraka, Śiva’s burning of cupid who dared to strike him on the force of Pārvatī’s beauty, the lament of Rati, the severe penance of Pārvatī for union with Śiva, the conservation between the disguised Śiva and Pārvatī, the request of Citraśikhaṇḍins to Himavān, and the

1. Ibid P. 244.
consequent marriage of Śiva and Pārvatī. The contextual figurativeness reaches its zenith in this arrangement of incidents. Only great poets can achieve such organic beauty in their works.\footnote{Ibid P. 245.}

We achieve various aspects of prakaraṇavakratā and the varieties of feelings through the imagination of poet’s activity. Kuntaka explained it very nicely from which we will be able to judge the performance of an act. This will also help in assuming the art-form.
CHAPTER V.1.6

PRABANDHAVAKRATĀ
By now, know what the prabandhavakrotā in. Kuntaka illustrates number of features whereby we can speculate the prabandhavakratā or figurativeness of the composition is its actual form. Most of the scholars are concerned with the new artistic way to give a shape to their art-form.

Kuntaka says, the prabandhavakratā or figurativeness of composition will be regarded like the beauty of a whole literary work. For instance, drama or epic and object of the variation is to bring delight to readers like princes who are to be educated (indirectly) through literature. He further mentions that the prabandhavakratā consists in various expressions of a poet such as the following :

1. The Deviation in Sentiments :

\[ \text{vidhavastavyasanānāṁ yo nāyakābhuyadāvahāḥ} \]
\[ \text{prabhandaḥ pratipādyānāṁ prītibandhāya jāyate} \]

(VJ.C.IV.V.16-17/Ex-49.P.276)

Tr. : A delineation of the ultimate success and prosperity of the hero. After overcoming all calamities will contribute to extreme delight in spectators.

(VJT.C-IV. V.18-19/Ex-49.P.570)

As for example, in the Veṇīsaṃhāra, the episode is from the ‘Mahābhārata’ and the sentiment of the play Veṇīsaṃhāra is śāntarasa or tranquil sentiment. But the author of Veṇīsaṃhāra creates virā and viṣmaya instead of śāntarasa.

“Actually the deviation appears more suitable to the heroic story of Pāṇḍavas and in the end it indeed becomes detectable that the son of Pāṇḍu takes back their kingdom after undergoing great sufferings and destroying all their enemies with a display of unique valour.”

2. The Chiselling of Plots:

There elements are as follows:

trailokya\^{\text{a}}bhino\^{\text{a}}bolkhan\^{\text{a}}yakotkatkar\^{\text{a}}apo\^{\text{s}}\text{i}n\^{\text{a}} |  

\begin{align*}
\text{itih\^{a}saikade\^{s}ena prabandhasa sam\^{a}panam} & | \\
\text{taduttaraky\^{a}vartivirasatvaj\^{a}say\^{a}} & | \\
\text{Kurv\^{i}ta yatra sukavih s\^{a} vicitr\^{a}sy \^{a}vakrat\^{a}} & | 
\end{align*}

(VJ.C-IV.V.18.P.276)

Tr: "When a good poet concludes his work with only such a select incident in his original source as promotes the singlular prosperity of the hero depicted as an ideal character in all the three worlds.

"With the idea of avoiding the distasteful culmination of the story in the original, it should be regarded as another appealing form of beauty relating to a whole work."

(VJ.T.C-IV.V.19.P.571)

The poet who creates an episode, he does not produce the whole story in his new composition, he may imagine one story form the prominent episode and takes the character of hero and makes the character. as a prominent way he cuts off the bad things which creates bad impression to the reader about the hero. This type of plots called the chiselling plot.

For example, this type of character we found in Kir\^{a}t\^{a}r\^{a}juniya. In this story which produces the rise of Dharmar\^{a}ja who is culminating in the death of Duryodhana and he is exhibited in the commence of the work itself in such lines as the following:

\begin{align*}
\text{sa hi sargabandha\^{h} }\\
\text{dv\^{i}g\^{a}m vidh\^{a}t\^{a}ya vidh\^{a}tumicchato} \\
\text{rahasyamu\^{j}n\^{a}madhipamya bh\^{u}bh\^{r}t\^{a}h} & | \\
\text{... riputimiramusyod\^{\text{y}}am\^{a}nam d\^{i}n\^{\text{a}}dau} \\
\text{din\^{a}kr\^{t}amiva lak\^{\text{m}}\^{i}st\^{a}vam sambhyetu bh\^{u}yah} & | 
\end{align*}

(VJ.C-IV.V.18-19/Ex-50.P.277)

(VJ.C-IV.V.18-19/Ex-51.P.277)
ete durāpaṁ samavāpya vīryam
unmūlitāraḥ kapiketanena ||

(VJ. C-IV. V.18-19/Ex-52. P.277)

Tr: For equipping himself to destroy the enemies

Arjuna took the king’s permission in secret....

(VJT. C-IV. V.18-19/Ex-50. P.571)

Like the sun rising at morn

overthrowing his darkness-foe;

Let glory attend on thee too.

Set out on the same mission. (VJT.C-IV.V.18-19/Ex-51.P.571)

All the said warriors mighty

will be destroyed root and branch

By Arjuna when he obtains

The most difficult divine missile. (VJT.C-IV.V.18-19/Ex-52.P.572)

Then Arjuna, who is the son of Pāṇḍu and the great archer wielding the Gāndīva bow and a god like warrior, is thoughtout shown as suffering indignity due to the lost stake in dice and also he got the fire of anger by the numerous insults heaped upon by Draupadī. She is intiated into the way of divine missiles by sage Kṛṣṇa Dvaipāyana by whom his (Arjuna) austerities for the acquisition of divine missiles as Pāsupata commences. Here, we also observe that the poet gets an oppportunity to display the peerless vulour of Arjuna.

3. A further type of Prabandhavakrata is set forth :

Pradhānavastusaṁbandhatirodhānavidhāynā ||

Kāryāntarantarāyeṇa vicchinnavirasā kathā ||

(VJ.C-IV.V.20.P.278)

tātraiva tasya nispatternirnibandharaśojvalām ||

prabandhasyānubadhnāti navāṁ kāmapi vakratām ||

(VJ.C-IV.V.21.P.278)
Tr. : Supposing the even flow of the main story has been broken and its sentiment impaired by the intrusion of some incident whose connection with the main story is almost indiscernible;

(VJT. C-IV. V.20. P.573)

the poet might give the incident such a turn that it will become inevitable for the conclusion of the main story and thus maintain the unbroken course of ‘rasa’ and invest his whole work with a very unique novelty there by.

(VJT. C-IV. V.21. P.573)

“The poet starts the main story with an appropriate rasa but immediately introduces an extraneous incident that causes obstruction to the further progress of the main plot. Thus, the plot becomes as if stagnated. Rasa is found severed. But the poet skillfully constructs the plot in such a way that by the execution of the intruding incident itself, the main intention of the plot which seems broken allains its wonted fulfilment.”

Kuntaka has taken the plot of ‘Śiśupalāvadha’, Here, Indra is requested to deliver message by Nārada through Kṛṣṇa that their eniemy Śiśupāla planned to destory him. But he (Kṛṣṇa) doesn’t obey his order, he doesnot go to Māhiṣmatī to kill Śiśupāla and ultimety he ignores his promised duty and he prefers to go to Indraprastha to participate in the Rajasūya of Yadhiṣṭhīro. We see, actually this type of indecorous behaviour or act not suitable for a hero like him although he same how kills Śiśupāla who showers insults on him at the rajasūya sacrifice.

“Thus the main subject matter (killing of Śiśupāla) is again caught hold of and led to completion by the same intruding incident, the journey to Indraprastha. This kind of work’s completion, though proper maipulation of impeding contexts them selves, produces unique figurative beauty for the composition as a whole.”

1. Ibid. P. 249.
2. Ibid. P. 250
4. Another type of Beauty is explained as follows:

\[ yatraikaphalasāmpati samudyuktio'pi nāyakaḥ \]

\[ phalāntareśvananteṣu tattulyapratipattisu \]

\[ dhatre nimittatāṁ sphārayaśaḥ saṁbhārabhājanam \]

\[ svamāḥātmyacamatkārāt sā parapyasya vakratā \]

(VJ.C-IV.V.22.P.280)

Tr. : Again though the hero is concerned in achieving primarily a single goal, when he is seen to attain incidentally many other equally great fruits,

(VJ.T.C-IV.V.22.P.574)

which add up to make his glory shine very brilliantly, such an assemblage of his great achievements will contribute in another way to the beauty of a work as a whole.”

(VJ.T.C-IV.V.23.P.574)

Here, we see, the play ‘Nāgānanda.’ In the story the hero is Jimūtavāhana who in his endeavour to save the serpent Saṅkhacūda from Garuḍa saves the whole race of serpent from him.

5. Another Beauty belongs to the Title of a Work. So Kuntaka says:

\[ āstāṁ vastuśū vaidagdhī kāvye kāmapi vakratām \]

\[ pradhānasambhidhānāṅkanāmnāpi kurute kavih \]

(VJ.C-IV.V.24.P.281)

Tr. : “Even if we let alone the artistic skill of the poet in devising original incidents or episodes, we find that he can display his unique art even in designating his main plot with a very significant title.”

(VJ.T.C-IV.V.24.P.575)

Here, Kuntaka would like to infrom that title is the very important element of any work. Whatever the writers intension and whatever his innorations should be implied by the title because that highlights the reader’s thought. He further mentions that it shows the main conctruction of the unified plot and hints their mutual relationship.
“For this Kuntaka has taken same tittles of play as *Abhijñāna-śakuntala*, *Mudrā-rakṣasa*, *Pratimānimuddha*, *Māyā-puṣpaka*, *Kṛtyā-rāvaṇa*, *Chalīta-rāma*, *puṣpadūśitaka* etc. Such signification delightful titles given to literary works also appear matchless in so far as they reveal the underlying important threads that go to form a unified connected plot by their inter-relation.”

On the other hand, we see, some simple and straightforward name *Hayagrīvavadha*, *Śīṣupalāvadha*, *Pāṇḍavābhudaya*, *Rāmānanda* etc. These are not attractive.

6. Another type of Beauty depends on Elements of Individualisation:

Kuntaka says-

*apyekakakṣayā baddhāḥ kāvyabandhāḥ kaviśvaraiḥ |

*puṣṇantyanarjhaṁmanyonyavailakṣaṇyena vakratāṁ ||* (VJ.C-IV.V.25.P.282)

Tr. : “Even when great poets compose different literary works based on an identical theme, they are each seen to possess infinite individual beauty, each possessing distinctness from the others.” (VJT.C-IV.V.25.P.576)

Here, Kuntaka shows that the numerous literary works might be illuminated by several master-poets. Even they illustrate one and the same source story but the creation of the story itself has the indivisuality. Thus, the use of *alaṁkāra* of words and meanings is different from one poet to another. For example, we have seen the various works which are produced from Rāma instead of the original story of Rāma. We also have seen that a single theme is being based on for different literary works like *Rāmabhudaya*, *Udāttrāghava*, *Vīracerita Bālarāmāyaṇa*, *Kṛtyārāvaṇa*, *Māyā-puṣpaka* etc. Although there are theme identical, afterwards, poets create them in different way with their individuality in expression of *rasa* or *bhāva*. As a result, we are presented with a superhuman character.

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7. Now, Kuntaka shows another type of Prabandhavakratā, it is -

mahākavi-prabandhānāṁ sarveṣāmasti vakratā |

nītanopāyanispannanayavartmopadeśīnaṁ ||

(VJ.C-IV.V.26.P.283)

Tr.: Whatever works there might be composed by great poets who are able to instruct in new forms of political strategy, they may be taken as embodying literary beauty.

Here, Kuntaka says -

When the master-poet takes one theme, his instruction is based on political strategies like sāma, dāna etc. Hence the work gets the beauty and the new turn gives delight to the men of taste.

For example, in Mudrārākṣasa, there are political intrigues, motivated by Cānakya’s great intellect, assume very strange paths. Similarly, Tāpasavatsarāja also could be cited for such innovations. As a result, this feature of unique political intrigues gives us charm.

In this chapter, kuntaka has shown various types of prabandhavakratā. It means, the unique beauty of a whole depends on figurativeness of the composition as a whole.

Kuntaka has also pointed out the following:

vakratollekhaivaikalya (masatkāvye vi) lokyate |

prabandheṣu kaviṇdrāṇāṁ kirtikandesu kim punah ||

(VJ.C-IV.V.26/Ex-57.P.283)

Tr.: “Absence of literary beauty may be found only in bad literature. How can it ever have place in the great works of master-poets, works which are the shining shoots of their immortal glory?”

(VJTC-IV.V.26/Ex-57.P.577)

A mature work cannot afford to lack in prabandhavakratā.

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